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# Robinson

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Inspired by 20th century calligraphic sans serifs like Warren Chappell's Lydian, Rudolf Koch's Stahl, and R. Hunter Middleton's Samson, Greg Gazdowicz aimed to make a contemporary sans that used the hallmarks of calligraphic construction to add visual interest without being explicitly calligraphic. The result is a crisp, refreshing sans with a kinetic personality.

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**PUBLISHED**  
2016

**DESIGNED BY**  
GREG GAZDOWICZ

**10 STYLES**  
5 WEIGHTS W/ ITALICS

**FEATURES**  
PROPORTIONAL LINING FIGURES  
FRACTIONS  
SUPERSCRIPT/SUBSCRIPT

Robinson is evocative of lettering on American book jackets from the middle of the 20th century, while feeling cleanly contemporary. The romans are plainspoken, with proportions more typical of a grotesque than written forms. The italics show a more explicit connection to calligraphy, but have the same dry and stripped down approach to details seen in the romans. A concise family of 5 weights, Robinson is the first release by Commercial Type designer Greg Gazdowicz.

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Robinson Light

*Robinson Light Italic*

Robinson Regular

*Robinson Regular Italic*

**Robinson Medium**

***Robinson Medium Italic***

**Robinson Bold**

***Robinson Bold Italic***

**Robinson Black**

***Robinson Black Italic***

INTÉGRALITÉ  
Tilhørsforhold

ROBINSON LIGHT, 70 PT

PASTĀVĒŠĀNU  
*Transnationally*

ROBINSON LIGHT ITALIC, 70 PT

LEGISLATIVE  
Hyperinflated

ROBINSON REGULAR, 70 PT

RANNYGAZOO  
*Quarterbacked*

ROBINSON REGULAR ITALIC, 70 PT

**QUICKENING**  
**Paghihiwalay**

ROBINSON MEDIUM, 70 PT

***RIVOLUZIONE***  
***Memperburuk***

ROBINSON MEDIUM ITALIC, 70 PT [ALTERNATE k]

**NOMINATED**  
**Bevölkerung**

ROBINSON BOLD, 70 PT [ALTERNATE g]

***PERFORMING***  
***Yhdistyminen***

ROBINSON BOLD ITALIC, 70 PT [ALTERNATE y]

**EQUALITIES**  
**Meandering**

ROBINSON BLACK, 70 PT [ALTERNATE Q]

**FÖVÁROSSAL**  
***Metsästäjien***

ROBINSON BLACK ITALIC, 70 PT

CULTIVATING MASTERY  
Separati dal 28° parallelo  
*KULTURNOG KOMPLEKSA*  
*Le référence nationale dans*

ROBINSON LIGHT, LIGHT ITALIC, 40 PT

FLUCTUATING STANCE  
Possessing keen senses  
*NEW MANUSCRIPT COPY*  
*Die Philosophie der Antike*

ROBINSON REGULAR, REGULAR ITALIC, 40 PT

ZŁOŻONA SYMBOLIKA  
Dreamt of august ideal  
*MAIS DE 10% DA CIDADE*  
*Vast unknown beginning*

ROBINSON MEDIUM, MEDIUM ITALIC, 40 PT [ALTERNATE ROMAN g, ALTERNATE ITALIC k]

**CHIEF PROVOCATEUR**  
**Exacerbating tensions**  
***UNIQUE PERFORMANCE***  
***Nieuwe museumgebouw***

ROBINSON BOLD, BOLD ITALIC, 40 PT

**ΑΡΕΝΑ, ΑΡΓΟΣ, ΡΕΒΑ**  
**Nearly  $\frac{2}{3}$  of this book**  
***KAIKEN TAUSTALLA ON***  
***Topological restriction***

ROBINSON BLACK, BLACK ITALIC, 40 PT

FROM THE MODERNIST POINT OF VIEW  
 Binada bir tiyatro salonu, çok fonksiyonlu  
*THE BEGINNINGS OF A BRAND NEW STYLE*  
*Brasília merupakan sebuah bandar terancang*

