
Styrene

Styrene, designed by Berton Hasebe, is his latest exploration of proportion and simplicity in type design. A peculiar sans serif from the early 20th century was a jumping off point for the design, but the resulting family has a decidedly ahistorical attitude. Its name was inspired by the purposefully synthetic treatment of its curves and geometry.

PUBLISHED
2016

DESIGNED BY
BERTON HASEBE

24 STYLES
6 WEIGHTS IN TWO WIDTHS W/ ITALICS

FEATURES
SMALL CAPITALS
PROPORTIONAL & TABULAR LINING FIGURES
PROPORTIONAL OLDSTYLE FIGURES
FRACTIONS
SUPERSCRIPT/SUBSCRIPT

The initial inspiration for Styrene was a charmingly awkward sans serif called Breede Schreeflooze shown in a 1932 type specimen published by the Enschedé Typefoundry. Styrene is characterized by its proportions: typically narrow characters like *fjr* and *t* are hyperextended and flattened, adding distinctive gaps to the wordshapes in unexpected places. Styrene's two widths offer different textures in text: version A (above) is dogmatically geometric, with a stronger overall personality, while version B is narrower for more reasonable copyfit, though not truly condensed.

Styrene A Thin

Styrene A Thin Italic

Styrene A Light

Styrene A Light Italic

Styrene A Regular

Styrene A Regular Italic

Styrene A Medium

Styrene A Medium Italic

Styrene A Bold

Styrene A Bold Italic

Styrene A Black

Styrene A Black Italic

Styrene B Thin

Styrene B Thin Italic

Styrene B Light

Styrene B Light Italic

Styrene B Regular

Styrene B Regular Italic

Styrene B Medium

Styrene B Medium Italic

Styrene B Bold

Styrene B Bold Italic

Styrene B Black

Styrene B Black Italic

TRILOGIJA
Expansively

STYRENE A THIN, 70 PT

FRAEDILEG
Pagkatapos

STYRENE A THIN ITALIC, 70 PT

FUNCTION
Experiência

STYRENE A LIGHT, 70 PT

ORGANIZE
Revolutions

STYRENE A LIGHT ITALIC, 70 PT

FISCALITÀ
Påfølgende

STYRENE A REGULAR, 70 PT

MOMENTS
Astounding

STYRENE A REGULAR ITALIC, 70 PT [ALTERNATE u]

AUGMENT
Chaotische

STYRENE A MEDIUM, 70 PT [ALTERNATE a]

ČASOPISU
Expressing

STYRENE A MEDIUM ITALIC, 70 PT

GEÇİRDİĞİ
Agronomía

STYRENE A BOLD, 70 PT [ALTERNATE a]

INTERNAL
Börtönéről

STYRENE A BOLD ITALIC, 70 PT

AETIOLOGI
Schließlich

STYRENE A BLACK, 70 PT

LIONIZING
Exchanges

STYRENE A BLACK ITALIC, 70 PT

NJEGUJUĆI
Environment

STYRENE B THIN, 70 PT

DELIVERED
Taidemaalari

STYRENE B THIN ITALIC, 70 PT

PRIORITĂȚI
Idéologiques

STYRENE B LIGHT, 70 PT [ALTERNATE u]

UNDERDOG
Opinioniated

STYRENE B LIGHT ITALIC, 70 PT [ALTERNATE a]

PERPETUA
Botaničarka

STYRENE B REGULAR, 70 PT

STIPULATE
Przedstawił

STYRENE B REGULAR ITALIC, 70 PT

ANCÊTRES
Clandestine

STYRENE B MEDIUM, 70 PT

RENDERED
Redemption

STYRENE B MEDIUM ITALIC, 70 PT

MOKUPUNI
Regelmäßig

STYRENE B BOLD, 70 PT

ALEDAÑOS
Syndication

STYRENE B BOLD ITALIC, 70 PT

RESOLUTE
Asukasluku

STYRENE B BLACK, 70 PT [ALTERNATE a]

