

# Poltik

**POLTIK**  
DESIGN BY **PATRYCJA WALCZAK**

COPYRIGHT 2025  
TYPE SPECIMEN, VERSION 1.0  
TYPE-TOGETHER.COM/POLTIK-FONT

**Funky, boisterous, reversed contrast sans serif family with a penchant for stealing the spotlight.**

STYLES	FAMILIES	SCRIPTS
12 total styles 5 text weights 5 matching italics 2 display styles	Text Display	Latin

DISPLAY

TEXT

Styles

**Display**  
***Display Italic***

Light *Italic*  
Regular *Italic*  
Semibold *Italic*  
**Bold *Italic***  
**Extrabold *Italic***

Variable

Thin to **Extrabold**  
*Thin Italic* to ***Extrabold Italic***

	Aa	Aa	Aa	Aa	<b>Aa</b>
WEIGHT AXIS	■—————■				
	<i>Aa</i>	<i>Aa</i>	<i>Aa</i>	<i>Aa</i>	<b><i>Aa</i></b>

---

## About Poltik

Patrycja Walczak's Poltik font family wants to start the festivities. As the 2023 Gerard Unger Scholarship winner, its overall presence refuses to tuck away discreetly, but struts in with head high and arms outstretched, joyfully determined to welcome everyone to the party.

Poltik was inspired by a 1970s clock design Patrycja found in her grandfather's drawer. From only those ten numerals, she created the bold, funky display cut of the family, and then designed complementary styles appropriate for text. Combining ideas of brutalism and individuality, Poltik display is an expressive and experimental beast of a headliner with a regular and italic style. Large formats like posters and website headers are its natural environment, and it grabs the limelight by having just enough quirks to hold attention.

Its ten text styles (five upright with matching italics) are a reversed contrast sans serif for many uses, and as such, all Poltik's sediment has settled in the northern and southern hemispheres of each glyph. It exhibits its style as a readable and reliable sans that is wholesome and smiling, and shows more of its innate character the bolder it gets. Two variable fonts allow for almost infinite styles for complete control in a smaller data package.

Poltik has systematised cheekiness and funk to be as strong in functional ability as it is in aesthetics. For instance, the counters within the 'e, a' interact with each other and the 'K, R' retain their swooped leg throughout the family, allowing them to sway next to their other cheerful partners. Poltik's mesmerising nature is ideal for concept store signage, a coffee shop, restaurant, or retro furniture store. It has as much potential for packaging, book covers, and magazines as it does for album covers, posters, and branding. And it harnesses all these powers in the digital world as much as in the physical one.

Poltik acts like a statement piece of furniture by adding something both intimate and immense to our recollection of 1960s and '70s style. It takes inspiration from the well-established ethos of the past and expresses it as an interpretation clothed in a funky and consistent new form, welcoming all types to the party.

---

A typographic time  
**machine**

⌂ IT IS THE GOLDEN ERA ➔  
*another year around the sun*

**SOFT**

one hour is 60 minutes or 3,600 seconds ⌚

**& MECHANICAL**

*A design that aged well and shines through the mediocrity*

58/66

EXTRABOLD **magazine**

SEMIBOLD **planillo**

LIGHT ITALIC *editorial*

BOLD **sumario**

DISPLAY **margin**

SEMIBOLD **grid 100%**

BOLD ***e-book?***

REGULAR **flat-page**

DISPLAY  
ITALIC ***design***

72/72

UPRIGHTS &amp; ITALICS

DISPLAY

**RETRO**  
**time**  
**machine**

DISPLAY  
ITALIC

***RETRO***  
***time***  
***machine***

DISPLAY

**06:25 AM**  
**10:57 PM**  
**19:39**  
**22:46**

DISPLAY  
ITALIC

***06:25 AM***  
***10:57 PM***  
***19:39***  
***22:46***

LIGHT  
Where  
are the  
women in  
the room?

LIGHT  
ITALIC  
*Where  
are the  
women in  
the room?*



REGULAR

Where  
are the  
women in  
the room?

