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# Graphik

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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.

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**PUBLISHED**

2009

**DESIGNED BY**

CHRISTIAN SCHWARTZ

**18 STYLES**

9 WEIGHTS W/ ITALICS

**FEATURES**

PROPORTIONAL/TABULAR LINING FIGURES

PROPORTIONAL/TABULAR OLDSTYLE FIGURES

FRACTIONS

SUPERSCRIP/SUBSCRIPT

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 Neuzeit Grotesk, Folio, Recta, and Maxima. None of these families were groundbreaking, but many of them had a certain quirky charm.

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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

GRAPHIK THIN, 70 PT

CONSTITUTE  
*Functionalism*

GRAPHIK THIN ITALIC, 70 PT

TYPOGRAFIE  
Maamerkinä

GRAPHIK REGULAR, 70 PT

AUTHORIZES  
*Commerciële*

GRAPHIK REGULAR ITALIC, 70 PT

ARCHITECTS  
Dunaújvárosi

GRAPHIK THIN, 70 PT [ALTERNATE a]

SATURATION  
*Pracovitějším*

GRAPHIK THIN ITALIC, 70 PT

IDEOLOGIES  
Motorického

GRAPHIK REGULAR, 70 PT

*KUNSTWERK*  
*Wernigerode*

GRAPHIK REGULAR ITALIC, 70 PT

**MAKAKUPIA**  
**Požiadavkou**

GRAPHIK MEDIUM, 70 PT

***AUTOMATIC***  
***Hamburgers***

GRAPHIK MEDIUM ITALIC, 70 PT

**GRAFISCHE**  
**Historischer**

GRAPHIK SEMIBOLD, 70 PT

***DOCUMENT***  
***Foundations***

GRAPHIK SEMIBOLD ITALIC, 70 PT [ALTERNATE 1]

**LONDONER**  
**Architekten**

GRAPHIK BLACK, 70 PT

**SCHRIFTEN**  
**Zwitserland**

GRAPHIK BLACK ITALIC, 70 PT

**SUDURNES**  
**Praktischer**

GRAPHIK SUPER, 70 PT [ALTERNATE a t]

**ARTIFACTS**  
**Revolutions**

GRAPHIK SUPER ITALIC, 70 PT

**BUCOVINA**  
**Economical**

GRAPHIK SUPER, 70 PT

***ARTIFACTS***  
***Frankfurter***

GRAPHIK SUPER ITALIC, 70 PT [ALTERNATE a t]

**TARASCON**  
**Broadsheet**

GRAPHIK SUPER, 70 PT

***LUMINOSO***  
***Conduction***

GRAPHIK SUPER ITALIC, 70 PT

Województwo podlaskie  
BISHOPRIC OF BÉZIERS  
*The political foundations*

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

Essentially independent  
NORÐURLAND VESTRA  
*Saint-Guilhem-le-Désert*

GRAPHIK EXTRALIGHT, EXTRALIGHT ITALIC, 40 PT

Over 1478 departments  
POST-IMPRESSIONISTS  
*Regional administration*

GRAPHIK LIGHT, LIGHT ITALIC, 40 PT

Historical architecture  
İÇ ANADOLU BÖLGESİ  
*Situationist Interaction*

GRAPHIK REGULAR, REGULAR ITALIC, 40 PT



**Norður-Ísafjarðarsýsla**  
**CORNELIUS DREBBEL**  
*Basarabia, Maramureş*

GRAPHIK MEDIUM, MEDIUM ITALIC, 40 PT

**Niederkirchnerstraße**  
**ROSALIND FRANKLIN**  
*Traditional ingredient*

GRAPHIK SEMIBOLD, SEMIBOLD ITALIC, 40 PT [ALTERNATE a t 6]

**Robert Oppenheimer**  
**CONCERTO GROSSO**  
*Andrés Quintana Roo*

GRAPHIK BOLD, BOLD ITALIC, 40 PT

**68,923 people reside**  
**POLYCHORAL STYLE**  
*Treaty of Ferhat Paşa*

GRAPHIK BLACK, BLACK ITALIC, 40 PT

**Klangfarbenmelodie**  
**WHAKAHINAPŌURI**  
**Chromolithographier**

GRAPHIK SUPER, 40 PT [ALTERNATE a t]

