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# Duplicate Soft

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Duplicate Soft is a straightforward sans serif with rounded stroke endings and a friendly, soft appearance that feels appealing without looking childish. It can be combined with other styles of Duplicate when something casual, but still sophisticated, is needed for projects such as branding, user interface applications, or editorial design.

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**PUBLISHED**  
2017

**DESIGNED BY**  
MIGUEL REYES AND CHRISTIAN SCHWARTZ

**12 STYLES**  
6 WEIGHTS W/ ITALICS

**FEATURES**  
PROPORTIONAL LINING FIGURES  
TABULAR LINING FIGURES  
SUPERSCRIP/T/SUBSCRIPT  
FRACTIONS (PREBUILT AND ARBITRARY)

Where its companion, Duplicate Round, has a complex and lively texture, Duplicate Soft is plain and undemanding. The thinning at intersections where the arches and bowls meet in the lowercase give a more stylish feeling than a typical mono-weight rounded sans serif. Its range of six weights matches the rest of the Duplicate Collection, giving flexibility for cheerful and contrasting design solutions.

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Duplicate Soft Thin

*Duplicate Soft Thin Italic*

Duplicate Soft Light

*Duplicate Soft Light Italic*

Duplicate Soft Regular

*Duplicate Soft Regular Italic*

**Duplicate Soft Medium**

***Duplicate Soft Medium Italic***

**Duplicate Soft Bold**

***Duplicate Soft Bold Italic***

**Duplicate Soft Black**

***Duplicate Soft Black Italic***

DILUNCURKAN  
Paleoecologista

DUPLICATE SOFT THIN, 70 PT

ÜHEKIHIILISEKS  
*Characterizings*

DUPLICATE SOFT THIN ITALIC, 70 PT

SYNONYMOUS  
Détérioreraient

DUPLICATE SOFT LIGHT, 70 PT

*IMPOSSIBILITY*  
*Accompanying*

DUPLICATE SOFT LIGHT ITALIC, 70 PT [ALTERNATE g]

EXCEPTIONAL  
Reputationally

DUPLICATE SOFT REGULAR, 70 PT [ALTERNATE a]

YÜZYILLARDA  
*Formulaciones*

DUPLICATE SOFT REGULAR ITALIC, 70 PT

AQUAMANILE  
Géométriques

DUPLICATE SOFT MEDIUM, 70 PT

**BEACHFRONT**  
*Hagyományos*

DUPLICATE SOFT MEDIUM ITALIC, 70 PT [ALTERNATE a g y]

**SØLVGLITTER**  
**Chairmanship**

DUPLICATE SOFT BOLD, 70 PT [ALTERNATE a]

**MONOCOQUE**  
***Circumstance***

DUPLICATE SOFT BOLD ITALIC, 70 PT [ALTERNATE Q a]

**SEQUENCERS**  
**Transporting**

DUPLICATE SOFT BLACK, 70 PT [ALTERNATE g]

**LAMPIONÓW**  
***Specializzate***

DUPLICATE SOFT BLACK ITALIC, 70 PT

Developing social condition  
RÓŻNORODNOŚĆ KULTUR  
The Fundamentals of Sport

DUPLICATE SOFT THIN, 40 PT

*La plasmación de la realidad*  
UNA GENUINA EXPRESIÓN  
*Popular decorative addition*

DUPLICATE SOFT THIN ITALIC, 40 PT [ALTERNATE a]

Une réaction émotionnelle  
VORMEN EN OMTREKKEN  
Ancient French academies

DUPLICATE SOFT LIGHT, 40 PT [ALTERNATE a]

*Antikken naturfænomenener*  
VIRTUOSITY AS COLORIST  
*Uncompromising assertion*

DUPLICATE SOFT LIGHT ITALIC, 40 PT

Značilne ekspresionistične  
SHEFFIELD IN LATE 1964  
Enticing aroma of wisteria

DUPLICATE SOFT REGULAR, 40 PT

*Ideals of natural simplicity*  
NORTHERN EXTENSIONS  
*Electromagnetic radiation*

DUPLICATE SOFT REGULAR ITALIC, 40 PT [ALTERNATE a]