REGULAR  
ITALIC

*Where  
are the  
women in  
the room?*

SEMIBOLD

**Where  
are the  
women in  
the room?**

SEMIBOLD  
ITALIC

***Where  
are the  
women in  
the room?***

**BOLD**  
**Where  
are the  
women in  
the room?**

**BOLD**  
***Where  
are the  
women in  
the room?***

EXTRABOLD

**Where  
are the  
women in  
the room?**

EXTRABOLD  
ITALIC

***Where  
are the  
women in  
the room?***

LIGHT Timeless design

REGULAR Timeless design

SEMIBOLD Timeless design

BOLD Timeless design

EXTRABOLD Timeless design

LIGHT  
ITALIC

*Timeless design*

REGULAR  
ITALIC

*Timeless design*

SEMIBOLD

*Timeless design*

BOLD  
ITALIC

*Timeless design*

EXTRABOLD  
ITALIC

*Timeless design*

LIGHT A new exhibition in  
London examines the  
irresistible power of  
*kawaii or cuteness*

REGULAR A new exhibition in  
London examines the  
irresistible power of  
*kawaii or cuteness*

SEMIBOLD A new exhibition in  
London examines the  
irresistible power of  
*kawaii or cuteness*

BOLD A new exhibition in  
London examines the  
irresistible power of  
*kawaii or cuteness*

EXTRABOLD

**A new exhibition in  
London examines the  
irresistible power of  
*kawaii or cuteness***



LIGHT Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she

REGULAR Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she

SEMIBOLD Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she

BOLD Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she

EXTRABOLD

**Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she**

LIGHT  
ITALIC

*Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she*

REGULAR  
ITALIC

*Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she*

SEMIBOLD  
ITALIC

*Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she*

BOLD  
ITALIC

*Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she*

EXTRABOLD  
ITALIC

***Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she***

LIGHT I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was—perhaps not quite remembering who I was—and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes.

REGULAR I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was—perhaps not quite remembering who I was—and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes.

SEMIBOLD I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was—perhaps not quite remembering who I was—and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes.

BOLD I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was—perhaps not quite remembering who I was—and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes.

EXTRABOLD

**I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was—perhaps not quite remembering who I was—and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes.**

THIN *I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was—perhaps not quite remembering who I was—and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes.*

REGULAR *I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was—perhaps not quite remembering who I was—and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes.*

SEMIBOLD *I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was—perhaps not quite remembering who I was—and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes.*

BOLD ***I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was—perhaps not quite remembering who I was—and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes.***

EXTRABOLD

***I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was—perhaps not quite remembering who I was—and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes.***



- BASQUE** Hizkuntza gizakiok dugun komunikazio sistema konplexuak bereganatu eta erabiltzeko gaitasuna da, berariazkoa eta unibertsala. Era berean, hizkuntza jakin bat sistema horren edozein adibide da. Hizkuntza aztertzeaz arduratzen den zientzia hizkuntzalaritza da. Ikuspuntu zabalago batetik ikusita, hizkuntzak gizaki eta beste animalia batzuen arteko ezaugarria erakusten du, beraien esperientziak adierazi eta besteei
- CATALAN** El llenguatge és la facultat de poder comunicar els propis pensaments o sentiments a un receptor o interlocutor mitjançant un sistema o codi determinat de signes interpretable per a l'entitat emissora i la receptora. Per això, el llenguatge té un aspecte individual i un aspecte social. Es dona llenguatge sempre que dos individus, havent atribuït convencionalment un cert sentit a un acte determinat, l'executen amb finalitat de comunicar-se
- CZECH** Jazyk je abstraktní struktura (řád mezi vhodnými primitivy) schopná nést informaci, a tak ji uchovávat a přenášet – sdělovat. Při aplikaci musí být materializována vhodně strukturovanou hmotou či energií (zdůvodnění viz Informace). Tak je jazyk i systém sloužící jako základní prostředek lidského dorozumívání, komunikace. Kromě funkce dorozumívací může plnit další funkce, např.apelovou (může sloužit k předávání příkazů), referenční (odka-
- FINNISH** Kieli on järjesteelmä, jossa ihminen ilmaisee ajatuksensa kielellisillä merkeillä, abstraktioilla. Näitä merkkejä nimitetään kielellisiksi ilmauksiksi. Puhutuissa kielissä kuuluvia (auditiivisia) merkkejä tuotetaan puhe-elimillä. Kirjoitetussa kielessä kielelliset ilmaukset on tehty silmin nähtäväksi eli luettaviksi. Viitotuissa kielissä kielelliset ilmaukset ovat visuaalisia, eivät auditiivisia. Eri kieliä tutkii kielitiede. Kognitiotiede tutkii kieltä hieman eri-
- FRENCH** Les gestes sont la méthode de communication la plus connue, utilisée par diverses espèces dont l'ensemble des primates. C'est également le cas des abeilles et leurs danses : lorsqu'une abeille exploratrice revient vers sa ruche après avoir trouvé une source de nectar, elle peut effectuer une danse en rond indiquant que cette source se situe à moins de 50 mètres, ou une danse en huit indiquant que cette source est plus lointaine. De plus,
- GERMAN** 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
- ICELANDIC** Mál er kerfi merkja, tákna, hljóða og orða sem notuð eru saman til þess að lýsa hugtökum, hugmyndum, merkingum og hugsunum. Málfræðingar eru þeir sem að rannsaka mál, en í nútímanum var málfræði fyrst kynnt sem vísindagrein af Ferdinand de Saussure. Þeir sem að tala mál, eða nota það á annan hátt, eru taldir með sem hluti af málsamfélagi þess máls. Tungumál er hugtak sérstaklega notað um þau mál sem að hafa hljóðkerfi. Fjölmörg
- ITALIAN** Il linguaggio, in linguistica, è il complesso definito di suoni, gesti e movimenti attraverso il quale si attiva un processo di comunicazione. La facoltà di rappresentare mentalmente un significato è presente in molte specie di animali, tra le quali l'essere umano. La capacità di elaborare e produrre un linguaggio verbale, nell'uomo, si è sviluppata a seguito di mutamenti

