
Portrait Text

With its relatively small x-height and sparkling texture, Portrait Text is meant to be used for larger sizes than a typical workhorse text face, making it best suited for books where economy is not paramount and the stylish magazines where Portrait first appeared: downtown New York fashion and arts magazine *Document Journal*, and British interior design and style authority *Wallpaper**.

PUBLISHED
2013

DESIGNED BY
BERTON HASEBE

10 STYLES
5 WEIGHTS W/ ITALICS

FEATURES
SMALL CAPITALS
PROPORTIONAL OLDSTYLE/LINING/SMALL CAP FIGURES
TABULAR OLDSTYLE/LINING/SMALL CAP FIGURES
FRACTIONS
SUPERSCRIP/SUBSCRIPT

Portrait Text resembles the text types attributed by the printing historian Hendrik Vervliet to Constantin and used by the printer Estienne in the 1530s, which had a lighter and more open texture than the text types that preceded them, and marking the move to more elegant type that culminated in the work of Claude Garamont, to whom Constantin's type are often mistakenly attributed. While the stripped-back simplicity of the Latin serifs gives Portrait a cleaner and sharper tone than a typical Renaissance oldstyle-influenced text face, bringing an active personality to text.

Portrait Text Regular

Portrait Text Regular Italic

Portrait Text Regular No. 2

Portrait Text Regular No. 2 Italic

Portrait Text Medium

Portrait Text Medium Italic

Portrait Text Bold

Portrait Text Bold Italic

Portrait Text Heavy

Portrait Text Heavy Italic

The Futurist Manifesto

The Futurist Manifesto

REGULAR & REGULAR ITALIC, 16PT

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REGULAR NO.2 & REGULAR NO.2 ITALIC, 16PT

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

MEMES TRAVEL FROM TOP TO BOTTOM ACROSS GENERATIONS
 Humans are not unique in their capacity for identifying events as recurrent
 It will always be impossible to know, for all writing is in itself a form of theft
IS IT UNIVERSAL WISDOM? OR IS IT SOME ROMANTIC PSYCHOLOGIES
This special voice, of English empiricism, French rationalism and the faith of the times

PORTRAIT TEXT REGULAR, REGULAR ITALIC, 14 PT

STUDIOS WERE CRANKING OUT MORE THAN 800 PAGES A DAY
 Tim Doctor gets 1412 mentions and therefore meets all the EOD's criteria
 Si un document est réédité, nous l'enlèverons immédiatement de notre site
THE SURREALISM HELPED SECULARIZE THE IMAGE OF THE AUTHOR
Illusionistic pictures present the viewer with a mental choice of many interpretations

PORTRAIT TEXT NO. 2 REGULAR, REGULAR NO.2 ITALIC 14 PT [STYLISTIC 1: K, STYLISTIC 3: W, LINING AND OLDSTYLE FIGURES]

REALITY IS DIFFERENT FROM THE ILLUSION OF UNIQUENESS
 Istnieją również, choć jest to dość rzadkie, bardzo stare ciekawe portrety
 Kings of juke boxes underestimate the creations of 1929 that killed them
IT IS QUITE OBVIOUS TO THE ENCHANTED CROWD IMITATING THE
Everything about a work of art is contrived to force us to perceive it as unique art

PORTRAIT TEXT MEDIUM, MEDIUM ITALIC, 14 PT [STYLISTIC 2: k, STYLISTIC 4: w, SWASH: Q, OLDSTYLE FIGURES]

AS GRADUATE OF 1989, THE IDEA OF AN INFECTED MIND DIED
 Compilers of the Oxford English Dictionaries operate a very hard task
 Portraits of the 46% don't match the story told by the narrator's friend
UN AÑO MUY EXTRAÑO LLENO DE CARAS HUMORÍSTICOS VACÍOS
One virus that clones itself too proficly within entities will soon be detected

PORTRAIT TEXT BOLD, BOLD ITALIC 14 PT [LINING AND OLDSTYLE FIGURES]

COLLABORATIONS BETWEEN JON & JARRET WERE A SUCCESS
 Daß nichts für ihn da wäre, KEIN BRIEF, keine Karte, kein Telegramm
 It was commissioned by the *New York Review of Books* but did not win
ONE MORNING IN MAY 1934, THE ROOM BURNT DOWN IN FLAMES
Mr. Knockly was at the back, his head bowed so far over that it was invisible

PORTRAIT TEXT HEAVY, HEAVY ITALIC, 14 PT [LINING FIGURES]

TEXT REGULAR, REGULAR ITALIC, BOLD, 14/19 PT

REGULAR SMALL CAPS

REGULAR

BOLD

PROPORTIONAL
LINING FIGURES

REGULAR ITALIC

BOLD

PROPORTIONAL
OLDSTYLE FIGURES

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 £129,586,78, 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

TEXT REGULAR NO.2, REGULAR NO.2 ITALIC, BOLD, 14/19 PT

REGULAR NO.2 SMALL CAPS

REGULAR NO.2

BOLD

PROPORTIONAL
LINING FIGURES

REGULAR NO.2 ITALIC

BOLD

PROPORTIONAL
OLDSTYLE FIGURES

REGULAR NO.2 ITALIC

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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.

