
Graphik

Designed to be a blank slate; Graphik is a “vanilla-flavored” typeface that is perfectly suited for whatever style of expression is needed. Its purposeful, elegant plainness allows it to move effortlessly between being a central design element or playing a supporting role in a wide range of projects and applications.

PUBLISHED
2009

DESIGNED BY
CHRISTIAN SCHWARTZ

18 STYLES
9 WEIGHTS W/ ITALICS

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

The inspiration for Graphik came from designer Christian Schwartz’s longstanding interest in the expressive possibilities found in plain typefaces. This stems from his early exposure to Modernist graphic design, particularly posters, from the mid-twentieth century. While many of these designs were dominated by the three iconic sans serifs from Europe: Helvetica, Univers, and Futura, Schwartz was drawn to the “B-list” of sans serifs, such as Plak, Folio, and Neuzeit Grotesk. Graphik is a typeface without the baggage of Univers and Helvetica that can be used in similar ways without only evoking Modernism. Graphik is a grotesk with humanity which is best expressed in the roundness of the uppercase **G** and circular points, such as the period and the dot on the **i**. These and other design details add warmth without calling attention to themselves.

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 EXTRALIGHT, 70 PT

AUTHORIZES
Commerciële

GRAPHIK EXTRALIGHT ITALIC, 70 PT

ARCHITECTS
Dunaújvárosi

GRAPHIK LIGHT, 70 PT [ALTERNATE a]

SATURATION
Pracovitějším

GRAPHIK LIGHT 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]

OŻYWIONA
Matemático

GRAPHIK BOLD, 70 PT

CREATIONS
Articulating

GRAPHIK BOLD ITALIC, 70 PT

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

Województwo podlaskie
BISHOPRIC OF BÉZIERS
Her 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 administrators

GRAPHIK LIGHT, LIGHT ITALIC, 40 PT

Historical Architecture
İÇ ANADOLU BÖLGESİ
Designs for Interaction

GRAPHIK REGULAR, REGULAR ITALIC, 40 PT

Norður-Ísafjarðarsýsla
EARLY SUBMARINERS
Basarabia, Maramureș

GRAPHIK MEDIUM, MEDIUM ITALIC, 40 PT

Niederkirchnerstraße
ROSALIND FRANKLIN
Traditional ingredient

GRAPHIK SEMIBOLD, SEMIBOLD ITALIC, 40 PT [ALTERNATE a t 6]

Robert Oppenheimer
CONCERTO GROSSO
Quince de noviembre

GRAPHIK BOLD, BOLD ITALIC, 40 PT

Near 5,200 residents
POLYCHORAL STYLE
Bölgenin 13 resmî dili

GRAPHIK BLACK, BLACK ITALIC, 40 PT [ALTERNATE .]

Klangfarbenmelodie
WHAKAHINAPŌURI
Chromolithographer

GRAPHIK SUPER, 40 PT [ALTERNATE a t]

Physiological causes
RÉGION D'ESPAGNE
Forcing their peloton

GRAPHIK SUPER ITALIC, 40 PT

Appenzell Rhodes-Intérieures, Schwytz
 PLACED FIRST IN THE 2012 OLYMPICS
The 27% increase of synthetic materials

GRAPHIK THIN, THIN ITALIC, 25 PT

Private label opens new headquarters
 HÓDMEZŐVÁSÁRHELYI, MÓRAHALMI
Norður-Þingeyjarsýsla, Gullbringusýsla

GRAPHIK EXTRALIGHT, EXTRALIGHT ITALIC, 25 PT [ALTERNATE a t]

The area's total population of 246,057
 DE BAARSJES, CENTRUM, OUD-ZUID
Bauhaus origin and early organization

GRAPHIK LIGHT, LIGHT ITALIC, 25 PT [PROPORTIONAL OLDSTYLE FIGURES, ALTERNATE , ']

The earliest historical reference was
 GROPIUS' OPINIONS IMPACTED HIS
Heinrich Hubert Maria Josef Houben

GRAPHIK REGULAR, REGULAR ITALIC, 25 PT [ALTERNATE t]

