# 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

2024

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 has modern stylistic sets with softer, specially-designed alternate characters. Wallpaper-worthy geometric symbols, arrows, and ornaments are packed into SS01 and SS09. For the ultimate in customisation and glamour, the second and third stylistic sets are where geometric and typographic alternates are found.

Postea's 14 styles (seven upright and italic) and two variable fonts are accompanied by an all-new family of icons in three weights, for which we developed a new, easy activation method. Simply bookend the desired icon name with colons (:arrowUp: :firstAid: :aid: :chargingStation:), making sure to capitalise each word after the first word, then select it and activate SS10. Icons include wayfinding, social interface, and sanitary precautions like face masks, thermometers, hand washing, and with much more.

Postea now comes in five scripts (Arabic, Cyrillic, Greek, Hebrew, and Latin, now including Vietnamese) and is resilient in the number of ways the family can be used. 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***

WEIGHT AXIS (FROM HAIRLINE TO EXTRABOLD)

Aa        Aa        Aa        Aa        **Aa**

Aa        Aa        Aa        Aa        **Aa**

| | ULTRATHIN | THIN | LIGHT | REGULAR | SEMIBOLD | BOLD | EXTRABOLD |
|---|---|---|---|---|---|---|---|
| ARABIC | أبجد | أبجد | أبجد | أبجد | أبجد | **أبجد** | **أبجد** |
| CYRILLIC | АаБб | АаБб | АаБб | АаБб | **АаБб** | **АаБб** | **АаБб** |
| | *АаБб* | *АаБб* | *АаБб* | *АаБб* | *АаБб* | *АаБб* | *АаБб* |
| GREEK | AαBβ | AαBβ | AαBβ | AαBβ | **AαBβ** | **AαBβ** | **AαBβ** |
| | *AαBβ* | *AαBβ* | *AαBβ* | *AαBβ* | *AαBβ* | *AαBβ* | *AαBβ* |
| HEBREW | גבא | גבא | גבא | גבא | **גבא** | **גבא** | **גבא** |
| LATIN | AaBb | AaBb | AaBb | AaBb | **AaBb** | **AaBb** | **AaBb** |
| | *AaBb* | *AaBb* | *AaBb* | *AaBb* | *AaBb* | *AaBb* | *AaBb* |

*Families sold separately
All multiscript families include corresponding Latin.

# Brutalist

*Rápida*

Architektura

**Tipografía**

Señaletica

GALLERY

***geometrîk***

# 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 & *Reactio*

EXTRABOLD   50PT

# Rhythm & *Reaction*

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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SEMIBOLD   18/22PT

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BOLD   18/22PT

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EXTRABOLD   18/22PT

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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

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BOLD   10/13PT

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EXTRABOLD   10/13PT

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BOLD   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
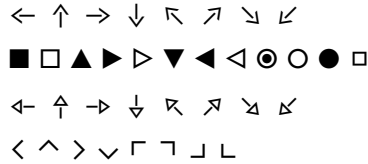
### STYLISTIC SET 01 (ARROWS & GEOMETRY)

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 02 (ALTERNATES)

Mar, MAY, flor, bottle,…          Mar, MAY, flor, bottle,…

### STYLISTIC SET 03 (ALTERNATES)

búfalo, varbūt, ūdens, …          búfalo, varbūt, ūdens, …

### STYLISTIC SET 04 (ALTERNATE A)

avalancha, ābols, část, …          avalancha, ābols, část, …

### STYLISTIC SET 09 (ORNAMENTS)

A B C D E F G H I J

K L M N O P R S T

### STYLISTIC SET 10 (ICONS)

Social interface

Mailing / Delivery

Arrows

Manicules

Sanitary

Museum art sections

Museum

### TURKISH/AZERI/CRIMEAN TATAR

Kırtasiye, KIRTASIYE, KIRTASİYE          Kırtasiye, KIRTASIYE, KIRTASİYE

### ROMANIAN/MOLDAVIAN

Timiş, BUCUREŞTI, MULŢUMESC          Timiş, BUCUREŞTI, MULŢUMESC

### CATALAN

Il·lusió, VIL·LA, POL·LEN          Il·lusió, VIL·LA, POL·LEN

### DUTCH

Bíjna, víjf, BÍJNA          Bíjna, víjf, BÍJNA,

TYPE WHOLE GLYPH NAME + SS10

:accessibility:

