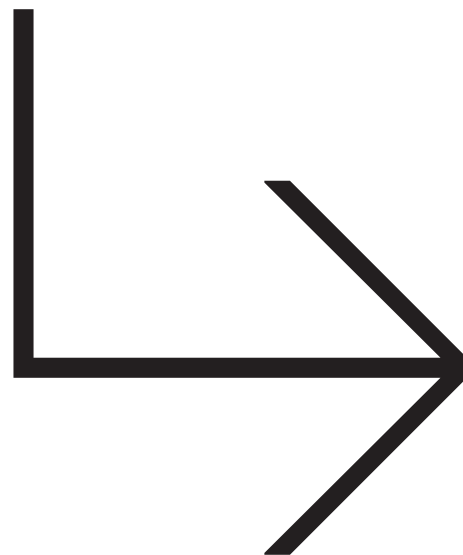


# Onsite Condensed

( 1 of ) 3 Widths · ( 1 of ) 5 Subfamilies · 8 Weights · 64 Styles · 766 Glyphs / Style

The Condensed subfamily is the most economical mode of the Onsite's type system. Originally designed in a single weight for captioning alongside Standard, Condensed has a natural affinity with its more generously proportioned siblings, pairing easily in any context. At 85% of the width of Standard (a similar width to DIN's Mittelshift), Condensed balances a more pronounced vertical rhythm with excellent legibility, its moderate width lending just as well to typesetting extended text as to titling.

A a Z z



Onsite Condensed Thin  
*Onsite Condensed Thin Italic*  
 Onsite Condensed Extralight  
*Onsite Condensed Extralight Italic*  
 Onsite Condensed Light  
*Onsite Condensed Light Italic*  
 Onsite Condensed Regular  
*Onsite Condensed Regular Italic*  
 Onsite Condensed Book  
*Onsite Condensed Book Italic*  
 Onsite Condensed Medium  
*Onsite Condensed Medium Italic*  
 Onsite Condensed Bold  
*Onsite Condensed Bold Italic*  
 Onsite Condensed Extrabold  
*Onsite Condensed Extrabold Italic*

Other Subfamilies

Onsite Standard      Onsite Mono  
 Onsite Extended      Onsite SemiMono

# Information

Team & Designer(s)  
 Joe Leadbeater · Nigel Bates

Commercial Release  
 V1.102 / 2024

Engineer(s)  
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 Barbara Bigosinska

Glyphs / Style    766  
 Total Styles      064  
 Subfamilies       005

OpenType Features  
 Standard Ligatures, Discretionary Ligatures, Stylistic Sets 01 - 16, All Caps, Small Caps, Old Style Figures, Tabular Lining Figures, Tabular Old Style Figures, Fractions, Slashed Zeros, 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, Creek, Croatian, Czech, Danish, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Corsican, Fijian, Filipino, Finnish, French, Friulian, Galician, Ganda, Genoese, German, Gikuyu, Haitian, Creole, Hawaiian, Hiligaynon, Hopi, Hungarian, Icelandic, Ilocano, Indonesian, Interlingua, Irish, Italian, Jamaican, Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Ladin, Latin, Latvian, Lithuanian, Lombard, Luxembourgish, Maasai, Makhwa, Malay, Maltese, Manx, Marquesan, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh - Patha, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Oshiwambo, Palauan, Papiamentu, Piedmontese, Polish, Portuguese, Potawatomi, Q'eqchi', Quechua, Romanian, Romansh, Samoan, Sango, Saramaccan, Sardinian, Seri, Shawnee, Shona, Sicilian, Silesian, Slovakian, Slovenian, Somali, Spanish, Sranan, Swahili, Swazi, Swedish, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tumbuka, Turkish, Venetian, Warlpiri, Wayuu, Wiradjuri, Wolof, Zapotec, Zulu and Zuni.

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Whose land  
is it *anyway*?

