

Zeitung

**MICRO &
MACRO
TYPE**

*under
ware*

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ADVERTISEMENT PARALANGUAGE CONFRONTATION
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SS CONFERENCE FEATURE STORY *DELAYED IDENT*
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SIVE VOICE **DIRECT QUOTATION** *JOURNALISTIC STYLE PASSIVE*
credit line standards **press release** *indirect quotation credit line sto*

**Zeitung comes
with 8 weights.
Or unlimited!**

follow-up question
on copy editing
paralanguage
on wire service
feature story
news services
passive voice
line standards

promotion ad
classified ad
confrontation
journalistic in
delayed iden
elements of
direct quota
press releas

These 8 weights, from Thin to Black, offer many different voices

Zeitung weights

1	Ztng	ZTNG	<i>Ztng</i>	<i>ZTNG</i>	Thin
2	Ztng	ZTNG	<i>Ztng</i>	<i>ZTNG</i>	Extralight
3	Ztng	ZTNG	<i>Ztng</i>	<i>ZTNG</i>	Light
4	Ztng	ZTNG	<i>Ztng</i>	<i>ZTNG</i>	Regular
5	Ztng	ZTNG	<i>Ztng</i>	<i>ZTNG</i>	Semibold
6	Ztng	ZTNG	<i>Ztng</i>	<i>ZTNG</i>	Bold
7	Ztng	ZTNG	<i>Ztng</i>	<i>ZTNG</i>	Extrabold
8	Ztng	ZTNG	<i>Ztng</i>	<i>ZTNG</i>	Black

**From editorial
to advertising.
*Zeitung has it!***

Zeitung is a sans serif family which also works well in small sizes on screen.

First of all: Zeitung is a sans serif made according to contemporary standards: 8 weights, romans and italics, all equipped with small caps. Lots of OpenType features, like uppercase punctuation or 5 figure styles to make sure any of your mathematical or financial charts, tables and diagrams look cool. Did we mention the extensive Latin Plus language support already? Now we did.

Zeitung's typographic palette focuses on utility and legibility, but in the farthest corners you'll discover a rich array of flavours: punchy black weights, fashionable thin styles, carefully hand crafted true italics, distinct small caps.

But Zeitung has more to offer. Its optical sizes offer the best style for each size of your text. Next to that: the lightest weights also function as grades, because they share the same metrics. This can be very handy for selecting the optimal weight for your specific situation, especially on screens or when type is printed by a newspaper press.

Wife shows her
husband what he's
been talking about
in his sleep for the
last 13 years

ZEITUNG THIN

NONSENSE

***5 REASONS
DOUGHNUT WALLS
ARE THIS YEAR'S
BEST WEDDING
TREND***

ZEITUNG BLACK ITALIC SMALL CAPS

- ← Press room for General O
- ↖ Advertising unit & Cartie
- ↑ Printing Dept. & historical
- ↗ Cartoons *aka The Danger*
- Before-1980-Dept. *aka*
- ↘ Bloggers & crowdsourc
- ↓ Ghostwriters *aka wann*
- ↙ Editor-in-chief & likely

LIFESTYLE

The Best Alarm Clock Ever Brews Your Morning Coffee

ZEITUNG SEMIBOLD ITALIC

TECHNOLOGY

Watch Robot Builder Construct House In Two Days

ZEITUNG BOLD

broadsheet is a large-sized new
e area of the newsroom where local news events
strike out copy or take out type not to b
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ENTERTAINMENT

***Road Rage
Driver & Man
with Huge Head
Mask Square off
in Bizarre Fight***

ZEITUNG BLACK ITALIC

MIND-BLOWING

100 IMAGES THAT WILL RESTORE YOUR FAITH IN HUMANITY

ZEITUNG REGULAR SMALL CAPS

e Makeup New
Press Question
e Source Tease
ock Voice Wire
ellow **Zeitung**

SOCIAL MEDIA

If you're worried
about fake news in
your timeline, just
read a newspaper.