Uden Bornholms Regionskommune
EXPERIMENTELE GROEP HOLLAND
Enseignement supérieur et grandes

GRAPHIK MEDIUM, MEDIUM ITALIC, 25 PT

237 artists exhibit work in biennale
FUNDACIÓN DE LA CASA GRANDE
Sprachgeschichte und Lautwandel

GRAPHIK SEMIBOLD, SEMIBOLD ITALIC, 25 PT

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

GRAPHIK BOLD, BOLD ITALIC, 25 PT

Región Metropolitana de Santiago
DERBYSHIRE, WORCESTERSHIRE
Groenvoorzieningen vormen 11.5%

GRAPHIK BLACK, BLACK ITALIC, 25 PT

Established as a township in 1839
COUNT GEORGE HINSHELWOOD
Snæfellsnes-og Hnappadalssýsla

GRAPHIK SUPER, SUPER ITALIC, 25 PT [ALTERNATE a]

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 [ALTERNATE B]

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

GRAPHIK EXTRALIGHT, EXTRALIGHT ITALIC, 18 PT

ASSESES THEIR CONSTRUCTION OF SITUATIONS
 Suprafața totală a României interbelice: 294.967 km²
 IN 1927, THE FIRST WERE MADE IN EAST KEARNSEA
 Autoroute A11 continue vers Le Mans, Paris & Nantes

GRAPHIK LIGHT, LIGHT ITALIC, 18 PT [ALTERNATE t, .]

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

HIS GROUP TRAVELED THROUGHOUT ARMENIA
Western Departments of Comparative Vandalism
SUBMITS HIMSELF AS AN INSCRUTABLE CIPHER
Mylly oli kerran maalattu helakanpunaiseksi siivet

GRAPHIK MEDIUM, MEDIUM ITALIC, 18 PT

TIMOG NG TURKEY AT MGA 242 KM KANLURAN
Heildaríbúafjöldi svæðisins er rúmlega 2.170.750
HOMERSKE HIMNE JE ZAJEDNIČKI NAZIV ZA 33
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 t']

BUT THE SPECTACLE IS NOT THE INEVITABLE
The spectacle is the ruling apparatus of society
PRIVATPRAKTISERENDE OG SPECIALLÆGER
The general separation of worker and products

GRAPHIK SUPER, SUPER ITALIC, 18 PT

Elképzelhetetlen volt, hogy Voltaire és Frigyes sokáig együtt maradjon
 HIJ NAM DE UITNODIGING NAAR HET HOF IN POTSDAM AAN WANT
Vladimir Vasilyevich Markovnikov was born April 7 in Nizhny Novgorod

GRAPHIK THIN, THIN ITALIC, 14 PT [ALTERNATE a]

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 [ALTERNATE ,]

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
Dans le panthéon égyptien certains Dieux prennent l'apparence

GRAPHIK MEDIUM, MEDIUM ITALIC, 14 PT [ALTERNATE § †, ']

Reasoning about history is inseparably reasoning about power
17 PERCORSI NEL MEDITERRANEO E NELL'AFRICA ORIENTALE
By 1547, the Peace of Cateau Cambresis 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 55 kaupunginosaan

GRAPHIK BOLD, BOLD ITALIC, 14 PT [ALTERNATE t]

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

Był osobowością złożoną, wyrażał nieraz sprzeczne poglądy
SKILLNADEN MELLAN PARIS OCH RESTEN AV LANDET SER
Ab 1990 begannen umfangreiche Erweiterungsmaßnahmen

GRAPHIK SUPER, SUPER ITALIC, 14 PT

Bildungsverbandes

GRAPHIK THIN, 50 PT

Anishinaabemowin

GRAPHIK EXTRALIGHT, 50 PT

Chromolithograph

GRAPHIK LIGHT, 50 PT [ALTERNATE a]

Lebensauffassung

GRAPHIK REGULAR, 50 PT

Menneskehedens

GRAPHIK MEDIUM, 50 PT

Sebauvedomenia

GRAPHIK SEMIBOLD, 50 PT

Monochromatics

GRAPHIK BOLD, 50 PT

Anticlimactically

GRAPHIK BLACK, 50 PT

Maastrichtenaar

GRAPHIK SUPER, 50 PT [ALTERNATE t]

