
Produkt

Produkt is the slab serif to the sans Graphik family, falling into the tradition of adding slabs to European Grotesk, creating an attractive and functional companion serif typeface. Its serifs are relatively short, particularly in the heaviest weights, so it retains the compact proportions and regular texture that characterize Graphik.

PUBLISHED
2014

DESIGNED BY
BERTON HASEBE & CHRISTIAN SCHWARTZ

18 STYLES
9 WEIGHTS W/ ITALICS

FEATURES
PROPORTIONAL LINING FIGURES
TABULAR LINING FIGURES
FRACTIONS
SUPERSCRIP/SUBSCRIPT

The idea of adding serifs at Graphik at first seemed too simple and obvious, but demand from users of the original made us speculate that it might be worth exploring. Berton Hasebe's early sketches had an unexpected charm: the warmth of Graphik shone through, with the shortness of the serifs keeping it from looking clumsy. Hasebe then finished the family to match the full range of weights that make Graphik so useful. The light weights are pretty, the middle weights are functional, and the heavy weights have a feeling of authority, all suffused with the appealing geometry seen in Graphik.

Produkt Thin

Produkt Thin Italic

Produkt Extra Light

Produkt Extra Light Italic

Produkt Light

Produkt Light Italic

Produkt Regular

Produkt Regular Italic

Produkt Medium

Produkt Medium Italic

Produkt Semibold

Produkt Semibold Italic

Produkt Bold

Produkt Bold Italic

Produkt Black

Produkt Black Italic

Produkt Super

Produkt Super Italic

KÖZGYÜLÉS
Ingrediënten

PRODUKT THIN, 70 PT

CONSUMER
Metamorfosi

PRODUKT THIN ITALIC, 70 PT

PALLADIUM
Ultraleichter

PRODUKT EXTRA LIGHT, 70 PT [ALTERNATE a]

MARGPÆTT
Sélectionnés

PRODUKT EXTRA LIGHT ITALIC, 70 PT

BEMALUNG
Predilección

PRODUKT LIGHT, 70 PT

ASSERTION
Desenhando

PRODUKT LIGHT ITALIC, 70 PT

KURIANČIO
Geolocation

PRODUKT REGULAR, 70 PT

TUHIPĂNUI
Stratigraphy

PRODUKT REGULAR ITALIC, 70 PT [ALTERNATE Y]

NEREŽIŠČA
Anonymous

PRODUKT MEDIUM, 70 PT

TASSATIVO
Przeszłością

PRODUKT MEDIUM ITALIC, 70 PT

INCLUSION
Manchester

PRODUKT SEMIBOLD, 70 PT

TROISIÈME
Sanatçıların

PRODUKT SEMIBOLD ITALIC, 70 PT

SERVEIXEN
Bazikament

PRODUKT BOLD, 70 PT

COMMENT
Troværdige

PRODUKT BOLD ITALIC, 70 PT

MŪSDIENU
Digitization

PRODUKT BLACK, 70 PT

ELEGANZA
Psicológico

PRODUKT BLACK ITALIC, 70 PT

GHAQDIET
Traductora

PRODUKT SUPER, 70 PT

ROASTING
Verstoßene

PRODUKT SUPER ITALIC, 70 PT

Visitors from South Korea
UNIQUE PRESENTATION
Editaron casi 121 álbumes

PRODUKT THIN, 36 PT

Di Roma colpisce molto la
MŁODYCH JAZZMANÓW
His youngest brother had

PRODUKT THIN ITALIC, 36 PT

The finest of a generation
ČESKÁ MÓDA A DESIGN
Amsterdamse psychiater

PRODUKT EXTRA LIGHT, 36 PT [ALTERNATE y]

