
Atlas Collection

Atlas was originally designed by Atelier Carvalho Bernau, together with Christian Schwartz, as a corporate typeface for one of the world's largest reinsurance companies. This typeface deliberately avoided contemporary trends in corporate type design in favor of the neutral, cheerful tone of Dutch Modernism.

PUBLISHED
2012

DESIGNED BY
KAI BERNAU AND SUSANA CARVALHO
WITH CHRISTIAN SCHWARTZ

24 STYLES
2 FAMILIES

FAMILIES
ATLAS GROTESK
ATLAS TYPEWRITER

The Munich Re Group produces hundreds of publications, reports, and other documents each year. They required a new typeface capable of maintaining clarity in often complicated typographical situations with a suitably well-considered range of weights. The new typeface also had to be economic in setting, saving space over the previous corporate face and saving significant amounts of paper in the process. Atlas Typewriter is a distinct monospaced version, designed by Carvalho & Bernau to further enhance the utility of the collection. Available in a range of six matched weights, both families have italics and small capitals.

Atlas Grotesk

Atlas Grotesk, designed by Atelier Carvalho Bernau together with Christian Schwartz, is a clear and fresh sans serif with relatively long ascenders but short descenders. This allows the typeface to feel spacious and comfortable for extended reading even when set with tight leading.

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KAI BERNAU AND SUSANA CARVALHO
WITH CHRISTIAN SCHWARTZ

12 STYLES
6 WEIGHTS W/ ITALICS

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

The aesthetic of Atlas was inspired in large part by the sans serifs of the 1950s, specifically Dick Dooijes's Mercator, released by the Amsterdam Type Foundry in 1957. However, while Atlas takes most of its stylistic cues from Europe, its vertical proportions and contrast have more in common with American gothics, and it sets more like Trade Gothic or Franklin Gothic than like Neue Haas Grotesk or Univers. Atlas Grotesk features six weights from Thin to Black, all with italics and small capitals.

Atlas Grotesk Thin
Atlas Grotesk Thin Italic
Atlas Grotesk Light
Atlas Grotesk Light Italic
Atlas Grotesk Regular
Atlas Grotesk Regular Italic
Atlas Grotesk Medium
Atlas Grotesk Medium Italic
Atlas Grotesk Bold
Atlas Grotesk Bold Italic
Atlas Grotesk Black
Atlas Grotesk Black Italic

NOMADISM
Dokumenten

ATLAS GROTESK THIN, 70 PT

COENZYME
Köln-Aachen

ATLAS GROTESK THIN ITALIC, 70 PT

FLORENCIA
Albuquerque

ATLAS GROTESK LIGHT, 70 PT

NAVŠTÍVILO
Hilvarenbeek

ATLAS GROTESK LIGHT ITALIC, 70 PT

PANELINGS
Socialistisch

ATLAS GROTESK REGULAR, 70 PT

NAVIGATOR
Lettergieterij

ATLAS GROTESK REGULAR ITALIC, 70 PT

YORKSHIRE
Coordinates

ATLAS GROTESK MEDIUM, 70 PT

QUANDARY
Implantação

ATLAS GROTESK MEDIUM ITALIC, 70 PT

MERIDIANS
Thuringowa

ATLAS GROTESK BOLD, 70 PT

UNDERLAID
Fushë-Krujë

ATLAS GROTESK BOLD ITALIC, 70 PT

LONDONER
Eastbourne

ATLAS GROTESK BLACK, 70 PT

SCHRIFTEN
Nomination

ATLAS GROTESK BLACK ITALIC, 70 PT

Dunedin, New Zealand
MIDDEN-DELFLAND
Localização geográfica

ATLAS GROTESK THIN, THIN ITALIC, 40 PT

Jacques-Nicolas Bellin
LEICESTER SQUARE
Restauranter og caféer

ATLAS GROTESK LIGHT, LIGHT ITALIC, 40 PT

Languedoc-Roussillon
ANDRÉ GONÇALVES
Queanbeyan, Bathurst

ATLAS GROTESK REGULAR, REGULAR ITALIC, 40 PT [ALTERNATE Q]

