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# Algebra

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Algebra evolved from Granger, a headline typeface designed by Susana Carvalho and Kai Bernau for the US edition of *Esquire* in 2010. This broad-shouldered slab serif typeface is built on superelliptical forms. Its loose spacing gives a remarkably comfortable texture in long passages of text, with its even rhythm working well on screen, on newsprint, and for magazine and book design.

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**PUBLISHED**  
2016

**DESIGNED BY**  
SUSANA CARVALHO & KAI BERNAU

**PRODUCTION ASSISTANCE**  
HUGO MARUCCO

**12 STYLES**  
6 WEIGHTS W/ ITALICS

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

Algebra references such squarish 20th century serif families as Adrian Frutiger's *Egyptienne*, Georg Trump's *Schadow*, and Hermann Zapf's *Melior*, but its clean lines make it appropriate for contemporary use in modern magazine design. Though the flat vertices where diagonals intersect (as in the A or M) are far less dramatic than in *Algebra Display*, these letters have a brutal feeling, playing nicely off of the bulky round shapes. Functionally, the flat vertices keep the letters from clogging even under the worst printing conditions. Simple italics match the directness of the romans, and a handful of alternates allow the italics to take on a softer, more traditionally cursive feeling. Five of the six weights can be used at any scale, for text or display, though we recommend negative tracking at larger sizes. The forceful *Black* weight is designed only for display use, and its tight spacing and tiny counterforms do not work at text sizes.

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Algebra Regular  
*Algebra Regular Italic*  
Algebra Regular No. 2  
*Algebra Regular No. 2 Italic*  
Algebra Medium  
*Algebra Medium Italic*  
Algebra Bold  
*Algebra Bold Italic*  
Algebra Extra Bold  
*Algebra Extra Bold Italic*  
Algebra Black  
*Algebra Black Italic*

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New York Trilogy  
*New York Trilogy*

REGULAR & REGULAR ITALIC, 18 PT

New York Trilogy  
*New York Trilogy*

REGULAR NO. 2 & REGULAR NO. 2 ITALIC, 18 PT

Different printing methods - and different taste - make for disparate requirements in the overall color of a block of text, so we have included two different Regular weights in the Algebra family. Algebra Regular is lighter and airier, working best at slightly larger sizes and on uncoated paper. Algebra Regular No. 2 is noticeably darker, giving it a more forceful presence on coated paper and allowing use at smaller sizes.

NAVIGATOR  
Ascendancy

ALGEBRA REGULAR, 70 PT [-15 TRACKING]

*REQUESTED*  
*Herengracht*

ALGEBRA REGULAR ITALIC, 70 PT [-15 TRACKING, ALTERNATE a g]

GEOGRAFIA  
Landamæra

ALGEBRA REGULAR NO. 2, 70 PT [-15 TRACKING]

*WYŁĄCZNIE*  
*Temporarily*

ALGEBRA REGULAR NO. 2 ITALIC, 70 PT [-15 TRACKING, ALTERNATE y]

**INFLUENCE**  
**Sabiedriskā**

ALGEBRA MEDIUM, 70 PT [-15 TRACKING]

***OBSERVERS***  
***Prizewinner***

ALGEBRA MEDIUM ITALIC, 70 PT [-15 TRACKING]

**DICASTÈRE**  
**Rådgivende**

ALGEBRA BOLD, 70 PT [-15 TRACKING]

***DEPORTIVO***  
***Surprisingly***

ALGEBRA BOLD ITALIC, 70 PT [-15 TRACKING]

**BATAVIANS**  
**Correspond**

ALGEBRA EXTRA BOLD, 70 PT [-15 TRACKING]

***ETRUSKIEN***  
***Regularized***

ALGEBRA EXTRA BOLD ITALIC, 70 PT [-15 TRACKING, ALTERNATE z]

