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# Caponi Text

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While initially designed for display use in *Entertainment Weekly*, the primary source for Caponi was Bodoni's text types, making the later addition of a text version a logical idea. Caponi Text is unusual among contemporary interpretations of Bodoni in that it fully embraces the inconsistencies and unevenness of the source material.

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**PUBLISHED**  
2014

**DESIGNED BY**  
PAUL BARNES AND CHRISTIAN SCHWARTZ

**ASSISTED BY**  
MIGUEL REYES

**10 STYLES**  
5 WEIGHTS W/ ITALICS

**FEATURES**  
PROPORTIONAL OLDSTYLE/LINING FIGURES  
TABULAR OLDSTYLE/LINING FIGURES  
FRACTIONS  
SUPERSCRIPIT/SUBSCRIPT  
SMALL CAPS

Caponi Text is a fully-featured text face, with unobtrusive three-quarter-height figures as the default, and oldstyle & lining figures also included, all in both proportional and tabular widths; fractions; small capitals in both roman and italic; and five weights. Caponi Text also includes the option of a more traditional lowercase **s**, with serifs rather than ball terminals, for more conservative tastes.

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Caponi Text Regular

*Caponi Text Regular Italic*

Caponi Text Regular No. 2

*Caponi Text Regular No. 2 Italic*

Caponi Text Medium

*Caponi Text Medium Italic*

**Caponi Text Semibold**

***Caponi Text Semibold Italic***

**Caponi Text Bold**

***Caponi Text Bold Italic***

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The Bandini Quartet

*The Bandini Quartet*

REGULAR & ITALIC, 18 PT

The Bandini Quartet

*The Bandini Quartet*

REGULAR NO. 2 & REGULAR NO. 2 ITALIC, 18 PT

Different printing methods – and different taste – make for disparate requirements in the overall color of a block of text, so we have included two different Regular weights in the Caponi Text family. Caponi Text Regular is lighter and airier, working best at slightly larger sizes and on uncoated paper. Caponi Text Regular No. 2 is noticeably darker, giving it a more forceful presence on coated paper and allowing use at smaller sizes.

SPECIAL REPORT: FOREIGN CAPITAL INFLATED HOUSING BUBBLE  
 Some of the most frequently used adjectives in the English language tow  
 McLaren fielded the MP4-21 with the Mercedes-Benz FR 108S 48.2L engine  
*THE FUTURE BEGINS APPEARING UNKNOWN AS SPECULATION ENDS*  
*Powstają one przez zmieszanie 15 pigmentów (w tym białego i czarnego)*

CAPONI TEXT REGULAR, REGULAR ITALIC, 14 PT [ALTERNATE s, SMALL CAPS]

DETTE ER ALTSÅ EIGENTLEG STRÅLINGSTÅKE SOM ER STYRT AV  
 Im Jahr 1911 wurde der Grundstein für ein Zweigwerk in Genthin gelegt  
 Per visibilità tra 2000 e 10000 metri viene associato il fenomeno foschia  
*DÅ KONDESERAS EN DEL AV VATTENÅNGAN ANTINGEN TILL FINA*  
*A Record 5,938,713 Subway Rides On A Single Day Leaves MTA Stunned*

CAPONI TEXT NO. 2 REGULAR, REGULAR NO. 2 ITALIC, 14 PT [ALTERNATE ITALIC v w y, PROPORTIONAL OLDSTYLE FIGURES]

TRANSMISJA ŚWIATŁA WIDZIALNEGO W ATMOSFERZE I WODZIE  
 Von den rund 47.000 Mitarbeitern sind mehr als 80 Prozent außerhalb  
 Hier zijn al sinds de vijftiger jaren van de 20e eeuw drie groeiplaatsen  
*CASK 17.215 WAS CONSIDERED TO BE A SUPERLATIVE EXAMPLE OF*  
*Cette identité peut être formalisée au travers d'une charte graphique*

CAPONI TEXT MEDIUM, MEDIUM ITALIC, 14 PT [ALTERNATE g]

Á ÍSLANDI VIRÐIST EINGÖNGU HAFA VERIÐ NOTAÐ JURTABLEK  
 La tensión de la superficie o los fonones es una de las maneras en la  
 Considerado como um dos melhores projetistas de todos os tempos  
*A MASSIVE DRUNKSHIP OF COBBLERS REQUIRED MUCH CHANGE*  
*Adică de o singură frecvență și ale cărei oscilații se repetă la infinit*

CAPONI TEXT SEMIBOLD, SEMIBOLD ITALIC, 14 PT

AR AN BHFITHIS SEO, TÁ AN GHRIAN AG CUR 217 GCILIMÉADAR  
 London tube slated to run all night at weekends, but 710 jobs to go  
 Ton mit einer Frequenz von 9 bis 200 Kilohertz, der für Menschen  
*NEARLY 3.2 MILLION TWEETS WERE SENT USING THE HASHTAG*  
*Der går 360 grader på en tårn, mens en ret vinkel er på 90 grader*