ZEITUNG EXTRALIGHT

Special offer
3 WEEKS
FOR €15,-

Published in
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Amsterdam

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Back volumes: www.underware.nl
Customer Services: info@underware.nl

Zeitung

DELIVERING A GOOD TYPE OF NEWS SINCE 1999

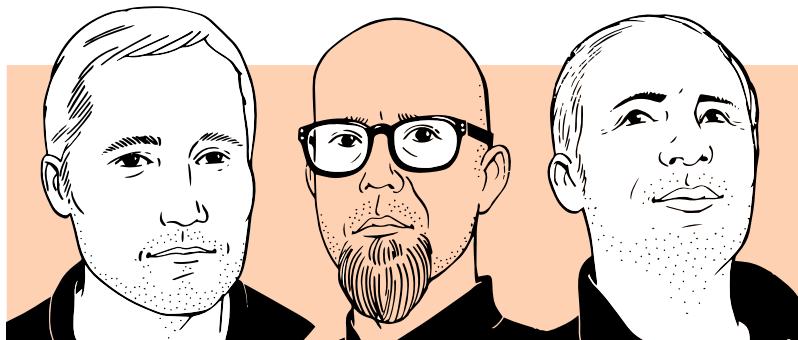
€2,50
Number
28034



Thursday 17 November 2016

'Good news is everywhere'

► Grades for better control ► Optical sizes ► Relax, you can Flex



Designers say that users should demand more from their typefaces.

HELSINKI ► Good news! Underware released a new font: Zeitung. And this is good news for all kinds of people. Type lovers will have their day made when they look at that lowercase e in the Black weight, and will be happy there is a new style to bring their message across. Designers will appreciate the versatility of this extensive sans serif font family and its thorough execution, and all it's features. If 8 weights and 5 figure styles are not enough, then maybe optical sizes or grades will meet the demands. Zeitung will help to bring your message across in many different circumstances, from

large text in print to small type on screens. The most demanding users, the pioneers, the ultras, the geeks, and all those others who don't take things for granted, will be happy to meet and greet Zeitung Flex™. With its almost endless amount of weights, Zeitung Flex™ takes you anywhere between Thin and Black. Either in case only one, but exactly that specific weight is needed, or when all weights should play a whole new game together. This game can be played not just somewhere in the future, but already today, on everybody's computer. And that's good news for all of us!



Web typography sounds nice, but looks awful

How to recognise poor web typography? Why is it that micro-typography on the Internet lags centuries behind? What is the connection between text lines and Laurel and Hardy? Why is web typography actually a misleading designation? This essay by typeface designer Bas Jacobs tells in a nutshell what de-

How about impressing your friends in David Copperfield-style? Observe the way they read something on their phone or PC. It's highly likely that they lean forward to the screen, with furrowed brows, visibly trying to read what's on there. Make sure you can't see the screen. Close your eyes and shake your hair, wave your

**Zeitung
Flex**

Zeitung Flex™

Zeitung Flex™ allows you to select any weight in between the skinny Thin and roasty Black style. Zeitung Flex™ can be applied on the web, but also in desktop environments, and comes with some smart tools to help you out.

*Smoothly blending from thin to black, differences in weight of adjacent letters are hardly noticable.
It's like stealing one cookie from a full biscuit tin, nobody will notice if there is one cookie less. Only when the tin is half empty...*

