Produkt is the slab serif to the sans Graphik family, falling into the tradition of adding slabs to European Grotesk, creating an attractive and functional companion serif typeface. Its serifs are relatively short, particularly in the heaviest weights, so it retains the compact proportions and regular texture that characterize Graphik.

The idea of adding serifs at Graphik at first seemed too simple and obvious, but demand from users of the original made us speculate that it might be worth exploring. Berton Hasebe’s early sketches had an unexpected charm: the warmth of Graphik shone through, with the shortness of the serifs keeping it from looking clumsy. Hasebe then finished the family to match the full range of weights that make Graphik so useful. The light weights are pretty, the middle weights are functional, and the heavy weights have a feeling of authority, all suffused with the appealing geometry seen in Graphik.
Produkt Thin
Produkt Thin Italic
Produkt Extra Light
Produkt Extra Light Italic
Produkt Light
Produkt Light Italic
Produkt Regular
Produkt Regular Italic
Produkt Medium
Produkt Medium Italic
Produkt Semibold
Produkt Semibold Italic
Produkt Bold
Produkt Bold Italic
Produkt Black
Produkt Black Italic
Produkt Super
Produkt Super Italic
NEREŽIŠĆA
Anonymous

TASSATIVO
Przeszłością

INCLUSION
Manchester

TROIŠIÈME
Sanatçılárın
SERVEIXEN
Bažikament

COMMENT
Troværdige

MŪSDIENU
Digitization

ELEGANZA
Psicológico
Visitors from South Korea
UNIQUE PRESENTATION
Editaron casi 121 álbumes

Di Roma colpisce molto la
MŁODYCH JAZZMANÓW
His youngest brother had

The finest of a generation
ČESKÁ MÓDA A DESIGN
Amsterdamse psychiater

Congelado por 1700 anos
TOTALĂ DE APĂ LIBERĂ
Rushed the goalkeeper in
Subjekt und Gesellschaft

ANALIZUODAMI PAČIAS

Le voci segrete delle città

L-ispettaklu laħaq il-qofol

FINNISH INSTITUTIONS

Sunim veiksmīgi izdevies

Fierce & focused writing

LA IX EDICIÓN DE ARTE

Thermodynamic Energy

Opowieść o relatywizmie

GEÇTİĞIMIZ YIL KASIM

Klöpping en Blankestijn
Han gör marschanträde
MEDŽIAGŲ APYKAITOS
Arsenal leads ten–eight

Die Produktpräsentation
INFINITELY SOFT FADE
Prononcent en faveur de

This tendency gave way
PHÉNOMÉNOLOGIQUE
Los Angeles partied late

El tratado o acuerdo que
AUGLÝSINGAHERFERÐ
Der findes 500 millioner
Issues in civic visioning
MAIS PAS SEULEMENT
Moderna meteorologija

Universiteitsziekenhuis
SALTED MAPLE SYRUP
Nimimerkillä kirjoittava

Sparkling Lisbon metro
BRITISCHEN BIOLOGE
Eksempel malerstrøket

Stredooceánsky chrbát
GRAND PRIX OF PARIS
Formen part d’una zona
Grand Idea of Eras Past
OSAMOSTATŇUJÍCÍM
Australische chirurgen

Simplă şi complicată în
MUSIC HALL COMEDY
Global Marketer’s Tool
OBJECT AS THE PRIMARY CONCERN
Docs retratam personagens e criações
SPEKTAKULARAN DOČEK ZA ČILIĆA
Îndrăgitul interpret revine în țara natală

HOW YOU CAN KEEP LYRICALLY FIT
Wersja amerykańska produkcji różniła
TRUE DISCOVERY OF DARK MATTER
Over a 17-year career, he has inhabited

AN ULTIMATE HOMAGE TO CUBISM
Publishing as many as 700 messages
STUDUJE JEJÍ STAVBU, VLASTNOSTI
En pris der siden er overgået af Swifts

DE DEELNEMERS VULDEN VRAGEN
La principal interlocutor de la ciudad
COMPLETE ABSENCE OF IDENTITY
One way of investigating the problem
WOOD FLOORS & EXPOSED BEAMS
Laboratorio del arte contemporáneo

