
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

DESIGNED BY
BERTON HASEBE

8 STYLES
4 WEIGHTS W/ ITALICS

FEATURES
PROPORTIONAL LINING FIGURES
TABULAR LINING FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERSCRIP/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
Prolific actor**

DRUK TEXT, 60 PT

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 tissugġerixxi 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 following year of £975,017.

DRUK TEXT BOLD, BOLD ITALIC, SUPER, 18/21 PT

BOLD ALL CAPS

BOLD

SUPER

BOLD ITALIC

PROPORTIONAL
LINING FIGURES

BOLD ITALIC

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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 “the union

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THE PSYCHOLOGY OF BEAUTY

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[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	122,564	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
GGMD	123,864	104,403	122,231
GHTR	158,778	160,081	170,624
HGIE	491,384	458,620	446,182
IRRU	245,856	287,968	266,550
JCCA	164,168	116,164	180,652
JHHK	341,215	420,021	399,981
JSGB	236,861	249,765	287,201
KBDE	126,845	154,861	140,616
KSRU	587,391	561,487	572,138
MMGB	736,875	700,658	710,456
MRMX	120,103	220,044	190,820
MRPA	315,614	351,414	340,156
MSPA	436,493	352,241	389,325
PBGB	355,541	147,581	210,610
PCIL	219,102	240,031	156,616
PHGR	461,656	357,465	295,610
PMIR	634,432	592,244	615,347
PZCA	416,452	397,752	400,282
RCGB	280,892	266,254	254,251
RHBB	112,756	127,375	115,689
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
TLLA	202,799	179,209	304,195
TLOZ	310,012	250,219	265,857
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 passionate quality. From *Internationale Situationiste #1*: "This alone can lead to the further clarification of these simple basic desires, and to the confused emergence of new desires whose material roots will be precisely the new reality engendered by situationist constructions. We must thus envisage a sort of situationist-oriented psychoanalysis in which, in contrast to the goals pursued by the various currents stemming from Freudianism, each of the participants in this adventure would discover desires for *specific ambiances* in order to fulfill them. each person must seek what he loves, what attracts him. Through this method one can tabulate elements out of which situations can be constructed, along with projects to dynamize these elements." The 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 passionate 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

DRUK TEXT BOLD, 7/9 PT

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

DRUK TEXT HEAVY, 7/9 PT

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

 DRUK TEXT MEDIUM, ITALIC, 10/11 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, at the conclusion of the peace, the funded debt amounted to £122,603,336. The unfunded debt has been stated at £13,927,589.

 DRUK TEXT MEDIUM, ITALIC, 10/13 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, at the conclusion of the peace, the funded debt amounted to £122,603,336. The unfunded debt has been stated at £13,927,589.

 DRUK TEXT MEDIUM, MEDIUM ITALIC, 10/12 PT

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 DRUK TEXT MEDIUM, ITALIC, 10/14 PT

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ČESKÝ (CZECH)
DRUK TEXT MEDIUM, MEDIUM ITALIC, 9/11 PT

Ačkoli Klimšova nenapsala knih mnoho, přece zná ji ta naše četbychtivá mládež tuze dobře. Zná ji zejména z knih: Z jara do léta, Kniha báchovek, 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

DANSK (DANISH)
DRUK TEXT MEDIUM, MEDIUM ITALIC, 9/11 PT

Der var en lille havfisk af god familie, navnet husker jeg ikke, det må de lærde sige dig. Den lille fisk havde attehundrede 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 attehundrede 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

DEUTSCH (GERMAN)
DRUK TEXT MEDIUM, MEDIUM ITALIC, 9/11 PT

Sehen wir das Gesamtbild unseres heutigen Lebens nur mit unseren Augen an, so können wir die Folgerung ziehen, daß dieses Gebilde einen chaotischen Charakter trägt, und es kann uns nicht wundern, daß diejenigen, welche sich in diesem scheinbaren Chaos unwohl fühlen, der Welt entfliehen oder sich in geistigen Abstraktionen verlieren wollen. Doch jedenfalls muß es uns klar sein, daß diese Flucht vor der Wirklichkeit ein ebenso großer Irrtum ist wie jene Anlehnung an den reinsten Materialismus. Weder die Flucht in das Mittelalter, noch der von verschiedenen Kunsthistorikern empfohlene Wiederaufbau des Olympos kann und die Lösung bringen. Unsere Zeit hat eine andere Mission zu erfüllen als die des Mittelalters und des Hellenismus. *Um die Aufgabe unserer Zeit richtig zu verstehen, ist es notwendig,* daß wir nicht nur mit unseren Augen, sondern vielmehr mit unseren innerlichen Sinnesorganen die Lebensstruktur erfass-

ESPAÑOL (SPANISH)
DRUK TEXT MEDIUM, MEDIUM ITALIC, 9/11 PT

En esta conferencia no pretendo, como en anteriores, definir, sino subrayar; no quiero dibujar, sino sugerir. Animar, en su exacto sentido. Herir pájaros soñolientos. Donde haya un rincón oscuro, poner un reflejo de nube alargada y regalar unos cuantos espejos de bolsillo a las señoras que asisten. He querido bajar a la ribera de los juncos. Por debajo de las tejas amarillas. A la salida de las aldeas, donde el tigre se come a los niños. Estoy en este momento lejos del poeta que mira el reloj, lejos del poeta que lucha con la estatua, que lucha con el sueño, que lucha con la anatomía; he huído 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

