
Atlas Grotesk

Atlas Grotesk, designed by Atelier Carvalho Bernau together with Christian Schwartz, is a clear and fresh sans serif with relatively long ascenders but short descenders. This allows the typeface to feel spacious and comfortable for extended reading even when set with tight leading.

PUBLISHED
2012

DESIGNED BY
KAI BERNAU AND SUSANA CARVALHO
WITH CHRISTIAN SCHWARTZ

12 STYLES
6 WEIGHTS W/ ITALICS

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

The aesthetic of Atlas was inspired in large part by the sans serifs of the 1950s, specifically Dick Dooijes's Mercator, released by the Amsterdam Type Foundry in 1957. However, while Atlas takes most of its stylistic cues from Europe, its vertical proportions and contrast have more in common with American gothics, and it sets more like Trade Gothic or Franklin Gothic than like Neue Haas Grotesk or Univers. Atlas Grotesk features six weights from Thin to Black, all with italics and small capitals.

Atlas Grotesk Thin
Atlas Grotesk Thin Italic
Atlas Grotesk Light
Atlas Grotesk Light Italic
Atlas Grotesk Regular
Atlas Grotesk Regular Italic
Atlas Grotesk Medium
Atlas Grotesk Medium Italic
Atlas Grotesk Bold
Atlas Grotesk Bold Italic
Atlas Grotesk Black
Atlas Grotesk Black Italic

NOMADISM
Dokumenten

ATLAS GROTESK THIN, 70 PT

COENZYME
Köln-Aachen

ATLAS GROTESK THIN ITALIC, 70 PT

FLORENCIA
Albuquerque

ATLAS GROTESK LIGHT, 70 PT

NAVŠTÍVIL
Hilvarenbeek

ATLAS GROTESK LIGHT ITALIC, 70 PT

PANELINGS
Socialistisch

ATLAS GROTESK REGULAR, 70 PT

NAVIGATOR
Lettergieterij

ATLAS GROTESK REGULAR ITALIC, 70 PT

YORKSHIRE
Coordinates

ATLAS GROTESK MEDIUM, 70 PT

QUANDARY
Implantação

ATLAS GROTESK MEDIUM ITALIC, 70 PT

MERIDIANS
Thuringowa

ATLAS GROTESK BOLD, 70 PT

UNDERLAID
Fushë-Krujë

ATLAS GROTESK BOLD ITALIC, 70 PT

LONDONER
Eastbourne

ATLAS GROTESK BLACK, 70 PT

SCHRIFTEN
Nomination

ATLAS GROTESK BLACK ITALIC, 70 PT

Dunedin, New Zealand
MIDDEN-DELFLAND
Localização geográfica

ATLAS GROTESK THIN, THIN ITALIC, 40 PT

Jacques-Nicolas Bellin
LEICESTER SQUARE
Restauranter og caféer

ATLAS GROTESK LIGHT, LIGHT ITALIC, 40 PT

Languedoc-Roussillon
ANDRÉ GONÇALVES
Queanbeyan, Bathurst

ATLAS GROTESK REGULAR, REGULAR ITALIC, 40 PT [ALTERNATE Q]

Les Carabiniers, 1963
MARTIN FROBISHER
Források és jegyzetek

ATLAS GROTESK MEDIUM, MEDIUM ITALIC, 40 PT

Victorville, California
ELECTROCHEMICAL
Newcastle upon Tyne

ATLAS GROTESK BOLD, BOLD ITALIC, 40 PT

Streatham Common
METIN KARAHASAN
Regent's Canal Dock

ATLAS GROTESK BLACK, BLACK ITALIC, 40 PT

The World's Most Beautiful Swindlers
 INFRASTRUKTUR OG TRANSPORT
César-François Cassini de Thury (1781)

ATLAS GROTESK THIN, THIN ITALIC, 24 PT

Hammersmith and Fulham on May 21
 FERDINAND VANDEVEER HAYDEN
Friedrich Wilhelm Karl von Schmettau