After settling on the point size of the letters, arranging type is what it all comes down to. Arranging type cannot be over-estimated. How many letters on one line? Readability is not a matter of fancy, eye-catching headlines. Because headlines are largely responsible for the identity, they usually receive much consideration. Still, the typeface of the body copy – microtypography – is crucial to whether a text gets read. A consistent rhythm is one of the most important aspects of a typeface. The typographer has to create a regular, balanced look. But even the most balanced fonts become unruly when nobody pays attention to microtypography. Two highly important elements in microtypography are breaks, and alignment. These two go hand in hand like Laurel and Hardy, whom we'll come back to later. Breaks and alignment are part of the layout and spacing of text, which used to be called 'type setting'. Type setting used to be a profession that took years of schooling. On the web it's hardly a point of interest, with the excuse that text is a dynamic thing and therefore impossible to keep complete control over. So after five centuries of perfecting and enhancing typography, we seem to be right back where we started. For readers, visiting websites is hard work. Tiny letters, extremely long lines, typefaces that are unreadable on small screens with low resolution: considering the seemingly endless digital possibilities one would expect elegant and subtle typography, but more often than not one finds the opposite. The typographic reality on the web is in a sorry state. Usually, books are more reader-friendly than newspapers or magazines. Because most novels are set in one type of layout, their pages appear more orderly, and the absence of distraction makes absorbing their content easier. But there are a few other significant differences between books and papers (or magazines). One: line length. Count the number of characters on a newspaper line, and you probably get to around 30. In magazines, lines will be about 40 characters long. The line length in a novel, on the other hand, is twice as long; lines in books are usually 60 to 70 characters long. Most research into readability doesn't give any new information, but one conclusion on line length always pops up: a line length of between 55 and 70 characters seems to enable the average reader read fast and with ease. With more characters per line, the concentration span starts wavering towards the end of the line. With longer lines, it's also more complicated to find the beginning of the next line; the reader's eye easily jumps to lines above or below. Scanning the beginnings of up to five lines, it's trying to reattach to the right line to continue reading the text. This interrupts the reading rhythm and takes time and energy. To establish optimum readability, a text-line needs 55-70 characters. If counting characters is too much trouble for you, make sure your lines are about ten to twelve words long. There is an abundance of examples of crappy web typography. Just check out the website of your local paper. Fat chance it won't live up to the standard set by Aldus Manutius – who printed his books 500 years ago. Typographically they are a sight for sore eyes. A local paper crams its lines with words, usually in a graphic design suggesting the programmer simply put his database online. The sky may be the technical limit in this database environment, but comfortable interaction is nowhere to be found, let alone a pleasant reading experience. And don't even think about visiting this website on your phone. Another striking example is Wikipedia: one of the 50 busiest websites in the world

Boston in 1690, Benjamin Harris published Publick Occurrences Both Foreign and Domestic. The first newspaper in the American colonies even though only one edition was published before the paper was banned by the government. In 1704, the governor allowed The Boston News-Letter to be published and it became the first published newspaper in the colonies. Soon after, weekly papers began publishing in New York and other colonies. Newspapers followed the British format and were usually four pages long. They mostly carried news of local interest and depended on the editor's interests. In 1783, the Pennsylvania Evening Post became the first American newspaper. In 1784, the Halifax Gazette, which claims to be "Canada's first newspaper." However, its official status is a government publication for legal notices and proclamations rather than a proper newspaper; it was first printed 21 June 1764 and remains the oldest continuously published newspaper in North America. The Chronicle-Telegraph. It is currently published as an English-language weekly from its offices at 100 King Street West. In 1808, the Gazeta do Rio de Janeiro had his first edition, printed in devices brought from England. It was the first for the government of the United Kingdom of Portugal, Brazil and the Algarves since it was produced by the Portuguese crown. In 1821, after the ending of private newspaper circulation ban, appears the first private publication, Diário do Rio de Janeiro though there it was already the Correio Braziliense, published since 1808. At the same time of the Gazeta, but from London and with a strong political and critical ideas, aiming to expose the faults. The first newspaper in Peru was El Peruano, established in October 1825 and still published today. It has undergone many changes. By the early 19th century, many cities in Europe, as well as North and South America, had newspapers. Publications though not all of them developed in the same way; content was vastly shaped by regional interests. Advances in printing technology related to the Industrial Revolution enabled newspapers to become a more widely circulated means of communication. In 1814, The Times (London) acquired a printing press capable of printing 1,000 copies per hour. Soon, it was adapted to print on both sides of a page at once. This innovation made newspapers more available to a larger part of the population. In 1830, the first penny press newspaper came to the United States with the Boston Transcript. Penny press papers cost about one sixth the price of other newspapers and appeared daily. In France, Émile de Girardin started "La Presse" in 1836, introducing cheap, advertising-supported newspapers. August Zang, an Austrian who knew Girardin in Paris, returned to Vienna to introduce the same model. The first newspaper in India was circulated in 1780 under the editorship of James Augustus Hickey. The Calcutta Gazette, it mainly printed the latest gossip on the British expatriate population in India. On the same year, the Indus Martand (The Rising Sun), the first Hindi-language newspaper published in India, started from Calcutta.

