

DESIGNER:
Barbara Bigosińska

ASSISTANCE:
Diana Ovezza

Sharf

TEXT + HEADLINE
TOTAL OF 32 STYLES

a a a a a a a a a a a a a a a a

ROMANS

a a a a a a a a a a a a a a a a

ITALICS

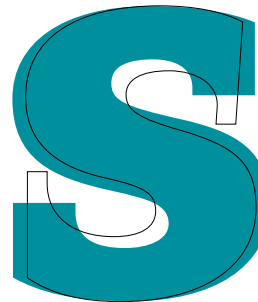
Sharf is an editorial type family with an *experimental touch* and unpredictable *contrast changes* between text and headline styles. Text styles are rather calm and conventional with *elegant character*, whereas the headline styles surprise with their *eccentricity*.

Sharf marries many ideas that perhaps should not exist next to each other in any kind of harmony, but we believe that many different narrations, shapes, beings can co-exist at different extremes of the design spectrum; and what is in-between might be an interesting surprise.

We believe that *Sharf Text* and *Headline* are a true treat for graphic designer interested.



TEXT VS
HEADLINE



GLYPH COUNT: 462

LANGUAGE SUPPORT:

Afrikaans	Latvian	Slovak
Albanian	Lithuanian	Slovenian
Asu	Lojban	Soga
Basque	Low German	Somali
Bemba	Lower Sorbian	South Ndebele
Bena	Luo	Southern Sotho
Bosnian	Luxembourgish	Spanish
Catalan	Luyia	Sundanese
Cebuano	Machame	Swahili
Chiga	Makhuwa-Meetto	Swati
Colognian	Makonde	Swedish
Cornish	Malagasy	Swiss German
Corsican	Malay	Taita
Croatian	Maltese	Taroko
Czech	Manx	Teso
Danish	Māori	Tsonga
English	Morisyen	Tswana
Estonian	North Ndebele	Turkmen
Faroese	Northern Sami	Upper Sorbian
Filipino	Northern Sotho	Vunjo
Finnish	Norwegian	Walloon
French	Bokmål	Welsh
Friulian	Norwegian	Wolof
Galician	Nynorsk	Xhosa
Ganda	Nyanja	Zulu
German	Nyankole	
Gusii	Occitan	
Hungarian	Oromo	
Icelandic	Polish	
Ido	Portuguese	
Inari Sami	Romanian	
Indonesian	Romansh	
Interlingua	Rombo	
Irish	Rundi	
Italian	Rwa	
Javanese	Samburu	
Jju	Sango	
Jola-Fonyi	Sangu	
Kabuverdianu	Sardinian	
Kalaallisut	Scottish Gaelic	
Kalenjin	Sena	
Kinyarwanda	Shambala	
Kurdish	Shona	

Hypnotischen Zuständen

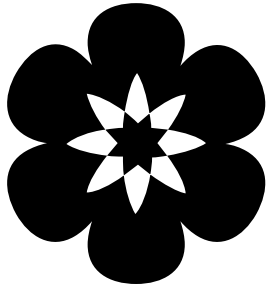
THE LEGENDARY BRIDGE

✿ Le sentiment est *la composante* de l'émotion qui implique les *fonctions cognitives* de l'organisme, la manière d'apprécier. Le sentiment est à l'origine d'une connaissance immédiate ou d'une simple impression. Il renvoie à *la perception* de l'état physiologique du moment[†].

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However, it is argued by some that these assumptions are simplistic; that they disregard the complexity of existing systems and their potential trade-offs.

For example, the social dimension of sustainability seems to be only marginally addressed in many *publications on the circular economy*. There are cases that might require different or additional strategies, like purchasing new, more energy-efficient equipment. By reviewing the literature, a team of researchers from Cambridge and TU Delft could show that there are at least eight different relationship types between *sustainability* and the *circular economy*.² In addition, it is important to underline the innovation aspect in the heart of sustained development based on circular economy components.

Read more — p.34

01 /

Intuitively, the circular economy would appear to be more sustainable than the current linear economic system.

02 /

Reducing the resources used, and the waste and leakage created, conserves resources and helps to reduce environmental pollution.

All waste should become food for another process: either a by-product or *recovered resource* for another industrial process or as regenerative resources for nature (e.g., compost). This regenerative approach is in contrast to the traditional linear economy, which has a take, make, dispose *model of production*. ¶ Proponents of the circular economy suggest that a sustainable world does not mean a drop in the quality of life for *consumers* and can be achieved without loss of revenue or extra costs for manufacturers. The argument is that circular business models can be as profitable as linear models, allowing consumers to *continue enjoying* similar products and services.

