
Druk Text Wide

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.

PUBLISHED
2015

DESIGNED BY
BERTON HASEBE

8 STYLES
4 WEIGHTS W/ ITALICS

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

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

COMPARISON OF DRUK WIDE & DRUK TEXT WIDE

DRUK WIDE, 12 PT

When situated in this late 20th century European avant-garde this framework and experience in Life is a fulfillment of

DRUK TEXT WIDE, 12 PT

In comparison to her admission of more Capitalist leanings—for the purpose the concept suggested & experimented in a

DRUK WIDE, 24 PT

On this trip to Paris Magritte produced an experiment with Multifarious in their featured aesthetics and myriad facts on

DRUK TEXT WIDE, 24 PT

DRUK WIDE, 60 PT

**Drafter
Prelude**

DRUK TEXT WIDE, 60 PT

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.**

DISCUSSION IN INFINITE REGRESS
Van de toen 2.200 inwoners raakte
Their edict raised some red flags in
LES EXILÉS EST PUBLIÉ AOÛT 2001
Curând a primit vestea că dădaca sa
Over 19 states recognized the court

DRUK TEXT WIDE MEDIUM, MEDIUM ITALIC, 18 PT

WATTAH HILLS 2007 PINOT NOIR
Controlling for all variables, Moore
Industries saw a rise of €19 million
RUHIGES AUSFLIESSEN DER LAVA
Given Joyce's later work, the critics
Cu o suprafață de 57.011 km², Lacul

DRUK TEXT WIDE BOLD, BOLD ITALIC, 18 PT [ALTERNATE J a r]

A NATURAL TALENT IN HUMANS
Spartakiády se zúčastnili i mnozí
Periaatteellinen ero on kuitenkin
POTENCJALNIE KONCENTRACJE
En 1971, con cinco días, él escribe
False memories distorted and rid

DRUK TEXT WIDE HEAVY, HEAVY ITALIC, 18 PT [ALTERNATE a]

HU MA ĠIEX INKARIGAT BĦALA
Much of the Eames' designs are
Você pega as fotos dele e vê um
COMMERCIAL SUSTAINABILITY
At 4,205 meters, Mauna Kea is a
Þá segir húðflúrarinn sem gerði

DRUK TEXT WIDE SUPER, SUPER ITALIC, 18 PT

DRUK TEXT WIDE MEDIUM, MEDIUM ITALIC, HEAVY, 14/17 PT

MEDIUM ALL CAPS

MEDIUM

HEAVY

MEDIUM ITALIC

PROPORTIONAL
LINING FIGURES

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

DRUK TEXT WIDE BOLD, BOLD ITALIC, SUPER, 14/17 PT

BOLD ALL CAPS

BOLD

SUPER

BOLD ITALIC

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 DRUK TEXT WIDE MEDIUM, MEDIUM ITALIC, HEAVY, 10/12 PT

The Psychology of Beauty

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

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, suc-

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[TABULAR FIGURES]

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ABBO	123,864	104,403
AHCA	158,778	160,081
AIRD	245,856	287,968
ANCA	491,384	458,620
ATGB	218,342	210,968
ATHA	164,168	116,164
ARRO	341,215	420,021
BANF	126,845	154,861
BARO	120,103	220,044
BARR	315,614	351,414
BHHI	436,493	352,241
BKIN	355,541	147,581
BONA	461,656	357,465
BOWD	155,564	187,912
BRET	227,298	251,236
BROO	312,564	284,521
BRTH	202,799	179,209
CALG	355,541	147,581
CAMP	219,102	240,031
CANM	122,692	162,241
CARD	158,778	160,081
CSNH	280,892	266,254
DATC	112,756	127,375
DECA	416,452	397,752
DFOZ	634,432	592,244
DMOZ	310,012	250,219
DOVR	236,861	249,765
DRAT	736,875	700,658

DRUK TEXT WIDE MEDIUM, HEAVY, 6/8 PT
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EACR	148,572	201,368
ECAV	587,391	561,487
EIRE	218,342	210,968
EKEF	491,384	458,620

DRUK TEXT WIDE MEDIUM, MEDIUM ITALIC, 7/9 PT

The sense of constructing situations is to fulfill human primitive desires and pursue a superior passionnal 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."

