

Essent

Thin, *Thin Italic*

Light, *Light Italic*

Book, *Book Italic*

Regular, *Regular Italic*

Medium, *Medium Italic*

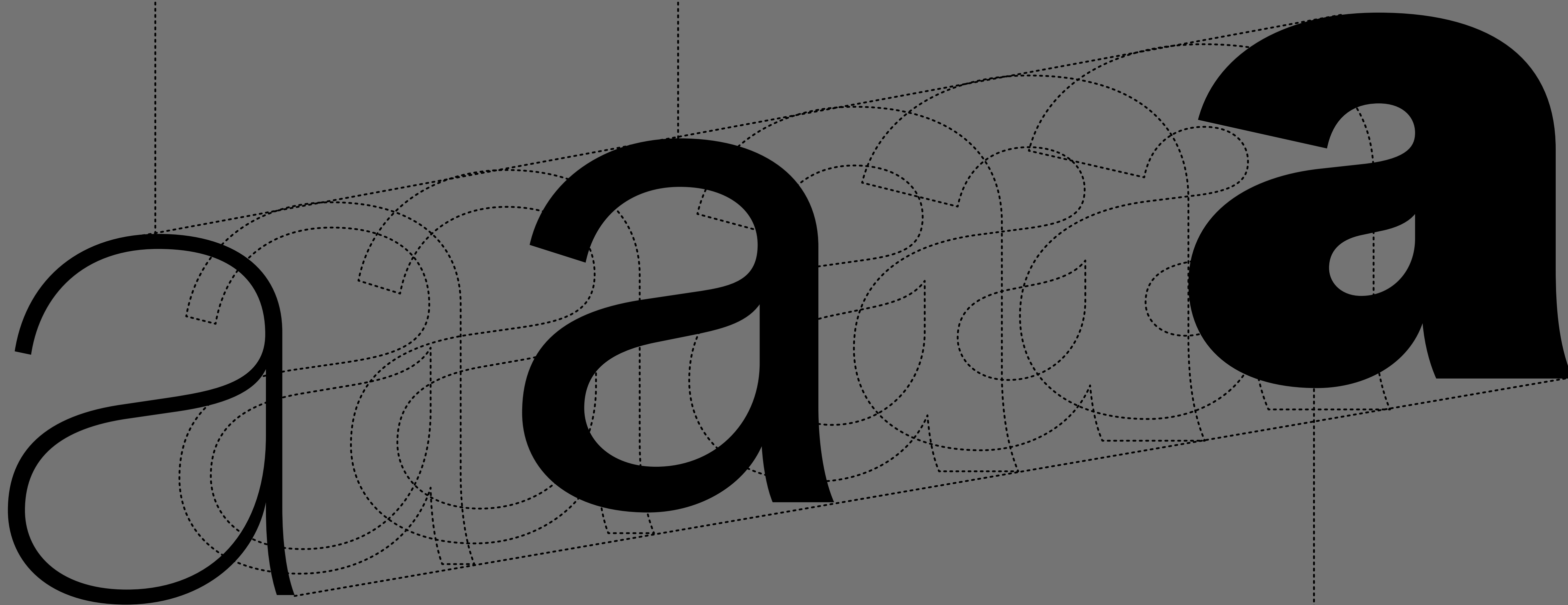
Bold, *Bold Italic*

Black, *Black Italic*

Heavy, *Heavy Italic*