Atomelektrostacijās

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 [ALTERNATE t]

Disestablishment

GRAPHIK SEMIBOLD ITALIC, 50 PT [ALTERNATE a]

Kunszentmártoni

GRAPHIK BOLD ITALIC, 50 PT

Rangárvallasýsla

GRAPHIK BLACK ITALIC, 50 PT

Catastrophically

GRAPHIK SUPER ITALIC, 50 PT

 GRAPHIK LIGHT, LIGHT ITALIC, MEDIUM, 16/20 PT

LIGHT ALL CAPS

LIGHT

MEDIUM

PROPORTIONAL
LINING FIGURES

LIGHT ITALIC

MEDIUM

PROPORTIONAL
OLDSTYLE FIGURES

LIGHT ITALIC

THE SPANISH WAR, which began in 1739, and the French war which soon followed it occasioned further increase of the debt, which, on the 31st of December 1748, after it had been concluded by the **Treaty of Aix-la-Chapelle**, amounted to £78,293,313. The most profound peace of the seventeen years of continuance had taken no more than £8,328,354. from it. A war of less than nine years' continuance added £31,338,689 to it (Refer to James Postlethwaite's *History of the Public Revenue*). During the administration of Mr. Pelham, the interest of the public debt was reduced from 4% to 3%; or at least measures were taken for reducing it, from four to three per cent; **the sinking fund** was increased, and some part of the public debt was paid off. In 1755, before the breaking out of the late war, the funded debt of Great Britain amounted to £72,289,673. On the 5th of January 1763, at the conclusion of the peace, the funded debt amounted to £122,603,336. The unfunded debt has been stated at £13,927,589. But the expense occasioned by the war did not end with the conclusion of the peace, so that though, on the 5th of January 1764, the funded debt was increased (partly by a new loan, and partly by funding a part of the unfunded debt) to £129,586,782, 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

 GRAPHIK REGULAR, REGULAR ITALIC, SEMIBOLD, 16/20 PT

REGULAR ALL CAPS

REGULAR

SEMIBOLD

PROPORTIONAL
LINING FIGURES

REGULAR ITALIC

SEMIBOLD

PROPORTIONAL
OLDSTYLE FIGURES

REGULAR ITALIC

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 GRAPHIK MEDIUM, MEDIUM ITALIC, BOLD, 16/20 PT

MEDIUM ALL CAPS

MEDIUM

BOLD

PROPORTIONAL
LINING FIGURES

MEDIUM ITALIC

BOLD

PROPORTIONAL
OLDSTYLE FIGURES

MEDIUM ITALIC

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

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Methodologies of Aesthetics

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 “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 gen-

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 GRAPHIK BLACK, BLACK ITALIC, 10/13 PT

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

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

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GRAPHIK REGULAR, REGULAR ITALIC, SEMIBOLD, 9/12 PT
[NO ALTERNATES]

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: an example of Fechner’s “aesthetics from above & from below.”

Methodologies of Aesthetics

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 State of Criticism

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 “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

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

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GRAPHIK REGULAR, 7/9 PT

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.

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 construc-

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

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 GRAPHIK REGULAR, 9/11 PT

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

 GRAPHIK REGULAR, 9/13 PT

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ČESKÝ (CZECH)
GRAPHIK REGULAR, REGULAR ITALIC, 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 báchorek, Paleček a Malenka, Z ráje, Rodinná skříňka a j., a pak z různých časopisů pro mládež, do nichž velice pilně přispívá. Její práce vesměs děti naše rády čítají, poněvadž skutečně vynikají vším, čeho se na dobré četbě žádá. *Však Klimšova také pracuje s láskou, pracuje opravdově vážně a nevydá nic na světlo, co by důkladně nepodrobila soudu svému i soudu jiných.* A to právě dodává jejím pracem té pravé ceny. Nuže seznámež se se životem této tiché a skromné pracovnice, seznámež se i s jejími pěknými spisy. Klimšova narodila se 7. dne měsíce prosince roku 1851. v Poličce. Otec její byl dosti zámožným a váženým měšťanem, měltě v Poličce dům a byl dlouhá léta členem obecního zastupitelstva, ba i městským radním. *Při domě měli Klimšovi zahrádku.* Něžná matka Bohumilčina milovala totiž velice květiny a při tom Inula také velikou láskou ku zvířatům. Byla dobrá, o vše, ale zvláště o děti své starostliva, při tom pilna, šetrna a skoro až

