
Graphik Compact

Graphik Compact is all about efficiency in copy fitting, having been designed to be narrow and space-saving without looking condensed. Used for both headlines and text, it gives a comfortable reading experience coupled with economy of space without appearing overtly narrow or crammed on the page, screen, or sign.

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DESIGNED BY
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PRODUCTION ASSISTANCE
HRVOJE ŽIVČIĆ

18 STYLES
9 WEIGHTS W/ ITALICS

FEATURES
PROPORTIONAL/TABULAR LINING FIGURES
PROPORTIONAL/TABULAR OLDSTYLE FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERSCRIP/T/SUBSCRIPT

With nine weights from Thin to Super, Graphik Compact can express ideas with attention-grabbing boldness or take on a more supportive role in a typographic palette. It feels perfectly at home in the world of branding, video and broadcast design, web design, apps, and user interfaces and is easily legible at small sizes on small screens. Due to its narrowness, Graphik Compact is likewise useful in wayfinding projects as it allows for larger letters in tighter spaces, improving readability for users.

Graphik Compact Thin

Graphik Compact Thin Italic

Graphik Compact Extralight

Graphik Compact Extralight Italic

Graphik Compact Light

Graphik Compact Light Italic

Graphik Compact Regular

Graphik Compact Regular Italic

Graphik Compact Medium

Graphik Compact Medium Italic

Graphik Compact Semibold

Graphik Compact Semibold Italic

Graphik Compact Bold

Graphik Compact Bold Italic

Graphik Compact Black

Graphik Compact Black Italic

Graphik Compact Super

Graphik Compact Super Italic

YÜZÖLÇÜMÜYLE
Oikeudenkäynnin

GRAPHIK COMPACT THIN, 70 PT

TRANSNATIONAL
Sesquicentennial

GRAPHIK COMPACT THIN ITALIC, 70 PT

MEGADIVERSITY
Cinematografică

GRAPHIK COMPACT EXTRALIGHT, 70 PT

EXTRAVAGANCE
Psychologických

GRAPHIK COMPACT EXTRALIGHT ITALIC, 70 PT

PROTAGONISTA
Nejnáročnějších

GRAPHIK COMPACT LIGHT, 70 PT

ÅRHUNDREDET
Unprecedented

GRAPHIK COMPACT LIGHT ITALIC, 70 PT

MECHANICALS
Eavesdropping

GRAPHIK COMPACT REGULAR, 70 PT

SEGÍTSÉGÉVEL
Rettsaksdrama

GRAPHIK COMPACT REGULAR ITALIC, 70 PT

VERLÄNGERTE
Administration

GRAPHIK COMPACT MEDIUM, 70 PT [ALTERNATE a]

HULIÐSHJÁLMI
Independently

GRAPHIK COMPACT MEDIUM ITALIC, 70 PT [ALTERNATE t]

COINCIDENCE
Whistleblower

GRAPHIK COMPACT SEMIBOLD, 70 PT

INSTITUIÇÕES
Resemblances

GRAPHIK COMPACT SEMIBOLD ITALIC, 70 PT

MYSTERIEUZE
Fundamentele

GRAPHIK COMPACT BOLD, 70 PT

FANTASTIČNA
Annuellement

GRAPHIK COMPACT BOLD ITALIC, 70 PT

CONJECTURE
Eccentricities

GRAPHIK COMPACT BLACK, 70 PT

DISTINGUISH
Environments

GRAPHIK COMPACT BLACK ITALIC, 70 PT [ALTERNATE 1]

**IEDZĪVOTĀJU
Acknowledge**

GRAPHIK COMPACT SUPER, 70 PT

***TECHNIQUES
Jednocześnie***

GRAPHIK COMPACT SUPER ITALIC, 70 PT

Sharp spike in 700-year floods
MODERN FAÇADE TYPOLOGY
Statistically expected to occur

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

Összesen 1,72 millió előfizetés
CELOSVETOVO PRESLÁVENÉ
Voting systems manufacturer

