
Atlas

Collection

Atlas was originally designed by Atelier Carvalho Bernau, together with Christian Schwartz, as a corporate typeface for one of the world's largest reinsurance companies. This typeface deliberately avoided contemporary trends in corporate type design in favor of the neutral, cheerful tone of Dutch Modernism.

PUBLISHED

2012

DESIGNED BY

KAI BERNAU & SUSANA CARVALHO
WITH CHRISTIAN SCHWARTZ

24 STYLES

2 FAMILIES

FAMILIES

ATLAS GROTESK
ATLAS TYPEWRITER

The Munich Re Group produces hundreds of publications, reports, and other documents each year. They required a new typeface capable of maintaining clarity in often complicated typographical situations with a suitably well-considered range of weights. The new typeface also had to be economic in setting, saving space over the previous corporate face and saving significant amounts of paper in the process. Atlas Typewriter is a distinct monospaced version, designed by Carvalho & Bernau to further enhance the utility of the collection. Available in a range of six matched weights, both families have italics and small capitals.

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.

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WITH CHRISTIAN SCHWARTZ

12 STYLES
6 WEIGHTS W/ ITALICS

FEATURES
SMALL CAPS
PROPORTIONAL/TABULAR LINING FIGURES
FRACTIONS
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 [ALTERNATE a]

NAVŠTÍVILO
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

MIDDEN-DELFLAND
Dunedin, New Zealand
CHANNELSEA RIVER
Localização geográfica

ATLAS GROTESK THIN, THIN ITALIC, 40 PT

LEICESTER SQUARE
Jacques-Nicolas Bellin
BEVERWIJK-MUIDEN
Restauranter og caféer

ATLAS GROTESK LIGHT, LIGHT ITALIC, 40 PT

ANDRÉ GONÇALVES
Languedoc-Roussillon
CITY OF WANNEROO
Queanbeyan, Bathurst

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

MARTIN FROBISHER
Les Carabiniers, 1963
BUCHDRUCKEREIEN
Források és jegyzetek

ATLAS GROTESK MEDIUM, MEDIUM ITALIC, 40 PT

ELECTROCHEMICAL
Porterville, California
LETTERONTWERPER
Newcastle upon Tyne

ATLAS GROTESK BOLD, BOLD ITALIC, 40 PT

METIN KARAHASAN
Streatham Common
HAUTE-NORMANDIE
Regent's Canal Dock

ATLAS GROTESK BLACK, BLACK ITALIC, 40 PT

The Royal Commission report in 2001
INFRASTRUKTUR OG TRANSPORT
The World's Most Beautiful Swindlers
BEFEJEZŐDIK A LÁNCHÍD ÉPÍTÉSE
César-François Cassini de Thury (1781)

ATLAS GROTESK THIN, THIN ITALIC, 24 PT

Hammersmith and Fulham on May 21
FERDINAND VANDEVEER HAYDEN
Sebahattin Şenel, Doğan kent, Çaldağ
İBRAHİM AKGÜN, MEHMET KÜÇÜK
Friedrich Wilhelm Karl von Schmettau

ATLAS GROTESK LIGHT, LIGHT ITALIC, 24 PT

United States Department of Energy
DIRCK REMBRANTSZ VAN NIEROP
Lisboa tem ganho terreno ao rio com
RINGKØBING-SKJERN, HVANNEYRI
Merseyside from Greater Manchester

ATLAS GROTESK REGULAR, REGULAR ITALIC, 24 PT

With stops in Manfredonia and Forlì
HAARLEMMERMEER-NOORDWIJK
Population: 2,387,870 (1978 census)
NEWFOUNDLAND AND LABRADOR
Commissioned by the MTAU trustees

ATLAS GROTESK MEDIUM, MEDIUM ITALIC, 24 PT

Greenwich Peninsula Ecology Park
JOSÉ DE BUSTAMANTE Y GUERRA
Kjósarhreppur, Höfuðborgarsvæðið
FEBRUARY OF 1967 AND APRIL 1971
The large island is about 185.23 km²

