
Graphik Wide

Extended sans serifs first appeared in the 19th century, when printers making lottery posters demanded endless novelty in letterforms, encouraging typefounders to explore the limits of width and weight. The 20th century saw wide sans serifs incorporated into systematic, grid-friendly grotesks. Graphik Wide draws on both of these traditions, further broadening the utility of the Graphik collection.

PUBLISHED
2018

DESIGNED BY
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18 STYLES
9 WEIGHTS W/ ITALICS

FEATURES
PROPORTIONAL/TABULAR LINING FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERSCRIPIT/SUBSCRIPT

As a typeface family gets wider, the tops and bottoms of characters often flatten out and curves generally become more rectangular. This approach did not suit the distinctive roundness of Graphik, so effort was made to keep the roundness and friendliness of Graphik throughout the design. In the thinnest weights, Graphik Wide expresses itself in a surprisingly elegant and forthright manner, while the heaviest weights assertively demand the reader's attention. Graphik Wide is suited for posters, book covers, editorial design, and when set with an expansive enough measure, it can even be comfortable for text.

Graphik Wide Thin

Graphik Wide Thin Italic

Graphik Wide Extralight

Graphik Wide Extralight Italic

Graphik Wide Light

Graphik Wide Light Italic

Graphik Wide Regular

Graphik Wide Regular Italic

Graphik Wide Medium

Graphik Wide Medium Italic

Graphik Wide Semibold

Graphik Wide Semibold Italic

Graphik Wide Bold

Graphik Wide Bold Italic

Graphik Wide Black

Graphik Wide Black Italic

Graphik Wide Super

Graphik Wide Super Italic

Võimuorganitek
REQUIREMENT
Koningsperiode

GRAPHIK WIDE THIN, THIN ITALIC, 70 PT

Infrastructurally
SIMPLEMENTE
Charakteriséiert

GRAPHIK WIDE EXTRALIGHT, EXTRALIGHT ITALIC, 70 PT

Circumstances
ANNOUNCING
Fußballreporter

GRAPHIK WIDE LIGHT, LIGHT ITALIC, 70 PT [ALTERNATE 1]

Reprezentacija
SPECULATION
Cholmondeley

GRAPHIK WIDE REGULAR, REGULAR ITALIC, 70 PT

Cyfansoddiad
PANTSÆTTES
Sportsmanlike

GRAPHIK WIDE MEDIUM, MEDIUM ITALIC, 70 PT

Aerodinamica
PINAKASIKAT
Modernization

GRAPHIK WIDE SEMIBOLD, SEMIBOLD ITALIC, 70 PT

Coachbuilder
LEGISLAÇÃO
Europäischen

GRAPHIK WIDE BOLD, BOLD ITALIC, 70 PT

Największym
EXCHEQUER
Policymaking

GRAPHIK WIDE BLACK, BLACK ITALIC, 70 PT [ALTERNATE a]

Uzaklaştırıldı
TRADITIONS
Broadcasters

GRAPHIK WIDE SUPER, SUPER ITALIC, 70 PT

Aproximadament 1.500 km²
OBJETO TRASNETUNIANO
Schutz von Feuchtgebieten

GRAPHIK WIDE THIN, THIN ITALIC, 40 PT [ALTERNATE a t]

Bethford's enduring appeal
INNENFOR KUIPERBELTET
Dash of jackfruit and guava

GRAPHIK WIDE EXTRALIGHT, EXTRALIGHT ITALIC, 40 PT

Refreshingly unconcerned
DOMED MOSAIC CEILING
Mondiale delle zone umide

GRAPHIK WIDE LIGHT, LIGHT ITALIC, 40 PT

Most anticipated opening
NEW TRADEMARK STYLE
A home's historical façade

GRAPHIK WIDE REGULAR, REGULAR ITALIC, 40 PT [ALTERNATE '']

