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# Feature Text

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Designed to fill the pages of *T: The New York Times Style Magazine* to the brim while still being comfortable to read, Feature Text excels at stuffing as much information into its forms as possible, going to the brink of condensedness without actually looking condensed.

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**PUBLISHED**  
2022

**DESIGNED BY**  
BERTON HASEBE AND CHRISTIAN SCHWARTZ

**6 STYLES**  
3 WEIGHTS W/ ITALICS

**FEATURES**  
PROPORTIONAL/TABULAR LINING FIGURES  
FRACTIONS (PREBUILT AND ARBITRARY)  
SUPERSCRIP/T/SUBSCRIPT  
SMALL CAPS (ROMAN & ITALIC)

The face's narrowness is offset by a high x-height to enhance readability. An exaggeratedly angled stress squeezes white space out, yielding an overall dark text color. Relatively low contrast in the main strokes countervailed by sharp, elegant serifs creates a kinetic rhythm in blocks of text. Take advantage of its overall narrow mien and compact extenders to lead it tight and set it in skinny columns.

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Feature Text Regular

*Feature Text Regular Italic*

**Feature Text Bold**

***Feature Text Bold Italic***

**Feature Text Extrabold**

***Feature Text Extrabold Italic***

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**RECOMMENDED MINIMUM & MAXIMUM SIZES**

FEATURE DISPLAY, 40 PT+

Regional trading  
Mercantile  
SPARKS

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FEATURE DECK, 18 - 40 PT

Due to animosities of their main competitor  
A series of upsets befell the ships  
Launched a final voyage  
This official inquiry

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FEATURE TEXT, 8 - 18 PT

**THE ENGLISH EAST INDIA COMPANY WAS established in 1600 and was granted a Royal Charter by Queen Elizabeth I under the name Governor and Company As Merchants of London trading into the East Indies Trading mainly in silk, rum, cotton, and opium**

A COMPLEMENT TO THE PRINT EDITION WAS STARTED IN APRIL  
 Une association indépendante rassemblant 3 fédérations nationales  
 He found the Norwegian countryside to be “picturesque” and gave a  
*A SERIES OF NEW SALON EXHIBITS FROM 1861 THROUGH TO 1865*  
*Densità di popolazione di 117 ab./km<sup>2</sup> superiore alla media nazionale*  
*The prize was established in August 1991 by the European Parliament*

FEATURE TEXT REGULAR, REGULAR ITALIC, 14 PT

**ARKADAŞLARININ TABLOLARININ SERGİLENDİĞİ BİR MÜZEYE**  
 Since then, these regional names have lost their specific meaning  
 Trong các thế hệ sau sự phổ biến của điện thoại thông minh và sự  
***ITS PLUMAGE WAS PRIMARILY WHITE, GREY AND DARK BROWN***  
*The ozone layer is uniquely important in blocking ultraviolet light*  
***Äußerst edel und kostbar, die verarbeiteten Materialien sind Gold***

FEATURE TEXT BOLD, BOLD ITALIC, 14 PT [ALTERNATE M a g]

**A NEW BIRD SPECIES WAS FOUND ON THE ISLAND OF RÉUNION**  
 La Escuela de Barbizon— aunque pasado algún tiempo evolucionó  
 The doctor was immortalized in a portrait Van Gogh made of him  
***NINETEEN SPECIMENS EXIST IN MUSEUMS AROUND THE WORLD***  
*The mechanism was electrified in the 1930s and it was restored in*  
***Renaissancegevel beeldt een gouden zon uit met 56 stralen op een***

FEATURE TEXT EXTRABOLD, EXTRABOLD ITALIC, 14 PT [ALTERNATE R W a 3 5 6 9]

FEATURE TEXT REGULAR, REGULAR ITALIC, BOLD, EXTRABOLD, 16/20 PT

REGULAR SMALL CAPS

REGULAR

BOLD

PROPORTIONAL  
LINING FIGURES

REGULAR ITALIC

EXTRABOLD

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 account

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 FEATURE TEXT REGULAR, REGULAR ITALIC, BOLD, 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 and 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,

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#### The State of Criticism

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ČESKÝ (CZECH)  
FEATURE TEXT 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 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 a skoro až příliš skromna. Podobala se, zvláště v pozdějším svém

DEUTSCH (GERMAN)  
FEATURE TEXT 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

DANSK (DANISH)  
FEATURE TEXT 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

ESPAÑOL (SPANISH)  
FEATURE TEXT 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

FRANÇAIS (FRENCH)  
FEATURE TEXT 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 brouillarduses, 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