ATLAS GROTESK BOLD, BOLD ITALIC, 24 PT

Saint-Pierre and Miquelon, Lozère
AHMET ŞAHİN, ŞÜKRÜ TÜRKOĞLU
Louis Albert Guislain Bacler d'Albe
HORĚ-VRANISHT, SKĚNDERBEGAS
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 VCBO treaty countries have continued to offer
MARKET CAPITALIZATION OF OVER \$1,124,000
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 RELATIONS ARE 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, LIGHT ITALIC, 14 PT

GUÐRÍÐUR ÞORBJARNARDÓTTIR, OR “THE FAR-TRAVELER”
 The HTMD 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, REGULAR 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, BOLD 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, 16 PT

LIGHT SMALL CAPS

LIGHT

MEDIUM

PROPORTIONAL
LINING FIGURES

LIGHT ITALIC

BOLD

LIGHT SMALL CAPS

LIGHT ITALIC

THE SPANISH WAR, which began in 1739, as well as the French war which soon followed it, called for a 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 17 years continuance, had taken no more than £8,328,354,17 from it. A war, of less than nine years continuance, added £31,338,689 to it. (Refer to *Postlethwaite's History of the Public Revenue*.) During the administration of Mr. Pelham, the interest of the public debt was reduced to 3%; the sinking fund was increased, and some part of the public debt was paid off. In 1755, before the late war, **the funded debt** of Great Britain amounted to £72,289,675. 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 GBWE did not end with the conclusion of the peace; so that, 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 £129,586,789, there still remained (according to the very well informed author of *Considerations on the Trade and Finances of Great Britain*) an unfunded debt, which was brought to account in that and the following year, of 975,017.

ATLAS GROTESK REGULAR, 16 PT

REGULAR SMALL CAPS

REGULAR

BOLD

PROPORTIONAL
LINING FIGURES

REGULAR ITALIC

BOLD

REGULAR SMALL CAPS

REGULAR ITALIC

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ATLAS GROTESK MEDIUM, 16 PT

MEDIUM SMALL CAPS

MEDIUM

BOLD

PROPORTIONAL
LINING FIGURES

MEDIUM ITALIC

BLACK

MEDIUM SMALL CAPS

MEDIUM ITALIC

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 ATLAS GROTESK REGULAR, REGULAR ITALIC, SEMIBOLD, 10/13 PT

The Situationist International

A restricted group of international revolutionaries founded in 1957, and which had its peak in its influence on the unprecedented general wildcat strikes of May 1968 in France.

Methodology and Goals

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 situations, like unitary urbanism and psychogeography.

Core Principles and Definitions

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 in which, in contrast to the goals pursued by the various currents stemming from Freudianism, each of the participants in this adventure would discover desires for specific ambiances in order to fulfill them. Each person must seek what he loves, what attracts him. Through this method one can tabulate elements out of which situations can be constructed, along with projects

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

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 ATLAS GROTESK REGULAR, REGULAR ITALIC, BOLD, 9/12 PT

THE SITUATIONIST INTERNATIONAL (SI) was a restricted group of international revolutionaries founded in 1957, and which had its peak in its influence on the unprecedented general wildcat strikes of May 1968 in France.

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The main obstacle to such situations is the cultural emptiness of the advanced capitalist society. The first issue of the journal *Internationale Situationiste* defined a situationist as "having to do with the theory or practical activity of constructing situations. One who engages in

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

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ATLAS GROTESK REGULAR, 7/9 PT

BRH	JAN	APR	JUL
ABBO	123,864	104,403	122,231
AIRD	245,856	287,968	266,550
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
BEAU	436,493	352,241	389,325
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
BURN	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
CARB	310,012	250,219	265,857
CARD	158,778	160,081	170,624
CHIL	280,892	266,254	254,251
CLAR	109,124	461,125	401,620
COAL	114,235	354,677	298,551
COAH	245,245	651,313	340,165
COLD	250,698	190,259	208,567
COUR	149,214	146,297	158,256
COLW	312,563	324,864	295,345
COQU	114,565	101,820	108,215
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They fought against the main obstacle on the fulfillment of such superior passionate living, identified by them in advanced capitalism. Their theoretical work peaked on the highly influential book *The Society of the Spectacle* by Guy Debord. He argued in 1967 that spectacular features like mass media and advertising have a central role in an advanced capitalist society, which is to show a fake reality in order to mask the real capitalist degradation of human life. To overthrow such system, the