CAPONI TEXT BOLD, BOLD ITALIC, 14 PT

CAPONI TEXT REGULAR, ITALIC, BOLD, 14/17 PT

REGULAR SMALL CAPS

REGULAR

SEMIBOLD

DEFAULT FIGURE STYLE

ITALIC

BOLD

PROPORTIONAL  
OLDSTYLE FIGURES

ITALIC

PROPORTIONAL  
LINING FIGURES

THE SPANISH WAR, which began in 1739, and the French war which soon followed it occasioned further increase of the debt, which, on the 31st of December 1748, after it had been concluded by the **Treaty of Aix-la-Chapelle**, amounted to £78,293,313. The most profound peace of the seventeen years of continuance had taken no more than £8,328,354 from it. A war of less than nine years' continuance added £31,338,689 to it (Refer to James Postlethwaite's *History of the Public Revenue*). During the administration of Mr. Pelham, the interest of the public debt was reduced from 4% to 3%; or at least measures were taken for reducing it, from four to three per cent; **the sinking fund** was increased, and some part of the public debt was paid off. In 1755, before the breaking out of the late war, the funded debt of Great Britain amounted to £72,289,673. On the 5th of January 1763, at the conclusion of the peace, the funded debt amounted to £122,603,336. The unfunded debt has been stated at £13,927,589. But the expense occasioned by the war did not end with the conclusion of the peace, so that though, on the 5th of January 1764, the funded debt was increased (partly by a new loan, and partly by funding a part of the unfunded debt) to £129,586,782, there still remained (according to the very well informed author of *Considerations on the Trade and Finances of Great Britain*) an unfunded debt which was brought to account in that and the following year of £975,017. In 1764, therefore, the public debt of Great Britain, funded and unfunded together, amounted, according to this author, to £139,516,807. The annuities for lives, too, had been granted as premiums to the subscribers to the new loans in 1757, estimated at fourteen years' purchase, were valued at £472,500; and the annuities for long terms of years, granted as premiums likewise in 1761 and 1762, estimated at twenty-seven and a half years' purchase, were valued at £6,826,875. During a peace of

CAPONI TEXT REGULAR NO. 2, REGULAR NO. 2 ITALIC, SEMIBOLD, BOLD, 14/17 PT

REGULAR NO. 2  
SMALL CAPS

REGULAR NO. 2

SEMIBOLD

DEFAULT FIGURE STYLE

REGULAR NO. 2 ITALIC

BOLD

PROPORTIONAL  
OLDSTYLE FIGURES

REGULAR NO. 2 ITALIC

PROPORTIONAL  
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CAPONI TEXT REGULAR, ITALIC, SEMIBOLD, 12/14.5 PT

THE OLD ENGLISH EAST INDIA COMPANY was established in 1600 and granted a Royal Charter by Queen Elizabeth. In the first twelve voyages which they fitted out for India, they appear to have traded mainly in cotton, silk, indigo dye, salt, saltpetre, tea and opium. In 1612, they united into a joint stock. Their charter was exclusive, and though not confirmed by *Act of Parliament*, was in those days supposed to convey a real exclusive privilege.

#### **Exclusive privilege of the Royal Charter**

For many years, therefore, they were not much disturbed by interlopers. Their capital, which never exceeded £744,000, and of which £50 was a share, was not so exorbitant, nor their dealings that extensive, as to afford either a pretext for gross negligence and profusion, or a cover to gross malversation. Notwithstanding some extraordinary losses, occasioned partly by the malice of the *Dutch East India Company*, and partly by other accidents, they carried on for many years a successful trade. But in process of time, when the principles of liberty were better understood, it became every day more and more doubtful how far a Royal Charter, not confirmed by *Act of Parliament*, could convey an exclusive privilege. Upon all these questions the decisions of the courts of justice were not uniform, but varied with the authority of government and the humours of the times. Interlopers multiplied upon them, and towards the end of the reign of Charles II, through the whole of that of James II and during a part of that of William III, reduced them to great distress. In 1698, a proposal

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#### **Ramifications of the proposal of 1698**

In 1698, a proposal was made to Parliament of advancing two millions to government at eight per cent, provided the subscribers were erected into a new East India Company with exclusive privileges. The old East India Company offered seven hundred thousand pounds, nearly the amount of their capital, at four per cent upon the same conditions. But such was at that time the state of public credit, that it was more convenient for government to borrow two

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THE OLD ENGLISH EAST INDIA COMPANY was established in 1600 and granted a Royal Charter by Queen Elizabeth. In the first twelve voyages which they fitted out for India, they appear to have traded mainly in cotton, silk, indigo dye, salt, saltpetre, tea and opium. In 1612, they united into a joint stock. Their charter was exclusive, and though not confirmed by *Act of Parliament*, was in those days supposed to convey a real exclusive privilege.