Congelado por 1700 anos
TOTALĂ DE APĂ LIBERĂ
Rushed the goalkeeper in

PRODUKT EXTRA LIGHT ITALIC, 36 PT

Subjekt und Gesellschaft
ANALIZUODAMI PAČIAS
Le voci segrete delle città

PRODUKT LIGHT, 36 PT

L-ispettaklu laħaq il-qofol
FINNISH INSTITUTIONS
Sunim veiksmīgi izdevies

PRODUKT LIGHT ITALIC, 36 PT

Fierce & focused writing
LA IX EDICIÓN DE ARTE
Thermodynamic Energy

PRODUKT REGULAR, 36 PT

Opowieść o relatywizmie
GEÇTIĞİMİZ YIL KASIM
Klöpping en Blankesteyn

PRODUKT REGULAR ITALIC, 36 PT

Han gör marschanträde
MEDŽIAGU APYKAITOS
Arsenal leads ten – eight

PRODUKT MEDIUM, 36 PT [ALTERNATE a]

Die Produktpräsentation
INFINITELY SOFT FADE
Prononcent en faveur de

PRODUKT MEDIUM ITALIC, 36 PT

This tendency gave way
PHÉNOMÉNOLOGIQUE
Los Angeles partied late

PRODUKT SEMIBOLD, 36 PT

El tratado o acuerdo que
AUGLÝSINGAHERFERÐ
Der findes 500 millioner

PRODUKT SEMIBOLD ITALIC, 36 PT

Issues in civic visioning
MAIS PAS SEULEMENT
Moderna meteorologija

PRODUKT BOLD, 36 PT

Universiteitsziekenhuis
SALTED MAPLE SYRUP
Nimimerkillä kirjoittava

PRODUKT BOLD ITALIC, 36 PT

Sparkling Lisbon metro
BRITISCHEN BIOLOGE
Eksempel malerstrøket

PRODUKT BLACK, 36 PT

Stredoocéánsky chrbát
GRAND PRIX OF PARIS
Formen part d'una zona

PRODUKT BLACK ITALIC, 36 PT

**Grand Idea of Eras Past
OSAMOSTATŇUJÍCÍM
Australische chirurgen**

PRODUKT SUPER, 36 PT

***Simplă și complicată în
MUSIC HALL COMEDY
Global Marketer's Tool***

PRODUKT SUPER ITALIC, 36 PT [ALTERNATE a]

OBJECT AS THE PRIMARY CONCERN
 Docs retratam personagens e criações
 SPEKTAKULARAN DOČEK ZA ČILIĆA
 Îndrăgitul interpret revine în țara natală

PRODUKT THIN, THIN ITALIC, 24 PT

HOW YOU CAN KEEP LYRICALLY FIT
 Wersja amerykańska produkcji różniła
 TRUE DISCOVERY OF DARK MATTER
 Over a 17-year career, he has inhabited

PRODUKT EXTRA LIGHT, EXTRA LIGHT ITALIC, 24 PT

AN ULTIMATE HOMAGE TO CUBISM
 Publishing as many as 700 messages
 STUDUJE JEJÍ STAVBU, VLASTNOSTI
 En pris der siden er overgået af Swifts

PRODUKT LIGHT, LIGHT ITALIC, 24 PT [ALTERNATE a]

DE DEELNEMERS VULDEN VRAGEN
 La principal interlocutor de la ciudad
 COMPLETE ABSENCE OF IDENTITY
 One way of investigating the problem

PRODUKT REGULAR, REGULAR ITALIC, 24 PT

WOOD FLOORS & EXPOSED BEAMS
Laboratorio del arte contemporáneo
NUR, WAS IST “POST-INTERNET”?!
Mezi 30° a 160° zeměpisné šířky jsou

PRODUKT MEDIUM, MEDIUM ITALIC, 24 PT

NE DURERA PAS ÉTERNELLEMENT
Current projects include restoration
ARTISTIC PROCESS AS A WEAPON
Any amount of historians & theorists

PRODUKT SEMIBOLD, SEMIBOLD ITALIC, 24 PT

MUCHOS CRÍTICOS CONSIDERAN
Chunky windrows and soupy brews
AVANGUARDIE NOVECENTESCHE
Includes twelve 12-fluid ounce cans