NUR, WAS IST “POST-INTERNET”?! Mezi 30° a 160° zeměpisné šířky jsou

NE DURERA PAS ÉTERNELLEMENT
Current projects include restoration

ARTISTIC PROCESS AS A WEAPON
Any amount of historians & theorists

MUCHOS CRÍTICOS CONSIDERAN
Chunky windrows and soupy brews

AVANGUARDIE NOVECENTESCHENIncludes twelve 12-fluid ounce cans

LE THÉÂTRE ANTIQUE D’ORANGE
Her şey Dilek’in bir rüyasıyla başlar

MONUMENTĀLĀJĀ GLEZNIECĪBĀ
Der begabte Clown der Volksbühne
PUBLISHED ALL OF HIS WRITING
C’est ce que propose la plateforme KAD LITERATŪROS PROGRAMOS
Vittige værker solgt for 151.000 kr
PREMIO DE ARQUITECTURA CONTEMPORÁNEA
Kallduschnummer två var insikten om att detta var
PLUS DE 95 000 UTILISATEURS DANS LE MONDE
Hafa landað rúmlega þrjú þúsund tonnum af makril

DIESE LEICHTIGKEIT BEI GRÖSSTEM TIEFGANG!
Jürinin yaptığı değerlendirme sonunda ilk 3’e giren
IN PARALLEL TO THE MODERN BOOK BUSINESS
“O, what a pity!” she cried. “Where will he be arriving

THAT’S THE CRUCIAL POINT THAT IS THE RARE
Continuing in his one man mission to give brilliant
dabartinės situacijos niekas vaizdžiau ir
Exactly 8.2 kilowatt hours of energy each kilometer

POLICY WAS NEVER THE MOTIVATING FACTOR
Circula un rumor increíble por los musicales de la
USTANOWIŁO JĄ JURY „ANGELUSA”, BY UCZCIC
Nel caso di queste crocchette la verità proverbiale

DANES JE PODJETJE ENO OD TREH NAIJEČJIH
Winkels in woninginrichting hebben in augustus
SLIK BLIR REGJERINGENS NYE PRIVATSKOLER
Carattere di una città passa attraverso la capacità

NOW LEAGUES AHEAD OF THE COMPETITION
Spesso le mie colazioni si trasformano in brunch
HIS BODY NOW TURNED TOWARDS THE RUSH
The Chairman of the Royal Astronomical Society
A factory that made floppy disks at the height of the tech lookinG to temPt buSineSS uSerS

How to bake a perfect flourless chocolate cake

Enchanted again he braced for the titanic days
Bunun dışında Mülür’in daha önce yayınlanmamış şiir ve görsel UWAŻANY POCZĄTKOWO ZA ARTYSTĘ SMOOTH-JAZZOWEGO Aven de lasare som inte kan vara på plats i Göteborg har möjlighet PRODUKT THIN, THIN ITALIC, 14 PT

Tokom dana u Centru za kulturu bit će otvorena i izložba radova JUSTIÇA HOMOLOGA 1º ACORDO DE DELAÇÃO PREMIADA NA This bladeless model includes pliers, a carbide saw, ruler, and files PRODUKT EXTRA LIGHT, EXTRA LIGHT ITALIC, 14 PT (ALTERNATE a)

Melkweg en sterrenstelsel Andromeda gaan botsen en dat wordt BORNE OUT OF FAILURE, PRACTICE, AND EXPERIMENTATION Ai Weiwei @ Alcatraz: Lego, mental health, and Edward Snowden

The unhealthy conjunction point of sentimentality & commerce HET NEDERLANDSE BEDRIJF WIL HET GELD GEBRUIKEN OM A sell-out event at Wembley Arena last month promised to teach

As Brooklyn became more popular independent chains started LANÇAMENTOS NA ZONA NORTE CRESCEM 45% EM 5 ANOS Međutim, kako je Zakon o avionskoj poštii SAD iz 1934.

A diferencia de la música, no hay niños prodigios en la pintura CZASEM LUDZIE DOSTRZEGAJĄ W MOICH KSIĄŻKACH COŚ Biomimicry, biophilia, ecosystems & other natural phenomena

System of agricultural labour with share of produce as wages UNE STAR ULTRA-FORMATÉE, MAIS SPECTACLE GARANTI Pesoarea unei voci de excepție, celebra interpretă revine la

Iż-żjara tal-Inter mistenni tasal fl-ahhar ġimgħa ta’ Diċembru ETT FULLBELAGT FLYGPLAN PÅSTÅS SLÄPPA UT MINDRE Speaking at a 1 p.m. press conference Mayor De Blasio added

Heute bekommt er den Echo Klassik als Nachwuchskünstler SPACE PLANE’S 1100-DAY MISSION REMAINS A MYSTERY CEO announces he will spin-off branch as separate business
Neurotransmitters
Monochromatism
Endurhæfingunni
Microclimatology
Nachbarschaften
Asuntorakentajat
Juxtapositioning
Redevelopments
Gezaghebbende
Monumentenfeest

Tilfinningaþrungið

Neurophysiologist

Quadrangintesimal

Przedstawicielski

Önkormányzatok

Schweißeignung

Correspondence

Kulturhändelser
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 January 5th, 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 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
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The Psychology of Beauty
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
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 of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of these aesthetic systems, in spite of volumes of so-called application of their principles to works
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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.