SÚČASŤOU
Allégorique

STYRENE B BLACK ITALIC, 70 PT

Made with aluminum
UN NÉO-RÉALISTE
Designed Exclusively

STYRENE A THIN, THIN ITALIC, 40 PT

Aia ma Haleakalā ka
UNFETTERED ART
Utilitarian structure

STYRENE A LIGHT, LIGHT ITALIC, 40 PT [ALTERNATE u]

Medžio arba metalo
CĀTRE TATĀL SĀU
Økologi og landbruk

STYRENE A REGULAR, REGULAR ITALIC, 40 PT

Sociedad Educativa
COUNCILS OF 1914
The Court of Kublai

STYRENE A MEDIUM, MEDIUM ITALIC, 40 PT [ALTERNATE a u]

Upon her accession
INTRIGUING AREA
Esejističko-kritičke

STYRENE A BOLD, BOLD ITALIC, 40 PT

Najvyššia jednotka
QUINZE CANÇÕES
Materials scientist

STYRENE A BLACK, BLACK ITALIC, 40 PT

Limited edition of 145
REALISTIC VISUALS
Relations de voisinage

STYRENE B THIN, THIN ITALIC, 40 PT

Rapid prototyping lab
STØRRE FINANSIEL
Havia 27.465 pessoas

STYRENE B LIGHT, LIGHT ITALIC, 40 PT

February referendum
LA ENTIDAD LEGAL
Turbocharged Engine

STYRENE B REGULAR, REGULAR ITALIC, 40 PT

Neue Polytechnische
VAST CONTINENTS
Itsenäisyydestä 1941

STYRENE B MEDIUM, MEDIUM ITALIC, 40 PT [ALTERNATE a 4]

Írt még életrajzokat
WHIMSICAL STORY
New works of fiction

STYRENE B BOLD, BOLD ITALIC, 40 PT

The Fastest Variant
SAISTOŠI IKVIENAI
Avrupa Sosyal Şartı

STYRENE B BLACK, BLACK ITALIC, 40 PT

PADUNUNGÉ KIRA-KIRA ANA 1 YUTA JIWA
 Publikumszeitschriften und Fachzeitschriften
 DI LA CUSTITUZZIONI SPAGNOLA DÔ 2001
 Genom Lissabonfördraget, som trädde i kraft

STYRENE A THIN, THIN ITALIC, 18 PT

CONCEPTOS CLAVE DE ESTAS MODELOS
 Un artesán consciente de que realizaba unha
 THE GENERIC TERM FOR HIGH DIPLOMAT
 Tournai war früher ein bedeutendes Zentrum

STYRENE A LIGHT, LIGHT ITALIC, 18 PT

FOR 250 YEARS THERE WAS NO CAPITAL
 Some traditional Venetian and Italian forms
 A SERIES OF HALLUCINATORY EPISODES
 Ay nagbigay ng inspirasyon sa halos lahat ng

STYRENE A REGULAR, REGULAR ITALIC, 18 PT

GRAND & PRESTIGIOUS GERMAN OPERA
 On je pokušao postići “lijepu jednostavnost”
 A FOURTH REPUBLIC WAS ESTABLISHED
 Continuation of the institutional structures

STYRENE A MEDIUM, MEDIUM ITALIC, 18 PT

PARA CADA 770 EUROS GASTOS EM 1999
 By 1124, the native line of kings had ceased
 OVER 11% OF ELECTRICITY PRODUCTION
 Il termine venne usato già nell'antica Roma

STYRENE A BOLD, BOLD ITALIC, 18 PT

SEM NÁÐI TIL ÚRTAKS 1.187.165 FRAKKA
 Rhapsodizing about their value & freedom
 ISTOTNĄ KWESTIĄ ROZSTRZYGNIĘTĄ W
 Le contexte historique est important pour

STYRENE A BLACK, BLACK ITALIC, 18 PT [ALTERNATE a u]

FIBRĂ TEXTILĂ OBȚINUTĂ, PRIN EGRENARE
 Nearly 300 prior solutions proposed by the W3C
 POZIVAN JE NA KONFERENCIJE I RASPRAVE
In 1747 trouwt hij met de Argentijnse vertaalster

STYRENE B THIN, THIN ITALIC, 18 PT [ALTERNATE 4]