**EVIDENCIA**  
**Konzeption**

ALGEBRA BLACK, 70 PT

***RESIDENCE***  
***Demokratie***

ALGEBRA BLACK ITALIC, 70 PT [ALTERNATE k]

19,5 kvadratkilometer  
INFLUENCE ABROAD  
*Ringed with pinnacles*

ALGEBRA REGULAR, REGULAR ITALIC, 40 PT [-10 TRACKING, ALTERNATE ITALIC a g]

Exploration Matériau  
İTALYAN AÇILIŞLARI  
*The Elements Outside*

ALGEBRA REGULAR NO. 2, REGULAR NO. 2 ITALIC, 40 PT [-10 TRACKING]

Scientific researcher  
ARTÍCULO GENUINO  
*Vexing Art Specimens*

ALGEBRA MEDIUM, MEDIUM ITALIC, 40 PT [-10 TRACKING, ALTERNATE x]

New £24 lunch menu  
DELIKATNĄ RZEŹBĄ  
*Bögen und Wimperge*

ALGEBRA BOLD, BOLD ITALIC, 40 PT [-10 TRACKING]

**Proposição Analítica**  
**ENGELSKSPRÅKIGA**  
***L'attività tradizionale***

ALGEBRA EXTRA BOLD, EXTRA BOLD ITALIC, 40 PT [-10 TRACKING]

**Forsætisráðherrann**  
**THE OLD CATALOGS**  
***Rakishly Ambiguous***

ALGEBRA BLACK, BLACK ITALIC, 40 PT [ALTERNATE k y]

Serbest hareketler jimnastikçilerin  
IDEALTYPISCHER GEGENSPIELER  
*Early explorations of Conceptual Art*

ALGEBRA REGULAR, REGULAR ITALIC, 24 PT [-10 TRACKING]

Since its debut on January 26, 2014  
TWO MILES OF UNDERSEA CABLE  
*Plaukimo varžybos rengiamos 17 bei*

ALGEBRA REGULAR NO. 2, REGULAR NO. 2 ITALIC, 24 PT [-10 TRACKING, ALTERNATE z]

Populația locală vorbea încă limba  
IN THE LOWEST 4% OF THE FIELD  
*Under 1861-talet fanns planer på att*

ALGEBRA MEDIUM, MEDIUM ITALIC, 24 PT [-10 TRACKING]

Participó en dos Juegos Olímpicos  
MÉTHODES DE DÉVELOPPEMENT  
*Forbundsrådet har sju medlemmer*

ALGEBRA BOLD, BOLD ITALIC, 24 PT [-10 TRACKING, ALTERNATE ITALIC a]

Una superficie di 17 m<sup>2</sup> costituente  
KÜLÖNBÖZŐ ADATSZERKEZETEK  
*Extensive winter testing yielded an*

ALGEBRA EXTRA BOLD, EXTRA BOLD ITALIC, 24 PT [-10 TRACKING, ALTERNATE ITALIC v w x y]

**Scorch marks kept on the exterior**  
**IT BECAME A PERMANENT WORK**  
***New understanding of Intelligence***

ALGEBRA BLACK, BLACK ITALIC, 24 PT



ONE OF THE KEY FIGURES IN THE VANGUARD  
 Yaklaşık 22.600 kilometrekarelik yüzölçümüne  
*A STRETCH OF OLD-TIME ELEVATED RAIL LINE*  
*Kanalais Baltijos jūra yra sujungta su Baltąja jūra*

ALGEBRA REGULAR, REGULAR ITALIC, 18 PT

AFSTANDSMÅLER KAN VÆLGES VILKÅRLIGT  
 Traditional methods eventually gave way to an  
*AZ INTENCIÓMENTES MŰVÉSZET ALAPELVE A*  
*La storia più remota del cantone è praticamente*

ALGEBRA REGULAR NO. 2, REGULAR NO. 2 ITALIC, 18 PT

IS EEN BELANGRIJK VERKEERSKNOOPPUNT  
 Stockholm se trouve sur la côte orientale de la  
*DE DISCIPLINER SVØMNING, CYKLING OG LØB*  
*La otra sílaba correspondiente al nombre viene*

