Regular

Sastre Regular

Medium

Sastre Medium

Semibold

Sastre Semibold

Bold

Sastre Bold

Extrabold

Sastre Extrabold

42 pt Regular

COUNTLESS
hours of labour

42 pt Medium

IMPORTANT
textile factories

42 pt Semibold

BALANCED
vertical settings

42 pt Bold

TAILORING
needle & thimble

42 pt Extrabold

MULTIPLE
bending points

24 pt Regular and Semibold

“Bridget Riley” by Maurice de Sausmarez
New York Graphic Society, Greenwich 1970
Slowness as well as instantaneousness

24 pt Regular and Bold

Elizabeth Friedländer (1903 – 1984)
Calligrapher, designer, and typographer
Berlin’s Museum of Decorative Arts

24 pt Medium and Extrabold

«Maruja Mallo. Máscara y Compás»
8 de octubre 2025 – 16 de marzo 2026
EDIFICIO SABATINI, PLANTA 1

18/22 pt Regular

A diagonal axis defines the contrast between thin and thick strokes, connecting the design to historic printing type and calligraphy tools. This feature conveys a steady rhythm and guides the eye while reading.

18/22 pt Medium

The intricate contours are one of the special features. The curved paths connect at multiple bending points. Shapes and countershapes use a different number of joints, altering the stroke weight and stress.

18/22 pt Semibold

It mixes characteristics of a wedge-serif with old-style weight distribution. It includes small cuts and visible inktraps, which enhance the expressive nature of the design and address printing issues.

18/22 pt Bold

The unique characters and shapes offer a collection of options for custom type settings. Geometric forms, built from stitches, do not only serve as bullets, but also to create original borders and patterns.

18/22 pt Extrabold

The small caps in Sastre are more than just a smaller version of capital letters; they are tailored for a monospaced set, adding another voice to the family and allowing for balanced vertical settings.

10/13 pt Regular

Although clothing construction goes back to prehistory, there is evidence of tailor shops in Ancient Greece and Rome, as well as tailoring tools such as irons and shears. The tailor profession in Europe became formalized in the High Middle Ages through the establishment of guilds. The members established rules to limit competition and set quality standards.

Master tailors used proprietary methods for creating their clothing patterns. Up until approximately 1790, patterns to be used for cutting were considered trade secrets to be exclusively owned by the masters. By the late 18th century, publications that not only printed patterns but also gave directions for cutting and layout were widely available.

In addition to patterns and templates, some master tailors and cutters use the rock of eye method of cutting: which is a freehand way of drafting a pattern by trusting your eye and experience rather than focusing on numbers. Instead of using pencil to draft the pattern, the rock of eye typically involves chalk to mark.

Suits are made in a variety of fabrics, but most commonly from wool, silk or cotton. The two main yarns produce worsteds and woollens. They can be woven in various ways, producing flannel, tweed, gabardine, and fresco among others.

10/13 pt Medium

A typical tailor shop would have a master, a foreman, several journeymen, and apprentices. The apprentices, often beginning their training as young adolescents, performed menial tasks such as cleaning, managing the fires to heat the pressing-irons, running errands, and matching fabric and trims. A tailoring establishment then generally consisted of a well-appointed room in which the master would measure customers. Cutting, sewing, buttonholes, and finishing work were performed in adjoining rooms.

To order a bespoke garment, first the customer does a consultation with a tailor. This is when fabrics, linings, and styling details are chosen. Then the tailor measures the client, in order to draft a pattern from scratch based on the individual measurements. The fabric and lining are chalked out, cut with shears, which allows the tailor to baste the garment together for a fitting. During the fitting, details are fixed.

Inside the jacket of a suit, between the outer fabric and the inner lining, there is a layer of sturdy interfacing fabric to prevent the wool from stretching out of shape; this layer of cloth is called the canvas after the fabric from which it was traditionally made.

10/13 pt Regular and Bold

A **sewing machine** is a machine used to sew fabric and materials together with thread. Sewing machines were invented during the first Industrial Revolution to decrease the amount of manual sewing work performed in clothing companies. Since the invention of the first sewing machine, generally considered to have been the work of **Thomas Saint** in **1790,** the sewing machine has greatly improved the efficiency and productivity of the clothing industry.

Sewing machines can make a great variety of plain or patterned stitches. Plain stitches fall into four general categories: chainstitch, lockstitch, overlock, and coverstitch. **Chain stitch** was used by early sewing machines. The chain stitch is still used today in clothing manufacture, though due to its major drawbacks, it is generally paired with an overlock stitch along the same seam. **Lockstitch** is the familiar stitch performed by most household sewing machines and most industrial "single needle" sewing machines, using two threads. **Overlock** can be formed with two to four threads, one or two needles, and one or two loopers. Machines using two to four threads are most common, and frequently one machine can be configured for several varieties of overlock stitch. **Coverstitch** is formed by two or more needles and one or two loopers. The needle threads form parallel rows, while the looper threads cross back and forth all the needle rows.