#### **Exclusive privilege of the Royal Charter**

For many years, therefore, they were not much disturbed by interlopers. Their capital, which never exceeded £744,000, and of which £50 was a share, was not so exorbitant, nor their dealings that extensive, as to afford either a pretext for gross negligence and profusion, or a cover to gross malversation. Notwithstanding some extraordinary losses, occasioned partly by the malice of the *Dutch East India Company*, and partly by other accidents, they carried on for many years a successful trade. But in process of time, when the principles of liberty were better understood, it became every day more and more doubtful how far a Royal Charter, not confirmed by *Act of Parliament*, could convey an exclusive privilege. Upon all these questions the decisions of the courts of justice were not uniform, but varied with the authority of government and the humours of the times. Interlopers multiplied upon them, and towards the end of the reign of Charles II, through the whole of that of James II and during a part of that of William III, reduced them to great distress.

#### **Ramifications of the proposal of 1698**

In 1698, a proposal was made to Parliament of advancing two millions to government at eight per cent, provided the subscribers were erected into a new East India Company with exclusive privileges. The old East India Company offered seven hundred thousand pounds, nearly the amount of their capital, at four per cent upon the same conditions. But such was at that time the state of public credit, that it was more convenient for government to borrow two millions at eight per cent than seven hundred thousand pounds at four. The proposal of the new subscribers was accepted, and a new East India Company established in consequence. The old East India Company, however, had a right to continue their trade till 1701. They had, at the same time, in the name of their treasurer, subscribed, very artfully, three hundred and fifteen thousand pounds into the stock of the new. By a negligence in the expression of the Act of Parliament

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CAPONI TEXT MEDIUM, MEDIUM ITALIC, SEMIBOLD, 9/11 PT

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CAPONI TEXT REGULAR, REGULAR ITALIC  
8/10 PT

SITUATIONIST INTERNATIONAL (SI) was a group of international revolutionaries founded in 1957. With their ideas rooted in Marxism and the 20th century European artistic avantgarde, they advocated experiences of life being alternative to those admitted by the capitalist order, for the fulfillment of human primitive desires and the pursuing of a superior passional quality. For this purpose they suggested and experimented with the construction of situations; the setting up of environments favorable for the fulfillment of such desires. Using methods drawn from the arts, they developed a series of experimental fields of study for the construction of such, like unitary urbanism and psychogeography.

The sense of constructing situations is to fulfill human primitive desires and pursue a superior passional quality. From *Internationale Situationiste #1*: “This alone can lead to the further clarification of these simple basic desires, and to the confused emergence of new desires whose material roots will be precisely the new reality engendered by situationist constructions. *We must thus envisage a sort of situationist-oriented psychoanalysis in which, in contrast to the goals pursued by the various currents stemming from Freudianism, each of the participants in this adventure would discover desires for specific ambiances in order to fulfill them. Each person must seek what he loves, what attracts him. Through this method one can tabulate elements out of which situations can be constructed, along with projects to dynamize these elements.*”

The first issue of the journal *Internationale Situationiste* defined a situationist as “having to do with the theory or practical activity of constructing situations. One who engages in the construction of situations. A member of the Situationist International”. The same journal defined situationism as “a meaningless term improperly derived from the above. There is no such thing as situationism, which would mean a doctrine of interpretation of existing facts. The notion of situationism is obviously devised by antisituationists.” They fought against the main obstacle on the fulfillment of such superior passional living, identified by them in advanced capital-

CAPONI TEXT REGULAR NO. 2, REGULAR NO. 2 ITALIC  
8/10 PT

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CAPONI TEXT REGULAR, 10/11 PT

THE SPANISH WAR, which began in 1739, and the French war which soon followed it occasioned further increase of the debt, which, on the 31st of December 1748, after the war had been concluded by the Treaty of Aix-la-Chapelle, amounted to £78,293,313. The most profound peace of seventeen years continuance had taken no more than £8,328,354. from it. A war of less than nine years' continuance added £31,338,689 to it. (Refer to James Postlethwaite's *The History of the Public Revenue*.) During the administration of Mr. Pelham, the interest of the public debt was reduced, or at least measures were taken for reducing it, from four to three per cent; the sinking fund was increased, and some part of the public debt was paid off. In 1755, before the breaking out of the late war, the funded debt of Great Britain amounted to £72,289,673. On the 5th of January 1763, at the con-

CAPONI TEXT REGULAR, 10/12 PT

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CAPONI TEXT REGULAR, 10/14 PT

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ČESKÝ (CZECH)  
CAPONI TEXT REGULAR, ITALIC, 10/12 PT