Les Carabiniers, 1963
MARTIN FROBISHER
Források és jegyzetek

ATLAS GROTESK MEDIUM, MEDIUM ITALIC, 40 PT

Victorville, California
ELECTROCHEMICAL
Newcastle upon Tyne

ATLAS GROTESK BOLD, BOLD ITALIC, 40 PT

Streatham Common
METIN KARAHASAN
Regent's Canal Dock

ATLAS GROTESK BLACK, BLACK ITALIC, 40 PT

The World's Most Beautiful Swindlers
INFRASTRUKTUR OG TRANSPORT
César-François Cassini de Thury (1781)

ATLAS GROTESK THIN, THIN ITALIC, 24 PT

Hammersmith and Fulham on May 21
FERDINAND VANDEVEER HAYDEN
Friedrich Wilhelm Karl von Schmettau

ATLAS GROTESK LIGHT, LIGHT ITALIC, 24 PT

United States Department of Energy
DIRCK REMBRANTSZ VAN NIEROP
Merseyside from Greater Manchester

ATLAS GROTESK REGULAR, REGULAR ITALIC, 24 PT

Population: 2,387,870 (1978 census)
HAARLEMMERMEER-NOORDWIJK
Commissioned by the MTAU trustees

ATLAS GROTESK MEDIUM, MEDIUM ITALIC, 24 PT

Kjósarhreppur, Höfuðborgarsvæðið
JOSÉ DE BUSTAMANTE Y GUERRA
The large island is about 185.23 km²

ATLAS GROTESK BOLD, BOLD ITALIC, 24 PT

Saint-Pierre and Miquelon, Lozère
AHMET ŞAHİN, ŞÜKRÜ TÜRKOĞLU
Like his New Wave contemporaries

ATLAS GROTESK BLACK, BLACK ITALIC, 24 PT

Prior to decimalisation, the pound was divided into
THE CONTEXT OF CARTOGRAPHIC ANALYSIS
Amerigo Vespucci (Republic of Florence, 1454–1512)

ATLAS GROTESK THIN, THIN ITALIC, 18 PT

The NATO treaty countries have continued to offer
MARKET CAPITALIZATION OF OVER \$1,127,570
Of the eight municipalities in the Greater Reykjavík

ATLAS GROTESK LIGHT, LIGHT ITALIC, 18 PT

Truffaut's final movie was shot in black and white
AS OF THE 2001 UK CENSUS, 805,315 PEOPLE
Popularmente, os naturais ou habitantes de Lisboa

ATLAS GROTESK REGULAR, REGULAR ITALIC, 18 PT

There is some uncertainty as to the origin of the
LATITUDES GREATER THAN 70° NORTH AREA
Az 1910-es népszámlálás 880 371 lakost talált az

ATLAS GROTESK MEDIUM, MEDIUM ITALIC, 18 PT

Victor Adolphe Malte-Brun (France, 1816–1889)
IN 1998, THE PEOPLE OF METRO VANCOUVER
Winters are cold and damp, and prevailing wind

ATLAS GROTESK BOLD, BOLD ITALIC, 18 PT

O futebol é o desporto mais popular de Lisboa
THE TWO PROPERTIES, CONFORMALITY AND
During this period of the Letterist International

ATLAS GROTESK BLACK, BLACK ITALIC, 18 PT

THE INFINITESIMAL RELATION WAS DESCRIBED AS OVER
 An atlas is a collection of maps; typically maps of Earth or region
 SAÔNE-ET-LOIRE, TARN-ET-GARONNE, SEINE-SAINT-DENIS
The lines of constant bearing (rhumbs or loxodromes) on the maps

