

Onsite Extended

(1 of) 3 Widths · 7 Weights · 42 Styles · 766 Glyphs / Styles

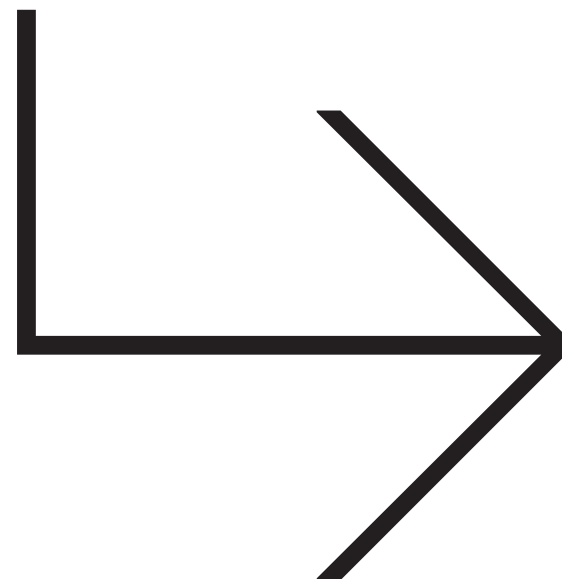
Onsite's Extended subfamily exudes confidence. Generous proportions project formidable attitude at the heavier end, while the lighter weights possess a surprisingly airy feel, with a more neutral geometry and optically monolinear strokes. 19% wider than Standard, the middle weights nevertheless perform excellently for text, with the heavier and lighter weights being more suitable for display.

ST

Version 1.100

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Onsite Extended Thin
Onsite Extended Thin Italic
Onsite Extended Extralight
Onsite Extended Extralight Italic
Onsite Extended Light
Onsite Extended Light Italic
Onsite Extended Regular
Onsite Extended Regular Italic
Onsite Extended Medium
Onsite Extended Medium Italic
Onsite Extended Bold
Onsite Extended Bold Italic
Onsite Extended Extrabold
Onsite Extended Extrabold Italic

Other Subfamilies

Onsite Condensed
Onsite Standard

Information

Team & Designer(s)	Commercial Release	
Joe Leadbeater · Nigel Bates	V1.100 / 2023	
Engineer(s)	Glyphs /Style	766
Diana Ovezee · Sabina Kipara	Total Styles	042
Barbara Bigosinska	Subfamilies	003

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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The *lure* of
isolated living

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supermodernity

Onsite Extended · Thin & Thin Italic · 70pt

airport
terminal

Onsite Extended · Thin · 40pt

Buy trinkets that
would normally
seem superfluous

Onsite Extended · Thin & Thin Italic · 27pt

Beneath fluorescent lights
bathing vast terminals,
each more anodyne than
the last, anything goes.

Onsite Extended · Thin & Thin Italic · 17pt

In 2018, he told *China Daily* that to move
back in, he'd have to quit the drinking
and smoking that caused the argument
all those years ago – meanwhile, at the
airport, Wei can largely do as he pleases.
Wei's set-up seems *surprisingly* stable.

Masterplan: *Utopia*

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Christian Basilica

Onsite Extended · Extralight · 70pt

airport
terminal

Onsite Extended · Extralight & Extralight Italic · 40pt

Le Corbusier's
'Towers in the Park'
haven't aged well.

Onsite Extended · Extralight & Extralight Italic · 27pt

1.5°C ↑ of global heating
is certainly inevitable⁰¹,
which will put *the Druids*
out of the running.

Onsite Extended · Extralight & Extralight Italic · 17pt

EQUITISM: An economic model where
citizens have a stake in land, so that
when the city does better - so do they.
Building the city *Telosa* from scratch
allows it to quite possibly become
the most sustainable city in the world.

American *Dream*

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Clerestories

Onsite Extended · Light · 40pt

How much
space do you
need to live?

Onsite Extended · Light & Light Italic · 20pt

EQUITISM: An economic model where citizens have a stake in land, so that when the city does better - so do they. Building the city *Telosa* from scratch allows it to quite possibly become the most *sustainable city* in the world.

Onsite Extended · Light · 11pt

For civic authorities, sociologists, urban planners and architects, answering how much domestic space one needs, has gained even more currency during *COVID-19 lockdowns* when families were confined, for the greater part of the day, within the literal four walls of their homes - where they were expected to not just sleep, work, play, raise and educate children, and socialise, but also to hold onto fraying tempers and unravelling mental issues. The other extreme of the spectrum were those who lived alone, detached from physical touch & connections for months at a time.

