Druk is a study in extremes, featuring the narrowest, widest, and heaviest typefaces in the Commercial Type library to date. Starting from Medium and going up to Super, Druk is uncompromisingly bold.

Druk was consciously designed without a normal width, nor lighter than medium weights. Berton Hasebe, the designer, wanted to avoid the compromises of forcing the typeface away from its essence for more general-purpose usage. Druk is conceived to offer new possibilities to graphic designers that other typefaces can't. Its initial use as a companion to Neue Haas Grotesk demonstrates that it works equally well with any number of other sans serifs, including Atlas, Graphik and Marr Sans. Its three widths can be mixed together for bold and expressive typographic treatments, and its text versions allow for use at very small sizes, giving structure and visual interest to typography at all scales.
The sans serif letterform of the 19th century evolved in many different ways by the end of the century. The first condensed forms, found in the 1830s in Britain, quickly spread all across Europe. Some of the most interesting examples were found in Germany and Switzerland. Often flat-sided, these Continental condensed sans serifs allow very tight setting, which was popular for headlines. These later became a staple of sixties headline typography in magazines such as Twen, the German style magazine art directed by the legendary Willy Fleckhaus in the 1960s, which is still an enduring influence on editorial design to this day. Berton Hasebe created Druk for Richard Turley at Bloomberg Businessweek, adapting the attitude and roughness of these old condensed sans serifs for contemporary use. After using a staple diet of Neue Haas Grotesk and Publico for two years, they wanted to add a typeface that would look both exciting and distinctive in and of itself. The result was Druk, which went on to play a major role in many of their iconic covers.
Druk Medium
Druk Medium Italic
Druk Bold
Druk Bold Italic
Druk Heavy
Druk Heavy Italic
Druk Super
Druk Super Italic
COMMERCE
Referència
TAUTOLOGY
Postulated
MECHANIC
Torstraße
CRESERE
Båttsmann
EJECTION
Vandtæt

PRECIEZE
Sfârșitul
BALLISTOCARDIOGRAPH
Grianghrafadóireachta

KANSALLISRUNOILIJANA
Ruimtevaartorganisatie

NONINTERVENTIONIST
Választókerületekből

BUCHDRUCKERKUNST
Partikkelegenskaper
THEIR MONUMENTS STOOD—MASSIVE AND RESPLENDENT—OVER 11 DAYS
Cities of common ownership, private property & the sharing economy

DIE NORD-SÜDLICH AUSGERICHTETEN LÄNGSSTRASSEN ERHIELTEN NAMEN
Lățimea maximă (nord-sud) 178 km, este între într-е Cap Blanc și punctul

AZ ÉPÜLETBEN IRODÁK MŰKÖDNEK, KÖZTÜK TÖBB KÖNYVKIADÓÉ IS
The glazed umbrella’s canopy splendidly carved its arid pathway

DURANT LES HORES QUE VAN SEGUIR, ELS OPERADORS VAN TRACTAR
Á æviferli sínum skrifaði hann meira en 170 bækur sem spanna allt

VAN DEZE LAATSTE KAN VERWACHT WORDEN DAT HIJ OP EEN
Um robô não pode fazer mal a um ser humano e nem, por

QUESTO È STA TO IL VIAGGIO PIÙ MERAVIGLIoso CHE ABBiamo
Only an hour after the talks, there seemed to be progress

ÖRNEK OLARAK, BIYOLOGLAR HANGI GENLERIN GÜÇLÜ
Buldogi wyodrębnily się z mastifów około 1100 lat

IMAGES FROM THAT EVENING IN 2003 CLEARLY SHOWN
Yhdistyneiden kansakuntien peruskirja säädettiin
Kulttuuriperinnönsuojeluun

Psychopharmacologically

Normaltidstationernarna

Desacostumbrarse
Temperatuurschommelingen
Salpetersäureherstellung
Bølgelengdeområdene
Quasquicentennials
Druk Text

The three Druk display families are a study in extremes: starting from Medium and going up to Super, the family is uncompromisingly bold. Condensed sans serifs for display is a relatively crowded genre, with many well-conceived and executed families available; however, condensed sans serifs intended for use at small sizes are few and far between.