ATLAS GROTESK LIGHT, LIGHT ITALIC, 24 PT

United States Department of Energy
 DIRCK REMBRANTSZ VAN NIEROP
Merseyside from Greater Manchester

ATLAS GROTESK REGULAR, REGULAR ITALIC, 24 PT

Population: 2,387,870 (1978 census)
HAARLEMMERMEER-NOORDWIJK
Commissioned by the MTAU trustees

ATLAS GROTESK MEDIUM, MEDIUM ITALIC, 24 PT

Kjósarhreppur, Höfuðborgarsvæðið
JOSÉ DE BUSTAMANTE Y GUERRA
The large island is about 185.23 km²

ATLAS GROTESK BOLD, BOLD ITALIC, 24 PT

Saint-Pierre and Miquelon, Lozère
AHMET ŞAHİN, ŞÜKRÜ TÜRKOĞLU
Like his New Wave contemporaries

ATLAS GROTESK BLACK, BLACK ITALIC, 24 PT

Prior to decimalisation, the pound was divided into
THE CONTEXT OF CARTOGRAPHIC ANALYSIS
Amerigo Vespucci (Republic of Florence, 1454–1512)

ATLAS GROTESK THIN, THIN ITALIC, 18 PT

The NATO treaty countries have continued to offer
MARKET CAPITALIZATION OF OVER \$1,127,570
Of the eight municipalities in the Greater Reykjavík

ATLAS GROTESK LIGHT, LIGHT ITALIC, 18 PT

Truffaut's final movie was shot in black and white
AS OF THE 2001 UK CENSUS, 805,315 PEOPLE
Popularmente, os naturais ou habitantes de Lisboa

ATLAS GROTESK REGULAR, REGULAR ITALIC, 18 PT

There is some uncertainty as to the origin of the
LATITUDES GREATER THAN 70° NORTH AREA
Az 1910-es népszámlálás 880 371 lakost talált az

ATLAS GROTESK MEDIUM, MEDIUM ITALIC, 18 PT

Victor Adolphe Malte-Brun (France, 1816–1889)
IN 1998, THE PEOPLE OF METRO VANCOUVER
Winters are cold and damp, and prevailing wind

ATLAS GROTESK BOLD, BOLD ITALIC, 18 PT

O futebol é o desporto mais popular de Lisboa
THE TWO PROPERTIES, CONFORMALITY AND
During this period of the Letterist International

ATLAS GROTESK BLACK, BLACK ITALIC, 18 PT

THE INFINITESIMAL RELATION WAS DESCRIBED AS OVER
 An atlas is a collection of maps; typically maps of Earth or region
 SAÔNE-ET-LOIRE, TARN-ET-GARONNE, SEINE-SAINT-DENIS
 The lines of constant bearing (rhumbs or loxodromes) on the maps

ATLAS GROTESK THIN, THIN ITALIC, 14 PT

SPECIMENS OF HIS WORKS WERE COLLECTED AND SOLD
 In 1965, Godard directed Alphaville, a futuristic blend of film noir
 ACTUALMENTE, A POPULAÇÃO DE LISBOA ESTÁ EM QUEDA
 These strategies, including "dérive" and "détournement," detected

ATLAS GROTESK LIGHT, EXTRALIGHT ITALIC, 14 PT

GUÐRÍÐUR ÞORBJARNARDÓTTIR, OR "THE FAR-TRAVELER"
 The WERA and Kenington Municipality Tourism Board were the
 THE WEST MIDLANDS IS A METROPOLITAN COUNTY IN THE
 Semiotics was also a major influence, particularly the work of his

ATLAS GROTESK REGULAR, LIGHT ITALIC, 14 PT

CARTES GÉNÉRALES DE TOUTES LES PARTIES DU MONDE
 Mercator took the word atlas to describe a collection of maps
ONE MAIN PROBLEM PREVENTED IMMEDIATE APPLICATION
 In 2010, New York City had a population density of 10,630/km²