Thin Master

Regular Master



Heavy Master

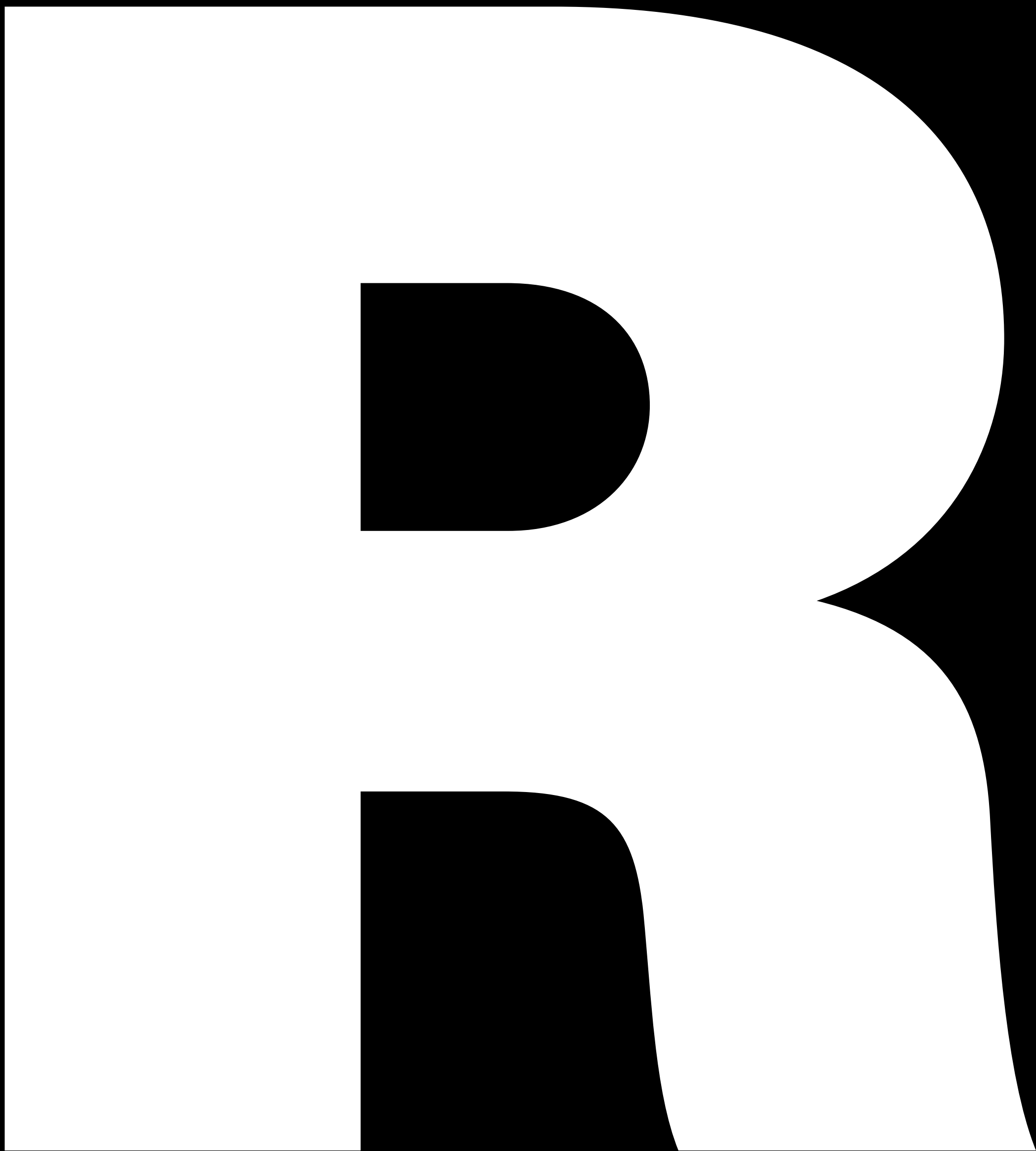
A B C D E F G H I J K L M N O P

Q R S **ß** T U V W X Y Z © **abc**

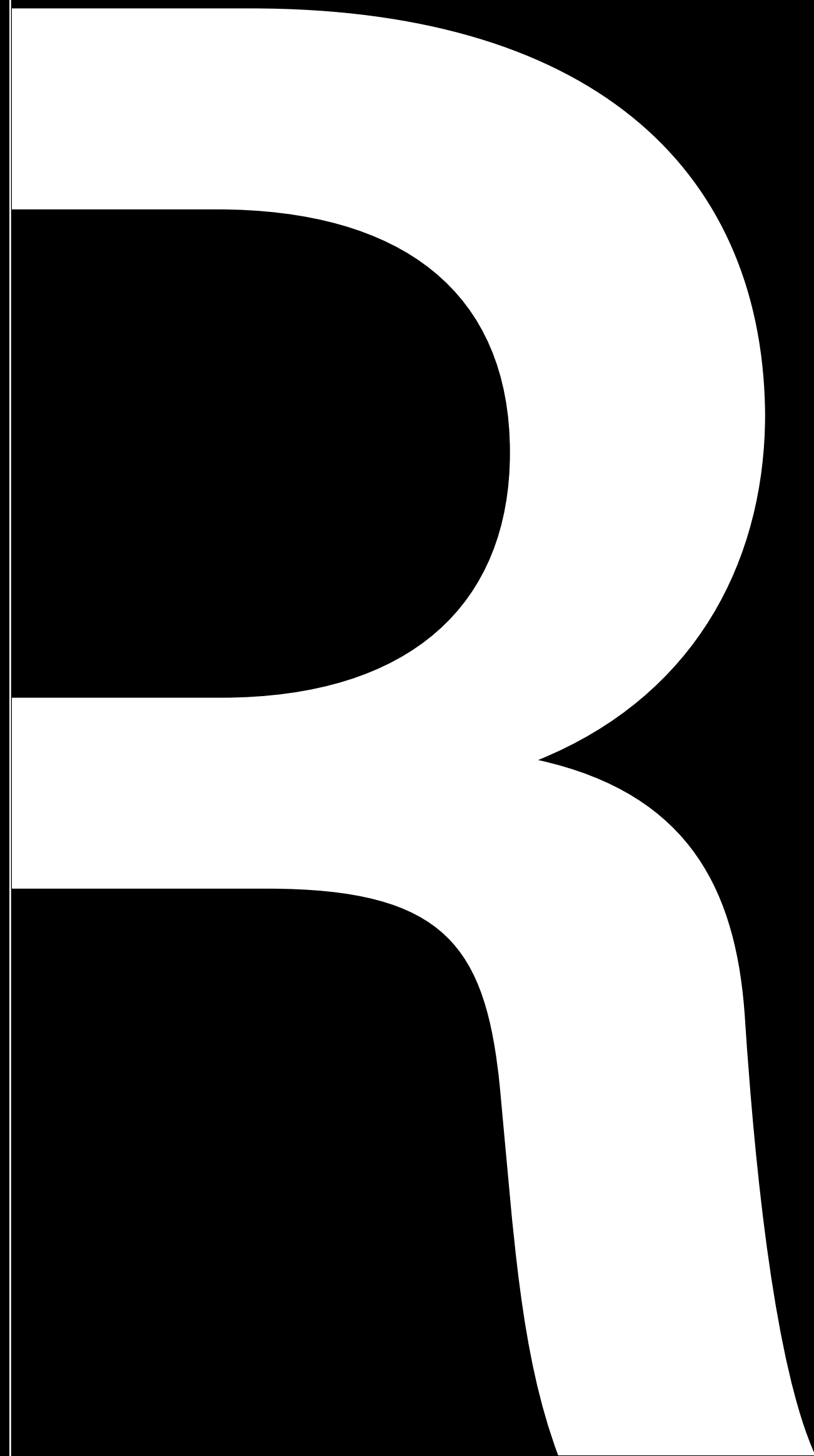
defghijklmnopq

rsßtuvwxyz.,;:

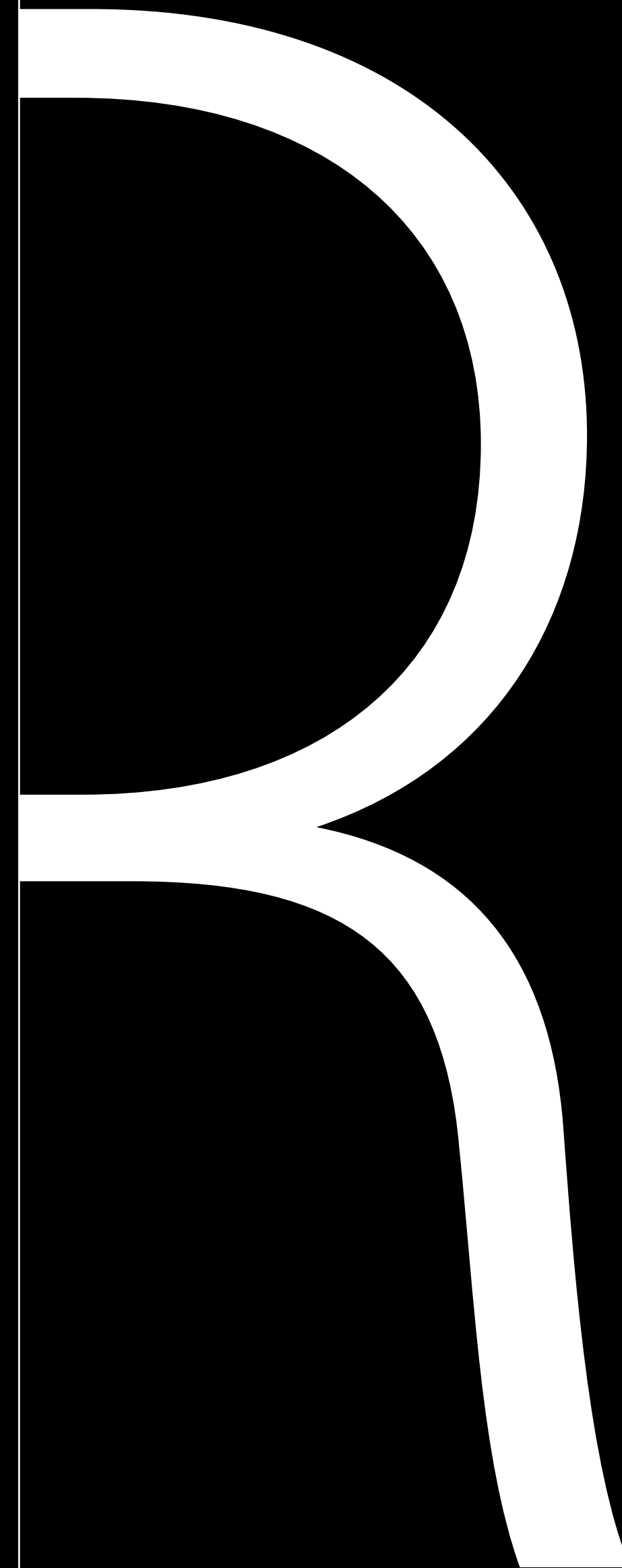
0123456789

A large, bold, white uppercase 'R' and lowercase 'r' are displayed against a black background. The font is a heavy, rounded, sans-serif style. The uppercase 'R' has a thick vertical stem and a rounded top. The lowercase 'r' has a thick vertical stem and a rounded top that curves into a tail.

Heavy

A large, bold, white uppercase 'R' and lowercase 'r' are displayed against a black background. The font is a medium-weight, rounded, sans-serif style. The uppercase 'R' has a thick vertical stem and a rounded top. The lowercase 'r' has a thick vertical stem and a rounded top that curves into a tail.

Medium

A large, bold, white uppercase 'R' and lowercase 'r' are displayed against a black background. The font is a thin, rounded, sans-serif style. The uppercase 'R' has a thin vertical stem and a rounded top. The lowercase 'r' has a thin vertical stem and a rounded top that curves into a tail.

Thin

REGULAR AND ITALIC

30pt

Essent is a *neo-grotesque sans serif* that brings a subtle human touch and quiet warmth to the clarity and neutrality of the genre. Designed for running text and everyday typography, it keeps the practicality of neo-grotesque sans serifs while allowing for a softer, more natural feel in text. Its stroke-end cuts follow the direction of the strokes, softening the family's overall feel without interrupting its neutral tone.

Originally developed as Typeji's own system typeface, Essent began under the working name Typeji Neue. Made for the studio's website, documents, and daily use, it grew into a family of eight weights with corresponding italics and a broad set of useful features. *These include stylistic alternates for G, R, a, g, and y, allowing for subtle shifts in tone, as well as a wide range of arrows and geometric shapes.* These supporting characters give designers more ways to structure information and add visual variety within a layout. The family also offers broad language support across the Latin script.

Essent was shaped by the same everyday contexts it was made for: text, editorial layouts, documents, and other forms of daily design work. *The name Essent reflects that everyday role.*