Con elementi fiamminghi  
GRAVITACIÓ UNIVERSAL  
Popularization of science

DUPLICATE SOFT MEDIUM, 40 PT [ALTERNATE a g]

*Elsődlegesen szobrászat*  
JEMNOZRNNÝ VÁPENEC  
*În primă etapă a creației*

DUPLICATE SOFT MEDIUM ITALIC, 40 PT

**A Century of Philosophy**  
**FOUNDING TRADITIONS**  
**Gjennom formuleringen**

DUPLICATE SOFT BOLD, 40 PT

***Jis mokèsi architektūros***  
**LE VENT DU SUD-OUEST**  
***Panahon ng Pagkamula***

DUPLICATE SOFT BOLD ITALIC, 40 PT

**Menetelmiään julkisiksi**  
**PRIMARY CONNECTION**  
**Revenues of £11,147,659**

DUPLICATE SOFT BLACK, 40 PT [ALTERNATE 6 9]

***Um astrónomo romano***  
**SCIENCE & LITERATURE**  
***137 uninhabited islands***

DUPLICATE SOFT BLACK ITALIC, 40 PT



HOEWEL HIJ IN 1907 ZIJN DIPLOMA HAALDE  
 The 17 kilometer trek north to Cala del Carnaje  
*NO TRIVIALIZÁNDOLO NI SIMPLIFICÁNDOLO*  
*Modernist villa at the center of an ancient city*

DUPLICATE SOFT THIN, THIN ITALIC, 24 PT

SARSEN'S NOVEL THEORY OF UTILIZATION  
 Around the time of several earlier recordings  
*CHARAKTERISTIK VON SOULKOMPOSITION*  
*Yüzyılın yeni ve büyük entelektüel gelişmeleri*

DUPLICATE SOFT LIGHT, LIGHT ITALIC, 24 PT [ALTERNATE a]

SHE TRAINED LARGELY AS A DRAFTSMAN  
 În miturile timpurii, acești zei au chiar puteri  
*THE ROYAL SOCIETY'S INITIAL FOUNDERS*  
*Exposeerden hun werk tussen 1874 en 1896*

DUPLICATE SOFT REGULAR, REGULAR ITALIC, 24 PT

**VOKIEČIŲ EKSPRESIONIZMAS DAUG KUO**  
**Scholars arranged 400 types of silk books**  
**KOJI SU SE TIJEKOM ŠEZDESETIH POPELI**  
**Sealed in 204 BCE under the Han dynasty**

DUPLICATE SOFT MEDIUM, MEDIUM ITALIC, 24 PT [ALTERNATE g y]

**214.53 NA KUWADRADO NG KILOMETRO**  
**Examine morphology & taxonomic traits**  
***EARLIEST-KNOWN EDITION FROM 9 BCE***  
***The exact dates of the school's founding***

DUPLICATE SOFT BOLD, BOLD ITALIC, 24 PT

**COMMON MAINLY IN FUNGI & ANIMALS**  
**Einnig skrifaði hann mjög efnismikið rit**  
***POZNATKY ČLENŮ JSOU OD ROKU 2007***  
***Some characters used in the later texts***

DUPLICATE SOFT BLACK, BLACK ITALIC, 24 PT

IŻ-ŻAGĦŻUGĦ FRANCISCO KIEN STUDENT TA' JOSÉ LUZÁN  
 Archive the interactions & relationships between phenomena  
 LIN'S SUCCESSFUL CAREER AS PHYSICIAN & PHILOSOPHER  
*The myriad city-states within Greece formed into two leagues*

DUPLICATE SOFT THIN, THIN ITALIC, 18 PT

HANS FØRSTE VIRKELIGE ARKITEKTONISKE ARBEJDE VAR  
 Határvonalakkal vagy egyszerűen az elnevezésével közvetíti  
 THEIR FIRM RECORDED SALES OF £434.9 MILLION IN 1985  
*By the 1890s over 145,000 gallons of whisky were produced*

DUPLICATE SOFT LIGHT, LIGHT ITALIC, 18 PT [ALTERNATE y]

PRIME EXAMPLES OF SCOTS BARONIAL ARCHITECTURE  
 By 1712, Queen Anne had amassed sundry ladies in waiting  
 GRAZIE ALL'ILLUMINATO REGNO DI CARLO II DI SPAGNA  
*Félagið telur nú rúmlega 11500 félagsmenn sem hafa leyfi*