PRODUKT BOLD, BOLD ITALIC, 24 PT

LE THÉÂTRE ANTIQUE D'ORANGE
Her şey Dilek'in bir rüyasıyla başlar
MONUMENTĀLAJĀ GLEZNIECĪBĀ
Der begabte Clown der Volksbühne

PRODUKT BLACK, BLACK ITALIC, 24 PT [ALTERNATE γ]

PUBLISHED ALL OF HIS WRITING
C'est ce que propose la plateforme
KAD LITERATŪROS PROGRAMOS
Vittige værker solgt for 151.000 kr

PRODUKT SUPER, SUPER ITALIC, 24 PT [ALTERNATE α]

PREMIO DE ARQUITECTURA CONTEMPORÁNEA
 Kaldusch nummer två var insikten om att detta var
PLUS DE 95 000 UTILISATEURS DANS LE MONDE
Hafa landað rúmlega þrjú þúsund tonnum af makríl

PRODUKT THIN, THIN ITALIC, 18 PT

DIESE LEICHTIGKEIT BEI GRÖSSTEM TIEFGANG!
 Jürinin yaptığı değerlendirme sonunda ilk 3'e giren
IN PARALLEL TO THE MODERN BOOK BUSINESS
"O, what a pity!" she cried. "Where will he be arriving

PRODUKT EXTRA LIGHT, EXTRA LIGHT ITALIC, 18 PT

THAT'S THE CRUCIAL POINT THAT IS THE RARE
 Continuing in his one man mission to give brilliant
DABARTINĖS SITUACIJOS NIEKAS VAIZDŽIAU IR
Exactly 8.2 kilowatt hours of energy each kilometer

PRODUKT LIGHT, LIGHT ITALIC, 18 PT

POLICY WAS NEVER THE MOTIVATING FACTOR
 Circula un rumor increíble por los musicales de la
USTANOWIŁO JAŻ JURY „ANGELUSA”, BY UCZCIĆ
Nel caso di queste crocchette la verità proverbiale

PRODUKT REGULAR, REGULAR ITALIC, 18 PT

DANES JE PODJETJE ENO OD TREH NAJVEČJIH
 Winkels in woninginrichting hebben in augustus
SLIK BLIR REGJERINGENS NYE PRIVATSKOLER
Carattere di una città passa attraverso la capacità

PRODUKT MEDIUM, MEDIUM ITALIC, 18 PT

NOW LEAGUES AHEAD OF THE COMPETITION
 Spesso le mie colazioni si trasformano in brunch
HIS BODY NOW TURNED TOWARDS THE RUSH
The Chairman of the Royal Astronomical Society

PRODUKT SEMIBOLD, SEMIBOLD ITALIC, 18 PT

SE HUR IRRATIONELLA OCH INSKRÄNKANDE
A factory that made floppy disks at the height of
THERE'S A SWEET, SMALL SUBURBAN HOUSE
El artista dibujó 'La Constitución del 78' para los

PRODUKT BOLD, BOLD ITALIC, 18 PT

THE WHITE HOUSE INDICATED THAT THEY'D
Jakki Þessa kápu keypti ég í grenjandi rigningu
JE PJESMA "JESENJA REQUIEM" SNIMANA NA
Der 21-jährige polnisch Pianist ist phänomenal

PRODUKT BLACK, BLACK ITALIC, 18 PT [ALTERNATE a]

TECH LOOKING TO TEMPT BUSINESS USERS
How to bake a perfect flourless chocolate cake
1100 G DI POMODORI SECCHI SGOCCIOLATI
Enchanted again he braced for the titanic days

PRODUKT SUPER, SUPER ITALIC, 18 PT

Bunun dışında Müldür'ün daha önce yayınlanmamış şiir ve görsel
 UWAŻANY POCZAŃKOWO ZA ARTYSTĘ SMOOTH-JAZZOWEGO
Åven de lāsare som inte kan vara på plats i Göteborg har möjlighet