***Physiopathologically***  
***AFFECTUEUSEMENT***  
***Samannääräisyyden***

GRAPHIK SUPER ITALIC, 40 PT

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

GRAPHIK THIN, THIN ITALIC, 24 PT

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

GRAPHIK EXTRALIGHT, EXTRALIGHT ITALIC, 24 PT [ALTERNATE a t]

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

GRAPHIK LIGHT, LIGHT ITALIC, 24 PT

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

GRAPHIK REGULAR, REGULAR ITALIC, 24 PT

**Uden Bornholms Regionskommune**  
**EXPERIMENTELE GROEP HOLLAND**  
***Enseignement supérieur et grandes***

GRAPHIK MEDIUM, MEDIUM ITALIC, 24 PT

**238 artists exhibit work in biennale**  
**REGIÓN DE ARICA Y PARINACOTA**  
*Sprachgeschichte und Lautwandel*

GRAPHIK SEMIBOLD, SEMIBOLD ITALIC, 24 PT [ALTERNATE a t]

**Moved to Middlesbrough, England**  
**GÜNEYDOĞU ANADOLU BÖLGESİ**  
*The South East Dorset conurbation*

GRAPHIK BOLD, BOLD ITALIC, 24 PT

**Región Metropolitana de Santiago**  
**DERBYSHIRE, WORCESTERSHIRE**  
*Groenvoorzieningen vormen 11.5%*

GRAPHIK BLACK, BLACK ITALIC, 24 PT

**Established as a township in 1839**  
**CYRIL NORMAN HINSHELWOOD**  
**Diminuendo poi subito fortissimo**

GRAPHIK SUPER, 24 PT

**Origins in the eighteenth century**  
**DECLINE AND DISINTEGRATION**  
**Snæfellsnes-og Hnappadalssýsla**

GRAPHIK SUPER ITALIC, 24 PT

REGION MIDTJYLLAND MED CENTRALFORVALTNING  
Bekannte Schriftgießereien im deutschen Sprachraum  
*POSIZIONE DELL'ITALIANO TRA LE LINGUE EUROPEE*  
*Ég gat ekki skorast undan því með öllu, en reyndi þó að*

GRAPHIK THIN, THIN ITALIC, 18 PT

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 z za którego węgła wyrzy w dzień pogodny*

GRAPHIK EXTRALIGHT, EXTRALIGHT ITALIC, 18 PT

REPORT ON THE CONSTRUCTION OF SITUATIONS  
Suprafața totală a României interbelice: 294.967 km<sup>2</sup>  
*1937: THE GROPIUS HOUSE WAS BUILT IN LINCOLN*  
*Autoroute A11 continue vers Le Mans, Paris et Nantes*

GRAPHIK LIGHT, LIGHT ITALIC, 18 PT

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*

GRAPHIK REGULAR, REGULAR ITALIC, 18 PT

**THE GROUP TRAVELED THROUGHOUT ARMENIA**  
**Scandinavian Institute of Comparative Vandalism**  
***PRESENTS ITSELF AS AN INACCESSIBLE REALITY***  
***Mylly oli kerran maalattu helakanpunaiseksi, siivet***

GRAPHIK MEDIUM, MEDIUM ITALIC, 18 PT

**SEE HVORLEDES HAN SEER UD OG JEG SEER UD**  
**Heildaríþúafjöldi svæðisins er rúmlega 1.170.500**  
**POZNATA JE ODAVNA, ALI VAZDA ISTINITA ONA**  
***Politique de la Suisse envers l'Union européenne***

GRAPHIK SEMIBOLD, SEMIBOLD ITALIC, 18 PT

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

GRAPHIK BOLD, BOLD ITALIC, 18 PT

**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***

GRAPHIK BLACK, BLACK ITALIC, 18 PT [ALTERNATE a]

**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***

GRAPHIK SUPER, 18 PT

**MONOGRAPH OF THE BIBLIOTHÈQUE COBRA**  
***Influences from the constructivists and earlier***  
**PRIVATPRAKTISERENDE OG SPECIALLÆGER**  
***The general separation of worker and products***

GRAPHIK SUPER ITALIC, 18 PT

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*

GRAPHIK EXTRALIGHT, EXTRALIGHT ITALIC, 14 PT

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*

GRAPHIK LIGHT, LIGHT ITALIC, 14 PT

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*

GRAPHIK REGULAR, REGULAR ITALIC, 14 PT

**Distincția 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*

GRAPHIK MEDIUM, MEDIUM ITALIC, 14 PT

**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*

GRAPHIK SEMIBOLD, SEMIBOLD ITALIC, 14 PT

**În timp ce limba română prezintă toate însușirile unei limbi de**  
**INTERNATIONAL MOVEMENT FOR AN IMAGINIST BAUHAUS**  
*Asemakaavan mukaan Helsinki jakaantuu 59 kaupunginosaan*