ATLAS GROTESK THIN, THIN ITALIC, 14 PT

SPECIMENS OF HIS WORKS WERE COLLECTED AND SOLD
 In 1965, Godard directed Alphaville, a futuristic blend of film noir
 ACTUALMENTE, A POPULAÇÃO DE LISBOA ESTÁ EM QUEDA
These strategies, including "dérive" and "détournement," detected

ATLAS GROTESK LIGHT, EXTRALIGHT ITALIC, 14 PT

GUÐRÍÐUR ÞORBJARNARDÓTTIR, OR "THE FAR-TRAVELER"
 The WERA and Kenington Municipality Tourism Board were the
 THE WEST MIDLANDS IS A METROPOLITAN COUNTY IN THE
Semiotics was also a major influence, particularly the work of his

ATLAS GROTESK REGULAR, LIGHT ITALIC, 14 PT

CARTES GÉNÉRALES DE TOUTES LES PARTIES DU MONDE
Mercator took the word atlas to describe a collection of maps
ONE MAIN PROBLEM PREVENTED IMMEDIATE APPLICATION
In 2010, New York City had a population density of 10,630/km²

ATLAS GROTESK MEDIUM, MEDIUM ITALIC, 14 PT

THE VISIONS OF SIMONE MACHARD, BY BERTOLT BRECHT
ABPI - the Association of the British Pharmaceutical Industry
INITIAL CONSERVATIVE ESTIMATES SHOW A 75% INCREASE
The 1916 Zoning Resolution required setback in new buildings

ATLAS GROTESK BOLD, MEDIUM ITALIC, 14 PT

ATLANTE INTERNAZIONALE DEL TOURING CLUB ITALIANO
Selv om byområdet er klart afgrænset fra myndighedernes
HERTFORDSHIRE IS LOCATED IMMEDIATELY TO THE NORTH
Debord's first book, Mémoires, was bound with a sandpaper

ATLAS GROTESK BLACK, BLACK ITALIC, 14 PT

Boektypografie

ATLAS GROTESK THIN, 60 PT

Pembrokeshire

ATLAS GROTESK LIGHT, 60 PT

Manufacturing

ATLAS GROTESK REGULAR, 60 PT

Galvanoplasty

ATLAS GROTESK MEDIUM, 60 PT

Hellevoetsluis

ATLAS GROTESK BOLD, 60 PT

Civitavecchia

ATLAS GROTESK BLACK, 60 PT

Redevelopment

ATLAS GROTESK THIN ITALIC, 60 PT

Cabinetmaking

ATLAS GROTESK LIGHT ITALIC, 60 PT

Metaphysically

ATLAS GROTESK REGULAR ITALIC, 60 PT

Stöðvarfjörður

ATLAS GROTESK MEDIUM ITALIC, 60 PT

Frederikshavn

ATLAS GROTESK BOLD ITALIC, 60 PT

Electrostatics

ATLAS GROTESK BLACK ITALIC, 60 PT

ATLAS GROTESK REGULAR, REGULAR ITALIC, MEDIUM, BOLD, 16/21.5 PT

REGULAR SMALL 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 the unfunded

ATLAS GROTESK LIGHT, LIGHT ITALIC, MEDIUM, 10/13 PT

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 of Aesthetics

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.

ATLAS GROTESK REGULAR, REGULAR ITALIC, BOLD, 10/13 PT

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 ATLAS GROTESK MEDIUM, MEDIUM ITALIC, BLACK, 10/13 PT

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 ATLAS GROTESK REGULAR, REGULAR ITALIC, BOLD, 9/12 PT

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 ATLAS GROTESK REGULAR, REGULAR ITALIC, BOLD, 8/11 PT

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 ATLAS GROTESK MEDIUM, MEDIUM ITALIC, BLACK, 8/11 PT

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ATLAS GROTESK REGULAR, 7/9 PT