ATLAS GROTESK MEDIUM, 7/9 PT

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

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ABBO	123,864	104,403	122,231
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ATHA	164,168	116,164	180,652
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COUR	149,214	146,297	158,256
COLW	312,563	324,864	295,345
COQU	114,565	101,820	108,215
COUT	125,987	772,250	180,266
COWL	354,100	420,561	380,014
CROW	101,214	124,215	114,659
DAWS	317,896	377,134	312,232
DELTA	197,723	195,411	190,222

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

The primary obstacle to such situations is the cultural emptiness of the advanced capitalist society. The first issue of the journal *Internationale Situationiste* defined a situationist as "having to do with the theory or practical activity of constructing situations. One who engages in the construction of situations." The same defined situationism as "a meaningless term improperly derived from the above. There is no such thing as situationism, which would mean a doctrine of interpretation of existing facts. The notion of situationism is obviously devised by antisituationists."

They fought against the main obstacle on the fulfillment of such superior passionate living, identified by them in advanced capitalism. Their theoretical work peaked on the highly influential book *The Society of the Spectacle* by Guy Debord. He argued in 1967 that spectacular features like mass media and advertising have a central role in an advanced capitalist society, which is to show a fake reality in order to mask the real capitalist degradation of human life. To overthrow such system, the Situationist International supported the May '68 revolts, and asked the workers to occupy the factories and to run them with direct democracy, through workers' councils composed by instantly revocable delegates. After publishing in the last issue of the magazine an analysis of the May '68 revolts, and the strategies that will need to be adopted in future revolutions, the SI

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

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 ATLAS GROTESK REGULAR, 9/11 PT

THE SITUATIONIST INTERNATIONAL (SI) was a restricted group of international revolutionaries founded in 1957. With their ideas rooted in Marxism and the early 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 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 and psychogeography. The sense of constructing situations is to fulfill human primitive desires and pursue a superior passional quality.

 ATLAS GROTESK REGULAR, 9/13 PT

THE SITUATIONIST INTERNATIONAL (SI) was a restricted group of international revolutionaries founded in 1957. With their ideas rooted in Marxism and the early 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 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 and psychogeography. The sense of constructing situations is to fulfill human primitive desires and pursue a superior passional quality.

 ATLAS GROTESK REGULAR, 9/12 PT

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 ATLAS GROTESK REGULAR, 9/14 PT

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ČESKÝ (CZECH)
ATLAS GROTESK REGULAR, 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 seznamte se se životem této tiché a skromné pracovnice, seznamte 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,

DEUTSCH (GERMAN)
ATLAS GROTESK REGULAR, 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 Kultur

DANSK (DANISH)
ATLAS GROTESK REGULAR, 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 lang, tung ting, der slet ikke ville holde op; længere og længere

ESPAÑOL (SPANISH)
ATLAS GROTESK REGULAR, 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

FRANÇAIS (FRENCH)
ATLAS GROTESK REGULAR, 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, 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 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. A Szélakna irányában fekvő főcsapat felé haladó ellenség már egy napi előnyt nyert a Zsarnócra kirendelt zászlóalj parancsnokának ügyetlensége folytán. Első felindulásában maga

ITALIANO (ITALIAN)
ATLAS GROTESK REGULAR, 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 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 venire la guerra ad insegnargli che la favola poteva divenire un'espressione del proprio animo, il quale

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

OD W CZORAJ 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 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 się na drogość jaj, mięsa i masła; ilu wyrobników przecłapie środkiem bruku, ciężkim chodem nóg obutych w trepy, niosąc

PORTUGUÉS (PORTUGUESE)
ATLAS GROTESK REGULAR, 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, 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 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 stenshusen, illa klädda

