
Graphik

First drawn for the Schwartzco Inc. identity, then finished for *Condé Nast Portfolio* and expanded for *Wallpaper** and later *T, the New York Times Style Magazine*. Graphik was inspired by the elegant plainness seen in many of the less common 20th century European sans serifs and in handlettering on classic Swiss Modern posters.

PUBLISHED
2009

DESIGNED BY
CHRISTIAN SCHWARTZ

18 STYLES
9 WEIGHTS W/ ITALICS

FEATURES
PROPORTIONAL/TABULAR LINING FIGURES
PROPORTIONAL/TABULAR OLDSTYLE FIGURES
FRACTIONS
SUPERScript/SUBSCRIPT

Graphik was inspired from all parts of the 20th century. The heavy end of the family is based in part on Paul Renner's Plak, a relatively obscure display typeface cut only in large sizes of woodtype, that is related to his heavier weights of Futura but has rounder, friendlier, fatter proportions. For the lighter weights, I was more influenced by the less popular sans serifs that many European foundries released to compete with Futura, Helvetica and Univers – the juggernauts of 20th century sans serifs – such as Neuzeit Grotesk, Folio, Recta, and Maxima. None of these families were groundbreaking, but many of them had a certain quirky charm.

Graphik Thin

Graphik Thin Italic

Graphik Extralight

Graphik Extralight Italic

Graphik Light

Graphik Light Italic

Graphik Regular

Graphik Regular Italic

Graphik Medium

Graphik Medium Italic

Graphik Semibold

Graphik Semibold Italic

Graphik Bold

Graphik Bold Italic

Graphik Black

Graphik Black Italic

Graphik Super

Graphik Super Italic

ONTWERPEN
Development

GRAPHIK THIN, 70 PT

CONSTITUTE
Functionalism

GRAPHIK THIN ITALIC, 70 PT

TYPOGRAFIE
Maamerkinä

GRAPHIK REGULAR, 70 PT

AUTHORIZES
Commerciële

GRAPHIK REGULAR ITALIC, 70 PT

ARCHITECTS
Dunaújvárosi

GRAPHIK THIN, 70 PT [ALTERNATE a]

SATURATION
Pracovitějším

GRAPHIK THIN ITALIC, 70 PT

IDEOLOGIES
Motorického

GRAPHIK REGULAR, 70 PT

KUNSTWERK
Wernigerode

GRAPHIK REGULAR ITALIC, 70 PT

MAKAKUPIA
Požiadavkou

GRAPHIK MEDIUM, 70 PT

AUTOMATIC
Hamburgers

GRAPHIK MEDIUM ITALIC, 70 PT

GRAFISCHE
Historischer

GRAPHIK SEMIBOLD, 70 PT

DOCUMENT
Foundations

GRAPHIK SEMIBOLD ITALIC, 70 PT [ALTERNATE 1]

LONDONER
Architekten

GRAPHIK BLACK, 70 PT

SCHRIFTEN
Zwitserland

GRAPHIK BLACK ITALIC, 70 PT

SUDURNES
Praktischer

GRAPHIK SUPER, 70 PT [ALTERNATE a t]

ARTIFACTS
Revolutions

GRAPHIK SUPER ITALIC, 70 PT

BUCOVINA
Economical

GRAPHIK SUPER, 70 PT

ARTIFACTS
Frankfurter

GRAPHIK SUPER ITALIC, 70 PT [ALTERNATE a t]

TARASCON
Broadsheet

GRAPHIK SUPER, 70 PT

LUMINOSO
Conduction

GRAPHIK SUPER ITALIC, 70 PT

Województwo podlaskie
BISHOPRIC OF BÉZIERS
The political foundations

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

Essentially independent
NORÐURLAND VESTRA
Saint-Guilhem-le-Désert

GRAPHIK EXTRALIGHT, EXTRALIGHT ITALIC, 40 PT

Over 1478 departments
POST-IMPRESSIONISTS
Regional administration

GRAPHIK LIGHT, LIGHT ITALIC, 40 PT

Historical architecture
İÇ ANADOLU BÖLGESİ
Situationist Interaction

GRAPHIK REGULAR, REGULAR ITALIC, 40 PT

Norður-Ísafjarðarsýsla
CORNELIUS DREBBEL
Basarabia, Maramureș

GRAPHIK MEDIUM, MEDIUM ITALIC, 40 PT

Niederkirchnerstraße
ROSALIND FRANKLIN
Traditional ingredient

GRAPHIK SEMIBOLD, SEMIBOLD ITALIC, 40 PT [ALTERNATE a t ß]

Robert Oppenheimer
CONCERTO GROSSO
Andrés Quintana Roo

GRAPHIK BOLD, BOLD ITALIC, 40 PT

68,923 people reside
POLYCHORAL STYLE
Treaty of Ferhat Paşa

GRAPHIK BLACK, BLACK ITALIC, 40 PT

Klangfarbenmelodie
WHAKAHINAPŌURI
Chromolithographer

GRAPHIK SUPER, 40 PT [ALTERNATE a t]