ALGEBRA MEDIUM, MEDIUM ITALIC, 18 PT

UMA CONFERÊNCIA EM 2003 SOBRE MÚSICA  
 Sie wird bis zu 12.600 Meter breit und hat eine  
*NEPROMJENJIVI ILI TERMINALNI ELEMENTI*  
*Dæmi um orð í íslensku sem eiga rætur að rekja*

ALGEBRA BOLD, BOLD ITALIC, 18 PT

CINEMA PROGRAMMING FOR OCTOBER 2016  
 På svenska betraktas numera “ä” som en egen  
*NACHÁZÍ SE TU I NEJVĚTŠÍ MAKETA MOSKVY*  
*It took only 17 months for the yield to be halved*

ALGEBRA EXTRA BOLD, EXTRA BOLD ITALIC, 18 PT [ALTERNATE ITALIC a v y]

LA PRESENTACIÓN DEL TRABAJO CONSISTE  
 Past structural modifications to these models  
*FOUR ELEMENTS OF CRAFT BEER MOVEMENT*  
*Członkowie zasiadający w radzie są wybierani*

ALGEBRA BLACK, BLACK ITALIC, 18 PT

SOMEONE PLACED A METAL BOX UNDERNEATH A STATUE  
 La fundación aporta 21,11 millones en un ambicioso proyecto  
*MEHR ALS 110 OSTEUROPAEXPERTEN WENDEN SICH GEGEN*  
*By the mid-19th century these various industrial zones were at*

ALGEBRA REGULAR, REGULAR ITALIC, 14 PT [ALTERNATE ITALIC v w y]

FURTHER CHANGES COMING EARLY NEXT YEAR INCLUDE  
 Fl-istagun li ġej Kvyat se jkun qed jieħu post l-eks champion  
*PREJŠNJEGA JE, DENIMO, Z ZNESKOM OKOLI £1,1 MILIJONA*  
*Ecco l'edizione 2015 di «Foodies», la guida del Gambero Rosso*

ALGEBRA REGULAR NO. 2, REGULAR NO. 2 ITALIC, 14 PT [ALTERNATE ITALIC z]

CONSERVATORS WILL X-RAY THE COWHIDE TO FIND OUT  
 Cztery krótkie filmy fabularne w reżyserii Wojciecha Fiwka  
*THE IMMORTALITY DRIVE IS A MEMORY DEVICE ON BOARD*  
*Grote musea in steden als Parijs, Londen, New York en Bilbao*

ALGEBRA MEDIUM, MEDIUM ITALIC, 14 PT

STASHED IN THE MASSACHUSETTS STATEHOUSE IN 1765  
 Bara 311 plan hade beställts världen över, det borde ha varit  
*DOS 332 CASOS REUNIDOS PELO SITE AO LONGO DE 8 ANOS*  
*Demand rose significantly from 1.1% to 9.7% this past quarter*

ALGEBRA BOLD, BOLD ITALIC, 14 PT

ITS PRIZED INNOVATIVE GARDENS AND MODERN SPACES  
 Mussel, clam and oyster recipes from around the world are  
*FOR NORTHERN HONG KONG, OVER 5% OF THE POPULATION*  
*Quickly exacting only as much regulation in such short time*

ALGEBRA EXTRA BOLD, EXTRA BOLD ITALIC, 14 PT [ALTERNATE ITALIC a g k x]

Kömürleştirilmiş

ALGEBRA REGULAR, 50 PT [-15 TRACKING]

Particulièrement

ALGEBRA REGULAR NO. 2, 50 PT [-15 TRACKING]

Avantgardistiska

ALGEBRA MEDIUM, 50 PT [-15 TRACKING]

Incredulousness

ALGEBRA BOLD, 50 PT [-15 TRACKING]

