

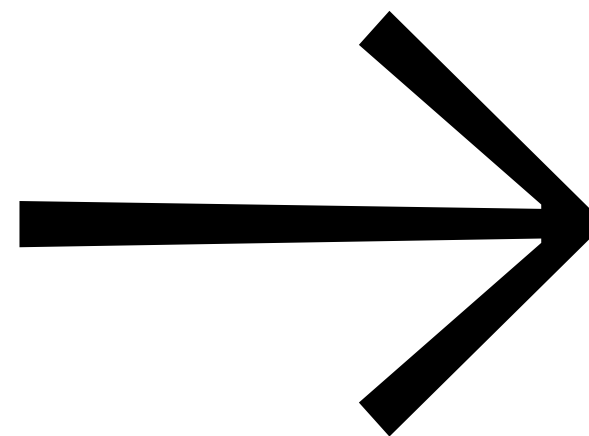
Gestura Text

7 weights · 14 styles

Gestura's Text family was designed to offer an effortless reading experience and consistent texture on the page, with legibility enhanced by sturdy serifs, large x-height, open counters and low contrast, with larger ink traps to aid onscreen reading.

Although optimised for use between 7 and 30pt with long-form copy, the Text family also has a unique look when used at larger sizes, as an alternative to the Headline and Display families.

A ð Z z



Gestura Text Thin

Gestura Text Thin Italic

Gestura Text Extralight

Gestura Text Extralight Italic

Gestura Text Light

Gestura Text Light Italic

Gestura Text Regular

Gestura Text Regular Italic

Gestura Text Semibold

Gestura Text Semibold Italic

Gestura Text Bold

Gestura Text Bold Italic

Gestura Text Black

Gestura Text Black Italic

Other Subfamilies

Gestura Headline

Gestura Display

Information

3

Team & Designer(s)

Joe Leadbeater · Nigel Bates · Diana Ovezea

Commercial Release

V1.1: November 2021

Total Styles

42

Glyphs Per Style

617 (Uprights) + 622 (Italics)

Optical Sizes

3

OpenType Features

Standard Ligatures, Discretionary Ligatures, Stylistic Sets 01 - 06, All Caps, Old Style Figures, Tabular Lining Figures, Tabular Old Style Figures, Fractions, Slashed Zero, Ordinal Indicators, Contextual Alternates, Superscript / Superior + Subscript / Inferior

Language Coverage

Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Asturian, Atayal, Aymara, Basque, Bemba, Bikol, Bislama, Bosnian, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Chickasaw, Cimbrian, Corsican, Creek, Croatian, Czech, Danish, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, French, Friulian, Galician, Ganda, Genoese, German, Gikuyu, Haitian, Creole, Hawaiian, Hiligaynon, Hopi, Hungarian, Icelandic, Ido, Ilocano, Indonesian, Interlingua, Irish, Italian, Jamaican, Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Ladin, Latin, Latvian, Lithuanian, Lojban, Lombard, Luxembourgish, Maasai, Makhuwa, Malay, Maltese, Manx, Marquesan, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Ndebele, Neapolitan, Ngayambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Oshiwambo, Palauan, Papiamentu, Piedmontese, Polish, Portuguese, Potawatomi, Q'eqchi', Quechua, Rarotongan, Romanian, Romansh, Samoan, Sango, Saramaccan, Sardinian, Seri, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Somali, Spanish, Sranan, Swahili, Swazi, Swedish, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tumbuka, Turkish, Venetian, Warlpiri, Wayuu, Wiradjuri, Wolof, Zapotec, Zulu, Zuni

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Beware the
Gorilla Arm

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
VWXYZ—0123456789.,?!

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
VWXYZ—0123456789.,?!

Touchscreens

Gestura Text · Thin · 78pt

Minority Report

Gestura Text · Thin · 48pt

Gesturing to a
phone you're
already holding

Gestura Text · Thin · 30pt

A flick to close a tab is so
close in spirit to the
hand gesture of shewing
someone away.