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*vwxyz ↪ 0123456789.,?!\**

# facets of deprivation

Onsite Condensed · Thin · 75pt

Rumbling for  
centuries

Onsite Condensed · Thin & Thin Italic · 45pt

In a Parisian suburb,  
*Atelier d'architecture  
Autogérée (A.A.A)*

Onsite Condensed · Thin & Thin Italic · 30pt

*Wolves in sheeps' clothing,*  
private spaces that look public  
are liable are to bite those  
who need them most, hardest.

Onsite Condensed · Thin & Thin Italic · 20pt

Nearly 1000 years later, much of Great Britain  
is still divvied up along those ancient lines.  
As the 6<sup>th</sup> *Duke of Westminster* quipped when  
asked if he had advice for young entrepreneurs:  
“Make sure they've an ancestor who was a very  
close companion of William the Conqueror.”

*A BETTER*  
WORLD

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# Masterplanning

Onsite Condensed · Extralight · 72pt

1.5° GLOBAL  
HEATING

Onsite Condensed · Extralight · 45pt

Revelations of facial  
recognition software  
used in CCTV

Onsite Condensed · Extralight & Extralight Italic · 30pt

Of course, when one dreams  
of paradise, you can't help  
but simultaneously dream up  
its shitty cousin *Dystopia*.

Onsite Condensed · Extralight & Extralight Italic · 20pt

Alongside the plan to plant thousands of trees  
in the desert, one part of the design is known  
as *The Line* – ‘a city of a million residents with a  
length of 170km that preserves 95% of nature  
within N.E.O.M<sup>08</sup>, with zero cars, zero streets and  
zero carbon emissions’ – *according to HRH*.

AIR TRAFFIC  
*controllers*

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# supermodernity

Onsite Condensed · Light & Light Italic · 45pt

*Augé's* idea of the airport as a non-place is applicable.

Onsite Condensed · Light & Light Italic · 20pt

In 2018, he told *China Daily* that he'd have to quit the drinking and smoking that caused the inciting argument. At the airport, Wei can largely do as he pleases. Equipped with a mobile stove & blankets for sleeping, his unique set-up seems satisfactory and surprisingly stable.

Onsite Condensed · Light · 16pt

From security and air traffic controllers to border police and customs officers, from chefs and shop assistants to cleaners and security guards, it takes all manner of people to keep an airport running smoothly. What's more, because of aviation's "round-the-clock" scheduling, working hours are immensely demanding – often also encompassing nightshifts, weekends and national holidays. What's it like to spending lots of time...

Onsite Condensed · Light & Light Italic · 08pt + Old Style Numerals

Complete with places of worship and police forces as well as cafes and bathrooms, airports cater for every basic need – food, shelter, water – while addressing none of a human being's more profound requirements. Of course, that's no problem for most visitors, whose stays last hours at most – but how about the select few who settle in for the longest of long hauls, by choice or necessity? Without community or personal fulfilment, how long can a person last in these cultural-deserts-cum-miniature-villages? Well, the answer might actually surprise you.

Perhaps most famous of all airport residents, Mehran Karimi Nasseri inspired Stephen Spielberg's film *The Terminal* after spending a full 18 years in Paris Charles

de Gaulle. After losing his immigration papers in transit, unable to either officially enter or leave France, Nasseri was plunged into a bureaucratic stalemate of Kafka proportions. With no option but to wait for its resolution, he might never have left the airport at all had he not been hospitalised in July 2006 – nearly two decades after he arrived in 1988. While Nasseri sought to leave the airport, others slip in deliberately: in January 2021, the ebb and flow of *Chicago International O'Hare* airport turned up 36-year-old Aditya Singh. While it emerged that Singh had been living in the airport's secure side since October 2020, he was only noticed once the post-December holiday rush (and coronavirus surge) impacted traveller

Open-plan  
*Panopticon*

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# Noguchi Tables

Onsite Condensed · Regular · 45pt

flimsy, copy-paste  
partition walls &  
artificial pot plants

Onsite Condensed · Regular & Regular Italic · 20pt

By 2035, it will be Gen Z's turn. They'll be early on in their careers, the first truly transient 'work from anywhere' generation – but just because they can, doesn't mean they will. Even if it needs to be reinvented by a *Zoomer version of Propst*, the office as we know it isn't going anywhere.