GRAPHIK COMPACT EXTRALIGHT, EXTRALIGHT ITALIC, 40 PT

15 Lionized Documentarians
IL CINQUE CIRCOSCRIZIONI
Singular flavor & personality

GRAPHIK COMPACT LIGHT, LIGHT ITALIC, 40 PT

Specii de plante vasculare
DATING TO OCTOBER 1681
Den varmaste månaden är

GRAPHIK COMPACT REGULAR, REGULAR ITALIC, 40 PT

Laiu taimestik on liigirikas
FEHLENDEN KENNTNISSE
Officiellement candidates

GRAPHIK COMPACT MEDIUM, MEDIUM ITALIC, 40 PT

Task of reshaping the city
HONGKONGØYA UTGJØR
Confirmed in a statement

GRAPHIK COMPACT SEMIBOLD, SEMIBOLD ITALIC, 40 PT [ALTERNATE t]

Modern Homes in Madrid
LAS SAGAS ISLANDESAS
Tajā bija ap 70 iedzīvotāji

GRAPHIK COMPACT BOLD, BOLD ITALIC, 40 PT

Nearly 760 visitors a day
MINIMALIST INTERIORS
48,7 millions d'habitants

GRAPHIK COMPACT BLACK, BLACK ITALIC, 40 PT [PROPORTIONAL OLDSTYLE FIGURES]

**Een aantal monumenten
CAME TO PROMINENCE
*Nach 1851 fanden in fast***

GRAPHIK COMPACT SUPER, SUPER ITALIC, 40 PT

First gained serious historic respectability in 2007
MAI MULT O DOCTRINĂ ETICO-POLITICĂ DECÂT
Unparalleled opportunity for the tourism industry

GRAPHIK COMPACT THIN, THIN ITALIC, 25 PT

Many times these shoals cause extreme rapids
BOUGHT EQUITIES BASED SOLELY ON CREDIT
Panorami urbani più impressionanti del mondo

GRAPHIK COMPACT EXTRALIGHT, EXTRALIGHT ITALIC, 25 PT

Negara-negara dan wilayah yang berbatasan
DIE ABSTAMMUNG DER DYNASTIE WIRD AUF
Takšni zalivi so lahko dolgi več 170 kilometrov

GRAPHIK COMPACT LIGHT, LIGHT ITALIC, 25 PT

Istočni dio otoka pretežito je planinski kraj
TUAIRIM IS 175,000 SOLASBHLIAIN Ó LÁR
A major tourist attraction that offers views

GRAPHIK COMPACT REGULAR, REGULAR ITALIC, 25 PT

The start of an archaeological expedition
WIRELESS COMMUNICATIONS SERVICES
Des caractéristiques d'une ville mondiale

GRAPHIK COMPACT MEDIUM, MEDIUM ITALIC, 25 PT [ALTERNATE a t']

Styles generally rooted in the Gilded Age
THEIR WORK RECEIVED MUCH SUPPORT
Bylo založeno čínskou říšskou správou na

GRAPHIK COMPACT SEMIBOLD, SEMIBOLD ITALIC, 25 PT

Algunos de esos caudillos reclamaron el
VIRTUALLY INDESTRUCTIBLE BUILDING
Serious concerns as to whether that was

GRAPHIK COMPACT BOLD, BOLD ITALIC, 25 PT

Le top 10 des universités dans le monde
ESTIMATED TO BE AT LEAST \$1,711,000
In 1684 veroverden de Zwaardbroeders

GRAPHIK COMPACT BLACK, BLACK ITALIC, 25 PT [PROPORTIONAL OLDSTYLE FIGURES]

Expoziția are loc într-un cartier special
NAJVIŠI VRH VISOK JE 45,94 METARA
Mūsdienās alabastru joprojām izmanto

GRAPHIK COMPACT SUPER, SUPER ITALIC, 25 PT

15 PROTOTYPICAL AVATARS OF DARING & ENDURING EXCLUSIVITY
 Even though Toyotomi Hideyoshi unified Japan and consolidated an
MANAPOROFO FA TENA OLONA TOKOA IRENY VAZIMBA IRENY DIA
lto ay sistemang pampolitika na nagbigay ng kapangyarihan sa mga

GRAPHIK COMPACT THIN, THIN ITALIC, 18 PT

ELS CARRERS S'ESTRENYIEN A MESURA QUE LA CIUTAT CREIXIA
 Theobald entrusted him with several important missions to Rome
OLD WORLD CAPITAL COMBINED WITH NEW WORLD AMBITION
Natomiast północna część wyspy, która graniczy z Zatoką Wiktorii