Gestura Text · Thin · 21pt

Miniaturising radar to the size of
a computer chip, Pixel 4's Motion
Sense detects a user's proximity
and recognises touch-free gestures
(such as waving for skipping a
track in the music player.)

Constaninople

Gestura Text · Thin Italic · 78pt

*Get Some
Perspective*

Gestura Text · Thin Italic · 48pt

*The Hamsa Hand
is believed to ward
off the evil eye*

Gestura Text · Thin Italic · 30pt

*Not far away, geographically
speaking, another disembod-
ied hand confers similarly
benevolent supervision.*

Gestura Text · Thin Italic · 21pt

*Building his iteration into the canon
through sheer repetition, ‘Study of
Perspective’ compounds meaning via its
title – after all, Weiwei’s hand is as
legible to viewers as an orator’s signals
were to ancient Greeks in the agora.*

The Hand *of God*

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
VWXYZ — 0123456789.,?!

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
VWXYZ — 0123456789.,?!

Byzantinism

Gestura Text · Extralight · 72pt

Bless You,
F*ck You

Gestura Text · Extralight · 48pt

What Do the
Hand Gestures
in Icons Mean?

Gestura Text · Extralight · 30pt

Art and oratory were long
established, with hand
signals which translated
from the forum

Gestura Text · Extralight · 21pt

Greek gesture had a second meaning
– identifying the letters IC XC in the
finger shapes, the pose became ‘Jesus
Christ’ (each half of the abbreviation
containing the first and last letters
of first and last name)

Mesopotamia

Gestura Text · Extralight Italic · 72pt

*Hand-
to-eye*

Gestura Text · Extralight Italic · 48pt

*The White
House to Helsinki
Cathedral*

Gestura Text · Extralight Italic · 30pt

*Better, in fact – for hyper-
religious medieval England,
bible stories were read at
you before being interpreted*

Gestura Text · Extralight Italic · 21pt

*Developing out of belief that full-body
depictions were unholy, the hand came to
signify divine presence rather than
'literal' interpretation of biblical scenes
(à la the other classics, martyrdoms,
pietas, annunciations et al).*

Moral
Minefields

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
VWXYZ — 0123456789.,?!*

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
*VWXYZ — 0123456789.,?!**

gesticulation

Gestura Text · Light · 50pt

art & oratory
were long
established

Gestura Text · Light · 19pt

Gesticulation could be wildly offensive: countries including Slovakia, China, Malaysia, and the Philippines, consider digit-waggling very rude indeed – and in many Asian countries, it's used only to call dogs (not people, thank you).

Gestura Text · Light · 12pt

Making ourselves understood is one of our most perennial concerns. Transmitted successfully, messages can change lives, brighten days, lessen burdens and express the full spectrum of human sentiment. Across medical theatres and birthday cards, from hush-hush secret-swapping to WhatsApp summits, communication makes the world go around – but it also has the power to grind it to a juddering halt. When missives are disrupted, misdirected or simply dispatched to wound, they can affront as much as inform or entertain. Verbal or otherwise, an insulting or simply thoughtless comment can offend,

Gestura Text · Light · 07pt + Old Style Numerals

While there's reason to believe the WP-OK sign has been doing covert rounds since at least 2015, it wasn't until 2018 that the outraged press brought its double meaning to our collective attention. Headlines raced to expose the gesture's unsavoury associations – but as the dust settled, a new layer of deception was revealed.

Less convoluted – though no less maddening – is when gesture contradicts words or goes against situational cues. Much like a smile not meeting someone's eyes, there's hollowness to a handshake with someone who despises you or a performative hi-five from a patronising peer. Surface and depth, in discordant disagreement. So when Donald Trump posed last year with a baby orphaned by the El Paso shooting, smiling ear to ear and offering a thumbs up to waiting cameras,

the world reacted pretty strongly – in no small part because the gunman's manifesto shared much of its language with the President's rhetoric. When the first Christian icons were painted, for instance, their audiences could read their signs and symbols like an open book.

