
Duplicate Sans

Roger Excoffon's Antique Olive was a departure from the grotesks popular in Europe in the middle of the 20th century, and remains evocative of France. In 2007, Christian Schwartz decided to see what he would get if he tried to draw Antique Olive from memory. Duplicate Sans was the result: a family reminiscent of Antique Olive but with a personality all its own. Duplicate Sans was first used in the 2011 redesign of *Fast Company*.

PUBLISHED
2013

DESIGNED BY
CHRISTIAN SCHWARTZ

12 STYLES
6 WEIGHTS W/ ITALICS

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

Schwartz was inspired to try the exercise of drawing a typeface from memory after reading many interviews with musicians who described stumbling upon their signature sound via the same process. He wanted to see what he would remember correctly and what he would get wrong, as well as to see what the relationship would be between the inspiration and the result. Though it shares some structural similarities with Antique Olive – and a handful of details, like the shape of the lowercase **a** – Duplicate Sans is not a revival, but rather a thoroughly contemporary homage to Excoffon. Duplicate Sans is intended for both text and headline use, in a range of six weights.

Duplicate Sans Thin

Duplicate Sans Thin Italic

Duplicate Sans Light

Duplicate Sans Light Italic

Duplicate Sans Regular

Duplicate Sans Regular Italic

Duplicate Sans Medium

Duplicate Sans Medium Italic

Duplicate Sans Bold

Duplicate Sans Bold Italic

Duplicate Sans Black

Duplicate Sans Black Italic

NORTHUMBRIA
Establecimiento

DUPLICATE SANS THIN, 70 PT [ALTERNATE a]

BÜHNENSTÜCK
Understandably

DUPLICATE SANS THIN ITALIC, 70 PT [ALTERNATE y]

NIÐURSTAÐAN
Incominciaron

DUPLICATE SANS LIGHT, 70 PT

EXPÉRIMENTÉ
Juxtapositional

DUPLICATE SANS LIGHT ITALIC, 70 PT [ALTERNATE a]

RECOLECCIÓN
Ausgezeichnet

DUPLICATE SANS REGULAR, 70 PT

SENSATIONAL
Métropolitaine

DUPLICATE SANS REGULAR ITALIC, 70 PT

ÉVÉNEMENTS
Pathologically

DUPLICATE SANS MEDIUM, 70 PT

ØKONOMISKE
Federalització

DUPLICATE SANS MEDIUM ITALIC, 70 PT

MESOLITHICS
Äquipotential

DUPLICATE SANS BOLD, 70 PT [ALTERNATE a]

LJÓÐAHÁTR
Entraînement

DUPLICATE SANS BOLD ITALIC, 70 PT

RESUMPTIVE
Solsystemets

DUPLICATE SANS BLACK, 70 PT

ALTERAÇÕES
Evolutionary

DUPLICATE SANS BLACK ITALIC, 70 PT

In the events of pure salvage
NURKUJE DO GŁĘBOKOŚCI
Conversational Requirement

DUPLICATE SANS THIN, 40 PT [ALTERNATE G]

Spontaneous polyrhythmics
HYDROGÈNE EFFECTUANT
Marine Odyssey Exploration

DUPLICATE SANS THIN ITALIC, 40 PT [ALTERNATE Y]

Once encuestas de opinión
DIE PROJEKTEN GEHÖRTE
De belangrijkste landmassa

DUPLICATE SANS LIGHT, 40 PT

Sjónarhorn landfræðingsins
FALLACY OF THE INVERSE
Diversas missões no espaço

DUPLICATE SANS LIGHT ITALIC, 40 PT [ALTERNATE a æ g]

The Mood of Architecture
LA AVENIDA DE LA LUNA
Sept merveilles du monde

DUPLICATE SANS REGULAR, 40 PT

Argon concentration level
NON-DUALISTIC PHYSICS
Jafngildi þessa flatar með

DUPLICATE SANS REGULAR ITALIC, 40 PT

De Nederlandse regering
ZWÖLFTEN KONTINENT
Specialty Kimchi Entrées

DUPLICATE SANS MEDIUM, 40 PT [ALTERNATE a g]

