Druk Collection

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.

PUBLISHED
2014 & 2015

DESIGNED BY
BERTON HASEBE

38 STYLES
5 FAMILIES

FAMILIES
DRUK
DRUK TEXT
DRUK WIDE
DRUK TEXT WIDE
DRUK CONDENSED

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.

Druk

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.

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2014

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8 STYLES
4 WEIGHTS W/ ITALICS

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

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

DRUK MEDIUM, 150 PT

TAUTOLOGY Postulated

DRUK MEDIUM ITALIC, 150 PT

MECHANIC Torstraße

DRUK BOLD, 150 PT

CRESCERE Båtsmann

DRUK BOLD ITALIC, 150 PT   [ALTERNATE a]

EJECTION Vandtæt

DRUK HEAVY, 150 PT   [ALTERNATE E J]

PRECIEZE Sfârșitul

DRUK HEAVY ITALIC, 150 PT   [ALTERNATE a]

MODERN Statybą

DRUK SUPER, 150 PT

XEMGĦA Yürüyüş

DRUK SUPER ITALIC, 150 PT   [ALTERNATE r]

BALLISTOCARDIOGRAPH
Grianghrafadóireachta

DRUK MEDIUM, 72 PT

KANSALLISRUNOILIJANA
Ruimtevaartorganisatie

DRUK MEDIUM ITALIC, 72 PT   [ALTERNATE a r]

NONINTERVENTIONIST
Választókerületekből

DRUK BOLD, 72 PT

BUCHDRUCKERKUNST
Partikkelegenskaper

DRUK BOLD ITALIC, 72 PT

NEPRIKLAUSOMYBĘ
Microsedimentary

DRUK HEAVY, 72 PT   [ALTERNATE E]

FRÖNSKUKUNNÁTTA
Wetenschappelijke

DRUK HEAVY ITALIC, 72 PT

WYŁADOWAWSZY
Høvuðsstaðnum

DRUK SUPER, 72 PT

UNABHÄNGIGKEIT
Problematičnim

DRUK SUPER ITALIC, 72 PT   [ALTERNATE a]

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 între Cap Blanc și punctul

DRUK MEDIUM, MEDIUM ITALIC, 24 PT

AZ ÉPÜLETBEN IRODÁK MŰKÖDNEK, KÖZTÜK TÖBB KÖNYVKIADÓÉ IS

The glazed umbrella's canopy splendedly 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

DRUK BOLD, BOLD ITALIC, 24 PT

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 STATO IL VIAGGIO PIÙ MERAVIGLIOSO CHE ABBIAMO

Only an hour after the talks, there seemed to be progress

DRUK HEAVY, HEAVY ITALIC, 24 PT

ÖRNEK OLARAK, BIYOLOGLAR HANGI GENLERIN GÜÇLÜ

Buldogi wyodrębniły się z mastifów około 1100 lat

IMAGES FROM THAT EVENING IN 2003 CLEARLY SHOWED

Yhdistyneiden kansakuntien peruskirja säädettiin

DRUK SUPER, SUPER ITALIC, 24 PT

Kulttuuriperinnönsuojeluun

DRUK MEDIUM, 60 PT

Psychopharmacologically

DRUK BOLD, 60 PT   [ALTERNATE a r]

Normaltidstationerna

DRUK HEAVY, 60 PT

Desacostumbrarse

DRUK SUPER, 60 PT

Temperatuurschommelingen

DRUK MEDIUM ITALIC, 60 PT

Salpetersäureherstellung

DRUK BOLD ITALIC, 60 PT

Bølgelengdeområdene

DRUK HEAVY ITALIC, 60 PT   [ALTERNATE a]

Quasquicentennials

DRUK SUPER ITALIC, 60 PT

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.

