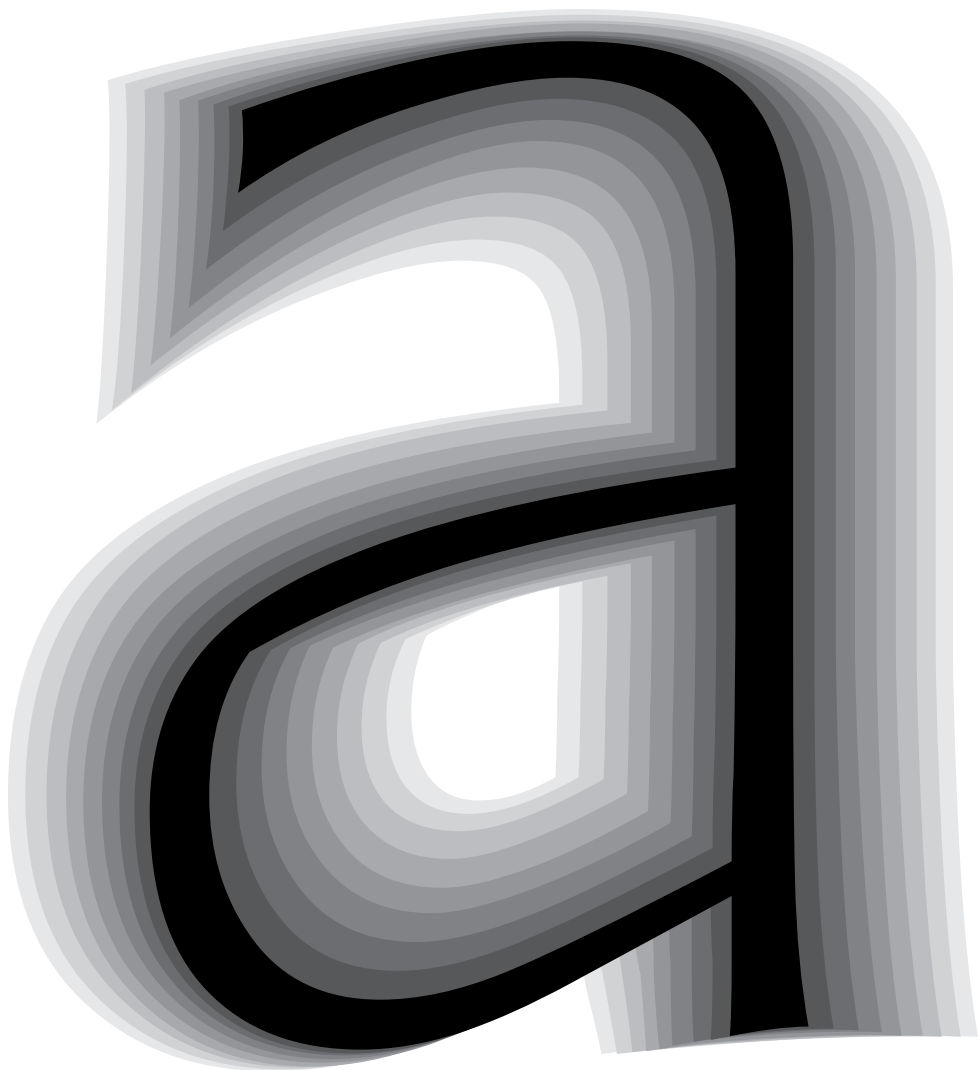


# Ponta *Text*

18 static fonts + variable *for editorial design*



**Outras Fontes Foundry** *introduces*

PONTA

**A New Incise** 

~ Made for text, inspired by the classics with a *contemporary feeling* ~

**Designed by Ricardo Esteves**

*afinação*

**Legibility & Redability**

**Beleza Pura**

Roman & *Italic*

**NEW BOOKS** AND THE CONTEMPORARY READER

**Headlines**

Embarcou em 1485 rumo ao *infinito azul*

Bücher

*C'est une œuvre de fiction*

**GROßEN**

∞ *Chama e vento* ∞

# From Thin **to Black**

In traditional typography, text is composed to create a readable, coherent, and visually satisfying whole that works invisibly, without the awareness of the reader.

