
Action Text

Action Text puts Erik van Blokland's thoughts about type for interfaces and reading on screen into practice, building on the explorations that led to Action Condensed. Its inventive letterforms stem directly from function: any details that couldn't be removed have been simplified and exaggerated. The family is a contemporary addition to the pantheon of great sans serifs designed for legibility at tiny point sizes and in difficult reproduction conditions.

PUBLISHED
2020

DESIGNED BY
ERIK VAN BLOKLAND

16 STYLES
4 WEIGHTS W/ ITALICS, 2 GRADES PER WEIGHT

FEATURES
GRADED WEIGHTS
DUPLEXED ROMANS & ITALICS
TABULAR LINING FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERSCRIPT/SUBSCRIPT

Built in a compact range of four emphatically different weights, Action Text facilitates clear typographic hierarchy. In addition to a variable version with weight and grade axes, a "flat" version is available in Bright and Dark grades, which subtly vary the glyphs' weight without changing their width. Grades are useful for creating rollovers on screen and adjusting weight in print without affecting copyfit. The italics, which match the copyfit of their corresponding uprights, also work well for rollovers.

Action Text Bright Regular
Action Text Bright Regular Italic
Action Text Bright Medium
Action Text Bright Medium Italic
Action Text Bright Bold
Action Text Bright Bold Italic
Action Text Bright Extrabold
Action Text Bright Extrabold Italic

Action Text Dark Regular
Action Text Dark Regular Italic
Action Text Dark Medium
Action Text Dark Medium Italic
Action Text Dark Bold
Action Text Dark Bold Italic
Action Text Dark Extrabold
Action Text Dark Extrabold Italic

COMPARISON OF GRADED WEIGHTS

Fully Duplexed

The Action Text family is divided into two different grades—Bright and Dark—which have been drawn on the same set of widths. This allows for text to be switched between the two grades without any reflowing of text.

Duplexed romans & italics in each weight £6,273 1 $\frac{7}{16}$

Duplexed romans & italics in each weight £6,273 1 $\frac{7}{16}$

Duplexed romans & italics in each weight £6,273 1 $\frac{7}{16}$

Duplexed romans & italics in each weight £6,273 1 $\frac{7}{16}$

ACTION TEXT BRIGHT & DARK, REGULAR & REGULAR ITALIC, 10 PT

Graded Weights

While the grades were initially created for rollovers in on-screen applications, they can also be used to make subtle adjustments to the weight of a piece of text without changing the copyfit.

New Unique User Counts New Unique User Counts

ACTION TEXT BRIGHT & DARK, MEDIUM, 22 PT

Screen-Forward Design

The names of Action Text's grades allude to their intended usage scenarios: Bright is preferable for knocking out text in backlit environments like screens and internally illuminated signage, while Dark holds its own under poor printing conditions and when contrast between text and background is reduced.

Two main families of OLED: those employing polymers. Adding more emitting electrochemical cell (LED) of operation. An OLED display can be (PMOLED) or active-matrix (AMOLED) scheme, each row (and line) in turn by one, whereas AMOLED controls

ACTION TEXT BRIGHT & DARK, BOLD, 8 PT

Mapped Styles

The two grades of Action Text are listed as separate families in the font menu, making it easier to switch between grades on a fully styled block of text via the type palette in most layout applications.

Over 17,100 companies have taken \$5 billion in US aid

According to a report released Tuesday morning by the Small Business Administration (SBA), businesses running the gamut from mom-and-pop stores to

Over 17,100 companies have taken \$5 billion in US aid

According to a report released Tuesday morning by the Small Business Administration (SBA), businesses running the gamut from mom-and-pop stores to

ACTION TEXT BRIGHT & DARK, REGULAR & BOLD, 10 PT

Fungus Rock is located at 36°02'45"N, 14°11'27"E within the jurisdiction of
 UNIKA LINGWA SEMITIKA LI HIJA LINGWA FORMALI TAL-UNJONI EWROPEA
Dentre esses 141 orbitam planetas e 217 orbitam planetas anões e corpos

ACTION TEXT BRIGHT REGULAR, REGULAR ITALIC, 14 PT

Von dem Wiener Physiologen Stigler medizinische Versuche durchgeführt
 THE BAN REMAINED UNTIL 2005, AFTER WHICH TRAVEL WAS AUTHORISED
Originated 5,000 years ago as farmers used hollow reeds to submerge in a

ACTION TEXT DARK REGULAR, REGULAR ITALIC, 14 PT

Around the world nearly a dozen vaccines are in various stages of testing
 THE ROTOR IS MOUNTED OFFSET IN A LARGER HOUSING THAT IS EITHER
Vệ tinh lớn hơn duy nhất có hình dạng khác thường được biết tới là vệ tinh

ACTION TEXT BRIGHT MEDIUM, MEDIUM ITALIC, 14 PT

The P₄ tetrahedron is present in phosphorus up to temperatures of 800°C
 SODDISFARE IL FABBISOGNO DELLA POPOLAZIONE, PER QUESTO VI SONO
This novel example fetched \$14.2 million at a London auction in May 1967

ACTION TEXT DARK MEDIUM, MEDIUM ITALIC, 14 PT

England continued to rearrange their team, marking a few new changes
 WATER SUPPLY DEVELOPMENT WAS AN ACTIVE AREA OF SPECULATION
At dahil sa mga sakunâ at mga pagbabago sa klima, nagkawatak-watak