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

HE OLIVAT YSTÄVIÄ ystävydessä, joka oli läheisempää kuin veljeys. Nello oli pieni Ardenelainen — Patras suuri Flamandilainen. He olivat saman ikäisiä vuosilla mitattuna, mutta kuitenkin toinen oli vielä nuori, toinen oli jo vanha. He olivat asuneet yhdessä koko ikänsä; molemmat he olivat orpoja ja kurjia sekä saivat leipänsä samasta kädestä. Se oli ollut heidän siteensä alku, heidän ensimmäinen sympatian säikeensä; *se oli vahvistunut päivä päivältä ja kasvanut heidän mukanaan kiinteänä ja erottamattomana niin*, että he alkoivat rakastaa toisiansa erittäin paljon. Heidän kotinsa oli pieni mökki pienen Flamandilaisen kylän reunalla, peninkulman päässä Antverpenistä. Kylä sijaitsi leveiden laidunkaistaleiden ja viljavainioiden välissä, ja sen läpi virtaavan suuren kanavan reunamalla kasvoi pitkät rivit tuulesa taipuvia poppeleita ja tervaleppiä. Siinä oli parikymmentä maatilaa ja taloa, joiden ikkunaluukut olivat kirkaan vihreät tai taivaansiniset ja katot ruusunpunaiset tai mustavalkoiset sekä seinät niin valkoiksi maalatut, että ne loistivat auringossa kuin

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

SADIK GENÇ, ARALADIĞI kapıyı çekince, yine birden kararın sanduka sükunu içinde, İskender Paşa, galeyansız ibadetine başladılar. 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. Evet, ya kafası kesilecek, ya boğulacaktı! *Düşündükçe, ensesinde soğuk bir satırın sarıh temasını duyar gibi oluyordu. Bu sarıh temas silinirken karşısına kendi boğuk hayali gelirdi; gözleri patlamış, kavuğu bir tarafa yuvarlanmış, boynu yağlı bir kement ile sıkılmış, ayağından pabuçları çıkmış, ipek kuşağı çözülmüş, karanlık, köpüklü ağzından siyah dili sarkmış bir naaş...* İskender Paşa'nın yerde sürünen ölüsü! Titrer, gözlerini oğuşturur, yine salât-ü selamlarını çekmeye başladılar. Yakın akıbetinin bu uzvî 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

Atlas Typewriter

Atlas Typewriter, designed by Susana Carvalho and Kai Bernau, extends the usefulness of the Atlas Collection. A distinctive monospaced face, it is well suited for a wide range of uses, from art catalogues to personal correspondence, through to data visualization.

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DESIGNED BYKAI BERNAU AND SUSANA CARVALHO
WITH CHRISTIAN SCHWARTZ**12 STYLES**

6 WEIGHTS W/ ITALICS

FEATURESSMALL CAPS
FRACTIONS
SUPERSCRIPT/SUBSCRIPT

Rather than hewing closely to the model of existing monospaced typefaces, Atlas Typewriter aims for an even, readable texture with the same clean and effortless tone as the Grotesk. Characters like **f** and **t** are distinctively symmetrical, while the **r** is unadorned with extraneous serifs or terminals, making it neater and less distracting in text than in a typical monospaced sans. Like Atlas Grotesk, Atlas Typewriter is drawn for both text and display use in a full range of 6 weights, all with italics and small capitals.

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

EMULSIFIER
Dokumenten

ATLAS TYPEWRITER THIN, 65 PT

INFORMANTS
Sønderborg

ATLAS TYPEWRITER THIN ITALIC, 65 PT

FLORENCIEN
Hveragerði

ATLAS TYPEWRITER LIGHT, 65 PT [ALTERNATE a]

