The three Druk display families are a study in extremes: starting from Medium and going up to Super, the family is uncompromisingly bold. Condensed sans serifs for display is a relatively crowded genre, with many well-conceived and executed families available; however, condensed sans serifs intended for use at small sizes are few and far between.

Druk Text is a display face designed for small sizes, useful for adding structure and personality to a page without requiring any variation in point size. It is ideal for section titles, running heads and running feet, labeling on maps, and thanks to its tabular figures, it can even be used for tables, charts, and infographics. Druk Text also works for short blocks of text, maintaining its legibility all the way down to 6pt. Like its companion display face for large sizes, Druk Text has four weights, from Medium to Super, all with italics.
Druk Text Medium
Druk Text Medium Italic
Druk Text Bold
Druk Text Bold Italic
Druk Text Heavy
Druk Text Heavy Italic
Druk Text Super
Druk Text Super Italic
Every introduction to such problems of aesthetics often begins by acknowledging claims of all these methods of attack: the General, Philosophical, and Deductive—which start from a total metaphysics as well the the Empirical, or Inductive, which seek to disengage this general principle of beauty from...

An implantation of beauty in its place amongst other great concepts as divorced from beauty of objects of aesthetic experience and fact would allow for aesthetics from above and from below—indeed only...

This first method of aesthetics par excellence can through this desire of “Architectonic” implements designate a theory of knowledge in which thought...

In such case that few overarching ideas & talks in Kant’s generalized outlook were all the whole system...

Though Druk Text has a decidedly condensed proportion, and feels extremely narrow at small sizes, the family is much wider and sets much looser than Druk. In addition to the change in proportion and tracking, terminals on characters like a, e, and s have been opened up to maintain legibility at small sizes, and small details and punctuation have been exaggerated for clarity.
VEIÐAR ALVEG VIÐ STRÖNDINA ERU MJÖG MIKILVÆGAR FYRIR
Przy rozmiarze klatki 9 × 11 cm oznacza to w przybliżeniu
Afterwards master distillers confirmed specific gravity
OVERTLY ALLUDED TO THE MODERNIST IDEOLOGY IN LATE 2001
Célébré comme l’un des peintres figuratifs américains du
Lahtisen baritoni on suuri ja vuolas, voimallinen ja herkkä

EIND JAREN 10 ONTWIKKELDE ZICH HET EXPRESSIONISME
Perpetually renewing such hefty tomes was a luxury
Jeho rozloha je 112,91 milionů km² a asi 2100 let neslo
EL CANTIDAD DE LOS CRISTALES DE HALOGENURO DE PLATA
I want my own rhythm and vowels and consonants too
Tam olarak Vikinglerden sonra ilk Avrupalı yerleşim

IN JÜNGSTER ZEIT BESCHÄFTIGTE SICH DER KÜNSTLER
It was a few minutes before 1:00 in early February
Nærmeste nabo er Sør-Afrikas sjasjon 1 kilometer
LA ZONA D’ORIGINE DI QUESTI FRUTTI È IL SUD ASIATICO
Operu so Štefanom Kocánom by bola škoda nezažitť
Such a storm surge hadn’t been experienced by all

INIMA PEȘTILOR ESTE BICAMERALĂ FIIND COMPUSĂ
The most prolific were Texas Everbearing figs
En su catálogo figuran 12 títulos, que incluyen
IN THE EARLY HOURS OF JUNE 27, TWO JOURNALISTS
Picked & roasted on enclaves in Southern Peru
Il-Kamra tal-Kummerċ qed tissuġġerixxi li jekk
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, whereas 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 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.
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Methodologies
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, while the various definers of beauty as “the union
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The sense of constructing situations is to fulfill human primitive desires and pursue a superior passional quality. From *Internationale Situationistes* #4: “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 primary obstacle to situations, therefore, is the culture of the advanced capitalist society.

The first issue of the journal *Internationale Situationistes* 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 an interpretation of existing facts. The notion of situationism is obviously devised by anti situationists.” They fought against the main obstacle on the fulfillment of such superior passional life, 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 that the history of social life can be understood as “the decline of being into having, and having into merely appearing.” This condition, according to Debord, is the “historical moment at which the commodity completes its colonization of social life.” The spectacle is the inverted image of society in which relations between commodities have supplanted relations between people, in which “passive identification with the spectacle supplements genuine activity.” The spectacle is the inverted image of society in which relations between commodities have supplanted relations between people, in which “passive identification with the spectacle supplements genuine activity.” The spectacle is the inverted image of society in which relations between commodities have supplanted relations between people, in which “passive identification with the spectacle supplements genuine activity.” The spectacle is the inverted image of society in which relations between commodities have supplanted relations between people, in which “passive identification with the spectacle supplements genuine activity.” The spectacle is the inverted image of society in which relations between commodities have supplanted relations between people, in which “passive identification with the spectacle supplements genuine activity.” The spectacle is the inverted image of society in which relations between commodities have supplanted relations between people, in which “passive identification with the spectacle supplements genuine activity.” The spectacle is the inverted image of society in which relations between commodities have supplanted relations between people, in which “passive identification with the spectacle supplements genuine activity.”
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Dansk (Dansk)