ROBINSON LIGHT, LIGHT ITALIC, 24 PT

REVIVED PRESUMPTIONS OF QUALITY  
 The quintessence of cultural evolutions  
*TĀPĒC SAREŽĢĪTS IR ARĪ JAUTĀJUMS PAR*  
*Prin folosirea magistrală a contrapunctului*

ROBINSON REGULAR, REGULAR ITALIC, 24 PT

**MED ET INDBYGGERTAL PÅ CA. 17.300**  
 Tepelná smrt' vesmíru je zánik vesmíru  
**FINCHÉ L'EQUILIBRIO NON È RAGGIUNTO**  
*Considering several possible assumptions*

ROBINSON MEDIUM, MEDIUM ITALIC, 24 PT

**MIENTRAS QUE EL SER PARMENÍDEO**  
 Algumas lulas e pequenos crustáceos  
**FUTURES OF THE EXPANDING UNIVERSE**  
*The planet's foremost wellspring of gold*

ROBINSON BOLD, BOLD ITALIC, 24 PT [ALTERNATE Q]

**NIETS BEHOORDE DAARBIJ ECHTER**  
 Palastzeit folgten die sogenannten  
**MATERIAŁY ŚCIERNE WYTWARZANE SA**  
**Philosophical thinking that flourished**

ROBINSON BLACK, BLACK ITALIC, 24 PT



MARKET VOLUME & EXCHANGE RATE OBLIGATIONS  
 Generating 15% more energy than photovoltaic panels  
*THE MOST INFLUENTIAL MOVEMENTS OF THE CENTURY*  
*Lentoasema on 1 742 kilometrin säteellä Helsingistä Suomen*

ROBINSON LIGHT, LIGHT ITALIC, 18 PT

PŘÍKLADEM MŮŽE BÝT VÝSLEDEK HODU KOSTKOU  
 Ir-riorganizazzjoni ta' l-artijiet Rumani minn Awgustu  
*EXPORTED GOODS INCLUDED CINNAMON & TURMERIC*  
*Goðorðin voru 134 við stofnun Alþingis en var síðar fjölgað*

ROBINSON REGULAR, REGULAR ITALIC, 18 PT [ALTERNATE ITALIC g]

PAGRINDINIS DUJŲ TURBININIUOSE VARIKLIUOSE  
 În ciuda sănătății precare a început să călătorească  
*MARBLE FROM SOME OF THE EARLIER RESTORATIONS*  
*The latifundia were able to achieve an economy of scale*

ROBINSON MEDIUM, MEDIUM ITALIC, 18 PT

**REPRODUCE LA REALIDAD AMBIGUA Y CONFUSA**  
**Commissioned in 1727 by the German ambassador**  
**NAMANYA BERASAL DARI BUAH DELIMA YANG ISINYA**  
*These probabilities considered 97% of all polling data*

ROBINSON BOLD, BOLD ITALIC, 18 PT

**ÉSZAKI FELÉN MAGASHEGYSÉGI GYŰRÖDÉSSEL**  
**Quando si verrà a scavare le miniere nascoste in**  
**LUASGHÉARAÍTEAR NA PÁIRTEAGAIL SEO LE RÉIMSÍ**  
**He was profoundly influenced by Vivaldi's concertos**

ROBINSON BLACK, BLACK ITALIC, 18 PT [ALTERNATE y]

Sacramentarianism

ROBINSON LIGHT, 50 PT

Középhőmérséklet

ROBINSON REGULAR, 50 PT

Telecomunicações

ROBINSON MEDIUM, 50 PT

Mechanoreceptor

ROBINSON BOLD, 50 PT

Documentarians

ROBINSON BLACK, 50 PT

*Vanhassakaupungissa*

ROBINSON LIGHT ITALIC, 50 PT

*Munkapverárklaustri*

ROBINSON REGULAR ITALIC, 50 PT [ALTERNATE K]