Onsite Extended · Light · 06pt + Old Style Numerals

For a small, but increasingly voluble global community of home owners, the answer lies somewhere between the extremes of a Coffin Home and the Great American dream of a suburban manse, white picket fence and a backyard - specifically, a Tiny House which is defined as floor space measuring between a hundred and 400 sqft. The desire for large freestanding homes that push into precious agricultural land is, they argue, economically, socially and environmentally unsustainable. It is far more effective to buy small, and harness imaginative architectural and interior design solutions to create additional living and even workable space.

Less anyone think that this kind of credo smacks of a little of unnecessary desperation ("But there's so much land!"), it's not. To watch any YouTube episode of 'Never Too Small', a Melbourne-based collective committed to

small footprint design, is to realise not just the ingenuity of the human mind, but also how, in the right hands of a sympathetic designer, less is always so much more.

Each six to eight minute episode clearly telegraphs the message that there is no inevitable direct correlation between size and quality of life. In this world, spaces serve double duty as beds, dining tables, sofas and even staircases fold away when not in use. And so, a kitchen becomes a work station, a bedroom flips into a yoga studio. Clerestories bring light into internal bathrooms. A mezzanine floor can be built into a small but high-ceilinged room. Washing machines in a co-housing development are relocated into a communal laundry room, and rooftops converted into large outdoor living spaces where apartment owners can gather to party, an area designed to meditate, work and socialise.

William the
Conqueror

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£9.5 *BILLION*

Onsite Extended · Regular · 45pt

The Atelier d'architecture Autogérée

Onsite Extended · Regular · 20pt

Bearing the brunt not only of the restrictions but public outrage too, the poorest among us were the most likely to suffer severe health outcomes as well as the starkest dip in quality of life.

Onsite Extended · Regular & Regular Italic · 12pt

Wolves in sheeps' clothing, private spaces that look public are liable to bite those who need them most, hardest. But as organisations like A.A.A know, that dynamic works both ways – claiming land for collective use rather than individual profit, thousands of lives are positively impacted in just one fell swoop. Following the devastating blows of the Enclosures, campaigns in the 18/19th centuries to rebalance public access to London's streets and squares were largely successful, restoring what had been gated communities into THRIVING thoroughfares.

Onsite Extended · Regular & Regular Italic · 07pt · Old Style Numerals

Put like that, the archaic and arbitrary allocation of land in England comes into stark relief; Hugh Grosvenor, Westminster's current Duke, is worth £9.5 billion – all because his ancestor married *12-year-old heiress* Mary Davies back in 1677, when the acres that would become Mayfair and Belgravia were nothing more than marshy fields. Today, old money like Grosvenor's jostles for primacy with new money made through commerce – even as feudalism gives way to capitalism, and although London might look like it has more public space than it did in Davies' day, appearances can be deceiving.

London contains hundreds of squares, most of which give the impression of being at the public's disposal. But year upon year of acute budgetary pressure has pressed local authorities to hand control of new developments to private companies; as such,

many are subject to shadowy rules made behind closed doors and enforced by independent security services. Beneath a veneer of shallow hospitality, foundational design decisions are deployed to repel those most in need of common space.

From CCTV cameras to benches made to discourage rough sleeping, 'defensive architecture' telegraphs subtle messages about who is and who isn't welcome. Unobtrusive it may be, but *woe betide the person who misses the memo*: if a given stretch of grass is privately owned, then its landlord can implement any number of rules, theoretically at their sole discretion and enforceable by their own staff. No sleeping, no loitering, no filming, no gathering; as is so often the case, it's homeless people who suffer most from such restrictions – but in 2020, an adjacent section of the population

Your Zone 2
'two-bed'

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Stone House

Onsite Extended · Medium · 45pt

Humans are
openly sociable
creatures

Onsite Extended · Medium & Medium Italic · 20pt

SOLITUDE: The lure of isolated living.
*One man's idea of heaven is another's
total hell* – never more so than when
it comes to living alone, isolated from
everything but our own thoughts.