PUBLISHED
2015

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BERTON HASEBE

8 STYLES
4 WEIGHTS W/ ITALICS

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

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

DRUK TEXT MEDIUM, MEDIUM ITALIC, 20 PT

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

DRUK TEXT BOLD, BOLD ITALIC, 20 PT   [ALTERNATE J]

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

DRUK TEXT HEAVY, HEAVY ITALIC, 20 PT   [ALTERNATE a r]

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

DRUK TEXT SUPER, SUPER ITALIC, 20 PT   [ALTERNATE E F a]

DRUK TEXT MEDIUM, MEDIUM ITALIC, HEAVY, 18/21 PT

MEDIUM ALL CAPS

MEDIUM

HEAVY

MEDIUM ITALIC

PROPORTIONAL
LINING FIGURES

MEDIUM ITALIC

THE SPANISH WAR, which began in 1739, and the French war which soon followed it occasioned further increase of the debt, which, on the 31st of December 1748, after it had been concluded by the **Treaty of Aix-la-Chapelle,** amounted to £78,293,313. The most profound peace of the seventeen years of continuance had taken no more than £8,328,354 from it. A war of less than nine years' continuance added £31,338,689 to it (Refer to James Postlethwaite's *History of the Public Revenue*). During the administration of Mr. Pelham, the interest of the public debt was reduced from 4% to 3%; or at least measures were taken for reducing it, from four to three per cent; the sinking fund was increased, and some part of the public debt was paid off. In 1755, before the breaking out of the late war, the funded debt of Great Britain amounted to £72,289,673. On the 5th of January 1763, at the conclusion of the peace, the funded debt amounted to £122,603,336, 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-

DRUK TEXT MEDIUM, MEDIUM ITALIC, HEAVY, 12/14 PT

DRUK TEXT BOLD, BOLD ITALIC, SUPER, 12/14 PT

The Psychology of Beauty

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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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DRUK TEXT MEDIUM, MEDIUM ITALIC, HEAVY, 8/10 PT

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DRUK TEXT BOLD, BOLD ITALIC, SUPER, 8/10 PT

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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* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is summed up in the mild remark of Fechner, in his "Vorschule der Aesthetik," to the effect that the philosophical path leaves one in conceptions that, by reason of their generality, *do not well fit* the particular cases. And so it was that empirical aesthetics arose, which does not seek to answer those plain questions as to the enjoyment of concrete beauty down to its simplest forms, to which philosophical aesthetics had been inadequate. But it is clear that neither has empirical aesthetics said the last word concerning beauty. Criticism is still in a chaotic state that would be impossible if aesthetic theory were firmly grounded. This situation appears to me to be due to the inherent inadequacy and inconclusiveness of empirical aesthetics when it stands alone; the grounds of this inadequacy I shall seek to establish in the following. Granting that the aim of every aesthetics is to deter-

DRUK TEXT MEDIUM, HEAVY, 7/9 PT
[TABULAR FIGURES]

NAME	JAN	APR	JUL
ABBO	123,864	104,403	122,231
AHCA	158,778	160,081	170,624
AIRD	245,856	287,968	266,550
ANCA	491,384	458,620	446,182
ATGB	218,342	210,968	199,267
ATHA	164,168	116,164	180,652
ARRO	341,215	420,021	399,981
BANF	126,845	154,861	140,616
BARO	120,103	220,044	190,820
BARR	315,614	351,414	340,156
BHHI	436,493	352,241	389,325
BKIN	355,541	147,581	210,610
BONA	461,656	357,465	295,610
BOWD	155,564	187,912	160,653
BRET	227,298	251,236	266,561
BROO	312,564	284,521	277,155
BRTH	202,799	179,209	304,195
CALG	355,541	147,581	210,610
CAMP	219,102	240,031	156,616
CANM	122,692	162,241	141,155
CARD	158,778	160,081	170,624
CSNH	280,892	266,254	254,251
DATC	112,756	127,375	115,689
DECA	416,452	397,752	400,282
DFOZ	634,432	592,244	615,347
DMOZ	310,012	250,219	265,857
DOVR	236,861	249,765	287,201
DRAT	736,875	700,658	710,456
EACR	148,572	201,368	175,265
ECAV	587,391	561,487	572,138
EIRE	218,342	210,968	199,267
EKEF	491,384	458,620	446,182
FALQ	102,924	113,078	108,912
FBBE	634,432	592,244	615,347
FDOR	387,116	414,278	402,621
FORW	227,298	251,236	266,561
GCMJ	436,493	352,241	389,325
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RMCA	155,564	187,912	160,653
SCCH	227,298	251,236	266,561
SCPT	312,564	284,521	277,155
SGCA	122,692	162,241	141,155
TBCA	148,572	201,368	175,265
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YCTW	355,541	147,581	210,610