DUPLICATE SOFT REGULAR, REGULAR ITALIC, 18 PT [ALTERNATE g]

BEYOND THE CAPACITY OF ITS LIMITED ARABLE LAND  
 Independentemente da designação específica do posto  
 OFICJALNE POCZAŃKI DESTYLARNI DATOWANE SA NA  
*Zurückzuführen ist dieses Experiment nicht zuletzt auf*

DUPLICATE SOFT MEDIUM, MEDIUM ITALIC, 18 PT

EVALUATING HUNDREDS OF CANDIDATES ANNUALLY  
 La distillerie a été fondée en 1824 sur un site choisi par  
 ALLOCATED AN ADDITIONAL \$17.5 BILLION SECURITY  
*Saliyané pangertèn kasebut ana uga pangertèn èlmu*

DUPLICATE SOFT BOLD, BOLD ITALIC, 18 PT

THE PENDARVESES LIVED NEAR GROSCROW CASTLE  
 En dekorasjonsteknikk der motiver rives eller klippe  
 TURUSSA YRITYKSELLÄ ON OMA TUOTANTOLAITOS  
*El edicto de la Bula de Oro de 1356 fue la constitución*

DUPLICATE SOFT BLACK, BLACK ITALIC, 18 PT [ALTERNATE a]

Electrophysiologic

DUPLICATE SOFT THIN, 60 PT

Reprezentujących

DUPLICATE SOFT LIGHT, 60 PT

Instrumentations

DUPLICATE SOFT REGULAR, 60 PT

Correspondence

DUPLICATE SOFT MEDIUM, 60 PT

Enthusiastically

DUPLICATE SOFT BOLD, 60 PT [ALTERNATE a y]

Modernizavimą

DUPLICATE SOFT BLACK, 60 PT

*Muurschilderingen*

DUPLICATE SOFT THIN ITALIC, 60 PT

*Cytoarchitectonic*

DUPLICATE SOFT LIGHT ITALIC, 60 PT

*Biogeochemically*

DUPLICATE SOFT REGULAR ITALIC, 60 PT [ALTERNATE a g y]

*Pseudepigrapha*

DUPLICATE SOFT MEDIUM ITALIC, 60 PT

*Contemporânea*

DUPLICATE SOFT BOLD ITALIC, 60 PT [ALTERNATE a]

*Schauspielhaus*

DUPLICATE SOFT BLACK ITALIC, 60 PT

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DUPLICATE SOFT REGULAR, REGULAR ITALIC, BOLD, 16/19 PT

REGULAR ALL CAPS

REGULAR

BOLD

PROPORTIONAL  
OLDSTYLE FIGURES

REGULAR ITALIC

BOLD

REGULAR 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 £129,586,78, 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 follow-

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 DUPLICATE SOFT LIGHT, LIGHT ITALIC, MEDIUM, 10/12 PT

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For many years, therefore, they were not much disturbed by interlopers. Their capital, which never exceeded £744,000, and of which £50 was a share, was not so exorbitant, nor their dealings that extensive, as to afford either a pretext for gross negligence and profusion, or a cover to gross malversation. Notwithstanding some extraordinary losses, occasioned partly by the malice of the Dutch East India Company, and partly by other accidents, they carried on for many years a successful trade. But in process of time, when the principles of liberty were better understood, it became every day more and more doubtful how far a Royal Charter, not confirmed by *Act of Parliament*, could convey an exclusive privilege. Upon all these questions the decisions of the courts of justice were not uniform, but varied with the authority of government and the humours of the times.