GRAPHIK COMPACT EXTRALIGHT, EXTRALIGHT ITALIC, 18 PT

THE FIFTH TOWER OF OSAKA CASTLE IS SITUATED ON A PLOT
 Plus récemment des bâtiments dédiés à l'accueil des touristes
THE LARGE MUNICIPAL MERGERS IN UNITED STATES HISTORY
In colder climates sometimes the stockade received a coating

GRAPHIK COMPACT LIGHT, LIGHT ITALIC, 18 PT

APÓS A ABDICAÇÃO, A RAINHA BEATRIZ, NOS TERMOS DA
Madagaskar oma 591 730 km² on suuruselt maailma 21. riik
A SIGN OF THE INTENSE NATIONAL INTEREST IN THE RACE
Il-ħsibijiet ta' Konfuçju ġew żviluppati f'sistema ta' filosofija

GRAPHIK COMPACT REGULAR, REGULAR ITALIC, 18 PT [ALTERNATE , ']

WIENER KONGRESS 1815 GOUF DAT VIREGT HERZOGTUM
Surveys proclaim the candidates in a statistical deadlock
BRUTALIST BUILDINGS ROUTINELY FOUND IN THE AREAS
The Wren family estate was at The Old Court House in the

GRAPHIK COMPACT MEDIUM, MEDIUM ITALIC, 18 PT [ALTERNATE a t]

TWO OF THE SMALLEST SOVEREIGN STATES OF EUROPE
Koloni Nordik di Greenland ada selama hampir 100 tahun
XANGAI GANHOU UM IMPORTANTE IMPULSO CULTURAL
Tensions within the regions at the time were running high

GRAPHIK COMPACT SEMIBOLD, SEMIBOLD ITALIC, 18 PT

HET VOLKSLIED WERD IN 1920 GECOMPONEERD DOOR
Das politische und verwaltungsmäßige Handeln genutzt
THE COMBINATION OF NORTHWESTERN TRADE WINDS
Pipina so na zboru Frankov leta 750 izvolili za kralja in ga

GRAPHIK COMPACT BOLD, BOLD ITALIC, 18 PT

LAS MÁS FUERTES ENTRE ESTAS CIUDADES-ESTADOS
Blandt de mest bemærkelsesværdige eksempler på bio
A SENSE OF PROPRIETY IN PUBLIC OFFICE AND TRUST
Tioté's fame quickly spread throughout the community

GRAPHIK COMPACT BLACK, BLACK ITALIC, 18 PT

ROKU 1971, V ROCE SVÉ PLNOLETOSTI, ZÍSKAL TITUL
Changing relations within all governmental ministries
L'INDUSTRIE AÉRONAUTIQUE Y PREND SON ESSOR À
Piekrastes tuksneši veidojās vietās kur aukstā okeāna

GRAPHIK COMPACT SUPER, SUPER ITALIC, 18 PT

Hideyoşin'ın ölümünden sonra Fuşimi Kalesi'nde hakimiyeti eline aldı, 1600'da Sekigahara
 THE LARGEST AND MOST INFLUENTIAL URBAN SETTLEMENT OF THE MISSISSIPPIANS
Le parc est situé à une altitude comprise entre 100 et 1 128 m dans une région de monts

GRAPHIK COMPACT THIN, THIN ITALIC, 14 PT

Denna process kan ske tack vare att peroxyradikaler reagerar ca 15 000 gånger mer
 DOBÂNDIND O MARE FAIMĂ CA ÎNVĂŢAT ŞI DASCĂL, CONFUCIUS ORGANIZEAZĂ O
From around 150, an Anglo-Saxon settlement known as Lundenwic developed in the

GRAPHIK COMPACT EXTRALIGHT, EXTRALIGHT ITALIC, 14 PT

Stabilized against the implied freedom of unobstructed free-flowing open space
 FURNITURNYA DIKENAL KARENA TINGKAT KEAHLIAN YANG TINGGI, CAMPURAN
The term of "minimalist" usually refers to anything that's sparse or stripped down