JÄRVAKANDI
Altopascio

ATLAS TYPEWRITER LIGHT ITALIC, 65 PT

LEPPÄVIRTA
Zavidovići

ATLAS TYPEWRITER REGULAR, 65 PT

PORTALEGRE
Copenhagen

ATLAS TYPEWRITER REGULAR ITALIC, 65 PT

ELEVATIONS
Mátészalka

ATLAS TYPEWRITER MEDIUM, 65 PT

ICHINOSEKI
Hämeenkyrö

ATLAS TYPEWRITER MEDIUM ITALIC, 65 PT

HERCEGOVAC
Phonograph

ATLAS TYPEWRITER BOLD, 65 PT

MERCURIALS
Rrogzhinë

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INVALUABLE
Subdivided

ATLAS TYPEWRITER BLACK, 65 PT

PIEKSÄMÄKI
Designates

ATLAS TYPEWRITER BLACK ITALIC, 65 PT

Merionethshire
UNCONVENTIONAL
Quantitatively

ATLAS TYPEWRITER THIN, THIN ITALIC, 48 PT

Grundarfjörður
AERODYNAMICIST
Sportscastings

ATLAS TYPEWRITER LIGHT, LIGHT ITALIC, 48 PT

Mezőkovácsháza
LEGISLATORSHIP
Fraternization

ATLAS TYPEWRITER REGULAR, REGULAR ITALIC, 48 PT

Ethnohistorian
OBERDISCHINGEN
Minneapolis

ATLAS TYPEWRITER MEDIUM, MEDIUM ITALIC, 48 PT

Piancastagnai
METAPSYCHOLOGY
Cambridgeshire

ATLAS TYPEWRITER BOLD, BOLD ITALIC, 48 PT

Yamatokoriyama
OVERADJUSTMENT
Photosensitize

ATLAS TYPEWRITER BLACK, BLACK ITALIC, 48 PT

EARLY PROTÉGÉ OF FLAUBERT, AS HIS SHORT FICTION
Typically map coordinates are determined by the
CITY AND PUBLIC WORKS UNION REACH DEAL IN TALKS
Commentaires sur la société du spectacle (1988)

ATLAS TYPEWRITER THIN, THIN ITALIC, 14 PT

HAARLEMMERLIEDE EN SPAARNWOUDE, NOORDOOSTPOLDER
The COBR (City Oversight Board of Renfrewshire)
EXPANDED FROM FUJIYOSHIDA TO OIGAWA AND CHIKUGO
Martinus van Marum, (1750-1837) – Dutch chemist

ATLAS TYPEWRITER LIGHT, LIGHT ITALIC, 14 PT

ALBERGARIA-A-VELHA, POVOA DE VARZIM & MANTEIGAS
Width: 7¹/₂" Height: 9¹/₄" Matte: 5¹/₄" x 7¹/₂"
DEPARTMENTS ARE ADMINISTERED BY ELECTED COUNCIL
In 1874 Iceland was given a constitution (IBNV)

ATLAS TYPEWRITER REGULAR, REGULAR ITALIC, 14 PT

BASED ON TWO GUY DE MAUPASSANT STORIES, WHEREBY
The most imitated French filmmaker of the 1960s
EFTER KRIGEN FIK DEN STIGENDE BILISME EN STADIG
After publishing the first issue of the journal

ATLAS TYPEWRITER MEDIUM, MEDIUM ITALIC, 14 PT

WERE CREATED IN 1790, AS A RATIONAL REPLACEMENT
Jean-Luc Godard, new wave director/screenwriter
REYKJAVÍK: POPULATION OF 118,427, MARCH 5, 2010
Until the 18th century, there was marked growth

ATLAS TYPEWRITER BOLD, BOLD ITALIC, 14 PT

STOPS AT WALTHAMSTOW CENTRAL & UPMINSTER BRIDGE
At age 36, he became president-elect of the CBO
HENRY CAVENDISH, (1731-1810): BRITISH SCIENTIST
Led to the eventual settlement of Alice Springs