#### **Outside Influences on the Company**

Interlopers multiplied upon them, and towards the end of the reign of Charles II, through the whole of that of James II and during a part of that of William III, reduced them to great distress. In 1698, a proposal was made to Parliament of advancing two millions to government at eight per cent, provided the subscribers were erected into a new East India Company with exclusive privileges. The old East India Company offered seven hundred thousand pounds, nearly the amount of their capital, at four per cent upon the same conditions. But such was at that time the state of public credit, that it was more convenient for government to borrow two millions at eight per cent than seven hundred thousand pounds at four. The proposal of the new subscribers was accepted, and a new East India Company established in consequence. The old East India Company, however, had a right to continue their trade till 1701. They had, at the same time, in the name of their treasurer, subscribed, very art-

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 DUPLICATE SOFT BOLD, BOLD ITALIC, 10/12 PT

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[NO ALTERNATES]

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[ALTERNATE Q a g y 6 9]

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 DUPLICATE SOFT REGULAR, REGULAR ITALIC, BOLD, 9/11 PT [TRACKING +4]

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 DUPLICATE SOFT MEDIUM, MEDIUM ITALIC, BLACK, 9/11 PT [TRACKING +4]

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 DUPLICATE SOFT REGULAR, REGULAR ITALIC, BOLD, 8/10 PT [TRACKING +8]

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Interlopers multiplied upon them, and towards the end of the reign of Charles II, through the whole of that of James II and during a part of that of William III, reduced them to great distress. In 1698, a proposal was made to Parliament of advancing two millions to government at eight per cent, provided the subscribers were erected into a new East India Company with exclusive privileges. The old East India Company offered seven hundred thousand pounds, nearly the amount of their capital, at four per cent upon the same conditions. But such was at that time the state of public credit, that it was more convenient for government to borrow two millions at eight per cent than seven hundred thousand pounds at four. The proposal of the new subscribers was accepted, and a new East India Company established in consequence. The old East India Company, however, had a right to continue their trade till 1701. They had, at the same time, in the name of their treasurer, subscribed, very artfully, three hundred and fifteen thousand pounds into the stock of the new. By a negligence in the expression of the Act of Parliament which vested the East India trade in the subscribers to this loan of two millions, it did not appear evident that they were all obliged to unite into a joint stock. A few private traders, whose subscriptions amounted only to seven thousand two hundred pounds, insisted upon the privilege of trading separately upon their own stocks and at their own risk. The old East India Company had a right to a separate trade upon their old stock till 1701; and they had likewise, both before and after that period, a right, like

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 DUPLICATE SOFT MEDIUM, MEDIUM ITALIC, BLACK, 8/10 PT [TRACKING +8]

THE OLD ENGLISH EAST INDIA COMPANY was established in 1600 and granted a Royal Charter by Queen Elizabeth. In the first twelve voyages which they fitted out for India, they appear to have traded mainly in *cotton, silk, indigo dye, salt, saltpetre, tea and opium*. In 1612, they united into a joint stock. Their charter was exclusive, and though not confirmed by Act of Parliament, was in those days supposed to convey a real exclusive privilege.

#### **Exclusive privilege of the Royal Charter**

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 DUPLICATE SOFT REGULAR, REGULAR ITALIC, 9/10 PT [TRACKING +4]

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, at the conclusion of the peace, the funded debt amounted to £122,603,336. The unfunded debt has been stated at £13,927,589.

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 DUPLICATE SOFT REGULAR, REGULAR ITALIC, 9/12 PT [TRACKING +4]

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 DUPLICATE SOFT REGULAR, REGULAR ITALIC, 9/13 PT [TRACKING +4]

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ČESKÝ (CZECH)  
DUPLICATE SOFT REGULAR, REGULAR ITALIC, 9/11 PT [TRACKING +4]

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 lnula také velikou láskou ku zvířatům. Byla dobrá, o vše, ale zvláště o děti své starostliva, při tom pilna, šetrna a skoro až příliš skromna. Podobala se, zvláště v pozdějším svém věku, na vlas těm prostosrdečným a milým paním, ženám i stařenkám staročeským, o nichž nám často naši povídkáři tak rádi a živě vypravují. A tu lásku, tu dobrotu, tu skromnost a všechny ostatní pěkné vlastnosti své vštěpovala do útlých

DEUTSCH (GERMAN)  
DUPLICATE SOFT REGULAR, REGULAR ITALIC, 9/11 PT [TRACKING +4]

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 Kunst anerkannt, so wird es uns nicht schwer fallen an Hand von Dokumenten, die uns die Tradition liefert, der Lösung des Problems näher zu kommen. Nicht wir allein ringen um die Lösung des Kunstproblems, sondern viele Generationen haben darum gerungen. Die Bestätigung hierfür finden