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ČESKÝ (CZECH)
DRUK TEXT WIDE MEDIUM, MEDIUM 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 seznámmež se se životem této tiché a skromné pracovnice, seznámmež 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 čle-

DANSK (DANISH)
DRUK TEXT WIDE MEDIUM, MEDIUM 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

DEUTSCH (GERMAN)
DRUK TEXT WIDE MEDIUM, MEDIUM 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*

ESPAÑOL (SPANISH)
DRUK TEXT WIDE MEDIUM, MEDIUM 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

FRANÇAIS (FRENCH)
DRUK TEXT WIDE MEDIUM, MEDIUM 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 brouillardieuses, 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

ITALIANO (ITALIAN)
DRUK TEXT WIDE MEDIUM, MEDIUM ITALIC, 9/11 PT

**Dapprima, ripetendo l'errore commesso in gioventù, scrisse di animali che conosceva poco, e le sue favole risonarono di ruggiti e barriti. Poi si fece più umano, se così si può dire, scrivendo degli animali che credeva di conoscere. Così la mosca gli regalò una gran quantità di favole dimostrandosi un animale più utile di quanto si creda. In una di quelle favole ammirava la velocità del dittero, velocità spreca-
cata perchè non gli serviva nè a raggiungere la preda nè 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;**

MAGYAR (HUNGARIAN)
DRUK TEXT WIDE MEDIUM, MEDIUM ITALIC, 9/11 PT

Hajnali két órakor 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 keresztülbe 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 szeművege 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 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

POLSKI (POLISH)
DRUK TEXT WIDE MEDIUM, MEDIUM ITALIC, 9/11 PT

**Od wczoraj jakiś niepokój panuje w uliczkach. 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 sięniach? Skąd mają pieniądze, że idą w pięciu do szynku? Stary Mendel kręci głową, smokząc 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 wyrzy w dzień pogodny słońce; ile dzieci przebiegnie rankiem, drep-
cąc do ochronki, do szkoły; ile zwiędłych dziewcząt w ciemnych chustkach, z małymi blaszeczkami w ręku przejdzie po trzy, po cztery, do fabryki cygar na robotę; ile**

PORTUGUÉS (PORTUGUESE)
DRUK TEXT WIDE MEDIUM, MEDIUM 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-escuro, malhada de grossas nuvens negras. Ao longe, viu flutuar e voar o pano que cobria o balaio que uma preta levava à cabeça: concluiu que ventava. Magnífico dia

SVENSKA (SWEDISH)
DRUK TEXT WIDE MEDIUM, MEDIUM 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 inlörd 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;*

SUOMI (FINNISH)
DRUK TEXT WIDE MEDIUM, MEDIUM ITALIC, 9/11 PT

He olivat ystäviä ystävyydessä, joka oli läheisempää kuin veljeys. Nello oli pieni Ardennelainen — Patras suuri Flamandilainen. He olivat saman ikäisiä vuosilla mitattuna, mutta kuitenkin toinen oli vielä nuori, toinen oli jo vanha. He olivat asuneet yhdessä koko ikänsä; molemmat he olivat orpoja ja kurjia sekä saivat leipänsä samasta kädestä. Se oli ollut heidän siteensä alku, heidän ensimmäinen sympatian säikeensä; se oli vahvistunut päivä päivältä ja kasvanut heidän mukanaan kiinteänä ja erottamattomana niin, että he alkoivat rakastaa toisiansa erittäin paljon. Heidän kotinsa oli pieni mökki pienen *Flamandilaisen kylän reunalla*, peninkulman päässä Antverpenistä. Kylä sijaitsi leveiden laidunkaistaleiden ja viljavainioiden välissä, ja sen läpi virtaavan suuren kanavan reunamilla kasvoi pitkät rivit tuulessa taipuvia poppeleita ja