DANSK (DANISH)
GRAPHIK REGULAR, REGULAR ITALIC, 9/12 PT

Der var en lille havfisk af god familie, navnet husker jeg ikke, det må de lærde sige dig. Den lille fisk havde attenhundrede søskende, alle lige gamle; de kendte ikke deres fader eller moder, de måtte straks skøtte sig selv og svømme om, men det var en stor fornøjelse; vand havde de nok at drikke, hele verdenshavet, føden tænkte de ikke på, den kom nok; hver ville følge sin lyst, hver ville få sin egen historie, ja det tænkte heller ingen af dem på. *Solen skinnede ned i vandet, det lyste om dem, det var så klart, det var en verden med de forunderligste skabninger,* og nogle så gruelig store, med voldsomme gab, de kunne sluge de attenhundrede søskende, men det tænkte de heller ikke på, for ingen af dem var endnu blevet slugt. De små svømmede sammen, tæt op til hverandre, som sildene og makrellerne svømmer; men som de allerbedst svømmede i vandet og tænkte på ingenting, sank, med forfærdelig lyd, ovenfra, midt ned imellem dem, en lang, tung ting, der slet ikke ville holde op; længere og længere strakte den sig, og hver af småfiskene, som den ramte,

DEUTSCH (GERMAN)
GRAPHIK REGULAR, REGULAR ITALIC, 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

ESPAÑOL (SPANISH)
GRAPHIK REGULAR, REGULAR ITALIC, 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 para

FRANÇAIS (FRENCH)
GRAPHIK REGULAR, REGULAR ITALIC, 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 ?

MAGYAR (HUNGARIAN)
GRAPHIK REGULAR, REGULAR ITALIC, 9/12 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 keresztbe dobva egy ezüstgombos lovaglópálca. A tábornok a szoba közepén állt és hideg arccal hallgatta a segédtszt szavait. Kurtára nyírt szakála rötesen csillogott a lámpafényben. *Aranykeretes szemüvege mögül jeges nyugalommal csillámlottak elő két 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 bólított s mikor a segédtszt mögött becsukódott az ajtó, kimerülten dobta magát a kopott díványra. Két nap óta mindig talpon volt s egyik izgalom a másik után érte. A Szélakna irányában fekvő főcsapat felé haladó ellenség már egy napi előnyt nyert a Zsarnócra kirendelt zászlóalj parancsnokának ügyetlensége folytán. Első felindulásában maga

ITALIANO (ITALIAN)
GRAPHIK REGULAR, REGULAR ITALIC, 9/12 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 credeva.* In una di quelle favole ammirava la velocità del dittero, velocità sprecata perché non gli serviva né a raggiungere la preda né a garantire la sua incolumità. Qui faceva la morale a 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

POLSKI (POLISH)
GRAPHIK REGULAR, REGULAR ITALIC, 9/12 PT

Od wczoraj jakiś niepokój panuje w uliczce. Stary Mendel dziwi się i częściej niż zwykle nakłada krótką łajkę patrząc w okno. Tych ludzi nie widział on tu jeszcze. Gdzie idą? Po co przystają z robotnikami, śpieszącymi do kopania fundamentów pod nowy dom nciarza 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 głowę, smokcząc mały, silnie wygięty wiśniowy cybuszek. *On zna tak dobrze tę uliczkę cichą. Jej fizjonomię, jej ruch. Jej głosy, jej tętno.* Wie, kiedy zza którego węgła wyjrzy w dzień pogodny słońce; ile dzieci przebiegnie rankiem, drepcząc do ochronki, do szkoły; ile zwiędłych dziewcząt w ciemnych chustkach, z małymi blaszeczkami w ręku przejdzie po trzy, po cztery, do fabryki cygar na robotę; ile kobiet przystanie z koszami na starym, wytartym chodniku, pokazując sobie zakupione jarzyny, skarżąc się na drogość jaj, mięsa i masła; ilu wyrobników przeciąpie środkiem bruku, ciężkim chodem nóg obutych w trepy, niosąc pod pachą węzełki, a w