The reality check and the Challenges in developing countries

A record 53.6 million metric tonnes (Mt) of electronic waste was generated worldwide in 2019, up 21 percent in just five years, according to the UN's Global E-waste Monitor 2020, released today. The new report also predicts global e-waste – *discarded products with a battery or plug* – will reach 74 Mt by 2030, almost a doubling of e-waste in just

16 years. This makes e-waste the world's fastest-growing domestic waste stream, fueled mainly by higher consumption rates of electric and electronic equipment, short life cycles, and few options for repair. Only 17.4 percent of 2019's e-waste was collected and recycled. This means that gold, silver, copper, platinum, and other high-value, recoverable materials conservatively valued at US\$57 billion – a sum greater than the Gross Domestic Product of most countries – were mostly dumped or burned rather than being collected for treatment and reuse.¹⁰³ E-waste is predicted to double by 2050.

Waste comes in many different forms and may be categorized in a variety of ways. The types listed here are not necessarily exclusive and there may be considerable overlap so that one waste entity may fall into one to many types.

Default numerals are proportional oldstyle; Lining and tabular numerals are available via OpenType

h21 H21

Sharf Text has a moderate amount of contrast which makes it pleasant and suitable for longer passages of text

Large diacritical marks

Sharf Headline has a high contrast with dynamic axis

Characteristic sharp ear of the 'g'

1 Daiśy *Bergenia*

Generous proportions of capital letters

Bowl curves down from stem

Alternate 'y' available

y

Condensed proportions of letters suitable for setting headlines and short passages of text

Characteristic dynamic serifs

ROMANS

200 Headline ExtraLight
300 Headline Light
400 Headline Regular
500 Headline Medium
600 Headline SemiBold
700 Headline Bold
800 Headline ExtraBold
900 Headline Black

200 Text ExtraLight
300 Text Light
400 Text Regular
500 Text Medium
600 Text SemiBold
700 Text Bold
800 Text ExtraBold
900 Text Black

ITALICS

200 *Headline ExtraLight Italic*
300 *Headline Light Italic*
400 *Headline Italic*
500 *Headline Medium Italic*
600 *Headline SemiBold Italic*
700 *Headline Bold Italic*
800 *Headline ExtraBold Italic*
900 *Headline Black Italic*

200 *Text ExtraLight Italic*
300 *Text Light Italic*
400 *Text Italic*
500 *Text Medium Italic*
600 *Text SemiBold Italic*
700 *Text Bold Italic*
800 *Text ExtraBold Italic*
900 *Text Black Italic*

This font uses variable font technology. In supported apps and browsers, you can make use of sliders or custom values to access variations of the fonts. Explore freely weight and optical size axes.

! For implementation on web, see the [css style sheet](#) added to the font package

a a a a a a a a

200 WEIGHT AXIS 900

a a a a a a a a

8 OPTICAL SIZE AXIS 48

👉 Thanks to variable font technology you can choose any custom weight value between 200 and 900 as well as any value between 8 and 48 for optical size variations.

Sharf VF

Custom



Weight

900

OPSZ

48

Character Set

A B C D E F G H I J K L M N O
P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o
p q r s t u v w x y z

0 1 2 3 4 5 6 7 8 9

A B C D E F G H I J K L M N O
P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o
p q r s t u v w x y z

0 1 2 3 4 5 6 7 8 9

A B C D E F G H I J K L M N O
P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o
p q r s t u v w x y z

0 1 2 3 4 5 6 7 8 9

A B C D E F G H I J K L M N O
P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o
p q r s t u v w x y z

0 1 2 3 4 5 6 7 8 9

UPPER CASE

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z Æ Á Å Ä Â Ã Ä Å Æ Ç Ĉ Đ Ď Ð É Ê Ë Ì Í Î Ï Ĵ Ľ Ł Œ Š Ÿ Ó Ô Ö Ø Õ
Ō Ø Õ Œ Þ Ŗ Ř Ŕ Ś Š Ş Ș ß ı Ț Ț Ț Ț Ú Û Ü Ü Ù Ú Ū Ŭ Ű Ų Ŵ Ŷ Ÿ Ź Ž ž

LOWER CASE

abcdefghijklmnopqrstuvwxyzæáâãäåãćčçċďđðéęěêëèēğǧǧħíîïìĩĵ
ķķĺłľļĺńňņñŋóôöòõōøœþŗŗřśšşșßţţťtúųûüůūũwŵwẀýÿÿÿÿÿÿÿÿÿÿ

DEFAULT NUMERALS (PROPORTIONAL OLDSTYLE)

0123456789

PROPORTIONAL LINING NUMERALS

0123456789

TABULAR OLDSTYLE

0123456789

TABULAR LINING

0123456789

SUPERIORS

H⁰¹²³⁴⁵⁶⁷⁸⁹

INFERIORS

H₀₁₂₃₄₅₆₇₈₉

FRACTIONS

$$\frac{1}{4} \frac{1}{2} \frac{1}{3} \frac{2}{3} \frac{1}{5} \frac{2}{5} \frac{3}{5} \frac{4}{5} \frac{1}{6} \frac{5}{6} \frac{1}{8} \frac{3}{8} \frac{5}{8} \frac{7}{8}$$