GRAPHIK BOLD, BOLD ITALIC, 14 PT

**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*

GRAPHIK BLACK, BLACK ITALIC, 14 PT

Bildungsverbandes

GRAPHIK THIN, 50 PT

Anishinaabemowin

GRAPHIK EXTRALIGHT, 50 PT

Chromolithograph

GRAPHIK LIGHT, 50 PT

Lebensauffassung

GRAPHIK REGULAR, 50 PT

Menneskehedens

GRAPHIK MEDIUM, 50 PT

Sebauvedomenia

GRAPHIK SEMIBOLD, 50 PT

Monochromatics

GRAPHIK BOLD, 50 PT

Anticlimactically

GRAPHIK BLACK, 50 PT

Maastrichtenaar

GRAPHIK SUPER, 50 PT



*Rechtschreibregeln*

GRAPHIK THIN ITALIC, 50 PT

*Grundschulkindern*

GRAPHIK EXTRALIGHT ITALIC, 50 PT

*Höfuðborgarsvæði*

GRAPHIK LIGHT ITALIC, 50 PT

*Institutionalization*

GRAPHIK REGULAR ITALIC, 50 PT

*Ausschusssitzung*

GRAPHIK MEDIUM ITALIC, 50 PT

*Disestablishment*

GRAPHIK SEMIBOLD ITALIC, 50 PT

*Kunszentmártoni*

GRAPHIK BOLD ITALIC, 50 PT

*Rangárvallasýsla*

GRAPHIK BLACK ITALIC, 50 PT

*Catastrophically*

GRAPHIK SUPER ITALIC, 50 PT

GRAPHIK LIGHT, 16 PT

LIGHT ALL CAPS

LIGHT

SEMIBOLD

PROPORTIONAL  
LINING FIGURES

LIGHT ITALIC

SEMIBOLD

PROPORTIONAL  
OLDSTYLE FIGURESPROPORTIONAL  
LINING FIGURES

LIGHT ITALIC

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 debt 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,

GRAPHIK REGULAR, 16 PT

REGULAR ALL CAPS

REGULAR

SEMIBOLD

PROPORTIONAL  
LINING FIGURES

REGULAR ITALIC

BOLD

PROPORTIONAL  
OLDSTYLE FIGURESPROPORTIONAL  
LINING FIGURES

REGULAR ITALIC

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GRAPHIK MEDIUM, 16 PT

MEDIUM ALL CAPS

MEDIUM

BOLD

PROPORTIONAL  
LINING FIGURES

MEDIUM ITALIC

BOLD

PROPORTIONAL  
OLDSTYLE FIGURESPROPORTIONAL  
LINING FIGURES

MEDIUM ITALIC

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 GRAPHIK REGULAR, REGULAR ITALIC, SEMIBOLD, 10/13 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 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 to dynamize these elements." The main obstacle

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 GRAPHIK MEDIUM, MEDIUM ITALIC, BOLD, 10/13 PT

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

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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 the construction

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 GRAPHIK REGULAR, REGULAR ITALIC, SEMIBOLD, 8/11 PT

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 GRAPHIK MEDIUM, MEDIUM ITALIC, BOLD, 8/11 PT

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#### **Core Principles and Definitions**

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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 the construction of situations. A member of the Situationist International". The same journal 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 passional 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

GRAPHIK REGULAR, 7/9 PT

**The Situationist International (SI)** was a group of international revolutionaries founded in 1957. With their ideas rooted in Marxism and the 20th century European artistic avantgarde, they advocated experiences of life being alternative to those admitted by the capitalist order, for the fulfillment of human primitive desires and the pursuing of a superior passional quality. For this purpose they suggested and experimented with the construction of situations; *the setting up of environments favorable for the fulfillment of such desires*. Using methods drawn from the arts, they developed a series of experimental fields of study for the construction of such, like unitary urbanism and psychogeography.