Der var en lille havfisk af god familie, navnet husker jeg ikke, det må de lærde sige dig. Den lille fisk havde attenhundrede sælske, alle lige gamle; de kendte ikke deres fader eller moder, de måtte straks skatte sig selv og svemme om, men det var en stor fornejelse: Vand havde de nok at drække, hele verdenshavet, fanden 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 slugte de attenhundrede sælske, men det tænkte de heller ikke på, for ingen af dem var endnu blevet slugt. De små svømmede sammen, tæxt op til hverandre, som sildene og makrellerne svømmer; men de allerbedst svømmede i vandet og tænkte på ingenting, sank, med forfærdelig

Deutsch (Deutsch)

Sehen wir das Gesamtbild unseres heutigen Lebens nur mit unseren Augen an, so können wir die Folgerung ziehen, daß dieses Gebäude 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 wol- len. Doch jedenfalls muß es uns klar sein, daß diese Flucht vor der Wirklichkeit ein ebenso großer Irrtum ist wie jene Anleh- nung an den reinsten Materialismus. Weder die Flucht in das Mittelalter, noch der von verschiedenen Kunsthistorikern empfohlene Wiederaufbau des Olymps kann und die Lösung bringen. Unsere Zeit hat eine andere Mission zu erfüllen als die des Mittelalters und des Hellenis- mus. Um die Aufgabe unserer Zeit richtig zu verstehen, ist es notwendig, daß wir nicht nur mit unseren Augen, sondern vielmehr mit unseren innerlichen Sin- nesorganen die Lebensstruktur erfas-

Español (Español)

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 regular unos cuantos espejos de bolsillo. Donde haya un rincón oscuro, poner un reflejo de nube alargada y regular unos cuantos espejos de bolsillo a las señoritas 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 encontraré; 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

Français (Français)

Dada a son origine dans le dictionnaire. C’est terriblement simple. En français cela signifie «cheval de bois». En allemand ça 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 ten- dance artistique, cela revient à vouloir ceci mot comme mouvement. Très facile à comprendre. Lorsqu’on en fait une ten- dance artistique, cela revient à vouloir ceci mot comme mouvement. Très facile à comprendre. Lorsqu’on en fait une ten-

Italiano (Italiano)

Hajnali két órakor a segédtiszt belépett a tábornok szobájába és jelentette, hogy a járókék elindultak a hordvici úton. Az asztalra állított petréiumlámpa körül széttergetett tereprázok és jelentések heverték, rajtuk keresztbe dobbva egy ezüstgombos lovaglópálca. A tábornok a szoba közepén állt és hideg arcval hallgatta a segédtiszt szavait.

Kurtára nyírt szakálra röktesen csillogott arccal hallgatta a segédtiszt szavait. A tábornok szobájába és jelentette, hogy hajnali két órakor a segédtiszt belépett.
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ACCENTED UPPERCASE

ACCENTED LOWER CASE
Quiltings & [Coverings] @ $100

Sale Price: $3,460 €1,895
Originally: ¥7,031 £9,215

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21/03/10 and 2 1/18 460/920

x158 + y23 × z18 − a4260

0123456789 0123456789

INSUȘI conștiința științifice

VINJAG IJsselmeer IJmuiden

Their help——much appreciated

Dan's delayed arrival gave worry

NINJAS ADJUST Jumping Jaguars

EFFORTS Finally Evincing Essence

Has abstruse advertising jargon

Jaunty researchers ready trials
Berton Hasebe (born 1982) moved from Hawaii to study and work in Los Angeles, obtaining a BFA from Otis College of Art and Design in 2005. In 2007 he moved to the Netherlands to study type design through the Type and Media masters course at the Royal Academy of Art (KABK) in The Hague. Berton has resided in New York since 2008, and was a staff designer with Commercial Type from 2008 to 2013, when he left to start his own studio.

Berton’s typefaces have been awarded by the New York and Tokyo Type Directors Club, the ATypI, and the BRNO Biennial. In 2012 he was awarded Print Magazine’s 20 Under 30 Award. Berton currently teaches typography at Parsons and type design at The University of the Arts in Philadelphia.