:add:

:addNew:

:agree:

:aid:

:alarm:

:ancient:

:antiques:

:archeology:

:arrowDown:

:arrowEast:

:arrowLeft:

:arrowNorth:

:arrowNortheast:

:arrowNorthwest:

:arrowRight:

:arrowSouth:

:arrowSoutheast:

:arrowSouthwest:

:arrowUp:

:arrowWest:

:artAntiques:

:artCeramics:

:artCeramicsAntiques:

:artFineArt:

:artPainting:

:artSculpture:

:audioTour:

:avatar:

:battery:

:batteryCharging:

:batteryChargingStation:

:bookmark:

:box:

:cafe:

:camera:

:cameraPhotography:

:cctv:

:ceramics:

:charging:

:chargingStation:

:chat:

:chatMessage:

:coatCheck:

:coffee:

:coffeeCafe:

:delivery:

:deliveryMotorcycle:

:deliveryPlane:

:deliverySea:

:deliveryShipping:

:deliveryTruck:

:dining:

:dinner:

:disabledToilet:

:dry:

:elevator:

:elevatorDown:

:elevatorUp:

:elevatorUpDown:

:emergency:

:envelope:

:escalatorDown:

:escalatorUp:

:exit:

:extinguisher:

:favorite:

:female:

:find:

:fineArt:

:fireExtinguisher:

:firstAid:

:fossil:

:fossilPrehistoric:

:fragile:

:giftShop:

TYPE WHOLE GLYPH NAME + SS10

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| :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 + SS10

: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 Ŋ Œ Þ ẞ Á Ă Ǎ Â Ä Ǟ À Ā Ą Å Ã Á̈ À̈ Å̊ Ā̆ Â̄
À̃ Å̃ Ã̃ Ą̊ Å̇ Ć Č Ç Ĉ Ċ Ď Đ É Ĕ Ě Ê Ë Ė È Ē Ę Ế Ề Ể Ễ Ẹ
Ē̆ Ğ Ĝ Ģ Ġ Ħ Ĥ Í Ĭ Ǐ Î Ï Ì Ī Į Ĩ J̨ Ĩ̄ Ĵ Ú Ĵ Ķ Ĺ Ľ Ļ Ŀ Ł Ń Ň Ņ Ñ
Ó Ŏ Ǒ Ô Ö Ò Ő Ō Ø Õ Ő̃ Ô̂ Ò̄ Ỗ Ọ Ỏ Ơ Ớ Ợ
Ở Ờ Ỡ Ŕ Ř Ŗ Ś Š Ş Ŝ Ş̌ Ŧ Ť Ţ Ţ̌ Ú Ŭ Ǔ Û Ü Ù Ű Ū Ų Ů Ū̌ Ú̃
Ŭ̃ Ù̃ Ū̃ Ų̊ Ů̊ Ư Ứ Ụ Ừ Ử Ữ Ŵ Ŵ̂ Ẅ Ẁ Ý Ŷ Ÿ Ỳ Ỵ Ỷ Ỹ Ź Ż Ž