ATLAS GROTESK MEDIUM, MEDIUM ITALIC, 14 PT

THE VISIONS OF SIMONE MACHARD, BY BERTOLT BRECHT
 ABPI - the Association of the British Pharmaceutical Industry
INITIAL CONSERVATIVE ESTIMATES SHOW A 75% INCREASE
 The 1916 Zoning Resolution required setback in new buildings

ATLAS GROTESK BOLD, MEDIUM ITALIC, 14 PT

ATLANTE INTERNAZIONALE DEL TOURING CLUB ITALIANO
 Selv om byområdet er klart afgrænset fra myndighedernes
HERTFORDSHIRE IS LOCATED IMMEDIATELY TO THE NORTH
 Debord's first book, *Mémoires*, was bound with a sandpaper

ATLAS GROTESK BLACK, BLACK ITALIC, 14 PT

Boektypografie

ATLAS GROTESK THIN, 60 PT

Pembrokeshire

ATLAS GROTESK LIGHT, 60 PT

Manufacturing

ATLAS GROTESK REGULAR, 60 PT

Galvanoplasty

ATLAS GROTESK MEDIUM, 60 PT

Hellevoetsluis

ATLAS GROTESK BOLD, 60 PT

Civitavecchia

ATLAS GROTESK BLACK, 60 PT

Redevelopment

ATLAS GROTESK THIN ITALIC, 60 PT

Cabinetmaking

ATLAS GROTESK LIGHT ITALIC, 60 PT

Metaphysically

ATLAS GROTESK REGULAR ITALIC, 60 PT

Stöðvarfjörður

ATLAS GROTESK MEDIUM ITALIC, 60 PT

Frederikshavn

ATLAS GROTESK BOLD ITALIC, 60 PT

Electrostatics

ATLAS GROTESK BLACK ITALIC, 60 PT

ATLAS GROTESK LIGHT, LIGHT ITALIC, MEDIUM, 16/21.5 PT

LIGHT SMALL CAPS

LIGHT

MEDIUM

PROPORTIONAL
LINING FIGURES

LIGHT ITALIC

MEDIUM

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 un-

ATLAS GROTESK REGULAR, REGULAR ITALIC, MEDIUM, BOLD, 16/21.5 PT

REGULAR SMALL CAPS

REGULAR

MEDIUM

PROPORTIONAL
LINING FIGURES

REGULAR ITALIC

BOLD

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ATLAS GROTESK MEDIUM, MEDIUM ITALIC, BLACK, 16/21.5 PT

MEDIUM SMALL CAPS

MEDIUM

BLACK

PROPORTIONAL
LINING FIGURES

MEDIUM ITALIC

BLACK

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ATLAS GROTESK LIGHT, LIGHT ITALIC, MEDIUM, 10/13 PT

EVERY INTRODUCTION to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above & from below.”

Methodologies of Aesthetics

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.”

The 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.

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 ATLAS GROTESK REGULAR, REGULAR ITALIC, BOLD, 8/11 PT

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 ATLAS GROTESK MEDIUM, MEDIUM ITALIC, BLACK, 8/11 PT

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ATLAS GROTESK REGULAR, 7/9 PT

NAME	JAN	FEB	MAR
ABBO	123,864	104,403	122,231
AHCA	158,778	160,081	170,624
AIRD	245,856	287,968	266,550
ANCA	491,384	458,620	446,182
ATGB	218,342	210,968	199,267
ATHA	164,168	116,164	180,652
ARRO	341,215	420,021	399,981
BANF	126,845	154,861	140,616
BARO	120,103	220,044	190,820
BARR	315,614	351,414	340,156
BHHI	436,493	352,241	389,325
BKIN	355,541	147,581	210,610
BONA	461,656	357,465	295,610
BOWD	155,564	187,912	160,653
BRET	227,298	251,236	266,561
BROO	312,564	284,521	277,155
BRTH	202,799	179,209	304,195
CALG	355,541	147,581	210,610
CAMP	219,102	240,031	156,616
CANM	122,692	162,241	141,155
CARD	158,778	160,081	170,624
CSNH	280,892	266,254	254,251
DATC	112,756	127,375	115,689
DECA	416,452	397,752	400,282
DFOZ	634,432	592,244	615,347
DMOZ	310,012	250,219	265,857
DOVR	236,861	249,765	287,201

