
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.

PUBLISHED
2012

DESIGNED BY
KAI BERNAU AND SUSANA CARVALHO
WITH CHRISTIAN SCHWARTZ

12 STYLES
6 WEIGHTS W/ ITALICS

FEATURES
SMALL CAPS
FRACTIONS (PREBUILT AND ARBITRARY)
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
<i>Atlas</i>	<i>Typewriter</i>	<i>Thin Italic</i>
Atlas	Typewriter	Light
<i>Atlas</i>	<i>Typewriter</i>	<i>Light Italic</i>
Atlas	Typewriter	Regular
<i>Atlas</i>	<i>Typewriter</i>	<i>Regular Italic</i>
Atlas	Typewriter	Medium
<i>Atlas</i>	<i>Typewriter</i>	<i>Medium Italic</i>
Atlas	Typewriter	Bold
<i>Atlas</i>	<i>Typewriter</i>	<i>Bold Italic</i>
Atlas	Typewriter	Black
<i>Atlas</i>	<i>Typewriter</i>	<i>Black Italic</i>

EMULSIFIER
Dokumenten

ATLAS TYPEWRITER THIN, 65 PT

INFORMANTS
Sønderborg

ATLAS TYPEWRITER THIN ITALIC, 65 PT

FLORENCIEN
Hveragerði

ATLAS TYPEWRITER LIGHT, 65 PT

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
Rrogozhinë

ATLAS TYPEWRITER BOLD ITALIC, 65 PT

INVALUABLE
Subdivided

ATLAS TYPEWRITER BLACK, 65 PT

PIEKSÄMÄKI
Designates

ATLAS TYPEWRITER BLACK ITALIC, 65 PT

Merionethshire
UNCONVENTIONAL
Quantitatively

ATLAS TYPEWRITER THIN, THIN ITALIC, 47 PT

Grundarfjörður
AERODYNAMICIST
Sportscastings

ATLAS TYPEWRITER LIGHT, LIGHT ITALIC, 47 PT

Mezőkovácsháza
LEGISLATORSHIP
Fraternization

ATLAS TYPEWRITER REGULAR, REGULAR ITALIC, 47 PT

Ethnohistorian
OBERDISCHINGEN
Minneapolis

ATLAS TYPEWRITER MEDIUM, MEDIUM ITALIC, 47 PT

Piancastagnaio
METAPSYCHOLOGY
Cambridgeshire

ATLAS TYPEWRITER BOLD, BOLD ITALIC, 47 PT

Yamatokoriyama
OVERADJUSTMENT
Photosensitize

ATLAS TYPEWRITER BLACK, BLACK ITALIC, 47 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, LIGHT ITALIC, MEDIUM, 14/19.5 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

ATLAS TYPEWRITER REGULAR, REGULAR ITALIC, BOLD, 14/19.5 PT

REGULAR SMALL CAPS

REGULAR

BOLD

PROPORTIONAL
LINING FIGURES

REGULAR ITALIC

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MEDIUM SMALL CAPS

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PROPORTIONAL
LINING FIGURES

MEDIUM ITALIC

BLACK

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ATLAS TYPEWRITER LIGHT, LIGHT ITALIC, MEDIUM, 9/12 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

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ATLAS TYPEWRITER REGULAR, 7/10 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

ATLAS TYPEWRITER REGULAR, 7/10 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 passion-al quality. For this purpose they suggested and experimented with the construction of situa-tions; the setting up of envi-

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ATLAS TYPEWRITER REGULAR, 6/9 PT

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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
BRTN	202,799	179,209	304,195

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ATLAS TYPEWRITER REGULAR, 5/8 PT

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AHCA	158,778	160,081	170,624
AIRD	245,856	287,968	266,550
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BOWD	155,564	187,912	160,653
BRET	227,298	251,236	266,561
BROO	312,564	284,521	277,155
BRTN	202,799	179,209	304,195
CALG	355,541	147,581	210,610
CAMP	219,102	240,031	156,616

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

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ČESKÝ (CZECH)
ATLAS TYPEWRITER REGULAR, REGULAR ITALIC, 8/11 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 báčhorek, 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 nevzdá nic na světlo, co by důkladně nepodrobila soudu svému i soudu jiných.* A to právě dodává jejím pracem té pravé ceny. Nuže seznámež se se životem této tiché a skromné pracovnice, seznámež se i s jejími pěknými spisy. Klimšova narodila se 7. dne měsíce prosince roku 1851. v Poličce. Otec její byl dosti zámožným a váženým měšťanem, měltě v Poličce dům a byl dlouhá léta členem obecního zastupitelstva, ba i městským radním. *Při domě měli Klimšovi zahrádku.* Něžná matka Bohumilčina milovala totiž velice kvě-