Druk Text is a display face designed for small sizes, useful for adding structure and personality to a page without requiring any variation in point size. It is ideal for section titles, running heads and running feet, labeling on maps, and thanks to its tabular figures, it can even be used for tables, charts, and infographics. Druk Text also works for short blocks of text, maintaining its legibility all the way down to 6pt. Like its companion display face for large sizes, Druk Text has four weights, from Medium to Super, all with italics.
Druk Text Medium
*Druk Text Medium Italic*
Druk Text Bold
*Druk Text Bold Italic*
Druk Text Heavy
*Druk Text Heavy Italic*
Druk Text Super
*Druk Text Super Italic*
COMPARISON OF DRUK & DRUK TEXT

DRUK, 12 PT

Every introduction to such problems of aesthetics often begins by acknowledging claims of all these methods of attack: the General, Philosophical, and Deductive—which start from a total metaphysics as well the the Empirical, or Inductive, which seek to disengage this general principle of beauty from

DRUK TEXT, 12 PT

An implantation of beauty in its place amongst other great concepts as divorced from beauty of objects of aesthetic experience and fact would allow for aesthetics from above and from below—indeed only

DRUK, 24 PT

This first method of aesthetics par excellence can through this desire of “Architectonic” implements designate a theory of knowledge in which thought

DRUK TEXT, 24 PT

In such case that few overarching ideas & talks in Kant’s generalized outlook were all the whole system

DRUK, 60 PT

Influenced the most

DRUK TEXT, 60 PT

Prolific actor

Though Druk Text has a decidedly condensed proportion, and feels extremely narrow at small sizes, the family is much wider and sets much looser than Druk. In addition to the change in proportion and tracking, terminals on characters like a, e, and s have been opened up to maintain legibility at small sizes, and small details and punctuation have been exaggerated for clarity.
VEIÐAR ALVEG VIÐ STRÖNDINA ERU MJÖG MIKILVÆGAR FYRIR
Przy rozmiarze klatki 9 × 11 cm oznacza to w przybliżeniu
Afterwards master distillers confirmed specific gravity
OVERTLY ALLUDED TO THE MODERNIST IDEOLOGY IN LATE 2001
Célébré comme l’un des peintres figuratifs américains du
Lahtisen baritoni on suuri ja vuolas, voimallinen ja herkkä

EIND JAREN 10 ONTWIKKELDE ZICH HET EXPRESSIONISME
Perpetually renewing such hefty tomes was a luxury
Jeho rozloha je 112,91 milionů km² a asi 2100 let neslo
EL CANTIDAD DE LOS CRISTALES DE HALOGENURO DE PLATA
I want my own rhythm and vowels and consonants too
Tam olarak Vikinglerden sonra ilk Avrupalı yerleşimin

IN JÜNGSTER ZEIT BESCHÄFTIGTE SICH DER KÜNSTLER
It was a few minutes before 1:00 in early February
Nærmeste nabo er Sør-Afrikas sjasjon 1 kilometer
LA ZONA D’ORIGINE DI QUESTI FRUTTI È IL SUD ASIATICO
Operu so Štefanom Kocánom by bola škoda nezažiť
Such a storm surge hadn’t been experienced by all

INIMA PEȘTILOR ESTE BICAMERALĂ FIIND COMPUSĂ
The most prolific were Texas Everbearing figs
En su catálogo figuran 12 títulos, que incluyen
IN THE EARLY HOURS OF JUNE 27, TWO JOURNALISTS
Picked & roasted on enclaves in Southern Peru
Il-Kamra tal-Kummerċ qed tissuġġerixxi li jekk
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, whereas 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 fol-
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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

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The sense of constructing situations is to fulfill human primitive desires and pursue a superiorpassional quality. From Internationale Situationistes#: "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 construction."

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 desires can be constructed, along with projects to dynamize these elements. "The primary obstacle to situations, therefore, is the culture of the advanced capitalist society. The first issue of the journal Internationale Situationistes defined a situationist as "having to do with the theory or practical activity of constructing situations. One who engages in the construction of situations. The same defined situationism as "a meaningless term improperly derived from the above. There is no such thing as situationism, which would mean an interpretation of existing facts. The notion of situationism is obviously devised by antisituationists. They fought against the main obstacle on the fulfillment of such superiorpassional living, identified by them in advanced capitalism. Their theoretical work peaked on the highly influential book The Spectacle of Guy Debord. He argued that the history of social life can be understood as "the decline of being into having, and having into merely appearing." This condition, according to Debord, is the "historical moment at which the commodity completes its colonization of social life."