PORTUGUÉS (PORTUGUESE)
GRAPHIK REGULAR, REGULAR ITALIC, 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 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 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 babinhos e rendas do roupão branco, um roupão de cambráia que o desembargador lhe dera em

SVENSKA (SWEDISH)
GRAPHIK REGULAR, REGULAR ITALIC, 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 mulet och att han hade dåligt sällskap. Att han var en skurk, det trodde han icke fullt på, *men han var icke nöjd med sig själv, han var så van att ställa höga fordringar på sig,* och han var inlärd att i brodern se ett slags styvfar, för vilken han hyste stor aktning, nästan vördnad. Men även andra tankar dök upp och gjorde honom bekymrad. Han var utan pengar och utan sysselsättning. Detta senare var kanske det värsta ty sysslolösheten var honom en svår fiende, begåvad med en aldrig vilande fantasi som han var. Under ganska obehagliga funderingar hade han kommit ner på Lilla Trädgårdsgatan; han följde vänstra trottoaren utanför Dramatiska Teatern och befann sig snart inne på Norrlandsgatan; han vandrade utan mål och gick rätt fram; snart började stenläggningen bli ojämn, tråkåkar efterträdde stenhusen, illa klädda människor kas-

SUOMI (FINNISH)
GRAPHIK REGULAR, REGULAR ITALIC, 9/12 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 toisiaan erittäin paljon. Heidän kotinsa oli pieni mökki pienen Flamandilaisen kylän reunalla, peninkulman päässä Antwerpenistä. 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 valkoiseksi maalattut, että ne loistivat auringossa kuin puhdas lumi.

TÜRKÇE (TURKISH)
GRAPHIK REGULAR, REGULAR ITALIC, 9/12 PT

Sadık genç, araladığı kapıyı çekince, yine birden kararan sanduka sükunu içinde, İskender Paşa, galeyansız ibadetine başladılar. Artık dünyaya dair hiçbir ümidi kalmamıştı. İstedığı 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, sınırlarını zayıflatmıştı.* Düşündükçe, ensesinde soğuk bir satırın sarıh temasını duyar gibi oluyordu. Bu sarıh temas silinirken karşısına kendi boğuk hayali gelirdi; gözleri patlamış, kavuğu bir tarafa yuvarlanmış, boynu yağlı bir kement ile sıkılmış, ayağından pabuçları çıkmış, ipek kuşağı çözülmüş, karanlık, köpüklü ağızından siyah dili sarkmış bir naaş... İskender Paşa'nın yerde sürünen ölüsü! Titrer, gözlerini oğuşturur, yine salât-ü selamlarını çekmeye başladılar. Yakın akıbetinin bu uzvî 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. Sınırları, beyni pek yorgundu. Yemek

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	ff fi fl
PROPORTIONAL LINING default figures	\$ £ € ¥ 1 2 3 4 5 6 7 8 9 0 ¢ f % ‰ ° ª º < + = - x ÷ > ≤ ≈ ≠ ± Δ ≥ ' "
PROPORTIONAL OLDSTYLE	\$ £ € ¥ 1 2 3 4 5 6 7 8 9 0
TABULAR LINING	\$ £ € ¥ 1 2 3 4 5 6 7 8 9 0 ¢ f % ‰ < + = - x ÷ > ≤ ≈ ≠ ≥
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	H ¹²³⁴⁵⁶⁷⁸⁹⁰ / ₁₂₃₄₅₆₇₈₉₀
SUPERSCRIPT & SUBSCRIPT	H ¹²³⁴⁵⁶⁷⁸⁹⁰ H ₁₂₃₄₅₆₇₈₉₀
STYLISTIC ALTERNATES	at ß , ; ‘ ’ ” „ Ç Ç Ľ Ń Ŕ Ŧ 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
ACCENTED UPPER CASE	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 ÿ
ACCENTED LOWER CASE	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