✱ WRITTEN BY ALICE MORBY ✱

Onsite Extended · Medium & Medium Italic · 12pt

The needy & the elusive. The ones who turn up to your house unannounced, versus the ones who send replies to *Whatsapp* group messages 3 months after they've been sent. But with the pandemic & subsequent lockdowns that forced us all into isolation, it seems as though those boundaries have become blurred. Friendships & relationships have evolved & changed through the enforced distance, with some lost, some deepened, but through it, many learned different ways to socialise and ways in which we're able to show our abilities to care.

Onsite Extended · Medium & Medium Italic · 07pt · Old Style Numerals

For city dwellers – after the initial panic of having to stay inside and not visit a supermarket three times a day wore off, of course – the idea of being at the centre of it all wore thin with nothing to do. Instead, romantic dreams of rural escape began to flood our minds. With the time on our hands to discover what made us feel well, we got to know ourselves better. "So many of us have realised that a lot of what we were doing pre-Covid, how we filled our time, was simply because we'd been conditioned to do it that way, because we were following social norms that told us we should live that way, and everyone else was living that way," writes psychotherapist *Nancy Colier in Psychology today*. "Pre-pandemic, we were busy because it's just what we did, not necessarily because it's what we wanted to do, or for that matter, what actually made us feel well."

People went about this in different ways. In the UK, a mass urban exodus occurred, and in June and July of 2020, there was a 126 percent increase in people considering properties in village locations, compared with a 68 percent rise in people searching for towns. The research, conducted by property site *Rightmove*, also revealed regional splits too – such as the number of inquiries from Liverpool residents looking for a village property going up by a huge 275 percent in comparison to the year before.

But outside of the context of the pandemic, there have been people striving for a more remote existence for a long time, and many of them in a much more extreme way than simply swapping a Zone 2 two-bed for a Cotswold cottage. Back in 2009, over 34,700 people applied for the 'world's best job' in Australia,

OPEN PLAN **OFFICE**

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OPEN PLAN

Onsite Extended · Bold & Bold Italic · 45pt

**By 2035,
it will be *Gen
Z's turn.***

Onsite Extended · Bold & Bold Italic · 20pt

Launched by the iconic furniture designer *Herman Miller*, brainchild of star inventor *Robert Probst*, the revolution's 1st iteration was dubbed 'Action Office'. As its name implies, AO was all about movement.

Onsite Extended · Bold · 12pt

The good news for designers is that typical workers simply appreciate good design. Look at Second Home in Hackney. It's full of thousands of plants, with organically curved desks, mid-century furniture. The façade made of ETFE membrane that gives you the impression the building's been clingfilmed. Everything about the space communicates sense of ease. Second Home meets hardly any of the specifications that a new office block would have to: it gets boiling hot in summer and requires an extra jumper or two during the winter.

Onsite Extended · Bold & Bold Italic · 07pt · Old Style Numerals

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? And 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 hot

desking 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 Probst*, 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 selling faster workers. Rather, these blurred figures evoke an art historical idea of gesture, riffing on the Action painting of Propst's contemporaries *de Kooning* and *Pollock*; looking at another ad from the same series boasting 'visual triggers',

**Million \$\$\$
Corner**

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E. Cross (*A12*)