Better, in fact – for majority illiterate populations, like hyper-religious medieval England, bible stories were read at you in Latin before being interpreted by priests with varying levels of interest in adhering to their textual truth. As such, visual shorthands (pun intended, thanks very much) were the only means of understanding the tales which were supposed to inform someone's entire life.

So, what do they say? Walk through the National Gallery, or a church in Italy, and you'll see a million

pointing index

Gestura Text · Light Italic · 50pt

*Confusing, yes –
but that's exactly
the idea*

Gestura Text · Light Italic · 19pt

*Right-wing trolls had circulated instructions
to stoke 'liberal hysteria', resulting in a
flood of faux-fury online designed to deepen
the gesture's folklore and provoke Social
Justice Warriors into outing themselves
as hysterical-cum-gullible*

Gestura Text · Light Italic · 12pt

*Less convoluted – though no less maddening – is when gesture
contradicts words or goes against situational cues. Much like a smile
not meeting someone's eyes, there's hollowness to a handshake with
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smiling ear to ear and offering a thumbs up to waiting cameras, the
world reacted pretty strongly – in no small part because the gunman's
manifesto shared much of its language with the President's rhetoric.*

Gestura Text · Light Italic · 07pt

*Of course, there's one category of language which relies on
gesture more than any other. Over the last two decades,
British Sign Language has updated several signs for differ-
ent identity descriptors (race, sexuality) after their original
connotations caused controversy. In much the same way as
speech evolves to reflect shifting cultural norms, the young
deaf community is increasingly replacing outdated and
derogatory gestures with new ones. From the original sign for
gay (flicking a limp wrist) to that indicating a Jewish person
(miming a hooked nose), BSL has overhauled its means of
expression in line with increasing concern for political cor-
rectness. Sign language's history in Britain stretches back five
hundred years; think how much the world has changed since
then, and it's no surprise that what was once unremarka-
ble is now inflammatory. So it should be – that, my friends,*

*is what progress looks like. If you can measure anything
by offence's yard stick, it's forward motion – how far we've
come, by how strongly we feel. From one part of the world
to another, children absorb culturally specific conventions
of gesture just like they do spoken language; almost without
knowing, and so deeply as to feel natural. However intuitive
those movements might feel, they're rarely any more trans-
ferable than verbal communication.*

*While you might imagine something as simple as beck-
oning to be universally comprehensible – in the UK, we'd
probably close our fist and curl our index finger in and out
– such gesticulation risks more than being lost in translation;
it could be wildly offensive. Countries including Slovakia,
China, Malaysia, Singapore and the Philippines, consider
that digit-wagging very rude indeed – and in many Asian*

V for
Victory

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
VWXYZ—0123456789.,?!*

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
*VWXYZ—0123456789.,?!**

Agincourt

Gestura Text · Regular · 50pt

Victory in a BBC broadcast in 1941

Gestura Text · Regular · 19pt

When Churchill took up the ‘V for victory’ torch, he didn’t realise he was flipping people off. Eventually, he switched to gesturing palm-outwards. Ironically, this double-entendre spurred on the V sign’s popularity.

Gestura Text · Regular · 12pt

Across decades, and via nictitating black-and-white film, we feel solidarity with the boy, bonding over our mutual contempt for authority — up yours, Mitchell! P*ss off, Kenyon! I might have to suffer the indignity of dehumanising labour, but what makes you think you can debase me for someone else’s enjoyment? The film is silent, of course, but you know exactly what he’s saying. All is conveyed in the gesture. Good gestural slang brings people together. Speaking of authority figures, Winston Churchill was apparently unaware of the V gesture’s real meaning when he

Gestura Text · Regular · 07pt

Meaning is a lot more fixed within the confines of the playground fence. When I was a child, the V-sign: index and middle fingers raised, palm-inwards meant ‘p*ss off’. You used it when you wanted to pull the punch of the middle finger’s ‘f*ck off’. Simple. But beyond the walls of primary school, the meaning of the V sign continues to shift, crossing borders and epochs alike, making the straightforward gesture one of history’s most successful memes.

