Postea

Combining the constructed and human feel while brushing away the dust from a century of geometric derivatives.

DESIGNED BY

Veronika Burian
José Scaglione

YEAR

2021

typetogether

The Postea font family is Veronika Burian and José Scaglione's take on German geometric typefaces, reshaped with the right attributes for setting paragraphs and headings, and perfect for branding and text use. Some typefaces are a rough tool, like a pumice rock: abrasive to the senses, unforgiving, and unhelpful for most reading situations. Postea is an obsidian: smooth and classy, with attractive nuances in any light. The classic curves and purposeful details keep its individuality intact while allowing it to fit an incredible range of geometric font needs. Because of these qualities, Postea makes normal reading in paragraphs a cinch and your branding memorable.

Compared to midcentury attributes of restraint and a sparse appearance, Postea's deliberate play between character widths injects life and distinctiveness into its personality. The default 't, f' have lyrical doses akin to a robust evening drink and are rounded out with a serpentine 's' and rotund 'o, g, b'. Another nice surprise awaits: spacing for the Hairline weight is tighter for optimal use in large headings and titles, while the regular weights have the expected, slightly looser spacing for text. Setting the test word 'bogarts' brings all this together nicely, invoking a balance between a constructed and human feel while brushing away the dust from a century of derivatives.

Postea is opinionated and its modern stylistic sets allow it to be accommodating with softer, specially-designed alternative characters. SS01 replaces 'b, f, M, m, t', while SS02 changes only the lowercase 'a' to the round style, and SS03 swaps out the angled 'y' for a straight version. The fourth and sixth stylistic sets are packed with wallpaper-worthy geometric patterns, ornaments, arrows, and symbols aplenty.

Postea's 14 styles (seven upright and italic) and two variable fonts are accompanied by an all-new family of icons in three weights, which we developed a new, easy way to activate. Simply bookend the desired icon name with colons (:arrowUp: :chargingStation: :aid: :firstAid:), making sure to capitalise each word after the first word, then highlight and activate SS05. Icons include wayfinding, social interface, sanitary precautions like face masks, thermometers, and hand washing, and much more.

Postea is resilient in the number of ways the family can be used, and its recognisable characters make it a prime selection for branding, signage, corporate typefaces, and magazines. Beginning with midcentury virtues, Postea is the rational response for text — a lyrical take on geometric sans serifs.

STYLES

Hairline *Italic*
Thin *Italic*
Light *Italic*
Regular *Italic*
Semibold *Italic*
Bold *Italic*
Extrabold *Italic*

VARIABLE STYLES

Hairline to **Extrabold**
Hairline Italic to ***Extrabold Italic***

Variable fonts are a new part of OpenType technology that allows typeface creators to design fonts, and users to organise and use them, in a more advanced way than was done in the past.

Rather than having one individual font style per font file (i.e., extralight, regular, bold, or extrabold), variable fonts are one file with almost infinite choices within a single "design space", the total boundaries for a typeface's appearance.

So what's a design space? A design space is the total area containing all axes which the font user can customise: weight, width, serif length, optical size, and more. A series of sources (or masters or exemplars) determine the appearance of all lettershapes at certain positions on each axis.

Imagine a designspace like a chess board grid with sources lining the edges. Opposite sources usually have opposing characteristics, like extralight versus extrabold. A move in any direction affects the look of the font since the movement brings it closer to one source or another. The closer to one source, the more it will look like that one and the less it will look like the opposite source. So moving in the design space always causes a change in the look of the font. The final characteristics of the font are defined by the total proximity to all exemplars — where it is located within the total designspace.

To get a more accurate picture, now imagine that this grid is not two-dimensional, but is a three-dimensional cube; it has depth, meaning the font creator has defined more than two axes. The user is able to move through that cubed designspace, and as they do the font changes in accordance with how close it is to the sources that have defined its look.

Thanks to variable font technology, this means graphic designers and web developers can use mathematically generated styles that, while never actually drawn by the font creator, still exist within that total design space. And the file size is just a fraction of what normal font files are. This is great news for developers, for data use on mobile, for rendering, and for prioritising speed and responsiveness — not to mention creativity!

In a few cases, when some glyphs cannot smoothly transition across the spectrum of instances, a modification called a "jump" is included. Currently not all software responds to variable fonts in the same way.