Administratively

ALGEBRA EXTRA BOLD, 50 PT [-15 TRACKING]

Verwaltungssitz

ALGEBRA BLACK, 50 PT

*Infrapunasaäteilyn*

ALGEBRA REGULAR ITALIC, 50 PT [-15 TRACKING]

*Experimentações*

ALGEBRA REGULAR NO. 2 ITALIC, 50 PT [-15 TRACKING, ALTERNATE a x]

*Autobiographical*

ALGEBRA MEDIUM ITALIC, 50 PT [-15 TRACKING]

*Postmodernismã*

ALGEBRA BOLD ITALIC, 50 PT [-15 TRACKING]

*Developmentally*

ALGEBRA EXTRA BOLD ITALIC, 50 PT [-15 TRACKING, ALTERNATE v y]

*Instrumentation*

ALGEBRA BLACK ITALIC, 50 PT

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ALGEBRA REGULAR, REGULAR ITALIC, MEDIUM, BOLD, 16/20 PT

REGULAR ALL CAPS

REGULAR

MEDIUM

PROPORTIONAL  
LINING FIGURES

REGULAR ITALIC

BOLD

THE SPANISH WAR, which began in 1739, and the French war which soon followed it occasioned further increase of the debt, which, on the 31st of December 1748, after it had been concluded by the **Treaty of Aix-la-Chapelle**, amounted to £78,293,313. The most profound peace of the seventeen years of continuance had taken no more than £8,328,354 from it. A war of less than nine years' continuance added £31,338,689 to it (Refer to James Postlethwaite's *History of the Public Revenue*). During the administration of Mr. Pelham, the interest of the public debt was reduced from 4% to 3%; or at least measures were taken for reducing it, from four to three per cent; **the sinking fund** was increased, and some part of the public debt was paid off. In 1755, before the breaking out of the late war, the funded debt of Great Britain amounted to £72,289,673. On the 5th of January 1763, at the conclusion of the peace, the funded debt amounted to £122,603,336. The unfunded debt has been stated at £13,927,589. But the expense occasioned by the war did not end with the conclusion of the peace, so that though, on the 5th of January 1764, the funded debt was increased (partly by a new loan, and partly by funding a part of

ALGEBRA REGULAR NO. 2, REGULAR NO. 2 ITALIC, BOLD, 16/20 PT

REGULAR NO. 2 ALL CAPS

REGULAR NO. 2

BOLD

PROPORTIONAL  
LINING FIGURES

REGULAR NO. 2 ITALIC

BOLD

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ALGEBRA MEDIUM, MEDIUM ITALIC, EXTRA BOLD, 16/20 PT

MEDIUM ALL CAPS

MEDIUM

EXTRA BOLD

PROPORTIONAL  
LINING FIGURES

MEDIUM ITALIC

EXTRA BOLD

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ALGEBRA REGULAR, REGULAR ITALIC, BOLD, 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

ALGEBRA REGULAR NO. 2, REGULAR NO. 2 ITALIC, BOLD, 10/13 PT

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ALGEBRA REGULAR, REGULAR ITALIC, BOLD, 10/13 PT  
[ALTERNATE a g k x]

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[ALTERNATE a g k v w y x]

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ALGEBRA MEDIUM, MEDIUM ITALIC, EXTRA BOLD, 10/13 PT

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ALGEBRA BOLD, BOLD ITALIC, 10/13 PT

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ALGEBRA REGULAR, REGULAR ITALIC, BOLD, 9/12 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

ALGEBRA MEDIUM, MEDIUM ITALIC, EXTRA BOLD, 9/12 PT

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ALGEBRA REGULAR, REGULAR ITALIC, BOLD, 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 & 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 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 con-

### **The Psychology of Beauty**

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ALGEBRA REGULAR, BOLD, 7/9 PT  
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**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 construc-

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ALGEBRA 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.