- BASQUE** *Hizkuntza gizakiok dugun komunikazio sistema konplexuak bereganatu eta erabiltzeko gaitasuna da, berariazkoa eta unibertsala. Era berean, hizkuntza jakin bat sistema horren edozein adibide da. Hizkuntza aztertzeaz arduratzen den zientzia hizkuntzalaritza da. Ikuspuntu zabalago batetik ikusita, hizkuntzak gizaki eta beste animalia batzuen arteko ezaugarria erakusten du, beraien esperientziak adierazi eta*
- CATALAN** *El llenguatge és la facultat de poder comunicar els propis pensaments o sentiments a un receptor o interlocutor mitjançant un sistema o codi determinat de signes interpretable per a l'entitat emissora i la receptora. Per això, el llenguatge té un aspecte individual i un aspecte social. Es dona llenguatge sempre que dos individus, havent atribuït convencionalment un cert sentit a un acte determinat, l'executen amb finalitat de*
- CZECH** *Jazyk je abstraktní struktura (řád mezi vhodnými primitivy) schopná nést informaci, a tak ji uchovávat a přenášet – sdělovat. Při aplikaci musí být materializována vhodně strukturovanou hmotou či energií (zdůvodnění viz Informace). Tak je jazyk i systém sloužící jako základní prostředek lidského dorozumívání, komunikace. Kromě funkce dorozumívací může plnit další funkce, napříkladovou (může sloužit k předávání příkazů), referenční*
- FINNISH** *Kieli on järjesteelmä, jossa ihminen ilmaisee ajatuksensa kielellisillä merkeillä, abstraktioilla. Näitä merkkejä nimitetään kielellisiksi ilmauksiksi. Puhutuissa kielissä kuuluvia (auditiivisia) merkkejä tuotetaan puhe-eli-millä. Kirjoitetussa kielessä kielelliset ilmaukset on tehty silmin nähtäviksi eli luettaviksi. Viitotuissa kielissä kielelliset ilmaukset ovat visuaalisia, eivät auditiivisia. Eri kieliä tutkii kielitiede. Kognitiotiede tutkii kieltä*
- FRENCH** *Les gestes sont la méthode de communication la plus connue, utilisée par diverses espèces dont l'ensemble des primates. C'est également le cas des abeilles et leurs danses: lorsqu'une abeille exploratrice revient vers sa ruche après avoir trouvé une source de nectar, elle peut effectuer une danse en rond indiquant que cette source se situe à moins de 50 mètres, ou une danse en huit indiquant que cette source est plus lointaine. De*
- GERMAN** *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*
- ICELANDIC** *Mál er kerfi merkja, tákna, hljóða og orða sem notað eru saman til þess að lýsa hugtökum, hugmyndum, merkingum og hugsunum. Málfræðingar eru þeir sem að rannsaka mál, en í nútímanum var málfræði fyrst kynnt sem vísindagrein af Ferdinand de Saussure. Þeir sem að tala mál, eða nota það á annan hátt, eru taldir með sem hluti af málsamfélagi þess máls. Tungumál er hugtak sérstaklega notað um þau mál sem að hafa*
- ITALIAN** *Il linguaggio, in linguistica, è il complesso definito di suoni, gesti e movimenti attraverso il quale si attiva un processo di comunicazione. La facoltà di rappresentare mentalmente un significato è presente in molte specie di animali, tra le quali l'essere umano. La capacità di elaborare e produrre un linguaggio verbale, nell'uomo, si è sviluppata a seguito di mutamenti*

