
Align

Align is a variable text family designed by Greg Gazdowicz as a rumination on flatness, particularly on the horizontal axis. Round bowls are all flattened off, and the space between the serifs gradually fills in as weight increases, making the serifs grow shorter and shorter until they disappear altogether in the Black weight.

PUBLISHED
2023

DESIGNED BY
GREG GAZDOWICZ

10 STYLES
5 WEIGHTS W/ ITALICS

FEATURES
PROPORTIONAL LINING FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERSCRIP/T/SUBSCRIPT

The severity of the flat bowls is balanced by soft, rounded corners and generous serif bracketing, giving an analog feeling. Align has a dark, inviting texture in text, belying the oddness of its shapes. Though the family has some influences from the first digital typefaces – in particular Gerard Unger’s Demos, designed in 1976 for Hell Digiset’s early digital composing system – for the most part Greg worked intuitively, experimenting with different bowl and terminal shapes until they looked convincing at all points along the weight axis.

Align Regular
Align Regular Italic
Align Medium
Align Medium Italic
Align Bold
Align Bold Italic
Align Extrabold
Align Extrabold Italic
Align Black
Align Black Italic

WEAVING A FICTIONALIZED STORY SET DURING THE CIVIL WAR
 The region had a geopolitical rather than a geographical definition
ANEXAÇÃO CONFIRMADA DEPOIS DA GUERRA DA CONTINUAÇÃO
In November 2034, the spacecraft will enter orbit around Ganymede

ALIGN REGULAR, REGULAR ITALIC, 14 PT

AGRUPACIÓN INSTITUCIONALIZADA DE ENTIDADES SOCIALES
 Had been a key figure in the emerging discipline of astrobiology
ORIGINATES IN THE MOUNTAINOUS REGION OF GORSKI KOTAR
Güvenliklerini sağlamak amacı ile kendi polis teşkilatını kurabilir

ALIGN MEDIUM, MEDIUM ITALIC, 14 PT

EVOLUTION OF MEANINGS IN THE 19TH AND 20TH CENTURIES
 Âm là Thành Bì Đắc như trong bài “Á Tế Á ca” của Phan Bội Châu
ENVIRON 134 000 RÉSIDENTS DE CITOYENNETÉ BRITANNIQUE
Found a treasure hoard of £150,000 aboard the German warship

ALIGN BOLD, BOLD ITALIC, 14 PT [ALTERNATE ITALIC a]

AUSSERORDENTLICH WIDERSTANDSFÄHIG GEGEN KÄLTE IST
 Strings are a geometrical deviation from Euclidean geometry
THE 17 AREAS SAW A HIGH DEGREE OF URBAN DEVELOPMENT
A university that houses two museums and seventeen libraries

ALIGN EXTRABOLD, EXTRABOLD ITALIC, 14 PT

NAJWAŻNIEJSZYCH GRUP ETNICZNYCH ZAMIESZKUJĄCYCH
 It was an early military outpost of the Habsburg monarchy
SOME ENTRIES RELATED TO THE CHASEABOUT RAID OF 1571
De båda ingick samma år i Folkteaterns turnéensemble där

ALIGN BLACK, BLACK ITALIC, 14 PT

ALIGN REGULAR, REGULAR ITALIC, BOLD, 16/19 PT

REGULAR ALL CAPS

REGULAR

BOLD

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 account in that and the following year of £975,017. In

ALIGN MEDIUM, MEDIUM ITALIC, EXTRABOLD, 16/19 PT

MEDIUM ALL CAPS

MEDIUM

EXTRABOLD

PROPORTIONAL
LINING FIGURES

MEDIUM ITALIC

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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 State of Criticism

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 gen-

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ALIGN REGULAR, 9/10 PT

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ČESKÝ (CZECH)
ALIGN REGULAR, REGULAR ITALIC, 9/11 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 lnula také velikou láskou ku zvířatům. Byla dobrá, o vše, ale zvláště o děti své starostlivá, při tom pilná, šetrná a skoro až příliš skromná. Podobala se, zvláště v pozdějším svém věku, na vlas těm prostosrdečným a milým paním,

DEUTSCH (GERMAN)
ALIGN REGULAR, REGULAR ITALIC, 9/11 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 Tradition liefert, der Lösung des Problems näher zu kommen. Nicht

DANSK (DANISH)
ALIGN REGULAR, REGULAR ITALIC, 9/11 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 forførdelig 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 fra havets flade og ned til dets bund, fór i forførdelse til side;

ESPAÑOL (SPANISH)
ALIGN REGULAR, REGULAR ITALIC, 9/11 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 huído 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 piedras muertas, de paisajes con alma, me puse a buscar

FRANÇAIS (FRENCH)
ALIGN REGULAR, REGULAR ITALIC, 9/11 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 brouillardeuses, 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 la folie. Jusqu'à l'évanouissement.