*Zuständigkeitskette*

ROBINSON MEDIUM ITALIC, 50 PT

*Conceptualisations*

ROBINSON BOLD ITALIC, 50 PT

*Anthroposophical*

ROBINSON BLACK ITALIC, 50 PT

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ROBINSON BOLD, REGULAR ITALIC, BOLD, 16/20 PT

REGULAR ALL CAPS

REGULAR

SEMIBOLD

PROPORTIONAL  
LINING FIGURES

REGULAR ITALIC

BOLD

REGULAR ITALIC

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 ac-

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 ROBINSON LIGHT, LIGHT ITALIC, MEDIUM, 10/13 PT

Every introduction to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above & from below.”

### **Methodologies of Aesthetics**

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.” The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible, while the various definers of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is summed up in the mild remark of Fechner, in his “Vorschule der Aesthetik,” to the effect that the philosophical path leaves one in conceptions that, by reason of their generality, *do not well fit*

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 ROBINSON MEDIUM, MEDIUM ITALIC, BLACK, 10/13 PT

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#### **The State of Criticism**

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 ROBINSON REGULAR, REGULAR ITALIC, BOLD, 8/11 PT

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 ROBINSON MEDIUM, MEDIUM ITALIC, 8/11 PT

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 ROBINSON REGULAR, 9/11 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 conclusion of the peace, the funded debt amounted to £122,603,336. The unfunded debt has been stated at £13,927,589.

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 ROBINSON REGULAR, 9/12 PT

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 ROBINSON REGULAR, 9/14 PT

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ČESKÝ (CZECH)  
ROBINSON REGULAR, REGULAR ITALIC, 9/12 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 báchovek, 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 Inula také velikou láskou ku zvířatům. Byla dobrá, o vše, ale zvláště o děti své starostliva, při tom pilna, šetrna a skoro až příliš skromna. Podobala se, zvláště v pozdějším svém věku, na vlas těm prostosrdečným

DEUTSCH (GERMAN)  
ROBINSON REGULAR, REGULAR ITALIC, 9/12 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 uns nicht schwer fallen an Hand von Dokumenten, die uns die

DANSK (DANISH)  
ROBINSON REGULAR, REGULAR ITALIC, 9/12 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 knæk, som de ikke kunne forvinde. Alle småfisk, de store med, lige oppe

ESPAÑOL (SPANISH)  
ROBINSON REGULAR, REGULAR ITALIC, 9/12 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. En todos los paseos que yo he dado por España, un poco cansado de catedrales, de pie-

FRANÇAIS (FRENCH)  
ROBINSON REGULAR, REGULAR ITALIC, 9/12 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 brouillardées, littérature Dada, bourgeoisie Dada et vous, très vénérés 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 célèbre? En disant Dada. D'un geste noble et avec des manières raffinées. Jusqu'à

MAGYAR (HUNGARIAN)  
ROBINSON REGULAR, REGULAR ITALIC, 9/12 PT

Hajnali két órakor a segédtsízt belépett a tábornok szobájába és jelentette, hogy a járőrök elindultak a hodricsi úton. Az asztalra állított petróleumlámpa körül széttergetett tereprajzok és jelentések heverték, rajtuk keresztbe dobva egy ezüstgombos lovaglópálca. A tábornok a szoba közepén állt és hideg arccal hallgatta a segédtsízt szavait. Kurtára nyírt szakála rőtösen csillogott a lámpafényben. *Aranykeretes szemüvege mögül jeges nyugalommal csillámlottak elő kékszemei.* 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 segédtsízt 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 s negyvennyolc óra óta egy percre le nem hunyta a szemét. Izgatta az

ITALIANO (ITALIAN)  
ROBINSON REGULAR, REGULAR ITALIC, 9/12 PT

Dapprima, ripetendo 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 credea.* In una di quelle favole ammirava la velocità del dittero, velocità sprecata perchè non gli serviva nè a raggiungere la preda nè a garantire la sua incolumità. Qui faceva la morale a 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 macchina della vita, quale un suo organo. Ed ecco come avvenne. Allo scoppio della