- LATVIAN Valoda ir artikulētu zīmju kopums, cilvēku sazināšanās līdzeklis. Valodas galvenā funkcija ir informācijas un domu apmaiņa. Izmantojot valodu, mēs domājam un iegūstam informāciju (lasot grāmatas, skatoties kinofilmas, klausoties radio). Tā ir valodas domāšanas un informācijas iegūšanas funkcija. Izmantojot valodu, tiek nosaukti priekšmeti, darbības, parādības un pazīmes. Tā ir valodas nosaucošā funkcija. Valodai ir arī emocionālā funkcija,
- NORWEGIAN Et språk er et dynamisk sett av synlige, hørbare eller følbare symboler for kommunikasjon og elementer som brukes for å manipulere dem. Språk kan også henviser til bruken av slike systemer som et generelt fenomen. Eksempler på språk er naturlig språk (menneskelige enkeltspråk, for eksempel norsk), kunstige språk (for eksempel esperanto) og programmeringsspråk (for eksempel Java). Menneskespråk omtales vanligvis som naturlige språk,
- PORTUGUESE Linguagem pode se referir tanto à capacidade especificamente humana para aquisição e utilização de sistemas complexos de comunicação, quanto a uma instância específica de um sistema de comunicação complexo. O estudo científico da linguagem, em qualquer um de seus sentidos, é chamado linguística. Atualmente, entre 3000 e 6000 línguas são usadas pela espécie humana, e um número muito maior era usado no passado. As línguas
- POLISH Język służy do przedstawiania rzeczywistości dotyczącej przedmiotów, czynności czy abstrakcyjnych pojęć za pomocą znaków. Zbiór znaków w języku jest otwarty. Wynika to z faktu, że znakiem językowym jest każdy tekst, każda sformułowana wypowiedź, posiadająca znaczenie. Jednostka posługująca się językiem może więc za pomocą jego systemu stworzyć nieskończoną liczbę nowych znaków, także takich, z którymi nigdy się
- SWEDISH Språk eller tungomål är en del av olika system för kommunikation, som används av människor och som vi börjar tillägna stora bitar av redan under våra första levnadsår. Barn lär sig använda språk lika naturligt, som de lär sig att gå. Språket kommuniceras exempelvis via talat språk, teckenspråk, kognitioner och skrift, som är bärare av språk i en rad olika kommunikationssystem. Begreppet språk har två nära sammanbundna men ändå
- SPANISH Un lenguaje (del provenzal lenguatge y del latín lingua) es un sistema de comunicación estructurado para el que existe un contexto de uso y ciertos principios combinatorios formales. Existen contextos tanto naturales como artificiales. Desde un punto de vista más amplio, el lenguaje indica una característica común a los humanos y a otros animales (animales no simbóli-
- TURKISH İnsanlar arasındaki anlaşmayı sağlayan bir araç olarak tanımlanabilir. Bu bağlamda dil, kelimelerden oluşan, yani vücut dili gibi sözlü olmayan iletişim biçimlerinin yanı sıra insanların en etkili iletişim şekli olan sözlü iletişimi tanımlar. Dil, ses dalgaları aracılığıyla akustik olarak ve kelimeler aracılığıyla veya işaret dilinde olduğu gibi işaretler aracılığıyla görsel olarak aktarılır ("İşaret dili" ile karşılaştırınız). Ayrıca dokunma vasıtasıyla dokunsal işaret-
- VIETNAMESE Ngôn ngữ là một hệ thống giao tiếp có cấu trúc được sử dụng bởi con người. Cấu trúc của ngôn ngữ được gọi là ngữ pháp, còn các thành phần tự do của nó được gọi là từ vựng. Ngôn ngữ là phương tiện giao tiếp chính của con người, tồn tại ở dạng lời nói, ký hiệu hoặc chữ viết. Phần lớn các ngôn ngữ trên thế giới sở hữu các hệ chữ viết có chức năng ký âm và bảo tồn lời