NAME	JAN	FEB	MAR
ABBO	123,864	104,403	122,231
AHCA	158,778	160,081	170,624
AIRD	245,856	287,968	266,550
ANCA	491,384	458,620	446,182
ATGB	218,342	210,968	199,267
ATHA	164,168	116,164	180,652
ARRO	341,215	420,021	399,981
BANF	126,845	154,861	140,616
BARO	120,103	220,044	190,820
BARR	315,614	351,414	340,156
BHHI	436,493	352,241	389,325
BKIN	355,541	147,581	210,610
BONA	461,656	357,465	295,610
BOWD	155,564	187,912	160,653
BRET	227,298	251,236	266,561
BROO	312,564	284,521	277,155
BRTH	202,799	179,209	304,195
CALG	355,541	147,581	210,610
CAMP	219,102	240,031	156,616
CANM	122,692	162,241	141,155
CARD	158,778	160,081	170,624
CSNH	280,892	266,254	254,251
DATC	112,756	127,375	115,689
DECA	416,452	397,752	400,282
DFOZ	634,432	592,244	615,347
DMOZ	310,012	250,219	265,857
DOVR	236,861	249,765	287,201

ATLAS GROTESK REGULAR, 6/8 PT
[TRACKING +4]

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DRAT	736,875	700,658	710,456
EACR	148,572	201,368	175,265
ECAV	587,391	561,487	572,138

ATLAS GROTESK REGULAR, 7/9 PT

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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-

ATLAS GROTESK REGULAR, 6/8 PT
[TRACKING +4]

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.

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ATLAS GROTESK MEDIUM, 7/9 PT

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Atlas Typewriter

Atlas Typewriter, designed by Susana Carvalho and Kai Bernau, extends the usefulness of the Atlas Collection. A distinctive monospaced face, it is well suited for a wide range of uses, from art catalogues to personal correspondence, through to data visualization.

PUBLISHED

2012

DESIGNED BYKAI BERNAU AND SUSANA CARVALHO
WITH CHRISTIAN SCHWARTZ**12 STYLES**

6 WEIGHTS W/ ITALICS

FEATURESSMALL CAPS
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERScript/SUBSCRIPT

Rather than hewing closely to the model of existing monospaced typefaces, Atlas Typewriter aims for an even, readable texture with the same clean and effortless tone as the Grotesk. Characters like **f** and **t** are distinctively symmetrical, while the **r** is unadorned with extraneous serifs or terminals, making it neater and less distracting in text than in a typical monospaced sans. Like Atlas Grotesk, Atlas Typewriter is drawn for both text and display use in a full range of 6 weights, all with italics and small capitals.

Atlas Typewriter Thin
Atlas Typewriter Thin Italic
Atlas Typewriter Light
Atlas Typewriter Light Italic
Atlas Typewriter Regular
Atlas Typewriter Regular Italic
Atlas Typewriter Medium
Atlas Typewriter Medium Italic
Atlas Typewriter Bold
Atlas Typewriter Bold Italic
Atlas Typewriter Black
Atlas Typewriter Black Italic