One oft-repeated origin story contends that English longbowmen at the Battle of Agincourt flicked the two-fingered salute at their French counterparts, who had had their shooting digits removed. (‘But wielding an English longbow requires three fingers!’ cries your clerkly uncle round the Trivial Pursuit table.)

Another darker theory suggests the V derives from signifying a woman’s spread legs. And while the sense of one-upmanship makes the Agincourt etymology compelling, the countless other historical examples of the yoking of women with contempt tells me that the latter theory is the likelier. Personally, now, whenever I do (sparingly) break out the V, it’s to camera. I suppose I’m gesturing ironic mock-annoyance – like I’m playing a rock star posing for his fiftieth photo that day. I’m signaling to my in-group that we’re in on the same joke. It’s as good an example as any for how meanings proliferate outside the playground. Meanwhile, in Japan, the anti-war activist group Beherein also embraced the V sign to protest their country’s involvement in the Vietnam War. But, then, being

de Laveleye

Gestura Text · Regular Italic · 50pt

*arms raised
Christ-like with
a leering grin*

Gestura Text · Regular Italic · 19pt

*Personally, now, whenever I do (sparingly)
break out the V, it's to camera. I suppose
I'm gesturing ironic mock-annoyance
– like I'm playing a rock star posing for his
fiftieth photo that day. I'm signaling to
my in-group that we're in on the same joke.*

Gestura Regular · Regular Italic · 12pt

While the gesture still gets used as a symbol for peace — in protests from Libya to Bahrain — it's more commonly used as an all-purpose cheer, a signifier of cutesiness. But, then, being Western, thus on the outside looking in, maybe I'm missing the nuances of the East Asian peace pose — just as I feel it would take someone British to recognise, on their nerve-endings, the cultural specifics of what the boy outside the Rotherham factory is expressing. In Japan the anti-war activist group Beherein also embraced the V sign to protest their country's involvement in the Vietnam War. Nowadays, gesture is more wide-

Gestura Regular · Regular Italic · 07pt

The first unambiguous evidence of the V sign in use dates to a film, shot in 1901. It documents workers at The Parkgate Ironworks in Rotherham — Edwardian boys in peaked flat caps lining up for a shift. Most of these grey faces are delighted if baffled by the camera, peering directly into it, but one of the boys is scowling. He's the one who flashes the V, showing us what he really thinks of being filmed. His aggression is striking, the low frame rate pronounces the sudden jerking motion of his arm, and his eyelids involuntarily flutter, as if he might somehow blink away his anger. The obscenity might be aimed at us, but it's not aimed at us. Across decades, and via nictitating black-and-white film, we feel solidarity with the boy, bonding over our mutual contempt for authority — up yours, Mitchell! P'ss off, Kenyon! I might have to suffer the indignity of

dehumanising labour, but what makes you think you can debase me for someone else's enjoyment? The film is silent, of course, but you know exactly what he's saying. All is conveyed in the gesture. Good gestural slang brings people together.

Speaking of authority figures, Winston Churchill was apparently unaware of the V gesture's real meaning when he made it during the Second World War (those upper classes, what are they like?) But he did understand the inexorable logic of in-group/out-group mentality. Victor de Laveleye had first suggested using the V as a sign for victory in a BBC broadcast in 1941. His idea was that 'the occupier, by seeing this sign, always the same, infinitely repeated, would understand that he is surrounded, encircled by an immense crowd of citizens eagerly awaiting his

Abstract *Expression*

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VWXYZ—0123456789.,?!*

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
*VWXYZ—0123456789.,?!**

— Yves Klein

Gestura Text · Semibold · 50pt

Bash (2018) The Story of an Ensō

Gestura Text · Semibold · 19pt

Janine Antoni's 'Loving Care' (1993) sees the artist similarly prostrated, using her head as a brush — or more accurately, a mop. With her hair soaked in the titular Loving Care hair dye ('Natural Black') Antoni appropriates