- LATVIAN *Valoda ir artikulētu zīmju kopums, cilvēku sazināšanās līdzeklis. Valodas galvenā funkcija ir informācijas un domu apmaiņa. Izmantojot valodu, mēs domājam un iegūstam informāciju (lasot grāmatas, skatoties kinofilmas, klausoties radio). Tā ir valodas domāšanas un informācijas iegūšanas funkcija. Izmantojot valodu, tiek nosaukti priekšmeti, darbības, parādības un pazīmes. Tā ir valodas nosaucošā funkcija. Valodai ir arī*
- NORWEGIAN *Et språk er et dynamisk sett av synlige, hørbare eller følbare symboler for kommunikasjon og elementer som brukes for å manipulere dem. Språk kan også henvisse til bruken av slike systemer som et generelt fenomen. Eksempler på språk er naturlig språk (menneskelige enkeltspråk, for eksempel norsk), kunstige språk (for eksempel esperanto) og programmeringsspråk (for eksempel Java). Menneskespråk omtales vanligvis som*
- PORTUGUESE *Linguagem pode se referir tanto à capacidade especificamente humana para aquisição e utilização de sistemas complexos de comunicação, quanto a uma instância específica de um sistema de comunicação complexo. O estudo científico da linguagem, em qualquer um de seus sentidos, é chamado linguística. Atualmente, entre 3000 e 6000 línguas são usadas pela espécie humana, e um número muito maior era usado no*
- POLISH *Język służy do przedstawiania rzeczywistości dotyczącej przedmiotów, czynności czy abstrakcyjnych pojęć za pomocą znaków. Zbiór znaków w języku jest otwarty. Wynika to z faktu, że znakiem językowym jest każdy tekst, każda sformułowana wypowiedź, posiadająca znaczenie. Jednostka posługująca się językiem może więc za pomocą jego systemu tworzyć nieskończoną liczbę nowych znaków, także takich, z którymi nigdy się*
- SWEDISH *Språk eller tungomål är en del av olika system för kommunikation, som används av människor och som vi börjar tillägna stora bitar av redan under våra första levnadsår. Barn lär sig använda språk lika naturligt, som de lär sig att gå. Språket kommuniceras exempelvis via talat språk, teckenspråk, kognitioner och skrift, som är bärare av språk i en rad olika kommunikationssystem. Begreppet språk har två nära sammanbundna*
- SPANISH *Un lenguaje (del provenzal lenguatge y del latín lingua) es un sistema de comunicación estructurado para el que existe un contexto de uso y ciertos principios combinatorios formales. Existen contextos tanto naturales como artificiales. Desde un punto de vista más amplio, el lenguaje indica una característica común a los humanos y a otros animales (animales no*
- TURKISH *İnsanlar arasındaki anlaşmayı sağlayan bir araç olarak tanımlanabilir. Bu bağlamda dil, kelimelerden oluşan, yani vücut dili gibi sözlü olmayan iletişim biçimlerinin yanı sıra insanların en etkili iletişim şekli olan sözlü iletişimi tanımlar. Dil, ses dalgaları aracılığıyla akustik olarak ve kelimeler aracılığıyla veya işaret dilinde olduğu gibi işaretler aracılığıyla görsel olarak aktarılır (“İşaret dili” ile karşılaştırınız). Ayrıca dokunma vasıta-*
- VIETNAMESE *Ngôn ngữ là một hệ thống giao tiếp có cấu trúc được sử dụng bởi con người. Cấu trúc của ngôn ngữ được gọi là ngữ pháp, còn các thành phần tự do của nó được gọi là từ vựng. Ngôn ngữ là phương tiện giao tiếp chính của con người, tồn tại ở dạng lời nói, ký hiệu hoặc chữ viết. Phần lớn các ngôn ngữ trên thế giới sở hữu các hệ chữ viết có chức năng ký âm và bảo*