ITALIANO (ITALIAN)  
FEATURE TEXT REGULAR, REGULAR ITALIC, 9/12 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 creda.* 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 macchina della vita, quale un suo organo. Ed ecco come

BAHASA INDONESIA (INDONESIAN)  
FEATURE TEXT REGULAR, REGULAR ITALIC, 9/12 PT

HARI YANG PANAS ITU BERANGSUR-ANGSUR menjadi dingin, karena matahari, raja siang itu, akan masuk ke dalam peraduannya, *ke balik Gunung Sibualbuli*, yang menjadi watas dataran tinggi Sipirok yang bagus itu. Langit di sebelah barat pun merah kuning rupanya, dan sinar matahari yang turun itu nampaklah di atas puncak kayu yang tinggi-tinggi, indah rupanya, sebagai disepuh dengan emas juwita. Angin gunung yang lemah-lembut itu pun berembuslah, *sedap dan nyaman rasanya bagi orang-orang kampung yang sedang di perjalanan kembali dari kebun kopi*, yang terletak di lereng gunung dan bukit-bukit yang subur itu. Maka angin itu pun bertambahlah sedikit kerasnya, sehingga daun dan cabang-cabang kayu itu bergoyang-goyang perlahan-lahan sebagai menunjukkan kegirangannya, karena cahaya yang panas itu sudah bertukar dengan hawa yang sejuk dan nyaman rasanya. Batang padi yang tumbuh di sawah yang luas itu pun dibuai-buaikan angin, sebagai ombak yang berpalu-paluan di atas laut yang lebar; *sawah yang seluas itu pun tiadalah ubahnya dengan lautan*, sedang daun padi itu sebagai air yang

MAGYAR (HUNGARIAN)  
FEATURE TEXT REGULAR, REGULAR ITALIC, 9/12 PT

HAJNALI KÉT ÓRAKOR A SEGÉDTISZT belépett a tábornok szobájába és jelentette, hogy a járőrök elindultak a hodricsi úton. Az asztalra állított petróleumlámpa körül széttergetett tereprajzok és jelentések heverték, rajtuk keresztbe dobva egy ezüstgombos lovaglópálca. A tábornok a szoba közepén állt és hideg arccal hallgatta a segédtiszt szavait. Kurtára nyírt szakála rőtesen csillogott a lámpafényben. *Aranykeretes szemüvege mögül jeges nyugalommal csillámlottak elő két szeméi.* 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 fáradtságot vagy inkább fásultságot árultak volna el mozdulatai. Némán bölintott 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

BAHASA MELAYU (MALAY)  
FEATURE TEXT REGULAR, REGULAR ITALIC, 9/12 PT

MALAM MERANGKAK DARI SENJA KE maghrib dan terns masuk waktu isyak. Lahuma sedang bertimpuh di atas tikar mengkuang sambil kedua-dua belah tangannya tercantum menadah langit. Jeha yang berada di belakangnya dalam keadaan serba putih bertimpuh dengan kemas sekali. *Mukanya ditutup rapat dengan kedua-dua belah tapak tangan.* Masing-masing bermohon doa kepada Allah S.W.T. Esok akan berjuanglah mereka selama beberapa bulan. Selagi padi tidak masuk jelapang dengan selamat, selagi itulah perjuangan belum selesai. Hal ini disedari oleh Lahuma, juga turut disedari oleh Jeha. Azam Lahuma tidak mahu melangkah turun esok pagi-pagi tanpa keizinan Yang Maha Esa. Kedua-dua belah tangannya ditadah. Sudut hatinya melupakan segala kerumitan, hanya tertumpu pada Allah. “Ya Allah, Yang Maha Besar, Yang Maha Agung, *benarkanlah aku mula bekerja a esok dan biarlah selama itu aku dilindungi oleh-MU.* Jauhkan aku daripada segala bencana alam, daripada segala penyakit, daripada lipan-lipan dan ular-ular dan kala jengking yang bisa-bisa. Singkirkan segala banjir besar yang *boleh* melimpahi padiku.

PORTUGUÉS (PORTUGUESE)  
FEATURE TEXT 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-escuro, 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 cambráia que o desembargador lhe dera em 1862, no mesmo dia aniversário, 19 de setembro, convidou a leitora a observar-lhe as feições.

POLSKI (POLISH)  
FEATURE TEXT REGULAR, REGULAR ITALIC, 9/12 PT

OD WCZORAJ JAKIŚ NIEPOKÓJ panuje w ulicze. 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 nciarza Greulicha? 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 z za którego węgla 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 rękę cebrzyki, kielnie, liny.