Gestura Text · Semibold · 12pt

If not, I guess it's just a pretty circle. Nam June Paik is either the troublesome three-year-old with his head in a bucket of ink or the wise sage with oneness passing through him. It all depends on how you want to participate. Whether grand or token, from artist to viewer, and from a mark's making to its reading, gesture begets gesture. From scroll to canvas to arena and beyond, artistic gesture creates the space for a certain kind of freedom. But, with a little help from his peers, he's able to participate in its ease and perfection — part of which surely resides in the

Gestura Text · Semibold · 07pt

Art critics introduced the term 'gestural' to describe the Abstract Expressionists — artists like Jackson Pollock and Willem de Kooning, who flicked, spattered and dripped paint on their (often large) canvases, which became like arenas for the artists' inner impulses. 'Gesture' is, of course, a movement you make with your hands to express a meaning and — subtly different, slightly zoomed out — something that you do or say to show a particular intention; art critics seem to use the term 'gesture' when the two meanings elide in a mark.

While gesture came into currency with the Abstract Expressionist movement, Western art history provides a much earlier example in the Renaissance artist Giotto. The story goes that the

Pope, having heard of Giotto's fame, summoned him, asking for proof of his skill. Giotto took a piece of paper and drew a perfect circle. Smiled, then said, 'There's your drawing.' At first, the Pope thought he was being mocked, but after soliciting expert opinion, soon agreed that Giotto was supremely talented. Giotto's O embodies sprezzatura — studied carelessness, or the art of making things look easy. While the goal isn't necessarily symmetry, circles (as gestures towards an ease of being) are an important part of Zen calligraphy. Ensō is a circle drawn in one or two brushstrokes, a spiritual process of letting go of the mind and leaving the body free to create. Symbolising many things — from beauty in imperfection (if the circle is left open) to togetherness — the practice is a

sprezzatura

Gestura Text · Semibold Italic · 50pt

paradox at the heart of gestural art

Gestura Text · Semibold Italic · 19pt

The story goes that the Pope, having heard of Giotto's fame, summoned him, asking for proof of his skill. Giotto took a piece of paper and drew a perfect circle. Smiled, then said, 'There's your drawing.' At first, the Pope thought he was being mocked,

Gestura Regular · Semibold Italic · 12pt

While the goal isn't necessarily symmetry, circles are an important part of Zen calligraphy. Ensō is a circle drawn in one or two brushstrokes, a spiritual process of letting go of the mind and leaving the body free to create. Symbolising many things — from the beauty in imperfection (if the circle is left open) to togetherness: the practice is a means to self-realisation. The clearest link with calligraphy & Abstract Expressionism is found in monochromatic brushstrokes of Franz Kline. Kline's lines sometimes appear far more structural than flowing — like steel girders or skyscrapers.

Gestura Regular · Semibold Italic · 07pt

While these works present a challenge to the patriarchy, it's clear that gestural art challenges viewers more generally. While numerous and specific to each viewing, there are two kinds of difficulty I believe worthy of discussion here, and they go right back to Giotto.

The first is the 'my three-year-old could have done that' line of argument, protesting the artist's seeming ease of execution. That was clearly the Pope's first reaction to Giotto's work — But it's just a circle! The second is a slippery paradox at the heart of gestural art. By the artwork's transformation into a radically individualised embodiment of the artist's gesture, it seems to shrug off all intersubjective references (like historical or social context), thus not inviting participation and not particularly awaiting anyone's consideration; but in

fact, the artwork requires the audience's participation to be activated. The Pope initially feels duped by the O, appearing, as it does, apparently void of all significances. But, with a little help from his peers, he's able to participate in its ease and perfection — part of which surely resides in the fact that it doesn't solicit his participation in the first place. A special kind of ritual faith is required of both artist and viewer.