## OpenType features

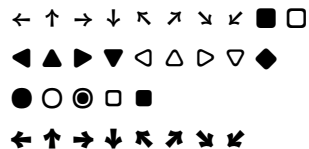
	DEACTIVATED	ACTIVATED
ALL CAPS	¿Para texto? 1708 A-b [Ende] H@I	¿PARA TEXTO? 1708 A-B [ENDE] H@I
LIGATURES	Affiliate, bonfire, fjord, bottle, ...	Affiliate, bonfire, fjord, bottle, ...
PROPORTIONAL OLDSTYLE FIGURES AND SLASH ZERO	00123456789\$€¢£¥ƒℓ฿%‰	00123456789\$€¢£¥ƒℓ฿%‰
PROPORTIONAL LINING FIGURES (DEFAULT)	0123456789\$€¢£¥ƒℓ฿%‰	0123456789\$€¢£¥ƒℓ฿%‰
TABULAR OLDSTYLE FIGURES	0123456789\$€¢£¥ƒℓ฿%‰	0123456789\$€¢£¥ƒℓ฿%‰
TABULAR LINING FIGURES	0123456789\$€¢£¥ƒℓ฿%‰	0123456789\$€¢£¥ƒℓ฿%‰
NUMERATOR/ DENOMINATOR	345/678 89/120	<sup>3</sup> / <sub>4</sub> <sup>8</sup> / <sub>9</sub> <sup>8</sup> / <sub>9</sub> / <sub>120</sub>
FRACTIONS	1/2 3/4 1/4 6 5/7 2/98	<sup>1</sup> / <sub>2</sub> <sup>3</sup> / <sub>4</sub> <sup>1</sup> / <sub>4</sub> <sub>6</sub> <sup>5</sup> / <sub>7</sub> <sup>2</sup> / <sub>98</sub>
SUPERIOR/ INFERIOR	H <sub>2</sub> O x <sub>b</sub> y <sup>3+5</sup> a <sub>l</sub> ndex	H <sub>2</sub> O x <sub>b</sub> y <sup>3+5</sup>
ORDINALS	Ma No.	M <sup>a</sup> N <sup>o</sup>
HISTORICAL FORMS	That is the question	That if the question

# OpenType features

DEACTIVATED

ACTIVATED

STYLISTIC SET 01  
(ARROWS & GEOMETRIC SHAPES))  
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 a b c d e f



STYLISTIC SET 02  
(ALTERNATE G)  
gallego

gallego

STYLISTIC SET 03  
(CIRCLED NUMBERS)  
1 2 3 4 5 6 7 8 9 0

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

STYLISTIC SET 04  
(BLACK CIRCLED NUMBERS)  
1 2 3 4 5 6 7 8 9 0

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

STYLISTIC SET 05  
(ORNAMENTS)  
A B C D E F G H I



STYLISTIC SET 06  
(CLOCK, DISPLAY ONLY)  
08:35 AM  
10:29 PM

08:35 PM  
10:29 PM

TURKISH/AZERI/  
CRIMEAN TATAR  
Kirtasiye, KIRTASIYE

Kirtasiye, KIRTASIYE

ROMANIAN/  
MOLDAVIAN  
Timiș, CĂȘUȚ

Timiș, CĂȘUȚ

CATALAN  
Il·lusió, HEL·LÈNIC

Il·lusió, HEL·LÈNIC

DUTCH  
Bíjna, BÍJNA

Bíjna, BÍJNA















## Supported Latin languages

Abenaki, Afaan Oromo, Afar, 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, Istro-Romanian, Italian, Jamaican, Javanese (Latin), Jèrriais, Kala Lagaw Ya, Kapampangan (Latin), Kaqchikel, Karakalpak (Latin), Karelian (Latin), Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Klingon, Kurdish (Latin), Ladin, Latin, Latino sine Flexione, Latvian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgish, Maasai, Makhuwa, Malay, Maltese, Manx, Māori, Marquesan, Megleno-Romanian, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Nagamese Creole, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Oshiwambo, Ossetian (Latin), Palauan, Papiamentu, Piedmontese, Polish, Portuguese, Potawatomi, Q'eqchi', Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami (Inari Sami), Sami (Lule Sami), Sami (Northern Sami), Sami (Southern Sami), Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian (Latin), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Somali, Sorbian (Lower Sorbian), Sorbian (Upper Sorbian), Sotho (Northern), Sotho (Southern), 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, Võro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni, ...