### 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 i j ŋ
œ þ ẞ ı ĸ á ă ǎ â ä ǟ à ā ą å ã á̈ à̈ å̊ ā̆ â̄ à̃ å̃ ã̃ ą̊ å̇ ć
č ç ĉ ċ ď đ é ĕ ě ê ë è ē ę ế ề ể ễ ẹ ē̆ ğ ĝ ģ ġ ħ ĥ
í ĭ ǐ î ï ì ī į ĩ į̃ ĩ̄ ĵ ĵ̂ ķ ĺ ľ ļ ŀ ł ń ň ņ ñ ó ŏ ǒ ô ö ò ő ō ø õ ő̃ ô̂
ò̄ ỗ ọ ỏ ơ ớ ợ ở ờ ỡ ŕ ř ŗ ś š ş ŝ ş̌ ŧ ť ţ ţ̌ ú ŭ ǔ û ü ù ű ū
ų ů ū̌ ú̃ ŭ̃ ù̃ ū̃ ų̊ ů̊ ư ứ ụ ừ ử ữ ŵ ŵ̂ ẅ ẁ ý ŷ ÿ ỳ ỵ ỷ ỹ ź ż ž

### 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 Ŋ Œ Þ ẞ I K Á Ă Ǎ Â Ä Ǟ À Ā Ą Å Ã Á̈ Ǎ̆ À̄ À̊ Ă̊
Å̃ Ą̂ À̊ Å̊ Ã̃ Ą̊ Å̇ Ć Č Ç Ĉ Ċ Ď Đ É Ĕ Ě Ê Ë Ė È Ē Ę Ê̂ Ề
Ễ̌ Ę̌ Ê̇ Ĕ̆ Ĝ Ģ Ġ Ħ Ĥ Í Ĭ Ǐ Î Ï Ì Ī Į Ĩ Ĩ̄ Ĵ Ĵ̂ Ķ Ĺ Ľ Ļ Ŀ Ł Ń
Ň Ņ Ñ Ó Ŏ Ǒ Ô Ö Ò Ő Ō Ø Õ Ő̃ Ô̂ Ò̄ Ỗ Ọ Ỏ Ơ Ớ Ợ
Ở Ở Ỡ Ŕ Ř Ŗ Ś Š Ş Ŝ Ş̌ Ŧ Ť Ţ Ţ̌ Ú Ŭ Ǔ Û Ü Ù Ű Ū Ų Ů Ū̌
Ŭ̃ Ù̃ Ū̃ Ų̊ Ů̊ Ư Ứ Ụ Ừ Ử Ữ Ŵ Ŵ̂ Ẅ Ẁ Ý Ŷ Ÿ Ỳ Ỵ Ỷ Ỹ Ź Ż Ž

### LIGATURES & ALTERNATE LIGATURES

ff fi ffi ffl fí tt ff fi fl ffi ffl fí tt

### HISTORICAL FORMS

ſ

### PUNCTUATION

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

### SYMBOLS

¦ | § ¶ © ® ™ ◊ # & @ * † ‡ ^ ° ~ ¤

### PUNCTUATION & SYMBOLS (SMALL CAPS)

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

### ALTERNATES

M м a á ă ǎ ă̊ å̊ å å̃ ă̄ â á̂ â̂ å̊ å̃ ã ä ą à å ā ą å ã b f t ŧ ť ţ
ţ u ú ŭ ŭ û ù ù ű ū ų ů ũ ű ů̊ ù ù̄ ū ų ů ú ǔ ừ ǔ̀ ừ ử ữ ŭ γ ý ŷ ÿ ỳ ỵ ỷ ỹ

### ALTERNATES FOR
### CONTEXTUAL ALTERNATES

ï î ï ī ĩ

### GEOMETRIC SHAPES

〈 ⌃ 〉 ⌄ ⌈ ⌉ ⌊ ⌋
■ □ ▲ ▶ ▷ ▼ ◀ ◁ ◆ ◉ ○ ● ▫ ◼
↖ ↗ ↘ ↙ ⇠ ⇢ ⇡ ⇣ ↖ ↗ ↘ ↙ ← → ↑ ↓
↖ ↗ ↘ ↙ ← → ↑ ↓