DEUTSCH (GERMAN)
ATLAS TYPEWRITER REGULAR, REGULAR ITALIC, 8/11 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

DANSK (DANISH)
ATLAS TYPEWRITER REGULAR, REGULAR ITALIC, 8/11 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

ESPAÑOL (SPANISH)
ATLAS TYPEWRITER REGULAR, REGULAR ITALIC, 8/11 PT

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

FRANÇAIS (FRENCH)
ATLAS TYPEWRITER REGULAR, REGULAR ITALIC, 8/11 PT

DADA A SON ORIGINE dans le dictionnaire. C'est terriblement simple. En français cela signifie «cheval de bois». En allemand «va te faire, au revoir, à la prochaine». En roumain «oui en effet, vous avez raison, c'est ça, d'accord, vraiment, on s'en occupe», etc. *C'est un mot international. Seulement un mot et ce mot comme mouvement.* Très facile à comprendre. Lorsqu'on en fait une tendance artistique, cela revient à vouloir supprimer les complications. Psychologie Dada. Allemagne Dada y compris indigestions et crampes brouillardieuses, littérature Dada, bourgeoisie Dada et vous, très vénérés poètes, vous qui avez toujours fait de la poésie avec des mots, mais qui n'en faites jamais du mot lui-même, vous qui tournez autour d'un simple point en poétisant. Guerre mondiale Dada et pas de fin, révolution Dada et pas de commencement. Dada, amis et soi-disant poètes, très estimés fabricateurs et évangélistes Dada Tzara, Dada

MAGYAR (HUNGARIAN)
ATLAS TYPEWRITER REGULAR, REGULAR ITALIC, 8/11 PT

HAJNALI KÉT ÓRAKOR A SEGÉDTISZT belépett a tábornok szobájába és jelentette, hogy a járőrök elindultak a hodricsi úton. Az asztalra állított petróleumlámpa körül szétteretett 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 elenség már egy napi előnyt nyert a Zsar-

ITALIANO (ITALIAN)
ATLAS TYPEWRITER REGULAR, REGULAR ITALIC, 8/11 PT

DAPPRIMA, RIPETENDENDO L'ERRORE commesso in gioventù, scrisse di animali che conosceva poco, e le sue favole risuonarono di ruggiti e barriti. Poi si fece più umano, se così si può dire, scrivendo degli animali che credeva di conoscere. *Così la mosca gli regalò una gran quantità di favole dimostrandosi un animale più utile di quanto si 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

POLSKI (POLISH)
ATLAS TYPEWRITER REGULAR, REGULAR ITALIC, 8/11 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 Greulich'a? Skąd się tu wzięły te obszarpane wyrostki? Dlaczego patrzą tak po sieniach? Skąd mają pieniądze, że idą w pięciu do szynku? Stary Mendel kręci głową, smokcząc mały, silnie wygięty wiśniowy cybuszek. *On zna tak dobrze tę uliczkę cichą. Jej fizjonomię, jej ruch. jej głosy, jej tętno.* Wie, kiedy zza którego węgła 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,

PORTUGUÊS (PORTUGUESE)
ATLAS TYPEWRITER REGULAR, REGULAR ITALIC, 8/11 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 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 babadinhos

SVENSKA (SWEDISH)
ATLAS TYPEWRITER REGULAR, REGULAR ITALIC, 8/11 PT

KLOCKAN VAR MELLAN ÅTTA och nio den vackra majmorgonen, då Arvid Falk efter scenen hos brodern vandrade gatorna framåt, missnöjd med sig själv, missnöjd med brodern och missnöjd med det hela. Han önskade att det vore mulet och att han hade dåligt sällskap. Att han var en skurk, det trodde han icke fullt på, *men han var icke nöjd med sig själv, han var så van att ställa höga fordringar på sig, och han var inlärd att i brodern se ett slags styvfar, för vilken han hyste stor aktning, nästan vördnad.* Men även andra tankar dök upp och gjorde honom bekymrad. Han var utan pengar och utan sysselsättning. Detta senare var kanske det värsta ty sysslolösheten var honom en svår fiende, begåvad med en aldrig vilande fantasi som han var. Under ganska obehagliga funderingar hade han kommit ner på Lilla Trädgårdsgatan; han följde vänstra trottoaren utanför Dramatiska Teatern och befann sig snart inne på Norrlandsgatan; han vandrade utan mål och

SUOMI (FINNISH)
ATLAS TYPEWRITER REGULAR, REGULAR ITALIC, 8/11 PT

HE OLIVAT YSTÄVIÄ YSTÄVYYDESSÄ, joka oli läheisempää kuin veljeys. Nello oli pieni Ardennelainen – 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 ensimäinen 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 tuulessa taipuvia poppeleita ja tervaleppiä. Siinä oli parikymmentä maatilaa ja taloa, joiden ikkunaluukut olivat kirkkaan vihreät

TÜRKÇE (TURKISH)
ATLAS TYPEWRITER REGULAR, REGULAR ITALIC, 8/11 PT

SADIK GENÇ, ARALADIĞI KAPIYI çekince, yine birden kararan sanduka sükun içinde, İskender Paşa, galeyansız ibadetine başladı. 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, sinirlerinizi zayıflatmıştı.* Düşündükçe, esesinde 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 kelement 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 akıbetinin bu uzvı hatırası o kadar bariz, o kadar kuvvetliydi ki... Çocukluğunun saf muhayyilesini süs-

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 punctuation up

SMALL CAPS

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ABOUT THE DESIGNERS

Susana Carvalho is a graphic designer, type-
 face 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's in
 type design from KABK's Type & Media program
 and a master's in art education from Piet
 Zwart institute, Rotterdam.

Kai Bernau is a graphic designer, type-
 face designer and educator from Germany. He
 teaches typeface design in the Master of
 Type Design at ÉCAL, Lausanne, since 2011.
 He holds a master's 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 gradu-
 ate 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 found-
 ries, 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 rede-
 signed *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 in-
 cluded 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.