WEIGHT AXIS (FROM HAIRLINE TO EXTRABOLD)
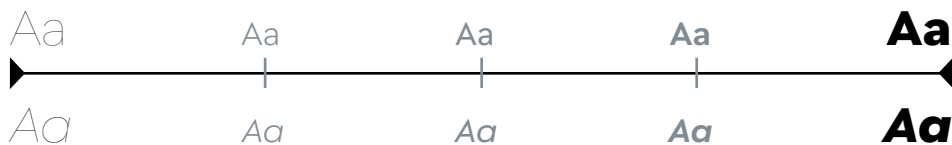
Exhibición

Digital art

Archivio

GALLERY

Science +

Obsidiāns

ECLECTIC

Slät Slät

meetkundig

geomètrica

geometrický

ijiyomethri

rúmfræðilegt

voafaritra

ġeometrika

MUSÉE-SAÔNE

Oranienstraße 25 D-10634

espacio 9

Museo de las Cosas Ordinarias

↖ THIRD FLOOR

🤲 wash your hands

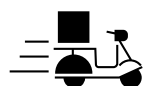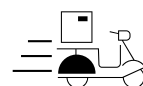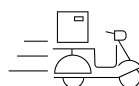# SINCE 1978
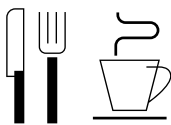
🍴☕ **refreshments** →

VARIABLE

3 icon weights 🛵 🛵 🛵

EXTRABOLD   55PT

Rhythm & *Reac-*

EXTRABOLD   50PT

Rhythm & *Reac-*

EXTRABOLD   45PT

Rhythm & *Reaction*

EXTRABOLD   35PT

Rhythm & *Reaction*

EXTRABOLD   30/36PT

'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.

HAIRLINE 55PT

Rhythm & *Reaction*

HAIRLINE 50PT

Rhythm & *Reaction*

HAIRLINE 45PT

Rhythm & *Reaction*

HAIRLINE 35PT

Rhythm & *Reaction*

HAIRLINE 30/36PT

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HAIRLINE   60PT

Murciélago

THIN   60PT

Murciélago

LIGHT   60PT

Murciélago

REGULAR   60PT

Murciélago

SEMIBOLD   60PT

Murciélago

BOLD   60PT

Murciélago

EXTRABOLD   60PT

Murciélago

HAIRLINE   25/30PT

And now I was on my journey, in a pair of *thick boots* and with a *hazel stick*

THIN   25/30PT

And now I was on my journey, in a pair of *thick boots* and with a *hazel stick*

LIGHT   25/30PT

And now I was on my journey, in a pair of *thick boots* and with a *hazel stick*

REGULAR   25/30PT

And now I was on my journey, in a pair of *thick boots* and with a *hazel stick*

SEMIBOLD   25/30PT

And now I was on my journey, in a pair of *thick boots* and with a *hazel stick*

BOLD   25/30PT

And now I was on my journey, in a pair of *thick boots* and with a *hazel*

EXTRABOLD   25/30PT

And now I was on my journey, in a pair of *thick boots* and with a *hazel*

THIN   18/22PT

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

LIGHT   18/22PT

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THIN   10/13PT

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

LIGHT   10/13PT

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THIN   12/15PT

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GERMAN   9/11PT

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

FRENCH   9/11PT

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

CZECH   9/11PT

Vědecký obor zabývající se zkoumáním jazyka se nazývá lingvistika. Otázky týkající se filosofie jazyka byly pokládány již ve starověkém Řecku, byly zde otázky typu zda mohou slova reprezentovat zkušenost nebo motivovanost obsahu slov, konkrétními památkami jsou například Platónovy dialogy Gorgias a Faidros. Ještě časnějším dokladem uvažování o jazyku jsou gramatiky sanskrtu, nejranější záznamy o kodifikaci

PORTUGUESE   9/11PT

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

NORWEGIAN   9/11PT

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 henvise 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

ITALIAN   9/11PT

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 strutturali della cavità orale. In particolare l'arretramento

TURKISH   9/11PT

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

SWEDISH   9/11PT

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 sam-

POLISH   9/11PT

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

ICELANDIC   9/11PT

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

SPANISH   9/11PT

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 simbólicos) para expresar sus experiencias y comu-