ATLAS TYPEWRITER BLACK, BLACK ITALIC, 14 PT

Barkingside

ATLAS TYPEWRITER THIN, 60 PT

Rotherhithe

ATLAS TYPEWRITER LIGHT, 60 PT

Skarsterlân

ATLAS TYPEWRITER REGULAR, 60 PT

Väståboland

ATLAS TYPEWRITER MEDIUM, 60 PT

Northfields

ATLAS TYPEWRITER BOLD, 60 PT

Oxfordshire

ATLAS TYPEWRITER BLACK, 60 PT

Southfields

ATLAS TYPEWRITER THIN ITALIC, 60 PT

Houstonians

ATLAS TYPEWRITER LIGHT ITALIC, 60 PT

Alcabideche

ATLAS TYPEWRITER REGULAR ITALIC, 60 PT

Bedekovcina

ATLAS TYPEWRITER MEDIUM ITALIC, 60 PT

Cromstrijen

ATLAS TYPEWRITER BOLD ITALIC, 60 PT

Switzerland

ATLAS TYPEWRITER BLACK ITALIC, 60 PT

ATLAS TYPEWRITER LIGHT, 14 PT

LIGHT SMALL CAPS

LIGHT

PROPORTIONAL
LINING FIGURES

LIGHT ITALIC

BOLD

LIGHT SMALL CAPS

THE SPANISH WAR, which began in 1739, as well as the French war which soon followed it, called for a 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 17 years continuance, had taken no more than £8,328,354,17 from it. A war, of less than nine years continuance, added £31,338,689 to it. (Refer to *Postlethwaite's History of the Public Revenue.*) During the administration of Mr. Pelham, the interest of the public debt was REDUCED to 3%; the sinking fund was increased, and some part of the public debt was paid off. In 1755, before the late war, **the funded debt** of Great Britain amounted to £72,289,675. On the 5th of January 1763, at the conclusion of the peace, the funded debt amounted debt to £122,603,336. The unfunded debt has been stated at £13,927,589. But the expense occasioned by the GBWE did not end with the conclusion of the peace; so that, on the 5th of January 1764, the funded

ATLAS TYPEWRITER REGULAR, 14 PT

REGULAR SMALL CAPS

REGULAR

PROPORTIONAL
LINING FIGURES

REGULAR ITALIC

BOLD

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ATLAS TYPEWRITER MEDIUM, 14 PT

MEDIUM SMALL CAPS

MEDIUM

PROPORTIONAL
LINING FIGURES

MEDIUM ITALIC

BLACK

MEDIUM SMALL CAPS

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 ATLAS GROTESK REGULAR, REGULAR ITALIC, 8/11 PT

THE SITUATIONIST INTERNATIONAL (SI) was a restricted group of international revolutionaries founded in 1957, and which had its peak in its influence on the unprecedented general wildcat strikes of May 1968 in France.

METHODOLOGY AND GOALS

With their ideas rooted in Marxism and the 20th century European artistic avant-garde, 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 situations, like unitary urbanism and psychogeography.

CORE PRINCIPLES AND DEFINITIONS

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 in which, in contrast to the goals pursued by the various currents stemming from Freudianism, each of the participants in this adventure would discover desires for specific ambiances in order to fulfill them. Each person must seek what he loves, what attracts him. Through this method one can tabulate elements out of which situations can be constructed, along with projects to dynamize these elements." The main obstacle to such situations is the cultural emptiness of the advanced capitalist society. The

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ATLAS TYPEWRITER, 7/10 PT

BRH	JAN	APR	JUL
ABBO	123,864	104,403	122,231
AIRD	245,856	287,968	266,550
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
BEAU	436,493	352,241	389,325
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
BURN	202,799	179,209	304,195
CALG	355,541	147,581	210,610
CAMP	219,102	240,031	156,616

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ATLAS TYPEWRITER, 6/9 PT

BRH	JAN	APR	JUL
ABBO	123,864	104,403	122,231
AIRD	245,856	287,968	266,550
ATHA	164,168	116,164	180,652
ARRO	341,215	420,021	399,981
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BURN	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
CARB	310,012	250,219	265,857

ATLAS TYPEWRITER REGULAR, 6/9 PT

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ATLAS TYPEWRITER, 5/8 PT

BRH	JAN	APR	JUL
ABBO	123,864	104,403	122,231
AIRD	245,856	287,968	266,550
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
BEAU	436,493	352,241	389,325
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
BURN	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
CARB	310,012	250,219	265,857
CARD	158,778	160,081	170,624
CHIL	280,892	266,254	254,251

ATLAS TYPEWRITER REGULAR, 5/8 PT

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ATLAS TYPEWRITER REGULAR, 8/13 PT

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ATLAS TYPEWRITER REGULAR, 8/14 PT

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ČESKÝ (CZECH)
ATLAS TYPEWRITER REGULAR, 8/12 PT

AČKOLI KLIMŠOVA NENAPSALA knih mnoho, přece zná ji ta naše četbychtivá mládež tuze dobře. Zná ji zejména z knih: Z jara do léta, Kniha báchovek, Paleček a Malenka, Z ráje, Rodinná skřínka 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