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ČESKÝ (CZECH)  
GRAPHIK 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 báchorok, 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 seznammež se se životem této tiché a skromné pracovnice, seznammež 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, při tom pilna, šetrna

DEUTSCH (GERMAN)  
GRAPHIK 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 und

DANSK (DANISH)  
GRAPHIK REGULAR, 9/12 PT

DER VAR EN LILLE Havfisk af god Familie, Navnet husker jeg ikke, det maa de Lærde sige Dig. Den lille Fisk havde attenhundrede Søskende, alle lige gamle; de kjendte ikke deres Fader eller Moder, de maatte strax skjøtte sig selv og svømme om, men det var en stor Fornøielse; Vand havde de nok at drikke, hele Verdenshavet, Føden tænkte de ikke paa, den kom nok; hver vilde følge sin Lyst, hver vilde faae sin egen Historie, ja det tænkte heller Ingen af dem paa. Solen skinnede ned i Vandet, det lyste om dem, det var saa klart, det var en Verden med de forunderligste Skabninger, og nogle saa gruelig store, med voldsomme Gab, de kunde sluge de attenhundrede Søskende, men det tænkte de heller ikke paa, for Ingen af dem var endnu bleven slugt. *De Smaa svømmede sammen, tæt op til hverandre, som Sildene og Makrelerne svømme;* men som de allerbedst svømmede i Vandet og tænkte paa Ingenting, sank, med forfærdelig Lyd, ovenfra, midt ned imellem dem, en lang, tung Ting, der slet ikke vilde holde op; længere og længere strakte den sig, og hver af Smaafiskene,

ESPAÑOL (SPANISH)  
GRAPHIK 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)  
GRAPHIK 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 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 Huelsenbeck, Dada m'dada, Dada m'dada, Dada mhm, dada dera dada, Dada Hue, Dada Tza. Comment obtenir la béatitude? En

ITALIANO (ITALIAN)  
GRAPHIK 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 credeva. In una di quelle favole ammirava la velocità del dittero, velocità sprecata perché non gli serviva né a raggiungere la preda né a garantire la sua incolumità. Qui faceva la morale una testuggine. *Un'altra favola esaltava la mosca che distruggeva le cose sozze da essa tanto amate*. Una terza si meravigliava che la mosca, l'animale più ricco d'occhi, veda tanto imperfettamente. Infine una raccontava di un uomo che, dopo di aver schiacciato una mosca 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 così inseriva la mummietta

MAGYAR (HUNGARIAN)  
GRAPHIK 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 Szelákna irányában fekvő főcsapat felé haladó ellenség már egy napi előnyt nyert a Zsarnócra kirendelt zászlóalj parancsnokának ügyetlensége folytán. Első felindulásában maga vette át a

POLSKI (POLISH)  
GRAPHIK REGULAR, 9/12 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, smokząc 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 przeciąpie środkiem bruku, ciężkim chodem nóg obutych w trepy, niosąc pod pachą

PORTUGUÉS (PORTUGUESE)  
GRAPHIK 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 balão 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 e rendas do roupão branco, um roupão de cambraia que o desembargador lhe dera em 1862, no mes-

SVENSKA (SWEDISH)  
GRAPHIK 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 stenhusen, illa klädda människor kas-

SUOMI (FINNISH)  
GRAPHIK REGULAR, 9/12 PT

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

TÜRKÇE (TURKISH)  
GRAPHIK REGULAR, 9/12 PT

SADIK GENÇ, ARALADIĞI kapıyı çekince, yine birden kararın sanduka sükonu içinde, İskender Paşa, galeyansız ibadetine başladılar. Artık dünyaya dair hiçbir ümidi kalmamıştı. İstedığı 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, sınırlarını 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, boynunu 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 uzvı hatırası o kadar bariz, o kadar kuvvetliydi ki... Çocukluğunun saf muhayyilesini süsleyen cennet bahçelerini, hürri, gilman alaylarını, Tuba ağacını, Sırat köprüsünü şimdi düşünemiyordu bile... Zihni durmuştu.