FINNISH   9/11PT

Kieli on järjestelmä, 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 nähtäviksi eli luettaviksi. Viitotuissa kielissä kielelliset ilmaukset ovat visuaalisia, eivät auditiivisia. Eri kieliä tutkii kielitiede. Kognitiotiede

SMALL CAPS

¿Para texto?
17O8 A–b [Ende] H@I

¿Para texto?
17O8 a–b [Ende] H@I

ALL SMALL CAPS

¿Para texto?
17O8 A–b [Ende] H@I

¿para texto?
17O8 a–b [ende] h@i

ALL CAPS

¿Para texto?
17O8 A–b [Ende] H@I

¿PARA TEXTO?
17O8 A–B [ENDE] H@I

LIGATURES

Affiliate, bottle, físico, offkey

Affiliate, bottle, físico, offkey

PROPORTIONAL OLDSTYLE FIGURES

O123456789$€¢£¥ƒ₺฿%‰

O123456789$€¢£¥ƒ₺฿%‰

PROPORTIONAL LINING FIGURES (DEFAULT)

O123456789$€¢£¥ƒ₺฿%‰

O123456789$€¢£¥ƒ₺฿%‰

TABULAR OLDSTYLE & SLASHED ZERO

ΘO123456789$€¢£¥ƒ₺฿%‰

ΘO123456789$€¢£¥ƒ₺฿%‰

TABULAR LINING & SLASHED ZERO

ΘO123456789$€¢£¥ƒ₺฿%‰

ΘO123456789$€¢£¥ƒ₺฿%‰

NUMERATOR/DENOMINATOR

345(x+y)/678 89/12O

$^{345(x+y)}/_{678}$ $^{89}/_{120}$

FRACTIONS

1/2 3/4 1/46 5/7 2/98

½ ¾ ¹⁴⁶ ⁵⁷ ²⁹₈

SUPERIOR/INFERIOR

H2O xb8 y3+5 aIndex

H_2O x_{b8} y^{3+5} ^{a}Index

ORDINALS

1st 2nd 3rd Mlle 2e 85th Ma No.

1st 2nd 3rd Mlle 2^e 85th M^a N^o

HISTORICAL FORMS

That is the question

That iſ the queſtion

CONTEXTUAL ALTERNATES

lî ïb ïi īj ffĩ ffí …

lî ïb ïi īj ffĩ ffí …

TURKISH/AZERI/CRIMEAN TATAR

Kırtasiye, KIRTASIYE, KIRTASIYE   Kırtasiye, KIRTASIYE, KIRTASİYE

ROMANIAN/MOLDAVIAN

Timiş, BUCUREŞTI, MULŢUMESC   Timiş, BUCUREŞTI, MULŢUMESC

CATALAN

Il·lusió, COL·LABORA,   Il·lusió, COL·LABORA,
CAL·LIGRAFIA   CALLIGRAFIA

DUTCH

Bíjna, víjf, BÍJNA   Bíjna, víjf, BÍJNA,

STYLISTIC SET 01 (M B U ALTERNATES)

M м b u   M м b u

STYLISTIC SET 02 (A ALTERNATE)

a á å ...   a á å ...

STYLISTIC SET 03 (Y ALTERNATE)

y ý ÿ ...   y ý ÿ ...

STYLISTIC SET 04 (ORNAMENTS)

A B C D E F G H I J

K L M N O P R S T

STYLISTIC SET 05 (ICONS)

Social interface

Mailing / Delivery

Arrows

Manicules

Sanitary

Museum art sections

Museum

STYLISTIC SET 06 (ARROWS)

A B C D E F G H

I J K L M N O P R S T U

W X Y Z a b c d

e f g h i j k l

STYLISTIC SET 07 (F T ALTERNATES)

f t ff fi fl ffi ffl fí tt ...   f t ff fi fl ffi ffl fí tt ...