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.

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Sehen wir das Gesamtbild unseres heutigen Lebens nur mit unseren Augen an, so können wir die Folgerung ziehen, daß dieses Bild 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 verschieden 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

Spanish

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 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 donde se abre la tierra orejita rosa del niño o la blanca orejita de la niña que espera, llena de miedo, el alfiler que abra el agujero para la arracada.
Dada a 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 «ou 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. Allemagne 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 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 «ou en effet, vous avez raison, c’est ça, d’accord, vraiment, on s’en occupe», etc. C’est un mot international.

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Benedita levantou-se, no dia seguinte, com a ideia 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 cheio de um broto de chuva, a chuva era tão pesada que cobria o balão, no qual 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 mesmo dia...
### OPENTYPE FEATURES

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<td>default figures</td>
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<td><strong>TABULAR LiNiNg</strong></td>
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<td><strong>FRACTIONS</strong></td>
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<td>ignores numeric date format</td>
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<td><strong>DENOMINATOR</strong></td>
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<td>for making arbitrary fractions</td>
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<td><strong>NUMERATOR</strong></td>
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<td><strong>LANGUAGE FEATURE</strong></td>
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<td>Română (Romanian) s accent</td>
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### OPENTYPE FEATURES

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<th>Feature</th>
<th>Deactivated</th>
<th>Activated</th>
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<tbody>
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<td><strong>ROMAN &amp; ITALIC</strong></td>
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<tr>
<td><strong>STYLiSTiC SET 01</strong></td>
<td>alternate a</td>
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<td><strong>STYLiSTiC SET 03</strong></td>
<td>alternate ă</td>
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<td><strong>STYLiSTiC SET 04</strong></td>
<td>alternate ă</td>
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<td>Illustrator/Photoshop</td>
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<td><strong>several goals</strong></td>
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<tr>
<td><strong>Ich bin zu Fuß</strong></td>
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<tr>
<td><strong>auf der Straße</strong></td>
<td></td>
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<tr>
<td><strong>Endlessly sunny</strong></td>
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<tr>
<td><strong>days yonder</strong></td>
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<tr>
<td><strong>Wander blindly in the Straße</strong></td>
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### Sale Price

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<th>Price</th>
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<td>$3,460</td>
<td>$7,031</td>
<td>€1,895</td>
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### Quilts & Covers

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<thead>
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<tr>
<td>@ £199</td>
<td>@ €1,895</td>
<td>¥7,031</td>
<td>£9,215</td>
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</table>
ABOUT THE DESIGNER

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 City since 2008, and was a staff designer with Commercial Type from 2008 until 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, and in 2012 was awarded Print Magazine’s 20 Under 30 Award. He currently teaches typography at Parsons School of Design and type design at the University of the Arts in Philadelphia.

Christian Schwartz (born 1977) is a partner, along with Paul Barnes, in Commercial Type, a foundry based in New York and London. A graduate of Carnegie Mellon University, Schwartz worked at MetaDesign Berlin and Font Bureau prior to spending several years working on his own before forming Schwartzco Inc. in 2006 and Commercial Type in 2008. Schwartz has published fonts with many respected independent foundries, and has designed proprietary typefaces for corporations and publications worldwide.

Schwartz’s typefaces have been honored by the Smithsonian’s Cooper Hewitt National Design Museum, the New York Type 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 redesigned The Guardian, they were shortlisted for the Designer of the Year prize by the Design Museum in London. Schwartz and Barnes also were named two of the 40 most influential designers under 40 by Wallpaper*, and Schwartz was included in Time magazine’s 2007 ‘Design 100’. In early 2007, Schwartz and German design luminary Erik Spiekermann were awarded a gold medal by the German Design Council (Rat für Formgebung) for the typeface system they designed for Deutsche Bahn.

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, Serbian (Latin), Slovak, Slovenian, Spanish (Castillian), 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

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