Physiopathologically
AFFECTUEUSEMENT
Samannääräisyyden

GRAPHIK SUPER ITALIC, 40 PT

Appenzell Rhodes-Intérieures, Schwytz
GREATER MANCHESTER URBAN AREA
The 25% increase of synthetic materials

GRAPHIK THIN, THIN ITALIC, 24 PT

The reconquest of the Western States
HÓDMEZŐVÁSÁRHELYI, MÓRAHALMI
Norður-Pingeyjarsýsla, Gullbringusýsla

GRAPHIK EXTRALIGHT, EXTRALIGHT ITALIC, 24 PT [ALTERNATE a t]

The area has a population of 243,056
DE BAARSJES, CENTRUM, OUD-ZUID
Bauhaus origin and early organization

GRAPHIK LIGHT, LIGHT ITALIC, 24 PT

The earliest historical reference was
WALTER ADOLPH GEORG GROPIUS
Heinrich Hubert Maria Josef Houben

GRAPHIK REGULAR, REGULAR ITALIC, 24 PT

Uden Bornholms Regionskommune
EXPERIMENTELE GROEP HOLLAND
Enseignement supérieur et grandes

GRAPHIK MEDIUM, MEDIUM ITALIC, 24 PT

238 artists exhibit work in biennale
REGIÓN DE ARICA Y PARINACOTA
Sprachgeschichte und Lautwandel

GRAPHIK SEMIBOLD, SEMIBOLD ITALIC, 24 PT [ALTERNATE a t]

Moved to Middlesbrough, England
GÜNEYDOĞU ANADOLU BÖLGESİ
The South East Dorset conurbation

GRAPHIK BOLD, BOLD ITALIC, 24 PT

Región Metropolitana de Santiago
DERBYSHIRE, WORCESTERSHIRE
Groenvoorzieningen vormen 11.5%

GRAPHIK BLACK, BLACK ITALIC, 24 PT

Established as a township in 1839
CYRIL NORMAN HINSHELWOOD
Diminuendo poi subito fortissimo

GRAPHIK SUPER, 24 PT

Origins in the eighteenth century
DECLINE AND DISINTEGRATION
Snæfellsnes-og Hnappadalssýsla

GRAPHIK SUPER ITALIC, 24 PT

REGION MIDTJYLLAND MED CENTRALFORVALTNING
Bekannte Schriftgießereien im deutschen Sprachraum
POSIZIONE DELL'ITALIANO TRA LE LINGUE EUROPEE
Ég gat ekki skorast undan því með öllu, en reyndi þó að

GRAPHIK THIN, THIN ITALIC, 18 PT

ARCHITECTURE OF THE BAUHAUS FROM 1919 – 1927
Limba română vorbită în nordul Dunării, în România și
HENRY IV GRANTED THE EDICT OF NANTES IN 1598
Wie, kiedy zza którego węgła wyrzy w dzień pogodny

GRAPHIK EXTRALIGHT, EXTRALIGHT ITALIC, 18 PT

REPORT ON THE CONSTRUCTION OF SITUATIONS
Suprafața totală a României interbelice: 294.967 km²
1937: THE GROPIUS HOUSE WAS BUILT IN LINCOLN
Autoroute A11 continue vers Le Mans, Paris et Nantes

GRAPHIK LIGHT, LIGHT ITALIC, 18 PT

AMERICAN COLONIAL ARCHITECTURE 1720–1780
In 2005, her first solo exhibition was in Vancouver
NORTH WEST LEICESTERSHIRE AND RUNNYMEDE
O papel da Madeira na época dos descobrimentos

GRAPHIK REGULAR, REGULAR ITALIC, 18 PT

THE GROUP TRAVELED THROUGHOUT ARMENIA
Scandinavian Institute of Comparative Vandalism
PRESENTS ITSELF AS AN INACCESSIBLE REALITY
Mylly oli kerran maalattu helakanpunaiseksi, siivet

GRAPHIK MEDIUM, MEDIUM ITALIC, 18 PT

SEE HVORLEDES HAN SEER UD OG JEG SEER UD
Heildaríþúafjöldi svæðisins er rúmlega 1.170.500
POZNATA JE ODAVNA, ALI VAZDA ISTINITA ONA
Politique de la Suisse envers l'Union européenne

GRAPHIK SEMIBOLD, SEMIBOLD ITALIC, 18 PT

DEBUTS NEW ORCHESTRATED PERFORMANCE
A rejection of an art separated from the political
ALS SCHRIFTGIESSEREI BEZEICHNET MAN DIE
Commentaires sur la société du spectacle, 1988

GRAPHIK BOLD, BOLD ITALIC, 18 PT

ARGENTINIAN ARTISTS IN THE 19TH CENTURY
Al cap d'algun temps potser t'acudeixi a la ment
HELSINGIN SUURIMPIA URHEILUSEUROJA ON
Grandeur et décadence d'un petit commerce de