TYPE WHOLE GLYPH NAME + SS5

:accessibility:				:ceramics:			
:add:				:charging:			
:addNew:				:chargingStation:			
:agree:				:chat:			
:aid:				:chatMessage:			
:alarm:				:coatCheck:			
:ancient:				:coffee:			
:antiques:				:coffeeCafe:			
:archeology:				:delivery:			
:arrowDown:				:deliveryMotorcycle:			
:arrowEast:				:deliveryPlane:			
:arrowLeft:				:deliverySea:			
:arrowNorth:				:deliveryShipping:			
:arrowNortheast:				:deliveryTruck:			
:arrowNorthwest:				:dining:			
:arrowRight:				:dinner:			
:arrowSouth:				:disabledToilet:			
:arrowSoutheast:				:dry:			
:arrowSouthwest:				:elevator:			
:arrowUp:				:elevatorDown:			
:arrowWest:				:elevatorUp:			
:artAntiques:				:elevatorUpDown:			
:artCeramics:				:emergency:			
:artCeramicsAntiques:				:envelope:			
:artFineArt:				:escalatorDown:			
:artPainting:				:escalatorUp:			
:artSculpture:				:exit:			
:audioTour:				:extinguisher:			
:avatar:				:favorite:			
:battery:				:female:			
:batteryCharging:				:find:			
:batteryChargingStation:				:fineArt:			
:bookmark:				:fireExtinguisher:			
:box:				:firstAid:			
:cafe:				:fossil:			
:camera:				:fossilPrehistoric:			
:cameraPhotography:				:fragile:			
:cctv:				:giftShop:			

TYPE WHOLE GLYPH NAME + SS5

:giftStore:		:meetingLocation:
:halt:		:meetingPoint:
:hand:		:men:
:handicap:		:message:
:handicapToilet:		:middleFinger:
:handPointing:		:motorcycle:
:handPointingRight:		:new:
:handSanitize:		:noCrowd:
:handwash:		:noCrowding:
:heart:		:noEntry:
:heavy:		:noEntryHalt:
:history:		:noGroups:
:historyAncient:		:noPhone:
:historyAncientArcheology:		:noPhoto:
:historyArcheology:		:noPhoto2:
:home:		:noPhotography:
:info:		:noPhotography2:
:information:		:noPhotos:
:jewelry:		:noPhotos2:
:jewelryValuables:		:out:
:keepDry:		:painting:
:letter:		:peace:
:letterEnvelope:		:peaceVictory:
:like:		:person:
:location:		:personAvatar:
:location:		:photography:
:lookup:		:plane:
:mailbox:		:pointer:
:male:		:postcard:
:man:		:prehistoric:
:manicule:		:profile:
:manicule2:		:qrCode:
:map:		:restaurant:
:mapLocation:		:restaurantDining:
:mask:		:sanitize:
:mask2:		:sanitizeHands:
:meet:		:scan:
:meeting:		:sculpture:

TYPE WHOLE GLYPH NAME + SS5

:sea:

:search:

:security:

:send:

:shipping:

:shop:

:shopGiftStore:

:stairs:

:stamp:

:store:

:support:

:temp:

:temp2:

:temperature:

:temperature2:

:temperatureAnalog:

:temperatureDigital:

:temperatureOral:

:temperatureTouchless:

:thumbUp:

:ticket:

:tour:

:tourAudio:

:truck:

:unisex:

:up:

:upward:

:valuables:

:victory:

:wash:

:washHands:

:wheelchair:

:wifi:

:wireless:

:woman:

:women:

UPPERCASE

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 Ð Ŋ Œ Þ ẞ Á Ă Â Ä Ǽ À Ā Ą Å Ã Ć Č Ç Ĉ Ċ Ď Đ
É Ě Ĕ Ê Ë Ė È Ē Ę Ğ Ĝ Ģ Ġ Ħ Ĥ Í Ĭ Î Ï Ì Ī Į Ĩ Ĵ Ķ Ĺ Ľ Ļ Ŀ Ł Ń
Ň Ņ Ñ Ó Ŏ Ô Ö Ò Ő Ō Ø Õ Ŕ Ř Ŗ Ś Š Ş Ŝ Ş Ŧ Ť Ţ Ţ Ú
Ŭ Û Ü Ù Ű Ū Ų Ů Ũ Ẃ Ŵ Ẅ Ẁ Ý Ŷ Ÿ Ỳ Ź Ž Ż

LOWERCASE

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 ð ij
ŋ œ þ ß á ă â ä ǽ à ā ą å ã ć č ç ĉ ċ ď đ é ě ĕ ê ë ė
è ē ę ğ ĝ ģ ġ ħ ĥ í ĭ î ï ì ī į ĩ ı ĵ ķ ĸ ĺ ľ ļ ŀ ł ń ň ņ ñ ó ŏ
ô ö ò ő ō ø õ ŕ ř ŗ ś š ş ŝ ş ŧ ť ţ ţ ú ŭ û ü ù ű ū ų ů ũ ẃ
ŵ ẅ ẁ ý ŷ ÿ ỳ ź ž ż

