
Ballinger began life as a proprietary single-weight face called baasic, designed for Dublin-based design office aad. baasic was intended as a plain, hardworking grotesque: a simple tool for clear communication. We've developed it into a fully-featured eight-weight workhorse family with matching italics. Sources include early 20th century jobbing sanses like Morris Benton's News Gothic and Candia, a 70s-era typewriter face that Josef Müller-Brockmann designed for Olivetti, which had unusually deep junctures that added energy to letters like *m* and *n*. Ballinger has large counters and a generous x-height. Letters like *a*, *e*, and *s* open out gradually as they move from Thin to Black to maintain ample apertures, even in the darkest weights. Semi-oldstyle figures are available, as well as case-sensitive punctuation and delimiters. Italics incorporate subtle ogee curves to lend warmth and energy to the page or screen. Winner of an ICAD Gold Bell.

Ballinger Thin

Ballinger Thin Italic

Ballinger X-Light

Ballinger X-Light Italic

Ballinger Light

Ballinger Light Italic

Ballinger Regular

Ballinger Regular Italic

Ballinger Medium

Ballinger Medium Italic

Ballinger Bold

Ballinger Bold Italic

Ballinger X-Bold

Ballinger X-Bold Italic

Ballinger Black

Ballinger Black Italic

16pt

THIS BEING WELL KNOWN TO SECOND LIEUTENANT COURTENAY, HE, after collecting himself, his cycle, and his scattered wits from the ditch and conscientiously cursing the road, the dark, and the wet, duly turned to bless the luck that had brought about an accident right at the doorstep of a section of the Motor Transport. There were about ten massive lorries drawn up close to the side of the road under the poplars, and Courtenay made a direct line for one from which a chink of light showed under the tarpaulin and sounds of revelry issued from a melodeon and a rasping file. Courtenay pulled aside the flap, poked his head in and found himself

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THIS BEING WELL KNOWN TO SECOND LIEUTENANT Courtenay, he, after collecting himself, his cycle, and his scattered wits from the ditch and conscientiously cursing the road, the dark, and the wet, duly turned to bless the luck that had brought about an accident right at the doorstep of a section of the Motor Transport. There were about ten massive lorries drawn up close to the side of the road under the poplars, and Courtenay made a direct line for one from which a chink of light showed under the tarpaulin and sounds of revelry issued from a melodeon and a rasping file. Courtenay pulled aside the flap, poked his head in and found himself blinking in the bright glare of an acetylene lamp

12pt

THIS BEING WELL KNOWN TO SECOND LIEUTENANT Courtenay, he, after collecting himself, his cycle, and his scattered wits from the ditch and conscientiously cursing the road, the dark, and the wet, duly turned to bless the luck that had brought about an accident right at the doorstep of a section of the Motor Transport. There were about ten massive lorries drawn up close to the side of the road under the poplars, and Courtenay made a direct line for one from which a chink of light showed

16pt

THIS BEING WELL KNOWN TO Second Lieutenant Courtenay, he, after collecting himself, his cycle, and his scattered wits from the ditch and conscientiously cursing the road, the dark, and the wet, duly turned to bless the luck that had brought about an accident right at the doorstep of a section

32pt

THIS BEING WELL KNOWN TO SECOND Lieutenant Courtenay, he, after collecting himself, his cycle, and his scattered wits from the ditch and conscientiously cursing the road,

8pt

THIS BEING WELL KNOWN TO SECOND LIEUTENANT COURTENAY, HE, after collecting himself, his cycle, and his scattered wits from the ditch and conscientiously cursing the road, the dark, and the wet, duly turned to bless the luck that had brought about an accident right at the doorstep of a section of the Motor Transport. There were about ten massive lorries drawn up close to the side of the road under the poplars, and Courtenay made a direct line for one from which a chink of light showed under the tarpaulin and sounds of revelry issued from a melodeon and a rasping file. Courtenay pulled aside the flap, poked his head in and found himself blinking in the bright glare of an acetylene lamp suspended in the middle of a Mechanical Transport traveling workshop. The walls—tarpaulin over a wooden frame—were closely packed with an array of tools, and the floor was still more closely packed with a work-bench, vice and lathe, spare motor parts, boxes, and half a dozen men. The men were reading newspapers and magazines; one was manipulating the melodeon, and another at the

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Oldstyle Figures 1234567890 → 1234567890

Tabular Figures 1234567890 → 1234567890

Tabular Oldstyle Figures 1234567890 → 1234567890

Arbitrary Fractions $1/9$ $3/8$ $25/32$ → $\frac{1}{9}$ $\frac{3}{8}$ $\frac{25}{32}$

Superiors & Inferiors Estuarial3 H2O → Estuarial³ H₂O

Ordinals 23a 65o → 23^a 65^o

Case-sensitive Forms (NON-COM) «OBOE» → (NON-COM) «OBOE»

Standard Ligatures Define flee office afflict ruff → Define flee office afflict ruff

Discretionary Ligatures Kafka surfboard fjord → Kafka surfboard fjord

Stylistic Set 1 Great days → Great days

Stylistic Set 2 €23.75 → €23.75

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