Syllogisme hypothétique
OSCILLATIONS FORCÉES
Embora fiel ao topônimo

DUPLICATE SANS MEDIUM ITALIC, 40 PT

Algebraic Qualifications
LINGUISTIC OVERTURES
Esas pequeñas piezas se

DUPLICATE SANS BOLD, 40 PT [ALTERNATE a]

No caso de utilização do
OVERT HORIZONTALITY
Idrocarburi saturi ciclici

DUPLICATE SANS BOLD ITALIC, 40 PT

Hoogstaande sereniteit
DEEP ORACULAR LOGIC
Die neun Regionalbüros

DUPLICATE SANS BLACK, 40 PT [ALTERNATE G]

Quantum mechanically
OPADÓW ŚNIEGU ZIMA
Fyrsti Evrópumaðurinn

DUPLICATE SANS BLACK ITALIC, 40 PT [ALTERNATE Q]

EL POTENCIAL ARQUEOLÓGICO DE LA ZONA
An opportunity to debate the contextual issues
DÉSIGNERONS LES CHAMPS EXPLICITEMENT
Die Nordseeflüsse entwässern etwa 841.110 km²

DUPLICATE SANS THIN, THIN ITALIC, 24 PT [ALTERNATE Q]

ISTITUTO NORDICO PER LA FISICA TEORICA
Het woord is echter inmiddels zo ingeburgerd
BINATIONAL FEDERATION OF EXCHEQUERS
Den indtræffer ved fuldmåne og ved nymåne

DUPLICATE SANS LIGHT, LIGHT ITALIC, 24 PT

EN LA ANTIGUA CIUDAD DE SAGALASSOS
Organiserade sig i Aten omkring år 680 f.Kr.
DIE EINTEILUNG IN SEEGBIETE ERLAUBT
Inclined at $\frac{3}{5}$ feet off of the standard width

DUPLICATE SANS REGULAR, REGULAR ITALIC, 24 PT

THE WORLD'S FASTEST GROWING CITIES
At 121 g CO₂/MJ, carbon dioxide emissions
KONE ESITELTIIN VIRALLISESTI VUONNA
Ce terme a une période angulaire de 1100°

DUPLICATE SANS MEDIUM, MEDIUM ITALIC, 24 PT [ALTERNATE a]

KIRJOITTI ENSIMMÄISEN SINFONIANSA
Mois anomalistique, de 27,5241499 jours
SERIES OF TEXTS & IMPORTANT ESSAYS
His country & rockabilly hits in the 1970s

DUPLICATE SANS BOLD, 24 PT [ALTERNATE a 9]

FALLEN UNDER THE EYE OF THE STORM
A Few Renegade Chefs & Fearless Eaters
POŁOŻONY NA WYBRZEŻU ATLANTYKU
Una época de las herramientas digitales

DUPLICATE SANS BOLD ITALIC, 24 PT

SOLD FOR VERY NEARLY £860 MILLION
Après avoir été renvoyé du collège, il va
DER GEGENWÄRTIGE CHEFREDAKTEUR
Ved opførelsen var tårnene de højeste i

DUPLICATE SANS BLACK, 24 PT [ALTERNATE G 6]

FÜR DAS FÜRSTENTUMS SÜDSCHILDER
Stock prices fell to an all-time low of 12¢
TRANSPOSING INSTRUMENTS PITCHED
De Excelência em Realizações Literárias

DUPLICATE SANS BLACK ITALIC, 24 PT [ALTERNATE a]

RECOMENDA A EXTRAÇÃO DAS SUBSTÂNCIAS HÚMICAS DE
Price per share of \$40 and a market capitalization of \$80 million
U ČERSTVĚ NALOVENÝCH ORGANISMŮ JE STANOVENA ŽIVÁ
His accession to the Monegasque throne was a two-step event