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and applying it carefully. **Typefaces for long passages of digital text have to answer to largely the same demands as typefaces for books. A typeface must have low contrast to be legible. Regular spacing is important, and a letter that has a wide appearance rather than a narrow one. Also, we're accustomed to a decent x-height, so please honour that convention. Once your typeface answers to these demands, you're on your way. So far everything is familiar, these conditions have been applied to letters for long stretches of text for centuries. Typefaces that were appreciated four centuries ago still belong to the most legible ones. It follows that typefaces based on centuries old designs function quite well as web fonts in the 21st century. Brand new typefaces don't automatically function any better on the screen than fonts based on very old examples. Yet some characteristics are of specific importance for web fonts. Because websites occasionally get read on low-resolution screens, fussy details must be left out. Suitable fonts have open shapes and large openings in letters like a lower-case 'c'. If superfluous details must be left out, the font probably results from a strong pen stroke, as opposed to a flattened, narrow pen stroke, and will have sturdy connections between two strokes, for instance in a lower-case 'n'. With all this in mind, type based on fine lines, like Bodoni or Helvetica, are less suitable for screens than type with stronger strokes, like Garamond or Gill Sans. The greyscale of a text is determined by the weight of the typeface. Comparisons of the Regular (the standard weight) of several typefaces show large differences. A text set in one typeface can look quite bold, whereas the Regular of another typeface can look light. A text set in very light type means uncomfortable reading. A reading type needs body in its general appearance, a degree of boldness. The design is not the only factor deciding on how bold letters appear on screen; other factors are the operating system or the browser, local settings on the desktop computer, and the hinting provided with the typeface. When deciding on a typeface for body copy, all of these features need to be tested in different digital surroundings and browsers because they have a huge influence on readability. Looking at a picture on the Internet (jpeg), a PDF or a printed example is not enough, it's essential that letters for body copy get tested in their final surrounding(s) before making a definitive choice. This means building several versions of a website, each in a different typeface. Study these versions carefully in different browsers and operating systems before deciding on which font works best. One pixel is as important for sophisticated typography as the look of an entire webpage. Web typography is relatively new.**

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Zeitung Flex™
Select exactly the right grade of the text for your screen or printing press. Depending on these, in combination with the point size, Zeitung Flex offers demanding users complete control over a perfect result.

Zeitung

**WANNA
KNOW
MORE?**

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ware*

PUBLISHER	SECTIONS	PLAGIARISM
Quarterfold	Standards	CREDIT LINE
LOGOTYPE	DEADLINE	QUICK READ
Proofreader	Quick read	FREE COPIES
COLUMNS	MAKE-UP	GRAY SPACE
Newsstand	Home page	NEWSSTAND
CAPTIONS	FEATURES	PUBLISHERS
Hard News	Jump story	HARD NEWS
REPORTER	REGISTERS	REPORTERS
Newsprint	Storyboard	NEWSPRINT
EDITIONS	ROLL-END	LOGOTYPES
Broadsheet	Attribution	NEW MEDIA
HEADLINE	MUG SHOT	HEADLINES

Of course, Zeitung offers everything a contemporary sans serif demands. Eight weights, from Thin to Black. Every weight is equipped with italics; small caps; lots of OpenType features, like uppercase punctuation or 5 figure styles to make sure any of your mathematical or financial charts, tables and diagrams look cool. Sure, Zeitung knows the score. The extensive Latin Plus language support makes sure you are never at a loss for words. But there is more to Zeitung.

