

# Pollen

A poetically joyful text typeface  
from calligraphic roots.

DESIGNED BY

**Eduardo Berliner**

YEAR

2011

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

Pollen is the result of mixing traditional and digital processes. Calligraphy, be it done with the broad nib pen, the brush, or other tools, was fundamental in Pollen's development. Its influence is clearly visible in the construction of the top serifs, the curved bottom serifs, and the fluid aspect of terminals and tails such as on 'g' and 'r'.

The shapes of the diagonal letters are based on a less formal calligraphic model, but still use the broad nib pen. The glyphs were then subjected to a further process of pencil drawing and digital reinterpretation to settle their final shape. In Pollen, calligraphy meets regularity; softness melds with vibrant writing speed.

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

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

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

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STYLES

*Italic*

Regular

**Bold**

***Bold Italic***

*Bittersüß*

Coração

*Puffkin*

**Martini**

# Bariloche

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

☞ Poetry reading ☞

## EIN KALLIGRAF

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

# *Písmar̂*

*Japón presenta el ROBOT ENFERMERO*

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

## prêt parce qu'il est trop gros

# £36.98?!

Farvelægning ark † *En gave vores del*

BOLD 55PT

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**Rhythm & Reaction**

BOLD 50PT

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**Rhythm & Reaction**

BOLD 45PT

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**Rhythm & Reaction**

BOLD 35PT

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**Rhythm & Reaction**

BOLD 30/36PT

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**‘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.***

REGULAR 25/30PT

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

BOLD 25/30PT

---

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

REGULAR 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 yoga exercises*,

BOLD 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 yoga exercises*,**

REGULAR 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 the valley, and to the mountain-side forests; being most numerous on

BOLD 10/13PT

---

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REGULAR 12/15PT

---

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BOLD 12/15PT

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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 con-**



## 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 6500 gezählten Einzelsprachen – laut National Geographic Society seien 2005

## 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 maior era usado no passado. As línguas naturais são os exemplos mais marcantes que temos de

## 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 dokunsal işaretlerle veya Lorm’lar aracılığıyla

## ICELANDIC 9/11PT

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 hljóðkerfi. Fjölmörg tungumál eru til í heiminum í dag, ýmist

## 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 cette source est plus lointaine. De plus, la vitesse et la durée de ces danses témoignent de

## 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 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 naturlige språk, og vitenskapen om menneskespråk kalles lingvis-

## 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 sammanbundna men ändå separata betydelser; dels syftar det på det mänskliga språket

## 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 comunicarlas a otros mediante el uso de símbolos, señales y sonidos registra-

## 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 sanskritu, nejranější záznamy o kodifikaci liturgického jazyka a uspořádání znaků do abecedy patří do období 8. století

## 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 facilità 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 dell'ugola ha reso l'essere umano capace di esprimere una

## 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 nigdy się wcześniej nie zetknęła. Znaki te niekoniecznie wzbogacają

## 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, eivätkä auditiivisia. Eri kieliä tutkii kielitiede. Kognitiivitiede tutkii kieltä hieman erillisestä näkökulmasta: biolingvistiikka

SMALL CAPS

¿Para texto?  
1708 A-b (Ende) H@I

¿PARA TEXTO?  
1708 A-B (ENDE) H@I

ALL SMALL CAPS

¿Para texto?  
1708 A-b (Ende) H@I

¿PARA TEXTO?  
1708 A-B (ENDE) H@I

ALL CAPS

¿Para texto?  
1708 A-b (Ende) H@I

¿PARA TEXTO?  
1708 A-B (ENDE) H@I

LIGATURES

Affiliate, físico, fjord, offkey

Affiliate, físico, fjord, offkey

DISCRETIONARY LIGATURES

The, Häckeln, contact, estaño, altijd

The, Häckeln, contact, estaño, altijd

PROPORTIONAL OLDSTYLE FIGURES

0123456789\$€¢£¥ƒ‰‰‰

0123456789\$€¢£¥ƒ‰‰‰

PROPORTIONAL LINING FIGURES (DEFAULT)