POLSKI (POLISH)  
ROBINSON REGULAR, REGULAR ITALIC, 9/12 PT

Od wczoraj jakiś niepokój panuje w uliczce. Stary Mendel dziwi się i częściej niż zwykle nakłada krótką ławkę patrząc w okno. Tych ludzi nie widział on tu jeszcze. Gdzie idą? Po co przystają z robotnikami, śpieszącymi do kopania fundamentów pod nowy dom niciarza 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, smokcząc 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 wyrzy 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 przecłapie środkiem bruku, ciężkim chodem nóg obutych w trepy, niosąc pod pachą węzełki, a w rękę cebrzyki, kielnie, liny, siekiery, piły. Ba, on i to nawet wie może.

PORTUGUÉS (PORTUGUESE)  
ROBINSON REGULAR, REGULAR ITALIC, 9/12 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 balaiço 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 aniversário, 19 de setembro, convidado a leitora a observar-lhe as feições. Vê que não lhe dou

SVENSKA (SWEDISH)  
ROBINSON REGULAR, REGULAR ITALIC, 9/12 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 vörnd. Men även andra tankar dök upp och gjorde honom bekymrad. Han var utan pengar och utan sysselsättning. Detta senare var kanske det värsta ty sysslösheten 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 stenväggningen bli ojämn, tråkigare efterträdde stenväggningen, illa klädda män kastade misstänksamma blickar på den snyggt klädda personen som så tidigt

SUOMI (FINNISH)  
ROBINSON REGULAR, REGULAR ITALIC, 9/12 PT

He olivat ystäviä ystävydessä, joka oli läheisempää kuin veljeys. Nello oli pieni Ardennelainen — Patras suuri Flamantilainen. 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 Flamantilaisen kylän reunalla, peninkulman päässä Antverpenistä. Kylä sijaitsi leveiden laidunkaistaleiden ja viljavainioiden välissä, ja sen läpi virtaavan suuren kanavan reunamilla kasvoi pitkät rivit tuulessa 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 kuin puhdas lumi. Kylän keskustassa oli tuulimylly pienellä sammalta kasvavalla

TÜRKÇE (TURKISH)  
ROBINSON REGULAR, REGULAR ITALIC, 9/12 PT

Sadık genç, araladığı kapıyı çekince, yine birden kararan sanduka sükunu içinde, İskender Paşa, galeyansız ibadetine başladılar. Artık dünyaya dair hiçbir ümidi kalmamıştı. İsteddiği 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, sınırlarını zayıflatmıştı.* Düşündükçe, ensesinde soğuk bir satırın sarı temasını duyar gibi oluyordu. Bu sarı 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! Titrer, gözlerini oğuşturur, yine salât-ü selamlarını çekmeye başladılar. Yakın akıbetinin bu uzvî hatırası o kadar bariz, o kadar kuvvetliydi ki... Çocukluğunun saf muhayyilesini süsleyen cennet bahçelerini, hürri, gilman alaylarını, Tüba ağacını, Sırat köprüsünü şimdi düşünemiyordu bile... Zihni durmuştu. Sınırları, beyni pek yorgundu. Yemek yiyemiyordu. Boğazına kurşundan bir yumruk tıkanmıştı.



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Fish &amp; 'Chips' for £24.65?

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**ABOUT THE DESIGNERS**

**Greg Gazdowicz** (b. 1988) hails from the suburbs of Gaithersburg, Maryland. He escaped to study at the Maryland Institute College of Art, where he found his deep passion for graphic design, type design, and cycling. Greg has worked as a graphic designer at branding studios, start-ups and non-profits before working in the field of typeface design. He completed the Type@Cooper Extended program in 2014, months after joining the design staff of Commercial Type, where he has since worked on custom typefaces for branding, publications, and online design, and contributed to Publico Text Mono, Chiswick Sans, and Le Jeune.