Onsite Extended · Extrabold · 70pt

**Orlando
Florida**

Onsite Extended · Extrabold · 40pt

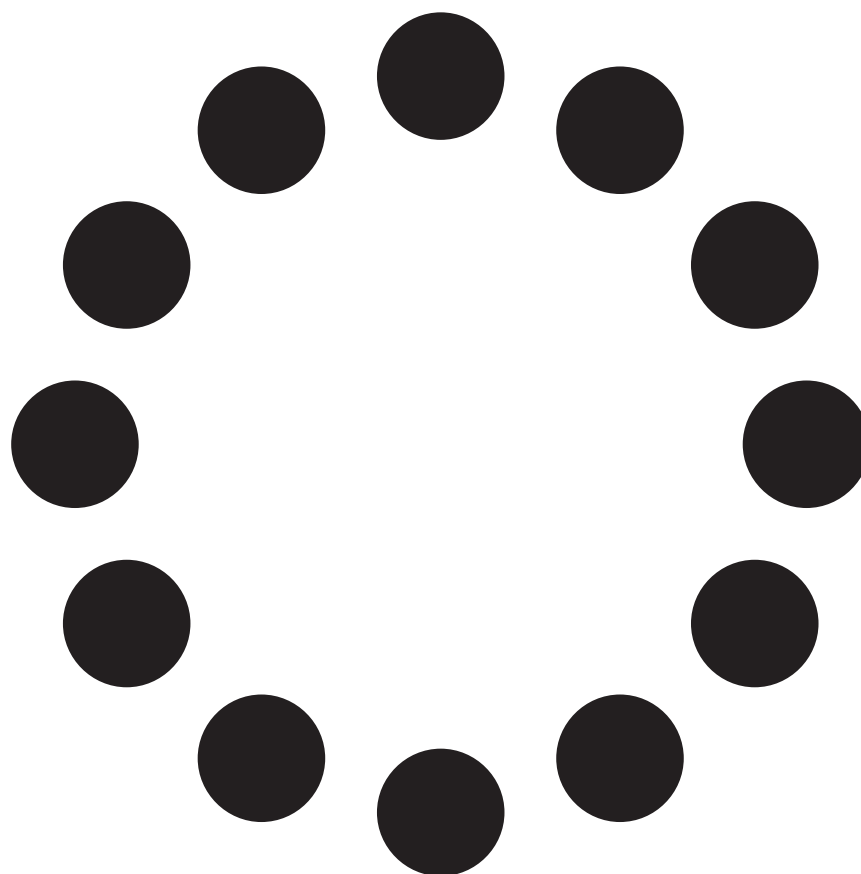
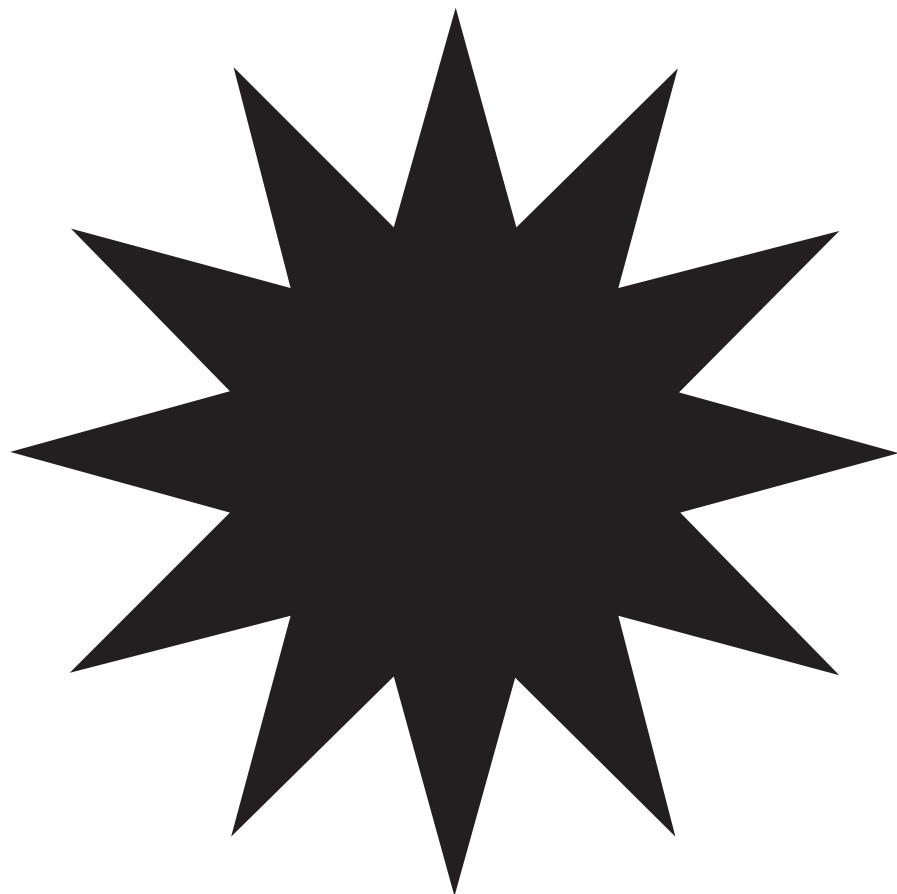
**Eisenhower's
Federal Highway
Act of 1956**

Onsite Extended · Extrabold & Extrabold Italic · 27pt · Alternate Ampersand

**The historically black
neighbourhoods of
*Rondo, Minnesota &
Black Bottom; Detroit.***

Onsite Extended · Extrabold & Extrabold Italic · 17pt

**A large scale infrastructure project
known as the 'Big Dig' involved
routing a section of *Boston's Central
Artery* underground, freeing up
some space for a large urban park
called the *Rose Kennedy Greenway.***