ALGEBRA REGULAR, REGULAR ITALIC, 9/13 PT

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ČESKÝ (CZECH)  
ALGEBRA 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 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 seznámmež se se životem této tiché a skromné pracovnice, seznámmež 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 dobra,

DEUTSCH (GERMAN)  
ALGEBRA 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

DANSK (DANISH)  
ALGEBRA 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 forfærdelig lyd, ovenfra, midt ned imellem dem, en lang, tung ting, der slet ikke ville holde op; længere og længere

ESPAÑOL (SPANISH)  
ALGEBRA 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,

FRANÇAIS (FRENCH)  
ALGEBRA 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 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

MAGYAR (HUNGARIAN)  
ALGEBRA 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 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 rótesen 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 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

ITALIANO (ITALIAN)  
ALGEBRA 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

POLSKI (POLISH)  
ALGEBRA 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 wyrzy w dzień pogodny słońce; ile dzieci przebiegnie rankiem, drepcząc do ochronki, do szkoły; ile zwiędłych dziewcząt w ciemnych chustkach, z małymi blaszeczkami w rękę przejdzie po trzy, po cztery, do fabryki cygar na robotę; ile kobiet przystanie z koszami na starym, wytartym chodniku, pokazując sobie zakupione jarzyny, skarżąc się na drogość jaj, mięsa i masła; ilu wyrobników przeclapie



PORTUGUÉS (PORTUGUESE)  
ALGEBRA 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-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

SVENSKA (SWEDISH)  
ALGEBRA 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 mullet 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 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 Norrlandsgatan; han vandrade utan mål och gick rätt fram; snart började stendläggningen

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

He olivat ystäviä ystävydessä, joka oli lähempää 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 sijaitsi leveiden laidunkaistaleiden ja viljavainioiden välissä, ja sen läpi virtaavan suuren kanavan reunamilla kasvoi pitkät rivit tuulussa taipuvia poppeleita ja tervaleppiä. Siinä oli parikymmentä maatilaa ja taloa, joiden ikkunaluukut olivat kirkkaan vihreät tai taivaansiniset ja katot ruusunpunaiset tai mustavalkoiset

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

Sadık genç, araladığı kapıyı çekince, yine birden kararın sanduka sükunu içinde, İskender Paşa, galeyansız ibadetine başladılar. Artık dünyaya dair hiçbir ümidi kalmamıştı. İsteddiği 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.* Düşündükçe, ensesinde soğuk bir satırın sarıh temasını duyar gibi oluyordu. Bu sarıh temas silinirken karşısına kendi boğuk hayali gelirdi; gözleri patlamış, kavuğu bir tarafa yuvarlanmış, boynu yağlı bir kement ile sıkılmış, ayağından pabuçları çıkmış, ipek kuşağı çözülmüş, karanlık, köpüklü ağzından siyah dili sarkmış bir naaş... 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, hürî, gılman alaylarını, Tûba ağacını, Sırat köprüsünü şimdi

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 \$£€¥1234567890¢ƒ%‰°ª«»¼½¾¿

TABULAR LINING \$£€¥1234567890%‰

PREBUILT FRACTIONS ½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞

NUMERATORS & DENOMINATORS H<sup>1234567890</sup>/<sub>1234567890</sub>

SUPERSCRIPT & SUBSCRIPT H<sup>+-1234567890</sup> H<sub>+-1234567890</sub>

ARROWS → ← ↑ ↓ ↘ ↙ ↗ ↖

ACCENTED UPPERCASE 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

ACCENTED LOWER 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 ÿ ž



**OPENTYPE FEATURES**  
FAMILY WIDEALL CAPS  
opens up spacing, moves  
punctuation upPROPORTIONAL LINING  
default figures