GRAPHIK BLACK, BLACK ITALIC, 18 PT [ALTERNATE a]

BUT THE SPECTACLE IS NOT THE INEVITABLE
The spectacle is the ruling apparatus of society
THE DISCREET CHARM OF THE BOURGEOISIE
Frauen am Rande des Nervenzusammenbruchs

GRAPHIK SUPER, 18 PT

MONOGRAPH OF THE BIBLIOTHÈQUE COBRA
Influences from the constructivists and earlier
PRIVATPRAKTISERENDE OG SPECIALLÆGER
The general separation of worker and products

GRAPHIK SUPER ITALIC, 18 PT

1916: the Society of Independent Artists was established in New York
THE HISTORY WHICH IS PRESENT IN ALL THE DEPTHS OF SOCIETY
23.4% of Midi-Pyrénées is Languedoc: eastern half of Haute-Garonne

GRAPHIK EXTRALIGHT, EXTRALIGHT ITALIC, 14 PT

A Região de Lisboa e Vale do Tejo é uma antiga região portuguesa
THE GRADUAL TRANSITION FROM NOMADISM TO AGRICULTURE
I whakatūhia Te Rōpū Whakamana i Te Tiriti o Waitangi, i te marama

GRAPHIK LIGHT, LIGHT ITALIC, 14 PT

Efnahagur þjóðarinnar byggir enn að talsverðu leyti á fiskveiðum
TILDEN DAHA KÜÇÜK İDARİ BİRİMLERE İLÇE ADI VERİLİR. HER İL
Regional udvikling inden for Natur og miljø, uddannelse og kultur

GRAPHIK REGULAR, REGULAR ITALIC, 14 PT

Distincția dintre dialect și limbă este un subiect controversat în
SOCIAL APPROPRIATION OF TIME, THE PRODUCTION OF MAN
Vladimir Vasilyevich Markovnikov was born in Nizhny Novgorod

GRAPHIK MEDIUM, MEDIUM ITALIC, 14 PT

Reasoning about history is inseparably reasoning about power
DIFFUSIONE NEL MEDITERRANEO E NELL'AFRICA ORIENTALE
By 1559, the Peace of Cateau Cambrésis ended the Italian Wars

GRAPHIK SEMIBOLD, SEMIBOLD ITALIC, 14 PT

În timp ce limba română prezintă toate însușirile unei limbi de
INTERNATIONAL MOVEMENT FOR AN IMAGINIST BAUHAUS
Asemakaavan mukaan Helsinki jakaantuu 59 kaupunginosaan

GRAPHIK BOLD, BOLD ITALIC, 14 PT

Mest útgerð og fiskvinnsla er í Grindavík, sem byggir afkomu
THE MYSTIFICATION OF JORN'S FICTITIOUS RESIGNATION
Angers, préfecture de Maine-et-Loire, est l'ancienne capitale

GRAPHIK BLACK, BLACK ITALIC, 14 PT

Bildungsverbandes

GRAPHIK THIN, 50 PT

Anishinaabemowin

GRAPHIK EXTRALIGHT, 50 PT

Chromolithograph

GRAPHIK LIGHT, 50 PT

Lebensauffassung

GRAPHIK REGULAR, 50 PT

Menneskeheden

GRAPHIK MEDIUM, 50 PT

Sebauvedomenia

GRAPHIK SEMIBOLD, 50 PT

Monochromatics

GRAPHIK BOLD, 50 PT

Anticlimactically

GRAPHIK BLACK, 50 PT

Maastrichtenaar

GRAPHIK SUPER, 50 PT

Rechtschreibregeln

GRAPHIK THIN ITALIC, 50 PT

Grundschulkindern

GRAPHIK EXTRALIGHT ITALIC, 50 PT

Höfuðborgarsvæði

GRAPHIK LIGHT ITALIC, 50 PT

Institutionalization

GRAPHIK REGULAR ITALIC, 50 PT

Ausschusssitzung

GRAPHIK MEDIUM ITALIC, 50 PT

Disestablishment

GRAPHIK SEMIBOLD ITALIC, 50 PT

Kunszentmártoni

GRAPHIK BOLD ITALIC, 50 PT

Rangárvallasýsla

GRAPHIK BLACK ITALIC, 50 PT

Catastrophically

GRAPHIK SUPER ITALIC, 50 PT

GRAPHIK LIGHT, 16 PT

LIGHT ALL CAPS

LIGHT

SEMIBOLD

PROPORTIONAL
LINING FIGURES

LIGHT ITALIC

SEMIBOLD

PROPORTIONAL
OLDSTYLE FIGURESPROPORTIONAL
LINING FIGURES

LIGHT ITALIC

THE SPANISH WAR, which began in 1739, as well as the French war which soon followed it, occasioned a 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 17 years continuance, had taken no more than £8,328,354,17 from it. A war, of less than nine years continuance, added £31,338,689 to it. (Refer to Postlethwaite's *History of the Public Revenue*.) During the administration of Mr. Pelham, the interest of the public debt was reduced to 3%; the sinking fund was increased, and some part of the public debt was paid off. In 1755, before the late war, **the funded debt** of Great Britain amounted to £72,289,675. On the 5th of January 1763, at the conclusion of the peace, the funded debt amounted debt 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, 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 £129,586,789, 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,