Optical sizes

Zeitung works well in small sizes on screen, and has been specifically designed for that purpose. Zeitung Micro makes sure your small text in interfaces and websites can still be read, while the standard family works better in larger text sizes. The Micro family offers a different design for itchy glyphs, has different proportions due to its larger x-height, and has a wider overall spacing than the standard family.

Z t n

Two families | **Standard** | **Micro**

Graphic designers or interaction designers always focus on their computer screens when they discuss web-typography. Naturally so: they are aiming for a good reading-experience. Does the body copy need to go one type size up? Does it need tighter leading? Does the

Graphic designers or interaction designers always focus on their computer screens when they discuss web-typography. Naturally so: they are aiming for a good reading-experience. Does the body copy need to go one type size up? Does it

Two families | **Standard** | **Micro** 30/40 pt

Graphic designers or interaction designers always focus on their computer screens when they discuss web-typography. Naturally so: they are aiming for a good reading-experience. Does the body copy need to go one type size up? Does it need tighter leading? Does the sub-heading look better in a different font? They rarely pay attention to reading people's postures, even though posture is very important to a good reading experience. With a good web design, the reader can relax while reading. Instead of making sure websites are responsive, designers should make sure websites are user-friendly. Just pay attention to the posture of people sitting at their desktop computer in offices, or people reading the news on their cell phones in the morning. If they are bending their heads downward, or holding their phones at a distance of 20 cm to their noses, the screen text is too small. It is possible to judge web typography by judging the reader's posture. Even without seeing it, it's quite safe to say web typography doesn't deliver. Wherever you look: in trams, in the homes of friends, on the street, in offices, in waiting rooms and in the library – most people have to make an effort to read their computer screens. Of course, reading in itself requires an effort, more than say, watching telly. Still, there is much room for improvement.

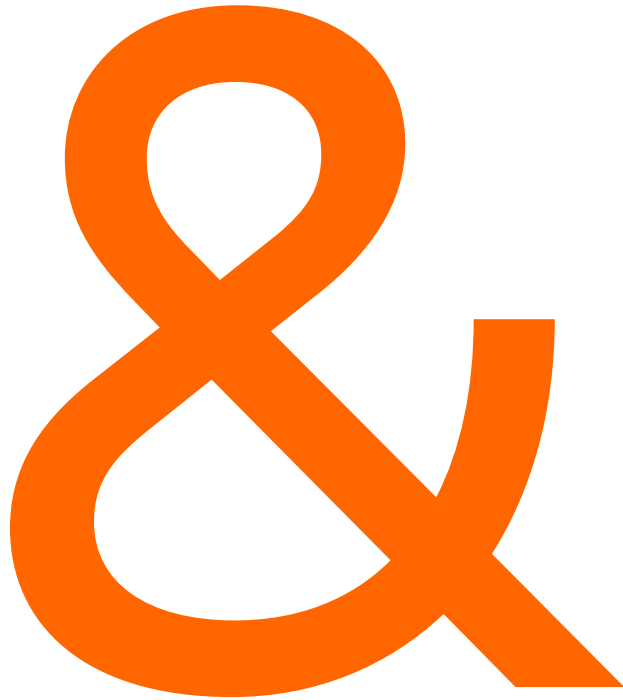
In centuries past, very small Bibles were published, with tiny type setting. Reading a Bible like this is a strenuous exercise for the eyes, even when at a close distance to your face. So the reading-experience could have been better, but it's the result of logical reasoning: to reach the largest possible audience, these Bibles had to be produced in the cheapest possible way. To this end they kept the text small and tight, thus saving on paper. On the web, such restrictions are unnecessary. A lot of text, or very little: it makes no difference to the expense of the site. There is absolutely no excuse for using eye-damagingly small typesets.