AČKOLI KLIMŠOVA NENAPSALA KNIH mnoho, přece zná ji ta naše četbychtivá mládež tuze dobře. Zná ji zejména z knih: Z jara do léta, Kniha báchorek, Paleček a Malenka, Z ráje, Rodinná skříňka a j., a pak z různých časopisů pro mládež, do nichž velice pilně přispívá. Její práce vesměs děti naše rády čítají, poněvadž skutečně vynikají vším, čeho se na dobré četbě žádá. Však Klimšova také pracuje s láskou, pracuje opravdově vážně a nevydá nic na světlo, co by důkladně nepodrobila soudu svému i soudu jiných. A to právě dodává jejím pracem té pravé ceny. Nuže seznámež se se životem této tiché a skromné pracovnice, seznámež se i s jejími pěknými spisy. Klimšova narodila se 7. dne měsíce prosince roku 1851. v Poličce. Otec její byl dosti zámožným a váženým měšťanem, měltě v Poličce dům a byl dlouhá léta členem obecního zastupitelstva, ba i městským radním. *Při domě měli Klimšovi zahrádku.* Něžná matka Bohumilčina milovala totiž velice květiny a při tom lnula také velikou láskou ku zvířatům. Byla dobrá, o vše, ale zvláště o děti své starostliva, při tom pilna, šetrna

DEUTSCH (GERMAN)  
CAPONI TEXT REGULAR, ITALIC, 10/12 PT

SEHEN WIR DAS GESAMTBILD UNSERES heutigen Lebens nur mit unseren Augen an, so können wir die Folgerung ziehen, daß dieses Gebilde einen chaotischen Charakter trägt, und es kann uns nicht wundern, daß diejenigen, welche sich in diesem scheinbaren Chaos unwohl fühlen, der Welt entfliehen oder sich in geistigen Abstraktionen verlieren wollen. Doch jedenfalls muß es uns klar sein, daß diese Flucht vor der Wirklichkeit ein ebenso großer Irrtum ist wie jene Anlehnung an den reinsten Materialismus. Weder die Flucht in das Mittelalter, noch der von verschiedenen Kunsthistorikern empfohlene Wiederaufbau des Olympos kann und die Lösung bringen. Unsere Zeit hat eine andere Mission zu erfüllen als die des Mittelalters und des Hellenismus. *Um die Aufgabe unserer Zeit richtig zu verstehen, ist es notwendig,* daß wir nicht nur mit unseren Augen, sondern vielmehr mit unseren innerlichen Sinnesorganen die Lebensstruktur erfassen. Haben wir einmal die Synthese des Lebens aus der Tiefe unseres Wesens gewonnen und als Inhalt von Kultur und Kunst anerkannt, so wird es

DANSK (DANISH)  
CAPONI TEXT REGULAR, ITALIC, 10/12 PT

DER VAR EN LILLE HAVFISK af god familie, navnet husker jeg ikke, det må de lærde sige dig. Den lille fisk havde attenhundrede søskende, alle lige gamle; de kendte ikke deres fader eller moder, de måtte straks skøtte sig selv og svømme om, men det var en stor fornøjelse; vand havde de nok at drikke, hele verdenshavet, føden tænkte de ikke på, den kom nok; hver ville følge sin lyst, hver ville få sin egen historie, ja det tænkte heller ingen af dem på. Solen skinnede ned i vandet, det lyste om dem, det var så klart, det var en verden med de forunderligste skabninger, og nogle så gruelig store, med voldsomme gab, de kunne sluge de attenhundrede søskende, men det tænkte de heller ikke på, for ingen af dem var endnu blevet slugt. *De små svømmede sammen, tæt op til hverandre,* som sildene og makrellerne svømmer; men som de allerbedst svømmede i vandet og tænkte på ingenting, sank, med forfærdelig lyd, ovenfra, midt ned imellem dem, en lang, tung ting, der slet ikke ville holde op; længere og længere strakte den sig, og hver af småfiskene, som den ramte, blev kvast eller fik et

ESPAÑOL (SPANISH)  
CAPONI TEXT REGULAR, ITALIC, 10/12 PT

EN ESTA CONFERENCIA NO PRETENDO, como en anteriores, definir, sino subrayar; no quiero dibujar, sino sugerir. Animar, en su exacto sentido. Herir pájaros soñolientos. Donde haya un rincón oscuro, poner un reflejo de nube alargada y regalar unos cuantos espejos de bolsillo a las señoras que asisten. He querido bajar a la ribera de los juncos. Por debajo de las tejas amarillas. A la salida de las aldeas, donde el tigre se come a los niños. Estoy en este momento lejos del poeta que mira el reloj, lejos del poeta que lucha con la estatua, que lucha con el sueño, que lucha con la anatomía; he huido de todos mis amigos y me voy con aquel muchacho que se come la fruta verde y mira cómo las hormigas devoran al pájaro aplastado por el automóvil. *Por las calles más puras del pueblo me encontraréis;* por el aire viajero y la luz tendida de las melodías que Rodrigo Caro llamó “reverendas madres de todos los cantares”. Por todos los sitios donde se abre la tierna orejita rosa del niño o la blanca orejita de la niña que espera, llena de miedo, el alfiler que abra el agujero para la arracada.