## Extended typographic features (Latin)

All caps, basic ligatures, case-sensitive forms, class kerning, contextual alternates, discretionary ligatures, denominators & numerators, fractions, arbitrary fractions, historical forms, 6 sets of figures (oldstyle numerals, lining figures, proportional figures, tabular figures, circled and black circled), localised forms, ordinals, ornaments, stylistic sets (SS01, SS02, SS03, etc.), superiors & inferiors, slashed zero, ...

DESKTOP

WEB

## Formats

OpenType (OTF)  
Variable (OTF)  
TrueType (TTF)

Web OpenFont (WOFF)  
Web OpenFont 2 (WOFF2)  
Variable (WOFF2)

---

**Fontname****Patrycja Walczak**

[www.type-together.com/poltik-font](http://www.type-together.com/poltik-font)

© TypeTogether 2025

Poltik is a registered trademark of TypeTogether.

All rights reserved.

---

**Full credits**

## LEAD DESIGN AND CONCEPT

Patrycja Walczak

## ENGINEERING

Joancarles Casasín

## QUALITY ASSURANCE

Azza Alameddine

## GRAPHIC DESIGN

Elena Veguillas

Rabab Charafeddine

Felicia Priscillya

## MOTION DESIGN

Cecilia Brarda

## COPYWRITING

Joshua Farmer

## SOCIAL MEDIA MANAGER

Doug Arellanes

---

**Awards**

▣ Gerard Unger Scholarship, 2023

---

## The designers

**Patrycja Walczak** (2000) is a typeface and graphic designer from Poland. In 2025, she graduated with a master's in graphic design from Magdalena Abakanowicz University in Poznań, Poland. In 2022 she took part in the Erasmus+ programme at the National College of Art and Design in Dublin, Ireland. Inspired by 1970s industrial design, Patrycja created the Poltik display typeface, which was the winner of the 2023 Gerard Unger Scholarship. The main focus of her work is type design, but she additionally explores the power of typography in branding and communication, as well as many other areas of design to keep her mind fresh and excited. In her free time, Patrycja enjoys pottery.

---

## Licensing at TypeTogether

### Family upgrades

Bundles are always less expensive than purchasing a few styles at a time. If you buy a single style (or more) now, you will never be charged more than the bundle price when upgrading at a later date. This is a great way to explore a new typeface without full commitment. To take advantage of the upgrade, please email [info@type-together.com](mailto:info@type-together.com).

### Custom work

We offer custom font solutions tailored to your needs. This includes developing new typefaces from scratch, modifying existing typefaces, extending language support, and creating logotypes. Please contact us for details at [info@type-together.com](mailto:info@type-together.com).

### Licensing

Our complete font catalogue, along with the presented type family here, are available for print, self-hosted web applications, and app embedding from TypeTogether's online store.

For other types of licences and more information, please contact us at [info@type-together.com](mailto:info@type-together.com).

### Testing our fonts

TypeTogether actively seeks ongoing dialogue with all type users and therefore offers free temporary licences to test any of our typefaces. The test fonts are fully functional and include the entire character set and OpenType features. To request test fonts, please contact us at [info@type-together.com](mailto:info@type-together.com).

### Premier

TypeTogether Premier is our free service that makes it easy for creatives to access and test our entire font library with a one-click trial licence. You'll find over 100 high-quality, award-winning font families, 900+ styles, and support for 13 unique writing systems, with more on the way. And only TypeTogether Premier partners are the first to test beta fonts and use them in commercial work before anyone else.

To apply now for TypeTogether Premier, go to [www.type-together.com/premier](http://www.type-together.com/premier) and select Sign Up.

### Educational & charity discount

TypeTogether offers an educational discount on all typeface purchases for students and those in education (schools, departments, etc.). This discount also extends to NGOs and charities in general. Please contact us for details at [info@type-together.com](mailto:info@type-together.com). For further information, samples, and ordering, visit [www.type-together.com](http://www.type-together.com).

### About this specimen

This specimen has been set using Adelle Sans Light, Adelle Sans Bold, and Adelle Mono Flex Regular using texts from *An equal music*, by Vikram Seth, *Where there's a will*, by Emily Chappell, *The fraud*, by Zadie Smith, *Eye Magazine* blog, and Wikipedia.org.