Onsite Condensed · Regular & Regular Italic · 16pt

The medium-term future of offices: coworking spaces with super speedy wi-fi, because our new currency is data, and if you can get small businesses going through your network, that's more information you can sell to the highest bidder. By 2035, *it will be Gen Z's turn*. They will be early on in their careers, and the first truly transient 'work from anywhere' generation – just because they can, doesn't mean they will.

Onsite Condensed · Regular & Regular Italic · 08pt + Old Style

A bazillion different surveys have told us that open-plan offices don't work, but no need to read them: you can feel it in your bones: flimsy, copy-paste partition walls, plastic plants, biccy runs and what Mark watched at the weekend give you the ick faster than you can say 'David Brent'. The UK – yes, the old stiff upper lip United Kingdom, with our bungee-cord bootstraps – has twice as many open-plan offices as the global average. We're also quite consistently among the least productive countries in the G7. This isn't a problem that Smartie-coloured bean bags and breakout spaces can fix. *How did we get here? Why do we keep pumping out these open-plan panopticons, these petulant prisons where*

we're constantly observed? Well, as is so often the case, the road to this hotdesking hell was paved with good intentions, ergonomic chairs and Noguchi tables: we're still living in a 60s fantasy, albeit one twisted by the powers-that-be.

Launched by iconic furniture designer Herman Miller, brainchild of star inventor *Robert Propst*, the revolution's first iteration was dubbed 'Action Office'. As its name implies, AO was all about movement. A promotional image of its 1964 debut shows two figures, one by a bookshelf and another standing at a desk. Both are abstracted by motion – but despite our 21st century ideals of speed and optimisation, these adverts aren't

# Capitalist *illusions*



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# Agriculturalist

Onsite Condensed · Book · 45pt

## Taking matters into their own hands: Tales of Escapism

Onsite Condensed · Book & Book Italic · 20pt

English lawyer & social philosopher Sir Thomas More first coined the term 'Utopia' in his book *'Optimo Rei Publicae Statu Deque Novas Utopia'* describing an island society with seemingly perfect social, political and economic structures, formed by a Greek pun translating to 'no place'.

Onsite Condensed · Book & Book Italic · 16pt

The remarkable fortress in northeastern Italy, *'Palmanova'* was built by Venetians during the 16<sup>th</sup> century to protect the territory against Ottoman raids. Facing the opportunity of building an entirely new town, they kept to the utopian model of the *Renaissance-ideal city*. The distinctive nine-pointed star, with radial streets and central piazza<sup>06</sup> is an early example of a bastion fort, a style of defense structure.

Onsite Condensed · Book & Book Italic · 08pt

Recently, here on Earth, BIG founder Bjarke Ingels unveiled his masterplan for Telosa, which is bankrolled by entrepreneur Marc Lore, who plans to plonk this San Francisco-sized city down in the US desert, exact location TBC. With typical glamour and spectacle, Ingels' CGI renderings, predictably, lean Starchitect towards *Star Wars*: a vast Peroni pint glass-shaped sky scraper, known as 'the Equitism Tower' forms the centre of the city. Satellite communities, separated by greenbelts, surround this central city – an idea that recalls Victorian urban planner Ebenezer Howard's 'garden city movement'. Howard wanted to give working class people an alternative to either farming

or working in 'crowded, unhealthy cities'; meanwhile, Telosa has some utopian dreams of its own. 'Equitism' is an economic model where citizens have a stake in the land, such that when the city does better so do they. Not only will the future be more equitable, according to Lore, building Telosa from scratch would allow it to be 'the most sustainable city in the world'. What Lore seems to be glossing over for now is the embedded carbon emissions and the emissions from constructing an entire city from nothing. *I'm not the only one who's sceptical*. Commentators have called the whole thing a 'vanity project', and just a 'greenwashed Vegas'. Indeed, it's hard to know where exactly Telosa falls on