DUPLICATE SANS THIN, THIN ITALIC, 18 PT

HET RITMISCH PATROON VAN DE CLAVE HEEFT 7 SLAGEN
The coat better suits a common craftsman than a great ruler
OBSTAJA VEČ TEHNOLOŠKIH MOŽNOSTI KI UPORABLJAJO
Hvað eru eiginleikar hluta og hvernig tengjast þeir hlutunum

DUPLICATE SANS LIGHT, LIGHT ITALIC, 18 PT

UN AUTRE GRAND PAS FUT FRANCHI EN 1856 LORSQUE
Om claims te voorkomen, blijven kapiteins vaak aan boord
TAJ PROSTOR SE NAZIVA BIOTOP I NJEGA NASELJAVAJU
The qualifier “Vedic” is however something of a misnomer

DUPLICATE SANS REGULAR, REGULAR ITALIC, 18 PT

NEAR NORTH ATLANTIC OCEANIC GYRE CIRCULATION
Nodal transmission involves the binding of extracellular
A NEKROMASSZA AZONBAN NEM AZONOS AZ ELHALT
Hydride transfer reagents such as NaBH₄ & LiAlH₄ have

DUPLICATE SANS MEDIUM, MEDIUM ITALIC, 18 PT

EL PRESIDENTE DE NORUEGA ESTÁ CONTEMPLANDO
Occasionally he has been recorded to suddenly “faint”
THERMAL, CHEMICAL, AND BIOCHEMICAL METHODS
Das größere Gewicht besaß im stoischen Bewusstsein

DUPLICATE SANS BOLD, BOLD ITALIC, 18 PT

SINCE 1911 RECORDS INDICATE THAT OCEAN LEVELS
In English, monsoon came from Portuguese monção
INDEN FOR ØKOSYSTEMET ER ARTERNE INDBYRDES
In alcuni Paesi come l'Irlanda e la Finlandia e in zone

DUPLICATE SANS BLACK, BLACK ITALIC, 18 PT

Bewustzijnstheorie

DUPLICATE SANS THIN, 60 PT

Neurotransmitted

DUPLICATE SANS LIGHT, 60 PT

Magnétostatique

DUPLICATE SANS REGULAR, 60 PT

Brytningsvinklar

DUPLICATE SANS MEDIUM, 60 PT

Draaisymmetrie

DUPLICATE SANS BOLD, 60 PT

Quantifications

DUPLICATE SANS BLACK, 60 PT [ALTERNATE Q a]

Morphophonology

DUPLICATE SANS THIN ITALIC, 60 PT [ALTERNATE g y]

Macrofabrications

DUPLICATE SANS LIGHT ITALIC, 60 PT [ALTERNATE a]

Desenvolvimento

DUPLICATE SANS REGULAR ITALIC, 60 PT

Güçlendirilmiştir

DUPLICATE SANS MEDIUM ITALIC, 60 PT

Implementação

DUPLICATE SANS BOLD ITALIC, 60 PT

Übergeordnete

DUPLICATE SANS BLACK ITALIC, 60 PT

DUPLICATE SANS LIGHT, LIGHT ITALIC, MEDIUM, 16/19 PT

LIGHT ALL CAPS

LIGHT

MEDIUM

LIGHT ITALIC

MEDIUM

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 £129,586,78, 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, funded and unfunded

DUPLICATE SANS REGULAR, REGULAR ITALIC, BOLD, 16/19 PT

REGULAR ALL CAPS

REGULAR

BOLD

REGULAR ITALIC

BOLD

REGULAR ITALIC

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THE OLD ENGLISH EAST INDIA COMPANY was established in 1600 and granted a Royal Charter by Queen Elizabeth. In the first twelve voyages which they fitted out for India, they appear to have traded mainly in *cotton, silk, indigo dye, salt, saltpetre, tea and opium*. In 1612, they united into a joint stock. Their charter was exclusive, and though not confirmed by Act of Parliament, was in those days supposed to convey a real exclusive privilege.