PRODUKT THIN, THIN ITALIC, 14 PT

Tokom dana u Centru za kulturu bit će otvorena i izložba radova
 JUSTIÇA HOMOLOGA 1º ACORDO DE DELAÇÃO PREMIADA NA
This bladeless model includes pliers, a carbide saw, ruler, and files

PRODUKT EXTRA LIGHT, EXTRA LIGHT ITALIC, 14 PT [ALTERNATE a]

Melkweg en sterrenstelsel Andromeda gaan botsen en dat wordt
 BORNE OUT OF FAILURE, PRACTICE, AND EXPERIMENTATION
Ai Weiwei @ Alcatraz: Lego, mental health, and Edward Snowden

PRODUKT LIGHT, LIGHT ITALIC, 14 PT

The unhealthy conjunction point of sentimentality & commerce
 HET NEDERLANDSE BEDRIJF WIL HET GELD GEBRUIKEN OM
A sell-out event at Wembley Arena last month promised to teach

PRODUKT REGULAR, REGULAR ITALIC, 14 PT [ALTERNATE y]

As Brooklyn became more popular independent chains started
 LANÇAMENTOS NA ZONA NORTE CRESCEM 45% EM 5 ANOS
Međutim, kako je Zakon o avionskoj pošti SAD iz 1934. zabranio

PRODUKT MEDIUM, MEDIUM ITALIC, 14 PT

A diferencia de la música, no hay niños prodigios en la pintura
 CZASEM LUDZIE DOSTRZEGAJA W MOICH KSIĄŻKACH COŚ
Biomimicry, biophilia, ecosystems & other natural phenomena

PRODUKT SEMIBOLD, SEMIBOLD ITALIC, 14 PT

System of agricultural labour with share of produce as wages
 UNE STAR ULTRA-FORMATÉE, MAIS SPECTACLE GARANTI
Posesoarea unei voci de excepție, celebra interpretă revine la

PRODUKT BOLD, BOLD ITALIC, 14 PT

Iż-żjara tal-Inter mistenni tasal fl-aħhar ġimgħa ta' Diċembru
 ETT FULLBELAGT FLYGPLAN PÅSTÅS SLÄPPA UT MINDRE
Speaking at a 1 p.m. press conference Mayor De Blasio added

PRODUKT BLACK, BLACK ITALIC, 14 PT

Heute bekommt er den Echo Klassik als Nachwuchskünstler
 SPACE PLANE'S 1100-DAY MISSION REMAINS A MYSTERY
CEO announces he will spin-off branch as separate business

PRODUKT SUPER, SUPER ITALIC, 14 PT

Neurotransmitters

PRODUKT THIN, 60 PT

Monochromatism

PRODUKT EXTRA LIGHT, 60 PT

Endurhæfingunni

PRODUKT LIGHT, 60 PT

Microclimatology

PRODUKT REGULAR, 60 PT [ALTERNATE γ]

Nachbarschaften

PRODUKT MEDIUM, 60 PT

Asuntorakentajat

PRODUKT SEMIBOLD, 60 PT

Juxtapositioning

PRODUKT BOLD, 60 PT

Redevelopments

PRODUKT BLACK, 60 PT

Gezaghebbende

PRODUKT SUPER, 60 PT

Monumentenfeest

PRODUKT THIN ITALIC, 60 PT

Tilfinningaþrungið

PRODUKT EXTRA LIGHT ITALIC, 60 PT

Neurophysiologist

PRODUKT LIGHT ITALIC, 60 PT

Quadragintesimal

PRODUKT REGULAR ITALIC, 60 PT

Przedstawicielski

PRODUKT MEDIUM ITALIC, 60 PT

Önkormányzatok

PRODUKT SEMIBOLD ITALIC, 60 PT

Schweißbeignung

PRODUKT BOLD ITALIC, 60 PT [ALTERNATE B]