SMALL CAPS

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 Ð
Ŋ Œ Þ ẞ I K Á Ă Â Ä Ǽ À Ā Ą Å Ã Ć Č Ç Ĉ Ċ Ď Đ É Ě Ĕ Ê
Ë Ė È Ē Ę Ğ Ĝ Ģ Ġ Ħ Ĥ Í Ĭ Î Ï Ì Ī Į Ĩ Ĵ Ķ Ĺ Ľ Ļ Ŀ Ł Ń Ň Ņ Ñ Ó Ŏ
Ô Ö Ò Ő Ō Ø Õ Ŕ Ř Ŗ Ś Š Ş Ŝ Ş Ŧ Ť Ţ Ţ Ú Ŭ Û Ü Ù Ű Ū Ų Ů
Ũ Ẃ Ŵ Ẅ Ẁ Ý Ŷ Ÿ Ỳ Ź Ž Ż

LIGATURES

ff fi ffi ffl fi tt

HISTORICAL FORMS

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PUNCTUATION

' " " ' ' , " " „ - , . : ; ¿ ? ! ¡ [ ] ( ) { } \ / _ « » ‹ › • … · - — - ' "

PUNCTUATION (SMALL CAPS)

' " " ' ' , " " ¿ ? ! ¡ [ ] ( ) { } \ / - — -

SYMBOLS

¦ | § ¶ © ® ™ ◊ # & @ * † ‡ ^ ° ~ ¤

SYMBOLS (SMALL CAPS)

© & @ *

ALTERNATES

M M a á ă â ä à ā q å ã b f t ‡ ť ţ ţ u ú ŭ û ü
ù ű ū ų ů ũ y ý ŷ ÿ ỳ ff fi fl ffi ffl fi tt

ALTERNATES FOR CONTEXTUAL ALTERNATES

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GEOMETRIC SHAPES (SS06)

〈 ∧ 〉 ∨ ⌐ ⌐ ⌐ ∟
■ □ ▲ ▶ ▷ ▼ ◀ ◁ ◆ ◉ ○ ● □ ■

ORNAMENTS (SS04)

▦ ⋈ ✳ ✧ ◗ ⬒ ◈ ▥ ⊞ ⋔ ⫼ ▮ ⋈ ▨ ▦ ▧ ◪ ⧄ ◉ ❖ ▦ ◪

PROPORTIONAL OLDSTYLE FIGURES

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₺ ฿ % ‰

PROPORTIONAL LINING FIGURES (DEFAULT)

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₺ ฿ % ‰

TABULAR OLDSTYLE FIGURES

Ө 0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₺ ฿ % ‰

TABULAR LINING FIGURES

Ө 0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₺ ฿ % ‰

FIGURES (SMALL CAPS)

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₺ ฿ % ‰

SUPERSCRIPTS

H 0 1 2 3 4 5 6 7 8 9 + - = ( ) - , .
H 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

SUBSCRIPTS

H 0 1 2 3 4 5 6 7 8 9 + - = ( ) - , .
H 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

NUMERATOR/DENOMINATOR

0 1 2 3 4 5 6 7 8 9 + - = ( ) - , · / 0 1 2 3 4 5 6 7 8 9

FRACTIONS

½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞

ORDINALS

H a o № 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

ORDINALS (SMALL CAPS)

№ ª º

MATHEMATICAL OPERATORS

/ - / · ≈ ≠ ≤ ≥ < = > ¬ + ± ÷ × ∂ Δ ∏ ∑ √ ∞ ∫ Ω µ π

DIACRITICAL MARKS

^ ˆ ˇ ˘ ˘ ˘ ‾ - ~ ˜ · · ˙ ¨ ¨ ˳ ˚ ˝ ˝ ` ` ´ ´ ˌ ˌ ˌ ˌ
' ˒ , . - ˜

ICONS (SS05)

ARROWS (SS06 & 05)