### PROPORTIONAL OLDSTYLE FIGURES

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

### PROPORTIONAL LINING FIGURES (DEFAULT)

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

### TABULAR OLDSTYLE FIGURES

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

### TABULAR LINING FIGURES

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

### FIGURES (SMALL CAPS)

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

### 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

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

### FRACTIONS

½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞

### ORDINALS

H ª º

### ORDINALS (SMALL CAPS)

H ª º

### MATHEMATICAL OPERATORS

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

### DIACRITICAL MARKS

ˆ ˆ ˇ ˘ ˘ ˘ ˜ ˜ ˉ ˉ ˙ ˙ � ¨ ¨ ˚ ˚ ˝ ˝ ` ` ´ ´
ˎ ˏ ˏ ˓ ˒ ˒ ˔ ˣ ˣ ˢ ˢ ˓ ˒ ˒ ˔ ˣ ˣ ˢ ˢ ˎ
˓ ˏ ˎ

### ICONS

### ORNAMENTS

### 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 Ŋ Œ Þ ẞ Á Ă Ǎ Â Ä Ǽ À Ā Ą Å Ã Ǻ Ả Ằ Ẳ Ẫ Ấ*
*Ầ Ẩ Ẵ Ậ Ạ Ǻ Ć Č Ç Ĉ Ċ Ď Đ É Ĕ Ě Ê Ë È Ē Ę Ế Ê Ề Ể Ễ Ẹ Ẻ*
*Ẽ Ğ Ĝ Ģ Ġ Ħ Ĥ Í Ĭ Ǐ Î Ï İ Ì Ī Į Ĩ Ị Ỉ Ú Ĵ Ķ Ĺ Ľ Ļ Ŀ Ł Ń Ň Ñ*
*Ó Ŏ Ǒ Ô Ö Ò Ő Ō Ø Õ Ố Ộ Ồ Ổ Ỗ Ọ Ở Ớ Ớ Ợ Ờ*
*Õ Ŕ Ř Ŗ Ś Š Ş Ŝ Ş Ŧ Ť Ţ Ţ Ú Ŭ Ǔ Û Ü Ù Ű Ū Ų Ů Ũ Ű*
*Ù Ū Ụ Ủ Ư Ứ Ự Ừ Ử Ữ Ẃ Ŵ Ẅ Ẁ Ý Ŷ Ÿ Ỳ Ỵ Ỷ Ỹ 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 ı ȷ κ á ă ǎ â ä ǽ à ā ą å ã ǻ ả ằ ẳ ẫ ấ*
*ầ ẩ ẵ ậ ạ ǻ ą ả ć č ç ĉ ċ ď đ é ĕ ě ê ë é è ē ę ế*
*ê è ể ễ ẹ ẻ ẽ ğ ĝ ģ ġ ħ ĥ í ĭ ǐ ï ì ī į ĩ ị ỉ íj ĵ ķ ĺ ľ ļ*
*ŀ ł ń ň ņ ñ ó ŏ ǒ ô ö ò ő ō ø õ ố ộ ồ ổ ỗ ọ ở ớ*
*ợ ờ ở ỡ ŕ ř ŗ ś š ş ŝ ş ŧ ť ţ ţ ú ŭ ǔ û ü ù ű ū ų ů ũ ű*
*ŭ ù ū ụ ủ ư ứ ự ừ ử ữ ẃ ŵ ẅ ẁ ý ŷ ÿ ỳ ỵ ỷ ỹ 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 Ŋ Œ Þ ẞ I K Á Ă Ǎ Â Ä Ǽ À Ā Ą Å Ã Ǻ Ẳ Ằ Ẳ Ẫ
Ấ Ầ Ẩ Ẵ Ậ Ạ Ǻ Ć Ć Ç Ĉ Ċ Ď Đ É Ĕ Ě Ê Ë È Ē Ę Ế Ê Ề
Ễ Ę Ẻ Ğ Ĝ Ģ Ġ Ħ Ĥ Í Ĭ Ǐ Î Ï İ Ì Ī Į Ĩ Ị Ủ Ĵ Ķ Ĺ Ľ Ļ Ŀ Ł Ń
Ň Ņ Ñ Ó Ŏ Ǒ Ô Ö Ò Ő Ō Ø Õ Ố Ộ Ồ Ổ Ỗ Ọ Ở Ớ Ợ
Ờ Ở Ỡ Ŕ Ř Ŗ Ś Š Ş Ŝ Ş Ŧ Ť Ţ Ţ Ú Ŭ Ǔ Û Ü Ù Ű Ū Ų Ů Ũ
Ŭ Ù Ū Ụ Ủ Ư Ứ Ự Ừ Ử Ữ Ẃ Ŵ Ẅ Ẁ Ý Ŷ Ÿ Ỳ Ỵ Ỷ Ỹ Ź Ž Ż