CURRENCY SYMBOLS

\$ ¢ £ ¥ €

PUNCTUATION & OTHER SYMBOLS

.,:;!ı?¿' " * « » < > ‘ ’ , “ ” „ # % ‰ () [] { } / \ & ¶ † ‡ • … – — _ @ § | ¡ ¢ © ® ™ ª ò

MATH SYMBOLS

− + < = > ~ ¬ ± × ÷ ≈ ≠ ≤ ≥ ∂ Δ Π Σ √ ∞ ∫ Ω

DINGBATS



ALTERNATE LOWER CASE

k ƚ y ý ŷ ŷ ÿ

LIGATURES

fi fl

Opentype Features

STYLISTIC SET 1: ALTERNATE 'K' WITH LOOP

makers → *makers*

makers *makers*

STYLISTIC SET 2: ALTERNATE 'Y'

fairly → *fairly*

fairly *fairly*

LINING NUMERALS



H0123456789

12 Numeral Street
34567 The Figures
8900 ABC



H0123456789

12 NUMERAL STREET
34567 THE FIGURES
8900 ABC

SUPERIORS



H0123456789

H⁰¹²³⁴⁵⁶⁷⁸⁹

INFERIORS



H0123456789

H₀₁₂₃₄₅₆₇₈₉

TABULAR OLDSTYLE NUMERALS



0123456789
9876543210



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

TABULAR LINING NUMERALS



0123456789
9876543210



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

ORDINALS



3a 3A 2o 2O



3^a 3^A 2^o 2^O

CASE SENSITIVE FORMS



H012-345<6>
H7»8«9



H012-345<6>
H7»8«9

LIGATURES



finest flight



finest flight

Text Samples

24/28 PT

Satie's example guided a new generation of French composers away from post-Wagnerian impressionism *towards a sparer, terser style*. Among those influenced by him during his lifetime were Maurice Ravel, Claude Debussy, and Francis Poulenc, and he is seen as an influence on more recent, minimalist composers such as John Cage and John Adams. His harmony is often characterised by unresolved chords, *he sometimes dispensed* with bar-lines, as in his Gnossiennes, and his melodies are *generally simple and often reflect his love of old church music*. He gave some of his later works absurd titles, such as Veritables Preludes flasques (pour un chien) ("True Flabby Preludes (for a Dog)", 1912), Croquis et agaceries d'un gros bonhomme en bois ("Sketches and Exasperations of a Big Wooden Man", 1913) and *Sonatine bureaucratique* ("Bureaucratic Sonatina", 1917). Most of his works are brief, and the

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14/18 PT

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11/13.2 PT

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9/10.8 PT

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7/8.4 PT

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14/18 PT

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Samples in selected languages

12/14.4 PT

GERMAN

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FRENCH

Le 18 janvier 1893, Satie se lie à l'artiste peintre Suzanne Valadon. Bien qu'il l'ait demandée en mariage en vain après leur première nuit, Valadon s'installe rue Cortot dans une chambre près de la sienne. Dans sa passion pour sa « Biqui », il rédige des notes enflammées sur « tout son être, ses beaux yeux, ses mains douces et ses pieds minuscules » et compose à son intention des Danses gothiques tandis qu'elle réalise son portrait. Cinq mois plus tard, le 20 juin, leur rupture brise Satie « avec une solitude glaciale remplissant la tête de vide et le cœur de tristesse ». On ne lui

SPANISH

También es considerado precursor importante del teatro del absurdo y la música repetitiva. Denostado por la academia y admirado por otros compositores de su época, ingresó inesperadamente en el conservatorio a los cuarenta años. Esto sorprendió a quienes lo conocían, ya que hasta ese momento su formación había sido irregular y se dedicaba, entre otras cosas, a la música de cabaret. Adoptó el nombre de Erik Satie desde su primera composición, en 1884. Aunque en su vida posterior se enorgullecía de publicar su trabajo bajo su propio nombre, parece que hubo un corto

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Uznawany za prekursora wielu awangardowych kierunków artystycznych oraz za najbardziej ekscentrycznego kompozytora czasów fin de siècle. Jego prowokacyjne kompozycje w duchu mrocznej, modernistycznej dekadencji, w równym stopniu fascynowały współczesnych, co bulwersowały opinię publiczną. Nazywany był przez krytyków genialnym błaznem. Charakterystyczne dla twórczości Erika Satiego są terminy muzyczne i nazwy kompozycji wymyślone przez niego samego (Gnossiennes), słowa które nie miały żadnego powiązania z