0123456789\$€¢£¥ƒ‰‰‰

0123456789\$€¢£¥ƒ‰‰‰

TABULAR OLDSTYLE & SLASHED ZERO

00123456789\$€¢£¥ƒ

00123456789\$€¢£¥ƒ

TABULAR LINING & SLASHED ZERO

00123456789\$€¢£¥ƒ

00123456789\$€¢£¥ƒ

NUMERATOR/DENOMINATOR

345+125/678, 89/120

345+125/678, 89/120

FRACTIONS

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

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

SUPERIOR/INFERIOR

H<sub>2</sub>O x<sub>b</sub>8 y<sub>3+5</sub> aIndex

H<sub>2</sub>O x<sub>b</sub>8 y<sup>3+5</sup> aIndex

ORDINALS

1st 2nd 3rd M<sup>lle</sup> 2<sup>e</sup> 85th Ma

1<sup>st</sup> 2<sup>nd</sup> 3<sup>rd</sup> M<sup>lle</sup> 2<sup>e</sup> 85<sup>th</sup> M<sup>a</sup>

HISTORICAL FORMS

That is the question

That if the question

STYLISTIC SET 01 (ARROWS & ORNAMENTS)

a b c d e f g h  
1 2 3 4 5 6 7 8 9



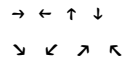
STYLISTIC SET 02 (GEOMETRIC)

a b c d e f g h i



STYLISTIC SET 03 (ARROWS)

-> <- ->> <<-  
-^ -^\_^ ^- ^\_^\_



TURKISH/AZERI/CRIMEAN TATAR

Kırtasiye, KIRTASIYE, KIRTASIYE

Kırtasiye, KIRTASIYE, KIRTASIYE

ROMANIAN/MOLDAVIAN

Timiș, BUCUREȘTI, MULȚUMESC

Timiș, BUCUREȘTI, MULȚUMESC





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, Hotcağ (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, 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, Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian (Latin), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Somali, Sorbian, Sotho, Spanish, Sranan, Sundanese (Latin), Swahili, Swazi, Swedish, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tongan, Tshiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen (Latin), Tuvaluan, Tzotzil, Uzbek (Latin), Venetian, Vepsian, Volapük, Vöro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni, ...

EXTENDED TYPOGRAPHIC FEATURES:

All small caps, basic ligatures, case-sensitive forms, class kerning, discretionary ligatures, denominators & numerators, fractions, alternative fractions, historical forms, 5 sets of figures (old style numerals, lining figures, proportional figures, tabular figures, and small caps), localised forms, ordinals, arrows, fleurons & ornaments, small capitals, small capitals from capitals, stylistic sets (SS01, SS02, SS03), superiors & inferiors, slashed zero, ...

THE DESIGNERS

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**Eduardo Berliner** is a graduate in graphic design from Brazil and obtained his Master of Arts in Type Design from University of Reading, UK. Currently he is working as an independent artist and graphic designer. In 2004, he developed an introductory course in typography for the Catholic University of Rio de Janeiro, which was fully adopted. Eduardo has subsequently worked as a lecturer at the same university. Recently, Eduardo created, in collaboration with designer Cadu, the graphic structure for the newspaper Museumuseu, a project conceived by the Brazilian artist Mabe Bethonico. It was exhibited in the 27th Bienal de São Paulo. Additionally, the first version of Eduardo's typeface Pollen, was shown in the catalogue of the DOBRA exhibition (Brésil, une nouvelle génération de designers — France, 2004). He has also been engaged in the design of motifs for various fashion clothing brands in Brazil.

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

CREDITS

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*Lead design and concept*

**Eduardo Berliner**

*Assistant Design*

Veronika Burian

José Scaglione

*Graphic design*

Elena Veguillas

*Copywriting*

Joshua Farmer

AWARDS

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- Won the 2011 ISTD Premier Award

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POLLEN

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Design: Eduardo Berliner  
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TEXT CREDITS

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*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).  
'Rhythm & Reaction' gets under the skin of a British love affair with American jazz, in *Eye Magazine* blog.

ABOUT THIS SPECIMEN

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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.