10/13 pt Medium and Extrabold

The first practical and widely used sewing machine was invented by **Barthélemy Thimonnier,** a French tailor, in 1829. His machine sewed straight seams using a chain stitch. He signed a contract with Auguste Ferrand, who made the requisite drawings and submitted a patent application. The patent for his machine was issued on **17 July 1830.** Thimonnier's original machine was made of wood, but a later version was metal. The machine uses a barbed needle which passes downward through the cloth to grab the thread and pull it up to form a loop to be locked by the next loop.

Elias Howe, born in Massachusetts, created his sewing machine in **1845.** An important improvement on his machine was to have the needle running away from the point, starting from the eye. After a lengthy stay in England trying to attract interest in his machine, he returned to America to find various people infringing his patent, among them **Isaac Merritt Singer.** Singer had seen a rotary sewing machine being repaired in a Boston shop. As an engineer, he thought it was clumsy and decided to design a better one. The machine he devised used a falling shuttle instead of a rotary one; the needle was mounted vertically and included a presser foot to hold the cloth in place. This machine combined elements of Thimonnier, Hunt and Howe's machines. Singer was granted an American patent in **1851.**

Language samples

10/13 pt Regular in Galician

As primeiras roupas apareceron hai uns 70.000 anos, e se cadra mesmo antes. Nalgún punto da historia, os seres humanos aprenderon a tecer fibras de plantas para fabricar téxtiles. A produción de produtos téxtiles sufriu unha rápida evolución, alterada pola industrialización e pola introdución das modernas técnicas de fabricación. Porén, os principais tipos de tecido, como o ligamento tafetán, ligamento sarga ou o raso sufriron poucas diferenzas entre a antigüidade e a era moderna.

10/13 pt Regular in Spanish

Los tejidos tienen como base tres tipos de fibras: naturales, artificiales y sintéticas. Las naturales proceden de plantas o animales, como la lana, el algodón, la seda y el lino. Las fibras artificiales están manufacturadas a partir de materia prima natural, básicamente celulosa, como los rayones. Las fibras sintéticas se producen por procesos químicos, como el poliéster, el nailon y el acetato. También se fabrican tejidos con mezcla de fibras para conseguir las cualidades de los distintos materiales en una prenda.

10/13 pt Regular in Swedish

Vid slutet av det nordamerikanska inbördeskriget, när industrin återgick till civil produktion, var symaskiner en av de varor som snabbt började spridas i Europa och Sverige. I 1862 års upplaga av Göteborgs Adresskalender finns en annons från firman Hagström & Hallgren, som erbjuder den amerikanska symaskinen Wheeler & Wilson. Även Tyskland konkurrerade med kopior av de amerikanska maskinerna. I Sverige startade symaskinstillverkningen vid Husqvarna Vapenfabrik i Jönköping år 1872.

10/13 pt Regular in French

Les machines à coudre sont utilisées dans quasiment tous les domaines domestiques, artisanaux et industriels où l’on manipule des textiles ou des cuirs: Sa vulgarisation a réduit les prix du vêtement, de la lingerie, dans des proportions telles que de nouvelles couches sociales ont pu se vêtir comme elles ne l’avaient jamais fait. En dehors de l’industrie de la confection, qui n’existerait pas sans elle, elle est devenue l’auxiliaire de multiples industries: la fourrure, la chaussure, sellerie, bonneterie, confection de parachutes, etc.

Uppercase, lowercase, and figures

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmno
pqrstuvwxyz
0123456789

Uppercase

A Á Ă Â Ä À Ā Ą Å Ã Æ
Ǽ B C Ć Č Ç Ĉ Ċ D Đ Ď E
É Ĕ Ě Ê Ë Ė È Ē Ę Ẽ F G Ğ
Ĝ Ģ Ġ Ḡ H Ħ Ĥ I Í Ĭ Î Ï İ Ì Ī
Į Ĩ Ĳ J Ĵ J́ K Ķ L Ĺ Ľ Ļ Ŀ Ł
M N Ń Ň Ņ Ñ Ŋ O Ó Ŏ Ô Ö
Ò Ő Ō Ø Ǿ Õ Œ P Þ Q R Ŕ
Ř Ŗ S Ś Ŝ Ş Š Ș ẞ T Ŧ Ť Ţ U
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Z Ź Ž Ż

Proportional figures

0123456789

Old-style figures

0123456789

Tabular figures

0123456789

Lowercase

a á ă â ä à ā ą å ã æ ǽ b c ć
č ç ĉ ċ d ð ď đ e é ĕ ě ê ë ė è
ē ę ẽ f g ğ ĝ ģ ġ ḡ h ħ ĥ i í ĭ î
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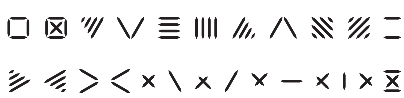
z ź ž ż

Punctuation

, . : ; _ … - – — ‹ › « » “ ” „ ‘ ’ " ' *
¿ · ? ¡ • ! { / } (|) [\ ]

