Graphik

First drawn for the Schwartzco Inc. identity, then finished for Condé Nast Portfolio and expanded for Wallpaper* and later T, the New York Times Style Magazine. Graphik was inspired by the elegant plainness seen in many of the less common 20th century European sans serifs and in handlettering on classic Swiss Modern posters.

Graphik was inspired from all parts of the 20th century. The heavy end of the family is based in part on Paul Renner's Plak, a relatively obscure display typeface cut only in large sizes of woodtype, that is related to his heavier weights of Futura but has rounder, friendlier, fatter proportions. For the lighter weights, I was more influenced by the less popular sans serifs that many European foundries released to compete with Futura, Helvetica and Univers – the juggernauts of 20th century sans serifs – such as Neuzet Grotesk, Folio, Recta, and Maxima. None of these families were groundbreaking, but many of them had a certain quirky charm.
Graphik Thin
Graphik Thin Italic
Graphik Extralight
Graphik Extralight Italic
Graphik Light
Graphik Light Italic
Graphik Regular
Graphik Regular Italic
Graphik Medium
Graphik Medium Italic
Graphik Semibold
Graphik Semibold Italic
Graphik Bold
Graphik Bold Italic
Graphik Black
Graphik Black Italic
Graphik Super
Graphik Super Italic
ONTWERPEN
Development

CONSTITUTE
Functionalism

TYPOGRAFIE
Maamerkkinä

AUTHORIZED
Commerciële
ARCHITECTS
Dunaújvárosi

SATURATION
Pracovitějšíím

IDEOLOGIES
Motorického

KUNSTWERK
Wernigerode
BUCOVINA
Economical

ARTIFACTS
Frankfurter

TARASCON
Broadsheet

LUMINOSO
Conduction
Województwo podlaskie

BISHOPRIC OF BÉZIERS

The political foundations

Essentially independent

NORÐURLAND VESTRA

Saint-Guilhem-le-Désert

Over 1478 departments

POST-IMPRESSIONISTS

Regional administration

Historical architecture

İÇ ANADOLU BÖLGESİ

Situationist Interaction
Norður-Ísafjarðarsýsla
CORNELIUS DREBBEL
Basarabia, Maramureș

Niederkirchnerstraße
ROSALIND FRANKLIN
Traditional ingredient

Robert Oppenheimer
CONCERTO GROSSO
Andrés Quintana Roo

68,923 people reside
POLYCHORAL STYLE
Treaty of Ferhat Paşa
Klangfarbenmelodie
WHAKAHINAPŌURI
Chromolithographer

Physiopathologically
AFFECTUEUSEMENT
Samanmäääräisyyn
Appenzell Rhodes-Intérieures, Schwytz
GREATER MANCHESTER URBAN AREA
The 25% increase of synthetic materials

The reconquest of the Western States
HÓDMEZÖVÁSÁRHELYI, MÓRAHALMI
Norður-Pingeyjarsýsla, Gullbringusýsla

The area has a population of 243,056
DE BAARSJES, CENTRUM, OUD-ZUID
Bauhaus origin and early organization

The earliest historical reference was
WALTER ADOLPH GEORG GROPIUS
Heinrich Hubert Maria Josef Houben

Uden Bornholms Regionskommune
EXPERIMENTELE GROEP HOLLAND
Enseignement supérieur et grandes
238 artists exhibit work in biennale
REGIÓN DE ARICA Y PARINACOTA

Moved to Middlesbrough, England
GÜNEYDOĞU ANADOLU BÖLGESİ

Región Metropolitana de Santiago
DERBYSHIRE, WORCESTERSHIRE

Established as a township in 1839
CYRIL NORMAN HINSHELWOOD

Origins in the eighteenth century
DECLINE AND DISINTEGRATION
REGION MIDTJYLLAND MED CENTRALFORVALTNING
Bekannte Schriftgießereien im deutschen Sprachraum

ARCHITECTURE OF THE BAUHAUS FROM 1919–1927
Limba română vorbită în nordul Dunării, în România și
HENRY IV GRANTED THE EDICT OF NANTES IN 1598
Wie, kiedy zaa którego węgła wyjrzy w dzień pogodny

REPORT ON THE CONSTRUCTION OF SITUATIONS
Suprafața totală a României interbelice: 294.967 km²
1937: THE GROPIUS HOUSE WAS BUILT IN LINCOLN
Autoroute A11 continue vers Le Mans, Paris et Nantes