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Ramifications of the proposal of 1698

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

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It quickly became evident that, in practice, the original Company faced scarcely any measurable competition. The companies merged in 1708, by a tripartite indenture involving both companies and the state. Under this arrangement, the merged company lent to the Treasury a sum of £3,200,000, in return for exclusive privileges for the next three years, after which the situation was to be reviewed. The amalgamated company became the *United Company of Merchants of England Trading to the East Indies*.

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The license was prolonged until 1766 by yet another act in 1730. At this time, Britain and France became bitter rivals. Frequent skirmishes between them took place for control of colonial possessions. In 1742, fearing the monetary consequences of a war, the British government agreed to extend the deadline for the licensed exclusive trade by the Company in India until 1783, in return for a further loan of £1 million. Between 1756 and 1763, the Seven Years' War diverted the state's attention towards consolidation and defence of its territorial possessions in Europe and its colonies in North America. The war took place on Indian

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ČESKÝ (CZECH)
TEXT REGULAR, 9.5/12 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 nepodobila 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 pilná, šetrná a skoro až příliš skromná. Podobala se, zvláště v pozdějším svém věku, na vlas těm prostosrdčným a

DEUTSCH (GERMAN)
TEXT REGULAR, 9.5/12 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 Tradition liefert, der Lösung des Problems näher

DANSK (DANISH)
TEXT REGULAR, 9.5/12 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 fra havets flade og ned til dets bund, fór i forfærdelse til

ESPAÑOL (SPANISH)
TEXT REGULAR, 9.5/12 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 piedras muertas, de paisajes con alma, me

FRANÇAIS (FRENCH)
TEXT REGULAR, 9.5/12 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 avec des manières raffinées. Jusqu'à la folie. Jusqu'à

MAGYAR (HUNGARIAN)
TEXT REGULAR, 9.5/12 PT

HAJNALI KÉT ÓRAKOR A SEGÉDTISZT belépett a tábornok szobájába és jelentette, hogy a járőrök elindultak a hodricsi úton. Az asztalra állított petróleumlámpa körül szétteretett tereprajzok és jelentések heverték, rajtuk keresztül dobva egy ezüstgombos lovaglópálca. A tábornok a szoba közepén állt és hideg arccal hallgatta a segédtiszt szavait. Kurtára nyírt szakála rótesen csillogott a lámpafényben. *Aranykeretes szemüvege mögül jeges nyugalommal csillámlottak elő két 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 fáradságot vagy inkább fásultságot árultak volna el mozdulatai. Némán bólintott s mikor a segédtiszt mögött becsukódott az ajtó, kimerülten dobta magát a kopott díványra. Két nap óta mindig talpon volt s egyik izgalom a másik után érte. A Szélakna irányában fekvő főcsapat felé haladó ellenség már egy napi előnyt nyert a Zsarnócra kirendelt zászlóalj parancsnokának ügyetlensége folytán. Első felindulásában maga vette át a zászlóalj vezényletét s negyvennyolc óra óta egy percet le nem hunyta a szemét. Izgatta az is, hogy esetleg elvágják a derékhadtól, ha ugyan be nem kerítik. A legénység

ITALIANO (ITALIAN)
TEXT REGULAR, 9.5/12 PT

DAPPRIMA, RIPETENDENDO L'ERRORE COMMESO 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 perché 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

POLSKI (POLISH)
TEXT REGULAR, 9.5/12 PT

OD W CZORAJ 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 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 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 prześląpie 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. ile wróbli gnieździ się w gzymsach starego

PORTUGUÉS (PORTUGUESE)
TEXT REGULAR, 9.5/12 PT

D. BENEDITA LEVANTOU-SE, NO DIA SEGUINTE, com a idéia de escrever uma carta ao marido, uma longa carta em que lhe narrasse a festa da véspera, nomeasse os convivas e os pratos, descrevesse a recepção noturna, e, principalmente, desse notícia das novas relações com D. Maria dos Anjos. A mala fechava-se às duas horas da tarde, D. Benedita acordara às nove, e, não morando longe (morava no *Campo da Aclamação*), um escravo levaria a carta ao correio muito a tempo. Demais, chovia; D. Benedita arredou a cortina da janela, deu com os vidros molhados; era uma chuvinha teimosa, o céu estava todo brochado de uma cor pardo-escura, malhada de grossas nuvens negras. Ao longe, viu flutuar e voar o pano que cobria o balaio que uma preta levava à cabeça: concluiu que ventava. Magnífico dia para não sair, e, portanto, escrever uma carta, duas cartas, todas as cartas de uma esposa ao marido ausente. Ninguém viria tentá-la. Enquanto ela compõe os babadinhos e rendas do roupão branco, um roupão de cambraia que o desembargador lhe dera em 1862, no mesmo dia aniversário, 19 de setembro, convidou a leitora a observar-lhe as feições. Vê que não lhe dou Vênus; também