Which brings us back to the spiritual practice of ensō: if the feeling of togetherness flows from the artist in a single gesture, then it is an expression of such. If not, I guess it's just a pretty circle. Nam June Paik is either the troublesome three-year-old with his head in a bucket of ink or the wise sage with oneness passing through him. It all depends on how you want

A *Touchy* Subject

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VWXYZ — 0123456789.,?!*

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
VWXYZ — 0123456789.,?!*

martyrdoms

Gestura Text · Bold · 50pt

Handling faith & gesture in visual art

Gestura Text · Bold · 19pt

Whatever one's personal angle of entry, the significance of human gestures in religious iconography is hard to deny. Decoding might feel less clear – but that's only because meanings have been lost to the ages.

Gestura Text · Bold · 12pt

Walk through the National Gallery, or a church in Italy, and you'll see a million images of Jesus in about five seconds. You'll notice he's often holding his hand up, in a way which looks deceptively casual – at least to the untrained eye. On the contrary, it's a pose loaded with layers of meaning which have been building since antiquity. When Christianity first emerged, it collided with Greek and Roman traditions. Art and oratory were long established, with associated hand signals which translated from the forum – signalling to a crowd

Gestura Text · Bold · 07pt

Not so far away, geographically speaking, another disembodied hand confers similarly benevolent supervision. The Hamsa Hand, known also as the Hand of Fatima or the Hand of Mariam, has been used as a symbol of protection amongst Muslims, Jews and other people from the Middle East for thousands of years. Tracing its roots all the way back to ancient Mesopotamia – modern day Iraq – the Hamsa Hand is believed to ward off the evil eye and confer blessing. While an eye is part of most depictions, the symbol's age-old associations with femininity have led some scholars to suggest that the hand's co-body part is not so much for seeing as for baby-making and birthing – a vulva, with its 'pupil' representing a vagina. From

early Constantinople to 21st century tourist sites, depictions of gesture in art haven't lost immediacy – though some degree of associated reverence might have fallen off along the way.

Ai Weiwei's 'Study of Perspective' wields all that symbolic weight, millennia in the making, and points it squarely back on itself. Human hands, rather than divine ones, spend comparatively little time projecting benevolence; as for Weiwei's own, he uses them to deliver a round fuck-you to significant locations around the world. Building his own iteration into the canon through sheer repetition, 'Study of Perspective' compounds meaning via its own title – after all, Weiwei's hand is as legible to

Hamsa Hand

Gestura Text · Bold Italic · 50pt

*Constantinople
to 21st century
tourist sites*

Gestura Text · Bold Italic · 19pt

*Better, in fact – for majority illiterate
populations, like hyper-religious
medieval England, bible stories were
read at you in Latin before being
interpreted by priests with varying
interest in adhering to textual truth*

Gestura Text · Bold Italic · 12pt

From Tiananmen Square to the Sydney Opera House, from the Eiffel Tower to Rome's Colosseum and from the White House to Helsinki Cathedral, Weiwei's gesture arguably draws on each Hamsa Hand and every Jesus blessing pose in art history. Building his own iteration into the canon through sheer repetition, 'Study of Perspective' compounds meaning via its own title. After all, Weiwei's hand is as legible to modern viewers as an orator's signals were to ancient Greeks in the agora. Meaning comes from context, and context comes from every angle.

Gestura Text · Bold Italic · 07pt

From blessings to curses, hands in visual art convey myriad meanings in rich and diverse traditions. Western audiences will be familiar with the unmistakable – though nonetheless perplexing – hand gestures which suffuse Christian painting. Eastern art lovers might recognise similar tropes in statues of Buddha, and his elaborate catalogue of Mudra poses. Others still will feel more au fait with stand-alone Hamsa hands – or even Ai Weiwei's infamously irreverent 'Study of Perspective', wherein the artist shows his middle finger to various historic sites. Admittedly, some gestures are more nuanced than others.