### LIGATURES & ALTERNATE LIGATURES

*ff fi fl ffi ffl fí tt ff fi fl ffi ffl fí tt*

### HISTORICAL FORMS

*ſ*

### PUNCTUATION

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

### SYMBOLS

*¦ | § ¶ © ® ™ ◊ # & @ * † ‡ ^ ° ~ ¤*

### PUNCTUATION & SYMBOLS (SMALL CAPS)

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

### ALTERNATES

*M ʍ b f t ŧ ť ţ ţ u ú ŭ ǔ û ü ù ű ū ų ů ũ ű ŭ ù ū ụ ủ ư*
*ứ ự ừ ử ữ ỹ ý ŷ ÿ ỳ ỵ ỷ ỹ*

### ALTERNATES FOR CONTEXTUAL ALTERNATES

*ï î ĩ ī ĩ*

### GEOMETRIC SHAPES

〈 ∧ 〉 ∨ ⌐ ⌐ ⌐ ⌐

■ □ ▲ ▶ ▷ ▼ ◀ ◁ ◆ ◉ ○ ● □ ■

↘ ↗ ↙ ↖ ← → ↑ ↓ ↖ ↗ ↘ ↙ ← → ↑ ↓

↖ ↗ ↘ ↙ ← → ↑ ↓

### PROPORTIONAL OLDSTYLE FIGURES

*θ 0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ đ ŧ ₴ № % ‰*

### PROPORTIONAL LINING FIGURES (DEFAULT)

*θ 0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ đ ŧ ₴ № % ‰*

### TABULAR OLDSTYLE FIGURES

*θ 0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ đ ŧ ₴ № % ‰*

### TABULAR LINING FIGURES

*θ 0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ đ ŧ ₴ № % ‰*

### FIGURES (SMALL CAPS)

### 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

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

### FRACTIONS

½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞

### ORDINALS

$H$ ª º

### ORDINALS (SMALL CAPS)

$H$ ª º

### MATHEMATICAL OPERATORS

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

### DIACRITICAL MARKS

### ICONS

### ORNAMENTS

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

Born in Czech Republic, **Veronika Burian** is a product designer and award-winning type designer. She co-founded the independent and international font foundry TypeTogether with José Scaglione in 2006, which has grown to employ 13 specialists from around the world. She graduated from FH München, Germany with a degree in Industrial Design and earned an MA with distinction in Typeface Design from the University of Reading, UK. Veronika is one of the organisers of the Alphabettes mentorship program, co-chairwoman of the GRANSHAN project, co-curator and organiser of TypeTech MeetUp, and recurring guest lecturer at conferences and at universities around the world.

**José Scaglione** is a typeface designer, lecturer, and author specialising in typography. He co-founded the TypeTogether font foundry with Veronika Burian in 2006, leading to the publication of numerous award-winning type families. He has co-authored books on type design, legibility, typesetting, and is frequently invited to lecture on typography and to lead workshops at international conferences and academic institutions around the world. José held the position of Association Typographique Internationale (ATypI) president from 2013–2017.

CREDITS

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**Veronika Burian & José Scaglione**

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*Quality assurance*
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*Motion design*
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*Copywriting*
Joshua Farmer

*Social media manager*
Douglas Arellanes

AWARDS

–Clap awards special mention: best headline font 2021 (Latin)

### FAMILY UPGRADES

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.