The spectacle is the inverted image of society in which relations between commodities have supplanted relations between people, in which "passive identification with the spectacle supplants genuine activity. "The spectacle is not a collection of images, "Debord writes, "rather, the spectacle is dynamized along with projects to dynamize these elements. The primary obstacle to situations, therefore, is the culture of the advanced capitalist society. The first issue of the journal Internationale Situationistes defined a situationist as "having to do with the theory or practical activity of constructing situations. One who engages in the construction of situations. The same defined situationism as "a meaningless term improperly derived from the above. There is no such thing as situationism, which would mean an interpretation of existing facts. The notion of situationism is obviously devised by antisituationists. They fought against the main obstacle on the fulfillment of such superiorpassional living, identified by them in advanced capitalism. Their theoretical work peaked on the highly influential book The Spectacle of Guy Debord. He argued that the history of social life can be understood as "the decline of being into having, and having into merely appearing." This condition, according to Debord, is the "historical moment at which the commodity completes its colonization of social life."

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Druk Wide

Designed for the 2013 retooling of the style and culture-focused Etc. section of Bloomberg Businessweek, Druk Wide is first and foremost an homage to the way Dutch graphic designers of the early- to mid-20th century commonly used wide, bold sans serifs to add a strong typographic hierarchy to their work, including Willem Sandberg’s catalogs for the Stedelijk Museum in Amsterdam.

Like many typefaces, Druk has its roots in typefaces from the past: the sans serifs created in the 19th century onwards and popularised in the 20th century for expressive display typography. These were mainly used for posters and editorial design, and were often the loudest voices in the typographic spectrum. Unlike many new typefaces, Druk’s forms are inspired by the ways in which type was used in the past, rather than the way the typefaces themselves were drawn or cut.
Druk Wide Medium
Druk Wide Medium Italic
Druk Wide Bold
Druk Wide Bold Italic
Druk Wide Heavy
Druk Wide Heavy Italic
Druk Wide Super
Druk Wide Super Italic
VERSED

Metrisen

JELÖLNI

Attiecībā

DRUK WIDE MEDIUM, 100 PT

DRUK WIDE MEDIUM ITALIC, 100 PT
TEKOJA
Pflaster
BLAUW
Akışkan
Deixadinha

POLITICAS

Bevægelse

Kinematica

LEGIBILITY

Bølgefasen
AS A RESULT OF THE WEATHER THE COIN
Eine vergleichbare großflächige Vereisung
PASTARIEJI DARBAI PADARĖ GANA DIDELĮ
Ĝiet fundata fl-1847 minn Albert Gallatin bḥala

PRIBLIŽNE 5 MILIÁRD ĽUDÍ NA SVETE SA
The drunkship of comicononomencelaturists
DEN SIMPLESTE TYPE KULHYDRAT ER ET
Humans often find they are at the mercy of

OMKRING 10000 ÅR F.KR. ANSÅG DEN
El rigor es una condición indispensable
HE JABBED A TEASPOON DIRECTLY ON
Nombreuses ondes monochromatiques

DURANTE O PERÍODO DE 1999 – 2013
Durante la spedizione Nimrod guidata
POČETKOM 20. STOLJEĆA, U OKOLICI
Acestea se desfașoară după alte reguli
While studying catalogs designed by Willem Sandberg for the Stedelijk Museum, Berton Hasebe noticed frequent use of small sizes of Annonce Grotesk, a very wide and bold sans serif, for running feet, headers within text, and other small navigational elements. Unable to think of a contemporary typeface able to do this job as capably, he was inspired to adapt Druk Wide for small sizes.

Druk Text Wide is designed to be useful for structural elements, clarifying typographic hierarchy without forcing dramatic changes in scale on the page. The Super weight was developed for the “Etc” section in Bloomberg Businessweek, where it maintains the distinct personality of the display type even in captions and infographics. It can also be used sparingly for short blocks of text, but it is primarily intended for display use at small sizes, maintaining its legibility all the way down to 6pt. Like its related display face, Druk Text Wide has four weights, from Medium to Super, with italics.
Druk Text Wide Medium
Druk Text Wide Medium Italic
Druk Text Wide Bold
Druk Text Wide Bold Italic
Druk Text Wide Heavy
Druk Text Wide Heavy Italic
Druk Text Wide Super
Druk Text Wide Super Italic
Given their situation in such a late 20th century European avant-garde this framework and experience in life is such

In comparison to her admission of more Capitalist leanings, for the purposes of the concept suggested & experimented

On that visit to Paris Magritte produced a few experiments

Multifarious & new aesthetics with myriad facts based in her

Though Druk Text Wide appears quite wide and heavy in comparison to a typical text typeface, the family is considerably narrower and lighter than Druk Wide. In addition to the change in weights and proportions, terminals on characters like a, e, and s have been opened up to maintain legibility at small sizes, and the spacing is much looser.
A SPATE OF DISCUSSIONS IN INFINITE REGRESS
Their new edict raised red flags in several circles

EN 1953, UN NOUVEAU DEUIL TOUCHE LE PRINCE
În octombrie 1971 a fost transferat în Bombay India