SVENSKA (SWEDISH)
TEXT REGULAR, 9.5/12 PT

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

SUOMI (FINNISH)
TEXT REGULAR, 9.5/12 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 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 valkoiseksi maalatut, että ne loistivat auringossa kuin puhdas lumi. Kylän keskustassa oli tuulimylly pienellä sammalta kasvavalla rinteellä, se oli maamerkinä kaikelle ympä-

TÜRKÇE (TURKISH)
TEXT REGULAR, 9.5/12 PT

SADIK GENÇ, ARALADIĞI KAPIYI ÇEKİNCE, yine birden kararan sanduka sükunü içinde, İskender Paşa, galeyan-sız ibadetine başladığı. Artık dünyaya dair hiçbir ümidi kalmamıştı. İstediyi 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. Evet, ya kafası kesilecek, ya boğulacaktı! Düşündükçe, ensesinde soğuk bir satırın sarıh temasını duyar gibi oluyordu. Bu sarıh temas silinirken karşısına kendi boğuk hayali gelirdi; gözleri patlamış, kavuğu bir tarafa yuvarlanmış, boynu yağlı bir kement ile sıkılmış, ayağından pabuçları çıkmış, ipek kuşağı çözülmüş, karanlık, köpüklü ağzından siyah dili sarkmış bir naaş... İskender Paşa'nın yerde sürünen ölüsü! *Titreler, gözlerini oğuşturur, yine salât-ü selamlarını çekmeye başladığı.* Yakın akıbetinin bu uzvî hatırası o kadar bariz, o kadar kuvvetliydi ki... Çocukluğunun saf muhayyilesini süsleyen cennet bahçelerini, hürî, gilman alaylarını, Tüba ağacını, Sırat köprüsünü şimdi düşünemiyordu bile... Zihni durmuştu. Sınırları, beyni pek yorgundu. Yemek yiyemiyordu. Boğazına kurşundan bir yumruk tıkanmıştı. Yalnız ara sıra su içerdi. Abdestini

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FRACTIONS
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SUPERSCRIPT/SUPERIOR

x¹⁵⁸ + y²³ × z¹⁸ - a⁴²⁶⁰

x¹⁵⁸ + y²³ × z¹⁸ - a⁴²⁶⁰

SUBSCRIPT/INFERIOR

x₁₅₈ ÷ y₂₃ × z₁₈ - a₄₂₆₀

x₁₅₈ ÷ y₂₃ × z₁₈ - a₄₂₆₀

DENOMINATOR
for making arbitrary fractions

0123456789 0123456789

0123456789 0123456789

NUMERATOR
for making arbitrary fractions

0123456789 0123456789

0123456789 0123456789

LANGUAGE FEATURE
Polski (Polish) kreska accent

ŹRÓDŁA Ślady możliwości rozliczeń

ŹRÓDŁA Ślady możliwości rozliczeń

LANGUAGE FEATURE
Română (Romanian) s accent

ÎNSUȘI CONȘTIINȚA Științifice

ÎNSUȘI CONȘTIINȚA Științifice

OPENTYPE FEATURES
ROMAN

STYLISTIC SET 01
alternate K

STYLISTIC SET 02
alternate k

STYLISTIC SET 03
alternate W

STYLISTIC SET 04
alternate w

STYLISTIC ALTERNATES
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KICKBOXER PICKING SLICKER

Kinked pack mackerel kit wicked

WESTERN AWARDS WOWED

Howling unwavering power claws

WESTERN PICKED WICKEDLY

ACTIVATED

KICKBOXER PICKING SLICKER

Kinked pack mackerel kit wicked

WESTERN AWARDS WOWED

Howling unwavering power claws

WESTERN PICKED WICKEDLY

OPENTYPE FEATURES
ITALIC

STYLISTIC SET 01
alternate K

STYLISTIC SET 03
alternate W

STYLISTIC ALTERNATES
Illustrator/Photoshop

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KICKBOXER PLUCKED SLICKER

WESTERN AWARDED POWERED

WESTERN PICKLING WICKEDLY

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KICKBOXER PLUCKED SLICKER

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WESTERN PICKLING WICKEDLY

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ABOUT THE DESIGNER

Berton Hasebe (born 1982) moved from Hawaii to study and work in Los Angeles, obtaining a BA 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 in the Hague (KABK). His typeface Alda, designed while attending Type and Media and later published by digital type pioneers Émigré, was awarded the 2008 judges pick from the Type Directors Club in New York. In the same year Alda was also selected by the Tokyo Type Directors Club for inclusion in their annual publication. Since 2008 he resides in New York, where he was a staff designer with Commercial Type before founding his own studio in 2013.