ÍSLENSKA (ICELANDIC)
ALIGN REGULAR, REGULAR ITALIC, 9/11 PT

Það var árið 1866, að sá kvittur kom upp og gekk staflaust um öll lönd, að vart hefði orðið við sjóskrímsl eitt mikið og ilt. Sumum fanst nú samt fátt um þessa sögu, sem heyrðu hana í fyrsta sinni. Sögðu þeir þetta mundu vera sæorminn alkunna, sem kemur í ljós á hverju ári og hverfur aftur án þess að gera nokkrum manni mein. En í þetta sinn urðu margir að láta sannfærast, þó ekki væru þeir auðtrúa, því skrímsl þetta var séð af mörgum skipum og hvað eftir annað. Einu sinni sást það frá tveim skipum í senn, og var svo skamt frá þeim, að gera mátti áætlun um stærð þess. Eftir því sem sagan sagði, var það miklu meira vexti en nokkurt annað dýr, dautt eða lifandi, sem þekst hefir í höfum jarðarinnar. Það fylgdi líka sögunni, að það væri ærið hraðfara, því að á hálfsmánaðarfresti kom það í ljós á tveim stöðum með þúsund mílna millibili. Sögur um sjóskrímslið voru á hvers manns vörum. Blöðin fluttu langar greinar um það, og gamanvísur voru sungnar um það á leikhúsunum. Og lærðir menn háðu harðar rimmur. Þeir gátu ekki borið á móti því að skrímslið væri til, svo margir menn höfðu séð það og svo var hitt, að í undirdjúpum hafsinns þóttust menn vita, að vera mundi

BAHASA INDONESIA (INDONESIAN)
ALIGN REGULAR, REGULAR ITALIC, 9/11 PT

Hari yang panas itu berangsur-angsur menjadi dingin, karena matahari, raja siang itu, akan masuk ke dalam peraduanannya, *ke balik Gunung Sibual-buali*, 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-buainya 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 hijau rupanya. Burung-burung pun beterbanganlah dari sana-sini,

ITALIANO (ITALIAN)
ALIGN REGULAR, REGULAR ITALIC, 9/11 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 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 avvenne. Allo scoppio della guerra italiana, Mario temette che il primo atto

LATVIEŠU (LATVIAN)
ALIGN REGULAR, REGULAR ITALIC, 9/11 PT

Ceļš mūs drīz noved pie tilta, kas pārstiepies par šo ne visai plato upi. Kas šī tāda par upi ir, to jau tu atminēsi, kad teikšu, ka viņa viena no mūsu tēvijas jaukajām upēm, kas te gan vēl, kā jau palaikam jaunībā, maziņa, bet sava mūža beigumā izplētusies īsti liela; viņai īsti tur gals, kur mūsu nākošai stāsta bildei iesākums. Nu tu skaidri zināsi. Tātad tiltā jau arī esam pāri un ejam pa gludo, labi kopto lielceļu uz priekšu. Labi kopts viņš tiešām saucams, šis lielceļš: lielākie akmentiņi rūpīgi nokasīti malā, grāvīši iztīrīti — viss pēc ceļu uzrauga pavēles — uz mata! Pa to iedams, tu domā: ja tā līdz galam, kam tad mums kājām iet? Bet nespried par agru. Kādas verstis gājušiem, mums jau pa ceļmalām rādās meži. Valoda mums tūliņ arī griežas uz mežiem, ka tie mūsu tēvijā dien no dienas vairāk izzūd un ar šiem iet mazumā arī pašas tēvijas jaukums. Kā lai jel viņus kopt un sargāt, kā glābt no izpostīšanas? Tā spriežot, mums priekšā necik tālu smalcītē sāpus viensliežu ciema celiņš, pa to mēs nogriežamies no gludā lielceļa, atstādami kulturas dāvātos labumus un uzņemdami dabas uzliktos grūtumus. No kulturas uz dabu! Vai tu mierā ar šo izmaiņu? Vai tev, Lata sievai, nav tā žēl, kas pakaļā? Kādu versti gājušiem, mums pretim

BAHASA MELAYU (MALAY)
ALIGN REGULAR, REGULAR ITALIC, 9/11 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.* Mas-ingmasing 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 disadari oleh Lahuma, juga turut disadari 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 bekerj 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. Singkirkan kemarau panjang yang mengeringkan tanah bendangku.