Exclusive privilege of the Royal Charter

For many years, therefore, they were not much disturbed by interlopers. Their capital, which never exceeded £744,000, and of which £50 was a share, was not so exorbitant, nor their dealings that extensive, as to afford either a pretext for gross negligence and profusion, or a cover to gross malversation. Notwithstanding some extraordinary losses, occasioned partly by the malice of the Dutch East India Company, and partly by other accidents, they carried on for many years a successful trade. But in process of time, when the principles of liberty were better understood, it became every day more and more doubtful how far a Royal Charter, not confirmed by *Act of Parliament*, could convey an exclusive privilege. Upon all these questions the decisions of the courts of justice were not uniform, but varied with the authority of government and the humours of the times.

Outside Influences on the Company

Interlopers multiplied upon them, and towards the end of the reign of Charles II, through the whole of that of James II and during a part of that of William III, reduced them to great distress. In 1698, a proposal was made to Parliament of advancing two millions to government at eight per cent, provided the subscribers were erected into a new East India Company with exclusive privileges. The old East India Company offered seven hundred thousand pounds, nearly the amount of their capital, at four per cent upon the same conditions. But such was at that time the state of public credit, that it was more convenient for government to borrow two millions at eight per cent than seven hundred thousand pounds at four. The proposal of the new subscribers was accepted, and a new East India Company established in consequence. The old East India Company, however, had a right to continue their trade till 1701. They had, at the same time, in the name of their treasurer, subscribed, very art-

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 DUPLICATE SANS MEDIUM, MEDIUM ITALIC, BLACK, 10/12 PT

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[NO ALTERNATES]

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[ALTERNATE Q a g y 6 9]

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 DUPLICATE SANS REGULAR, REGULAR ITALIC, BOLD, 8/10 PT [TRACKING +5]

THE OLD ENGLISH EAST INDIA COMPANY was established in 1600 and granted a Royal Charter by Queen Elizabeth. In the first twelve voyages which they fitted out for India, they appear to have traded mainly in *cotton, silk, indigo dye, salt, saltpetre, tea and opium*. In 1612, they united into a joint stock. Their charter was exclusive, and though not confirmed by Act of Parliament, was in those days supposed to convey a real exclusive privilege.

Exclusive privilege of the Royal Charter

For many years, therefore, they were not much disturbed by interlopers. Their capital, which never exceeded £744,000, and of which £50 was a share, was not so exorbitant, nor their dealings that extensive, as to afford either a pretext for gross negligence and profusion, or a cover to gross malversation. Notwithstanding some extraordinary losses, occasioned partly by the malice of the Dutch East India Company, and partly by other accidents, they carried on for many years a successful trade. But in process of time, when the principles of liberty were better understood, it became every day more and more doubtful how far a Royal Charter, not confirmed by *Act of Parliament*, could convey an exclusive privilege. Upon all these questions the decisions of the courts of justice were not uniform, but varied with the authority of government and the humours of the times.

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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 passionate 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 passionate 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*

DUPLICATE SANS REGULAR, 6/8 PT
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 DUPLICATE SANS REGULAR, REGULAR ITALIC, 9/10 PT

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.

 DUPLICATE SANS REGULAR, REGULAR ITALIC, 9/12 PT

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 DUPLICATE SANS REGULAR, REGULAR ITALIC, 9/13 PT

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ČESKÝ (CZECH)
DUPLICATE SANS REGULAR, REGULAR ITALIC, 9/11 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 báchorek, 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 seznámež se se životem této tiché a skromné pracovnice, seznámež 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 Inula 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 tak rádi a živě vypravují. A tu lásku, tu dobrotu, tu skromnost a všechny ostatní pěkné vlastnosti své vštěpovala do útlých

DEUTSCH (GERMAN)
DUPLICATE SANS REGULAR, REGULAR ITALIC, 9/11 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, sondern viele Generationen haben darum gerungen. Die Bestätigung hierfür finden wir in allen bedeutenden Wer-

DANSK (DANISH)
DUPLICATE SANS REGULAR, REGULAR ITALIC, 9/11 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 ting sænkede sig dybere og dybere, den blev længere og længere, milelang, gennem hele havet. Fisk og snegle, alt