ATLAS GROTESK REGULAR, 7/9 PT

SITUATIONIST INTERNATIONAL (SI) was a group of international revolutionaries founded in 1957. With their ideas rooted in Marxism and the 20th century European artistic avantgarde, they advocated experiences of life being alternative to those admitted by the capitalist order, for the fulfillment of human primitive desires and the pursuing of a superior passional quality. For this purpose they suggested and experimented with the construction of situations; the setting up of environments favorable for the fulfillment of such desires. Using methods drawn from the arts, they developed a series of experimental fields of study for the construction of such, like unitary urbanism.

The sense of constructing situations is to fulfill human primitive desires and pursue a superior passional quality. From *Internationale Situationiste #1*: "This alone can lead to the further clarification of these simple basic desires, and to the confused emergence of new desires whose material roots will be precisely the new reality engendered by situationist construc-

ATLAS GROTESK MEDIUM, 7/9 PT

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ATLAS GROTESK REGULAR, 6/8 PT
[TRACKING +4]

NAME	JAN	FEB	MAR
ABBO	123,864	104,403	122,231
AHCA	158,778	160,081	170,624
AIRD	245,856	287,968	266,550
ANCA	491,384	458,620	446,182
ATGB	218,342	210,968	199,267
ATHA	164,168	116,164	180,652
ARRO	341,215	420,021	399,981
BANF	126,845	154,861	140,616
BARO	120,103	220,044	190,820
BARR	315,614	351,414	340,156
BHHI	436,493	352,241	389,325
BKIN	355,541	147,581	210,610
BONA	461,656	357,465	295,610
BOWD	155,564	187,912	160,653
BRET	227,298	251,236	266,561
BROO	312,564	284,521	277,155
BRTH	202,799	179,209	304,195
CALG	355,541	147,581	210,610
CAMP	219,102	240,031	156,616
CANM	122,692	162,241	141,155
CARD	158,778	160,081	170,624
CSNH	280,892	266,254	254,251
DATC	112,756	127,375	115,689
DECA	416,452	397,752	400,282
DFOZ	634,432	592,244	615,347
DMOZ	310,012	250,219	265,857
DOVR	236,861	249,765	287,201
DRAT	736,875	700,658	710,456
EACR	148,572	201,368	175,265
ECAV	587,391	561,487	572,138

ATLAS GROTESK REGULAR, 6/8 PT
[TRACKING +4]

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ATLAS GROTESK MEDIUM, 6/8 PT
[TRACKING +4]

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 ATLAS GROTESK REGULAR, 9/11 PT

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 breaking out of the late war, the funded debt of Great Britain amounted to £72,289,673. On the 5th of January

 ATLAS GROTESK REGULAR, 9/12 PT

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 breaking out of the late war, the funded debt of Great Britain amounted to £72,289,673. On the 5th of January

 ATLAS GROTESK REGULAR, 9/13 PT

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 breaking out of the late war, the funded debt of Great Britain amounted to £72,289,673. On the 5th of January

 ATLAS GROTESK REGULAR, 9/14 PT

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 breaking out of the late war, the funded debt of Great Britain amounted to £72,289,673. On the 5th of January

ČESKÝ (CZECH)
ATLAS GROTESK 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 seznammež se se životem této tiché a skromné pracovnice, seznammež 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, mělť 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,