GRAPHIK REGULAR, 16 PT

REGULAR ALL CAPS

REGULAR

SEMIBOLD

PROPORTIONAL
LINING FIGURES

REGULAR ITALIC

BOLD

PROPORTIONAL
OLDSTYLE FIGURESPROPORTIONAL
LINING FIGURES

REGULAR ITALIC

THE SPANISH WAR, which began in 1739, as well as the French war which soon followed it, occasioned a 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 17 years continuance, had taken no more than £8,328,354,17 from it. A war, of less than nine years continuance, added £31,338,689 to it. (Refer to Postlethwaite's *History of the Public Revenue*.) During the administration of Mr. Pelham, the interest of the public debt was reduced to 3%; the sinking fund was increased, and some part of the public debt was paid off. In 1755, before the late war, **the funded debt** of Great Britain amounted to £72,289,675. On the 5th of January 1763, at the conclusion of the peace, the funded debt amounted debt 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, 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 £129,586,789, 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

GRAPHIK MEDIUM, 16 PT

MEDIUM ALL CAPS

MEDIUM

BOLD

PROPORTIONAL
LINING FIGURES

MEDIUM ITALIC

BOLD

PROPORTIONAL
OLDSTYLE FIGURESPROPORTIONAL
LINING FIGURES

MEDIUM ITALIC

THE SPANISH WAR, which began in 1739, as well as the French war which soon followed it, occasioned a 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 17 years continuance, had taken no more than £8,328,354,17 from it. A war, of less than nine years continuance, added £31,338,689 to it. (Refer to *Postlethwaite's History of the Public Revenue*.) During the administration of Mr. Pelham, the interest of the public debt was reduced to 3%; the sinking fund was increased, and some part of the public debt was paid off. In 1755, before the late war, **the funded debt** of Great Britain amounted to £72,289,675. On the 5th of January 1763, at the conclusion of the peace, the funded debt amounted debt 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, 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 £129,586,789, 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

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

The Situationist International (SI) was a restricted group of international revolutionaries founded in 1957, and which had its peak in its influence on the unprecedented general wildcat strikes of May 1968 in France.

Methodology and Goals

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 passion 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 situations, like unitary urbanism and psychogeography.

Core Principles and Definitions

The sense of constructing situations is to fulfill human primitive desires and pursue a superior passion 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 main obstacle

 GRAPHIK MEDIUM, MEDIUM ITALIC, BOLD, 10/13 PT

The Situationist International (SI) was a restricted group of international revolutionaries founded in 1957, and which had its peak in its influence on the unprecedented general wildcat strikes of May 1968 in France.

Methodology and Goals

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 passion 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 situations, like unitary urbanism and psychogeography.

Core Principles and Definitions

The sense of constructing situations is to fulfill human primitive desires and pursue a superior passion 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 main

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

The Situationist International (SI) was a restricted group of international revolutionaries founded in 1957, and which had its peak in its influence on the unprecedented general wildcat strikes of May 1968 in France.

Methodology and Goals

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 situations, like unitary urbanism and psychogeography.

Core Principles and Definitions

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 main obstacle to such situations is the cultural emptiness 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. One who engages in the construction

 GRAPHIK MEDIUM, MEDIUM ITALIC, BOLD, 9/12 PT

The Situationist International (SI) was a restricted group of international revolutionaries founded in 1957, and which had its peak in its influence on the unprecedented general wildcat strikes of May 1968 in France.

Methodology and Goals

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 situations, like unitary urbanism and psychogeography.

Core Principles and Definitions

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 main obstacle to such situations is the cultural emptiness 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. One who engages in

 GRAPHIK REGULAR, REGULAR ITALIC, SEMIBOLD, 8/11 PT

The Situationist International (SI) was a restricted group of international revolutionaries founded in 1957, and which had its peak in its influence on the unprecedented general wildcat strikes of May 1968 in France.

Methodology and Goals

With their ideas rooted in Marxism and the 20th century European artistic avantgarde, they advocated experiences of life being alternative to those admitted by the capitalist order, for the fulfillment of human primitive desires and the pursuing of a superior passional quality. For this purpose they suggested and experimented with the construction of situations; *the setting up of environments favorable for the fulfillment of such desires*. Using methods drawn from the arts, they developed a series of experimental fields of study for the construction of such, like unitary urbanism and psychogeography.