AMERICAN COLONIAL ARCHITECTURE 1720–1780
In 2005, her first solo exhibition was in Vancouver
NORTH WEST LEICESTERSHIRE AND RUNNYMEDE
O papel da Madeira na época dos descobrimentos

THE GROUP TRAVELED THROUGHOUT ARMENIA
Scandinavian Institute of Comparative Vandalism
PRESENTS ITSELF AS AN INACCESSIBLE REALITY
Mylly oli kerran maalattu helakanpunaiseksi, siivet
SEE HVORLEDES HAN SEER UD OG JEG SEER UD
Heildaríbúafjöldi svæðisins er rúmlega 1.170.500
POZNATA JE ODAVNA, ALI VAZDA ISTINITA ONA
Politique de la Suisse envers l’Union européenne

DEBUTS NEW ORCHESTRATED PERFORMANCE
A rejection of an art separated from the political
ALS SCHRIFTGIESSEREI BEZEICHNET MAN DIE
Commentaries sur la société du spectacle, 1988

ARGENTINIAN ARTISTS IN THE 19TH CENTURY
Al cap d’algun temps potser t’acudeixi a la ment
HELSINGIN SUURIMPIA URHEILUSEUROJA ON
Grandeur et décadence d’un petit commerce de

BUT THE SPECTACLE IS NOT THE INEVITABLE
The spectacle is the ruling apparatus of society
THE DISCREET CHARM OF THE BOURGEOISIE
Frauen am Rande des Nervenzusammenbruchs

MONOGRAPH OF THE BIBLIOTHÈQUE COBRA
Influences from the constructivists and earlier
PRIVATPRAKTISERENDE OG SPECIALLÆGER
The general separation of worker and products
1916: the Society of Independent Artists was established in New York

THE HISTORY WHICH IS PRESENT IN ALL THE DEPTHS OF SOCIETY

23.4% of Midi-Pyrénées is Languedoc: eastern half of Haute-Garonne

A Região de Lisboa e Vale do Tejo é uma antiga região portuguesa

THE GRADUAL TRANSITION FROM NOMADISM TO AGRICULTURE

I whakatūhia Te Rōpū Whakamana i Te Tiriti o Waitangi, i te marama

Efnahagur þjóðarinnar byggir enn að talsverðu leyti á fiskveiðum

TILDEN DAHA KÜÇÜK İDARİ BİRİMLERE İLÇE ADI VERİLİR. HER İL

Regional udvikling inden for Natur og miljø, uddannelse og kultur

Distinçția dintre dialect și limbă este un subiect controversat în

SOCIAL APPROPRIATION OF TIME, THE PRODUCTION OF MAN

Vladimir Vasilyevich Markovnikov was born in Nizhny Novgorod

Reasoning about history is inseparably reasoning about power

DIFFUSIONE NEL MEDITERRANEO E NELL’AFRICA ORIENTALE

By 1559, the Peace of Cateau Cambrésis ended the Italian Wars

În timp ce limba română prezintă toate însuşirile unei limbi de

INTERNATIONAL MOVEMENT FOR AN IMAGINIST BAUHAUS

Asemakaavan mukaan Helsinki jakaantuu 59 kaupunginosaan

Mest útgerð og fiskvinnsla er í Grindavík, sem byggir afkomu

THE MYSTIFICATION OF JORN’S FICTITIOUS RESIGNATION

Angers, préfecture de Maine-et-Loire, est l’ancienne capitale
Bildungsverbandes
Anishinaabemowin
Chromolithograph
Lebensauffassung
Menneskehedens
Sebauvedomenia
Monochromatics
Anticlimactically
Maastrichtenaar
Rechtschreibregeln
Grundschulkindern
Höfuðborgarsvæði
Institutionalization
Ausschusssitzung
Disestablishment
Kunszentmártoni
Rangárvallasýsla
Catastrophically
THE SPANISH WAR, which began in 1739, as well as the French war which soon followed it, occasioned 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 war 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. In 1764, therefore, the public debt of Great Britain,
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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 ambiences 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
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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.
AČKOLI KLIMŠOVA NENAPSALA knih mnoho, přece zná ji ta naše četbivá mládež tuze dobře. Zná ji zejména z knih: Z jara do léta, Kniha báchořek, Paleček a Malenka, Z ráje, Rodinná skřinka a j., a pak z různých časopisů pro mládež, do nichž velice pilně přispívá. Její práce však děti naše rády čítají, poněvadž skutečně vynikají vším, čeho se na dobré četbě žádá. Však Klimšova také pracuje s láskou, pracuje opravdu vážně a nevydá nic na světlo, co by důkladně nepodrobila soudu svému i soudu jiných. A to právě dodává jejím práci té pravé ceny.
DADA A SON origine dans le dictionnaire. C'est terriblement simple. En français ça 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. Allemande 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?