Chobotnicemi je druhem
RISKIEST FLOOD ZONES
Les fonctions ecològiques

GRAPHIK WIDE MEDIUM, MEDIUM ITALIC, 40 PT

Souvenirs of this journey
NAIIMPLUWENSIYAHAN
Élőhelyek megőrzésének

GRAPHIK WIDE SEMIBOLD, SEMIBOLD ITALIC, 40 PT

Brick-and-mortar shops
MONTAÑAS DE CALIZA
27 functional prototypes

GRAPHIK WIDE BOLD, BOLD ITALIC, 40 PT

Unei dezvoltări durabile
RELIABLE ECONOMIES
Ġove daqshekk b'saħħtu

GRAPHIK WIDE BLACK, BLACK ITALIC, 40 PT

Thorough test regimen
GRZECZNOŚCIOWYMI
114 high-yield securities

GRAPHIK WIDE SUPER, SUPER ITALIC, 40 PT

Nagsimula ng makabagong awtobiograpiya
PLOT OF FORMER BROOKLYN FARMLAND
Rates could eventually rise to \$6,750 per day

GRAPHIK WIDE THIN, THIN ITALIC, 25 PT

Oldest examples date back 5,327,000 years
L'ARTIFICIALIDAT D'AS REGLAS FORMAN A
1971 *spillet sin hidtil suverænt bedste sæson*

GRAPHIK WIDE EXTRALIGHT, EXTRALIGHT ITALIC, 25 PT

Several exceptionally distant stellar objects
TEŻ UCZYĆ MUZYKI, DO CZEGO NIE MIAŁ
Perskaiyti pranešimą ir parodyti, kaip nauju

GRAPHIK WIDE LIGHT, LIGHT ITALIC, 25 PT

Korsikako bigarren hiririk populatuena eta
BUNDLES OF HOME-COOKING STAPLES
Nine sculpted plaques of Norse horsemen

GRAPHIK WIDE REGULAR, REGULAR ITALIC, 25 PT

Suurin Pyreneiltä alkava joki on Garonne
HE KĀHUI WHETŪ E WHITU A MATARIKI
Rows of historically significant ephemera

GRAPHIK WIDE MEDIUM, MEDIUM ITALIC, 25 PT

4,698 acres of waterfront development
PROFESIONALMENTE ENTRE 1992 – 97
Eftirtektarverðust vegna eldvirkni sinnar

GRAPHIK WIDE SEMIBOLD, SEMIBOLD ITALIC, 25 PT

La structure complexe des montagnes
GOVERNMENT REFORM COMMITTEE
Linguistic equivalents of “kakistocracy”

GRAPHIK WIDE BOLD, BOLD ITALIC, 25 PT [ALTERNATE a t “”]

Indicative of paleolithic bread-making
ANNUAL PRIVATE BOARD MEETINGS
Gotovo dva desetljeća intertnih sukoba

GRAPHIK WIDE BLACK, BLACK ITALIC, 25 PT

In der sechstgrößten Stadt Pakistans
BEARISH INVESTMENTS IN ROBOTS
Leading 23 teams of archaeobotanists

GRAPHIK WIDE SUPER, SUPER ITALIC, 25 PT

Os senegaleses estão muito orgulhosos da sua reputação de
A FELFÖLDBÖL, MELYNEK CSAPADÉKVIZEIT NYUGAT FELÉ
Fu costruito a partire dal 1885, con i lavori che si conclusero nel

GRAPHIK WIDE THIN, THIN ITALIC, 18 PT

Monet kaupungin matkailukohteet liittyvät sen merihistoriaan
SCHWABING WAR VON 1890 BIS ZUM ERSTEN WELTKRIEG
Multi-ethnic country encompassing a wide variety of cultures

GRAPHIK WIDE EXTRALIGHT, EXTRALIGHT ITALIC, 18 PT

Svæðið handan marklínunnar kallast markteigur og er hann
THOROUGH INVESTIGATION INTO THE CIRCUMSTANCES
Reportedly purged 158 million accounts in just three months

GRAPHIK WIDE LIGHT, LIGHT ITALIC, 18 PT

3.782 de kilometri de coastă maritimă la Oceanul Atlantic
HER BRIEF REMARKS AHEAD OF THE CABINET MEETING
A chain with more than 47,500 locations around the world

GRAPHIK WIDE REGULAR, REGULAR ITALIC, 18 PT [ALTERNATE a t]

Mitov and its suburbs are by far the largest urban area in
A LOOK AT THE NEWEST TOP-TIER AIRPORT LOUNGES
Overkoepelende organisatie voor bergsportverenigingen