FRANÇAIS (FRENCH)
DRUK TEXT MEDIUM, MEDIUM ITALIC, 9/11 PT

Dada a son origine dans le dictionnaire. C'est terriblement simple. En français cela signifie «cheval de bois». En allemand «va te faire, au revoir, à la prochaine». En roumain «oui en effet, vous avez raison, c'est ça, d'accord, vraiment, on s'en occupe», etc. C'est un mot international. Seulement un mot et ce mot comme mouvement. Très facile à comprendre. Lorsqu'on en fait une tendance artistique, cela revient à vouloir supprimer les complications. *Psychologie Dada.* Allemagne Dada y compris indigestions et crampes brouillarduses, 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

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

Dapprima, ripetendo l'errore commesso in gioventù, scrisse di animali che conosceva poco, e le sue favole risonarono di ruggiti e barriti. Poi si fece più umano, se così si può dire, scrivendo degli animali che credeva di conoscere. Così la mosca gli regalò una gran quantità di favole dimostrandosi un animale più utile di quanto si creda. In una di quelle favole ammirava la velocità del dittero, velocità sprecata perchè non gli serviva nè a raggiungere la preda nè a garantire la sua incolumità. Qui faceva la morale una testuggine. Un'altra favola esaltava la mosca che distruggeva le cose sozze da essa tanto amate. Una terza si meravigliava che la mosca, l'animale più ricco d'occhi, veda tanto imperfettamente. Infine una raccontava di un uomo che, dopo di aver schiacciato una mosca noiosa, le gridò: "Ti ho beneficata; ecco che non sei più una mosca". Con tale sistema era facile di avere ogni giorno la favola pronta col caffè del

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

Hajnali két órakeror a segédtsizt belépett a tábornok szobájába és jelentette, hogy a járőrök elindultak a hodricsi úton. Az asztalra állított petróleumlámpa körül szétteregtetett tereprajzok és jelentések heverték, rajtuk keresztbe dobva egy ezüstgombos lovaglópálca. A tábornok a szoba közepén állt és hideg arccal hallgatta a segédtsizt szavait. Kurtára nyírt szakála rőtesen csillogott a lámpafényben. *Aranykeretes szemüvege mögöl jeges nyugalommal csillámlottak elő két szemei.* Csupa energia volt ez a hat láb magas, karcsú ember, aki egy hónap előtt vette át a feldunai hadtest parancsnokságát. De most mégis, mintha valami fáradságot vagy inkább fásultságot árultak volna el mozdulatai. Némán bólintott s mikor a 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

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

He olivat ystäviä ystävydessä, joka oli läheisempää kuin veljeys. Nello oli pieni Ardenelainen — 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 sijaitti leveiden laidunkaistaleiden ja viljavainioiden välissä, ja sen läpi virtaavan suuren kanavan reunamilla kasvoi pitkä rivit tuulessa taipuvia poppeleita ja tervaleppiä. Siinä oli parikymmentä maatilaa ja taloa, joiden ikkunaluukut

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

Od wczoraj jakiś niepokój panuje w ulicze. Stary Mendel dziwi się i częściej niż zwykle nakłada krótką łajkę patrząc w okno. Tych ludzi nie widział on tu jeszcze. Gdzie idą? Po co przystają z robotnikami, śpieszącymi do kopania fundamentów pod nowy dom niciarza Greulicha? 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, smoczając mały, silnie wygięty wiśniowy cybuszek. *On zna tak dobrze tę uliczkę cicha. 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

SVENSKA (SWEDISH)
DRUK TEXT MEDIUM, MEDIUM ITALIC, 9/11 PT

Klockan var mellan åtta och nio den vackra majmorgonen, då Arvid Falk efter scenen hos brodern vandrade gatorna framåt, missnöjd med sig själv, missnöjd med brodern och missnöjd med det hela. Han önskade att det vore mulet och att han hade dåligt sällskap. Att han var en skurk, det trodde han icke fullt på, men han var icke nöjd med sig själv, han var så van att ställa höga fordringar på sig, och han var inlörd att i brodern se ett slags styvfar, för vilken han hyste stor aktning, nästan vördnad. Men även andra tankar dök upp och gjorde honom bekymrad. Han var utan pengar och utan sysselsättning. Detta senare var kanske det värsta ty 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 Norrlands-

PORTUGUÊS (PORTUGUESE)
DRUK TEXT MEDIUM, MEDIUM ITALIC, 9/11 PT

D. Benedita levantou-se, no dia seguinte, com a idéia de escrever uma carta ao marido, uma longa carta em que lhe narrasse a festa da véspera, nomeasse os convivas e os pratos, descrevesse a recepção noturna, e, principalmente, desse notícia das novas relações com D. Maria dos Anjos. A mala fechava-se às duas horas da tarde, D. Benedita acordara às nove, e, não morando longe (morava no *Campo da Aclamação*), um escravo levaria a carta ao correio muito a tempo. Demais, chovia; D. Benedita arredou a cortina da janela, deu com os vidros molhados; era uma chuvinha teimosa, o céu estava todo brochado de uma cor pardo-escura, malhada de grossas nuvens negras. Ao longe, viu flutuar e voar o pano que cobria o balcão 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-