GRAPHIK COMPACT LIGHT, LIGHT ITALIC, 14 PT

Sections of the red brick walls have circular holes cut from them to visually
 TOWARDS THE COURTYARDS THEY EVEN BOASTED METAL-FRAMED GLASS
Félix blev født den 26. marts 1975 på Betzdorf Slot i det østlige Luxembourg

GRAPHIK COMPACT REGULAR, REGULAR ITALIC, 14 PT [ALTERNATE a t]

Fascinated by observation, mechanical works, and drawing, interests that
 NAKON TOGA ON JE STIGAO DO ZEMLJE KOJA JE BILA RAVNA I ŠUMOVITA
Seit 1921 steht die 7–8 m hohe Steilküste von Kesselaid unter Naturschutz

GRAPHIK COMPACT MEDIUM, MEDIUM ITALIC, 14 PT

El edificio fue sometido a una expansión y renovaciones en 2007, cuando
 AN AMAZING VERTICALITY JUXTAPOSED WITH MARVELOUS LIGHTNESS
May lupaing hangganan ang Estonya sa kanyang mga kapuwang bansang

GRAPHIK COMPACT SEMIBOLD, SEMIBOLD ITALIC, 14 PT

The terms were first used in Croatian in the early 19th century to portray
 EN 1957 FLAVIN EST EMPLOYÉ BRIÈVEMENT AU GUGGENHEIN MUSEUM
Stabljika izrasta iz korijena kao razgranata ili jednostavna, svijetlozelena

GRAPHIK COMPACT BOLD, BOLD ITALIC, 14 PT

Roślinność na pustyniach jest uboga ale wiele roślin przystosowało się
 IN THE END THE PARTY STUNNED THE PUNDITS BY GAINING 41 SEATS
Kaivausten mukaan kummun huipulla oli aikoinaan puinen temppele tai

GRAPHIK COMPACT BLACK, BLACK ITALIC, 14 PT

The exceptional preservation of the vast fortifications and the old city
 EL 28 D'AGOST DEL 1932, SUBSCRIU AMB UN GRUP D'ARTISTES UNA
Samkvæmt því sem segir í Eiríks sögu rauða kvæntist Eiríkur Þjóðhildi

GRAPHIK COMPACT SUPER, SUPER ITALIC, 14 PT

Gezondheidsproblemen

GRAPHIK COMPACT THIN, 50 PT

Magnetohydrodynamic

GRAPHIK COMPACT EXTRALIGHT, 50 PT

Palaeoanthropologists

GRAPHIK COMPACT LIGHT, 50 PT

Chronosynchronicity

GRAPHIK COMPACT REGULAR, 50 PT

Näyttämöapulaisena

GRAPHIK COMPACT MEDIUM, 50 PT [ALTERNATE 1]

Crystallographically

GRAPHIK COMPACT SEMIBOLD, 50 PT

Zwischenzählungen

GRAPHIK COMPACT BOLD, 50 PT

Appennínafjallanna

GRAPHIK COMPACT BLACK, 50 PT

Yoğunlaşmasından

GRAPHIK COMPACT SUPER, 50 PT [ALTERNATE a]

Stuttbylgjuútsendingum

GRAPHIK COMPACT THIN ITALIC, 50 PT

Årsmedeltemperaturen

GRAPHIK COMPACT EXTRALIGHT ITALIC, 50 PT

Buckminsterfullerenes

GRAPHIK COMPACT LIGHT ITALIC, 50 PT

Metapsychologically

GRAPHIK COMPACT REGULAR ITALIC, 50 PT [ALTERNATE a]

Representationalism

GRAPHIK COMPACT MEDIUM ITALIC, 50 PT [ALTERNATE t]