GRAPHIK WIDE MEDIUM, MEDIUM ITALIC, 18 PT

Taigi didžiosios mokymo įstaigos konkuruoja I divizijoje
HÈ U PORTU PRINCIPALE DI L'ISULA A SO PRINCIPALE
A succession of incidents at the 2001 Belgian Grand Prix

GRAPHIK WIDE SEMIBOLD, SEMIBOLD ITALIC, 18 PT

Na rozdíl od mechorostů a nižších rostlin mají cévnaté
L'INDÉPENDANCE DE LA RÉPUBLIQUE D'INDONÉSIE
Vast plateau with altitudes between 900m and 1,700m

GRAPHIK WIDE BOLD, BOLD ITALIC, 18 PT [ALTERNATE , ']

New system of party-list proportional representation
RATE ANALYSIS OF SOME 29 ZIP CODES IN THE U.S.
He downplayed the significance of the 2011 discussion

GRAPHIK WIDE BLACK, BLACK ITALIC, 18 PT

Senadyan jenengé ngisor demok utawa touchdown
THE ASSESSMENT OF 5 INTELLIGENCE AGENCIES
Okol polovice teksta predstavlja biografiju Ken Aroka

GRAPHIK WIDE SUPER, SUPER ITALIC, 18 PT [ALTERNATE a]

Inquiry on Capitol Hill to determine if foreign capital jeopardizes national security
 YFIR VERKEFNIÐ 1904 OG OPNA SKURÐIN UM 10 ÁRUM SÍÐAR 15 ÁGÚST 1914
Contonipun suku bunga ing Venezuela kirang langkung 5% lan 9% ing Suriname

GRAPHIK WIDE THIN, THIN ITALIC, 14 PT

A new press release announcing the lawsuit cites an independent lab analysis
 TAXPAYERS FOOTED THE BILL FOR HUNDREDS OF THOUSANDS OF EURO
An apparent area of discussion between these leaders was the questioning of

GRAPHIK WIDE EXTRALIGHT, EXTRALIGHT ITALIC, 14 PT

Niet uit een eenduidig netwerk van autosnelwegen maar vormt een netwerk
 A SPATE OF ENDLESS FRUSTRATION DUE TO NEW & VARIED LIMITATIONS
Entspringt in den Bergen westlich des Ortes Valemount und fließt in südlicher

GRAPHIK WIDE LIGHT, LIGHT ITALIC, 14 PT [ALTERNATE a t 6]

Gyvenę Džordžijos sąsiaurio šiaurinėse pakrantėse patyrė didelę aplinkinių
 T'AD NYN SOIE ÇHEU HEEAR YIASS VEIH ELLAN NY NOLICK MYGEAYRT
Some of the most pressing diplomatic problems facing their administration

GRAPHIK WIDE REGULAR, REGULAR ITALIC, 14 PT

Espanjalaiset ja portugalilaiset löysivät Tynnelmerelle 740-luvun alussa
BUILDING MORE FLOOD-RESILIENT CONSTRUCTION & INVESTMENTS
La rivière a été nommée en 1915 par l'explorateur Joan Franz en hommage

GRAPHIK WIDE MEDIUM, MEDIUM ITALIC, 14 PT

Prime Manhattan farmland donated in 1705 by Queen Anne of England
MEDALIST AT THE 2008 SINGLE CASK CRAFT SPIRITS COMPETITION
Neix al llac Little Shuswap, a una altitud de 1217 m, a la població de Chase

GRAPHIK WIDE SEMIBOLD, SEMIBOLD ITALIC, 14 PT

**Nekatere od najprestižnejših in najpremožnejših akademskih ustanov
NAGLALAMAN ANG KARAGATANG PASIPIKO NG 27,400 MGA PULO
O'r Cefnfor Tawel gellir mynd i Gefnfor Arctig trwy Fôr Bering, i Gefnfor**

GRAPHIK WIDE BOLD, BOLD ITALIC, 14 PT [ALTERNATE 1]

**Its only connection to the Mediterranean Sea is from the Suez Canal
HA UN BACINO DI 6.243.900 KM² ED UNA PORTATA DI 2.451.740 M³
Ua'lanahai mea pa'akikī i ko lākou mea inā pahuhopu mai papakema ka**