TABULAR LINING

FRACTIONS  
ignores numeric date format

SUPERSCRIPT/SUPERIOR

SUBSCRIPT/INFERIOR

DENOMINATOR  
for making arbitrary fractionsNUMERATOR  
for making arbitrary fractionsLANGUAGE FEATURE  
Polski (Polish) kreska accentLANGUAGE FEATURE  
Română (Romanian) s accent**OPENTYPE FEATURES**  
ITALICSTYLISTIC SET 01  
alternate a gSTYLISTIC SET 02  
alternate v w ySTYLISTIC SET 03  
alternate k xSTYLISTIC SET 04  
alternate zSTYLISTIC ALTERNATES  
Illustrator/Photoshop**DEACTIVATED**

«Quilts» &amp; [Covers] @ €97

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

 $x^{158} + y^{23} \times z^{18} - a^{4260}$  $x_{158} \div y_{23} \times z_{18} - a_{4260}$ 

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ŹRÓDŁA Ślady możliwości

ÎNSUȘI conștiința științifică

**DEACTIVATED***Team gaining fair advantage**A wishful solvency antivenin**Rakish lackeys x-ray waxbills**Quartz fizzled in single zones**Fake wax figures vary in size***ACTIVATED**

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 $x^{158} + y^{23} \times z^{18} - a^{4260}$  $X_{158} \div Y_{23} \times Z_{18} - A_{4260}$ 

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ŹRÓDŁA Ślady możliwości

ÎNSUȘI conștiința științifică

**ACTIVATED***Team gaining fair advantage**A wishful solvency antivenin**Rakish lackeys x-ray waxbills**Quartz fizzled in single zones**Fake wax figures vary in size*

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**STYLES INCLUDED IN COMPLETE FAMILY**

Algebra Regular  
Algebra Regular Italic  
Algebra Regular No. 2  
Algebra Regular No. 2 Italic  
Algebra Medium  
Algebra Medium Italic  
Algebra Bold  
Algebra Bold Italic  
Algebra Extra Bold  
Algebra Extra Bold Italic  
Algebra Black  
Algebra Black Italic

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**SUPPORTED LANGUAGES**

Afrikaans, Albanian, Asturian, Basque, Breton, Bosnian, Catalan, Cornish, Croatian, Czech, Danish, Dutch, English, Esperanto, Estonian, Faroese, Finnish, French, Galician, German, Greenlandic, Guarani, Hawaiian, Hungarian, Ibo, Icelandic, Indonesian, Irish, Gaelic, Italian, Kurdish, Latin, Latvian, Lithuanian, Livonian, Malagasy, Maltese, Maori, Moldavian, Norwegian, Occitan, Polish, Portuguese, Romanian, Romansch, Saami, Samoan, Scots, Scottish Gaelic, Serbian (Latin), Slovak, Slovenian, Spanish (Castilian), Swahili, Swedish, Tagalog, Turkish, Walloon, Welsh, Wolof

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**ABOUT THE DESIGNERS**

**Kai Bernau** (born 1978) is a graphic and typeface designer from Germany. He lives and works in The Hague (Netherlands). He teaches typeface design in the Master of Type Design at Écal, Lausanne, since 2011.

**Susana Carvalho** (born 1979) is a graphic and typeface designer from Portugal. She also lives in The Hague, where she teaches graphic design at the Royal Academy of Arts (KABK) since 2011. She has previously also taught typography at the ArtEz Academy, Arnhem.

Susana and Kai formed Atelier Carvalho Bernau in 2005. The atelier specialises in the design of reading experiences across all media. To that end they produce typefaces, book and editorial design, interactive and web projects. Their type design work includes the Neutral, Lyon and Atlas retail families, as well as commissions from Esquire, Internazionale, and Munich Re.

Together they have given lectures and workshops at a wide array of international art schools and design conferences, including the Typographic Society of Austria, Typo St. Gallen, ELISAVA in Barcelona and MICA in Baltimore.

In 2014, Susana and Kai co-founded the design collective Open Work together with Dan Powers and Elisabeth Malcolm. Open Work explores ways of reading, modes of collaboration, methods of interaction, and forms of graphic design.