Core Principles and Definitions

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 main obstacle to such situations is the cultural emptiness 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. One who engages in the construction of situations. A member of the Situationist International". The same journal defined situationism as "a meaningless term improperly derived from the above. There is no such thing as situationism, which would mean a doctrine of interpretation of existing facts. The notion of situationism is obviously devised by antisituationists." They fought against the main obstacle on the fulfillment of such superior passional living, identified by them in advanced capitalism. Their theoretical work peaked on the highly influential book *The Society of the Spectacle* by Guy Debord. He argued

 GRAPHIK MEDIUM, MEDIUM ITALIC, BOLD, 8/11 PT

The Situationist International (SI) was a restricted group of international revolutionaries founded in 1957, and which had its peak in its influence on the unprecedented general wildcat strikes of May 1968 in France.

Methodology and Goals

With their ideas rooted in Marxism and the 20th century European artistic avantgarde, they advocated experiences of life being alternative to those admitted by the capitalist order, for the fulfillment of human primitive desires and the pursuing of a superior passional quality. For this purpose they suggested and experimented with the construction of situations; *the setting up of environments favorable for the fulfillment of such desires*. Using methods drawn from the arts, they developed a series of experimental fields of study for the construction of such, like unitary urbanism and psychogeography.

Core Principles and Definitions

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 main obstacle to such situations is the cultural emptiness 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. One who engages in the construction of situations. A member of the Situationist International". The same journal defined situationism as "a meaningless term improperly derived from the above. There is no such thing as situationism, which would mean a doctrine of interpretation of existing facts. The notion of situationism is obviously devised by antisituationists." They fought against the main obstacle on the fulfillment of such superior passional living, identified by them in advanced capitalism. Their theoretical work peaked on the highly influential book *The Society of the Spectacle* by Guy Debord. He

GRAPHIK REGULAR, 7/9 PT

The Situationist International (SI) was a group of international revolutionaries founded in 1957. With their ideas rooted in Marxism and the 20th century European artistic avantgarde, they advocated experiences of life being alternative to those admitted by the capitalist order, for the fulfillment of human primitive desires and the pursuing of a superior passional quality. For this purpose they suggested and experimented with the construction of situations; *the setting up of environments favorable for the fulfillment of such desires*. Using methods drawn from the arts, they developed a series of experimental fields of study for the construction of such, like unitary urbanism and psychogeography.

The sense of constructing situations is to fulfill human primitive desires and pursue a superior passional quality. From *Internationale Situationiste* #1: "This alone can lead to the further clarification of these simple basic desires, and to the confused emergence of new desires whose material roots will be precisely the new reality engendered by situationist constructions. We must thus envisage

GRAPHIK REGULAR, 7/9 PT

The main obstacle to such situations is the cultural emptiness 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. One who engages in the construction of situations.*" The journal defined situationism as "*a meaningless term improperly derived from the above. There is no such thing as situationism, which would mean a doctrine of interpretation of existing facts. The notion of situationism is obviously devised by antisituationists.*"

They fought against the main obstacle on the fulfillment of such superior passional living, identified by them in advanced capitalism. Their theoretical work peaked on the highly influential book *The Society of the Spectacle* by Guy Debord. He argued in 1967 that spectacular features like mass media and advertising have a central role in an advanced capitalist society, which is to show a fake reality in order to mask the real capitalist degradation of human life. To overthrow such system, the Situation-

GRAPHIK MEDIUM, 7/9 PT

The main obstacle to such situations is the cultural emptiness 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. One who engages in the construction of situations.*" The journal defined situationism as "*a meaningless term improperly derived from the above. There is no such thing as situationism, which would mean a doctrine of interpretation of existing facts. The notion of situationism is obviously devised by antisituationists.*"

They fought against the main obstacle on the fulfillment of such superior passional living, identified by them in advanced capitalism. Their theoretical work peaked on the highly influential book *The Society of the Spectacle* by Guy Debord. He argued in 1967 that spectacular features like mass media and advertising have a central role in an advanced capitalist society, which is to show a fake reality in order to mask the real capitalist degradation of human life. To overthrow such system, the

GRAPHIK REGULAR, 6/8 PT [TRACKING +4]

The Situationist International (SI) was a group of international revolutionaries founded in 1957. With their ideas rooted in Marxism and the 20th century European artistic avantgarde, they advocated experiences of life being alternative to those admitted by the capitalist order, for the fulfillment of human primitive desires and the pursuing of a superior passional quality. For this purpose they suggested and experimented with the construction of situations; *the setting up of environments favorable for the fulfillment of such desires*. Using methods drawn from the arts, they developed a series of experimental fields of study for the construction of such, like unitary urbanism and psychogeography.