OPENTYPE FEATURES
FAMILY WIDEALL CAPS
opens up spacing, moves
punctuation upPROPORTIONAL LINING
default figures

PROPORTIONAL OLDSTYLE

TABULAR LINING

TABULAR OLDSTYLE

FRACTIONS
ignores numeric date format

SUPERSCRIP/SUPERIOR

SUBSCRIPT/INFERIOR

DENOMINATOR
for making arbitrary fractionsNUMERATOR
for making arbitrary fractionsLANGUAGE FEATURE
Română (Romanian) s accent**OPENTYPE FEATURES**
ROMAN & ITALICSTYLISTIC SET 01
alternate aSTYLISTIC SET 02
alternate tSTYLISTIC SET 03
alternate ßSTYLISTIC SET 05
rounded commas and quotesSTYLISTIC ALTERNATES
Illustrator/Photoshop**DEACTIVATED**

Fish & 'Chips' for £24.65?

Sale Price: \$3,460 €1,895
Originally: **\$7,031 £9,215**Sale Price: \$3,460 €1,895
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21/03/10 and 2 1/18 460/920

 $x_{158} + y_{23} \times z_{18} - a_{4260}$ $x_{158} \div y_{23} \times z_{18} - a_{4260}$

0123456789 0123456789

0123456789 0123456789

ÎNSUȘI conștiința științifice

DEACTIVATED

Grand visual accompaniment

Intent on his Beckettian reality

Schriftgießerei größten außen

"Perfect; let's do it," she stated

Unhesitatingly attaching größ

ACTIVATED

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

 $x^{158} + y^{23} \times z^{18} - a^{4260}$ $X_{158} \div Y_{23} \times Z_{18} - a_{4260}$

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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, Bosnian, Breton, 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 (Castilian), Swahili, Swedish, Tagalog, Turkish, Walloon, Welsh, Wolof

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ABOUT THE DESIGNER

Christian Schwartz (born 1977), is a type designer and typography consultant based in New York City and with Paul Barnes is a partner in Commercial Type. A graduate of the Communication Design program at Carnegie Mellon University, Schwartz first worked at MetaDesign Berlin, developing typefaces for Volkswagen and logos for a number of corporations. He then returned to the US and joined the design staff at The Font Bureau, Inc., working for a wide range of corporate and publication clients.

Schwartz set out on his own in 2001, first forming Orange Italic with product designer Dino Sanchez and Schwartzco Inc. in 2006. He has released fonts with Village, FontFont, House Industries, and digital type pioneers Emigre. Many of Schwartz's typefaces have been proprietary designs for publications, including the *The New York Times*, the US edition of *Esquire*, Roger Black's redesign of the *Houston Chronicle*, and the extensive Guardian Egyptian family, with Paul Barnes, for *The Guardian's* celebrated new look in 2005. Schwartz has also designed typefaces for corporations including Bosch and Deutsche Bahn, both with design luminary Erik Spiekermann, reinsurance giant Munich Re, with Kai Bernau and Susana Carvalho of Atelier Carvalho Bernau, and the Empire State Building, also with Barnes.

Schwartz was awarded the prestigious Prix Charles Peignot in 2007, given every four or five years to a designer under 35 who has made "an outstanding contribution to the field of type design" by the Association Typographique Internationale. As part of the redesign team for *The Guardian*, Schwartz and Barnes were shortlisted for the Designer of the Year prize by the Design Museum in London. The pair were named two of the 40 most influential designers under 40 by *Wallpaper** in 2006, and Schwartz was included in *Time* magazine's 2007 "Design 100". Also in 2007, Schwartz and Spiekermann received a gold medal from the German Design Council (Rat für Formgebung) for their Deutsche Bahn typeface system. Schwartz's typefaces have been honored by the Smithsonian's Cooper Hewitt National Design Museum, the New York Type Director's Club, and the International Society of Typographic Designers, and his work with Barnes has been honored by D&AD.