# Enclosures

# *ACTS*

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# *micro-political*

Onsite Condensed · Medium · 45pt

## proclaiming a new era of urban enclosure

Onsite Condensed · Medium & Medium Italic · 20pt

**'Right to roam', made into law in 2000, was one of our most ancient; today, it applies to only 8% of England. As ever, the past provides invaluable insight into the present. BUT *what actually does the future of public private space look like?***

Onsite Condensed · Medium · 16pt

London contains hundreds of squares, and most of which gives the impression of being at the public's disposal... Year upon year of acute budgetary pressure has pressed local authorities to hand control of new developments to private companies; many are subject to shadowy rules made behind closed doors & enforced by independent security services. Beneath a veneer of shallow hospitality

Onsite Condensed · Medium & Medium Italic · 08pt + Old Style Numerals

While the state of play in urban centres and beyond can feel disheartening, blueprints for more equitable ways of running a city abound if only we can commit to imagining them. Claiming tranches of land for the many rather than the few, AAA's model uses capitalism's own logic of ownership against it – a kind of inversion of the Enclosures. Precisely where such boundaries ought to be drawn and by whom will always be contentious, but treating the public as an interested party seems a smart place to start.

While the balance between public and private ownership has always been a delicate one, with peaks and troughs stretching back centuries, never

before has the line been so blurred and yet so stark. No matter who owns a particular square: if it's at the centre of a bustling city, it sends a message about who is welcome in the community around it. But when that very architecture is calibrated to covertly combat certain uses, people who have no other choices are the ones that suffer.

*Wolves in sheeps' clothing*, private spaces that look public are liable to bite those who need them most, hardest. But as organisations like aaa know, that dynamic works both ways – by claiming land for collective use rather than individual profit, thousands of lives are positively impacted in one fell

# Utopia & *Dystopia*

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# "GREENWASH"

Onsite Condensed · Bold · 45pt

## Turns out Big Brother Was Watching Us

Onsite Condensed · Bold & Bold Italic · 20pt

Just like *Ebenezer Howard's* garden city movement, his idea was to build up rather than out. Le Corbusier's 'Towers in the Park' have not exactly aged well, with many of his high-rise buildings now situated in *impoverished banlieues*.

Onsite Condensed · Bold & Bold Italic · 16pt

Ingels is currently drawing up a master-plan for Earth by way of proving that a sustainable human presence on planet Earth is attainable with existing technology. *Masterplanet* is BIG's idea of approaching the planet like an architect master planning a city, and going big is very much the point. One of the plan's key ideas is a single, planet-wide power grid, to tackle the current

Onsite Condensed · Bold & Bold Italic · 08pt + Old Style Numerals

What's striking is that even the world's most 'futuristic' cities share common concerns with some of humanity's oldest. The ancient Roman world was recycling buildings millennia ago: The (Pagan) Pantheon became a consecrated church in 609CE, while Hagia Sophia flipped from Christian basilica to Islamic mosque – a few minarets here, mosaics there and voila! Then fast-forward to the early 20th century and you see that *Le Corbusier* was facing the same issues of overcrowding and pollution that we face today when envisioned his 'Radiant City'. Just like *Ebenezer Howard's* garden city movement, his idea was to build up rather than out – once again,

Le Corbusier's 'Towers in the Park' haven't exactly aged well, with many high-rise buildings now situated in impoverished banlieues on outskirts of Paris.

Whether you're building Roman aqueducts or experimenting with cutting-edge desalination techniques (*in the case of Neom*), conserving water has always been a challenge confronting great urban planners and imaginaries. Similarly, public transport, sustainable energy sources, green spaces, and waste management are issues that have been faced by generations of architects. When we are feeding the cows seaweed and drones are planting trees and our Big Tech oligarchs are flying around space



