
Друк Широкий

Семейство Druk Wide было создано в 2013 году специально для нового дизайна «Etc.» — раздела о стиле и культуре в *Bloomberg Businessweek*. Оно прежде всего отдаёт дань уважения нидерландским дизайнерам первой половины XX века, активно использовавшим широкие, насыщенные гротески для привнесения в работы строгой шрифтовой иерархии (например, в каталогах Городского музея Амстердама, выполненных Виллемом Сандбергом).

PUBLISHED
2017

DESIGNED BY
BERTON HASEBE

CYRILLIC BY
ILYA RUDERMAN AND YURY OSTROMENTSKY

8 STYLES
4 WEIGHTS W/ ITALICS

FEATURES
PROPORTIONAL LINING FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERSCRIPT/SUBSCRIPT

Подобно многим современным проектам, Druk уходит корнями к образцам прошлого: рубленным шрифтам, создававшимся с XIX века и завоевавшим популярность в XX веке благодаря своей экспрессивности. В основном они использовались на постерах и в периодических изданиях, часто будучи самыми заметными точками шрифтового спектра. Однако в отличие от многих других гарнитур Druk черпает вдохновение не столько в способах создания шрифтов прошлого, сколько в манере их использования.

Druk Wide Cyrillic Medium

Druk Wide Cyrillic Medium Italic

Druk Wide Cyrillic Bold

Druk Wide Cyrillic Bold Italic

Druk Wide Cyrillic Heavy

Druk Wide Cyrillic Heavy Italic

Druk Wide Cyrillic Super

Druk Wide Cyrillic Super Italic

**ЖОРЫҚ
Общцини**

DRUK WIDE CYRILLIC MEDIUM, 100 PT

**ЧЛЕНОВ
Изгубио**

DRUK WIDE CYRILLIC MEDIUM ITALIC, 100 PT

**ҚАЗІРГІ
СНЕЖКНЕ**

DRUK WIDE CYRILLIC BOLD, 100 PT

**СОЮЗ
Періоду**

DRUK WIDE CYRILLIC BOLD ITALIC, 100 PT

ЛЕВВЫХ
Галіной

DRUK WIDE CYRILLIC HEAVY, 100 PT

ТУШУУ
Здании

DRUK WIDE CYRILLIC HEAVY ITALIC, 100 PT [ALTERNATE a]

**ОБЕИИХ
ЛЕНТОЙ**

DRUK WIDE CYRILLIC SUPER, 100 PT

**ЧИСЛА
ЗАБАВИ**

DRUK WIDE CYRILLIC SUPER ITALIC, 100 PT [ALTERNATE a 6]

Последнего
СТАГОДДЗІ
Занимаваат

DRUK WIDE CYRILLIC MEDIUM, 70 PT

Знаменитая
ЮГОЗАПАД
Шотландия

DRUK WIDE CYRILLIC MEDIUM ITALIC, 70 PT

**Заключена
КВАРТИРА
Норвежкия**

DRUK WIDE CYRILLIC BOLD, 70 PT [ALTERNATE a]

**Переважно
НЭРЛЭДЭГ
Трымаецца**

DRUK WIDE CYRILLIC BOLD ITALIC, 70 PT

**Організмів
СИЛЬНЫХ
Эдинбурга**

DRUK WIDE CYRILLIC HEAVY, 70 PT [ALTERNATE a]

**Посебност
БЕЛЬГИЕЙ
Веронская**

DRUK WIDE CYRILLIC HEAVY ITALIC, 70 PT [ALTERNATE b]

**Действует
ВНЕШНЕЙ
Римлянам**

DRUK WIDE CYRILLIC SUPER, 70 PT [ALTERNATE а я]

**Удруженъе
САЛУЦЦО
Підтримку**

DRUK WIDE CYRILLIC SUPER ITALIC, 70 PT

РАЙОНЫ КРАЙНЕГО
Совмещение жилого
ВУЧОНЫХ ЗВАННЯУ
4 миллионон человек

DRUK WIDE CYRILLIC MEDIUM, MEDIUM ITALIC, 40 PT

ОФИЦИАЛЕН ЕЗИК
Ұлттық-мемлекеттік
ДЛИЛСЯ 17300 ЛЕТ
Политичком животу

DRUK WIDE CYRILLIC BOLD, BOLD ITALIC, 40 PT

НЯКОЕ ИЗКУСТВО
Карысныя выкапні
ВРЕМЕНСКА ЗОНА
Република Карелия

DRUK WIDE CYRILLIC HEAVY, HEAVY ITALIC, 40 PT [ALTERNATE a я]

ЖИВОТНЫЙ МИР
Общей площадью
ВЫСШЕЙ ШКОЛЫ
Северо-Западный

DRUK WIDE CYRILLIC SUPER, SUPER ITALIC, 40 PT

**ПО-ОСОБЛИВОМУ СПІВВІДНОСИТЬСЯ З
Аналогом российского профессора в США
ИМЕЯ ОБЩУЮ ТРАПЕЗУ ОТ МОНАСТЫРЯ
Подобно тому, как «строгое» право римлян**

Druk Wide Cyrillic Medium, Medium Italic, 20 pt

**ВЕКА ПОЧТИ ВСЕ ТАКСОМЕТРЫ БЫЛИ
Бити не само помоћу разних елемената
ПО СОСТОЯНИЮ НА НАЧАЛО 1997/1998
Способи вирішення задач проектування**

Druk Wide Cyrillic Bold, Bold Italic, 20 pt [ALTERNATE Я а я]