Walk through the National Gallery, or a church in Italy, and you'll see a million images of Jesus in about five seconds. You'll notice he's often holding his hand

up, in a way which looks deceptively casual – at least to the untrained eye. On the contrary, it's a pose loaded with layers of meaning which have been building since antiquity. When Christianity first emerged, it collided with Greek and Roman traditions. Human hands, rather than divine ones, spend comparatively little time projecting benevolence; as for Weiwei's own, he uses them to deliver a round fuck-you to significant locations around the world. Building his own iteration into the canon through sheer repetition, 'Study of Perspective' compounds meaning via its own title – after all, Weiwei's hand is as legible to modern viewers as an orator's signals were to ancient Greeks in the agora. Meaning comes from context, and context comes from every angle. A pretty curious sight for

Fourth
Plinth:

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
VWXYZ—0123456789.,?!*

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
VWXYZ—0123456789.,?!*

deprecating

Gestura Text · Black · 78pt

**David
Shrigley**

Gestura Text · Black · 48pt

**Alison Cole
The Arts
Desk 2016**

Gestura Text · Black · 30pt

**What do people want
from art? There's huge
pressure on public
art to be celebratory**

Gestura Text · Black · 21pt

**His work asks what's possible
for sculpture to do in these
circumstances. The 4 metre
high thumbs up suggests
hysteria: "Things are really
quite good, honest!"**

Quite Good

Gestura Text · Black Italic · 75pt

*enforced
cockiness*

Gestura Text · Black Italic · 48pt

*Enchantingly
unpretentious
Shrigley-esque*

Gestura Text · Black Italic · 30pt

*It is an unavoidable
and alluringly strange
object. Its absurdity
makes us laugh, some-*

Gestura Text · Black Italic · 21pt

*Are we all modern Stalins, an
inane public demanding
that artists grin and smile and
affirm that life in Britain is
Really Good? David Shrigley's
thumb is so pleased with the*

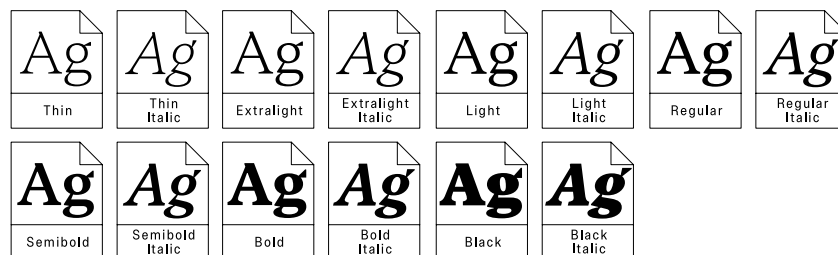
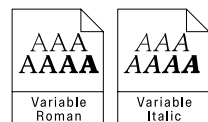
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[illegible]

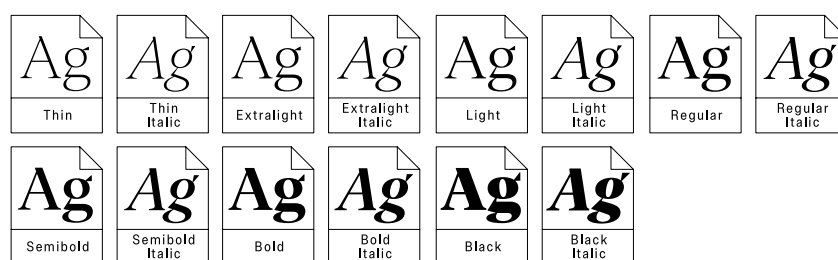
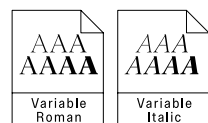
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ALL CAPS [.case]	«{[(Cap@st)]}»	«{[(CAP@ST)]}»
OLD STYLE FIGURES [.osf]	0123456789	0123456789
TABULAR LINING FIGURES [.tnum]	0123456789%.,,;-	0123456789%.,,;-
TABULAR OLD STYLE FIGURES [.tosf]	0123456789%.,,;-	0123456789%.,,;-
FRACTIONS [.numr] / [.dnom]	1/2 + 34/56789	1/2 + ³⁴ /56789
SLASHED ZERO [.zero]	2022 / 202300	2022 / 2023 ⁰ ₀
ORDINAL INDICATOR [.ordn]	1o 2a No	1 ^o 2 ^a N ^o
CONTEXTUAL ALTERNATES [.calt]	9x87x65 -> Point <-	9×87×65 → Point ←
SUPERSCRIP / SUPERIOR + SUBSCRIPT / INFERIOR [.sup] + [.sub]	(x ⁷ + y ¹²) = 5m ₂ C ₄ H ₅ O ₆	(x ⁷ + y ¹²) = 5m ² C ₄ H ₅ O ₆