UPPERCASE

*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 Đ U Ŋ Œ Þ ß Á Ă Â Ä Ǽ À Ā Ą Å Ã Ć Č Ç Ĉ Ċ Ď Đ
É Ě Ĕ Ê Ë Ė È Ē Ę Ğ Ĝ Ģ Ġ Ħ Ĥ Í Ĭ Î Ï Ì Į Ī Ĩ Ĵ Ķ Ĺ Ľ Ļ Ŀ Ł Ń
Ň Ņ Ñ Ó Ŏ Ô Ö Ò Ő Ō Ø Õ Ŕ Ř Ŗ Ś Š Ş Ŝ Ş Ŧ Ť Ţ Ţ Ú
Ŭ Û Ü Ù Ű Ū Ų Ů Ũ Ẃ Ŵ Ẅ Ẁ Ý Ŷ Ÿ Ỳ Ź Ž Ż*

LOWERCASE

*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 ð ij
ŋ œ þ ß á ă â ä ǽ à ā ą å ã ć č ç ĉ ċ ď đ é ě ĕ ê ë
ė è ē ę ğ ĝ ġ ġ ħ í ĭ î ï ì ī ĩ ı ĵ ķ ĸ ĺ ľ ļ ŀ ł ń ň ņ ñ ó ŏ
ô ö ò ő ō ø õ ŕ ř ŗ ś š ş ŝ ş ŧ ť ţ ţ ú ŭ û ü ù ű ū ų ů ũ ẃ
ŵ ẅ ẁ ý ŷ ÿ ỳ ź ž ż*

SMALL CAPS

*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 Đ
U Ŋ Œ Þ ß I K Á Ă Â Ä Ǽ À Ā Ą Å Ã Ć Č Ç Ĉ Ċ Ď Đ É Ě Ê
Ë Ė È Ē Ę Ğ Ĝ Ģ Ġ Ħ Ĥ Í Ĭ Î Ï Ì Į Ī Ĩ Ĵ Ķ Ĺ Ľ Ļ Ŀ Ł Ń Ň Ņ Ñ Ó Ŏ
Ô Ö Ò Ő Ō Ø Õ Ŕ Ř Ŗ Ś Š Ş Ŝ Ş Ŧ Ť Ţ Ţ Ú Ŭ Û Ü Ù Ű Ū Ų Ů
Ũ Ẃ Ŵ Ẅ Ẁ Ý Ŷ Ÿ Ỳ Ź Ž Ż*

LIGATURES

ff ffi ffl fi tt

HISTORICAL FORMS

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PUNCTUATION

' " ' ' , " " „ - , . : ; ¿ ? ! ¡ [ ] ( ) { } \ / _ « » ‹ › • … · - — - ' "

PUNCTUATION (SMALL CAPS)

' " ' ' , " " ¿ ? ! ¡ [ ] ( ) { } \ / - — -

SYMBOLS

*¦ | § ¶ © ® ™ ◊ # & @ * † ‡ ^ ° ~ ¤*

SYMBOLS (SMALL CAPS)

*© & @ **

ALTERNATES

*M ʍ b f t ŧ ť ţ ţ u ú ŭ û ü ù ű ū ų ů ũ y ý ŷ ÿ ỳ
ff fi fl ffi ffl fi tt*

ALTERNATES FOR CONTEXTUAL ALTERNATES

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GEOMETRIC SHAPES (SS06)

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■ □ ▲ ▶ ▷ ▼ ◀ ◁ ◆ ◉ ○ ● □ ■

ORNAMENTS (SS04)

▦ ▤ ✕ ✖ ▚ ◣ ◠ ◢ ▥ ▦ ▥ ▥ ▥ ◤ ▨ ▧ ▤ ▩ ▦ ◆ ▦ ◻

PROPORTIONAL OLDSTYLE FIGURES

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₺ ฿ % ‰

PROPORTIONAL LINING FIGURES (DEFAULT)

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₺ ฿ % ‰

TABULAR OLDSTYLE FIGURES

θ 0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₺ ฿ % ‰

TABULAR LINING FIGURES

θ 0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₺ ฿ % ‰

FIGURES (SMALL CAPS)