ROMAN

70pt

① Thin

→ AaBbCcDdEeFfGg12345678

② Light

→ AaBbCcDdEeFfGg12345678

③ Book

→ AaBbCcDdEeFfGg12345678

④ Regular

→ AaBbCcDdEeFfGg12345678

⑤ Medium

→ AaBbCcDdEeFfGg1234567

⑥ Bold

→ AaBbCcDdEeFfGg1234567

⑦ Black

→ AaBbCcDdEeFfGg1234567

⑧ Heavy

→ AaBbCcDdEeFfGg123456

ITALIC

70pt

① *Thin*→ *AaBbCcDdEeFfGg12345678*② *Light*→ *AaBbCcDdEeFfGg12345678*③ *Book*→ *AaBbCcDdEeFfGg12345678*④ *Regular*→ *AaBbCcDdEeFfGg12345678*⑤ *Medium*→ *AaBbCcDdEeFfGg12345678*⑥ ***Bold***→ ***AaBbCcDdEeFfGg12345678***⑦ ***Black***→ ***AaBbCcDdEeFfGg12345678***⑧ ***Heavy***→ ***AaBbCcDdEeFfGg12345678***

BOLD

48pt

Stylistic Set 01:
Single Storey a

a

**Panorama
Australia**

→

a

**Panorama
Australia**Stylistic Set 02:
Double Storey g

g

**Eggplant
Aggregate**

→

g

**Eggplant
Aggregate**Stylistic Set 03:
Alternative G

G

**Geometry
Graphics**

→

G

**Geometry
Graphics**Stylistic Set 04:
Alternative R

R

**Researcher
Reflection**

→

R

**Researcher
Reflection**Stylistic Set 05:
Alternative y

y

**Everyday
Typography**

→

y

**Everyday
Typography**

LIGHT

38pt

Proportional Lining

01234567890.,:;(0)[0]{0}

Friday, March 12, 2021. He woke up at 06:45 and walked 7.2 km before breakfast and then had coffee at Studio 43 around 09:30

No.	Depart		Arrive
042	09:15	→	11:45
118	10:00	→	13:22
076	10:32	→	14:05
298	11:14	→	14:28
135	12:05	→	15:10
221	13:20	→	16:42
084	14:08	→	17:35

Tabular Lining

01234567890.,:;(0)[0]{0}

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Heavy, *Heavy Italic*

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 . , 0 1 2 3 4 5

6 7 8 9 0 ® ! ? ↪ ○

MEDIUM & MEDIUM ITALIC
17pt/22 pt

MEDIUM & MEDIUM ITALIC
20pt/25pt

MEDIUM & MEDIUM ITALIC
23pt/29pt

MEDIUM & MEDIUM ITALIC
26pt/34pt

A typeface is a design of letters, numbers and other symbols, to be used in printing or for electronic display. *Most typefaces include variations in size (e.g., 24 point), weight (e.g., light, bold), slope (e.g., italic), width (e.g., condensed), and so on.* Each of these variations of the typeface is a font.