SUOMI (FINNISH)  
FEATURE TEXT REGULAR, REGULAR ITALIC, 9/12 PT

HE OLIVAT YSTÄVIÄ YSTÄVYYDESSÄ, joka oli läheisempää kuin veljeys. Nello oli pieni Ardennelainen — 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 Antwerpenistä. Kylä sijaitti 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 maalattut, että ne loistivat auringossa kuin puhdas lumi. Kylän keskustassa oli tuulimylly pienellä sammalta

SVENSKA (SWEDISH)  
FEATURE TEXT 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 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 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 stenläggningen bli ojämn, träkåkar efterträdde stenshusen, illa klädda människor kastade misstänksamma blickar på den snyggt klädda personen som

TIẾNG VIỆT (VIETNAMESE)  
FEATURE TEXT REGULAR, REGULAR ITALIC, 9/12 PT

ÔNG ẤY NÓI THỂ MỘT CÁCH SỐT sáng chẳng kém những người gây gò ốm yếu không hề tập thể thao bao giờ và chỉ xui giục kẻ khác. Nguyên do ông ấy là một du học sinh quay về tổ quốc mà không có một mảnh văn bằng nào cả. Hình như ở bên Pháp, ông là bạn thân của những nhà chính trị đã từng làm thứ trưởng, thượng thư, văn hào, văn văn, những vị có danh tiếng mà báo chí *Việt Nam cũng nhắc nhỡm tới*. Sở Liêm Phóng Securité đã cất hai viên thám tử đi dò ông. Sau ba tháng rông rã hai viên thám tử chỉ thấy những hành tung bí mật của ông là: hút thuốc lá Camel. Về sau ông lấy vợ giàu. Có vợ rồi, ông đặt là Văn Minh. Sở Liêm Phóng Securité lại phải một phen lo sợ. Dò mãi mới biết rằng tên của vợ ông là Văn, của ông là Minh thì ông đặt ngay là Văn Minh, tên vợ ở trên tên ông, tên ông đội dưới, *cho nó có vẻ nịnh dâm*. Thế thôi, chứ ông chẳng phản đối, cũng chẳng cãi cách, quốc gia, quốc tế chi chi, cũng không cả. Từ đó được nhiều người gọi là Văn Minh, ông ta thấy cần phải chú trọng cuộc Âu hoá thì cái tên mới khỏi vô nghĩa. Một cái linh hồn khoẻ trong một xác thịt khoẻ! Phát minh được chân lý ấy rồi, *đi đâu ông cũng hằng hái cổ động*

WIKANG TAGALOG (TAGALOG)  
FEATURE TEXT REGULAR, REGULAR ITALIC, 9/12 PT

NAG-ANYAYA NG PAGPAPACAIN NANG isáng hapunan, ng magtatapos ang Octubre, si Guinoong Santiago de los Santos, na lalong nakikilala ng bayan sa pamagát na Capitang Tiago, anyayang bagá man niyón lamang hapong iyón canyang inihayág, laban sa dati niyang caugalian, gayón ma’y siyang dahil na ng lahat ng mga usap-usapan sa Binundóc, *sa iba’t ibang mga nayon at hanggang sa loob ng Maynilà*. Ng panahóng yao’y lumalagay si Capitang Tiagong isáng lalaking siyang lalong maguilas, at talastas ng ang canyang bahay at ang canyang kinamulatang bayan ay hindi nagsásara ng pintô canino man, *liban na lamang sa mga calacal ó sa anó mang isip na bago ó pangahás*. Cawangis ng kisláp ng lintic ang cadalian ng pagcalaganap ng balítà sa daigdigan ng mga dápò, mga langaw ó mga “colado”, na kinapal ng Dios sa canyang waláng hanggang cabaitan, at canyang pinaramami ng boong pag-irog sa Maynilà. Nangagsihanap ang ibá nang “betún” sa caniláng zapatos, *mga botón at corbata naman ang ibá*, nguni’t siláng lahat ay nangag iisip cung paano cayá ang mabuting paraang bating lalong waláng cakimiang gagawin sa may bahay, upang papaniwalain