DANSK (DANISH)  
DUPLICATE SOFT REGULAR, REGULAR ITALIC, 9/11 PT [TRACKING +4]

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, blev kvast eller fik et knæk, som de ikke kunne forvinde. Alle småfisk, de store med, lige oppe fra havets flade og ned til dets bund, fór i forfærdelse til side; den tunge, voldsomme ting sænkede sig dybere og dybere, den blev længere og længere, milelang, gennem hele havet. Fisk

ESPAÑOL (SPANISH)  
DUPLICATE SOFT REGULAR, REGULAR ITALIC, 9/11 PT [TRACKING +4]

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 la arracada. En todos los paseos que yo he dado por España, un poco cansado de catedrales, de piedras muertas, de paisajes con alma, me puse a buscar los elementos vivos, perdurables, donde no se hiela el minuto, que viven un tembloroso presente. Entre los infinitos que existen, yo he seguido dos: las

FRANÇAIS (FRENCH)  
DUPLICATE SOFT REGULAR, REGULAR ITALIC, 9/11 PT [TRACKING +4]

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 brouillardées, littérature Dada, bourgeoisie Dada et vous, très vénérés poètes, vous qui avez toujours fait de la poésie avec des mots, mais qui n'en faites jamais du mot lui-même, vous qui tournez autour d'un simple point en poétisant. Guerre mondiale Dada et pas de fin, révolution Dada et pas de commencement. Dada, amis et soi-disant poètes, très estimés fabricateurs et évangélistes Dada Tzara, Dada Huelsenbeck, Dada m'dada, Dada m'dada, Dada mhm, dada dera dada, Dada Hue, Dada Tza. Comment obtenir la béatitude ? En disant Dada. Comment devenir célèbre? En disant Dada. D'un geste noble et avec des manières raffinées. Jusqu'à la folie. Jusqu'à l'évanouissement. Comment en finir avec tout ce qui est journalisticaille, anguille, tout ce qui est gentil et propre, borné, vermoulu de morale, européanisé, énervé ? En di-

MAGYAR (HUNGARIAN)  
DUPLICATE SOFT REGULAR, REGULAR ITALIC, 9/11 PT [TRACKING +4]

Hajnali két óraker a segédtsizt belépett a tábornok szobájába és jelentette, hogy a járőrök elindultak a hodricsi úton. Az asztalra állított petróleumlámpa körül széttergetett tereprajzok és jelentések hevertek, rajtuk keresztül dobva egy ezüstgombos lovaglópálca. A tábornok a szoba közepén állt és hideg arccal hallgatta a segédtsizt szavait. Kurtára nyírt szakála rötesen csillogott a lámpafényben. *Aranykeretes szemüvege mögül jeges nyugalommal csilmlottak elő két szeméi*. 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 segédtsizt mögött becsukódott az ajtó, kimerülten dobta magát a kopott díványra. Két nap óta mindig talpon volt s egyik izgalom a másik után érte. A Szélakna irányában fekvő főcsapat felé haladó ellenség már egy napi előnyt nyert a Zsarnócra kirendelt zászlóalj parancsnokának ügyetlensége folytán. Első felindulásában maga vette át a zászlóalj vezényletét s negyvennyolc óra óta egy percre le nem hunyta a szemét. Izgatta az is, hogy esetleg elvágják a derékhadtól, ha ugyan be nem kerítik. A legénység pedig javarészt újoncokból áll, azok is leginkább tótok, akiket véggépp elcsigázott az olvadó hótól csatakos hegyi utakon való

ITALIANO (ITALIAN)  
DUPLICATE SOFT REGULAR, REGULAR ITALIC, 9/11 PT [TRACKING +4]

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 una testuggine. Un'altra favola esaltava la mosca che distruggeva le cose sozze da essa tanto amate. Una terza si meravigliava che la mosca, l'animale più ricco d'occhi, veda tanto imperfettamente. Infine una raccontava di un uomo che, dopo di aver schiacciato una mosca noiosa, le gridò: "Ti ho beneficata; ecco che non sei più una mosca". Con tale sistema *era facile di avere ogni giorno* la favola pronta col caffè del mattino. Doveva venire la guerra ad insegnargli che la favola poteva divenire un'espressione del proprio animo, il quale così inseriva la mummietta nella macchina della vita, quale un suo organo. Ed ecco come avvenne. Allo scoppio della guerra italiana, Mario temette che il primo atto di persecuzione che l'I. e R. Polizia avrebbe esercitato a Trieste, sarebbe venuto a colpire lui – uno dei pochi letterati italiani restati in città – con un bel