DRUK TEXT MEDIUM, 7/9 PT

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 ambiences* 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. 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 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 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, it is a *social relationship between people that is mediated by* images." In his analysis of the spectacular society, Debord notes that quality of life is impoverished, with such lack of authenticity, human perceptions are

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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.

PUBLISHED
2014

DESIGNED BY
BERTON HASEBE

8 STYLES
4 WEIGHTS W/ ITALICS

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

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.

VERSED
Metrisen

DRUK WIDE MEDIUM, 100 PT   [ALTERNATE r]

JELÖLNI
Attiecībā

DRUK WIDE MEDIUM ITALIC, 100 PT

ESPACE
Unívoca

DRUK WIDE BOLD, 100 PT   [ALTERNATE a]

MĚSÍCŮ
Výrazná

DRUK WIDE BOLD ITALIC, 100 PT

TEKOJA
Pflaster

DRUK WIDE HEAVY, 100 PT   [ALTERNATE J a r]

BLAUW
Akışkan

DRUK WIDE HEAVY ITALIC, 100 PT

RANGE
Skrifað

DRUK WIDE SUPER, 100 PT

MÅDER
Holding

DRUK WIDE SUPER ITALIC, 100 PT

Clocksmiths POBJEDOM Uzskaitījumā

DRUK WIDE MEDIUM, 70 PT

Précisément NATUURLIJK Wavelengths

DRUK WIDE MEDIUM ITALIC, 70 PT   [ALTERNATE a r]

Curvatures UTILIZZATE Filzüberzug

DRUK WIDE BOLD, 70 PT

Lanzándose RYCHLOSTI Pienemmillä

DRUK WIDE BOLD ITALIC, 70 PT

Deixadinha POLITICAS Bevægelse

DRUK WIDE HEAVY, 70 PT

Kinematica LEGIBILITY Bølgefasen

DRUK WIDE HEAVY ITALIC, 70 PT   [ALTERNATE a]

Mezzotints GULOSITY Suprafeţei

DRUK WIDE SUPER, 70 PT

Recidivism EMERGING Geliştirilen

DRUK WIDE SUPER ITALIC, 70 PT

AS A RESULT OF THE WEATHER THE COIN
Eine vergleichbare großflächige Vereisung
PASTARIEJI DARBAI PADARĖ GANA DIDELĘ
Ġiet fundata fl-1847 minn Albert Gallatin bħala

DRUK WIDE MEDIUM, MEDIUM ITALIC, 20 PT

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

DRUK WIDE BOLD, BOLD ITALIC, 20 PT

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

DRUK WIDE HEAVY, HEAVY ITALIC, 20 PT   [ALTERNATE a]

DURANTE O PERÍODO DE 1999 – 2013
Durante la spedizione Nimrod guidata
POČETKOM 20. STOLJEĆA, U OKOLICI
Acestea se desfășoară după alte reguli