EMULSIFIER
Dokumenten

ATLAS TYPEWRITER THIN, 65 PT

INFORMANTS
Sønderborg

ATLAS TYPEWRITER THIN ITALIC, 65 PT

FLORENCIEN
Hveragerði

ATLAS TYPEWRITER LIGHT, 65 PT

JÄRVAKANDI
Altopascio

ATLAS TYPEWRITER LIGHT ITALIC, 65 PT

LEPPÄVIRTA
Zavidovići

ATLAS TYPEWRITER REGULAR, 65 PT

PORTALEGRE
Copenhagen

ATLAS TYPEWRITER REGULAR ITALIC, 65 PT

ELEVATIONS
Mátészalka

ATLAS TYPEWRITER MEDIUM, 65 PT

ICHINOSEKI
Hämeenkyrö

ATLAS TYPEWRITER MEDIUM ITALIC, 65 PT

HERCEGOVAC
Phonograph

ATLAS TYPEWRITER BOLD, 65 PT

MERCURIALS
Rrogzhinë

ATLAS TYPEWRITER BOLD ITALIC, 65 PT

INVALUABLE
Subdivided

ATLAS TYPEWRITER BLACK, 65 PT

PIEKSÄMÄKI
Designates

ATLAS TYPEWRITER BLACK ITALIC, 65 PT

Merionethshire
UNCONVENTIONAL
Quantitatively

ATLAS TYPEWRITER THIN, THIN ITALIC, 47 PT

Grundarfjörður
AERODYNAMICIST
Sportscastings

ATLAS TYPEWRITER LIGHT, LIGHT ITALIC, 47 PT

Mezőkovácsháza
LEGISLATORSHIP
Fraternization

ATLAS TYPEWRITER REGULAR, REGULAR ITALIC, 47 PT

Ethnohistorian
OBERDISCHINGEN
Minneapolis

ATLAS TYPEWRITER MEDIUM, MEDIUM ITALIC, 47 PT

Piancastagnai
METAPSYCHOLOGY
Cambridgeshire

ATLAS TYPEWRITER BOLD, BOLD ITALIC, 47 PT

Yamatokoriyama
OVERADJUSTMENT
Photosensitize

ATLAS TYPEWRITER BLACK, BLACK ITALIC, 47 PT

EARLY PROTÉGÉ OF FLAUBERT, AS HIS SHORT FICTION
Typically map coordinates are determined by the
CITY AND PUBLIC WORKS UNION REACH DEAL IN TALKS
Commentaires sur la société du spectacle (1988)

ATLAS TYPEWRITER THIN, THIN ITALIC, 14 PT

HAARLEMMERLIEDE EN SPAARNWOUDE, NOORDOOSTPOLDER
The COBR (City Oversight Board of Renfrewshire)
EXPANDED FROM FUJIYOSHIDA TO OIGAWA AND CHIKUGO
Martinus van Marum, (1750-1837) – Dutch chemist

ATLAS TYPEWRITER LIGHT, LIGHT ITALIC, 14 PT

ALBERGARIA-A-VELHA, POVOA DE VARZIM & MANTEIGAS
Width: 7¹/₂" Height: 9¹/₄" Matte: 5¹/₄" x 7¹/₂"
DEPARTMENTS ARE ADMINISTERED BY ELECTED COUNCIL
In 1874 Iceland was given a constitution (IBNV)

ATLAS TYPEWRITER REGULAR, REGULAR ITALIC, 14 PT

BASED ON TWO GUY DE MAUPASSANT STORIES, WHEREBY
The most imitated French filmmaker of the 1960s
EFTER KRIGEN FIK DEN STIGENDE BILISME EN STADIG
After publishing the first issue of the journal

ATLAS TYPEWRITER MEDIUM, MEDIUM ITALIC, 14 PT

WERE CREATED IN 1790, AS A RATIONAL REPLACEMENT
Jean-Luc Godard, new wave director/screenwriter
REYKJAVÍK: POPULATION OF 118,427, MARCH 5, 2010
Until the 18th century, there was marked growth

ATLAS TYPEWRITER BOLD, BOLD ITALIC, 14 PT

STOPS AT WALTHAMSTOW CENTRAL & UPMINSTER BRIDGE
At age 36, he became president-elect of the CBO
HENRY CAVENDISH, (1731-1810): BRITISH SCIENTIST
Led to the eventual settlement of Alice Springs