HAJNALI KÉT ŐRÁKOR a segédszert belépett a tábornok szobájába és jelentette, hogy a járőrök elindultak a hodricsi úton. Az asztalra állított petróleumlámpa körül szétteregetett tereprajzok és jelentések hevertek, rajtuk keresztbe dobva egy ezüstgombos lovaglópálca. A tábornok a szoba közepén állt és hideg arccal hallgatta a segédtiszt szavait. Kurtára nyírt szakála rőtesen csillogott a lámpafényben. Aranykeretes szemüvege mögül jeges nyugalommal csillámlottak elő kék szemei. Csupa energia volt ez a hat láb magas, kacsú ember, aki egy hónap előtt vette át a feldunai hadtest parancsnokágát. De most mégis, mintha valami fáradtságot vagy inkább fásultságot árultak volna el mozdulatai. Némán bólintott s mikor a segédszert mögött becsukódott az ajtó, kimerülten dobta magát a kopott díványra. Két nap óta minden talpon volt s egyik izgalom a másik után érte. A Szélakna irányában fekvő főcsapat felé haladó ellenség már egy napi előnyt nyert a Ősemlékre kirendelt zászlóalj parancsnokának ügyetlensége folytán. Első felindulásában maga vette át a

DAPPRIMA, RIPETENDENDO l’errore commesso in gioventù, scrisse di animali che conosceva poco, e le sue favole risorono di ruggiti e barriti. Poi se 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 ditttero, velocità sprecata perché non gli serviva nè a raggiungere la preda nè a garantire la sua incoluità. 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, vedeva tanto imperfettamente. Infine una raccontava di un uomo che, dopo di aver schiacciato una mosca noiosa, le gridò: “Ti ho beneficata; eco che non sei più una mosca”. Con tale sistema era facile di avere ogni giorno la favola prima col caffè dello mattino. Doveva venire la guerra ad insegnargli che la favola poteva divenire un’espressione del proprio animo, il quale così inseriva la mummietta.
efterträdde stenhusen, illa klädda människor kas-
snart började stenläggningen bli ojämn, träkåkar
gatan; han vandrade utan mål och gick rätt fram;
Teatern och befann sig snart inne på Norrlands-
an följde vänstra trottoaren utanför Dramatiska
ar hade han kommit ner på Lilla Trädgårdsgatan;
som han var. Under ganska obehagliga fundering-

svåra no Campo da Aclamação), um escravo levaria
cartas 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-
escra, malhada de grossas nuvens negras. Ao
longe, viu flutar e voar o pano que cobria o ba-
lao 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 compôe os babadinhos e
rendas do roupão branco, um roupão de cambraia
que o desembargador lhe dera em 1862, no mes-

KLOCKAN VAR MELLAN åtta och nio den vackra
majmorgenen, 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 fordr-
ingar på sig, och han var inlärđ att i brodern se
ett slags styvfar, för vilken han hyste stor aktning,
nästan vörndad. Men även andra tankar döko
upp och gjorde honom bekymrad. Han var utan
pengar och utan sysselsättning. Detta senare var
kanske det värsta ty sysslolösheten var honom en
svar fiende, begävad med en aldrig vilande fantasi
som han var. Under ganska obehagliga fundering-
ar hade han kommit ner på Lilla Trädgårdsgatan;
han följde vänstra trottoaren utanför Dramatiska
Teatern och befann sig snart inne på Norrlands-
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efterträdde stenhusen, illa klädda människor kas-