**КОНАЦИ ИМА ПОСВЕТЕН ПАРАКЛИС
Става важен стълб в изграждането
ТАКИЕ ПОДВИЖНИКИ НАЗЫВАЛИСЬ
Если эти эпитеты вообще применимы**

Druk Wide Cyrillic Heavy, Heavy Italic, 20 pt

**ПРОФЕССОР ПО СПЕЦИАЛЬНОСТИ
Арналған программалар жиынтығы
ФАСАДИТЕ ИГРАЯТ ВАЖНА РОЛЯ В
Накопления какой-либо величины во**

Druk Wide Cyrillic Super, Super Italic, 20 pt [ALTERNATE а]

Современное

DRUK WIDE CYRILLIC MEDIUM, 60 PT

Легендарния

DRUK WIDE CYRILLIC BOLD, 60 PT

Уједињеном

DRUK WIDE CYRILLIC HEAVY, 60 PT

Происходит

DRUK WIDE CYRILLIC SUPER, 60 PT

Разнастайная

DRUK WIDE CYRILLIC MEDIUM ITALIC, 60 PT

Способность

DRUK WIDE CYRILLIC BOLD ITALIC, 60 PT

Надлежность

DRUK WIDE CYRILLIC HEAVY ITALIC, 60 PT

Платформы

DRUK WIDE CYRILLIC SUPER ITALIC, 60 PT

OPENTYPE FEATURES
 FAMILY WIDE

ALL CAPS
 opens up spacing, moves
 punctuation up

PROPORTIONAL LINING
 default figures

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

LANGUAGE FEATURE
 Nederlands (Dutch) IJ glyph

LANGUAGE FEATURE
 Serbian / Macedonian Ђ

LANGUAGE FEATURE
 Bulgarian ДЖКЛ
 вгджзийкнлпцщшю

OPENTYPE FEATURES
 ROMAN & ITALIC

LIGATURE
 long em dash when typed x2

STYLISTIC SET 01
 alternate Я а б я, alternate а r

STYLISTIC SET 02
 alternate J

STYLISTIC SET 04
 alternate а (single story)

STYLISTIC ALTERNATES
 Illustrator/Photoshop

DEACTIVATED

Sale @ [Only] \$90 & €50!

\$1,234 €5,678 ¥90,234

21/03/10 and 2 460/920

x¹⁵⁸ + y²³ × z¹⁸ - a⁴²⁶⁰

x₁₅₈ ÷ y₂₃ × z₁₈ - a₄₂₆₀

0123456789 0123456789

0123456789 0123456789

ÎNSUȘI conștiința științifice

VRIJDAG IJsselmeer IJmuiden

Библиотека бидејќи отидат

ДЕТАЙЛ задружен подвижен

DEACTIVATED

Футбол—его старый спорт

Ямы воздуха с размаха тебя

ЛУЖНОКОРЕЈСКИ ЈЕЗИЧКИ

Однако, принцесса осталась

**Январь был для них началом
 ДОКАЗУЈЕ ЈЕ ПРОФЕСИЈА**

ACTIVATED

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STYLES INCLUDED IN COMPLETE FAMILY

Druk Wide Cyrillic Medium
Druk Wide Cyrillic Medium Italic
Druk Wide Cyrillic Bold
Druk Wide Cyrillic Bold Italic
Druk Wide Cyrillic Heavy
Druk Wide Cyrillic Heavy Italic
Druk Wide Cyrillic Super
Druk Wide Cyrillic Super Italic

SUPPORTED LANGUAGES

Afrikaans, Albanian, Asturian, Basque, Belarusian, Breton, Bosnian, Bulgarian, 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, Macedonian, Malagasy, Maltese, Maori, Moldavian, Norwegian, Occitan, Polish, Portuguese, Romanian, Romansch, Russian, Saami, Samoan, Scots, Scottish Gaelic, Serbian (Cyrillic), Serbian (Latin), Slovak, Slovenian, Spanish (Castilian), Swahili, Swedish, Tagalog, Turkish, Ukrainian, Walloon, Welsh, Wolof

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ABOUT THE DESIGNERS

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

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

Ilya Ruderman is a type designer living and working in Moscow, where he did his undergraduate studies at the Moscow State University of Print. His interest in type came from his classes with Alexander Tarbeev, and as his interest developed into a passion he chose to attend the Type and Media course at the Royal Academy of Art (KABK) in The Hague.

After graduating from Type and Media he returned to Moscow to pursue commercial projects for clients such as *Men's Health Russia*, *Yes* magazine, *Best Life* magazine, *Big City* magazine, Moscow City and Transport system, Perm City and Tele2. Later he worked for several years as the creative director at news agency RIA Novosti. Ruderman has lectured extensively on type and typography, both on his own and together with Valery Golyzhenkov. Ruderman is a curator of the Type & Typography course at the British Higher School of Art and Design and currently is co-founder of two studios: CSTM Fonts and Moscow Design Studio.

Yury Ostromentsky is a type and graphic designer. He is a graduate of the Moscow State University of the Printing Arts (2002), where his graduation project was done under the supervision of Alexander Tarbeev. He has worked as a designer and art director for publishers and design studios.

From 2004 to 2012, he served as art director of the magazine *Bolshoi Gorod (Big City)*, for which he created several display typefaces as well as several original typefaces and Cyrillic versions of Latin fonts in collaboration with Ilya Ruderman. His typefaces were honored at the Contemporary Cyrillic 2009 and 2014 competitions. In 2004 he, along with Ruderman, Dmitri Yakovlev, and Darya Yarzhambek created DailyType, a website that collected and celebrated examples of type from around the world. In March 2014, again with Ruderman, he founded CSTM Fonts.