	Feature OFF	Feature ON
STANDARD LIGATURES ON AS DEFAULT [.liga]	The suffix fjøre	The suffix fjøre
DISCRETIONARY LIGATURES [.dlig]	act fast	act fast
STYLISTIC SET 01 MONOLINEAR ZERO, ASTERISK + PARENTHESES [.ss01]	o4: {[[(Swipe)]} Up*	o4: {[[(Swipe)]} Up*
STYLISTIC SET 02 ALTERNATE REVERSED CONTRAST ZERO [.ss02]	7051	7o51
STYLISTIC SET 03 TITLING DIERESIS [.ss03] + [.titl]	ÜBER SCHÖNE LÄNDER	ÜBER SCHÖNE LÄNDER
STYLISTIC SET 04 (ITALICS ONLY) ALTERNATE G, K, Y [.ss04]	<i>Skyhigh</i>	<i>Skyhigh</i>
STYLISTIC SET 05 (ITALICS ONLY) ALTERNATE V, W [.ss05]	<i>Reviewing</i>	<i>Reviewing</i>
STYLISTIC SET 06 (ITALICS ONLY) ALTERNATE AMPERSAND [.ss06]	<i>Conspiracy & Class</i>	<i>Conspiracy & Class</i>

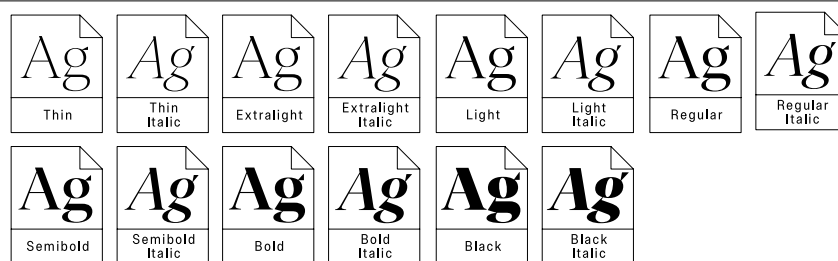
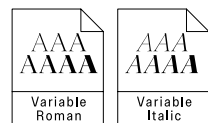
Gestura Text



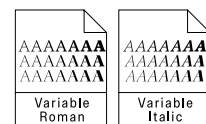
Gestura Headline



Gestura Display



Gestura Full Collection



Variable Fonts

Variable fonts allow the user to create custom weights and optical sizes from a single file. Due to ongoing and rapid changes to desktop publishing software, we are currently unable to offer variable fonts for sale, however we are offering free beta versions to users who purchase certain full subfamily packages.

Users purchasing a full single optical subfamily of Gestura, will receive free beta versions of our variable fonts for Gestura's Roman and Italic styles, allowing variable adjustment of weight. Users purchasing all three optical subfamilies will receive free beta versions that allow variable adjustment of both weight and optical size.

At the time of this release, variable fonts are currently best supported by Adobe Illustrator. Sociotype is not responsible for functionality of variable fonts within third-party software.

Custom Versions

A custom typeface is one of the most powerful ways for a brand to distinguish its voice from competitors. Even the most subtle variations in style and form can significantly affect how we perceive messages and tone of voice, so custom type is always an investment worth considering.

Unlike most foundries, we offer an integrated approach to typographic and brand identity, in partnership with our sister creative studio, SOCIO. Get in touch to find out more.