ESPAÑOL (SPANISH)
DUPLICATE SANS REGULAR, REGULAR ITALIC, 9/11 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 se hiela el minuto, que viven un tembloroso presente. Entre los infinitos que existen, yo he seguido dos: las canciones

FRANÇAIS (FRENCH)
DUPLICATE SANS REGULAR, REGULAR ITALIC, 9/11 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, anguille, tout ce qui est gentil et propre, borné, vermoulu de morale, européenisé, énervé ? En disant Dada. Dada

MAGYAR (HUNGARIAN)
DUPLICATE SANS REGULAR, REGULAR ITALIC, 9/11 PT

Hajnali két óraker a segédtszt belépett a tábornok szobájába és jelentette, hogy a járőrök elindultak a hodricsi úton. Az asztalra állított petróleumlámpa körül széttergetett tereprajzok és jelentések heverték, rajtuk keresztül dobva egy ezüstgombos lovaglópálca. A tábornok a szoba közepén állt és hideg arccal hallgatta a segédtszt 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 segédtszt 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 pedig javarészt újoncokból áll, azok is leginkább tótok, akiket végtelenségig elcsigázott az olvadó hótól csatakos hegyi utakon

ITALIANO (ITALIAN)
DUPLICATE SANS REGULAR, REGULAR ITALIC, 9/11 PT

Dapprima, ripetendo l'errore commesso in gioventù, scrisse di animali che conosceva poco, e le sue favole risorsero 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 avrebbe esercitato a Trieste, sarebbe venuto a colpire lui – uno dei pochi letterati italiani restati in città – con un bel processo

POLSKI (POLISH)
DUPLICATE SANS REGULAR, REGULAR ITALIC, 9/11 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 węgła wyjrzy 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 przecłapie 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 nie może. ile wróbił gnieździ się w gzymsach starego browaru- który panuje nad uliczką wysokim, poczerniałym kominem – w gałęziach chorowitej, rosnącej przy nim topoli, która, nie ma ani siły do życia, ani ochoty do śmierci i stoi tak

PORTUGUÉS (PORTUGUESE)
DUPLICATE SANS REGULAR, REGULAR ITALIC, 9/11 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 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 simples do cabelo, preso sobre a nuca. Os olhos são vulgares, mas têm uma expressão bonachã. A boca é

SVENSKA (SWEDISH)
DUPLICATE SANS REGULAR, REGULAR ITALIC, 9/11 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 stenläggningen bli ojämn, tråkåkar efterträdde stenhusen, illa klädda människor kastade misstänksamma blickar på den snyggt klädda personen som så tidigt besökte deras kvarter och utsvalt na hundar morrade hotande mot främlingen. Mellan grupper av artillerister, arbetshjon, bryggardrängar, tvättmadamner och lärpojkar påskyndade han sina sista steg på Norr-

SUOMI (FINNISH)
DUPLICATE SANS REGULAR, REGULAR ITALIC, 9/11 PT

He olivat ystäviä ystävytyydessä, joka oli läheisempää 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 leviden laidunkaistaleiden ja viljavainioiden välissä, ja sen läpi virtaavan suuren kanavan reunamalla kasvoi pitkät rivit tuulessa taipuvia poppeleita ja tervaleppiä. Siinä oli pari-kymmentä maatilaa ja taloa, joiden ikkunaluukut olivat kirkaan vihreät tai taivaansiniset ja katot ruusunpunaiset tai mustavalkoiset sekä seinät niin valkoisiksi maalatut, että ne loistivat auringossa kuin puhdas lumi. Kylän keskustassa oli tuulimylly pienellä sammalta kasvavalla rinteellä, se oli maa-merkkinä kaikelle ympäröivälle tasamaalle. Mylly oli kerran maalattu helakanpunaiseksi, siivet mukaan lukien, mutta niin oli tehty sen lapsuudessa viitisenkymmentä vuotta sitten, jolloin se oli jauhanut vehnää Napoleonin sotilaille;

