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Ff Gg Hh

Ii **Peasy** Oo

Xx Yy Zz

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# Peasy

**PUBLISHED**

2023, UPDATED 2024

**VERSION**

1.130

**DESIGNED BY**

Peter Cho

**12 STYLES**

6 weights with italics

**FEATURES**

Small caps

Proportional oldstyle figures

Proportional lining figures

Tabular lining figures

Alternate forms

Inspired by broad-nib calligraphy and primary school drawn letterforms, Peasy was Peter Cho’s thesis project at the Type@Cooper West extended program in 2019. This published version is a friendly, modern, humanist sans serif typeface, designed for extended reading and medium-sized display copy. It’s a balanced, low-contrast sans with a neutral but refreshing personality and a gestural, soft quality. Peasy has open apertures and stroke endings paired with a comfortable x-height and works well in print or on screen. OpenType features include small caps, old style and tabular numerals, and a combination of traditional and schoolbook forms as thoughtful alternates.

12 STYLES

6 weights with italics

Peasy Light

*Peasy Light Italic*

Peasy Regular

*Peasy Italic*

Peasy Medium

*Peasy Medium Italic*

Peasy Semibold

*Peasy Semibold Italic*

Peasy Bold

*Peasy Bold Italic*

Peasy Black

*Peasy Black Italic*

superconducting  
*crystallographers*  
 autobiographies  
*indistinguishable*  
 hydromechanics  
*righthandedness*  
 professionalism  
*idiosyncratically*  
 reconfiguration  
*multiprocessing*  
 transcendental  
**commencement**

PEASY FAMILY, 42 PT, LOWERCASE

BLACKCURRANT  
*REJUVENATIONS*  
 WELLADJUSTED  
*QUADRILATERAL*  
 PAINSTAKINGLY  
*EXTRAGALACTIC*  
 LAWNMOWERS  
*SUPERNATURAL*  
 ENVIRONMENT  
*DISTINGUISHED*  
 ACUPUNCTURE  
*TOURNAMENTS*

PEASY FAMILY, 42 PT, UPPERCASE

No sweat

Plain sailing

Walk in the park

Mamão com açúcar

*Frictionless experience*

*Like clockwork*

*Pain-free*

PEASY LIGHT + LIGHT ITALIC

Fast-track  
 Sem esforço  
 Brisk and bright  
 Instant gratification  
*It's prompt and precise*  
*Simple as ABC*  
*Rapid-fire*

PEASY REGULAR + ITALIC

Dreamlike  
 One-stop shop  
 Quick and painless  
 Riding the waves of life  
*Harmony in simplicity*  
*Facilité de vie*  
*Click & go*

PEASY MEDIUM + MEDIUM ITALIC



Warp speed

Piece of cake

Haste makes waste

Ascend to new heights

*Semplicità e rapidità*

*Minimal effort*

*Lightweight*

PEASY SEMIBOLD + SEMIBOLD ITALIC

**Abundance**  
**Som en drøm**  
**Blossoming flowers**  
**Self-discovery & growth**  
***Breeze of inspiration***  
***Flows and ebbs***  
***Easy peasy***

PEASY BOLD + BOLD ITALIC

**Harmoonize**  
**Tranquil aura**  
**Navigate with ease**  
**Where miracles unfold**  
***Energy flows easily***  
***Snabbt och lätt***  
***Achievement***

PEASY BLACK + BLACK ITALIC

The role of designers in shaping products goes beyond aesthetics. It encompasses creating products that are **useful, usable, and desirable**, addressing users' needs and aspirations. Throughout history, visionary designers have exemplified the importance of these three elements in their creations. *This essay explores four historical precedents of designers and their iconic products, highlighting the impact of usefulness, usability, and desirability.*

14/18 PT  
LIGHT, ITALIC +  
SEMIBOLD

The Bauhaus movement, spearheaded by Walter Gropius, emphasized the integration of art, craftsmanship, and functionality. In 1911, Gropius designed the *Fagus Factory*, a groundbreaking industrial building that showcased the principles of usefulness and usability. The factory's design incorporated large glass windows, allowing **natural light** to permeate the workspace, enhancing **productivity** and **well-being**. Gropius's attention to detail and focus on functionality established a new standard for industrial architecture.