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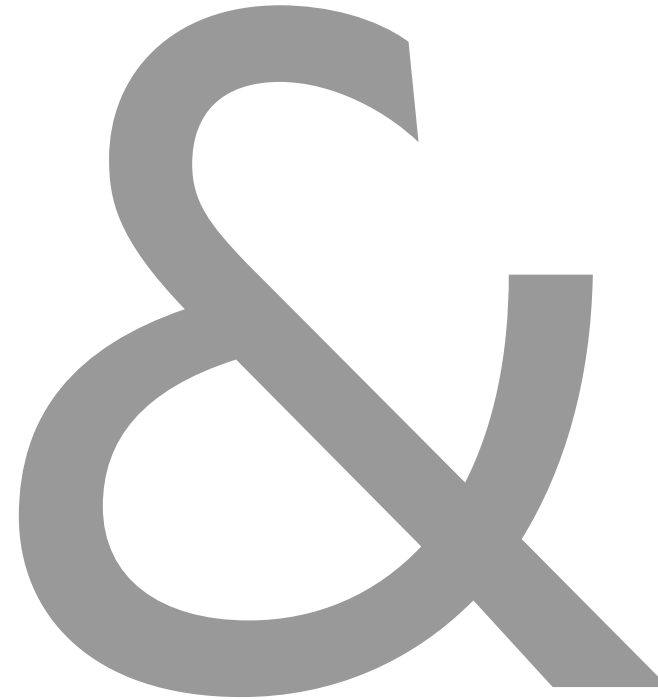
Two families | **Standard** | **Micro** 10/15 pt

WORKS WELL IN
NORMAL SIZES ►



Standard

◀ WORKS BETTER
IN SMALL SIZES



Micro

Optical sizes

Some glyphs behave fine in bigger as well as smaller sizes. Others, the more complex glyphs, are troublemakers in small sizes. Those glyphs have been redesigned for the Micro family. The image above shows the regular ampersand on its left, while the ampersand on the right, with its opened up shapes, suits better for very small sizes.

THIN

Die größte Zeitung der

EXTRALIGHT

Die größte Zeitung der

LIGHT

Die größte Zeitung der

REGULAR

Die größte Zeitung der

Grades

All lighter weights share the same metrics. This can be very handy for selecting the optimal weight, especially on screens. The way letters are displayed on screen can vary a lot between different circumstances. Maybe the interface of your next app requires a different grade of the text than your latest website? Zeitung allows you to change the weight of your text without any further consequence for the design. Those who have been there know that during the design process this can be a welcome relief.

1234567890 € \$ £ %

LINING FIGURES (DEFAULT)

1234567890 € \$ £ %

OLDSTYLE FIGURES

1234567890 € \$ £ %

TABULAR LINING FIGURES

1234567890 € \$ £ %

TABULAR OLDSTYLE FIGURES

1234567890 € \$ £ %

SMALL CAPS FIGURES

Figure styles

Zeitung comes with 5 figure styles. Lining & Oldstyle figures (both proportional) and Tabular Lining & Tabular Oldstyle figures. Additionally the Small Caps have their own, proportional, figure style as well. As with all our fonts, all mathematical and monetary signs are included with every figure style.



A hidden, but nevertheless handy feature of every figure style is that they share the same metrics across all weights. This allows you to still switch from one weight to another, without any reflow of your chart. Of course all tabular figures share the same width from Thin to Black, but also each non-proportional style shares the same width across all weights.

nspaper
Zeitung
micro & macro type
oryboard



There is much more to discover



Arrows  in all  directions 



And some icons to  that text



Don't forget to  on the blog



Give      in your review



Reactions in the  of course



Manicules in the right weight



or  or another arrow  ?