GRAPHIK WIDE BLACK, BLACK ITALIC, 14 PT

**A man who is unconscious of himself acts in a blind, instinctive way
IN THE FINANCE WORLD, THERE'S ONE NUMBER THAT MATTERS
Peetewaayu ngëneel ci jëflanteg cosaani Saa-Afrig yi ak Saa-Tugal yi**

GRAPHIK WIDE SUPER, SUPER ITALIC, 14 PT

The Government Rift Deepens

GRAPHIK WIDE THIN, 36 PT

Hóf vinnu við skurðinn 1903 en

GRAPHIK WIDE EXTRALIGHT, 36 PT

Zwischen den Orten Ashcroft

GRAPHIK WIDE LIGHT, 36 PT

State investigated allegation

GRAPHIK WIDE REGULAR, 36 PT [ALTERNATE a]

Voiced support to new arias

GRAPHIK WIDE MEDIUM, 36 PT

Der Insel Rodrigues an dem

GRAPHIK WIDE SEMIBOLD, 36 PT

Ancestors of the two kings

GRAPHIK WIDE BOLD, 36 PT

Noin 4,5 miljoonaa ihmistä

GRAPHIK WIDE BLACK, 36 PT

Crucial part of his identity

GRAPHIK WIDE SUPER, 36 PT [ALTERNATE t]

Shaped the city's future zoning

GRAPHIK WIDE THIN ITALIC, 36 PT

Nanoparticles characterization

GRAPHIK WIDE EXTRALIGHT ITALIC, 36 PT

Šlapynėms priskirtinų teritorijų

GRAPHIK WIDE LIGHT ITALIC, 36 PT

Caractéristiques volcaniques

GRAPHIK WIDE REGULAR ITALIC, 36 PT

Uncovers new compositions

GRAPHIK WIDE MEDIUM ITALIC, 36 PT

Promoting the social sphere

GRAPHIK WIDE SEMIBOLD ITALIC, 36 PT [ALTERNATE t]

Im Gegensatz zum Alto gab

GRAPHIK WIDE BOLD ITALIC, 36 PT

Författare identifierade sig

GRAPHIK WIDE BLACK ITALIC, 36 PT

Notable interior restylings

GRAPHIK WIDE SUPER ITALIC, 36 PT [ALTERNATE a]

GRAPHIK WIDE LIGHT, LIGHT ITALIC, MEDIUM, 15/20 PT

LIGHT ALL CAPS

LIGHT

MEDIUM

LIGHT ITALIC

MEDIUM

PROPORTIONAL
LINING 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 of the unfunded debt) to £129,586,782, there still remained (according to the very well

GRAPHIK WIDE REGULAR, REGULAR ITALIC, SEMIBOLD, 15/20 PT

REGULAR ALL CAPS

REGULAR

SEMIBOLD

REGULAR ITALIC

SEMIBOLD

PROPORTIONAL
LINING FIGURES

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GRAPHIK WIDE MEDIUM, MEDIUM ITALIC, BOLD, 15/20 PT

MEDIUM ALL CAPS

MEDIUM

BOLD

MEDIUM ITALIC

BOLD

PROPORTIONAL
LINING FIGURES

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 GRAPHIK WIDE REGULAR, REGULAR ITALIC, SEMIBOLD, 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 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,

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 GRAPHIK WIDE SEMIBOLD, SEMIBOLD ITALIC, 10/13 PT

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 GRAPHIK BLACK, BLACK ITALIC, 10/13 PT

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 GRAPHIK WIDE REGULAR, REGULAR ITALIC, SEMIBOLD, 9/12 PT

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 GRAPHIK WIDE REGULAR, REGULAR ITALIC, SEMIBOLD, 8/11 PT [TRACKING +4]

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 GRAPHIK WIDE MEDIUM, MEDIUM ITALIC, BOLD, 8/11 PT [TRACKING +4]

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GRAPHIK WIDE REGULAR, 7/9 PT
[TRACKING +6]

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

GRAPHIK WIDE MEDIUM, 7/9 PT
[TRACKING +6]

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GRAPHIK WIDE SEMIBOLD, 7/9 PT
[TRACKING +6]

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GRAPHIK WIDE REGULAR, 6/8 PT
[TRACKING +10]