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₺ ฿ № % ‰

SUPERSCRIPTS

H $^{0123456789 + - = ( ) - , .}$

H $^{a b c d e f g h i j k l m n o p q r s t u v w x y z}$

SUBSCRIPTS

H $_{0123456789 + - = ( ) - , .}$

H $_{a b c d e f g h i j k l m n o p q r s t u v w x y z}$

NUMERATOR/DENOMINATOR

0 1 2 3 4 5 6 7 8 9 + - = ( ) - , · / 0 1 2 3 4 5 6 7 8 9

FRACTIONS

½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞

ORDINALS

H $^{a o}$ *№* $^{a b c d e f g h i j k l m n o p q r s t u v w x y z}$

ORDINALS (SMALL CAPS)

№ $^{a o}$

MATHEMATICAL OPERATORS

/ - / · ≈ ≠ ≤ ≥ < = > ¬ + ± ÷ × ∂ Δ ∏ ∑ √ ∞ ∫ Ω μ π

DIACRITICAL MARKS

*^ ˆ ˇ ˘ ˘ ˘ ‾ ¯ ˜ ˜ · ˙ ¨ ˚ ° ˝ ˝ ` ` ´ ´ , ,
, ' ' , . -*

ICONS (SS05)

ARROWS (SS06 & 05)

↖ ↗ ↘ ↙ ⇐ ⇒ ⇑ ⇓ ↖ ↗ ↘ ↙ ← → ↑ ↓

↖ ↗ ↘ ↙ ← → ↑ ↓

SUPPORTED LATIN LANGUAGES

Abenaki, Afaan 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, Hotcąk (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, Kurdish (Latin), Ladin, Latin, 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, Papiamento, Piedmontese, Polish, Portuguese, Potawatomi, Q'eqchi', Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian (Latin), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Somali, 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

All caps, basic ligatures, case-sensitive forms, class kerning, contextual alternates, denominators & numerators, fractions, alternative fractions, historical forms, 5 sets of figures (oldstyle numerals, lining figures, proportional figures, tabular figures and small caps), localised forms, ordinals, ornaments, small capitals, small capitals from capitals, stylistic sets (SS01 , SS02, SS03, etc), superiors & inferiors, slashed zero, …

THE DESIGNERS

Veronika Burian born in Prague, originally studied Industrial Design in Munich, Germany. She holds a MA in Typeface Design from the University of Reading, UK and is co-founder of the indie label TypeTogether with José Scaglione, today with twelve employees working around the world.

As a founding member of the typography platform alphabettes.org by and for women, she is particularly involved in the mentoring program and for the GRANSHAN project for non-Latin fonts and typography, which is unique in the world, she is co-chairwoman of the type design competition, engages in communication and is co-curator/organiser of the TypeTech MeetUp. Veronika teaches as a guest lecturer at the Faculty of Architecture and Design NTNU (Gjøvik, Norway) and gives lectures and leads workshops at conferences and at universities around the world.

José Scaglione is a graphic designer, typeface designer, and co-founder of the independent type foundry TypeTogether with Veronika Burian, where they have published numerous award-winning type families. He teaches typography at the University of Buenos Aires, Argentina, and is frequently invited to lecture about typography and to lead workshops on typeface design at international conferences and academic institutions. José co-authored the book *Cómo Crear Tipografías: Del Boceto a la Pantalla*, and collaborated with Jorge de Buen Unna on his book *Introducción al Estudio de la Tipografía.*

In 2012 José acted as chairman of the Letter.2 type design competition and conference, and he was appointed president of the Association Typographique Internationale (ATypI) from 2013 to 2017.

CREDITS

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Quality assurance
Azza Alameddine

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Cecilia Brarda

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Joshua Farmer

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Buy a single weight (or more) now and get reimbursed if you buy the entire font bundle at a later time. 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.*

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For further information, samples, and ordering, please visit www.type-together.com.

POSTEA

Design: Veronika Burian, José Scaglione
www.type-together.com/postea-font
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TEXT CREDITS

As I walked out one midsummer morning, by Laurie Lee (London, 1969).
Wilt, by Tom Sharpe (1976).
Foot-path way, by Bradford Torrey (Boston, 1892).
Nineteen Eighty-Four, by George Orwell (1949).
'Rhythm & Reaction' gets under the skin of a British love affair with American jazz, in *Eye Magazine* blog.
Wikipedia.org.

ABOUT THIS SPECIMEN

This specimen has been set using Ebony Light and Ebony Bold. If you print this specimen, please be kind to the environment and consider printing only the pages you need.