**Even distribution of typeset material, with a minimum of distractions and anomalies, is aimed at producing clarity and transparency. Choice of typefaces is the primary aspect of text typography.**

***Legibility is primarily the concern of the typeface designer, to ensure that each individual character or glyph is unambiguous and distinguishable from all other characters in the font. Legibility is also in part one of the main concerns of the typographer to select a typeface with appropriate clarity of design for the intended use at the intended point size.***

a a a a a a a a a  
a a a a a a a a a

## Ponta Text Thin

Ponta Text is an incise semi-serif family designed for editorial purposes. It includes 18 static and 2 variable fonts – in a range of 9 weights, in Roman & Italic forms. Designed for legibility and readability, Ponta Text is specifically intended for long-form texts such as in books and magazines. Its letterforms and fine-tuned spacing ensures comfortable reading experiences. 10/14 pt

## *Ponta Text Thin Italic*

*Ponta Text is an incise semi-serif family designed for editorial purposes. It includes 18 static and 2 variable fonts – in a range of 9 weights, in Roman & Italic forms. Designed for legibility and readability, Ponta Text is specifically intended for long-form texts such as in books and magazines. Its letterforms and fine-tuned spacing ensures comfortable reading experiences. 10/14 pt*

## Ponta Text Light

Ponta Text is an incise semi-serif family designed for editorial purposes. It includes 18 static and 2 variable fonts – in a range of 9 weights, in Roman & Italic forms. Designed for legibility and readability, Ponta Text is specifically intended for long-form texts such as in books and magazines. Its letterforms and fine-tuned spacing ensures comfortable reading experiences. 10/14 pt

## *Ponta Text Light Italic*

*Ponta Text is an incise semi-serif family designed for editorial purposes. It includes 18 static and 2 variable fonts – in a range of 9 weights, in Roman & Italic forms. Designed for legibility and readability, Ponta Text is specifically intended for long-form texts such as in books and magazines. Its letterforms and fine-tuned spacing ensures comfortable reading experiences. 10/14 pt*

## Ponta Text SemiLight

Ponta Text is an incise semi-serif family designed for editorial purposes. It includes 18 static and 2 variable fonts – in a range of 9 weights, in Roman & Italic forms. Designed for legibility and readability, Ponta Text is specifically intended for long-form texts such as in books and magazines. Its letterforms and fine-tuned spacing ensures comfortable reading experiences. 10/14 pt

## *Ponta Text SemiLight Italic*

*Ponta Text is an incise semi-serif family designed for editorial purposes. It includes 18 static and 2 variable fonts – in a range of 9 weights, in Roman & Italic forms. Designed for legibility and readability, Ponta Text is specifically intended for long-form texts such as in books and magazines. Its letterforms and fine-tuned spacing ensures comfortable reading experiences. 10/14 pt*

## Ponta Text Regular

Ponta Text is an incise semi-serif family designed for editorial purposes. It includes 18 static and 2 variable fonts – in a range of 9 weights, in Roman & Italic forms. Designed for legibility and readability, Ponta Text is specifically intended for long-form texts such as in books and magazines. Its letterforms and fine-tuned spacing ensures comfortable reading experiences. 10/14 pt

## *Ponta Text Italic*

*Ponta Text is an incise semi-serif family designed for editorial purposes. It includes 18 static and 2 variable fonts – in a range of 9 weights, in Roman & Italic forms. Designed for legibility and readability, Ponta Text is specifically intended for long-form texts such as in books and magazines. Its letterforms and fine-tuned spacing ensures comfortable reading experiences. 10/14 pt*

## Ponta Text Medium

Ponta Text is an incise semi-serif family designed for editorial purposes. It includes 18 static and 2 variable fonts – in a range of 9 weights, in Roman & Italic forms. Designed for legibility and readability, Ponta Text is specifically intended for long-form texts such as in books and magazines. Its letterforms and fine-tuned spacing ensures comfortable reading experiences. 10/14 pt

## Ponta Text SemiBold

Ponta Text is an incise semi-serif family designed for editorial purposes. It includes 18 static and 2 variable fonts – in a range of 9 weights, in Roman & Italic forms. Designed for legibility and readability, Ponta Text is specifically intended for long-form texts such as in books and magazines. Its letterforms and fine-tuned spacing ensures comfortable reading. 10/14 pt

## Ponta Text Bold

Ponta Text is an incise semi-serif family designed for editorial purposes. It includes 18 static and 2 variable fonts – in a range of 9 weights, in Roman & Italic forms. Designed for legibility and readability, Ponta Text is specifically intended for long-form texts such as in books and magazines. Its letterforms and fine-tuned spacing ensures comfortable reading. 10/14 pt

