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# Druk Text Wide

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**While studying catalogs designed by Willem Sandberg for the Stedelijk Museum, Berton Hasebe noticed frequent use of small sizes of Annonce Grotesk, a very wide and bold sans serif, for running feet, headers within text, and other small navigational elements. Unable to think of a contemporary typeface able to do this job as capably, he was inspired to adapt Druk Wide for small sizes.**

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**PUBLISHED**  
2015

**DESIGNED BY**  
BERTON HASEBE

**8 STYLES**  
4 WEIGHTS W/ ITALICS

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

**Druk Text Wide is designed to be useful for structural elements, clarifying typographic hierarchy without forcing dramatic changes in scale on the page. The Super weight was developed for the “Etc” section in *Bloomberg Businessweek*, where it maintains the distinct personality of the display type even in captions and infographics. It can also be used sparingly for short blocks of text, but it is primarily intended for display use at small sizes, maintaining its legibility all the way down to 6pt. Like its related display face, Druk Text Wide has four weights, from Medium to Super, with italics.**

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**Druk Text Wide Medium**

***Druk Text Wide Medium Italic***

**Druk Text Wide Bold**

***Druk Text Wide Bold Italic***

**Druk Text Wide Heavy**

***Druk Text Wide Heavy Italic***

**Druk Text Wide Super**

***Druk Text Wide Super Italic***

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**COMPARISON OF DRUK WIDE & DRUK TEXT WIDE**

DRUK WIDE, 12 PT

**Given their situation in such a late 20th century European avant-garde this framework and experience in life is such**

DRUK TEXT WIDE, 12 PT

**In comparison to her admission of more Capitalist leanings, for the purposes of the concept suggested & experimented**

DRUK WIDE, 24 PT

**On that visit to Paris Magritte produced a few experiments**

DRUK TEXT WIDE, 24 PT

**Multifarious & new aesthetics with myriad facts based in her**

DRUK WIDE, 60 PT

**Statements**

DRUK TEXT WIDE, 60 PT

**Researcher**

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**Though Druk Text Wide appears quite wide and heavy in comparison to a typical text typeface, the family is considerably narrower and lighter than Druk Wide. In addition to the change in weights and proportions, terminals on characters like a, e, and s have been opened up to maintain legibility at small sizes, and the spacing is much looser.**

**A SPATE OF DISCUSSIONS IN INFINITE REGRESS**  
Their new edict raised red flags in several circles  
***EN 1953, UN NOUVEAU DEUIL TOUCHE LE PRINCE***  
***În octombrie 1971 a fost transferat în Bombay India***

DRUK TEXT WIDE MEDIUM, MEDIUM ITALIC, 18 PT

**NEW TASTING: WATTA HILLS 2001 PINOT NOIR**  
Industries saw a rise of \$7 billion year-over-year  
***VON 1770 BIS 1805 WURDEN 615 NEUE HÄUSER***  
***Given Joyce's later work, his critics had to update***

DRUK TEXT WIDE BOLD, BOLD ITALIC, 18 PT [ALTERNATE J a r]

**NORMAL ADAPTATIONS FOR MOST ANIMALS**  
Rozhodný a principionální odpor k tehdejšímu  
***Z NAJLEPSZYCH ZAŁOŻEŃ BUDOWLANYCH W***  
***En el verano de 1976, por cinco días, él escribió***

DRUK TEXT WIDE HEAVY, HEAVY ITALIC, 18 PT [ALTERNATE a]

**INKARIGAT BĤALA MINISTRU MINĤABBA LI**  
Selections of his family's prominent findings  
***A NEW, COMMERCIALLY SUSTAINABLE PATH***  
***Stjórnað af hertoganum frá Búrgund og hann***

DRUK TEXT WIDE SUPER, SUPER ITALIC, 18 PT

DRUK TEXT WIDE MEDIUM, MEDIUM ITALIC, HEAVY, 14/17 PT

MEDIUM ALL CAPS

MEDIUM

HEAVY

MEDIUM ITALIC

HEAVY

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**

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DRUK TEXT WIDE BOLD, BOLD ITALIC, SUPER, 14/17 PT

BOLD ALL CAPS

BOLD

SUPER

BOLD ITALIC

PROPORTIONAL  
LINING FIGURES

BOLD ITALIC

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 DRUK TEXT WIDE MEDIUM, MEDIUM ITALIC, HEAVY, 10/12 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: a prime example of Fechner’s “aesthetics from above and from below.”