DANSK (DANISH)
ATLAS GROTESK REGULAR, REGULAR ITALIC, 9/12 PT

DER VAR EN LILLE havfisk af god familie, navnet husker jeg ikke, det må de lærde sige dig. Den lille fisk havde attenhundrede søskende, alle lige gamle; de kendte ikke deres fader eller moder, de måtte straks skøtte sig selv og svømme om, men det var en stor fornøjelse; vand havde de nok at drikke, hele verdenshavet, føden tænkte de ikke på, den kom nok; hver ville følge sin lyst, hver ville få sin egen historie, ja det tænkte heller ingen af dem på. *Solen skinnede ned i vandet, det lyste om dem, det var så klart, det var en verden med de forunderligste skabninger,* og nogle så gruelig store, med voldsomme gab, de kunne sluge de attenhundrede søskende, men det tænkte de heller ikke på, for ingen af dem var endnu blevet slugt. De små svømmede sammen, tæt op til hverandre, som sildene og makrellerne svømmer; men som de allerbedst svømmede i vandet og tænkte på ingenting, sank, med forfærdelig lyd, ovenfra, midt ned imellem dem, en lang, tung ting, der slet ikke ville holde op; længere og længere strakte den sig, og hver af småfiskene, som den ramte,

DEUTSCH (GERMAN)
ATLAS GROTESK REGULAR, REGULAR ITALIC, 9/12 PT

SEHEN WIR DAS GESAMTBILD UNSERES heutigen Lebens nur mit unseren Augen an, so können wir die Folgerung ziehen, daß dieses Gebilde einen chaotischen Charakter trägt, und es kann uns nicht wundern, daß diejenigen, welche sich in diesem scheinbaren Chaos unwohl fühlen, der Welt entfliehen oder sich in geistigen Abstraktionen verlieren wollen. *Doch jedenfalls muß es uns klar sein, daß diese Flucht vor der Wirklichkeit ein ebenso großer Irrtum ist wie jene Anlehnung an den reinsten Materialismus.* Weder die Flucht in das Mittelalter, noch der von verschiedenen Kunsthistorikern empfohlene Wiederaufbau des Olympos kann und die Lösung bringen. Unsere Zeit hat eine andere Mission zu erfüllen als die des Mittelalters und des Hellenismus. Um die Aufgabe unserer Zeit richtig zu verstehen, ist es notwendig, daß wir nicht nur mit unseren Augen, sondern vielmehr mit unseren innerlichen Sinnesorganen die Lebensstruktur erfassen. Haben wir einmal die Synthese des Lebens aus der Tiefe unseres Wesens gewonnen und als Inhalt von

ESPAÑOL (SPANISH)
ATLAS GROTESK REGULAR, REGULAR ITALIC, 9/12 PT

EN ESTA CONFERENCIA NO PRETENDO, como en anteriores, definir, sino subrayar; no quiero dibujar, sino sugerir. Animar, en su exacto sentido. Herir pájaros soñolientos. Donde haya un rincón oscuro, poner un reflejo de nube alargada y regalar unos cuantos espejos de bolsillo a las señoras que asisten. *He querido bajar a la ribera de los juncos. Por debajo de las tejas amarillas.* A la salida de las aldeas, donde el tigre se come a los niños. Estoy en este momento lejos del poeta que mira el reloj, lejos del poeta que lucha con la estatua, que lucha con el sueño, que lucha con la anatomía; he huido de todos mis amigos y me voy con aquel muchacho que se come la fruta verde y mira cómo las hormigas devoran al pájaro aplastado por el automóvil. Por las calles más puras del pueblo me encontraréis; por el aire viajero y la luz tendida de las melodías que Rodrigo Caro llamó "reverendas madres de todos los cantares". Por todos los sitios donde se abre la tierna orejita rosa del niño o la blanca orejita de la niña que espera, llena de miedo, el alfiler que abra el agujero para

FRANÇAIS (FRENCH)
ATLAS GROTESK 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, Dada Huelsenbeck, Dada m'dada, Dada m'dada, Dada mhm, dada dera dada, Dada Hue, Dada Tza. Comment obtenir la béatitude