A B C D E F G H I

a b c d e f g h i j

J K L M N O P Q R

k l m n o p q r s

S T U V W X Y Z &

t u v w x y z

Supported languages

All our fonts support over 200 Latin languages. 200? Yep, 219 to be precise. We call that the Underware Latin Plus character set. Those 219 supported languages allow you to reach an estimated 2.103.569.421 speakers worldwide. More info on: www.underware.nl/latin_plus

ABENAKI	CRIMEAN TATAR (LATIN)	ICELANDIC	MALAY	RAROTONGAN	TOK PISIN
AFAAN OROMO	CROATIAN	IDO	MALTESE	ROMANIAN	TOKELAUAN
AFAR	CZECH	IGBO	MANX	ROMANSH	TONGAN
AFRIKAANS	DANISH	ILOCANO	MĀORI	ROKOKAS	TSHILUBA
ALBANIAN	DAWAN	INDONESIAN	MARQUESAN	SAMI (INARI SAMI)	TSONGA
ALSATIAN	DELAWARE	INTERGLOSSA	MEGLENO-ROMANIAN	SAMI (LULE SAMI)	TSWANA
AMIS	DHOLUO	INTERLINGUA	MERIAM MIR	SAMI (NORTHERN SAMI)	TUMBUKA
ANUTA	DREHU	IRISH	MIRANDESE	SAMI (SOUTHERN SAMI)	TURKISH
ARAGONESE	DUTCH	ISTRO-ROMANIAN	MOHAWK	SAMOAN	TURKMEN (LATIN)
ARANESE	ENGLISH	ITALIAN	MOLDOVAN	SANGO	TUVALUAN
AROMANIAN	ESPERANTO	JAMAICAN	MONTAGNAIS	SARAMACCAN	TZOTZIL
ARRERNTÉ	ESTONIAN	JAVANESE (LATIN)	MONTENEGRIN	SARDINIAN	UZBEK (LATIN)
ARVANITIC (LATIN)	FAROESE	JĚRRĚAIS	MURRINH-PATHA	SCOTTISH GAELIC	VENETIAN
ASTURIAN	FIJIAN	KAINGANG	NAGAMESE CREOLE	SERBIAN (LATIN)	VEPSIAN
ATAYAL	FILIPINO	KALA LAGAW YA	NAHUATL	SERI	VOLAPÜK
AYMARA	FINNISH	KAPAMPANGAN (LATIN)	NDEBELE	SEYCHELLOIS CREOLE	VÖRO
AZERBAIJANI	FOLKSPRAAK	KAQCHIKEL	NEAPOLITAN	SHAWNEE	WALLISIAN
BASHKIR (LATIN)	FRENCH	KARAKALPAK (LATIN)	NGIYAMBAA	SHONA	WALLOON
BASQUE	FRISIAN	KARELIAN (LATIN)	NIUEAN	SICILIAN	WARAY-WARAY
BELARUSIAN (LATIN)	FRIULIAN	KASHUBIAN	NOONGAR	SILESIAN	WARLPIRI
BEMBA	GAGAUZ (LATIN)	KIKONGO	NORWEGIAN	SLOVAK	WAYUU
BIKOL	GALICIAN	KINYARWANDA	NOVIAL	SLOVENIAN	WELSH
BISLAMA	GANDA	KIRIBATI	OCCIDENTAL	SLOVIO (LATIN)	WIK-MUNGAN
BOSNIAN	GENOESE	KIRUNDI	OCCITAN	SOMALI	WIRADJURI
BRETON	GERMAN	KLINGON	OLD ICELANDIC	SORBIAN (LOWER SORBIAN)	WOLOF
CAPE VERDEAN CREOLE	GIKUYU	KURDISH (LATIN)	OLD NORSE	SORBIAN (UPPER SORBIAN)	XAVANTE
CATALAN	GOONIYANDI	LADIN	ONĚIPÖT	SOTHO (NORTHERN)	XHOSA
CEBUANO	GREENLANDIC (KALAALLISUT)	LATIN	OSHIWAMBO	SOTHO (SOUTHERN)	YAPESE
CHAMORRO	GUADELOUPEAN CREOLE	LATINO SINE FLEXIONE	OSSETIAN (LATIN)	SPANISH	YINDJIBARNDI
CHAVACANO	GWICH'IN	LATVIAN	PALAUAN	SRANAN	ZAPOTEC
CHICHEWA	HAITIAN CREOLE	LITHUANIAN	PAPIAMENTO	SUNDANESE (LATIN)	ZARMA
CHICKASAW	HÄN	LOJBAN	PIEDMONTESE	SWAHILI	ZAZAKI
CIMBRIAN	HAWAIIAN	LOMBARD	POLISH	SWAZI	ZULU
COFÁN	HILIGAYNON	LOW SAXON	PORTUGUESE	SWEDISH	ZUNI
CORNISH	HOPI	LUXEMBOURGISH	POTAWATOMI	TAGALOG	
CORSICAN	HOTÇAK (LATIN)	MAASAI	Q'EQCHI'	TAHITIAN	
CREEK	HUNGARIAN	MAKHUWA	QUECHUA	TETUM	