Correspondence

PRODUKT BLACK ITALIC, 60 PT

Kulturhändler

PRODUKT SUPER ITALIC, 60 PT

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

LIGHT ALL CAPS

LIGHT

MEDIUM

PROPORTIONAL
LINING FIGURES

LIGHT ITALIC

MEDIUM

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 January 5th, 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*

PRODUKT REGULAR, REGULAR ITALIC, SEMIBOLD, BOLD, 16/20 PT

REGULAR ALL CAPS

REGULAR

SEMIBOLD

PROPORTIONAL
LINING FIGURES

REGULAR ITALIC

BOLD

REGULAR ITALIC

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 PRODUKT LIGHT, LIGHT ITALIC, SEMIBOLD, 10/13 PT

The Psychology of Beauty

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

Methodologies

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.” The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. 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

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 PRODUKT MEDIUM, MEDIUM ITALIC, BLACK, 10/13 PT

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

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The State of Criticism

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 PRODUKT MEDIUM, MEDIUM ITALIC, BLACK, 9/12 PT

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 PRODUKT REGULAR, REGULAR ITALIC, SEMIBOLD, 8/11 PT

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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 not seek to answer those plain questions as to the enjoyment of concrete beauty down to its simplest forms, to which philosophical aesthetics had been inadequate. But it is clear that neither has

 PRODUKT MEDIUM, MEDIUM ITALIC, BLACK, 8/11 PT

The Psychology of Beauty

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

Methodologies

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PRODUKT LIGHT, 7/9 PT
[TRACKING +6]

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 passionate 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 and psychogeography.

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

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

 PRODUKT REGULAR, REGULAR ITALIC, 9/13 PT

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 PRODUKT REGULAR, REGULAR ITALIC, 9/14 PT

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ČESKÝ (CZECH)
PRODUKT 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 skřínka 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 seznamte se se životem této tiché a skromné pracovnice, seznamte 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,

DEUTSCH (GERMAN)
PRODUKT 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

DANSK (DANISH)
PRODUKT 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 forførdelig 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,

ESPAÑOL (SPANISH)
PRODUKT 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 la arracada.

FRANÇAIS (FRENCH)
PRODUKT 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 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 Huelsenbeck, Dada m'dada, Dada m'dada, Dada mhm, dada dera dada, Dada Hue, Dada Tza. Comment obtenir la béatitude

MAGYAR (HUNGARIAN)
PRODUKT REGULAR, REGULAR ITALIC, 9/12 PT

Hajnali két óraker 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 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 bölintott 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 vette át a zászlóalj vezényletét

ITALIANO (ITALIAN)
PRODUKT 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 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

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

Od wczoraj jakiś niepokój panuje w uliczce. Stary Mendel dziwi się i częściej niż zwykle nakłada krótką łąkę patrząc w okno. Tych ludzi nie widział on tu jeszcze. Gdzie idą? Po co przystają z robotnikami, śpieszącymi do kopania fundamentów pod nowy dom niciarza Greulichy? Skąd się tu wzięły te obszarpane wyrostki? Dlaczego patrzą tak po sieniach? Skąd mają pieniądze, że idą w pięciu do szynku? Stary Mendel kręci głową, smoczcząc 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 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 przecłapie środkiem bruku, ciężkim chodem nóg obutych w trepy, niosąc pod pachą

PORTUGUÉS (PORTUGUESE)
PRODUKT 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 babadinhos e rendas do roupão branco, um roupão de cambraia que o desembargador lhe dera em 1862, no mesmo dia

SVENSKA (SWEDISH)
PRODUKT 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 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 stenväggningen bli ojämn, träkåkar efterträdde stenväggningen, illa klädda männskor kas-

SUOMI (FINNISH)
PRODUKT REGULAR, ITALIC, 9/12 PT

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 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 valkoisiksi maalatut, että ne loistivat auringossa kuin puhtas