FRANÇAIS (FRENCH)  
CAPONI TEXT REGULAR, ITALIC, 10/12 PT

DADA A SON ORIGINE dans le dictionnaire. C'est terriblement simple. En français cela signifie «cheval de bois». En allemand «va te faire, au revoir, à la prochaine». En roumain «oui en effet, vous avez raison, c'est ça, d'accord, vraiment, on s'en occupe», etc. C'est un mot international. Seulement un mot et ce mot comme mouvement. Très facile à comprendre. Lorsqu'on en fait une tendance artistique, cela revient à vouloir supprimer les complications. *Psychologie Dada*. Allemagne Dada y compris indigestions et crampes brouillarduses, littérature Dada, bourgeoisie Dada et vous, très vénéérés poètes, vous qui avez toujours fait de la poésie avec des mots, mais qui n'en faites jamais du mot lui-même, vous qui tournez autour d'un simple point en poétisant. Guerre mondiale Dada et pas de fin, révolution Dada et pas de commencement. Dada, amis et soi-disant poètes, très estimés fabricateurs et évangélistes Dada Tzara, Dada Huelsenbeck, Dada m'dada, Dada m'dada, Dada mhm, dada dera dada, Dada Hue, Dada Tza. Comment obtenir la béatitude ? En disant Dada. Comment devenir cé-

MAGYAR (HUNGARIAN)  
CAPONI TEXT REGULAR, ITALIC, 10/12 PT

HAJNALI KÉT ÓRAKOR A SEGÉDTISZT belépett a tábornok szobájába és jelentette, hogy a járőrök elindultak a hodricsi úton. Az asztalra állított petróleumlámpa körül szétteregtett tereprajzok és jelentések hevertek, rajtuk keresztbe dobva egy ezüstgombos lovaglópálca. A tábornok a szoba közepén állt és hideg arccal hallgatta a segédtiszt szavait. Kurtára nyírt szakála rótesen csillogott a lámpafényben. *Aranykeretes szemüvege mögül jeges nyugalommal csillámlottak elő két szemei*. Csupa energia volt ez a hat láb magas, karcsú ember, aki egy hónap előtt vette át a feldunai hadtest parancsnokságát. De most mégis, mintha valami fáradságot vagy inkább fásultságot árultak volna el mozdulatai. Némán bólintott s mikor a segédtiszt mögött becsukódott az ajtó, kimerülten dobta magát a kopott díványra. Két nap óta mindig talpon volt s egyik izgalom a másik után érte. A Szélakna irányában fekvő főcsapat felé haladó ellenség már egy napi előnyt nyert a Zsarnócra kirendelt zászlóalj parancsnokának ügyetlensége folytán. Első felindulásában maga vette át a zászlóalj vezényletét

ITALIANO (ITALIAN)  
CAPONI TEXT REGULAR, ITALIC, 10/12 PT

DAPPRIMA, RIPETENDENDO L'ERRORE COMMESSO in gioventù, scrisse di animali che conosceva poco, e le sue favole risonarono di ruggiti e barriti. Poi si fece più umano, se così si può dire, scrivendo degli animali che credeva di conoscere. Così la mosca gli regalò una gran quantità di favole dimostrandosi un animale più utile di quanto si credeva. In una di quelle favole ammirava la velocità del dittero, velocità sprecata perché non gli serviva né a raggiungere la preda né a garantire la sua incolumità. Qui faceva la morale una testuggine. Un'altra favola esaltava la mosca che distruggeva le cose sozze da essa tanto amate. Una terza si meravigliava che la mosca, l'animale più ricco d'occhi, veda tanto imperfettamente. Infine una raccontava di un uomo che, dopo di aver schiacciato una mosca noiosa, le gridò: "Ti ho beneficata; ecco che non sei più una mosca". Con tale sistema *era facile di avere ogni giorno la favola pronta col caffè del mattino*. Doveva venire la guerra ad insegnargli che la favola poteva divenire un'espressione del proprio animo, il quale così inseriva la mummietta nella macchi-