### **Methodologies**

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

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

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

TICKER	JAN	APR
ABBO	123,864	104,403
AHCA	158,778	160,081
AIRD	245,856	287,968
ANCA	491,384	458,620
ATGB	218,342	210,968
ATHA	164,168	116,164
ARRO	341,215	420,021
BANF	126,845	154,861
BARO	120,103	220,044
BARR	315,614	351,414
BHHI	436,493	352,241
BKIN	355,541	147,581
BONA	461,656	357,465
BOWD	155,564	187,912
BRET	227,298	251,236
BROO	312,564	284,521
BRTH	202,799	179,209
CALG	355,541	147,581
CAMP	219,102	240,031
CANM	122,692	162,241

DRUK TEXT WIDE MEDIUM, MEDIUM ITALIC, 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*

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DRUK TEXT WIDE MEDIUM, HEAVY, 6/8 PT  
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ABBO	123,864	104,403
AHCA	158,778	160,081
AIRD	245,856	287,968
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CAMP	219,102	240,031
CANM	122,692	162,241
CARD	158,778	160,081
CSNH	280,892	266,254
DATC	112,756	127,375

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ČESKÝ (CZECH)  
GRAPHIK WIDE 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 seznammež se se životem této tiché a skromné pracovnice, seznammež se i s jejími pěknými spisy. Klimšova narodila se 7. dne měsíce prosince roku 1851. v**

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DEUTSCH (GERMAN)  
GRAPHIK WIDE 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**

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DANSK (DANISH)  
GRAPHIK WIDE 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.**

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ESPAÑOL (SPANISH)  
GRAPHIK WIDE 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 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**

FRANÇAIS (FRENCH)  
GRAPHIK WIDE REGULAR, REGULAR ITALIC, 9/12 PT

**Dada a son origine dans le dictionnaire. C'est terriblement simple. En français cela signifie «cheval de bois». En allemand «va te faire, au revoir, à la prochaine». En roumain «oui en effet, vous avez raison, c'est ça, d'accord, vraiment, on s'en occupe», etc. C'est un mot international. Seulement un mot et ce mot comme mouvement. Très facile à comprendre. Lorsqu'on en fait une tendance artistique, cela revient à vouloir supprimer les complications. Psychologie Dada. Allemagne Dada y compris indigestions et crampes brouillardeuses, littérature Dada, bourgeoisie Dada et vous, très vénérés poètes, vous qui avez toujours fait de la poésie avec des mots, mais qui n'en faites jamais du mot lui-même, vous qui tournez**

MAGYAR (HUNGARIAN)  
GRAPHIK WIDE REGULAR, REGULAR ITALIC, 9/12 PT

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

ITALIANO (ITALIAN)  
GRAPHIK WIDE 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 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 rac-**

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

**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 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, smokcząc mały, silnie wygięty wiśniowy cybuszek. *On zna tak dobrze tę uliczkę cichą. Jej fizjonomię, jej ruch. jej głosy, jej tętno.* Wie, kiedy zza którego węgła wyjrzy w dzień pogodny słońce; ile dzieci przebiegnie rankiem, drepcząc do ochronki, do szkoły; ile zwiędłych dziewcząt w ciemnych chustkach, z**

PORTUGUÉS (PORTUGUESE)  
GRAPHIK WIDE REGULAR, REGULAR ITALIC, 9/12 PT

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

SVENSKA (SWEDISH)  
GRAPHIK WIDE REGULAR, REGULAR ITALIC, 9/12 PT

**Klockan var mellan åtta och nio den vackra majmorgonen, då Arvid Falk efter scenen hos brodern vandrade gatorna framåt, missnöjd med sig själv, missnöjd med brodern och missnöjd med det hela. Han önskade att det vore mulet och att han hade dåligt sällskap. Att han var en skurk, det trodde han icke fullt på, *men han var icke nöjd med sig själv, han var så van att ställa höga fordringar på sig, och han var inlård 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***