POLSKI (POLISH)  
DUPLICATE SOFT REGULAR, REGULAR ITALIC, 9/11 PT [TRACKING +4]

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 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 głową, smokcząc mały, silnie wygięty wiśniowy cybuszek. *On zna tak dobrze tę uliczkę cichą. Jej fizjonomię, jej ruch, jej głosy, jej tętno*. Wie, kiedy zza którego węgła wyrzy w dzień pogodny słońce; ile dzieci przebiegnie rankiem, drepcząc do ochronki, do szkoły; ile zwiędłych dziewcząt w ciemnych chustkach, z małymi blaszeczkami w rękę przejdzie po trzy, po cztery, do fabryki cygar na robotę; ile kobiet przystanie z koszami na starym, wytartym chodniku, pokazując sobie zakupione jarzyny, skarżąc się na drogość jaj, mięsa i masła; ile wyrobników przeczłapie środkiem bruku, ciężkim chodem nóg obutych w trepy, niosąc pod pachą węzełki, a w rękę cebrzyki, kielnie, liny, siekiery, piły. Ba, on i to nawet wie może, ile wróbli gnieździ się w gzymsach starego browaruktory panuje nad uliczką wysokim, poczeriałym kominem – w gałęziach chorowitej, rosnącej przy nim topoli, która, nie ma ani siły do życia, ani ochoty do śmierci

PORTUGUÉS (PORTUGUESE)  
DUPLICATE SOFT REGULAR, ITALIC, 9/11 PT [TRACKING +4]

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 arreudou 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 babadinhos e rendas do roupão branco, um roupão de cambraia que o desembargador lhe dera em 1862, no mesmo dia aniversário, 19 de setembro, convidou a leitora a observar-lhe as feições. Vê que não lhe dou Vênus; também não lhe dou Medusa. Ao contrário de Medusa, nota-se-lhe o alisado simples do cabelo, preso sobre a nuca. Os olhos são vulgares, mas têm uma expressão bonachã. A boca é

SVENSKA (SWEDISH)  
DUPLICATE SOFT REGULAR, ITALIC, 9/11 PT [TRACKING +4]

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 sysslösheten var honom en svår fiende, begåvad med en aldrig vilande fantasi som han var. *Under ganska obehagliga funderingar hade han kommit ner på Lilla Trädgårdsgatan; han följde vänstra trottoaren utanför Dramatiska Teatern och befann sig snart inne på Norrlandsgatan; han vandrade utan mål och gick rätt fram; snart började stenläggningen bli ojäm, tråkåkar efterträdde stenhuset, illa klädda människor kastade misstänksamma blickar på den snyggt klädda personen som så tidigt besökte deras kvarter och utsvultna hundar morrade hotande mot främlingen. Mellan grupper av artillerister, arbetshjon, bryggardrängar, tvättdammer och lärpojkar påskyndade han sina sista steg på*

SUOMI (FINNISH)  
DUPLICATE SOFT REGULAR, ITALIC, 9/11 PT [TRACKING +4]

He olivat ystäviä ystävytydessä, 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 leviden laidunkaistaleiden ja viljavainioiden välissä, ja sen läpi virtaavan suuren kanavan reunamilla kasvoi pitkät rivit tuulessa taipuvia poppeleita ja tervaleppiä. Siinä oli parikymmentä maatilaa ja taloa, joiden ikkunaluukut olivat kirkkaan vihreät tai taivaansiniset ja katot ruusunpunaiset tai mustavalkoiset sekä seinät niin valkoisiksi maalatut, että ne loistivat auringossa kuin puhtas lumi. Kylän keskustassa oli tuulimylly pienellä sammalta kasvavalla rinteellä, se oli maamerkinä kaikelle ympäröivälle tasamaalle. Mylly oli kerran maalattu helakanpunaiseksi, siivet mukaan lukien, mutta niin oli tehty sen lapsuudessa viitisenkymmentä vuotta sitten, jolloin se oli jauhanut