Négyzetkilométeren

GRAPHIK COMPACT SEMIBOLD ITALIC, 50 PT

Menestyksekäästä

GRAPHIK COMPACT BOLD ITALIC, 50 PT

Spectrographically

GRAPHIK COMPACT BLACK ITALIC, 50 PT

Verwaltungsmäßig

GRAPHIK COMPACT SUPER ITALIC, 50 PT

GRAPHIK COMPACT LIGHT, LIGHT ITALIC, MEDIUM, 16/21 PT

LIGHT ALL CAPS

LIGHT

MEDIUM

PROPORTIONAL
LINING FIGURES

LIGHT ITALIC

MEDIUM

PROPORTIONAL
OLDSTYLE FIGURES

LIGHT ITALIC

THE SPANISH WAR, which began in 1739, and the French war which soon followed it occasioned further increase of the debt, which, on the 31st of December 1748, after it had been concluded by the **Treaty of Aix-la-Chapelle**, amounted to £78,293,313. The most profound peace of the seventeen years of continuance had taken no more than £8,328,354 from it. A war of less than nine years' continuance added £31,338,689 to it (Refer to James Postlethwaite's *History of the Public Revenue*). During the administration of Mr. Pelham, the interest of the public debt was reduced from 4% to 3%; or at least measures were taken for reducing it, from four to three per cent; **the sinking fund** was increased, and some part of the public debt was paid off. In 1755, before the breaking out of the late war, the funded debt of Great Britain amounted to £72,289,673. On the 5th of January 1763, at the conclusion of the peace, the funded debt amounted to £122,603,336. The unfunded debt has been stated at £13,927,589. But the expense occasioned by the war did not end with the conclusion of the peace, so that though, on the 5th of January 1764, the funded debt was increased (partly by a new loan, and 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

GRAPHIK COMPACT REGULAR, REGULAR ITALIC, SEMIBOLD, 16/21 PT

REGULAR ALL CAPS

REGULAR

SEMIBOLD

PROPORTIONAL
LINING FIGURES

REGULAR ITALIC

SEMIBOLD

PROPORTIONAL
OLDSTYLE FIGURES

REGULAR ITALIC

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GRAPHIK COMPACT MEDIUM, MEDIUM ITALIC, BOLD, 16/21 PT

MEDIUM ALL CAPS

MEDIUM

BOLD

PROPORTIONAL
LINING FIGURES

MEDIUM ITALIC

BOLD

PROPORTIONAL
OLDSTYLE FIGURES

MEDIUM ITALIC

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 GRAPHIK COMPACT REGULAR, REGULAR ITALIC, SEMIBOLD, 10/13 PT

Every introduction to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above & from below.”

Methodologies of Aesthetics

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.” The 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 of art, has been able to furnish a criterion of beauty. The criticism of the generations is summed up in the mild remark of Fechner, in his “Vorschule der Aesthetik,” to the effect that the philosophical path leaves one in conceptions that, by reason of their generality, *do not well fit* the particular cases. And so it was that empirical aesthetics arose, which does not seek to answer those plain questions as to the

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 GRAPHIK COMPACT SEMIBOLD, SEMIBOLD ITALIC, 10/13 PT

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 GRAPHIK COMPACT BOLD, BOLD ITALIC, 10/13 PT

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 GRAPHIK BLACK, BLACK ITALIC, 10/13 PT

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

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The State of Criticism

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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.

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

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The Spanish War, which began in 1739, and the French war which soon followed it occasioned further increase of the debt, which, on the 31st of December 1748, after the war had been concluded by the Treaty of Aix-la-Chapelle, amounted to £78,293,313. The most profound peace of seventeen years continuance had taken no more than £8,328,354 from it. A war of less than nine years' continuance added £31,338,689 to it. (Refer to James Postlethwaite's *The History of the Public Revenue*.) During the administration of Mr. Pelham, the interest of the public debt was reduced, or at least measures were taken for reducing it, from four to three per cent; the sinking fund was increased, and some part of the public debt was paid off. In 1755, before the breaking out of the late war, the funded debt of Great Britain amounted to £72,289,673. On the 5th of January 1763, at the conclusion of the peace, the funded debt amounted to £122,603,336. The unfunded debt has been stated at £13,927,589.

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ČESKÝ (CZECH)
GRAPHIK COMPACT REGULAR, REGULAR ITALIC, 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 báčorek, 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, měltě v Poličce dům a byl dlouhá léta členem obecního zastupitelstva, ba i městským radním. *Při domě měli Klimšovi zahrádku.* Něžná matka Bohumilčina milovala totiž velice květiny a při tom lnula také velikou láskou ku zvířatům. Byla dobrá, o vše, ale zvláště o děti své starostliva, při tom pilna, šetrna a skoro až příliš skromna. Podobala se, zvláště v pozdějším svém věku, na vlas těm prostosrdečným a milým paním, ženám i stařenkám staročeským, o nichž nám často naši povídkáři