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

Sadık genç, araladığı kapıyı çekince, yine birden kararan sanduka sükunü içinde, İskender Paşa, galeyansız ibadetine başladılar. 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, sınırlarını zayıflatmıştı.* Düşündükçe, enseinde soğuk bir satırın sarı temasını duyar gibi oluyordu. Bu sarı 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... 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, gülman alaylarını, Tüba ağacını, Sırat köprüsünü şimdi düşünemiyordu bile... Zihni durmuştu. Sınırları, beyni pek yorgundu. Yemek

UPPERCASE	ABCDEFGHIJKLMNOPQRSTUVWXYZ
LOWERCASE	abcdefghijklmnopqrstuvwxyz
STANDARD PUNCTUATION	! ; ? . , : ; ... - - - () [] { } / \ & @ * " ' ` . , , « » < > § • ¶ † ‡ © ® ™
ALL CAP PUNCTUATION	¡ ¿ — — — () [] { } / \ @ « » < >
LIGATURES	fb fh fi fj fk fl ff ffb ffh ffi ffj ffk ffl ß
PROPORTIONAL LINING default figures	\$ £ € ¥ 1 2 3 4 5 6 7 8 9 0 ¢ ¢ ¢ % % % ° ¢ # ° < + = - × ÷ > ' "
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	H ¹²³⁴⁵⁶⁷⁸⁹⁰ / ₁₂₃₄₅₆₇₈₉₀
SUPERSCRIPT & SUBSCRIPT	H ¹²³⁴⁵⁶⁷⁸⁹⁰ H ₁₂₃₄₅₆₇₈₉₀
STYLISTIC ALTERNATES	ß ay á â ã ä å ã ä ā ç å ã ý ÿ ÿ 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 Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß
ACCENTED LOWER CASE	á â ã ä å Æ ç è é ê ë 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 Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß

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

OPENTYPE FEATURES
ROMAN & ITALIC

STYLISTIC SET 01
alternate a

STYLISTIC SET 03
alternate ß

STYLISTIC SET 04
alternate y

STYLISTIC ALTERNATES
Illustrator/Photoshop

DEACTIVATED

Quilts & [Covers] @ £199

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

$x^{158} + y^{23} \times z^{18} - a^{4260}$

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

0123456789 0123456789

0123456789 0123456789

ÎNSUȘI conștiința științifice

DEACTIVATED

Team average several goals

Ich bin zu Fuß auf der Straße

Endlessly sunny days yonder

Wander blindly in the Straße

ACTIVATED

QUILTS & [COVERS] @ £199

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0123456789 0123456789

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ÎNSUȘI conștiința științifice

ACTIVATED

Team average several goals

Ich bin zu Fuß auf der Straße

Endlessly sunny days yonder

Wander blindly in the Straße

STYLES INCLUDED IN COMPLETE FAMILY

Produkt Thin
 Produkt Thin Italic
 Produkt Extra Light
 Produkt Extra Light Italic
 Produkt Light
 Produkt Light Italic
 Produkt Regular
 Produkt Regular Italic
 Produkt Medium
 Produkt Medium Italic
 Produkt Semibold
 Produkt Semibold Italic
 Produkt Bold
 Produkt Bold Italic
 Produkt Black
 Produkt Black Italic
 Produkt Super
 Produkt 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

CONTACT

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 New York, New York 10013

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 fax 212 925-2701
www.commercialtype.com

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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 City since 2008, and was a
 staff designer with Commercial Type from 2008 until
 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, and in 2012 was awarded Print
 Magazine's 20 Under 30 Award. He currently teaches
 typography at Parsons School of Design and type de-
 sign at The University of the Arts in Philadelphia.

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 Mu-
 seum, the New York Type Directors Club, and the In-
 ternational 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 Spieker-
 mann were awarded a gold medal by the German
 Design Council (Rat für Formgebung) for the typeface
 system they designed for Deutsche Bahn.