## Ponta Text ExtraBold

Ponta Text is an incise semi-serif family designed for editorial purposes. It includes 18 static and 2 variable fonts – in a range of 9 weights, in Roman & Italic forms. Designed for legibility and readability, Ponta Text is specifically intended for long-form texts such as in books and magazines. Its letterforms and fine-tuned spacing ensures comfortable reading. 10/14 pt

## Ponta Text Black

Ponta Text is an incise semi-serif family designed for editorial purposes. It includes 18 static and 2 variable fonts – in a range of 9 weights, in Roman & Italic forms. Designed for legibility and readability, Ponta Text is specifically intended for long-form texts such as in books and magazines. Its letterforms and fine-tuned spacing ensures comfortable reading. 10/14 pt

## *Ponta Text Medium Italic*

*Ponta Text is an incise semi-serif family designed for editorial purposes. It includes 18 static and 2 variable fonts – in a range of 9 weights, in Roman & Italic forms. Designed for legibility and readability, Ponta Text is specifically intended for long-form texts such as in books and magazines. Its letterforms and fine-tuned spacing ensures comfortable reading experiences. 10/14 pt*

## *Ponta Text SemiBold Italic*

*Ponta Text is an incise semi-serif family designed for editorial purposes. It includes 18 static and 2 variable fonts – in a range of 9 weights, in Roman & Italic forms. Designed for legibility and readability, Ponta Text is specifically intended for long-form texts such as in books and magazines. Its letterforms and fine-tuned spacing ensures comfortable reading. 10/14 pt*

## *Ponta Text Bold Italic*

*Ponta Text is an incise semi-serif family designed for editorial purposes. It includes 18 static and 2 variable fonts – in a range of 9 weights, in Roman & Italic forms. Designed for legibility and readability, Ponta Text is specifically intended for long-form texts such as in books and magazines. Its letterforms and fine-tuned spacing ensures comfortable reading. 10/14 pt*

## *Ponta Text ExtraBold Italic*

*Ponta Text is an incise semi-serif family designed for editorial purposes. It includes 18 static and 2 variable fonts – in a range of 9 weights, in Roman & Italic forms. Designed for legibility and readability, Ponta Text is specifically intended for long-form texts such as in books and magazines. Its letterforms and fine-tuned spacing ensures comfortable reading. 10/14 pt*

## *Ponta Text Black Italic*

*Ponta Text is an incise semi-serif family designed for editorial purposes. It includes 18 static and 2 variable fonts – in a range of 9 weights, in Roman & Italic forms. Designed for legibility and readability, Ponta Text is specifically intended for long-form texts such as in books and magazines. Its letterforms and fine-tuned spacing ensures comfortable reading. 10/14 pt*

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 ß Æ Œ þ 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 ß æ

œ þ å à ç č đ ë ě ğ î ñ

ö ö ø ð ş ů ź 1 2 3 4 5 6

7 8 9 0 # % @ ( ) [ ] { }

ı i ! ? \$ € ¢ £ ¥ § ¶ † ‡

© ® Δ Ω μ ∂ √ ∞ ∑ +

*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 ß Æ Œ þ 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 ß æ*

*œ þ å à ç č đ ë ě ğ ģ î ñ*

*ö ȫ ø † ‡ ů Ź 1 2 3 4 5 6*

*7 8 9 0 # % @ ( ) [ ] { }*

*¿ ¡ ! ? \$ € ¢ £ ¥ § ¶ † ‡*

*© ® Δ Ω μ ∂ √ ∞ & +*



Quick zephyrs blow, vexing the

*«Dóna amor que seràs feliz!»*

Lod' čeří kýlem tuň obzvlášt' v

*Spiste jordbær med fløde, mens*

Voix d'un cœur qui préfère des

*Über den großen Sylter Deich*

¡Excitad mi pequeña vejez!