There are thousands of different typefaces in existence, with new ones being developed constantly.

The art and craft of designing typefaces is called type design. Designers of typefaces are called type designers and are often employed by type foundries. In desktop publishing, type designers are sometimes also called “*font developers*” or “*font designers*” (a typographer is someone who uses typefaces to design a page layout).

Every typeface is a collection of glyphs, each of which represents an individual letter, number, punctuation mark, or other symbol. The same glyph may be used for characters from different writing systems, e.g. Roman uppercase A looks the same as Cyrillic uppercase and Greek uppercase alpha. There are typefaces tailored for special applications, such as cartography, astrology or mathematics.

In professional typography, the term typeface is not interchangeable with the word font (originally “fount” in British English, and pronounced “font”), because the term font *has historically been defined as a given alphabet* and its associated characters in a single

As the range of typeface designs increased and requirements of publishers broadened over the centuries, fonts of specific weight and stylistic variants (*most commonly regular or roman as distinct from italic, as well as condensed*) have led to font families, collections of closely related typeface designs that can include hundreds of styles.

A font family is typically a group of related fonts which vary only in weight, orientation, width, etc., but not design. For example, Times is a font family, whereas Times Roman, Times Italic and Times Bold are individual fonts making up the Times family. Font families typically include several fonts, though some, such as *Helvetica*, may consist of dozens of fonts. In the loose terminology of desktop publishing, these distinctions are often lost and the term “font” used for *an entire typeface rather than any one specific font within it.*

Another way to look at the distinction between font and typeface is that a font is the vessel (e.g. the software) that allows you to use a set of characters with a given appearance, whereas a typeface is *the actual design of such characters.* Therefore, a given

In the metal type era, a font also meant a specific point size, but *with digital scalable outline fonts this distinction is no longer valid*, as a single font may be scaled to any size.

The first “extended” font families, which included a wide range of widths and weights in the same general style emerged *in the early 1900s*, starting with ATF’s Cheltenham, with an initial design by Bertram Grosvenor Goodhue, and many additional faces designed by Morris Fuller Benton. Later examples include Futura, Lucida, ITC Officina. Some became superfamilies as a result of revival, such as Linotype Syntax, Linotype Univers; while others have *alternate styling designed as compatible replacements of each other*, such as Compatil, Generis.

Font superfamilies began to emerge when foundries began to include typefaces with significant structural

The *superfamily label* does not include different designs given the same family what would seem to be purely marketing than design, considerations: Caslon Ant Black and Futura Display are structurally to the Caslon and Futura families, respectively are generally *not considered part of the by typographers, despite their names.*

Additional or supplemental glyphs intended to match a main typeface have been in use for centuries. In some formats they have marketed as separate fonts. In the early Adobe Systems type group introduced the expert set fonts, which had a *standardized additional glyphs, including* small caps, figures, and additional superior letters, and ligatures not found in the main font typeface. Supplemental fonts have also alternate letters such as swashes, dingb alternate character sets, complementing

REGULAR AND REGULAR ITALIC
18pt/22 pt

MEDIUM AND MEDIUM ITALIC
18pt/22 pt

BOLD AND BOLD ITALIC
18pt/22 pt

BLACK AND BLACK ITALIC
18pt/22 pt

Modern typographers view *typography as a craft* with a very long history tracing its origins back to the first punches and dies used to make seals and coinage currency in ancient times. The basic elements of typography are at least as old as civiliza-tion and the earliest writing systems—a *series of key developments that were eventually drawn together into one systematic craft*. While woodblock printing and movable type had precedents in East Asia, typography in the Western world developed after the invention of the printing press by *Johannes Gutenberg* in the mid-15th century. The initial spread of printing throughout Germany and Italy led to the enduring legacy and continued use of blackletter, roman, and italic types.

MEDIEVAL DESIGN ROOTS

Typography, type-founding, and typeface design began as closely related crafts in mid-15th-century Europe with the introduction of movable type printing at the junction of the medieval era and the Renaissance. Handwritten letterforms of the mid-15th century calligraphy were the natural models for letterforms *in systematized typography*. The scribal letter known as *textur* or *textualis*, produced by the strong gothic spirit of blackletter from the hands of German area scribes, served as *the model for the first text types*.