MAGYAR (HUNGARIAN)
ATLAS GROTESK REGULAR, REGULAR ITALIC, 9/12 PT

HAJNALI KÉT ÓRAKOR A SEGÉDTISZT belépett a tábornok szobájába és jelentette, hogy a járőrök elindultak a hodricsi úton. Az asztalra állított petróleumlámpa körül széttergetett tereprajzok és jelentések heverték, rajtuk keresztbe dobva egy ezüstgombos lovaglópálca. A tábornok a szoba közepén állt és hideg arccal hallgatta a segédtiszt szavait. Kurtára nyírt szakála 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 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

ITALIANO (ITALIAN)
ATLAS GROTESK REGULAR, REGULAR ITALIC, 9/12 PT

DAPPRIMA, RIPETENDENDO L'ERRORE commesso in gioventù, scrisse di animali che conosceva poco, e le sue favole risonarono di ruggiti e barriti. Poi si fece più umano, se così si può dire, scrivendo degli animali che credeva di conoscere. *Così la mosca gli regalò una gran quantità di favole dimostrandosi un animale più utile di quanto si creda.* In una di quelle favole ammirava la velocità del dittero, velocità sprecata perché non gli serviva né a raggiungere la preda né a garantire la sua incolumità. Qui faceva la morale una testuggine. Un'altra favola esaltava la mosca che distruggeva le cose sozze da essa tanto amate. Una terza si meravigliava che la mosca, l'animale più ricco d'occhi, veda tanto imperfettamente. Infine una raccontava di un uomo che, dopo di aver schiacciato una mosca noiosa, le gridò: "Ti ho beneficata; ecco che non sei più una mosca". Con tale sistema *era facile di avere ogni giorno la favola pronta col caffè del mattino.* Doveva venire la guerra ad insegnargli che la favola poteva divenire un'espressione del proprio animo, il quale

POLSKI (POLISH)
ATLAS GROTESK REGULAR, REGULAR ITALIC, 9/12 PT

OD WCZORAJ JAKIŚ NIEPOKÓJ panuje w ulicze. 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 przecłapie środkiem bruku, ciężkim

PORTUGUÉS (PORTUGUESE)
ATLAS GROTESK 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. Enquanto ela compõe os babinhos e rendas do roupão branco, um roupão de cambraia que o desembargador lhe dera em

SVENSKA (SWEDISH)
ATLAS GROTESK 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 inlörd att i brodern se ett slags styvfar, för vilken han hyste stor aktning, nästan vördnad. Men även andra tankar döko 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,

SUOMI (FINNISH)
ATLAS GROTESK REGULAR, REGULAR ITALIC, 9/12 PT

HE OLIVAT YSTÄVIÄ YSTÄVYDESSÄ, joka oli läheisempää kuin veljeys. Nello oli pieni Ardenelainen — Patras suuri Flamantilainen. 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 Flamantilaisen 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 aurin-

TÜRKÇE (TURKISH)
ATLAS GROTESK REGULAR, REGULAR ITALIC, 9/12 PT

SADIK GENÇ, ARALADIĞI KAPIYI çekince, yine birden kararan sanduka sükunü içinde, İskender Paşa, galeyansız ibadetine başladır. Artık dünyaya dair hiçbir ümidi kalmamıştı. İstedığı 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 başladır. Yakın akıbetinin bu uzvı hatırası o kadar bariz, o kadar kuvvetliydi ki... Çocukluğunun saf muhayyilesini süsleyen cennet bahçelerini, hûri, gılman alaylarını, Tûba ağacını, Sırat köprüsünü şimdi düşünemiyordu bile... Zihni durmuştu.

UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

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SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ

STANDARD PUNCTUATION

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LIGATURES

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STYLISTIC ALTERNATES

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ACCENTED UPPERCASE

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

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 SMALL CAPS

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

OPENTYPE FEATURES
FAMILY WIDEALL CAPS
opens up spacing, moves
punctuation up

SMALL CAPS

ALL SMALL CAPS
includes punctuationPROPORTIONAL LINING
default figures

TABULAR LINING

FRACTIONS
ignores numeric date format

SUPERSCRIPT/SUPERIOR

SUBSCRIPT/INFERIOR

DENOMINATOR
for making arbitrary fractionsNUMERATOR
for making arbitrary fractionsLANGUAGE FEATURE
Română (Romanian) s accent**OPENTYPE FEATURES**
ROMAN & ITALICSTYLISTIC SET 01
alternate a**DEACTIVATED**

¿Fish & «Chips» @ £4.65?

¿Fish & "Chips" @ £4.65?

¿Fish & "Chips" @ £4.65?

Sale Price: \$3,460 €1,895

Originally: **\$7,031 £9,215**

Sale Price: \$3,460 €1,895

Originally: **\$7,031 £9,215**

21/03/10 and 2 1/18 46/92

 $x^{158} + y^{23} \times z^{18} - a^{4260}$ $x_{158} \div y_{23} \times z_{18} - a_{4260}$

0123456789 0123456789

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ȘTIINȚIFICE însuși activiști

DEACTIVATED

REQUIRE Questions EQUAL

ACTIVATED

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ȘTIINȚIFICE însuși activiști

ACTIVATED

REQUIRE Questions EQUAL

STYLES INCLUDED IN COMPLETE FAMILY

Atlas Grotesk Thin
 Atlas Grotesk Thin Italic
 Atlas Grotesk Light
 Atlas Grotesk Light Italic
 Atlas Grotesk Regular
 Atlas Grotesk Regular Italic
 Atlas Grotesk Medium
 Atlas Grotesk Medium Italic
 Atlas Grotesk Bold
 Atlas Grotesk Bold Italic
 Atlas Grotesk Black
 Atlas Grotesk 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, Walloon, Welsh, Wolof

CONTACT

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 New York, New York 10002

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www.commercialtype.com

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ABOUT THE DESIGNERS

Susana Carvalho is a graphic designer, typeface designer and educator from Portugal. Between 2011 and 2021, Susana taught graphic design at the Royal Academy of Arts (KABK) in The Hague (NL). She holds a master in type design from KABK's Type & Media program and a master in art education from Piet Zwart institute, Rotterdam.

Kai Bernau is a graphic designer, typeface designer and educator from Germany. He teaches typeface design in the Master of Type Design at ÉCAL, Lausanne, since 2011. He holds a masters degree from KABK's type design program. In a collaboration between EPFL (technical university of Lausanne) and ÉCAL, Kai supervised a research program on the use of AI for Chinese type design.

Susana and Kai formed Atelier Carvalho Bernau in The Hague (Netherlands) in 2005. The atelier specialises in the design of reading experiences across all media. To that end Susana and Kai produce typefaces, book and editorial design, interactive and web projects.

Their type design work includes the Algebra, Lyon and Atlas retail families, as well as custom designs for clients like Esquire, Internazionale, and HBO.

Christian Schwartz (born 1977) is a partner, along with Paul Barnes, in Commercial Type, a foundry based in New York and London. A graduate of Carnegie Mellon University, Schwartz worked at MetaDesign Berlin and Font Bureau prior to spending several years working on his own before forming Schwartzco Inc. in 2006 and Commercial Type in 2008. Schwartz has published fonts with many respected independent foundries, and has designed proprietary typefaces for corporations and publications worldwide.

Schwartz's typefaces have been honored by the Smithsonian's Cooper Hewitt National Design Museum, the New York Type Directors Club, and the International Society of Typographic Designers, and his work with Barnes has been honored by D&AD. As part of the team that redesigned *The Guardian*, they were shortlisted for the Designer of the Year prize by the Design Museum in London. Schwartz and Barnes also were named two of the 40 most influential designers under 40 by *Wallpaper**, and Schwartz was included in *Time* magazine's 2007 'Design 100'. In early 2007, Schwartz and German design luminary Erik Spiekermann were awarded a gold medal by the German Design Council (Rat für Formgebung) for the typeface system they designed for Deutsche Bahn.