Contemporary revivals of Bodoni have focused almost entirely on the elegant, high contrast types that Giambattista Bodoni cut in the early 19th century. Caponi expands the notion of what Bodoni’s work was, drawing from typefaces cut during the early part of his career, where he was heavily influenced by the Rococco style of the French printer and punchcutter Fournier. While the capitals predict his later, better known style, the lowercase has a unique character; inviting and organic, given life by subtle inconsistencies.

The three families of Caponi each play a different role in publication design. Caponi Display is a traditional Modern, with high contrast from the lightest to heaviest weights, ideal for headline typography. Caponi Slab, on the other hand, is low contrast throughout, culminating in a surprisingly punchy Black weight; this is useful for large and expressive display typography, but also robust enough for subheads, pull quotes, and other small display uses. Caponi Text is a more faithful interpretation of Bodoni’s early work, capturing the unexpected warmth of his romans and the quirks of the italics, with mismatched terminal shapes and subtly varying serifs.
The influence of master Italian punchcutter Giambattista Bodoni of Parma has only grown since his death in 1813. Though best known for his delicate, high-contrast Moderns, his early work had a character all its own, warmer and more organic, showing influence of Pierre Simon Fournier in France. Paul Barnes and Christian Schwartz drew from this early work for the design of Caponi, drawn for Amid Capeci while he was the design director at *Entertainment Weekly*.

Caponi Display and Caponi Slab are similar in their lightest weights, but depart quickly into two very different approaches to weight and contrast. Caponi Display is more faithful to Bodoni’s approach to weight and contrast than Caponi Slab, and also features longer ascenders and descenders throughout. Caponi Display features six weights with italics, and both lining and oldstyle figures in each style.
Caponi Display Regular
*Caponi Display Regular Italic*
Caponi Display Regular No. 2
*Caponi Display Regular No. 2 Italic*
Caponi Display Medium
*Caponi Display Medium Italic*
Caponi Display Semibold
*Caponi Display Semibold Italic*
Caponi Display Bold
*Caponi Display Bold Italic*
Caponi Display Black
*Caponi Display Black Italic*
TRAITEMENTS
Anthropologica

FORBLØFFEDE
Jarðlagaskipan

MANCHESTER
Subcontractors

ÄTHERISCHEN
Probabilísticas
MOLECOLARE
Rozwiązywania

PERFAQÈSUES
Karbotermiske

VERSTERKEN
Beschäftigung

INŽENIERIEM
Sauðárkrókur
PROIZVOĐAČ
Fondamentali

C’EST-À-DIRE
Uraufführung

BIRLEŞEREK
Competencia

AMORTIZĂRĬ
Sekwestratie
GRUNDLÆGGERNE AF DEN PRAGMATISME
Viņu pētījums bieži tiek saukts par lauka darbu
BELGIAN MUSICAL INSTRUMENT DESIGNER
Sagen er at det er helt usædvanligt for et barn

EINWOHNERZAHL DER STADT VON KNAPP
In 1896 vertrok hij naar München in Duitsland
APPROXIMADAMENT 1,2 – 8,9 QUILÔMETRES
In collaboration with small tequila start-ups

FÖRENINGEN GRÄVANDE JOURNALISTER
Forklaringen gikk da ut på at ladde partikler
LA THÉORIE DE L’INFORMATION MODERN
Zbiory muzealne to głównie dzieła artystów

ÞAR Á MEÐAL AÐDRÁTTARKRAFTURINN
La dramática caída en séptima disminuida
PERSUASIVE ORACULAR MYSTIFICATION
Those that are aware of our surroundings
AUGSTĀKĀS PUNKTS KIPRĀ IR OLMIPS
Befolkningstætheden var på 10 personer
MENSCHEN AUS INSGESAMT 5 LÄNDERN
The maximum level of CO₂ in a given day

DIGITIZAREA MATERIALE DE ARHIVĂ
Aukščiausias taškas yra Karauntuhilas
20 PROBLEMI DELL’ELETTROTECNICA
Wiederum spielt Elektronik eine große
Reharmonizations
Televisieregisseur
Pluridisciplinaire
Datorinženierija
Viðskiptaráðinu
Kolaylaştırmak
Fundamentals

