

Pollen

A poetically joyful text typeface by Eduardo Berliner for *TypeTogether*

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

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

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POLLEN REGULAR, 73/78pt

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10/12 pt (BODYTEXT), 12/12 pt (TITLE)

A POETIC TEXT TYPEFACE

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

The designs of “e” and “c” are derived from drawings made with only one continuous line, with the pencil always touching the paper. The letters “g” and “y” express the intention to bring informal elements to a typeface intended for long text reading, usually characteristic of casual writing.

Pollen consists of 3 basic styles with an extended OPENTYPE PRO character set and large language support, perfectly serving the most common *typographic* needs.

DESIGNER

Eduardo Berliner is a graduate in graphic design in Brazil and obtained his Master of Arts in Type Design from University of Reading, UK.

Currently he is working as an independent artist and graphic designer. In 2004, he developed an introductory course in typography for the Catholic University of Rio de Janeiro, which

was fully adopted. Eduardo has subsequently worked as a lecturer at the same university.

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

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

He has also been engaged in the design of motifs for various fashion clothing brands in Brazil.

Eduardo’s work has been published in books and magazines worldwide, including *Brazil Inspired*, *Étapes*, *Type One*, *Typosphere* and *Type Culture*.

TYPE TOGETHER

Veronika Burian and *José Scaglione* met at the University of Reading whilst completing their MAs in Type Design, launching the independent type foundry *TypeTogether* (TT for short) in 2006. TT developed out of the desire to publish high quality typefaces and work on new type projects together (hence the name). The foundry provides common grounds for intense cooperation with other type designers, creating an interesting and diverse platform.

TypeTogether’s main interest is finding innovative and stylish solutions to old problems for the professional market of text typefaces, with a focus on

editorial use. This is where the greatest challenges are faced: creating typefaces that perform well in continuous reading, that also have a high degree of personality.

The aesthetic and functional efficiency of TT’s fonts are accompanied by excellence in technical performance. This is achieved using the latest font software, creating cross-platform Open-type fonts with extended character sets including: broader language support and all kinds of typographic refinements, such as small caps, ligatures and multiple numeral sets.

In addition to *TypeTogether*’s high quality library of retail fonts, TT also provides custom modifications and specially tailored typefaces; these can serve as vital elements of a company’s visual identity, by communicating a unique feel. Custom typeface projects are developed from solid foundations, based on the client’s brief, targeted research and the open dialogue between all parties.

A big advantage of being a small and specialized company is that this allows for closer, and more direct, collaboration with clients; this is often necessary to accomplish their goals, and respond quickly to their needs.

The quality of *TypeTogether*’s work has already been recognized in several international competitions, including TDC and ED-Awards.

Bariloche

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

~ Poetry reading ~

EIN KALLIGRAF

The Nation's Unemployment **Outlook** is devastating

Písmar

Japón presenta el ROBOT ENFERMERO

prêt parce qu'il est trop gros

£36.98?!

~Legion Of Terra-Cotta Mouseketeers Found Beneath Disney World~

10/12 PT (HUNGARIAN)

Klubunk idén is szeretne támogatni két tehetséges magyar zongoraművészt a TCU/CLIBURN zongoraversenyen való részvételre. 21 országból 89 jelentkező közül Polgar Éva és Fazekas Edi a válogató versenyek után bejutottak a végső fordulóba, ami itt lesz Fort Worthben. Ungar Tamás teljes ösztöndíjat ajánlott föl nekik. A részvételi díj \$1,100 fejenként. Ehhez szeretnénk erőnkhez mérten hozzájárulni, amihez nagykelkű támogatásokat kérek. Bővebb felvilágosítás a művészekről a Fesztivál web

8/10 PT (CZECH)

Národní divadlo začalo s vydáváním CD v roce 2002, po nástupu nového ředitele Daniela Dvořáka, který do funkce šéfa opery přizval svého dřívějšího kolegu ze Státní opery Praha Jiřího Nekvasila. První vydanou operou byl Mozartův *Don Giovanni*, vyšly i živé nahrávky Zprávy pro akademii Jana Klusáka, Smolkovo Nagano a další.

Zatím poslední je komplet s nahrávkou mimořádného provedení Prstenu Nibelungova od Richarda Wagnera, které vzbudilo velkou pozornost na scéně před 2 lety. "CD slouží jako dokumentace, propagace opery Národního divadla, je k dispozici knihovnám..." říká Jiří Nekvasil. V průběhu pěti let se objevovala i díla českých autorů, například Dvořákův Čert a Káča.

"V současné době ty nahrávací společnosti, které to kdysi dělaly, jako třeba Supraphon, které nahrávaly a dokumentovaly celou jednu generaci, dnes asi z finančních důvodů opery netočí. Je to idea, která nás napadla už v našem působení ve Státní opeře, že v době, kdy zachytit hlas a umělecký výkon je technicky poměrně jednoduché, tu celá generace zůstane nezdokumentovaná. Nic po ní nezůstane. A já si myslím, v současnosti existuje v Národním celá řada zajímavých pěvců,

11/13 PT (POLISH)

Posłowie z komisji edukacji chcą tworzyć przy uniwersytetach publicznych szkoły dla wybitnie zdolnych uczniów. Ale czy młodzież powinna być selekcjonowana, a zdolne dzieci trafiać do elitarnych szkół? – To najlepsze rozwiązanie, uważa prof. Wiesława Limont, pedagog z Uniwersytetu Mikołaja Kopernika w Toruniu, przy którym taka szkoła już istnieje. – W zwykłych klasach dzieci o ponadprzeciętnych uzdolnieniach osiągają słabe wyniki.

Nie rozwijają skrzydeł i zniechęcają się do nauki. Pomysł budzi jednak kontrowersje. Psycholog społeczny prof. Wiesław Łukaszewski: –Dziecko potrzebuje różnorodnych bodźców, nie tylko tych intelektualnych. Takie szkoły działały w Związku

12/14 PT (ENGLISH)

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

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14/17 PT (SPANISH)

El surcoreano Hahn Bin que debutará en el CARNEGIE HALL en octubre olvidó su violín de medio millón de dólares en un taxi de Nueva York pero lo recuperó horas después, informó la prensa este martes. El instrumento, un Pressenda fabricado hace 184 años, fue olvidado el lunes en el asiento trasero del taxi por el violinista, indicó el New York Post.

Pollen &123

REGULAR

Pollen &123

REGULAR ITALIC

Pollen &123

BOLD

[illegible]

* Not all features are available in all versions.

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typetogether

Type Design Eduardo Berliner

WWW.TYPE-TOGETHER.COM