SUOMI (FINNISH)  
GRAPHIK WIDE REGULAR, REGULAR ITALIC, 9/12 PT

**He olivat ystäviä ystävydessä, joka oli läheisempää kuin veljeys. Nello oli pieni Ardennelainen — Patras suuri Flamantilainen. 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 päivän päivältä ja kasvanut heidän mukanaan kiinteänä ja erottamattomana niin, että he alkoivat rakastaa toisiansa erittäin paljon. Heidän kotinsa oli pieni mökki pienen Flamantilaisen kylän reunalla, peninkulman päässä Antverpenistä. Kylä sijaitti leveiden laidunkaistaleiden ja viljavainioiden välis-***

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

**Sadık genç, araladığı kapıyı çekince, yine birden kararan sanduka sükunu içinde, İskender Paşa, galeyansız ibadetine başladığı. Artık dünyaya dair hiçbir ümidi kalmamıştı. İstedığı yalnız bir iman selameti idi. *Vâkıa korkak bir adam değildi. Ama, muhakkak bir ölümü her gün, her saat, her dakika, hatta her saniye beklemek... Onun cesaretini kırmış, sınırlarını zayıflatmıştı. Düşündükçe, ensesinde soğuk bir satırın 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***

UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

abcdefghijklmnopqrstuvwxyz

STANDARD PUNCTUATION

! " # \$ % & ' ( ) \* + , - . / : ; < = > ? [ \ ] ^ \_ ` { | } ~ ¡ ¢ £ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾ ¿

ALL CAP PUNCTUATION

¡ ¢ £ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾ ¿

LIGATURES

ff fi fl ft fft —

PROPORTIONAL LINING  
default figures

\$ £ € ¥ 1 2 3 4 5 6 7 8 9 0 ¢ f % ‰ ° ª º # ° < + = - x ÷ > ' "

TABULAR LINING

\$ £ € ¥ 1 2 3 4 5 6 7 8 9 0 % ‰

PREBUILT FRACTIONS

1/2 1/3 2/3 1/4 3/4 1/8 3/8 5/8 7/8

NUMERATORS &  
DENOMINATORS

H 1 2 3 4 5 6 7 8 9 0 / 1 2 3 4 5 6 7 8 9 0

SUPERSCRIPT &  
SUBSCRIPT

H 1 2 3 4 5 6 7 8 9 0 H 1 2 3 4 5 6 7 8 9 0

STYLISTIC ALTERNATES

J a c r aº J I J 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 ü

ACCENTED UPPER 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 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 ß

ACCENTED LOWER CASE

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**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) ș 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 04  
 alternate a (single story)

 STYLISTIC ALTERNATES  
 Illustrator/Photoshop

**DEACTIVATED**
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**x<sub>158</sub> ÷ y<sub>23</sub> × z<sub>18</sub> - a<sub>4260</sub>**
**0123456789 0123456789**
**0123456789 0123456789**
**ÎNSUȘI conștiința științifice**
**RIJK IJsselmeer IJmuiden**
**DEACTIVATED**
**Was it possible——he wondered**
**Grandly arranging new ascents**
**EJECTING Jokesters Jubilantly**
**Delay a recently arriving patron**
**New Jazz was extremely varied**
**ACTIVATED**
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**x<sup>158</sup> + y<sup>23</sup> × z<sup>18</sup> - a<sup>4260</sup>**
**X<sub>158</sub> ÷ Y<sub>23</sub> × Z<sub>18</sub> - a<sub>4260</sub>**
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**Was it possible——he wondered**
**Grandly arranging new ascents**
**EJECTING Jokesters Jubilantly**
**Delay a recently arriving patron**
**New Jazz was extremely varied**

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**STYLES INCLUDED IN COMPLETE FAMILY**

**Druk Text Wide Medium**  
**Druk Text Wide Medium Italic**  
**Druk Text Wide Bold**  
**Druk Text Wide Bold Italic**  
**Druk Text Wide Heavy**  
**Druk Text Wide Heavy Italic**  
**Druk Text Wide Super**  
**Druk Text Wide Super Italic**

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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 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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