Johannes Gutenberg, around 1450, invented a lead

Gutenberg employed the scribe Peter Schöffer to help design and cut the letterpunches for the first typeface—the D-K type of 202 characters used to print the first printed books in Europe. A second typeface of about 300 characters designed for *the 42-line Bible c. 1455* was probably cut by the goldsmith Hans Dunne with the help of two others: *Götz von Shlettstadt and Hans von Speyer*.

Cultural tradition ensured that German typography and type design remained true to the gothic/blackletter spirit; but the parallel influence of the humanist and neo-classical typography in Italy (the first country outside of Germany with a printing press) catalyzed texture into *four additional sub-styles that were distinct, structurally rich and highly disciplined: Bastarda, fraktur, rotunda, and Schwabacher*. Notably, early printed books matched the style of handwritten manuscripts and did not contain title pages, page numbers, or headings.

The rapid spread of movable type printing across Europe produced additional Gothic, half-Gothic and Gothic-to-Roman transitional types. Johann Bämle’s Schwabacher, Augsburg appeared in 1474. The half-Gothic Rotunda type of Erhard Ratdolt c. 1486 was cut to suit Venetian taste. In 1476 William Caxton, having learned his craft on the Continent, printed the first books in England with a *so-called Bâtarde type (an early Schwabacher design)*, but

the Kingdom of Aragon *was the location of the first press, established in 1473*. From there printers moved to other cities to set up presses. Roman types were used by *the printers of Salamanca* for their editions of classical authors. Printing in Portuguese began at Lisbon in 1495 (the first book printed in Portugal was a Hebrew book printed in 1489).

CLASSICAL REVIVAL

In Italy, the heavy gothic styles were soon displaced by Venetian or “old style” Latin types, also called *antiqua*. The inscriptional capitals on Roman buildings and monuments were structured on *a euclidean geometric scheme and the discrete component-based model of classical architecture*. Their structurally perfect design, near-perfect execution in stone, balanced angled stressing, contrasting thick and thin strokes, and incised serifs became the typographic ideal for western civilization. The best-known example of Roman inscriptional capitals exists on the base of Trajan’s Column, inscribed c. 113.

In their enthusiastic revival of classical culture, Italian scribes and humanist scholars of the early 15th century searched for ancient lower case letters to *match the Roman inscriptional capitals*. Practically all of the available manuscripts of classical writers had been rewritten during the

Dubbing it *lettera antica*, they began by copying the minuscule hand almost exactly, combining it with Roman capitals in the same manner as the manuscripts they were copying.

Upon noticing the stylistic mismatch between these two very different letters, the scribes redesigned the small Carolingian letter, lengthening ascenders and descenders, and adding incised serifs and finishing strokes to integrate them with the Roman capitals. By the time moveable type reached Italy several decades later, the humanistic writing had evolved into a consistent model known as humanistic minuscule, which served as the basis for type style we know today as Venetian.

TRANSITION FROM HUMANISTIC MINUSCULE TO ROMAN TYPE

The classically endowed city of Rome attracted the first printers known to have set up shop outside Germany, Arnold Pannartz and Konrad Sweynheim, closely followed by the brothers Johann and Wendelin of Speyer (de Spira), and the Frenchman Nicolas Jenson. The sequence of appearance and production dates for types used by these printers have yet to be established with certainty; all four are known to have printed with types ranging from *textur Gothic* to fully developed romans inspired by the earlier