POLSKI (POLISH)  
CAPONI TEXT REGULAR, ITALIC, 10/12 PT

OD WCZORAJ JAKIŚ NIEPOKÓJ panuje w ulicze. Stary Mendel dziwi się i częściej niż zwykle nakłada krótką łajkę patrząc w okno. Tych ludzi nie widział on tu jeszcze. Gdzie idą? Po co przystają z robotnikami, śpieszącymi do kopania fundamentów pod nowy dom nciarza Greulichy? Skąd się tu wzięły te obszarpane wyrostki? Dlaczego patrzą tak po sieniach? Skąd mają pieniądze, że idą w pięciu do szynku? Stary Mendel kręci głową, smokząc mały, silnie wygięty wiśniowy cybuszek. *On zna tak dobrze tę uliczkę cichą. Jej fizjonomię, jej ruch*. jej głosy, jej tętno. Wie, kiedy zza którego węgła wyjrzy w dzień pogodny słońce; ile dzieci przebiegnie rankiem, drepcząc do ochronki, do szkoły; ile zwiędłych dziewcząt w ciemnych chustkach, z małymi blaszeczkami w rękę przejdzie po trzy, po cztery, do fabryki cygar na robotę; ile kobiet przystanie z koszami na starym, wytartym chodniku, pokazując sobie zakupione jarzyny, skarżąc się na drogość jaj, mięsa i masła; ilu wyrobników przeclapie środkiem bruku, ciężkim chodem nóg obutych w trepy, niosąc pod pachą węzełki, a w

PORTUGUÉS (PORTUGUESE)  
CAPONI TEXT REGULAR, ITALIC, 10/12 PT

D. BENEDITA LEVANTOU-SE, no dia seguinte, com a idéia de escrever uma carta ao marido, uma longa carta em que lhe narrasse a festa da véspera, nomeasse os convivas e os pratos, descrevesse a recepção noturna, e, principalmente, desse notícia das novas relações com D. Maria dos Anjos. A mala fechava-se às duas horas da tarde, D. Benedita acordara às nove, e, não morando longe (morava no *Campo da Aclamação*), um escravo levaria a carta ao correio muito a tempo. Demais, chovia; D. Benedita arredou a cortina da janela, deu com os vidros molhados; era uma chuvinha teimosa, o céu estava todo brochado de uma cor pardo-escura, malhada de grossas nuvens negras. Ao longe, viu flutuar e voar o pano que cobria o balaio que uma preta levava à cabeça: concluiu que ventava. Magnífico dia para não sair, e, portanto, escrever uma carta, duas cartas, todas as cartas de uma esposa ao marido ausente. Ninguém viria tentá-la. Enquanto ela compõe os babadinhos e rendas do roupão branco, um roupão de cambraia que o desembargador lhe dera em 1862, no mesmo dia

SVENSKA (SWEDISH)  
CAPONI TEXT REGULAR, ITALIC, 10/12 PT

KLOCKAN VAR MELLAN ÅTTA och nio den vackra majmorgonen, då Arvid Falk efter scenen hos brodern vandrade gatorna framåt, missnöjd med sig själv, missnöjd med brodern och missnöjd med det hela. Han önskade att det vore mulet och att han hade dåligt sällskap. Att han var en skurk, det trodde han icke fullt på, men han var icke nöjd med sig själv, han var så van att ställa höga fordringar på sig, och han var inlärd att i brodern se ett slags styvfar, för vilken han hyste stor aktning, nästan vördnad. Men även andra tankar dök upp och gjorde honom bekymrad. Han var utan pengar och utan sysselsättning. Detta senare var kanske det värsta ty sysslolösheten var honom en svår fiende, begåvad med en aldrig vilande fantasi som han var. *Under ganska obehagliga funderingar hade han kommit ner på Lilla Trädgårdsgatan; han följde vänstra trottoaren utanför Dramatiska Teatern och befann sig snart inne på Norrlandsgatan; han vandrade utan mål och gick rätt fram; snart började stenläggningen bli ojäm, tråkåkar efterträdde stenhusen, illa klädda människor kas-*

SUOMI (FINNISH)  
CAPONI TEXT REGULAR, ITALIC, 10/12 PT

HE OLIVAT YSTÄVIÄ YSTÄVYYDESSÄ, joka oli läheisempää kuin veljeys. Nello oli pieni Ardenelainen — Patras suuri Flamandilainen. He olivat saman ikäisiä vuosilla mitattuna, mutta kuitenkin toinen oli vielä nuori, toinen oli jo vanha. He olivat asuneet yhdessä koko ikänsä; molemmat he olivat orpoja ja kurjia sekä saivat leipänsä samasta kädestä. Se oli ollut heidän siteensä alku, heidän ensimmäinen sympatian säikeensä; se oli vahvistunut päivä päivältä ja kasvanut heidän mukanaan kiinteänä ja erottamattomana niin, että he alkoivat rakastaa toisiansa erittäin paljon. Heidän kotinsa oli pieni mökki pienen *Flamandilaisen kylän reunalla*, peninkulman päässä Antverpenistä. Kylä sijaitsi leveiden laidunkaistaleiden ja viljavainioiden välissä, ja sen läpi virtaavan suuren kanavan reunamilla kasvoi pitkät rivit tuulesa taipuvia poppeleita ja tervaleppiä. Siinä oli parikymmentä maatilaa ja taloa, joiden ikkunaluukut olivat kirkkaan vihreät tai taivaansiniset ja katot ruusunpunaiset tai mustavalkoiset sekä seinät niin valkoisiksi maalatut, että ne loistivat auringossa