Stitches



Superscript and subscript

^{0123456789} | $_{0123456789}$

Small Caps

A Á Ă Â Ä À Ā Ą Å Ã Æ Ǽ B C
Ć Č Ç Ĉ Ċ D Đ Ď E É Ĕ Ě Ê Ë
Ė È Ē Ę Ẽ F G Ğ Ĝ Ģ Ġ Ḡ H Ħ
Ĥ I Í Ĭ Î Ï İ Ì Ī Į Ĩ Ĳ J Ĵ
J́ K Ķ L Ĺ Ľ Ļ Ŀ Ł M N Ń Ň Ņ
Ñ Ŋ O Ó Ŏ Ô Ö Ò Ő Ō Ø Ǿ Õ Œ
P Þ Q R Ŕ Ř Ŗ S Ś Š Ş Ŝ Ș ß
T Ŧ Ť Ţ U Ú Ŭ Û Ü Ù Ű Ū Ų Ů
Ũ V W Ẃ Ŵ Ẅ Ẁ X Y Ý Ŷ Ÿ Ỳ Ỹ
Z Ź Ž Ż

Maths and symbols

\+ < = > × ÷ − ± ≠ ~ ≤ ≥ ^ °
% ‰ £ ¥ $ € ¢ № # ª º & ȩ
@ © 🅭 ® ™ ′ ″

Arrows

← ↑ → ↓ ↔ ↕ ↖ ↗ ↘ ↙

Fractions

$^{0123456789}/_{0123456789}$

OpenType features

Uppercase punctuation	¡OLA!	→	¡OLA!
Small Caps	Word	→	WORD
Ordinals	No. 1a 2o	→	Nº 1ª 2º
Old-style figures	0123	→	0123
Proportional figures	0123	→	0123
Tabular figures	0123	→	0123
Superscript and subscript	m3 CO2	→	m^3 CO_2
Arbitrary fractions	3/4 5/6 7/8	→	¾ ⅚ ⅞
Contextual alternates	(j) 3×2=6	→	(j) 3×2=6
Discretionary ligatures	fb fh fk fl	→	fb fh fk fl
Stylistic set 1 (e.g. ligature)	e.g. ej.	→	ɡ

Languages

Afrikaans, Albanian, Aranese, Aragonese, Asturian, Asu, Balinese, Basque, Bemba, Bosnian, Breton, Cape Verdean Creole, Catalan, Cebuano, Central Kurdish, Chamorro, Chavacano, Chiga, Cimbrian, Cornish, Corsican, Creek, Croatian, Czech, Danish, Dutch, Embu, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, French, Frisian, Friulian, Galician, Ganda, German, Geenlandic, Guadeloupean Creole, Gusii, Haitian, Hawaiian, Hungarian, Icelandic, Inari Sami, Indonesian, Interglossa, Interlingua, Interlingue, Irish, Italian, Jamaican, Kabuverdianu, Kalaallisut, Kalenjin, Kamba, Kikuyu, Kinyarwanda, Latvian, Lithuanian, Lombard, Lower Sorbian, Luyia, Luxembourgish, Maasai, Machame, Makhuwa, Makonde, Malay, Malaysian, Maltese, Māori, Mauritian Creole, Marqusan, Meru, Mirandese, Mohawk, Moldovan, Montenegrin, Nagamese Creole, Ndebele, Northern Kurdish, Norwegian, Nyankole, Occitan, Oromo, Polish, Portuguese, Quechua, Romanian, Romansh, Rombo, Rwa, Samburu, Sami, Samoan, Sango, Sangu, Sardinian, Scottish Gaelic, Sena, Shambala, Shona, Sicilian, Silesian, Slovak, Slovenian, Soga, Somali, Sotho, Spanish, Sundanese, Swahili, Swazi, Swedish, Swiss German, Tagalog, Tahitian, Taita, Teso, Tsonga, Turkish, Turkmen, Upper Sorbian, Venetian, Walser, Welsh, Wolof, Xhosa, Yucateco, Zapotec, Zulu

The typeface

Sastre is a hybrid typeface where nature and craftsmanship meet. Its broken structure and generous proportions perform well in long paragraphs and at small sizes. The complex contours, inspired by tailor's chalk drawings and geometric patterns in nature, go unnoticed in body text.

Sastre draws from typographic standards for text typefaces, such as moderate contrast, angled axis, and wide proportions. It is not a wedge-serif typeface or an old-style font, but it includes features from both. It blends historical type characteristics with unconventional references.

While its character is distinctive, Sastre remains a dependable workhorse. Rather than echoing traditional forms, it reinterprets them and challenges conventional ideals of beauty and refinement in contemporary text typography.

The type family introduces now the upright version, including five weights and one variable axis.

The foundry

NM type is an independent type foundry based in Spain and Sweden, a creative collaboration between María Ramos and Noel Pretorius. They create and distribute retail typeface families, custom fonts, and experimental type.

Their work, rooted in strong concepts, has been featured in design publications, recognised with worldwide awards, and showcased at international conferences.

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