TÜRKÇE (TURKISH)
DUPLICATE SANS REGULAR, REGULAR ITALIC, 9/11 PT

Sadık genç, araladığı kapıyı çekince, yine birden kararan sanduka sükunu içinde, Iskender Paşa, galeyansız ibadetine başladılar. Artık dünyaya dair hiçbir ümidi kalmamıştı. İstediyi 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 akibetinin bu uzvî hatırası o kadar bariz, o kadar kuvvetliydi ki... Çocukluğunun saf muhayyilesini süsleyen cennet bahçelerini, hûri, gılman alaylarını, Tûba ağacını, Sırat köprüsünün şimdi düşünemiyordu bile... Zihni durmuştu. Sinirleri, beyni pek yorgundu. Yemek yiyemiyordu. Boğazına kurşundan bir yumruk tıkanmıştı. Yalnız ara sıra su içerdi. Abdestini tazelemeye kalktığı zamanlar dizleri çözülyüyor, gözlerinde karanlık, kırmızı benekler uçuşuyordu. Bazen sedirin üstüne uzanıp dalınca, korkunç, muzip rüyalarla uyanırdı. Ölümünden sonrası havsalasına sığamıyor,

OPENTYPE FEATURES
FAMILY WIDE

ALL CAPS
opens up spacing, moves
punctuation up

PROPORTIONAL LINING
default figures

TABULAR LINING

FRACTIONS
ignores numeric date format

SUPERSCRIPT/SUPERIOR

SUBSCRIPT/INFERIOR

DENOMINATOR
for making arbitrary fractions

NUMERATOR
for making arbitrary fractions

LANGUAGE FEATURE
Polski (Polish) kreska accent

LANGUAGE FEATURE
Română (Romanian) s accent

OPENTYPE FEATURES
ROMAN & ITALIC

DISCRETIONARY LIGATURES

STYLISTIC SET 03
alternate a (double story)

STYLISTIC SET 04
alternate g

STYLISTIC SET 06
alternate y

STYLISTIC SET 09
alternate G

STYLISTIC SET 10
alternate Q

STYLISTIC SET 12
alternate 6 9

STYLISTIC SET 13
alternate { }

STYLISTIC ALTERNATES
Illustrator/Photoshop

OPENTYPE FEATURES
ROMAN ONLY

STYLISTIC SET 01
alternate a (single story)

OPENTYPE FEATURES
ITALIC ONLY

STYLISTIC SET 02
alternate a (double story)

DEACTIVATED

¿Ham & «Eggs» @ [just] £28?

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

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

21/03/10 and 2 1/18 460/920

x¹⁵⁸ + y²³ × z¹⁸ – a⁴²⁶⁰

x₁₅₈ ÷ y₂₃ × z₁₈ – a₄₂₆₀

0123456789 0123456789

0123456789 0123456789

ŚLADY ŹRÓDŁA możliwość

ÎNSUȘI conștiință științifice

DEACTIVATED

Crofters often offtake offtrack

2^a Pluralization alternatives

Foggy gilded greenery deġildi

Brooklynite players yawning

Grand & Gallant Gliding Guild

Quell Quite Quickly & Quietly

Throughout 1996, the theatre

Sales of {Quilts} and {COVERS}

196 {Quilts} with any {COVERS}

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ACTIVATED

2^a Pluralization alternatives

ACTIVATED

2^a Pluralization alternatives

STYLES INCLUDED IN COMPLETE FAMILY

Duplicate Sans Thin
 Duplicate Sans Thin Italic
 Duplicate Sans Light
 Duplicate Sans Light Italic
 Duplicate Sans Regular
 Duplicate Sans Regular Italic
 Duplicate Sans Medium
 Duplicate Sans Medium Italic
 Duplicate Sans Bold
 Duplicate Sans Bold Italic
 Duplicate Sans Black
 Duplicate Sans Black 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, Serbian (Latin), Slovak, Slovenian, Spanish (Castillian), Swahili, Swedish, Tagalog, Turkish, Walloon, Welsh, Wolof

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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.