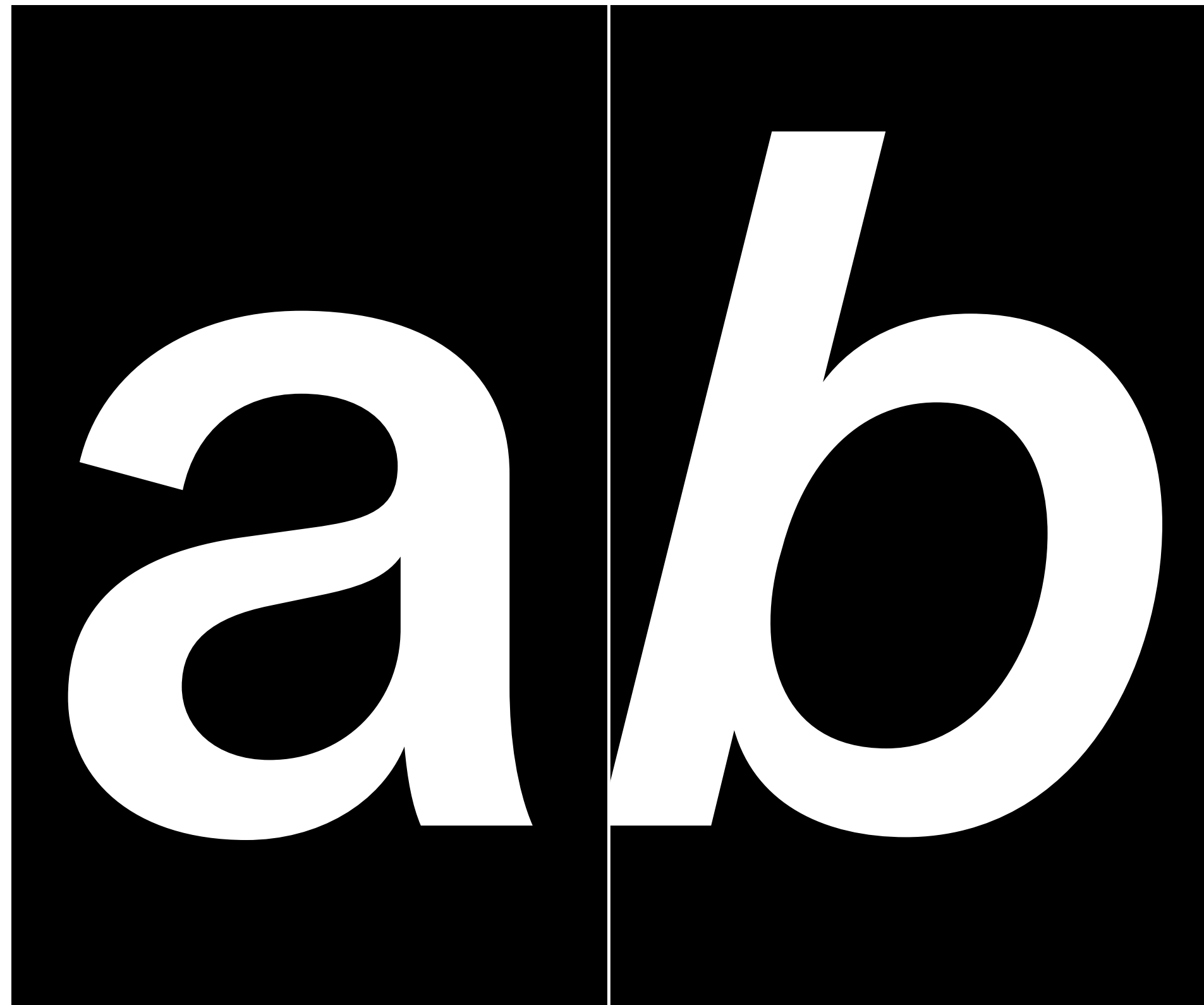
Aa
Bb
Cc
Dd
Ee

Typeji Foundry

Everyday Typography

New
Release
Essent

2026
Zz



ABCDEFGHIJKLMNØP
QRSßTUVWXYZ© abc
defghijklmno^pq
rsßtuvwxyz.,:;
0123456789

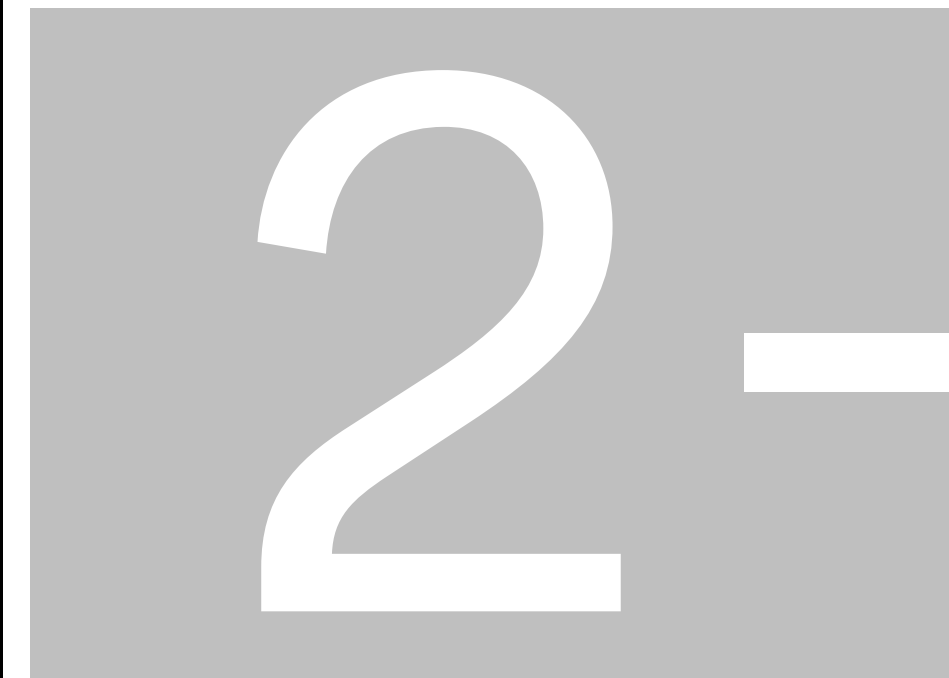
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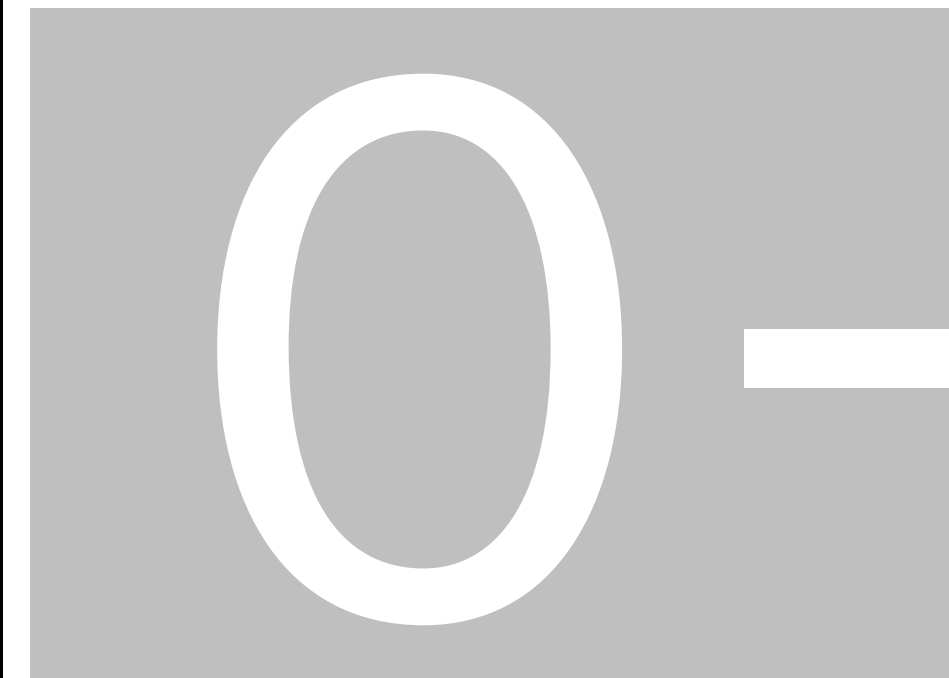
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Tabular



Superscript



Slash zero

ABCD **Essent**

FGHJKLMNO PQ

RSßTUVWXYZ© abcd

efghijklmno

pqrsßtuvwxyz.,,

ESSENT

INFO

DESIGNER

TIEN-MIN LIAO

MANUFACTURER

TYPEJI

GLYPHS#

773

FAMILY

16 STYLES

LANGUAGE SUPPORT

Afrikaans	Filipino	Kalenjin	North	Sango	German
Albanian	Finnish	Kinyarwanda	Ndebele	Sangu	Taita
Asu	French	Kurdish	Northern	Sardinian	Taiwanese Romanization
Azerbaijani	Friulian	Latvian	Sami	Scottish	Taroko
Basque	Galician	Lithuanian	Northern	Gaelic	Teso