TÜRKÇE (TURKISH)  
FEATURE TEXT REGULAR, REGULAR ITALIC, 9/12 PT

SADIK GENÇ, ARALADIĞI KAPIYI çekince, yine birden kararan sanduka sükunu içinde, İskender Paşa, galeyansız ibadetine başladır. Artık dünyaya dair hiçbir ümidi kalmamıştı. İstedığı yalnız bir iman selameti idi. *Vakıa korkak bir adam değildi. Ama, muhakkak bir ölümü her gün, her saat, her dakika, hatta her saniye beklemek... Onun cesaretini kırmış, sinirlerini 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 başladır. Yakın akıbetinin bu uzvî hatırası o kadar bariz, o kadar kuvvetliydi ki... Çocukluğunun saf muhayyilesini süsleyen cennet bahçelerini, hürri, gılman alaylarını, Tuba ağacını, Sırat köprüsünü şimdi düşünemiyordu bile... Zihni durmuştu. Sinirleri, beyni pek yorgundu. Yemek yiyemiyordu. Boğazına





**OPENTYPE FEATURES**  
FAMILY WIDE

SMALL CAPS

ALL SMALL CAPS  
includes punctuation & figures

ALL CAPS  
opens up spacing, moves  
punctuation up

PROPORTIONAL LINING  
default figures

SMALL CAP  
PROPORTIONAL LINING

TABULAR LINING

FRACTIONS  
ignores numeric date format

SUPERScript/SUPERIOR

SUBSCRIPT/INFERIOR

DENOMINATOR  
for making arbitrary fractions

NUMERATOR  
for making arbitrary fractions

LANGUAGE FEATURE  
Nederlands (Dutch) IJ glyph

LANGUAGE FEATURE  
Català (Catalan) † glyph

LANGUAGE FEATURE  
Română (Romanian) s accent

**DEACTIVATED**

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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<sup>4260</sup>

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

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BÍJNA IJmuiden rijk VRIJDAG

CEL·LA novel·la CAL·LIGRAFIA

CONȘTIINȚA științifice ÎNSUȘI



**OPENTYPE FEATURES**  
ROMAN & ITALIC

STYLISTIC SET 01  
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STYLISTIC SET 03  
alternate a

STYLISTIC SET 05  
alternate 3 5 6 9

STYLISTIC SET 06  
alternate J

STYLISTIC SET 07  
alternate J

STYLISTIC SET 10  
alternate Q

STYLISTIC SET 11  
alternate R

STYLISTIC SET 13  
alternate W

STYLISTIC SET 14  
alternate W w

STYLISTIC SET 16  
alternate M

STYLISTIC SET 17  
alternate K k

**DEACTIVATED**

Made an aggravating situation

Created a preliminary proposal

The given odds were 135 in 629

Justified quick decisions in July

Justified quick decisions in July

Quickly fell in the Qing dynasty

Rescheduled their Spring Rally

A throwback to the New Wave

A throwback to the New Wave

Finally became Master Milliner

Known at the old culture desk

**ACTIVATED**

Made an aggravating situation

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STYLES INCLUDED IN COMPLETE FAMILY

Feature Text Regular  
Feature Text Regular Italic  
Feature Text Bold  
Feature Text Bold Italic  
Feature Text Extrabold  
Feature Text Extrabold Italic

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Afrikaans, Albanian, Asturian, Basque, Bosnian, Breton, Catalan, Cornish, Croatian, Czech, Danish, Dutch, English, Esperanto, Estonian, Faroese, Finnish, French, Galician, German, Greenlandic, Guarani, Hawaiian, Hungarian, Ibo, Icelandic, Indonesian, Irish, Gaelic, Italian, Kurdish, Latin, Latvian, Lithuanian, Livonian, Malagasy, Maltese, Maori, Moldavian, Norwegian, Occitan, Polish, Portuguese, Romanian, Romansch, Saami, Samoan, Scots, Scottish Gaelic, Serbian (Latin), Slovak, Slovenian, Spanish (Castilian), Swahili, Swedish, Tagalog, Turkish, Vietnamese, Walloon, Welsh, Wolof

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ABOUT THE DESIGNERS

**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.

**Berton Hasebe** (born 1982) moved from Hawaii to study and work in Los Angeles, obtaining a BFA from Otis College of Art and Design in 2005. In 2007 he moved to the Netherlands to study type design through the Type and Media masters course at the Royal Academy of Art (KABK) in The Hague. Berton has resided in New York since 2008, and was a staff designer with Commercial Type from 2008 to 2013, when he left to start his own studio.

Berton's typefaces have been awarded by the New York and Tokyo Type Directors Club, the ATypI, and the Brno Biennial. In 2012 he was awarded Print Magazine's 20 Under 30 Award. Berton has previously taught at Parsons School of Design, the Type@Cooper Extended Program at The Cooper Union, and the University of the Arts in Philadelphia.