SADIK GENÇ, ARALADIĞI kapıyi çekince, yine
birden kararan sanduka sükunu içinde, İskender
Paşa, galeyansız ibadetine başlıyor. Artık dünyaya
dair hiçbir iman kalmamıştı. İstediği zamanın bir
iman selametiydi. Vâkıa korkak bir adam değildi.
Ama, muhakkak bir olümü her gün, her saat, her
dakika, hatta her saniye beklemek... Onun cesare-
tini kırmiş, sinirlerini zayıflatmıştır. Evet, ya kafası
cesilecekti, ya boşulacaktır! Düşündüğünde, ensembin
soğuk bir sakin sarih temasını duyar gibi olyor-
du. Bu sarih temas silinirken karşına kendi doğuk
hayali gelirdi; gözleri patlamış, kaygılı bir tarafa
yuvanmış, boyunu eğdi bir kement ile sıkılmış,
ayağından pabuçları çıkması, ipek kuçağı çözülümü,
karalı, kılıncı ağızından silya dili sarkmış bir
naaş... İskender Paşa'nın yerde sürenin olası! Titter,
gözlerini oğluşturur, yine salat-ü selamalarını
çekmek istemeşti. Yakın akıbetinin bu uzvı hattarısın
kadar barız, o kadar kuvvetliydi ki... Çocukluğu-
nun saf mubahayesini süleyen cennet bahçelerini,
hüri, gilan ayalarını, Tuba ağacını, Sirat köprü-
süni şimi düştünemiyordu bile... Zihni durmuştu.
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<th><strong>DEACTIVATED</strong></th>
<th><strong>ACTIVATED</strong></th>
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<td><strong>ALL CAPS</strong></td>
<td>Fish &amp; ‘Chips’ for £24.65?</td>
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| **SUPERSCRIPT/SUPERIOR** | x\textsuperscript{158} + y\textsuperscript{23} \times z\textsuperscript{18} - a\textsuperscript{4260} | x\textsuperscript{158} + y\textsuperscript{23} \times z\textsuperscript{18} - a\textsuperscript{4260} |
| **SUBSCRIPT/INFERIOR** | x\textsubscript{158} + y\textsubscript{23} \times z\textsubscript{18} - a\textsubscript{4260} | x\textsubscript{158} \div y\textsubscript{23} \times Z\textsubscript{18} - a\textsubscript{4260} |
| **DENOMINATOR** | 0123456789 0123456789 | 0123456789 0123456789 |
| **NUMERATOR** | 0123456789 0123456789 | 0123456789 0123456789 |
| **LANGUAGE FEATURE** | ÎNSUŞI conştiinţă ştiinţifice | ÎNSUŞI conştiinţă ştiinţifice |

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Christian Schwartz (born 1977), is a type designer and typography consultant based in New York City and with Paul Barnes is a partner in Commercial Type. A graduate of the Communication Design program at Carnegie Mellon University, Schwartz first worked at MetaDesign Berlin, developing typefaces for Volkswagen and logos for a number of corporations. He then returned to the US and joined the design staff at The Font Bureau, Inc., working for a wide range of corporate and publication clients.

Schwartz set out on his own in 2001, first forming Orange Italic with product designer Dino Sanchez and Schwartzco Inc. in 2006. He has released fonts with Village, FontFont, House Industries, and digital type pioneers Emigre. Many of Schwartz's typefaces have been proprietary designs for publications, including the New York Times, the US edition of Esquire, Roger Black's redesign of the Houston Chronicle, and the extensive Guardian Egyptian family, with Paul Barnes, for The Guardian's celebrated new look in 2005. Schwartz has also designed typefaces for corporations including Bosch and Deutsche Bahn, both with design luminary Erik Spiekermann, reinsurance giant Munich Re, with Kai Bernau and Susana Carvalho of Atelier Carvalho Bernau, and the Empire State Building, also with Barnes.

Schwartz was awarded the prestigious Prix Charles Peignot in 2007, given every four or five years to a designer under 35 who has made "an outstanding contribution to the field of type design" by the Association Typographique Internationale. As part of the redesign team for The Guardian, Schwartz and Barnes were shortlisted for the Designer of the Year prize by the Design Museum in London. The pair were named two of the 40 most influential designers under 40 by Wallpaper* in 2006, and Schwartz was included in Time magazine's 2007 "Design 100". Also in 2007, Schwartz and Spiekermann received a gold medal from the German Design Council (Rat für Formgebung) for their Deutsche Bahn typeface system. 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.

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