MAGYAR (HUNGARIAN)
ALIGN REGULAR, REGULAR ITALIC, 9/11 PT

Hajnali két órakor a segédtsizt belépett a tábornok szobájába és jelentette, hogy a járőrök elindultak a hodricsi úton. Az asztralra állított petróleumlámpa körül szétteretgetett tereprajzok és jelentések heverték, rajtuk keresztbe dobva egy ezüstgombos lovaglopálca. A tábornok a szoba közepén állt és hideg arccal hallgatta a segédtsizt szavait. Kurtára nyírt szakála rötesen 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 fáradtságot vagy inkább fásultságot árultak volna el mozdulatai. Némán bólintott s mikor a segédtsizt mögött becsukódott az ajtó, kimerülten dobta magát a kopott díványra. Két nap óta mindig talpon volt s egyik izgalom a másik után érte. A Széllakna 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 is, hogy esetleg elvágják a

NEDERLANDS (DUTCH)
ALIGN REGULAR, REGULAR ITALIC, 9/11 PT

De meubelmaker en zijn gezelschap waren vroolijk tot diep in den nacht, maar eindelijk legden zij zich toch te slapen; de jonge gezel ging ook naar bed, en zijn toovertafeltje zette hij tegen den muur. Doch de waard kon niet tot rust komen, hij dacht, dat hij op den rommelzolder een oud tafeltje staan had, dat er juist zoo uitzag; hij haalde het voor den dag en ruilde het voor het toovertafeltje. Den volgenden morgen betaalde de meubelmaker zijn nachtverblijf, nam zijn tafeltje en merkte niet, dat het een ander was; zoo ging hij op weg. 's Middags kwam hij bij zijn vader aan, die hem met groote vreugde ontving! »Wel, lieve zoon, en wat heb je geleerd?« »Vader, ik ben meubelmaker geworden.« »Een goed handwerk,« zei de vader, »en wat heb je van je reis meêgebracht.« »Vader, het beste wat ik heb meêgebracht, is dit tafeltje.« De kleermaker bekeek het eerst en zei: »Dat is anders geen meesterstuk, het is een oud, slecht tafeltje.« »Maar het is een Tafeltje dek je,« zei de zoon, »als ik het neerzet en zeg dat het zich dekken moet, dan staan er in eens de heerlijkste gerechten op, en wijn er bij, dat het je hart verkwikt. Noodig alle familie en vrienden maar eens uit, dan kunnen zij zich heerlijk te goed doen,

POLSKI (POLISH)
ALIGN REGULAR, REGULAR ITALIC, 9/11 PT

Od wczoraj jakiś niepokój panuje w uliczce. 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 niciarza 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 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 ręku 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 ręku cebrzyki, kielnie, liny, siekiery, piły. Ba, on i to nawet wie może. ile wróbli gnieździ się w gzymsach*

SUOMI (FINNISH)
ALIGN REGULAR, REGULAR ITALIC, 9/11 PT

He olivat ystäviä ystävydessä, 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 Antverpenistä. Kylä sijaitsi leveiden laidunkaistaleiden ja viljavainioiden välissä, ja sen läpi virtaavan suuren kanavan reunamalla 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 rinteellä, se oli maamerkinä kaikelle ympäröivälle tasamaalle.*

PORTUGUÊS (PORTUGUESE)
ALIGN REGULAR, REGULAR ITALIC, 9/11 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 cambraia que o desembargador lhe dera em 1862, no mesmo dia aniversário, 19 de setembro, convidou a leitora a observar-lhe as feições. Vê que não lhe dou Vênus; também não lhe dou Medusa. Ao contrário de Me-