14/18 PT  
REGULAR, ITALIC  
+ BOLD

Dieter Rams, a renowned industrial designer, advocated for simplicity, functionality, and user-centered design. In 1956, Rams designed the Braun SK4 phonograph, also known as the "Snow White's Coffin." This iconic product exemplified the trinity of usefulness, usability, and desirability. The SK4's sleek, minimalistic design made it aesthetically pleasing. Its intuitive user interface and innovative features, such as an integrated radio and record player, ensured usability. The phonograph's desirability stemmed from its harmonious blend of form and function, setting a benchmark for consumer electronics design.

11/14 PT  
LIGHT

Jonathan Ive, Apple's former Chief Design Officer, played a pivotal role in shaping the company's iconic products. The launch of the iPod in 2001 revolutionized the way we listen to music. Ive's design prowess resulted in a device that epitomized usefulness, usability, and desirability. The iPod's compact size and extensive storage capacity made it a portable music library, addressing users' needs for convenience. Its intuitive user interface, featuring the iconic click wheel, offered seamless navigation and control. Moreover, the iPod's sleek design and aspirational appeal transformed it into a coveted fashion accessory.

11/14 PT  
REGULAR

In 2013, Jony Ive, in collaboration with industrial designer Marc Newson, curated the (RED) Auction, an event aimed at raising funds for the fight against HIV/AIDS. The auction featured a range of one-of-a-kind, custom-designed products that combined usefulness, usability, and desirability. From a Leica camera to a unique pair of solid gold Apple EarPods, each item reflected the designers' commitment to creating products that were not only functional and user-friendly but also desirable. By leveraging their design expertise, Ive and Newson crafted objects of desire that motivated philanthropic contributions, showcasing the transformative power of design in social causes.

**9/12 PT**  
LIGHT

Throughout history, visionary designers have emphasized the importance of usefulness, usability, and desirability in their creations. The examples of Walter Gropius, Dieter Rams, Jonathan Ive, and Marc Newson demonstrate how these elements have shaped iconic products and transformed industries. By prioritizing usefulness, designers create products that address practical needs. Usability ensures intuitive interactions, enhancing the user experience. Desirability establishes an emotional connection, sparking aspiration and admiration.

**9/12 PT**  
REGULAR

Designers who embrace these principles have the power to reshape our world, crafting products that resonate with users on multiple levels. As we move forward, it is essential for designers to continue to prioritize usefulness, usability, and desirability, ensuring that their creations leave a lasting impact and improve the lives of users. By combining usefulness, usability, and desirability, designers can create products that not only serve a purpose but also seamlessly integrate into our lives.

**9/12 PT**  
MEDIUM

Walter Gropius, the founder of the Bauhaus movement, emphasized the importance of functional design that was accessible to the masses. His iconic buildings and furniture exemplify the marriage of usefulness and simplicity, showcasing how design can enhance everyday living. Dieter Rams, renowned for his work at Braun and his "ten principles of good design," focused on usability as a key factor in creating successful products. Rams believed that good design should be intuitive, enabling users to effortlessly engage with the product's features. His minimalist yet functional designs have stood the test of time, inspiring countless designers to prioritize usability as a core element of their work.