TÜRKÇE (TURKISH)  
CAPONI TEXT REGULAR, ITALIC, 10/12 PT

SADIK GENÇ, ARALADIĞI KAPIYI çekince, yine birden kararan sanduka sükonu içinde, İskender Paşa, galeyansız ibadetine başlardı. Artık dünyaya dair hiçbir ümidi kalmamıştı. İstedığı yalnız bir iman selameti idi. Vâkıa korkak bir adam değildi. Ama, muhakkak bir ölümü her gün, her saat, her dakika, hatta her saniye beklemek... Onun cesaretini kırmış, sinirlerini zayıflatmıştı. Evet, ya kafası kesilecek, ya boğulacaktı! Düşündükçe, ensesinde soğuk bir satırın sarıh temasını duyar gibi oluyordu. Bu sarıh temas silinirken karşısına kendi boğuk hayali gelirdi; gözleri patlamış, kavuğu bir tarafa yuvarlanmış, boynu yağlı bir kement ile sıkılmış, ayağından pabuçları çıkmış, ipek kuşağı çözülmüş, karanlık, köpüklü ağzından siyah dili sarkmış bir naaş... İskender Paşa'nın yerde sürünen ölüsü! *Tit-rer, gözlerini oğuşturur, yine salât-ü selamlarını çekmeye başlardı.* Yakın akıbetinin bu uzvî hatırası o kadar bariz, o kadar kuvvetliydi ki... Çocukluğunun saf muhayyilesini süsleyen cennet bahçelerini, hürî, gılman alaylarını, Tûba ağacını, Sırat köprüsünü şimdi düşünemiyordu bile... Zihni durmuştu.





**OPENTYPE FEATURES**  
FAMILY WIDE

SMALL CAPS

ALL SMALL CAPS  
includes punctuation & figures

ALL CAPS  
opens up spacing, moves  
punctuation up

PROPORTIONAL ¼ HEIGHT  
default figures

PROPORTIONAL OLDSTYLE

PROPORTIONAL LINING

PROPORTIONAL SMALL CAP

TABULAR ¼ HEIGHT

TABULAR OLDSTYLE

TABULAR LINING

TABULAR SMALL CAP

FRACTIONS  
ignores numeric date format

SUPERSCRIPT/SUPERIOR

SUBSCRIPT/INFERIOR

DENOMINATOR  
for making arbitrary fractions

NUMERATOR  
for making arbitrary fractions

ORDINAL

LANGUAGE FEATURE  
Română (Romanian) s accent

**DEACTIVATED**

Ham & “Eggs” for (under) £28?

Mayo & ‘Ketchup’ for €17.99?

Quilts & [Covers] for \$24.65

Sale Price: \$3,460 €1,895  
Originally: **\$7,031 £9,215**

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21/03/10 and 2 1/18 460/920

x<sup>158</sup> + y<sup>23</sup> × z<sup>18</sup> - a<sub>4260</sub>

x<sub>158</sub> ÷ y<sub>23</sub> × z<sub>18</sub> - a<sub>4260</sub>

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0123456789 0123456789

1st 2nd 3rd 2e 2ème 1re

ÎNSUȘI CONȘTIINȚA științifice

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0123456789 0123456789

0123456789 0123456789

1st 2nd 3rd 2e 2ème 1re

ÎNSUȘI CONȘTIINȚA științifice

**OPENTYPE FEATURES**  
ROMAN & ITALIC

STYLISTIC SET 02  
simplified lining 7 4  
less historical oldstyle 1 0

STYLISTIC SET 03  
alternate lining 4 7  
historical oldstyle 0 3 5

STYLISTIC SET 07  
proportional & tabular  
to all ¼ height figures

**OPENTYPE FEATURES**  
ROMAN

STYLISTIC SET 06  
alternate s

STYLISTIC ALTERNATES  
(Illustrator/Photoshop)

**OPENTYPE FEATURES**  
ITALIC

STYLISTIC SET 04  
alternate v w y

STYLISTIC SET 05  
alternate g

STYLISTIC ALTERNATES  
(Illustrator/Photoshop)