***T4:* Charles  
de Gaulle**

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# Bureaucratic

Onsite Condensed · Extrabold · 70pt

**AIR TRAFFIC  
CONTROL**

Onsite Condensed · Extrabold & Extrabold Italic · 45pt

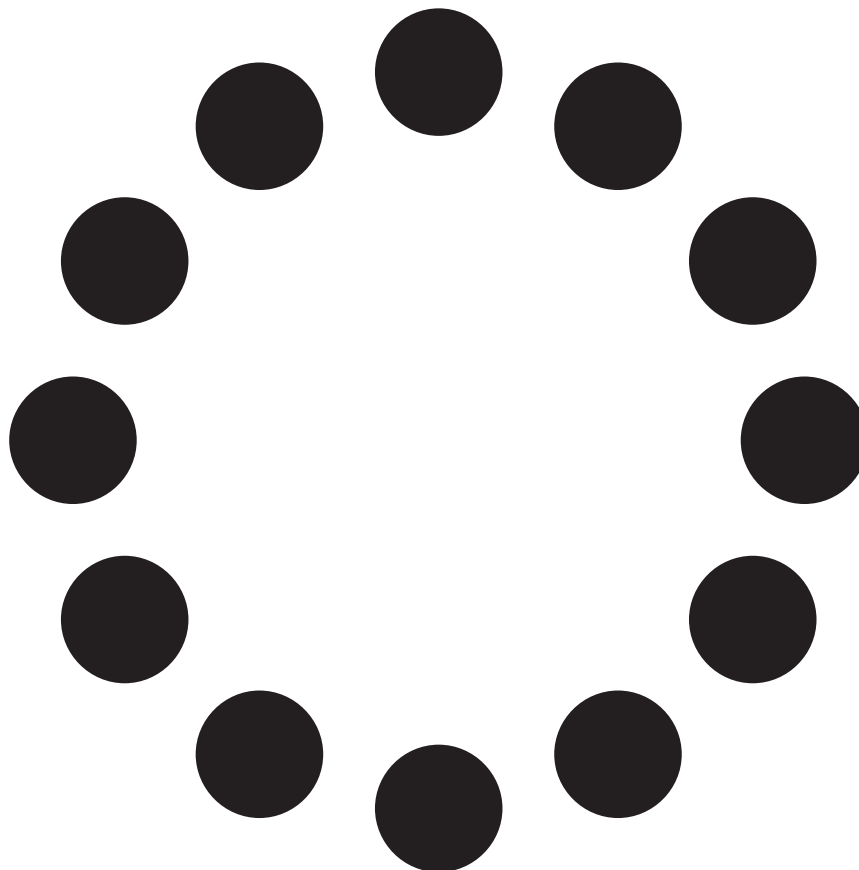
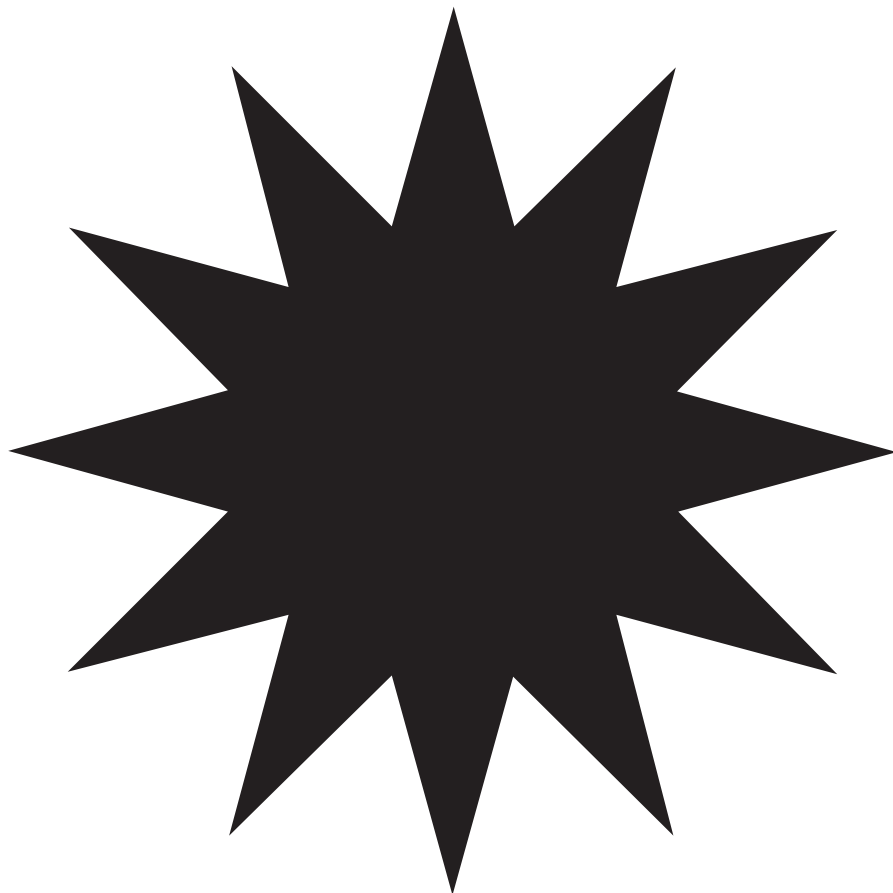
**Beijing's Capital  
International  
Airport *since 2008***