ATLAS TYPEWRITER BLACK, BLACK ITALIC, 14 PT

Barkingside

ATLAS TYPEWRITER THIN, 60 PT

Rotherhithe

ATLAS TYPEWRITER LIGHT, 60 PT

Skarsterlân

ATLAS TYPEWRITER REGULAR, 60 PT

Väståboland

ATLAS TYPEWRITER MEDIUM, 60 PT

Northfields

ATLAS TYPEWRITER BOLD, 60 PT

Oxfordshire

ATLAS TYPEWRITER BLACK, 60 PT

Southfields

ATLAS TYPEWRITER THIN ITALIC, 60 PT

Houstonians

ATLAS TYPEWRITER LIGHT ITALIC, 60 PT

Alcabideche

ATLAS TYPEWRITER REGULAR ITALIC, 60 PT

Bedekovcina

ATLAS TYPEWRITER MEDIUM ITALIC, 60 PT

Cromstrijen

ATLAS TYPEWRITER BOLD ITALIC, 60 PT

Switzerland

ATLAS TYPEWRITER BLACK ITALIC, 60 PT

ATLAS TYPEWRITER REGULAR, REGULAR ITALIC, BOLD, 14/19.5 PT

REGULAR SMALL CAPS

REGULAR

BOLD

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

 ATLAS TYPEWRITER LIGHT, LIGHT ITALIC, MEDIUM, 9/12 PT

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 of Aesthetics

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

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 ATLAS TYPEWRITER REGULAR, REGULAR ITALIC, BOLD, 8/11 PT

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 ATLAS TYPEWRITER MEDIUM, MEDIUM ITALIC, BLACK, 8/11 PT

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ATLAS TYPEWRITER REGULAR, 7/10 PT

NAME	JAN	FEB	MAR
ABBO	123,864	104,403	122,231
AHCA	158,778	160,081	170,624
AIRD	245,856	287,968	266,550
ANCA	491,384	458,620	446,182
ATGB	218,342	210,968	199,267
ATHA	164,168	116,164	180,652
ARRO	341,215	420,021	399,981
BANF	126,845	154,861	140,616
BARO	120,103	220,044	190,820
BARR	315,614	351,414	340,156
BHHI	436,493	352,241	389,325
BKIN	355,541	147,581	210,610
BONA	461,656	357,465	295,610
BOWD	155,564	187,912	160,653
BRET	227,298	251,236	266,561

ATLAS TYPEWRITER REGULAR, 7/10 PT

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ATLAS TYPEWRITER REGULAR, 6/9 PT

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ABBO	123,864	104,403	122,231
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BRTH	202,799	179,209	304,195

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ATLAS TYPEWRITER REGULAR, 5/8 PT

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ABBO	123,864	104,403	122,231
AHCA	158,778	160,081	170,624
AIRD	245,856	287,968	266,550
ANCA	491,384	458,620	446,182
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BONA	461,656	357,465	295,610
BOWD	155,564	187,912	160,653
BRET	227,298	251,236	266,561
BROO	312,564	284,521	277,155
BRTH	202,799	179,209	304,195
CALG	355,541	147,581	210,610
CAMP	219,102	240,031	156,616

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INCLUDED FAMILIES

Atlas Grotesk
Atlas Typewriter

SUPPORTED LANGUAGES

Afrikaans, Albanian, Asturian, Basque, Bosnian, Breton, 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 10002

office 212-604-0955
www.commercialtype.com

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ABOUT THE DESIGNERS

Susana Carvalho is a graphic designer, typeface designer and educator from Portugal. Between 2011 and 2021, Susana taught graphic design at the Royal Academy of Arts (KABK) in The Hague (NL). She holds a master in type design from KABK's Type & Media program and a master in art education from Piet Zwart institute, Rotterdam.

Kai Bernau is a graphic designer, typeface designer and educator from Germany. He teaches typeface design in the Master of Type Design at ÉCAL, Lausanne, since 2011. He holds a masters degree from KABK's type design program. In a collaboration between EPFL (technical university of Lausanne) and ÉCAL, Kai supervised a research program on the use of AI for Chinese type design.

Susana and Kai formed Atelier Carvalho Bernau in The Hague (Netherlands) in 2005. The atelier specialises in the design of reading experiences across all media. To that end Susana and Kai produce typefaces, book and editorial design, interactive and web projects.

Their type design work includes the Algebra, Lyon and Atlas retail families, as well as custom designs for clients like Esquire, Internazionale, and HBO.

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 Museum, the New York Type Directors Club, and the International 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 Spiekermann were awarded a gold medal by the German Design Council (Rat für Formgebung) for the typeface system they designed for Deutsche Bahn.