DEUTSCH (GERMAN)
GRAPHIK COMPACT REGULAR, REGULAR ITALIC, 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 Kunst anerkannt, so wird es uns nicht schwer fallen an Hand von Dokumenten, die uns die Tradition liefert, der Lösung des Problems näher zu kommen. Nicht wir allein ringen um die Lösung des Kunstproblems,

DANSK (DANISH)
GRAPHIK COMPACT REGULAR, REGULAR ITALIC, 9/12 PT

Der var en lille havfisk af god familie, navnet husker jeg ikke, det må de lærde sige dig. Den lille fisk havde attenhundrede søskende, alle lige gamle; de kendte ikke deres fader eller moder, de måtte straks skøtte sig selv og svømme om, men det var en stor fornøjelse; vand havde de nok at drikke, hele verdenshavet, føden tænkte de ikke på, den kom nok; hver ville følge sin lyst, hver ville få sin egen historie, ja det tænkte heller ingen af dem på. *Solen skinnede ned i vandet, det lyste om dem, det var så klart, det var en verden med de forunderligste skabninger,* og nogle så gruelig store, med voldsomme gab, de kunne sluge de attenhundrede søskende, men det tænkte de heller ikke på, for ingen af dem var endnu blevet slugt. De små svømmede sammen, tæt op til hverandre, som sildene og makrellerne svømmer; men som de allerbedst svømmede i vandet og tænkte på ingenting, sank, med forfærdelig lyd, ovenfra, midt ned imellem dem, en lang, tung ting, der slet ikke ville holde op; længere og længere strakte den sig, og hver af småfiskene, som den ramte, blev kvast eller fik et knæk, som de ikke kunne forvinde. Alle småfisk, de store med, lige oppe fra havets flade og ned til dets bund, fór i forfærdelse til side; den tunge, voldsomme

ESPAÑOL (SPANISH)
GRAPHIK COMPACT REGULAR, REGULAR ITALIC, 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 para la arracada. En todos los paseos que yo he dado por España, un poco cansado de catedrales, de piedras muertas, de paisajes con alma, me puse a buscar los elementos vivos, perdurables, donde no

FRANÇAIS (FRENCH)
GRAPHIK COMPACT REGULAR, REGULAR ITALIC, 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 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 ? En disant Dada. Comment devenir célèbre? En disant Dada. D'un geste noble et avec des manières raffinées. Jusqu'à la folie. Jusqu'à l'évanouissement. Comment en finir avec tout ce qui est journalisticaille,

ITALIANO (ITALIAN)
GRAPHIK COMPACT REGULAR, REGULAR ITALIC, 9/12 PT

Dapprima, ripetendo 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 nella macchina della vita, quale un suo organo. Ed ecco come avvenne. Allo scoppio della guerra italiana, Mario temette che il primo atto di persecuzione che l' I. e R. Polizia

MAGYAR (HUNGARIAN)
GRAPHIK COMPACT REGULAR, REGULAR ITALIC, 9/12 PT

Hajnali két órakor a segédtsitz belépett a tábornok szobájába és jelentette, hogy a járőrök elindultak a hodricsi úton. Az asztalra állított petróleumlámpa körül szétteretgetett tereprajzok és jelentések heverték, rajtuk keresztbe dobva egy ezüstgombos lovaglópálca. A tábornok a szoba közepén állt és hideg arccal hallgatta a segédtsitz szavait. Kurtára nyírt szakála rötesen csillogott a lámpafényben. *Aranykeretes szemüvege mögül jeges nyugalommal csillámlottak elő két szeméi.* Csupa energia volt ez a hat láb magas, karcsú ember, aki egy hónap előtt vette át a feldunai hadtest parancsnokságát. De most mégis, mintha valami fáradságot vagy inkább fásultságot árultak volna el mozdulatai. Némán bólintott s mikor a segédtsitz mögött becsukódott az ajtó, kimerülten dobta magát a kopott díványra. Két nap óta mindig talpon volt s egyik izgalom a másik után érte. A Szélakna irányában fekvő főcsapat felé haladó ellenség már egy napi előnyt nyert a Zsarnócra kirendelt zászlóalj parancsnokának ügyetlensége folytán. Első felindulásában maga vette át a zászlóalj vezényletét s negyvennyolc óra óta egy percre le nem hunyta a szemét. Izgatta az is, hogy esetleg elvágják a derékhadtól, ha ugyan be nem kerítik. A legénység