NEW TASTING: WATTA HILLS 2001 PINOT NOIR
Industries saw a rise of $7 billion year-over-year

VON 1770 BIS 1805 WURDEN 615 NEUE HÄUSER
Given Joyce’s later work, his critics had to update

NORMAL ADAPTATIONS FOR MOST ANIMALS
Rozhodný a principionální odpor k tehdejšímu

Z NAJLEPSZYCH ZAŁOŻEŃ BUDOWLANYCH W
En el verano de 1976, por cinco días, él escribí

INKARIGAT BĦALA MINISTRU MINĦABBA LI
Selections of his family’s prominent findings

A NEW, COMMERCIALLY SUSTAINABLE PATH
Stjórnað af hertoganum frá Búrgund og hann
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, whereas 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
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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
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DOCTRINE OF TASTE

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 aes-
The sense of constructing situations is to fulfill human primitive desires and pursue a superior passional quality. From Internationale Situationiste #1: “This alone can lead to the further clarification of these simple basic desires, and to the confused emergence of new desires whose material roots will be precisely the new reality engendered by situationist constructions. We must thus envisage a sort of situationist-oriented psychoanalysis in which, in contrast to the goals pursued by the various currents stemming from freudianism, each of the participants in this adventure would discover desires for specific ambiances in order to fulfill them. Each person must seek what he loves, what attracts him. Through this method one can tabulate elements out of which situations can be constructed, along with projects to dynamize these elements.” The primary obstacle to situations, therefore, is the culture of the advanced capitalist society. The first issue of the journal Internationale Situationiste defined a situationist as “having to do with the theory or practical activity of constructing situations.” From Internationale Situationiste #1: “This alone can lead to the further clarification of these simple basic desires, and to the confused emergence of new desires whose material roots will be precisely the new reality engendered by situationist constructions. We must thus envisage a sort of situationist-oriented psychoanalysis in which, in contrast to the goals pursued by the various currents stemming from freudianism, each of the participants in this adventure would discover desires for specific ambiances in order to fulfill them. Each person must seek what he loves, what attracts him. Through this method one can tabulate elements out of which situations can be constructed, along with projects to dynamize these elements.” The primary obstacle to situations, therefore, is the culture of the advanced capitalist society. The first issue of the journal Internationale Situationiste defined a situationist as “having to do with the theory or practical activity of constructing situations.”
Of the families in the Druk collection, Druk Condensed is the most explicit homage to Willy Fleckhaus. Originally designed for the 2011 “Year in Review” issue of Bloomberg Businessweek, its flat sides make letters and words snap together in a clean and satisfying way.

Druk Condensed features three widths in the same Super weight. The Condensed and X Condensed are very graphic, and the XX Condensed can appear almost abstract. Designer Berton Hasebe introduced a purposeful and subtle change to the texture of the typeface by preventing terminals and crossbars from lining up too often on the horizontal axis. This keeps an emphasis on the verticality of the letterforms and prevents words and headlines from becoming monotonous. The maximum point size for this family is limited only by the size of the page; however, minimum sizes should be respected. The Condensed does not work well below 40pt; X Condensed should be used only at 48pt and above; and XX Condensed is limited to 72pt and above.
Druk Condensed Super
Druk Condensed Super Italic
Druk X Condensed Super
Druk X Condensed Super Italic
Druk XX Condensed Super
Druk XX Condensed Super Italic
ELECTROJETS
Atomorbital

KÖNIGSBERG
Semenificații
KOMPRIMERINGSPROGRAMMET
Proto-Ethnographic Projects

LES CONDITIONS D’UTILISATION

Verfassungsschutzabteilung
Všetky veličiny však
GRAND & FORTHRIGHT
Contexto fisiológico

Massively shortened
TÈCNIQUES ADDITIVES
Johdannaisyksiköitä
Elegante kjoler og fine vin!
IN THE RECESSES OF MEMORY
Pægilegt er ða sanna hana

Yalnızca kullanım amacıyla
UNTER DEN IM GROSSHANDEL
Zjawisko komodyzacji oraz
The grand ceilings of the library echoed aghast

DEZENAS DE EVENTOS CULTURAIS DURANTE O VERÃO

Frægasta framlag Fermats til stærðfræðinnar

De prijs komt tot stand door vraag en aanbod op

TOWARDS THE ROILING SOUNDSCAPE APPROACHING

Desemnează o individualitate conștientă de sine
Täysjyväviljavalmisteet

Antidisestablishmentarianism

Afyonkarahisarblaştrabildiklerimizdenmişsinizcesine
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.

ABOUT THE DESIGNER

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