Onsite Condensed · Extrabold · 30pt

**'non-places': anonymous  
blanknesses where our  
normal means of relating  
to one another cease.**

Onsite Condensed · Extrabold & Extrabold Italic · 18pt

**Whether awaiting diplomatic process,  
like *Edward Snowden* who spent 39 days  
in Moscow airport after fleeing the US  
in 2013, or blending in with the crowd to  
use their facilities, many people have  
spent considerable stretches in airports.**





	Feature OFF	Feature ON
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 + <sup>34</sup> /56789
SLASHED ZERO [.zero]	2022 / 202400	2022 / 2024 <sup>0</sup> <sub>0</sub>
CONTEXTUAL ALTERNATES [.calt]	9x87x65 -> Point <-	9×87×65 → Point ←
SUPERSCRIP / SUPERIOR + SUBSCRIPT / INFERIOR [.sups] + [.subs]	1st 2nd 3rd 4th x7+y12 ≠ H5O6+1	1 <sup>st</sup> 2 <sup>nd</sup> 3 <sup>rd</sup> 4 <sup>th</sup> x <sup>7</sup> +y <sup>12</sup> ≠ H <sub>5</sub> O <sub>6</sub> + <sub>1</sub>
ORDINAL INDICATOR [.ordn]	1o 2a No	1 <sup>o</sup> 2 <sup>a</sup> N <sup>o</sup>

	Feature OFF	Feature ON
STANDARD LIGATURES On as default [.liga]	offtrack fighter	offtrack fighter
DISCRETIONARY LIGATURES [.dlig]	surfboard flick	surfboard flick
STYLISTIC SET 01 Single storey a [.ss01]	Aggregate	Aggregate
STYLISTIC SET 02 Double storey g [.ss02]	Gregorian	Gregorian
STYLISTIC SET 03 Flat bottom g [.ss03]	Highlighted	Highlighted
STYLISTIC SET 04 Rounded y [.ss04]	Sydney	Sydney
STYLISTIC SET 05 Alternate ß [.ss05]	das Schloß	das Schloß
STYLISTIC SET 06 Flat j [.ss06]	Justice	Justice
STYLISTIC SET 07 Titling dieresis [.ss07] + [.titl]	ÜBER SCHÖNE LÄNDER	ÜBER SCHÖNE LÄNDER

	Feature OFF	Feature ON
STYLISTIC SET 08 Slashed zero [.ss08]	2022 / 202400	2022 / 2024 <sup>0</sup> <sub>0</sub>
STYLISTIC SET 09 Closed 4 [.ss09]	404 Error	404 Error
STYLISTIC SET 10 Straight 7 [.ss10]	1976 → 1987	1976 → 1987
STYLISTIC SET 11 Circled numerals (white) [.ss11]	123456789	①②③④⑤⑥⑦⑧⑨
STYLISTIC SET 12 Circled numerals (black) [.ss12]	123456789	①②③④⑤⑥⑦⑧⑨
STYLISTIC SET 13 Alternate ampersand [.ss13]	Stone & Mortar	Stone & Mortar
STYLISTIC SET 14 Squarerer @ [.ss14]	@sociotype	@sociotype
STYLISTIC SET 15 Bracketed @ [.ss15]	info@ST	info[at]ST
STYLISTIC SET 16 Solid arrow heads [.ss16]	← ↑ → ↓ ↖ ↗ ↘ ↙ ↻ ↷	← ↑ → ↓ ↖ ↗ ↘ ↙ ↻ ↷