INTRODUCED IN 1942 FOR THE F-726 DRIVE
 Friðarverðlaunin eru veitt af norska Stórþinginu
 SEMANTICALLY STRUCTURED KNOWLEDGE
Solemnly declared by the final seven institutions

STYRENE B LIGHT, LIGHT ITALIC, 18 PT

THE TERM ITSELF CAN CAUSE CONFUSION
 Padėti įtvirtinti demokratinį stabilumą remiant
 WILAYAH SELUAS 670 KILOMETER PERSEGI
Over 110 authors have tried to trace the origins

STYRENE B REGULAR, REGULAR ITALIC, 18 PT

HIRUGARREN ESTATU HONETARA BILTZEN
 Metastasian ideal had been firmly established
 THE AREA CONSISTS OF 4 MUNICIPALITIES
Geëxperimenteerd worden met de werking van

STYRENE B MEDIUM, MEDIUM ITALIC, 18 PT

5 PRINCIPLES OF POPULAR SOVEREIGNTY
 Skúma význam textov rôznych osôb, ktoré sú
 PUBLISHED BY DUCKWORTH IN EARLY 1971
Quand certaines de ces listes ont été révélées

STYRENE B BOLD, BOLD ITALIC, 18 PT

LA CLASSE DES TRAVAILLEURS SALARIÉS
 Secretaris-generaal van de Raad van Europa
 GLOBAL YIELD WAS OVER 4 MILLION TONS
La codificación de los contenidos semánticos

STYRENE B BLACK, BLACK ITALIC, 18 PT [ALTERNATE a]

Hypercompetion

STYRENE A THIN, 50 PT

Daguerreotypes

STYRENE A LIGHT, 50 PT

Vyvlastňováním

STYRENE A REGULAR, 50 PT

Representation

STYRENE A MEDIUM, 50 PT

Toponomastica

STYRENE A BOLD, 50 PT

Schrijverschap

STYRENE A BLACK, 50 PT

Zainteresowanie

STYRENE A THIN ITALIC, 50 PT

Järjestämistä

STYRENE A LIGHT ITALIC, 50 PT

Governmentally

STYRENE A REGULAR ITALIC, 50 PT

Automobilístico

STYRENE A MEDIUM ITALIC, 50 PT [ALTERNATE u]

Kvalifikacija

STYRENE A BOLD ITALIC, 50 PT

Archaeological

STYRENE A BLACK ITALIC, 50 PT

Superproportions

STYRENE B THIN, 50 PT

Városshzociológiai

STYRENE B LIGHT, 50 PT

Sześćdziesiątych

STYRENE B REGULAR, 50 PT [ALTERNATE a]

Commemorative

STYRENE B MEDIUM, 50 PT

Estandarización

STYRENE B BOLD, 50 PT

Concertmeister

STYRENE B BLACK, 50 PT

Transcendentalist

STYRENE B THIN ITALIC, 50 PT

Stjórnmalamaður

STYRENE B LIGHT ITALIC, 50 PT

Plenipotentiaries

STYRENE B REGULAR ITALIC, 50 PT

Veranstaltungen

STYRENE B MEDIUM ITALIC, 50 PT

Mathematicians

STYRENE B BOLD ITALIC, 50 PT

Écologiquement

STYRENE B BLACK ITALIC, 50 PT

STYRENE A REGULAR, REGULAR ITALIC, BOLD, 16/20 PT

REGULAR SMALL CAPS

REGULAR

BOLD

PROPORTIONAL
LINING FIGURES

REGULAR ITALIC

BOLD

PROPORTIONAL
OLDSTYLE FIGURES

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

STYRENE B REGULAR, REGULAR ITALIC, BOLD, 16/20 PT

REGULAR SMALL CAPS

REGULAR

BOLD

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REGULAR ITALIC

BOLD

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 STYRENE A LIGHT, LIGHT ITALIC, MEDIUM 10/13 PT

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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 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

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STYRENE A REGULAR, 7/9 PT
[TRACKING +4]