**9/12 PT**  
SEMIBOLD

**Jonathan Ive, the design genius behind Apple's groundbreaking products, understood the power of desirability. By infusing elegance and a sense of wonder into his creations, Ive captivated the world with devices like the iPhone and MacBook. His ability to create objects that people not only use but also emotionally connect with has propelled Apple to become a global powerhouse and a symbol of innovative design. His pieces, from furniture to timepieces, push the boundaries of design, captivating audiences with their unique aesthetic and desirable appeal. Newson's approach demonstrates that desirability goes beyond mere functionality, evoking fascination and inspiring a sense of awe.**

**9/12 PT**  
BOLD

**In a world where products are abundant, the designers who truly make a difference are those who understand the significance of usefulness, usability, and desirability. As they continue to innovate and shape our future, these visionary creators have the opportunity to transform industries, redefine our expectations, and create objects that enhance our lives in ways we never imagined.**

**9/12 PT**  
BLACK

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**9/12 PT**  
LIGHT ITALIC

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REGULAR ITALIC

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**9/12 PT**  
BOLD ITALIC

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**9/12 PT**  
BLACK ITALIC

## OPENTYPE FEATURES

	OFF	ON
<b>FAMILY WIDE</b>		
TABULAR LINING FIGURES	\$312,458,967.00	\$312,458,967.00
PROPORTIONAL OLDSTYLE FIGURES	From 1973 to 2014	From 1973 to 2014
SMALL CAPS	6:12 am   3,500 bce	6:12 AM   3,500 BCE
<b>ROMAN</b>		
STYLISTIC SET 01 one story a	An apple a day	An apple a day
STYLISTIC SET 02 two story g	Ingenious thinking	Ingenious thinking
STYLISTIC SET 03 curvy y	Why not try?	Why not try?
STYLISTIC SET 04 tailed l	Fallback plans	Fallback plans
<b>ITALIC</b>		
STYLISTIC SET 01 curvy y	<i>Flying is easy</i>	<i>Flying is easy</i>





**CHARACTER SET**  
Peasy Regular

0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9  
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**SUPPORTED LANGUAGES**