*Koń i żółw grali w kości z piękną*

Não eram corações à deriva

*Ljubazni fenjerdžija čađavog*

Sævör grét áðan því úlpan var

*Glāžškūņa rūķīši dzērumā*

Ko'ānga rohecha'ukata mba'

*Gojazni đaćić s biciklom drži*

Pa's wijze lynx bezag vroom

*Egy pár búvös cipőt készít*

Bantu baseNingizimu Afrika

*Pijamalı hasta yağız şoföre*

## Sample text in English



When writing systems were invented in ancient civilizations, nearly everything that could be written upon — stone, clay, tree bark, metal sheets — was used for writing. The study of such inscriptions forms a major part of history. Alphabetic writing emerged in Egypt about 5,000 years ago. The Ancient Egyptians would often write on papyrus, a plant grown along the Nile River. At first the words were not separated from each other (*scriptural continua*) and there was no punctuation. Texts were written from right to left, left to right, and even so that alternate lines read in opposite directions. The technical term for this type of writing is *boustrophedon*, which means literally ‘ox-turning’ for the way a farmer drives an ox to plough his fields. Papyrus, a thick paper-like material made by weaving the stems of the papyrus plant, then pounding the woven sheet with a hammer-like tool, was used for writing in Ancient Egypt, perhaps as early as the First Dynasty, although the first evidence is from the account books of King Nefertiti Kakai of the Fifth Dynasty (about 2400 bc). Papyrus sheets were glued together to form a scroll. Tree bark such as lime and other materials were also used. According to Herodotus, the Phoenicians brought writing and papyrus to Greece around the 10th or 9th century bc. The Greek word for papyrus as writing material (*biblion*) and book (*biblos*) come from the Phoenician port town Byblos, through which papyrus was exported to Greece. From Greek we also derive the word *tome*, which originally meant a slice or piece and from there began to denote “a roll of papyrus”. 11/16 pt

## Exemple en Français



Le livre est défini par Littré comme une « réunion de plusieurs feuilles servant de support à un texte manuscrit ou imprimé ». Dans son *Nouveau Dictionnaire universel* (édition de 1870), Maurice Lachâtre le définit comme un « assemblage de plusieurs feuilles de papier, de vélin, de parchemin, imprimées ou écrites à la main cousues ensemble et formant un volume recouvert d’une feuille de papier, de carton, de parchemin, de basane, de veau, de maroquin, etc ». Le livre est un objet technique prolongeant les capacités humaines de communication au-delà de l’espace et du temps. Il permet de transmettre du sens selon une forme matérielle particulière. C’est un volume de pages reliées, présentant un ou des textes sous une page de titre commune. Les techniques de fabrication utilisées conduisent à en fixer définitivement le contenu. Sa forme induit une organisation linéaire (pagination, chapitres, etc.). Il comporte également des outils d’accès « synchroniques » (index, sommaire). Il existe un grand nombre de livres selon le genre, la structuration intellectuelle, les destinataires, selon le mode de fabrication et les formats, selon les usages. Œuvre de l’esprit conçue par un auteur, un livre est publié — sauf exception, tel le livre d’artiste — en multiple par un éditeur, comme en témoignent les éléments d’identification qu’il comporte obligatoirement. Interface entre un lecteur et un auteur, c’est un objet culturel lié à l’histoire occidentale. 11/16 pt

## Beispieltext auf Deutsch



Ein Buch (auch *Kodex*) ist eine mit einer Bindung und meistens auch mit Bucheinband (*Umschlag*) versehene Sammlung von bedruckten, beschriebenen, bemalten oder auch leeren Blättern aus Papier oder anderen geeigneten Materialien. Laut Unesco-Definition sind (für Statistiken) Bücher nichtperiodische Publikationen mit einem Umfang von 49 Seiten oder mehr. Die Unesco legte 1995 den 23. April als Welttag des Buches fest. Zudem werden einzelne Werke oder große Textabschnitte, die in sich abgeschlossen sind, als *Buch* bezeichnet, insbesondere wenn sie Teil eines Bandes sind. Das ist vor allem bei antiken Werken, die aus zusammengehörigen Büchersammlungen bestehen, der Fall – Beispiele hierfür sind die Bibel und andere normative religiöse Heilige Schriften, die Aeneis sowie diverse antike und mittelalterliche Geschichtswerke. Elektronisch gespeicherte Buchtexte nennt man *digitale Bücher* (englisch *e-book*). Eine andere moderne Variante des Buches ist das *Hörbuch*. Der Begriff Buch leitet sich vom Namen der Baumart Buche ab, wohl wegen der in Buchenblöcke eingeritzten „Buchstaben“. Auch das lateinische Wort „Codex“ bedeutet „Block“. Der Produktlebenszyklus ist ungewöhnlich lang. Diese Besonderheiten machen das Buch zu einem spekulativen Wirtschaftsgut mit hohen Risiken für den Produzenten (Verleger). Im Unterschied zu anderen Medienprodukten refinanziert sich das Buch in der Regel nur über eine Erlösquelle, den Vertriebslös. Als Werbeträger spielt das Buch nur eine untergeordnete Rolle. 11/16 pt