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THE SPANISH WAR, which began in 1739, and the French war which soon followed it occasioned further increase of the debt, which, on the 31st of December 1748, after the war had been concluded by the Treaty of Aix-la-Chapelle, amounted to £78,293,313. The most profound peace of seventeen years continuance had taken no more than £8,328,354. from it. A war of less than nine years' continuance added £31,338,689 to it. (Refer to James Postlethwaite's *The History of the Public Revenue.*) During the administration of Mr. Pelham, the interest of the public debt was reduced, or at least measures were taken for reducing it, from four to three per cent; the sinking fund was increased, and some part of the public debt was paid off. In 1755, before the break-

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ČESKÝ (CZECH)
STYRENE A 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

DEUTSCH (GERMAN)
STYRENE A 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 verliehen 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.

DANSK (DANISH)
STYRENE A 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 attehundrede 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 attehundrede 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

ESPAÑOL (SPANISH)
STYRENE A 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

FRANÇAIS (FRENCH)
STYRENE A 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 brouillardieuses, 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,

MAGYAR (HUNGARIAN)
STYRENE A 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 szétteregtetett 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 rótesen 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 segédtiszt mögött becsukódott az ajtó, kimerülten dobta magát a kopott díványra. Két nap óta mindig talpon volt s egyik izgalom a másik után érte.

ITALIANO (ITALIAN)
STYRENE A REGULAR, REGULAR ITALIC, 9/12 PT

DAPPRIMA, RIPETENDENDO l'errore commesso in gioventù, scrisse di animali che conosceva poco, e le sue favole risuonarono 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

POLSKI (POLISH)
STYRENE A REGULAR, REGULAR ITALIC, 9/12 PT

OD WZORAJ JAKIŚ NIEPOKÓJ panuje w ulicze. Stary Mendel dziwi się i częściej niż zwykle nakłada krótką tajkę 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 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 z za którego węgla wyrzy w dzień pogodny słońce; ile dzieci przebiegnie rankiem, drepcąc 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,

PORTUGUÉS (PORTUGUESE)
STYRENE A REGULAR, REGULAR ITALIC, 9/12 PT

D. BENEDITA LEVANTOU-SE, no dia seguinte, com a idéia de escrever uma carta ao marido, uma longa carta em que lhe narrasse a festa da véspera, nomeasse os convivas e os pratos, descrevesse a recepção noturna, e, principalmente, desse notícia das novas relações com D. Maria dos Anjos. A mala fechava-se às duas horas da tarde, *D. Benedita acordara às nove, e, não morando longe (morava no Campo da Aclamação), um escravo levaria a carta ao correio muito a tempo.* Demais, chovia; D. Benedita arredou a cortina da janela, deu com os vidros molhados; era uma chuvinha teimosa, o céu estava todo brochado de uma cor pardo-escura, malhada de grossas nuvens negras. Ao longe, viu flutuar e voar o pano que cobria o 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. En-

SVENSKA (SWEDISH)
STYRENE A 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 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

SUOMI (FINNISH)
STYRENE A REGULAR, REGULAR ITALIC, 9/12 PT

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TÜRKÇE (TURKISH)
STYRENE A REGULAR, REGULAR ITALIC, 9/12 PT

SADIK GENÇ, ARALADIĞI KAPIYI çekince, yine birden kararan sanduka sükunü içinde, İskender Paşa, galeyansız ibadetine başladığı. Artık dünyaya dair hiçbir ümidi kalmamıştı. İsteddiği yalnız bir iman selameti idi. *Vâkıa korkak bir adam değildi. Ama, muhakkak bir ölümü her gün, her saat, her dakika, hatta her saniye beklemek... Onun cesaretini kırmış, sinirlerini zayıflatmıştı.* 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! Titrer, 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,

ČESKÝ (CZECH)
STYRENE B 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 báčorek, 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 milo-

DEUTSCH (GERMAN)
STYRENE B 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 verliehen 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.

DANSK (DANISH)
STYRENE B 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

ESPAÑOL (SPANISH)
STYRENE B 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

FRANÇAIS (FRENCH)
STYRENE B 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 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,

ITALIANO (ITALIAN)
STYRENE B 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 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 matti-*

MAGYAR (HUNGARIAN)
STYRENE B 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 szétteregetett 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 rótesen 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 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.