The sense of constructing situations is to fulfill human primitive desires and pursue a superior passional quality. From *Internationale Situationiste* #1: "This alone can lead to the further clarification of these simple basic desires, and to the confused emergence of new desires whose material roots will be precisely the new reality engendered by situationist constructions. We must thus envisage a sort of situationist-oriented psychoanalysis in which, in contrast to the goals pursued by the various currents stemming from Freudianism, each of the participants in this adventure would discover desires for specific ambiances in order to fulfill them. Each person must seek what he loves, what attracts him. Through this method one can tabulate elements out of which situa-

GRAPHIK REGULAR, 6/8 PT [TRACKING +4]

The main obstacle to such situations is the cultural emptiness 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. 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 a doctrine of interpretation of existing facts. The notion of situationism is obviously devised by antisituationists.*"

They fought against the main obstacle on the fulfillment of such superior passional living, identified by them in advanced capitalism. Their theoretical work peaked on the highly influential book *The Society of the Spectacle* by Guy Debord. He argued in 1967 that spectacular features like mass media and advertising have a central role in an advanced capitalist society, which is to show a fake reality in order to mask the real capitalist degradation of human life. To overthrow such system, the Situationist International supported the May '68 revolts, and asked the workers to occupy the factories and to run them with direct democracy, through workers' councils composed by instantly revocable delegates. After publishing in the last issue of the magazine an analysis of the May '68 revolts, and the strategies that will need to be adopted in future revolutions, the SI

GRAPHIK MEDIUM, 6/8 PT [TRACKING +4]

The main obstacle to such situations is the cultural emptiness 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. 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 a doctrine of interpretation of existing facts. The notion of situationism is obviously devised by antisituationists.*"

They fought against the main obstacle on the fulfillment of such superior passional living, identified by them in advanced capitalism. Their theoretical work peaked on the highly influential book *The Society of the Spectacle* by Guy Debord. He argued in 1967 that spectacular features like mass media and advertising have a central role in an advanced capitalist society, which is to show a fake reality in order to mask the real capitalist degradation of human life. To overthrow such system, the Situationist International supported the May '68 revolts, and asked the workers to occupy the factories and to run them with direct democracy, through workers' councils composed by instantly revocable delegates. After publishing in the last issue of the magazine an analysis of the May '68 revolts, and the strategies that will need to be adopted in fu-

GRAPHIK REGULAR, 9/11 PT

The Situationist International (SI) was a restricted group of international revolutionaries founded in 1957. With their ideas rooted in Marxism and the early 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 experimented with the construction of situations; *the setting up of environments favorable for the fulfillment of such desires*. Using methods drawn from the arts, they developed a series of experimental fields of study for the construction of such, like unitary urbanism and psychogeography. The sense of constructing situations is to fulfill human primitive desires and pursue a superior passional quality.

GRAPHIK REGULAR, 9/13 PT

The Situationist International (SI) was a restricted group of international revolutionaries founded in 1957. With their ideas rooted in Marxism and the early 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 experimented with the construction of situations; *the setting up of environments favorable for the fulfillment of such desires*. Using methods drawn from the arts, they developed a series of experimental fields of study for the construction of such, like unitary urbanism and psychogeography. The sense of constructing situations is to fulfill human primitive desires and pursue a superior passional quality.

GRAPHIK REGULAR, 9/12 PT

The Situationist International (SI) was a restricted group of international revolutionaries founded in 1957. With their ideas rooted in Marxism and the early 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 experimented with the construction of situations; *the setting up of environments favorable for the fulfillment of such desires*. Using methods drawn from the arts, they developed a series of experimental fields of study for the construction of such, like unitary urbanism and psychogeography. The sense of constructing situations is to fulfill human primitive desires and pursue a superior passional quality.

GRAPHIK REGULAR, 9/14 PT

The Situationist International (SI) was a restricted group of international revolutionaries founded in 1957. With their ideas rooted in Marxism and the early 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 experimented with the construction of situations; *the setting up of environments favorable for the fulfillment of such desires*. Using methods drawn from the arts, they developed a series of experimental fields of study for the construction of such, like unitary urbanism and psychogeography. The sense of constructing situations is to fulfill human primitive desires and pursue a superior passional quality.

ČESKÝ (CZECH)
GRAPHIK REGULAR, 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 bácho-rek, 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, mělť 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 pilná, šetrna

DEUTSCH (GERMAN)
GRAPHIK REGULAR, 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

DANSK (DANISH)
GRAPHIK REGULAR, 9/12 PT

DER VAR EN LILLE Havfisk af god Familie, Navnet husker jeg ikke, det maa de Lærde sige Dig. Den lille Fisk havde attenhundrede Søskende, alle lige gamle; de kjendte ikke deres Fader eller Moder, de maatte strax skjøtte sig selv og svømme om, men det var en stor Fornøjelse; Vand havde de nok at drikke, hele Verdenshavet, Føden tænkte de ikke paa, den kom nok; hver vilde følge sin Lyst, hver vilde faae sin egen Historie, ja det tænkte heller Ingen af dem paa. Solen skinnede ned i Vandet, det lyste om dem, det var saa klart, det var en Verden med de forunderligste Skabninger, og nogle saa gruelig store, med voldsomme Gab, de kunde sluge de attenhundrede Søskende, men det tænkte de heller ikke paa, for Ingen af dem var endnu bleven slugt. *De Smaa svømmede sammen, tæt op til hverandre, som Sildene og Makrelerne svømme;* men som de allerbedst svømmede i Vandet og tænkte paa Ingenting, sank, med forførdelig Lyd, ovenfra, midt ned imellem dem, en lang, tung Ting, der slet ikke vilde holde op; længere og længere strakte den sig, og hver af Smaafiskene,