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Satie afskyede det franske musikalske ideal og var fascineret af H.C. Andersen og Vikinger. Derfor underskrev han sine værker med Erik med k. Hans afsky for det traditionelle ses også i hans skæve titler (f.eks. "Trois Morceaux en forme de poire" – Tre pæreformede stykker. Grunden til netop denne titel er, at en musikanmelder skrev, at "... denne Satie! Hans musik har jo ingen Form!") og de kommentarer, han skrev til musikeren i sine noder, i stedet for de traditionelle italienske indfølelse udtryk. Satie var en excentriker: Han boede alene i et værelse, som ingen anden

CZECH

Je označován za předchůdce impresionismu, neoklasicismu, konceptuálního umění a ambientní hudby. S Dariem Milhaudem experimentoval s hudbou, které říkali „furniture musique“, čímž mnil zvuky pozadí či prostředí. Skládal hudbu tak, aby byla poslouchána např. z různých úhlů, proto vzájemně velmi podobné skladby dělil do jednotlivých částí z tohoto hlediska. Mnoho jeho skladeb bylo inspirováno středověkou kompoziční architekturou. V devadesátých letech patřil do okruhu bohémy na pařížském Montmartre, přátelil se s malířkou Suzanne

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12/14.4 PT

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Examples of use

Rave

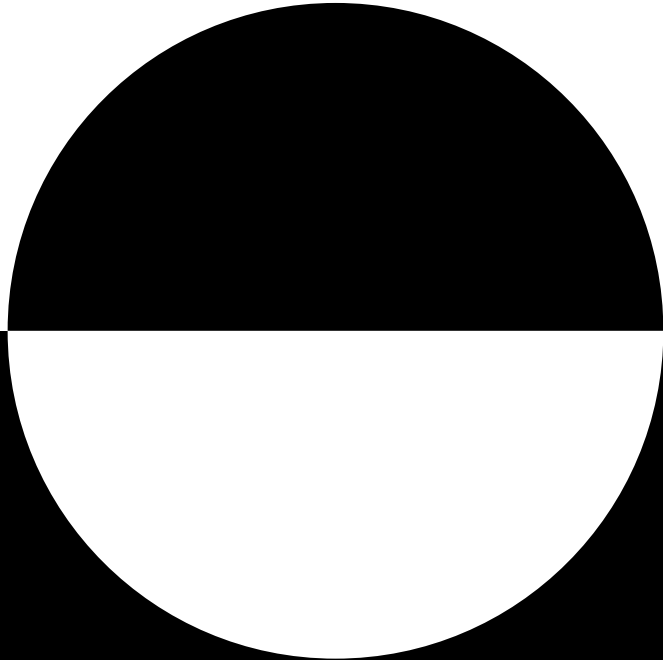
Gymnopédies

1. Lent et douloureux (*D major / D minor*)
2. Lent et triste (*C major*)
3. Lent et grave (*A minor*)



The work's unusual title comes from the French form of gymnopaedia, the ancient Greek word for an annual festival where young men danced naked – or perhaps simply unarmed.

LIMITED * EDITION * 2024



SATIE—

*Finest piano
selection*

Fierce

Charles Pierre Baudelaire

Les Fleurs du mal



MY POCKET POETRY

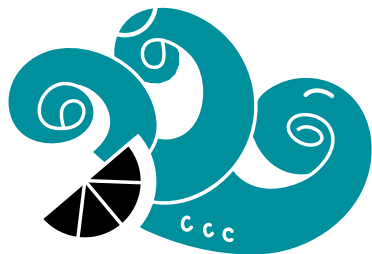
Illustrated
Edition

Octopus
—340 gram



Seafood

PREMIUM QUALITY



TAKOYAKI—DESCRIPTION

Takoyaki is a *ball-shaped* snack made of a wheat flour-based batter and cooked in a special takoyaki pan. It is typically filled with minced or *diced octopus*, tempura scraps (*tenkasu*), pickled ginger, and green onion.

Mussels
—521 gram



Paradise

WINE AND SNACKS



MUSSELS—DESCRIPTION

Mussels with saffron is a traditional dish from Abruzzo, Italy. It is made with *classic cooked mussels* prepared with parsley, onion, bay leaf, white wine, olive oil and seasoned with Saffron of l'Aquila sauce.

Oysters
—279 gram



Dreamer

EXOTIC SALTY TASTES



OYSTERS—DESCRIPTION

Oysters Bienville is a *traditional dish in New Orleans cuisine* of baked oysters in a shrimp sauce. It is served at some of the city's renowned restaurants, originating at Arnaud's. Ingredients include *shrimp*, *mushrooms* and *bell peppers*.



Labels in this specimen are set in Bay Sans from Blast Foundry