DRUK WIDE SUPER, SUPER ITALIC, 20 PT

Mästerskapen

DRUK WIDE MEDIUM, 60 PT

Blaðgrænuna

DRUK WIDE BOLD, 60 PT

Expostulated

DRUK WIDE HEAVY, 60 PT

Gongoozling

DRUK WIDE SUPER, 60 PT

Differenzjabbli

DRUK WIDE MEDIUM ITALIC, 60 PT

Pandiculatory

DRUK WIDE BOLD ITALIC, 60 PT

Nejdůležitější

DRUK WIDE HEAVY ITALIC, 60 PT

Multiloquous

DRUK WIDE SUPER ITALIC, 60 PT

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

DRUK TEXT WIDE, 24 PT

Multifarious in their featured aesthetics and myriad facts on

DRUK WIDE, 60 PT

Drafter

DRUK TEXT WIDE, 60 PT

Prelude

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

The Psychology of Beauty

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DRUK TEXT WIDE MEDIUM, MEDIUM ITALIC, HEAVY, 9/11 PT

DRUK TEXT WIDE BOLD, BOLD ITALIC, SUPER, 9/11 PT

THE PSYCHOLOGY OF BEAUTY

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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, succeeded in answering the plain questions of "the plain man" in regard to concrete beauty.

DOCTRINE OF TASTE
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DRUK TEXT WIDE MEDIUM, HEAVY, 7/9 PT
[TABULAR FIGURES]

NAME	JAN	APR
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, MEDIUM ITALIC, 7/9 PT

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 ambiences 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."*

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

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DOVR	236,861	249,765
DRAT	736,875	700,658
EACR	148,572	201,368
ECAV	587,391	561,487
EIRE	218,342	210,968
EKEF	491,384	458,620

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Druk Condensed

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.

PUBLISHED
2014

DESIGNED BY
BERTON HASEBE

6 STYLES
3 WIDTHS W/ ITALICS

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

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

DRUK CONDENSED SUPER, 150 PT   [ALTERNATE E J]

KÖNIGSBERG
Semnificații

DRUK CONDENSED SUPER ITALIC, 150 PT

VIÐSKIPTAFRÆÐI

Satunnaiskulku

DRUK X CONDENSED SUPER, 150 PT   [ALTERNATE a]

ULTIMOGENITURE

Juxtapositional

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KOMPRIMERINGSPROGRAMMET

Proto-Ethnographic Projects

DRUK XX CONDENSED SUPER, 150 PT   [ALTERNATE a r]

LES CONDITIONS D'UTILISATION

Verfassungsschutzabteilung

DRUK XX CONDENSED SUPER ITALIC, 150 PT

Všetky veličiny však GRAND & FORTHRIGHT Contexto fisiológico

DRUK CONDENSED SUPER, 90 PT

Massively shortened TÈCNIQUES ADDITIVES Johdannaisyksiköitä

DRUK CONDENSED SUPER ITALIC, 90 PT   [ALTERNATE a r]

Elegante kjoler og fine vin!
IN THE RECESSES OF MEMORY
Þægilegt er að sanna hana

DRUK X CONDENSED SUPER, 90 PT   [ALTERNATE a]

Yalnızca kullanım amacıyla
UNTER DEN IM GROSSHANDEL
Zjawisko komodyzacji oraz

DRUK X CONDENSED SUPER ITALIC, 90 PT

The grand ceilings of the library echoed aghast

DEZENAS DE EVENTOS CULTURAIS DURANTE O VERÃO

Frægasta framlag Fermats til stærðfræðinnar

DRUK XX CONDENSED SUPER, 90 PT

De prijs komt tot stand door vraag en aanbod op

TOWARDS THE ROILING SOUNDSCAPE APPROACHING

Desemnează o individualitate conștientă de sine

DRUK XX CONDENSED SUPER ITALIC, 90 PT

Legierungsbestandteil

DRUK CONDENSED SUPER, 80 PT

Prijestolonasljednikovićevica

DRUK X CONDENSED SUPER, 80 PT

Vaðlaheiðarvegavinnuverkfærageymsluskúraútidyr

DRUK XX CONDENSED SUPER, 80 PT

Täysjyväviljavalmisteet

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Antidisestablishmentarianism

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Afyonkarahisarlılaştırabildiklerimizdenmişsinizcesine

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Druk
Druk Text
Druk Wide
Druk Text Wide
Druk Condensed

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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