ESPAÑOL (SPANISH)
GRAPHIK REGULAR, 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

FRANÇAIS (FRENCH)
GRAPHIK REGULAR, 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

ITALIANO (ITALIAN)
GRAPHIK REGULAR, 9/12 PT

DAPPRIMA, RIPETENDENDO 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 dit-tero, 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

MAGYAR (HUNGARIAN)
GRAPHIK REGULAR, 9/12 PT

HAJNALI KÉT ÓRAKOR a segédtiszt belépett a tábornok szobájába és jelentette, hogy a járőrök elindultak a hodricsi úton. Az asztalra állított petróleumlámpa körül széttergetett tereprajzok és jelentések heverték, rajtuk keresztbe dobva egy ezüstgombos lovaglópálca. A tábornok a szoba közepén állt és hideg arccal hallgatta a segédtiszt szavait. Kurtára nyírt szakála rötesen csillogott a lámpafényben. *Aranykeretes szemüvege mögül jeges nyugalommal csillámlottak elő két szemei.* 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 fáradtságot vagy inkább fásultságot árultak volna el mozdulatai. Némán bólintott s mikor a segédtiszt 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

POLSKI (POLISH)
GRAPHIK REGULAR, 9/12 PT

OD W CZORAJ JAKIŚ niepokój panuje w ulic-
ce. 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 kórego węgła wyrzy 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 koskami na starym, wytartym chodniku, pokazując sobie zakupione jarzyny, skarżąc się na drogość jaj, mięsa i masła; ilu wyrobników przeciąpie środkiem bruku, ciężkim chodem nóg obutych w trepy, niosąc pod pachą

PORTUGUÊS (PORTUGUESE)
GRAPHIK REGULAR, 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 arregou 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 balão 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 mes-

SVENSKA (SWEDISH)
GRAPHIK REGULAR, 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 mullet 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 sysslösheten 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, tråkigare efterträdde stenhuset, illa klädda mäniskor kas-

SUOMI (FINNISH)
GRAPHIK REGULAR, 9/12 PT

HE OLIVAT YSTÄVIÄ ystävyydessä, 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 toisiaan erittäin paljon. Heidän kotinsa oli pieni mökki pienen Flamantilaisen kylän reunalla, peninkulman päässä Antverpenistä. Kylä sijaitsi leveiden laidunkaistaleiden ja viljavainioiden välissä, ja sen läpi virtaavan suuren kanavan reunamilla kasvoi 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 puhdas lumi.

TÜRKÇE (TURKISH)
GRAPHIK REGULAR, 9/12 PT

SADIK GENÇ, ARALADIĞI kapıyı çekince, yine birden kararan sanduka sükunu içinde, İskender Paşa, galeyansız ibadetine başladılar. Artık dünyaya dair hiçbir ümidi kalmamıştı. İsteddiği 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. Evet, ya kafası kesilecek, ya boğulacaktı! 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.

UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

abcdefghijklmnopqrstuvwxyz

STANDARD PUNCTUATION

! " # \$ % & ' () * + , - . / : ; < = > ? [\] ^ _ ` { | } ~ ¡ ¢ £ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾ ¿

ALL-CAP PUNCTUATION

! " # \$ % & ' () * + , - . / : ; < = > ? [\] ^ _ ` { | } ~ ¡ ¢ £ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾ ¿

LIGATURES

fb fh fi fj fk fl ff ffb ffh ffi ffj ffk ffl

PROPORTIONAL LINING
default figures

\$ £ € ¥ 1 2 3 4 5 6 7 8 9 0 ¢ ¤ % ‰ ° ‹ › ⁄ ≈ ≠ ≤ ≥ ' "

PROPORTIONAL OLDSTYLE

\$ £ € ¥ 1 2 3 4 5 6 7 8 9 0 ¢ ¤ % ‰ # ‹ › ⁄ ≈ ≠ ≤ ≥

TABULAR LINING

\$ £ € ¥ 1 2 3 4 5 6 7 8 9 0 ¢ ¤ % ‰ ‹ › ⁄ ≈ ≠ ≤ ≥

TABULAR OLDSTYLE

\$ £ € ¥ 1 2 3 4 5 6 7 8 9 0 ¢ ¤ % ‰ ‹ › ⁄ ≈ ≠ ≤ ≥

PREBUILT FRACTIONS

½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞

NUMERATORS, DENOMINATORS
SUPERScript & SUBSCRIPTH⁰¹²³⁴⁵⁶⁷⁸⁹/₀₁₂₃₄₅₆₇₈₉ H⁰¹²³⁴⁵⁶⁷⁸⁹⁺⁻ H₀₁₂₃₄₅₆₇₈₉₊₋

STYLISTIC ALTERNATES

at ß 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

ACCENTED UPPERCASE

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 æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ

ACCENTED LOWERCASE

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 þ ÿ

UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

abcdefghijklmnopqrstuvwxyz

STANDARD PUNCTUATION

! " # \$ % & ' () * + , - . / : ; < = > ? [\] ^ _ ` { | } ~ ¡ ¢ £ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾ ¿

ALL-CAP PUNCTUATION

! " # \$ % & ' () * + , - . / : ; < = > ? [\] ^ _ ` { | } ~ ¡ ¢ £ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾ ¿

LIGATURES

fb fh fi fj fk fl ff ffb ffh ffi ffj ffk fl

PROPORTIONAL LINING
default figures

\$ £ € ¥ 1 2 3 4 5 6 7 8 9 0 ¢ ¢ % % º º ° ° < + = - × ÷ > ≈ ≠ ≤ ≥ ' "

PROPORTIONAL OLDSTYLE

\$ £ € ¥ 1 2 3 4 5 6 7 8 9 0 ¢ ¢ % % º º ° ° < + = - × ÷ > ≈ ≠ ≤ ≥

TABULAR LINING

\$ £ € ¥ 1 2 3 4 5 6 7 8 9 0 ¢ ¢ % % º º ° ° < + = - × ÷ > ≈ ≠ ≤ ≥

TABULAR OLDSTYLE

\$ £ € ¥ 1 2 3 4 5 6 7 8 9 0 ¢ ¢ % % º º ° ° < + = - × ÷ > ≈ ≠ ≤ ≥

PREBUILT FRACTIONS

½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞

NUMERATORS, DENOMINATORS
SUPERScript & SUBSCRIPT

H⁰¹²³⁴⁵⁶⁷⁸⁹/₀₁₂₃₄₅₆₇₈₉ H⁰¹²³⁴⁵⁶⁷⁸⁹⁺⁻ H₀₁₂₃₄₅₆₇₈₉₊₋

STYLISTIC ALTERNATES

at ß 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

ACCENTED UPPERCASE

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 æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ ž ž ž ž

ACCENTED LOWERCASE

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 þ ÿ ž ž ž ž

OPENTYPE FEATURES
 FAMILY WIDE

DEACTIVATED
ACTIVATED

ALL CAPS

Fish & 'Chips' for £24.65?

FISH & 'CHIPS' FOR £24.65?

 PROPORTIONAL LINING
 default figures

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

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

PROPORTIONAL OLDSTYLE

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

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

TABULAR LINING

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

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

TABULAR OLDSTYLE

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

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

 FRACTIONS
 ignores numeric date format

21/03/10 and 2 1/18 460/9320

21/03/10 and 2 1/18 460/9320

SUPERScript/SUPERIOR

 $x^{158} + y^{23} \times z^{18} - a^{4260}$ $x^{158} + y^{23} \times z^{18} - a^{4260}$

SUBScript/INFERIOR

 $x_{158} \div y_{23} \times z_{18} - a_{4260}$ $x_{158} \div y_{23} \times z_{18} - a_{4260}$
 DENOMINATOR
 for making arbitrary fractions

0123456789 0123456789

0123456789 0123456789

 NUMERATOR
 for making arbitrary fractions

0123456789 0123456789

0123456789 0123456789

 LANGUAGE FEATURE
 Română (Romanian) s accent

ÎNSUȘI conștiință științifice

ÎNSUȘI conștiință științifice

OPENTYPE FEATURES
 ROMAN & ITALIC

DEACTIVATED
ACTIVATED

 STYLISTIC SET 01
 a and related
Natural availability *gelatines*Natural availability *gelatines*
 STYLISTIC SET 02
 t and related
Natural availability *gelatines*Natural availability *gelatines*
 STYLISTIC SET 03
 ß and related

Schriftgießerei größter außen

Schriftgießerei größter außen

 STYLISTIC ALTERNATES
 Illustrator/Photoshop

Natural availability größerer

Natural availability größerer

STYLES INCLUDED IN COMPLETE FAMILY

Graphik Thin
Graphik Thin Italic
Graphik Extralight
Graphik Extralight Italic
Graphik Light
Graphik Light Italic
Graphik Regular
Graphik Regular Italic
Graphik Medium
Graphik Medium Italic
Graphik Semibold
Graphik Semibold Italic
Graphik Bold
Graphik Bold Italic
Graphik Black
Graphik Black Italic
Graphik Super
Graphik Super 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, Slovak, Slovenian, Spanish (Castilian), Swahili, Swedish, Tagalog, Turkish, Walloon, Welsh, Wolof

CONTACT

Commercial Type
8 Rivington Street, #12
New York, New York 10002

office 212 604-0955
fax 212 925-2701
www.commercialtype.com

COPYRIGHT

© 2009 Commercial Type.
All rights reserved.
Commercial® and Graphik® are registered trademarks
of Schwartzco Inc., dba Commercial Type.

This file may be used for evaluation purposes only.

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.