UPPERCASE

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LOWERCASE

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STANDARD PUNCTUATION

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LIGATURES

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PREBUILT FRACTIONS

½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞

NUMERATORS, DENOMINATORS  
SUPERSCRIPT & SUBSCRIPT

H<sup>0123456789</sup>/<sub>0123456789</sub> H<sup>0123456789+-</sup> H<sub>0123456789+-</sub>

STYLISTIC ALTERNATES

at ß á â à ä å ä å ā q t † ‡

ACCENTED UPPERCASE

Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

ACCENTED LOWERCASE

á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

abcdefghijklmnopqrstuvwxyz

STANDARD PUNCTUATION

!@?.,:;...--—()[]{}/\|&@“”‘’„„«»<> §•¶†‡©®™

ALL-CAP PUNCTUATION

!@?--—()[]{}/\|@«»<>

LIGATURES

fb fh fi fj fk fl ff ffb ffh ffi ffj ffk ffl

PROPORTIONAL LINING  
default figures

\$£€¥1234567890¢ƒ %‰°ª«»¼½¾¿

PROPORTIONAL OLDSTYLE

\$£€¥1234567890¢ %‰ #<+=-x÷>≈#≤≥

TABULAR LINING

\$£€¥1234567890¢ƒ %‰ <+=-x÷>≈#≤≥

TABULAR OLDSTYLE

\$£€¥1234567890¢ %‰ <+=-x÷>≈#≤≥

PREBUILT FRACTIONS

½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞

NUMERATORS, DENOMINATORS  
SUPERSCRIPIT & SUBSCRIPT

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STYLISTIC ALTERNATES

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ACCENTED LOWERCASE

á â ã ä å Æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

**OPENTYPE FEATURES**  
 FAMILY WIDE

ALL CAPS

 PROPORTIONAL LINING  
 default figures

PROPORTIONAL OLDSTYLE

TABULAR LINING

TABULAR OLDSTYLE

 FRACTIONS  
 ignores numeric date format

SUPERSCRIPT/SUPERIOR

SUBSCRIPT/INFERIOR

 DENOMINATOR  
 for making arbitrary fractions

 NUMERATOR  
 for making arbitrary fractions

 LANGUAGE FEATURE  
 Română (Romanian) s accent

**OPENTYPE FEATURES**  
 ROMAN & ITALIC

 STYLISTIC SET 01  
 a and related

 STYLISTIC SET 02  
 t and related

 STYLISTIC SET 03  
 ß and related

 STYLISTIC ALTERNATES  
 Illustrator/Photoshop
**DEACTIVATED**

Fish &amp; 'Chips' for £24.65?

 Sale price: \$3,460 €1,895  
 Originally: \$7,031 £9,215

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 Originally: \$7,031 £9,215

21/03/10 and 2 1/18 460/9320

 $x^{158} + y^{23} \times z^{18} - a^{4260}$  $x_{158} \div y_{23} \times z_{18} - a_{4260}$ 

0123456789 0123456789

0123456789 0123456789

ÎNSUȘI conștiință științifice

**DEACTIVATED**Natural availability *gela*tinesNatural availability *gela*tinesSchriftgießerei größter *außen*Natural availability *größerer***ACTIVATED**

FISH &amp; 'CHIPS' FOR £24.65?

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 Originally: \$7,031 £9,215
21/03/10 and 2 1/18 <sup>460</sup>/<sub>9320</sub> $x^{158} + y^{23} \times z^{18} - a^{4260}$  $X_{158} \div Y_{23} \times Z_{18} - a_{4260}$ 

0123456789 0123456789

0123456789 0123456789

ÎNSUȘI conștiință științifice

**ACTIVATED**Natural availability *gela*tinesNatural availability *gela*tinesSchriftgießerei größter *außen*Natural availability *größerer*

## STYLES INCLUDED IN COMPLETE FAMILY

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

## SUPPORTED LANGUAGES

Afrikaans, Albanian, Asturian, Basque, Breton, Bosnian, Catalan, Cornish, Croatian, Czech, Danish, Dutch, English, Esperanto, Estonian, Faroese, Finnish, French, Galician, German, Greenlandic, Guarani, Hawaiian, Hungarian, Ibo, Icelandic, Indonesian, Irish, Gaelic, Italian, Kurdish, Latin, Latvian, Lithuanian, Livonian, Malagasy, Maltese, Maori, Moldavian, Norwegian, Occitan, Polish, Portuguese, Romanian, Romansch, Saami, Samoan, Scots, Scottish Gaelic, Slovak, Slovenian, Spanish (Castilian), Swahili, Swedish, Tagalog, Turkish, Walloon, Welsh, Wolof

## CONTACT

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 New York, New York 10013

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 fax 212 925-2701  
[www.commercialtype.com](http://www.commercialtype.com)

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## ABOUT THE DESIGNER

**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 *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.