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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 constructions. We must thus envisage a sort of situationist-oriented psychoanalysis

GRAPHIK WIDE MEDIUM, 6/8 PT
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GRAPHIK WIDE SEMIBOLD, 6/8 PT
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GRAPHIK WIDE 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

GRAPHIK WIDE REGULAR, 9/13 PT

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GRAPHIK WIDE REGULAR, 9/14 PT

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ČESKÝ (CZECH)
GRAPHIK WIDE 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 ve směr 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 světu 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, méltě v Poličce dům a byl dlou-

DEUTSCH (GERMAN)
GRAPHIK WIDE 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 ver-

DANSK (DANISH)
GRAPHIK WIDE 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 makrel-

ESPAÑOL (SPANISH)
GRAPHIK WIDE 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

FRANÇAIS (FRENCH)
GRAPHIK WIDE 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 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

MAGYAR (HUNGARIAN)
GRAPHIK WIDE REGULAR, REGULAR ITALIC, 9/12 PT

Hajnali két óraker a segédtszt 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 segédtszt szavait. Kurtára nyírt szakála rötösen 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 bólított s mikor a segédtszt mögött becsukódott az ajtó, kimerülten dobta magát

ITALIANO (ITALIAN)
GRAPHIK WIDE REGULAR, REGULAR ITALIC, 9/12 PT

Dapprima, ripetendolo 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 no-

POLSKI (POLISH)
GRAPHIK WIDE REGULAR, REGULAR ITALIC, 9/12 PT

Od wczoraj jakiś niepokój panuje w uliczce. Stary Mendel dziwi się i częściej niż zwykle nakłada krótką łajkę patrząc w okno. Tych ludzi nie widział on tu jeszcze. Gdzie idą? Po co przystają z robotnikami, śpieszącymi do kopania fundamentów pod nowy dom 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 zza którego węgła wyjrzy w dzień pogodny słońce; ile dzieci przebiegnie rankiem, drepcząc do ochronki, do szkoły; ile zwiędłych dziewcząt w ciemnych chustkach, z małymi blaszeczkami w ręku przejdzie po trzy, po

PORTUGUÊS (PORTUGUESE)
GRAPHIK WIDE 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.

SVENSKA (SWEDISH)
GRAPHIK WIDE 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 mullet 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

SUOMI (FINNISH)
GRAPHIK WIDE REGULAR, REGULAR ITALIC, 9/12 PT

He olivat ystäviä ystävydessä, joka oli läheisempää kuin veljeys. Nello oli pieni Ardennelainen — 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 leviden laidunkaistaleiden ja viljavainioiden välissä, ja sen läpi virtaavan suuren kanavan reunamilla kasvoi pitkät

TÜRKÇE (TURKISH)
GRAPHIK WIDE REGULAR, REGULAR ITALIC, 9/12 PT

Sadık genç, araladığı kapıyı çekince, yine birden karan sanduka sükunu 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 bekl-emek... Onun cesaretini kırmış, sınırlarını zayıflatmıştı.* Düşündükçe, ensesinde soğuk bir satırın sarı temasını duyar gibi oluyordu. Bu sarı 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 başladı.

UPPERCASE

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LOWERCASE

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OPENTYPE FEATURES
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TABULAR LINING

FRACTIONS
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SUPERSCRIP/SUPERIOR

SUBSCRIPT/INFERIOR

DENOMINATOR
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Română (Romanian) s accent**OPENTYPE FEATURES**
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Illustrator/Photoshop**DEACTIVATED**

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 Graphik Wide Thin Italic
 Graphik Wide Extralight
 Graphik Wide Extralight Italic
 Graphik Wide Light
 Graphik Wide Light Italic
 Graphik Wide Regular
 Graphik Wide Regular Italic
 Graphik Wide Medium
 Graphik Wide Medium Italic
 Graphik Wide Semibold
 Graphik Wide Semibold Italic
 Graphik Wide Bold
 Graphik Wide Bold Italic
 Graphik Wide Black
 Graphik Wide Black Italic
 Graphik Wide Super
 Graphik Wide Super Italic

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 Icelandic, Indonesian, Irish, Gaelic, Italian, Kurdish, Latin, Latvian,
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 Norwegian, Occitan, 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

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.

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