Bemba	Ganda	Lojban	Sotho	Sena	Tsonga
Bena	German	Low	Norwegian	Shambala	Tswana
Bosnian	Gusii	German	Bokmål	Shona	Turkish
Catalan	Hungarian	Lower	Norwegian	Slovak	Turkmen
Cebuano	Icelandic	Sorbian	Nynorsk	Slovenian	Upper
Chiga	Ido	Luo	Nyanja	Soga	Sorbian
Colognian	Inari	Luxembourgish	Nyankole	Somali	Vunjo
Cornish	Sami	Luyia	Occitan	South	Walloon
Corsican	Indonesian	Machame	Oromo	Ndebele	Walser
Croatian	Interlingua	Makhuwa-Meetto	Polish	Southern	Welsh
Czech	Irish	Makonde	Portuguese	Sotho	Western
Danish	Italian	Malagasy	Romanian	Spanish	Frisian
Dutch	Javanese	Malay	Romansh	Sundanese	Wolof
English	Jju	Maltese	Rombo	Swahili	Xhosa
Esperanto	Jola-Fonyi	Manx	Rundi	Swati	Zulu
Estonian	Kabuverdianu	Māori	Rwa	Swedish	
Faroese	Kalaallisut	Morisyen	Samburu	Swiss	

VERSION

1.000

YEAR

2026

abc@typeji.com

@typeji

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