POLSKI (POLISH)
GRAPHIK COMPACT REGULAR, REGULAR ITALIC, 9/12 PT

Od wczoraj jakiś niepokój panuje w uliczce. 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, smokcząc mały, silnie wygięty wiśniowy cybuszek. *On zna tak dobrze tę uliczkę cichą. Jej fizjonomię, jej ruch. jej głosy, jej tętno.* Wie, kiedy zza którego węgla wyrzzy 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 przeclapie środkiem bruku, ciężkim chodem nóg obutych w trepy, niosąc pod pachą węzełki, a w rękę cebrzyki, kielnie, liny, siekiery, piły. Ba, on i to nawet wie może. ile wróbli gnieździ się w gzymdach starego browaru- który panuje nad uliczką wysokim, poczerniałym kominem – w

PORTUGUÉS (PORTUGUESE)
GRAPHIK COMPACT REGULAR, REGULAR ITALIC, 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-escuro, malhada de grossas nuvens negras. Ao longe, viu flutuar e voar o pano que cobria o balaio que uma preta levava à cabeça: concluiu que ventava. Magnífico dia para não sair, e, portanto, escrever uma carta, duas cartas, todas as cartas de uma esposa ao marido ausente. Ninguém viria tentá-la. Enquanto ela compõe os babadinhos e rendas do roupão branco, um roupão de cambraia que o desembargador lhe dera em 1862, no mesmo dia aniversário, 19 de setembro, convidou a leitora a observar-lhe as feições. Vê que não lhe dou Vênus; também não lhe dou Medusa. Ao contrário de Medusa, nota-se-lhe o alisado

SVENSKA (SWEDISH)
GRAPHIK COMPACT REGULAR, REGULAR ITALIC, 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 mulet och att han hade dåligt sällskap. Att han var en skurk, det trodde han icke fullt på, *men han var icke nöjd med sig själv, han var så van att ställa höga fordringar på sig,* och han var inlärd att i brodern se ett slags styvfar, för vilken han hyste stor aktning, nästan vördnad. Men även andra tankar dök upp och gjorde honom bekymrad. Han var utan pengar och utan sysselsättning. Detta senare var kanske det värsta ty sysslolösheten var honom en svår fiende, begåvad med en aldrig vilande fantasi som han var. Under ganska obehagliga funderingar hade han kommit ner på Lilla Trädgårdsgatan; han följde vänstra trottoaren utanför Dramatiska Teatern och befann sig snart inne på Norrlandsgatan; han vandrade utan mål och gick rätt fram; snart började stenvägningen bli ojämn, tråkigare efterträdde stenvägen, illa klädda mäniskor kastade misstänksamma blickar på den snyggt klädda personen som så tidigt besökte deras kvarter och utsultna hundar morrade hotande mot främlingen. Mellan grupper av artillerister, arbetshjon, bryg-

SUOMI (FINNISH)
GRAPHIK COMPACT REGULAR, REGULAR ITALIC, 9/12 PT

He olivat ystäviä ystävytydessä, joka oli läheisempää kuin veljeys. Nello oli pieni Ardennelainen — Patras suuri Flamandilainen. He olivat saman ikäisiä vuosilla mitattuna, mutta kuitenkin toinen oli vielä nuori, toinen oli jo vanha. He olivat asuneet yhdessä koko ikänsä; molemmat he olivat orpoja ja kurjia sekä saivat leipänsä samasta kädestä. *Se oli ollut heidän siteensä alku, heidän 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 Flamandilaisen kylän reunalla, peninkulman päässä Antwerpenistä. Kylä sijaitsi leveiden laidunkaistaleiden ja viljavainioiden välissä, ja sen läpi virtaavan suuren kanavan reunamilla kasvoivat 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 valkoisiksi maalatut, että ne loistivat auringossa kuin puhtas lumi. Kylän keskustassa oli tuulimylly pienellä sammalta kasvavalla rinteellä, se oli maamerkinä kaikelle ympäröivälle tasamaalle. Mylly oli kerran maalattu helakanpunaiseksi, siivet mukaan lukien, mutta niin oli