Onsite Condensed										
STATIC FONTS ↳	Ai	Ai	Ai	Ai	Ai	Ai	<b>Ai</b>	<b>Ai</b>	VARIABLE FONTS ↳	AAAA AAAA
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STATIC FONTS ↳	<i>Ai</i>	<i>Ai</i>	<i>Ai</i>	<i>Ai</i>	<i>Ai</i>	<i>Ai</i>	<b><i>Ai</i></b>	<b><i>Ai</i></b>	VARIABLE FONTS ↳	<i>AAAA</i> <i>AAAA</i>
	Thin Italic	Extralight Italic	Light Italic	Regular Italic	Book Italic	Medium Italic	Bold Italic	Extrabold Italic		Variable Italic
Onsite Standard										
STATIC FONTS ↳	Ai	Ai	Ai	Ai	Ai	Ai	<b>Ai</b>	<b>Ai</b>	VARIABLE FONTS ↳	AAAA AAAA
	Thin	Extralight	Light	Regular	Book	Medium	Bold	Extrabold		Variable Upright
STATIC FONTS ↳	<i>Ai</i>	<i>Ai</i>	<i>Ai</i>	<i>Ai</i>	<i>Ai</i>	<i>Ai</i>	<b><i>Ai</i></b>	<b><i>Ai</i></b>	VARIABLE FONTS ↳	<i>AAAA</i> <i>AAAA</i>
	Thin Italic	Extralight Italic	Light Italic	Regular Italic	Book Italic	Medium Italic	Bold Italic	Extrabold Italic		Variable Italic
Onsite Extended										
STATIC FONTS ↳	Ai	Ai	Ai	Ai	Ai	Ai	<b>Ai</b>	<b>Ai</b>	VARIABLE FONTS ↳	AAAA AAAA
	Thin	Extralight	Light	Regular	Book	Medium	Bold	Extrabold		Variable Upright
STATIC FONTS ↳	<i>Ai</i>	<i>Ai</i>	<i>Ai</i>	<i>Ai</i>	<i>Ai</i>	<i>Ai</i>	<b><i>Ai</i></b>	<b><i>Ai</i></b>	VARIABLE FONTS ↳	<i>AAAA</i> <i>AAAA</i>
	Thin Italic	Extralight Italic	Light Italic	Regular Italic	Book Italic	Medium Italic	Bold Italic	Extrabold Italic		Variable Italic
Onsite - All 3 Widths										
VARIABLE FONTS ↳	AAAAAAA AAAAAAA AAAAAAA					AAAAAAA AAAAAAA AAAAAAA				
	Variable Upright					Variable Italic				

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.

Variable Fonts

Variable fonts allow the user to create custom weights and widths 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 subfamily of Onsite, will receive free beta versions of our variable fonts for Onsite's upright styles, allowing the variable adjustment of weight. Users that purchase all three widths will receive free beta versions that allow variable adjustment of weight and width.

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.

Onsite Mono										
STATIC FONTS ↳	Ai	Ai	Ai	Ai	Ai	Ai	<b>Ai</b>	<b>Ai</b>	VARIABLE FONTS ↳	AAAA AAAA
	Thin	Extralight	Light	Regular	Book	Medium	Bold	Extrabold		Variable Upright
Onsite Semi-Mono										
STATIC FONTS ↳	Ai	Ai	Ai	Ai	Ai	Ai	<b>Ai</b>	<b>Ai</b>	VARIABLE FONTS ↳	AAAA AAAA
	Thin	Extralight	Light	Regular	Book	Medium	Bold	Extrabold		Variable Upright