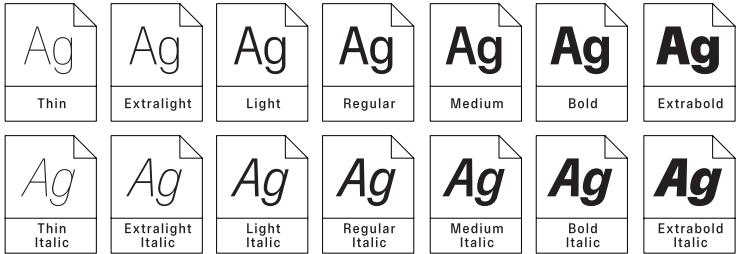
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TABULAR LINING FIGURES [.tnum]	0123456789%.,,:·	0123456789%.,,:·
TABULAR OLD STYLE FIGURES [.tosf]	0123456789%.,,:·	0123456789%.,,:·
FRACTIONS [.numr] / [.dnom]	1/2 + 34/56789	1/2 + ³⁴ /56789
SLASHED ZERO [.zero]	2022 / 202300	2022 / 2023 ⁰ ₀
CONTEXTUAL ALTERNATES [.calt]	9x87x65 -> Point <-	9x87x65 → Point ←
SUPERSCRIP / SUPERIOR + SUBSCRIPT / INFERIOR [.sups] + [.subs]	1 st 2 nd 3 rd 4 th x ⁷ +y ¹² ≠ H ₅ O ₆ + ₁	1 st 2 nd 3 rd 4 th x ⁷ +y ¹² ≠ H ₅ O ₆ + ₁
ORDINAL INDICATOR [.ordn]	1 ^o 2 ^a N ^o	1 ^o 2 ^a N ^o

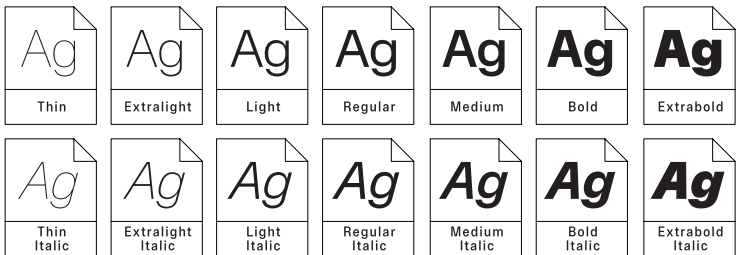
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STANDARD LIGATURES On as default [.liga]	offtrack fighter	offtrack fighter
DISCRETIONARY LIGATURES [.dlig]	surfboard flick	surfboard flick
STYLISTIC SET 01 Single storey a [.ss01]	Aggregate	Aggregate
STYLISTIC SET 02 Double storey g [.ss02]	Gregorian	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

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STYLISTIC SET 08 Slashed zero [.ss08]	2022 / 202300	2022 / 2023 ⁰ ₀
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	❶❷❸❹❺❻❼❽❾
STYLISTIC SET 13 Alternate ampersand [.ss13]	Stone & Mortar	Stone & Mortar
STYLISTIC SET 14 Squarer @ [.ss14]	@sociotype	@sociotype
STYLISTIC SET 15 Bracketed @ [.ss15]	info@ST	info[at]ST
STYLISTIC SET 16 Solid arrow heads [.ss16]	↶↷↸↹↺↻↼↽↾↿	↶↷↸↹↺↻↼↽↾↿

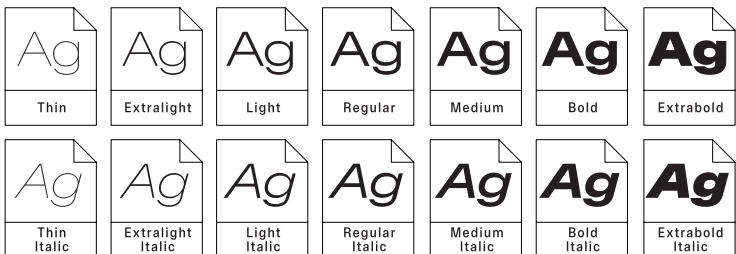
Onsite Condensed



Onsite Standard

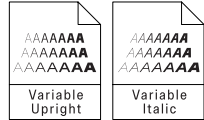


Onsite Extended



Onsite Full Collection

Note: Due to Onsite's point structure, we are NOT able to produce variable fonts that transition between Upright & Italics.



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.

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.