TÜRKÇE (TURKISH)
GRAPHIK COMPACT REGULAR, REGULAR ITALIC, 9/12 PT

Sadık genç, araladığı kapıyı çekince, yine birden kararan 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, sinirlerini zayıflatmıştı.* 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, boynu 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, hûri, gılman alaylarını, Tûba ağacını, Sırat köprüsünü şimdi düşünemiyordu bile... Zihni durmuştu. Sinirleri, beyni pek yorgundu. Yemek yiyemiyordu. Boğazına kurşundan bir yumruk tıkanmıştı. Yalnız ara sıra su içirdi. Abdestini tazelemeye kalktığı zamanlar dizleri çözülüyor, gözlerinde karanlık, kırmızı benekler

UPPERCASE	ABCDEFGHIJKLMNOPQRSTUVWXYZ
LOWERCASE	abcdefghijklmnopqrstuvwxyz
STANDARD PUNCTUATION	!@?.,:;...--—()[]{} \&@*""'.,,«»<> §•¶†‡©®™
ALL CAP PUNCTUATION	¡¿--—()[]{} \@«»<>
LIGATURES	ff fi fl
PROPORTIONAL LINING default figures	\$£€¥1234567890¢ƒ%‰ªº#°<+=-x÷>≤≈≠±≥'''
PROPORTIONAL OLDSTYLE	\$£€¥1234567890
TABULAR LINING	\$£€¥1234567890¢ƒ%‰<+=-x÷>≤≈≠≥
TABULAR OLDSTYLE	\$£€¥1234567890
PREBUILT FRACTIONS	½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞
NUMERATORS & DENOMINATORS	H ¹²³⁴⁵⁶⁷⁸⁹⁰ / ₁₂₃₄₅₆₇₈₉₀
SUPERSCRIPT & SUBSCRIPT	H ¹²³⁴⁵⁶⁷⁸⁹⁰ H ₁₂₃₄₅₆₇₈₉₀
STYLISTIC ALTERNATES	at ß , ; ‘ ’ “ ” „ % ‰ G K L N R S T á â ã ä å ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý ÿ ž ž ž ž
ACCENTED UPPER CASE	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 ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý ÿ ž ž ž ž
ACCENTED LOWER CASE	á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý ÿ ž ž ž ž

OPENTYPE FEATURES
FAMILY WIDE

ALL CAPS
opens up spacing, moves
punctuation up

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
alternate a

STYLISTIC SET 02
alternate t

STYLISTIC SET 03
alternate ß

STYLISTIC SET 05
rounded commas and quotes

STYLISTIC ALTERNATES
Illustrator/Photoshop

DEACTIVATED

¿Fish & «Chips» @ £4.65?

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

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21/03/10 and 2 1/18 46/92

x¹⁵⁸ + y²³ × z¹⁸ - a₄₂₆₀

x₁₅₈ ÷ y₂₃ × z₁₈ - a₄₂₆₀

0123456789 0123456789

0123456789 0123456789

ÎNSUȘI lărgeste științifice

DEACTIVATED

His visual accompaniment

Intent on Beckettian reality

Die größten Gasschweißer

“Great; let’s do it,” she said

Natural availability Größen

ACTIVATED

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21/03/10 and 2 1/18 46/92

x¹⁵⁸ + y²³ × z¹⁸ - a⁴²⁶⁰

X₁₅₈ ÷ Y₂₃ × Z₁₈ - a₄₂₆₀

0123456789 0123456789

0123456789 0123456789

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Natural availability Größen

STYLES INCLUDED IN COMPLETE FAMILY

Graphik Compact Thin
 Graphik Compact Thin Italic
 Graphik Compact Extralight
 Graphik Compact Extralight Italic
 Graphik Compact Light
 Graphik Compact Light Italic
 Graphik Compact Regular
 Graphik Compact Regular Italic
 Graphik Compact Medium
 Graphik Compact Medium Italic
 Graphik Compact Semibold
 Graphik Compact Semibold Italic
 Graphik Compact Bold
 Graphik Compact Bold Italic
 Graphik Compact Black
 Graphik Compact Black Italic
 Graphik Compact Super
 Graphik Compact Super Italic

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Afrikaans, Albanian, Asturian, Basque, Bosnian, Breton,
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 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

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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.