All Zeitung styles

Zeitung Pro family

Zeitung Pro-Thin
Zeitung Pro-Extralight
Zeitung Pro-Light
Zeitung Pro-Regular
Zeitung Pro-Semibold
Zeitung Pro-Bold
Zeitung Pro-Extrabold
Zeitung Pro-Black

Zeitung Pro-Thin Italic
Zeitung Pro-Extralight Italic
Zeitung Pro-Light Italic
Zeitung Pro-Regular Italic
Zeitung Pro-Semibold Italic
Zeitung Pro-Bold Italic
Zeitung Pro-Extrabold Italic
Zeitung Pro-Black Italic

Zeitung Micro Pro family

Zeitung Micro Pro-Thin
Zeitung Micro Pro-Extralight
Zeitung Micro Pro-Light
Zeitung Micro Pro-Regular
Zeitung Micro Pro-Semibold
Zeitung Micro Pro-Bold
Zeitung Micro Pro-Extrabold
Zeitung Micro Pro-Black

Zeitung Micro Pro-Thin Italic
Zeitung Micro Pro-Extralight Italic
Zeitung Micro Pro-Light Italic
Zeitung Micro Pro-Regular Italic
Zeitung Micro Pro-Semibold Italic
Zeitung Micro Pro-Bold Italic
Zeitung Micro Pro-Extrabold Italic
Zeitung Micro Pro-Black Italic

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About Underware

Zealotry wouldn't be an inappropriate collective noun for Underware. They not only design typefaces, they live type –they educate about type, they publish about type, they talk about type, they want (and organise) others to talk about type.

There is an inherent honesty to their enthusiasm that betrays no snobbery—they simply think that type is very interesting and that everyone, given the chance, might think so too. Their work is among the most popular of independent type foundries – happy-go-lucky, high-quality, text-friendly typefaces for both display use and comprehensive typesetting. Underware's typefaces stand out thanks to unique aesthetics, finished quality, and a considered collective presence. Underware is a refreshing and intelligent collective who, while taking what they do seriously, manage to not take themselves too seriously.

– *Is Not magazine*

WANNA KNOW MORE ABOUT ZEITUNG?

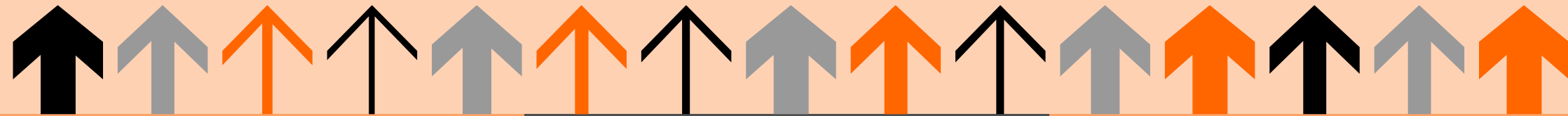
OPENTYPE
FEATURES?

LANGUAGE
SUPPORT?

CHARACTER
SET?



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WRITE YOUR
OWN TEXT?

PRICE
INFO?

REAL LIFE
EXAMPLES?

Under
ware

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