SHQIP (ALBANIAN)
ALIGN REGULAR, REGULAR ITALIC, 9/11 PT

Para ksaj prandvere bani një dimën acar. Bora që tashti shifet si kunorë vetëm nder bjeshkët e nalta, në dimën kish mbulue mbarë tokën. E stuhia e tmerrshme s'kish lanë pa futë borën deri ndër shpella mali dhe zgavriqe drunjsh. Në këtë acarim dimri dhe bishët e malit zbriten nëpër katunde te njerëzit. Por kta nuk i priten mirë. Bashkë me bishët e malit zbriti edhe Cubi, i cili ishte tmera për ata që kishin ndigjue për të e që nuk e njifshin. Në besë, në buk'e krypë, i ati i Diles e mbajti cubin si mik. Dhe gjatë një mueji sa ndenji Cubi në shtëpi te saj, Diles iu ba se ky Cub nuk asht ai Cub për të cilin flisnin se vret, grabit, përdhunon. me të vërtetë po at emen kishte; por jo nuk ishte ai. Cubi mik njetekaterëvjeçar i buzqeshej nana, i buzqeshej Prenda, e shoqja e re e vllaut, baba i fliste me za të butë e vllau këndonte me te. Cubi-mik ishte i mirë dhe të gjithë e nderojshin, Dila kanjëherë me dashje dhe pa dashje e shikonte në sy dhe kuqej, kanjëherë me dashje e pa dashje, tue bamë punë nëpër shtëpi, në të kaluem e prekte me krah dhe nga kjo prekje iu rritshin gjitë. As nga armët e tija, rrypat me fishekë, pushka dhe revolja nga të gjitha këto Dila s'kish frigë. Një ndjesi e fshehtë rritej në

SVENSKA (SWEDISH)
ALIGN REGULAR, REGULAR ITALIC, 9/11 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, tråkåkar efterträdde stenhusen, illa klädda människor kastade misstänksamma blickar på den snyggt klädda personen som så tidigt besökte deras kvarter och utsvultna hundar morrade hotande

TIẾNG VIỆT (VIETNAMESE)
ALIGN REGULAR, REGULAR ITALIC, 9/11 PT

Ông ấy nói thế một cách sốt sắng chẳng kém những người gầy 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 nhò* tới. Sở Liêm Phóng Securité đã bắt 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 dấm*. Thế thôi, chứ ông chẳng phản đối, cũng chẳng cái cách, quốc gia, quốc tế chi chi, cũng không cả. Từ độ được nhiều người gọi là Văn Minh, ông ta thấy cần phải chủ trương 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 cho thể thao*. Vợ ông trước nhất, rồi đến người khác. Ông không thể thao,

TAGALOG (FILIPINO)
ALIGN REGULAR, REGULAR ITALIC, 9/11 PT

Walang kasunduan kung paano magbigay-kahulugan sa demokrasya, ngunit natukoy ang *legal na pagkakapantay-pantay*, maka-pulitikang kalayaan at pamamahala ng batas bilang mga mahahalagang katangian nito. Ipinapakita ang mga prinsipyong ito sa pagkakapantay-pantay ng lahat ng mga mamayang nararapat sa harap ng batas at pagkakaroon ng magkapantay na daan sa mga proseso ng pambatasan. Halimbawa, sa isang kinatawang demo-krasya, *magkasimbigat ang bawat boto*, walang maikakapit na di-makatuwirang paghihigpit sa sinumang nagnanais na maging kinatawan, at sinisiguro ang kalayaan ng kanyang mamamayang nararapat sa naisalehitimong karapatan at kalayaan na karaniwang pinoprotektahan ng sali-gang batas. Kabilang sa ibang paggamit ng *“demokrasya”* ang yaong sa tuwirang demokrasya. Sinasabi ng isang teorya na kinakailangan ng demokrasya ang tatlong pangunahing alituntunin: pamamahalang pataas (ang kapangyarihan ay nasa pinakamababang antas ng awtoridad), pagkakapantay-pantay sa pulitika, at pamantayang panlipunan kung saan isinaalang-alang ng mga indibidwal at institusyon ang mga kaayaayang gawa na sumasalamin sa unang