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

Sadık genç, araladığı kapıyı çekince, yine birden kararın sanduka sükunu içinde, İskender Paşa, galeyansız ibadetine başlardı. Artık dünyaya dair hiçbir ümidi kalmamıştı. İstediyi yalnız bir iman selameti idi. Vâkıa korkak bir adam değildi. Ama, muhakkak bir ölümü her gün, her saat, her dakika, hatta her saniye beklemek... Onun cesaretini kırmış, sinirlerini zayıflatmıştı. Evet, ya kafası kesilecek, ya boğulacaktı! Düşündükçe, ensesinde soğuk bir satırın sarıh temasını duyar gibi oluyordu. Bu sarıh temas silinirken karşısına kendi boğuk hayali gelirdi; gözleri patlamış, kavuğu bir tarafa yuvarlanmış, boynu yağlı bir kement ile sıkılmış, ayağından pabuçları çıkmış, ipek kuşağı çözülmüş, karanlık, köpüklü ağzından siyah dilli sarkmış bir naaş... İskender Paşa'nın yerde sürünen ölüsü! *Titrer, gözlerini oğuşturur, yine salât-ü selamlarını çekmeye başlardı.* Yakın akıbetinin bu uzvi hatırası o kadar bariz, o kadar kuvvetliyi ki... Çocuklu-

UPPERCASE

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UPPERCASE	ABCDEF GHIJKLMNOPQRSTUVWXYZ
LOWERCASE	abcdefghijklmnopqr stuvwxyz
STANDARD PUNCTUATION	! " # \$ % & ' () * + , - . / : ; < = > [\] ^ _ ` { ~ ¡ ¢ £ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾ ¿
ALL CAP PUNCTUATION	¡ ¢ £ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾ ¿
LIGATURES	ff fi fl ft ffit —
PROPORTIONAL LINING default figures	\$ £ € ¥ 1 2 3 4 5 6 7 8 9 0 ¢ f % ‰ ª ° # ° < + = - x ÷ > ' "
TABULAR LINING	\$ £ € ¥ 1 2 3 4 5 6 7 8 9 0 ‰ ‰
PREBUILT FRACTIONS	½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞
NUMERATORS & DENOMINATORS	⅀ ⅁ ⅂ ⅃ ⅄ ⅅ ⅆ ⅇ ⅈ ⅉ / ⅐ ⅑ ⅒ ⅓ ⅔ ⅕ ⅖ ⅗ ⅘ ⅙ ⅚ ⅛ ⅜ ⅝ ⅞ ⅟
SUPERSCRIPT & SUBSCRIPT	⅁ ⅂ ⅃ ⅄ ⅅ ⅆ ⅇ ⅈ ⅉ ⅐ ⅑ ⅒ ⅓ ⅔ ⅕ ⅖ ⅗ ⅘ ⅙ ⅚ ⅛ ⅜ ⅝ ⅞ ⅟
STYLISTIC ALTERNATES	EFJ aar aª É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ
ACCENTED 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 þ 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 þ ÿ

OPENTYPE FEATURES
FAMILY WIDE

ALL CAPS
opens up spacing, moves
punctuation up

PROPORTIONAL LINING
default figures

TABULAR LINING

FRACTIONS
ignores numeric date format

SUPERSCRIPT/SUPERIOR

SUBSCRIPT/INFERIOR

DENOMINATOR
for making arbitrary fractions

NUMERATOR
for making arbitrary fractions

LANGUAGE FEATURE
Română (Romanian) s accent

LANGUAGE FEATURE
Nederlands (Dutch) IJ glyph

OPENTYPE FEATURES
ROMAN & ITALIC

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

STYLISTIC SET 01
alternate a r

STYLISTIC SET 02
alternate J

STYLISTIC SET 03
alternate E F

STYLISTIC SET 04
alternate a (single story)

STYLISTIC ALTERNATES
Illustrator/Photoshop

DEACTIVATED

Quiltings & [Coverings] @ \$100

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

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

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

x¹⁵⁸ + y²³ × z¹⁸ - a⁴²⁶⁰

x₁₅₈ ÷ y₂₃ × z₁₈ - a₄₂₆₀

0123456789 0123456789

0123456789 0123456789

ÎNSUȘI conștiința științifice

VRIJDAG IJsselmeer IJmuiden

DEACTIVATED

Their help—much appreciated

Dan's delayed arrival gave worry

NINJAS ADJUST Jumping Jaguars

EFFORTS Finally Evincing Essence

Has abstruse advertising jargon

Jaunty researchers ready trials

ACTIVATED

QUILTINGS & [COVERINGS] @ \$100

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0123456789 0123456789

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STYLES INCLUDED IN COMPLETE FAMILY

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

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 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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