TÜRKÇE (TURKISH)  
DUPLICATE SOFT REGULAR, ITALIC, 9/11 PT [TRACKING +4]

Sadık genç, araladığı kapıyı çekince, yine birden kararan sanduka sükunu içinde, Iskender Paşa, galeyansız ibadetine başladılar. Artık dünyaya dair hiçbir ümidi kalmamıştı. İstediyi yalnız bir iman selametiymiş. Vâkıa korkak bir adam değildi. Ama, muhakkak bir ölümü her gün, her saat, her dakika, hatta her saniye beklemek... Onun cesaretini kırmış, sinirlerini zayıflatmıştı. Evet, ya kafası kesilecek, ya boğulacaktı! Düşündükçe, ensesinde soğuk bir satırın sarıh temasını duyar gibi oluyordu. Bu sarıh temas silinirken karşısına kendi boğuk hayali gelirdi; gözleri patlamış, kavuğu bir tarafa yuvarlanmış, boynu yağlı bir kement ile sıkılmış, ayağından pabuçları çıkmış, ipek kuşağı çözülmüş, karanlık, köpüklü ağzından siyah dili sarkmış bir naaş... Iskender 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 köprüsünün şimdi düşünemiyordu bile... Zihni durmuştu. Sinirleri, beyni pek yorgundu. Yemek yiyemiyordu. Boğazına kurşundan bir yumruk tıkanmıştı. Yalnız ara sıra su içerdi. Abdestini tazelemeye kalktığı zamanlar dizleri çözülüyor, gözlerinde karanlık, kırmızı benekler uçuşuyordu. Bazen sedirin üstüne uzanıp dalınca, korkunç, muzip rüyalarla uyanırdı.







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¿Ham &amp; «Eggs» @ [under] £8?

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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ŚLADY ŹRÓDŁA możliwość

ÎNSUȘI conștiință științifice

**DEACTIVATED**

Crofters often offtake offtrack

2<sup>a</sup> Pluralization alternatives

Foggy gilded greenery deĝildi

Brooklynite players yawning

Quell Quite Quickly &amp; Quietly

Throughout 1996, the theatre

Sales of {Quilts} and {COVERS}

196 {Quilts} with any {COVERS}

**DEACTIVATED**2<sup>a</sup> Pluralization alternatives**DEACTIVATED**2<sup>a</sup> Pluralization alternatives**ACTIVATED**

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STYLES INCLUDED IN COMPLETE FAMILY

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Duplicate Soft Regular Italic  
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Duplicate Soft Black Italic

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

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ABOUT THE DESIGNERS

**Miguel Reyes** (born 1984), originally from Puebla, Mexico, studied graphic design at Benemérita Universidad Autónoma de Puebla before working as a type designer, graphic designer, and publication designer in Barcelona and Mexico City, then studied type design at CEGestalt, School of Design in Mexico City. He later attended the Type and Media Masters course at KABK in the Hague and began working with Commercial Type at the beginning of 2016, where he has been a staff designer since later that year. His work has been honored by the Latin American Biennial of Typography and by the Fine Press Book Association.

**Christian Schwartz** (born 1977) is a partner, along with Paul Barnes, in Commercial Type, a foundry based in New York and London. A graduate of Carnegie Mellon University, Schwartz worked at MetaDesign Berlin and Font Bureau prior to spending several years working on his own before forming Schwartzco Inc. in 2006 and Commercial Type in 2008. Schwartz has published fonts with many respected independent foundries, and has designed proprietary typefaces for corporations and publications worldwide.

Schwartz's typefaces have been honored by the Smithsonian's Cooper Hewitt National Design Museum, the New York Type Directors Club, and the International Society of Typographic Designers, and his work with Barnes has been honored by D&AD. As part of the team that redesigned *The Guardian*, they were shortlisted for the Designer of the Year prize by the Design Museum in London. Schwartz and Barnes also were named two of the 40 most influential designers under 40 by *Wallpaper\**, and Schwartz was included in *Time* magazine's 2007 'Design 100'. In early 2007, Schwartz and German design luminary Erik Spiekermann were awarded a gold medal by the German Design Council (Rat für Formgebung) for the typeface system they designed for Deutsche Bahn.