TÜRKÇE (TURKISH)
DRUK TEXT WIDE MEDIUM, MEDIUM ITALIC, 9/11 PT

Sadık genç, araladığı kapıyı çekince, yine birden kararan sanduka süku-nu içinde, İskender Paşa, galeyansız ibadetine başlardı. Artık dünyaya dair hiçbir ümidi kalmamıştı. İsted-iği yalnız bir iman selameti-ydi. Vâkıa korkak bir adam değildi. Ama, mu-hakkak bir ölümü her gün, her saat, her dakika, hatta her saniye bekle-mek... Onun cesaretini kırmış, sinir-lerini zayıflatmıştı. Evet, ya kafası kesilecek, ya boğulacaktı! Düşün-dükçe, ensesinde soğuk bir satırın sarih temasını duyar gibi oluyordu. Bu sarih temas silinirken karşısına kendi boğuk hayali gelirdi; gözleri patlamış, kavuğu bir tarafa yuvar-lanmış, boynu yağlı bir kement ile sıkılmış, ayağından pabuçları çık-mış, ipek kuşağı çözölmüş, karanlık, köpüklü ağızından siyah dili sarkmış bir naaş... İskender Paşa'nın yer-de sürünen ölüsü! *Titrer, gözlerini oğuşturur, yine salât-ü selamlarını*

UPPERCASE

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

LOWERCASE

a b c d e f g h i j k l m n o p q r s t u v w x y z

STANDARD PUNCTUATION

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

ALL CAP PUNCTUATION

¡ ¢ £ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾ ¿

LIGATURES

ff fi fl ft fff —

PROPORTIONAL LINING
default figures

\$ £ € ¥ 1 2 3 4 5 6 7 8 9 0 ¢ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾ ¿

TABULAR LINING

\$ £ € ¥ 1 2 3 4 5 6 7 8 9 0 % %

PREBUILT FRACTIONS

1/2 1/3 2/3 1/4 3/4 1/8 3/8 5/8 7/8

NUMERATORS &
DENOMINATORS

1/2 1/3 2/3 1/4 3/4 1/8 3/8 5/8 7/8

SUPERScript &
SUBSCRIPT

1/2 1/3 2/3 1/4 3/4 1/8 3/8 5/8 7/8

STYLISTIC ALTERNATES

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ACCENTED UPPER CASE

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ACCENTED LOWER CASE

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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
 Română (Romanian) s accent

 LANGUAGE FEATURE
 Nederlands (Dutch) IJ glyph

OPENTYPE FEATURES
 ROMAN & ITALIC

 LIGATURE
 em dash converted to extra-long
 variant when typed twice

 STYLISTIC SET 01
 alternate a r

 STYLISTIC SET 02
 alternate J

 STYLISTIC SET 04
 alternate a (single story)

 STYLISTIC ALTERNATES
 Illustrator/Photoshop

DEACTIVATED
Quilts & [Cover] @ \$250
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 46/925
x¹⁵⁸ + y²³ × z¹⁸ - a⁴²⁶⁰
x₁₅₈ ÷ y₂₃ × z₁₈ - a₄₂₆₀
0123456789 0123456789
0123456789 0123456789
ÎNSUȘI conștiința științifice
RIJK IJsselmeer IJmuiden
DEACTIVATED
Could he——she wondered
Grandly arranging ascents
EJECTS Jumping Jokester
Delayed an arriving patron
Jazz was extremely varied
ACTIVATED
QUILTS & [COVER] @ \$250
Sale Price: \$3,460 €1,895
Originally: ¥7,031 £9,215
Sale Price: \$3,460 €1,895
Originally: ¥7,031 £9,215
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x¹⁵⁸ + y²³ × z¹⁸ - a⁴²⁶⁰
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ÎNSUȘI conștiința științifice
RIJK IJsselmeer IJmuiden
ACTIVATED
Could he——she wondered
Grandly arranging ascents
EJECTS Jumping Jokester
Delayed an arriving patron
Jazz was extremely varied

STYLES INCLUDED IN COMPLETE FAMILY

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

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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ABOUT THE DESIGNER

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.

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