**DEACTIVATED**

Since 1974. In 1930, nearly 20 films

Over 470 albums from 1950 – 1973

Exactly 97,187 cases of \$79 – €95

**DEACTIVATED**

Sussed shuffling missionsauftrags

Over 47 sage prices of \$79 – €95

**DEACTIVATED**

*A few wishful solvency antivenins*

*Groggy digging gains green goods*

*Over 47 wigs yearly @ \$79 – €95*

**ACTIVATED**

Since 1974. In 1930, nearly 20 films

Over 470 albums from 1950 – 1973

Exactly 97,187 cases of \$79 – €95

**ACTIVATED**

Sussed shuffling missionsauftrags

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**ACTIVATED**

*A few wishful solvency antivenins*

*Groggy digging gains green goods*

*Over 47 wigs yearly @ \$79 – €95*

## STYLES INCLUDED IN COMPLETE FAMILY

Caponi Text Regular  
 Caponi Text Regular Italic  
 Caponi Text Regular No. 2  
 Caponi Text Regular No. 2 Italic  
 Caponi Text Medium  
 Caponi Text Medium Italic  
 Caponi Text Semibold  
 Caponi Text Semibold Italic  
 Caponi Text Bold  
 Caponi Text Bold Italic

## SUPPORTED LANGUAGES

Afrikaans, Albanian, Asu, Basque, Bemba, Bena, Bosnian, Catalan, Chiga, Congo Swahili, Cornish, Croatian, Czech, Danish, Dutch, Embu, English, Esperanto, Estonian, Faroese, Filipino, Finnish, French, Galician, Ganda, German, Gusii, Hungarian, Icelandic, Indonesian, Irish, Italian, Jola-Fonyi, Kabuverdianu, Kalenjin, Kamba, Kikuyu, Kinyarwanda, Latvian, Lithuanian, Luo, Luyia, Machame, Makhuwa-Meetto, Makonde, Malagasy, Malay, Maltese, Manx, Maori, Meru, Morisyen, North Ndebele, Norwegian Bokmål, Norwegian Nynorsk, Nyankole, Oromo, Polish, Portuguese, Romanian, Romansh, Rombo, Rundi, Rwa, Samburu, Sango, Sangu, Sena, Serbian (Latin), Shambala, Shona, Slovak, Slovenian, Soga, Somali, Spanish, Swahili, Swedish, Swiss German, Taita, Teso, Vunjo, Welsh, Zulu

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[www.commercialtype.com](http://www.commercialtype.com)

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## ABOUT THE DESIGNERS

**Paul Barnes** (born 1970) is a graphic designer specializing in the fields of lettering, typography, type design, and publication design. In the early 1990s he worked for Roger Black in New York where he was involved in redesigns of *Newsweek*, US and British *Esquire* and *Foreign Affairs*. During this time he art directed *Esquire Gentleman* and *U&Ic*. He later returned to America to be art director of the music magazine *Spin*. Since 1995 he has lived and worked in London. He has formed a long term collaboration with Peter Saville, which has resulted in such diverse work as identities for Givenchy, 'Original Modern' for Manchester and numerous music based projects, such as Gay Dad, New Order, Joy Division and Electronic.

Barnes has also been an advisor and consultant on numerous publications, notably *The Sunday Times Magazine*, *The Guardian* and *The Observer* Newspapers, *GQ*, *Wallpaper\**, *Harper's Bazaar* and *frieze*. He has designed many books for publishers all over Europe including Schirmer Mosel, Oxford University Press, the Tate, and the iconic Schirmer Graf series. Following the redesign of *The Guardian*, as part of the team headed by Mark Porter, Barnes was awarded the Black Pencil from the D&AD. They were also nominated for the Design Museum 'Designer of the Year'. In September 2006, with Schwartz he was named one of the 40 most influential designers under 40 in *Wallpaper\**. A year later *The Guardian* named him as one of the 50 best designers in Britain.

**Christian Schwartz** (born 1977) is a partner, along with Paul Barnes, in Commercial Type, a foundry based in New York and London. A graduate of Carnegie Mellon University, Schwartz worked at MetaDesign Berlin and Font Bureau prior to spending several years working on his own before forming Schwartzco Inc. in 2006 and Commercial Type in 2008. Schwartz has published fonts with many respected independent foundries, and has designed proprietary typefaces for corporations and publications worldwide.

Schwartz's typefaces have been honored by the Smithsonian's Cooper Hewitt National Design Museum, the New York Type Directors Club, and the International Society of Typographic Designers, and his work with Barnes has been honored by D&AD. As part of the team that redesigned *The Guardian*, they were short-listed for the Designer of the Year prize by the Design Museum in London. Schwartz and Barnes also were named two of the 40 most influential designers under 40 by *Wallpaper\**, and Schwartz was included in *Time* magazine's 2007 'Design 100'. In early 2007, Schwartz and German design luminary Erik Spiekermann were awarded a gold medal by the German Design Council (Rat für Formgebung) for the typeface system they designed for Deutsche Bahn.