Abron, Abua, Acheron, Achinese, Acholi, Achuar-Shiwiar, Adangme, Afar, Afrikaans, Aghem, Aguaruna, Ahtna, Akoose, Alekano, Aleut, Amahuaca, Amarakaeri, Amis, Anaang, Andaandi (Dongolawi), Anufo, Anuta, Arabela, Aragonese, Arbëreshë Albanian, Asháninka, Ashéninka Perené, Asturian, Atayal, Awa-Cuaiquer, Awing, Ayizo Gbe, Baatonum, Bafia, Balinese, Baoulé, Bari, Basque, Batak Dairi, Batak Karo, Batak Mandailing, Batak Simalungun, Batak Toba, Bemba (Zambia), Bena (Tanzania), Biali, Bikol, Bini, Bislama, Boko (Benin), Bora, Borana-Arsi-Guji Oromo, Bosnian, Breton, Buginese, Candoshi-Shapra, Caquinte, Caribbean Hindustani, Cashibo-Cacataibo, Cashinahua, Catalan, Cebuano, Central Aymara, Central Kurdish, Cerma, Chachi, Chamorro, Chavacano, Chayahuita, Chiga, Chiltepec Chinantec, Chokwe, Chuukese, Cimbrian, Cofán, Cook Islands Māori, Cornish, Corsican, Creek, Crimean Tatar, Croatian, Czech, Danish, Dehu, Dimli, Dutch, Eastern Arrernte, Eastern Oromo, Efik, English, Ewondo, Fanti, Faroese, Fijian, Filipino, Finnish, Fon, French, Friulian, Ga, Gagauz, Galician, Ganda, Garifuna, German, Gheg Albanian, Gilbertese, Gonja, Gooniyandi, Gourmanchéma, Guadeloupean Creole French, Gusii, Gwich'in, Haitian, Hani, Hawaiian, Hiligaynon, Hopi, Huastec, Hungarian, Hän, Ibibio, Icelandic, Idoma, Igbo, Iloko, Inari Sami, Indonesian, Irish, Istro Romanian, Italian, Ixcatlán Mazatec, Jamaican Creole English, Japanese, Javanese, Jola-Fonyi, K'iche', Kabuverdianu, Kaingang, Kala Lagaw Ya, Kalaallisut, Kalenjin, Kamba (Kenya), Kaonde, Kaqchikel, Karelian, Kashubian, Kekch'i, Kenzi (Mattokki), Khasi, Kikuyu, Kimbundu, Kinyarwanda, Kirmanjki, Kituba (DRC), Kom (Cameroon), Kongo, Konzo, Koonzime, Krio, Kven Finnish, Kölsch, Ladin, Ladino, Langi, Latgalian, Lingala, Lithuanian, Lombard, Low German, Lower Sorbian, Lozi, Luba-Lulua, Lule Sami, Luo (Kenya and Tanzania), Luxembourgish, Macedo-Romanian, Madurese, Makonde, Malagasy, Malaysian, Maltese, Mam, Mandinka, Mandjak, Mankanya, Manx, Maore Comorian, Maori, Mapudungun, Marshallese, Masai, Matsés, Mauritian Creole, Mende (Sierra Leone), Meriam Mir, Meru, Metlatónoc Mixtec, Mezquital Otomi, Mi'kmaq, Minangkabau, Mirandese, Mizo, Mohawk, Montenegrin, Munsee, Murrinh-Patha, Murui Huitoto, Muslim Tat, Mwani, Mískito, Naga Pidgin, Navajo, Ndonga, Neapolitan, Ngazidja Comorian, Ngiemboon, Ngomba, Niuean, Nobiin, Nomatsiguenga, North Azerbaijani, North Marquesan, North Ndebele, Northern Kissi, Northern Kurdish, Northern Qiangdong Miao, Northern Sami, Northern Uzbek, Norwegian, Nyamwezi, Nyanja, Nyankole, Nyemba, Nzima, Occitan, Ojtlán Chinantec, Orma, Oroqen, Otuhu, Palauan, Pampang, Papantla Totonac, Papiamentu, Paraguayan Guaraní, Pedi, Picard, Pichis Ashéninka, Piemontese, Pijin, Pintupi-Luritja, Pipil, Pite Sami, Pohnpeian, Polish, Portuguese, Potawatomi, Purepecha, Páez, Quechua, Romanian, Romansh, Rotokas, Rundi, Samoan, Sango, Sangu (Tanzania), Saramaccan, Sardinian, Scots, Scottish Gaelic, Secoya, Sena, Seri, Seselwa Creole French, Sharanahua, Shawnee, Shilluk, Shipibo-Conibo, Shona, Shuar, Sicilian, Silesian, Siona, Skolt Sami, Slovak, Slovenian, Soga, Somali, Soninke, South Azerbaijani, South Marquesan, South Ndebele, Southern Aymara, Southern Dagaare, Southern Qiangdong Miao, Southern Sami, Southern Samo, Southern Sotho, Spanish, Sranan Tongo, Standard Estonian, Standard Latvian, Standard Malay, Sundanese, Swahili, Swedish, Swiss German, Tagalog, Tahitian, Talysh, Tedim Chin, Tetum, Tetun Dili, Ticuna, Timne, Toba, Tojolabal, Tok Pisin, Tokelau, Tonga (Tonga Islands), Tonga (Zambia), Tosk Albanian, Tsafiki, Tsakhur, Tumbuka, Turkish, Turkmen, Tuvalu, Twi, Tzeltal, Tzotzil, Uab Meto, Umbundu, Ume Sami, Upper Guinea Crioulo, Upper Sorbian, Urarina, Venda, Venetian, Veps, Vietnamese, Võro, Wallisian, Walloon, Walser, Waray (Philippines), Warlpiri, Wasa, Wayuu, Welsh, West Central Oromo, West-Central Limba, Western Abnaki, Western Frisian, Wiradjuri, Wolof, Xhosa, Yagua, Yanasha', Yao, Yoruba, Yucateco, Zapotec, Zulu, Zuni, Záparo