TÜRKÇE (TURKISH)
ALIGN REGULAR, REGULAR ITALIC, 9/11 PT

Sadık genç, araladığı kapıyı çekince, yine birden kararan sanduka sükunu içinde, skender Paşa, galeyansız ibadetine başlardı. Artık dünyaya dair hiçbir ümidi kalmamıştı. stediği yalnız bir iman selameti idi. *Vâkıa korkak bir adam değildi. Ama, muhakkak bir ölümü her gün, her saat, her dakika, hatta her saniye bekleme...* Onun cesaretini kırmış, sinirlerini zayıflatmıştı. Düşündükçe, ensesinde soğuk bir satırım 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... skender Paşa'nın yerde sürünen ölüsü! Titrer, gözlerini oğuşturur, yine salât-ü selamlarını çekmeye başlardı. Yakın akibetinin bu uzvi hatırası o kadar bariz, o kadar kuvvetli 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 kurşundan bir yumruk tıkanmıştı. Yalnız ara sıra su içerdi. Abdestini tazelemeye kalktığı

UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

abcdefghijklmnopqrstuvwxyz

STANDARD PUNCTUATION

!;!?,.,:;... - - - ()[]{}/|\&@*~“”‘’„,«,»<> §•¶†‡©®™

ALL CAP PUNCTUATION

!;! - - - ()[]{}/|\@«»<>

PROPORTIONAL LINING
default figures

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PREBUILT FRACTIONS

1/2 1/3 2/3 1/4 3/4 1/8 3/8 5/8 7/8

NUMERATORS &
DENOMINATORS

H1234567890/1234567890

SUPERSCRIPT &
SUBSCRIPT

H+⁻¹²³⁴⁵⁶⁷⁸⁹⁰ H₊₋₁₂₃₄₅₆₇₈₉₀

ARROWS

← ↑ ↓ →

ACCENTED UPPER CASE

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

ACCENTED LOWER CASE

à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

OPENTYPE FEATURES
 FAMILY WIDE

ALL CAPS
 opens up spacing, moves
 punctuation up

PROPORTIONAL LINING
 default figures

FRACTIONS
 ignores numeric date format

SUPERSCRIPT/SUPERIOR

SUBSCRIPT/INFERIOR

NUMERATOR
 for making arbitrary fractions

NUMERATOR
 for making arbitrary fractions

LANGUAGE FEATURE
 Català (Catalan) † glyph

LANGUAGE FEATURE
 Nederlands (Dutch) IJ glyph

LANGUAGE FEATURE
 Polski (Polish) kreska accent

LANGUAGE FEATURE
 Română (Romanian) s accent

OPENTYPE FEATURES
 ITALIC ONLY

STYLISTIC SET 01
 alternate a

DEACTIVATED

¿Fish & «Chips» @ £20!?

April: \$3,460 €1,895
 August: ¥7,031 £9,215

21/03/10 and 2 1/18 47/92

x¹⁵⁸ + y²³ × z¹⁸ - a₄₂₆₀

x₁₅₈ ÷ y₂₃ × z₁₈ - a₄₂₆₀

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AL·LUSIÓ novel·la avel·lí

RIJK bíjna mogelijk zijds

ŚLADY rozliczeń napojów

ÎNSUȘI împușcat activiști

DEACTIVATED

National champion finalist

ACTIVATED

¿FISH & «CHIPS» @ £20!?

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21/03/10 and 2¹/₁₈ ⁴⁶/₉₂

x¹⁵⁸ + y²³ × z¹⁸ - a⁴²⁶⁰

x₁₅₈ ÷ y₂₃ × z₁₈ - a₄₂₆₀

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AL·LUSIÓ novel·la avel·lí

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National champion finalist

STYLES INCLUDED IN COMPLETE FAMILY

Align Regular
Align Regular Italic
Align Medium
Align Medium Italic
Align Bold
Align Bold Italic
Align Extrabold
Align Extrabold Italic
Align Black
Align Black Italic

SUPPORTED LANGUAGES

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 (Castillian), Swahili, Swedish, Tagalog, Turkish, Vietnamese, Walloon, Welsh, Wolof

ABOUT THE DESIGNER

Greg Gazdowicz (born 1988), studied graphic design at the Maryland Institute College of Art, where he also found his deep passion for type design and cycling. He worked as a graphic designer at a number of branding studios, start-ups, and non-profits before going on to study typeface design at Type@Cooper in New York City. Greg began working with Commercial Type in early 2014, and has been a staff designer since that year.

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