## Exemplo em Português



Na Antiguidade surge a escrita, anteriormente ao texto e ao livro como conhecemos. A escrita consiste de código capaz de transmitir e conservar noções abstratas ou valores concretos, em resumo: palavras. É importante destacar aqui que o meio condiciona o signo, ou seja, a escrita foi em certo sentido orientada por esse tipo de suporte; não se esculpe em papel ou se escreve no mármore. Os primeiros suportes utilizados para a escrita foram tabuletas de argila ou de pedra. A seguir veio o *khartés* (*volumen* para os romanos, forma pela qual ficou mais conhecido), que consistia em um cilindro de papiro, facilmente transportado. O “volumen” era desenrolado conforme ia sendo lido, e o texto era escrito em colunas na maioria das vezes (e não no sentido do eixo cilíndrico, como se acredita). Algumas vezes um mesmo cilindro continha várias obras, sendo chamado então de tomo. O comprimento total de um “volumen” era de 6 ou 7 metros, e quando enrolado seu diâmetro chegava a 6 centímetros. O papiro consiste em uma parte da planta, que era liberada, livrada (latim *libere*, livre) do restante da planta – daí surge a palavra *liber libri*, em latim, e posteriormente livro em português. Os fragmentos de papiros mais “recentes” são datados do século II a.C. Aos poucos o papiro é substituído pelo pergaminho. A vantagem do pergaminho é que ele se conserva mais ao longo do tempo. O nome pergaminho deriva de Pérgamo, cidade da Ásia menor onde teria sido inventado e onde era muito usado. 11/16 pt

# ***Some OpenType features***

Standard Ligatures

The first quick official flying brown fox jumps better over the swingy lazy dog.

Contextual Alternates

Costing \$50 to fix it in Måsøy.

**Costing \$50 to fix it in Måsøy.**

**Costing \$50 to fix it in Måsøy.**

Normal mode, using Lining figures

The 482 brown foxes jumped over 16 lazy dogs in December 23, 1980.

Oldstyle figures on

The 482 brown foxes jumped over 16 lazy dogs in December 23, 1980.

Superscript, Subscript & Fractions

$E=mc^2$     $Fe_2(SO_4)_3$     $8\frac{1}{2}''$     $5\frac{3}{4}$  cup

☞ In traditional typography, text is composed to create a readable, coherent, and visually satisfying whole that works invisibly, without the awareness of the reader. Even distribution of typeset material, with a minimum of distractions and anomalies, is aimed at producing clarity and transparency. Choice of typefaces is the primary aspect of text typography. Legibility is primarily the concern of the typeface designer, to ensure that each individual character or glyph is unambiguous and distinguishable from all other characters in the font. Legibility is also in part the concern of the typographer to select a typeface with appropriate clarity of design for the intended use at the intended size. Readability is primarily the concern of the typographer or information designer. It is the intended result of the complete process of presentation of textual material in order to communicate meaning as unambiguously as possible. A reader should be assisted in navigating around the information with ease, by optimal inter-letter, inter-word and particularly inter-line spacing, coupled with appropriate line length and position on the page, careful editorial “chunking” and choice of the text architecture of titles, folios, and reference links. **Legibility refers to perception and readability refers to comprehension. Typographers aim to achieve excellence in both. Text set in lower case is more legible than text set all in upper case (capitals), presumably because lower case letter structures and word shapes are more distinctive. The upper portions of letters play a stronger part than the lower portions in the recognition process. Readability also may be compromised by letter-spacing, word spacing, or leading that is too tight or too loose. It may be improved when generous vertical space separates text lines, making it easier for the eye to distinguish one line from the next, or previous line. Poorly designed typefaces and those that are too tightly or loosely fitted also may be less legible. Underlining also may reduce readability by eliminating the recognition effect contributed by the descending elements of letters. Periodical publications, especially newspapers and magazines, use typographical elements to achieve an attractive, distinctive appearance, to aid readers in navigating the publication, and in some cases for dramatic effect. Typography utilized to characterize text: Typography is intended to reveal the character of the text. Through the use of typography, a body of text can instantaneously reveal the mood the author intends to convey to its readers.** ☞



# Ponta Text

© 2023 – Ricardo Esteves Gomes  
*Outrasfontes.com*