POLSKI (POLISH)
STYRENE B REGULAR, REGULAR ITALIC, 9/12 PT

OD WCZORA JAKIŚ NIEPOKÓJ panuje w ulicze. Stary Mendel dziwi się i częściej niż zwykle nakłada krótką łąjkę 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 Greulich'a? Skąd się tu wzięły te obszarpane wyrostki? Dlaczego patrzą tak po sieniach? Skąd mają pieniądze, że idą w pięciu do szynku? Stary Mendel kręci głową, smokcząc mały, silnie wygięty wiśniowy cybuszek. *On zna tak dobrze tę uliczkę cichą. Jej fizjonomię, jej ruch. jej głosy, jej tętno.* Wie, kiedy zza którego węgła wyrzy w dzień pogodny słońce; ile dzieci przebiegnie rankiem, drepcząc do ochronki, do szkoły; ile zwiędłych dziewcząt w ciemnych chustkach, z małymi blaszeczkami w rękę przejdzie po trzy, po cztery, do fabryki cygar na robotę; ile kobiet przystanie z koszami na starym, wytartym chodniku, pokazując sobie zakupione jarzyny, skarżąc

PORTUGUÉS (PORTUGUESE)
STYRENE B REGULAR, REGULAR ITALIC, 9/12 PT

D. BENEDITA LEVANTOU-SE, no dia seguinte, com a idéia de escrever uma carta ao marido, uma longa carta em que lhe narrasse a festa da véspera, nomeasse os convivas e os pratos, descrevesse a recepção noturna, e, principalmente, desse notícia das novas relações com D. Maria dos Anjos. A mala fechava-se às duas horas da tarde, *D. Benedita acordara às nove, e, não morando longe (morava no Campo da Aclamação), um escravo levaria a carta ao correio muito a tempo.* Demais, chovia; D. Benedita arredou a cortina da janela, deu com os vidros molhados; era uma chuvinha teimosa, o céu estava todo brochado de uma cor pardo-escura, malhada de grossas nuvens negras. Ao longe, viu flutuar e voar o pano que cobria o 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. En-

SVENSKA (SWEDISH)
STYRENE B 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

SUOMI (FINNISH)
STYRENE B REGULAR, REGULAR ITALIC, 9/12 PT

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UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

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OPENTYPE FEATURES
FAMILY WIDE

ALL CAPS
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punctuation up

SMALL CAPS

ALL SMALL CAPS
activates oldstyle figures

PROPORTIONAL LINING
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PROPORTIONAL OLDSTYLE

TABULAR LINING

FRACTIONS
ignores numeric date format

SUPERScript/SUPERIOR

SUBSCRIPT/INFERIOR

LANGUAGE FEATURE
Română (Romanian) s accent

OPENTYPE FEATURES
ROMAN & ITALIC

STYLISTIC SET 01
alternate a

STYLISTIC SET 02
alternate u

STYLISTIC SET 03
alternate 4

STYLISTIC ALTERNATES
Illustrator/Photoshop

DEACTIVATED

Fish & 'Chips' for £24.65?

Fish & 'Chips' for £24.65?

Fish & 'Chips' for £24.65?

Sale Price: \$3,460 €1,895
Originally: **\$7,031 £9,215**

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21/03/10 and 2 1/18 460/920

x¹⁵⁸ + y²³ × z¹⁸ - a₄₂₆₀

x₁₅₈ ÷ y₂₃ × z₁₈ - a₄₂₆₀

ÎNSUȘI CONȘTIINȚA științifice

DEACTIVATED

Patiently awaiting approvals

Must've had such a question

A population of about 14,400

Fraught with fear for 4 days

ACTIVATED

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STYLES INCLUDED IN COMPLETE FAMILY

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SUPPORTED LANGUAGES

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

ABOUT THE DESIGNER

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 ATypl, and the BRNO Biennial. In 2012 he was awarded Print Magazine's 20 Under 30 Award. Berton currently teaches typography at Parsons and has taught type design at The University of the Arts in Philadelphia and the Type@Cooper Extended Program at The Cooper Union in New York.

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