Levensonderhoud

Kosztowniejszych

Zadovoljavajuće

Arrondissement

Werkelijkheden
Caponi Slab was commissioned by, and named for, the late Amid Capeci when he was design director at *Entertainment Weekly*. Though based on Bodoni’s earliest work, Caponi Slab transforms into a slab serif as it gains weight. A wide range of topics that could potentially end up on the cover of the magazine from week to week, thus Caponi Slab was designed to cover many tones of voice across its range of weights.

Caponi Slab’s shorter ascenders and descenders allow it to work with tighter leading. Additionally, its low contrast helps it to hold its own on the page for subheads in the lighter weights, as well as to be extremely loud in the heavier weights. Caponi Slab features six weights with italics, and both lining and oldstyle figures in each style.
Caponi Slab Regular
*Caponi Slab Regular Italic*
Caponi Slab Regular No. 2
*Caponi Slab Regular No. 2 Italic*
Caponi Slab Medium
*Caponi Slab Medium Italic*
Caponi Slab Semibold
*Caponi Slab Semibold Italic*
Caponi Slab Bold
*Caponi Slab Bold Italic*
Caponi Slab Black
*Caponi Slab Black Italic*
TRANSLATION
Naturvetenskap

PRZYCIĄGAJĄC
Wolverhampton

DRUMCRAUVE
Transdominion

EZOTERYCZNY
Microscopiques
MAURITSHUIS
Etkileşimlerini

VEXILLOLOGY
Kompożizzjoni

COLCHESTER
Hauptsächlich

HORLOGÈRES
Manifestações
THEY ARE ALWAYS BELOW WONDERMENT
Na kolekcję składa się ponad 51100 eksponatów
LA COLECCIÓN DE OBRA GRÁFICA INCLUYE
Uma representação da interpretação humana

DOSTARCZYŁ NOWYCH KATALITYCZNYCH
Elektronische Heizungsregler an Heizkörpern
THE JOHNSON WAX HEADQUARTERS HAVE
Bulles de gaz émergeant lentement d’un petit

PERSUASIVE ORACULAR MYSTIFICATION
Il libro ripercorre in 1,047 pagine l’avventura
CUANDO LLEVABAN 12 HORAS EN LA NAVE
Soporific Syntax & Mastodonian Metaphors

LEBENSMITTELPRÜFER UNTERSUCHEN
The cross-cultural implications of thought
EUROPESE SCHILDERKUNST VAN DE 19E
Deze evocatie van dag en nacht lijkt me de
ANNUAL COMPENSATION OF €3,459,171

A fixação de placas metálicas esmaltadas

SOLIDEMENT IMPLANTÉ À LA VALLÉE
En particulier, la dernière salle montre

VERY SIZABLE LIMITED ENGAGEMENT
Mean elevations of nearly 6,700 meters
Phenomenological

Instituționalizarea

Verzelfstandiging

Pārstāvniecībām

Fonémicamente

Zamieszkującej
Außerplanmäßige

Befolkningstäthet

Thermodynamics

Primærfarverne

Caractéristique

Predominância
Caponi Text

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.

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.
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 2.48L engine

THE FUTURE BEGINS APPEARING UNKNOWN AS SPECULATION ENDS

Powstają one przez zmieszanie 15 pigmentów (w tym białego i czarnego)

DETTE ER ALTSTÅ 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 KONDENSERAS EN DEL AV VATTENÅNGEN ANTINGEN TILL FINA

A Record 5,938,713 Subway Rides On A Single Day Leaves MTA Stunned

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

Á ÍSLANDI VIRÐIST EINGÖNGU HAFA VERID NOTAD 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 COBLERS REQUIRED MUCH CHANGE

Adică de o singură frecvenţă şi ale cărei oscilaţii se repetă la infinit

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 torn, mens en ret vinkel er på 90 grader
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
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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
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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&lc*. 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 shortlisted 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.