DEUTSCH (GERMAN)
ATLAS TYPEWRITER REGULAR, 8/12 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

DANSK (DANISH)
ATLAS TYPEWRITER REGULAR, 8/12 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

ESPAÑOL (SPANISH)
ATLAS TYPEWRITER REGULAR, 8/12 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 Rodri-

FRANÇAIS (FRENCH)
ATLAS TYPEWRITER REGULAR, 8/12 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-di-

ITALIANO (ITALIAN)
ATLAS TYPEWRITER REGULAR, 8/12 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 credeva. 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

MAGYAR (HUNGARIAN)
ATLAS TYPEWRITER REGULAR, 8/12 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 keresztül 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 szeméi. Csupa energia volt ez a hat láb magas, karcsú ember, aki egy hónap előtt vette át a feldunai hadtest parancsnokságát. De most mégis, mintha valami fáradságot vagy inkább fásultságot árultak volna el mozdulatai. Némán bólintott s mikor a segédtiszt mögött becsukódott az ajtó, kimerülten dobta magát a kopott díványra. Két nap óta mindig talpon volt s egyik izgalom a másik után érte. A Szél-

POLSKI (POLISH)
ATLAS TYPEWRITER REGULAR, 8/12 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

PORTUGUÉS (PORTUGUESE)
ATLAS TYPEWRITER REGULAR, 8/12 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-escuro, malhada de grossas nuvens negras. Ao longe, viu flutuar e voar o pano que cobria o balcão 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

SVENSKA (SWEDISH)
ATLAS TYPEWRITER REGULAR, 8/12 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 mulen 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, begävar 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

SUOMI (FINNISH)
ATLAS TYPEWRITER REGULAR, 8/12 PT

HE OLIVAT YSTÄVIÄ ystävydessä, joka oli läheisempää kuin veljeys. Nello oli pieni Ardennelainen – Patras suuri Flaman-dilainen. 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

TÜRKÇE (TURKISH)
ATLAS TYPEWRITER REGULAR, 8/12 PT

SADIK GENÇ, ARALADIĞI kapıyı çekince, yine birden kararan 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 beklemek... Onun cesaretini kırmış, sinirlerini zayıflatmıştı. Evet, ya kafası kesilecek, ya boğulacaktı! Düşündükçe, ensesinde soğuk bir satırın sarıh temasını duyar gibi oluyordu. Bu sarıh temas silinirken karşısına kendi boğuk hayali gelirdi; gözleri patlamış, kavuğu bir tarafa yuvarlanmış, boynu yağlı bir kement ile sıkılmış, ayağından pabuçları çıkmış, ipek kuşağı çözülmüş, karanlık, köpüklü ağzından siyah dili sarkmış bir naaş... İskender Paşa'nın yerde sürünen ölüsü! Titrer, gözlerini oğuşturur, yine salât-ü selamlarını çekmeye başladı. Yakın akıbetininin

INCLUDED FAMILIES

Atlas Grotesk
Atlas Typewriter

SUPPORTED LANGUAGES

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ABOUT THE DESIGNER

Susana Carvalho (born 1979) holds a BA in Communication Design from the Faculty of Fine Arts, University of Lisbon. In 2004 she graduated from the Type and Media Masters course at The Royal Academy of Art in the Hague (KABK). She teaches graphic design in the Bachelor course at KABK, the Royal Academy of Arts in The Hague.

Kai Bernau (born 1978) studied graphic design at the University of Applied Sciences Schwäbisch Gmünd in Germany before relocating to the Netherlands, where he graduated with honors from the Design & Typography BA course of the Royal Academy of Arts (KABK) in The Hague in 2005 with his critically acclaimed Neutral Typeface project. He continued at the KABK's Type and Media Master course where he graduated in 2006. Kai teaches type design in the Master in Art Direction program at ÉCAL in Lausanne, Switzerland.

Susana Carvalho and Kai Bernau form Atelier Carvalho Bernau, a practice that designs printed matter (mainly books), bespoke and retail typefaces, and identity programs. They are based in The Hague, The Netherlands.

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 Director's 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.