ACTION TEXT BRIGHT BOLD, BOLD ITALIC, 14 PT

Ulaşan sütunlarında kireçli taşları oyarak yerleşen tuzlu su midyelerinin
 IN 1815 NAPOLEON ESCAPED EXILE ON ELBA ABOARD THE INCONSTANT
Fluffy buttermilk-laced buns filled with a cinnamon-scented date purée

ACTION TEXT DARK BOLD, BOLD ITALIC, 14 PT

The limiting case of the Venturi effect is when fluids reach the state of
 VIER VAN DE VIJF DWERGPLANETEN HEBBEN TEN MINSTE ÉÉN MAAN
Cultivation of this field over the following 25 months yielded \$14 billion

ACTION TEXT BRIGHT EXTRABOLD, EXTRABOLD ITALIC, 14 PT [SMALLER \$]

2020 Bronco debuts with standard 2.3-liter 4-cylinder EcoBoost engine
 LOUISIANA HAS UNIQUE A INCLUSION OF SPANISH LEGAL TRADITION
Departamentele originale ale Franței create în urma Revoluției din 1790

ACTION TEXT DARK EXTRABOLD, EXTRABOLD ITALIC, 14 PT

ACTION TEXT BRIGHT REGULAR, REGULAR ITALIC, BOLD, 16/21 PT

BRIGHT REGULAR
ALL CAPS

BRIGHT REGULAR

BRIGHT BOLD

PROPORTIONAL
LINING FIGURES

BRIGHT REGULAR ITALIC

BRIGHT BOLD

BRIGHT REGULAR 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. The unfunded debt has been stated at £13,927,589. But the expense occasioned by the war did not end with the conclusion of the peace, so that though, on the 5th of January 1764, the funded debt was increased (partly by a new loan, and partly by funding a part of the unfunded debt) to £129,586,782, there still remained (according to the very well informed author of *Considerations on the Trade and Finances of Great Britain*) an unfunded debt which was brought to account in that and the following

ACTION TEXT DARK REGULAR, REGULAR ITALIC, BOLD, 16/21 PT

DARK REGULAR
ALL CAPS

DARK REGULAR

DARK BOLD

PROPORTIONAL
LINING FIGURES

DARK REGULAR ITALIC

DARK BOLD

DARK REGULAR 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. The unfunded debt has been stated at £13,927,589. But the expense occasioned by the war did not end with the conclusion of the peace, so that though, on the 5th of January 1764, the funded debt was increased (partly by a new loan, and partly by funding a part of the unfunded debt) to £129,586,782, there still remained (according to the very well informed author of *Considerations on the Trade and Finances of Great Britain*) an unfunded debt which was brought to account in that and the following

ACTION TEXT BRIGHT REGULAR, REGULAR ITALIC, BOLD, 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 of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is summed up in the mild remark of Fechner, in his “Vorschule der Aesthetik,” to the effect that the philosophical path leaves one in conceptions that, by reason of their generality, *do not well fit* the particular cases. And so it was that empirical aesthetics arose, which does not seek to answer those plain questions as to the enjoyment of concrete beauty down to its simplest forms, to which philosophical aesthetics had been inadequate. But it is clear that neither has

ACTION TEXT BRIGHT MEDIUM, MEDIUM ITALIC, EXTRABOLD, 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 of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is summed up in the mild remark of Fechner, in his “Vorschule der Aesthetik,” to the effect that the philosophical path leaves one in conceptions that, by reason of their generality, *do not well fit* the particular cases. And so it was that empirical aesthetics arose, which does not seek to answer those plain questions as to the enjoyment of concrete beauty down to its simplest forms, to which philosophical aesthetics had been inadequate. But it is clear that neither has

ACTION TEXT BRIGHT BOLD, BOLD ITALIC, 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 of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is summed up in the mild remark of Fechner, in his “Vorschule der Aesthetik,” to the effect that the philosophical path leaves one in conceptions that, by reason of their generality, *do not well fit* the particular cases. And so it was that empirical aesthetics arose, which does not seek to answer those plain questions as to the enjoyment of concrete beauty down to its simplest forms, to which philosophical aesthetics had been

ACTION TEXT BRIGHT EXTRABOLD, EXTRABOLD ITALIC, 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 of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is summed up in the mild remark of Fechner, in his “Vorschule der Aesthetik,” to the effect that the philosophical path leaves one in conceptions that, by reason of their generality, *do not well fit* the particular cases. And so it was that empirical aesthetics arose, which does not seek to answer those plain questions as to the enjoyment of concrete beauty down to its simplest forms, to which philosophical aesthetics had been

ACTION TEXT DARK REGULAR, REGULAR ITALIC, BOLD, 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 of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is summed up in the mild remark of Fechner, in his “Vorschule der Aesthetik,” to the effect that the philosophical path leaves one in conceptions that, by reason of their generality, *do not well fit* the particular cases. And so it was that empirical aesthetics arose, which does not seek to answer those plain questions as to the enjoyment of concrete beauty down to its simplest forms, to which philosophical aesthetics had been inadequate. But it is clear that neither has

ACTION TEXT DARK MEDIUM, MEDIUM ITALIC, EXTRABOLD, 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 of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is summed up in the mild remark of Fechner, in his “Vorschule der Aesthetik,” to the effect that the philosophical path leaves one in conceptions that, by reason of their generality, *do not well fit* the particular cases. And so it was that empirical aesthetics arose, which does not seek to answer those plain questions as to the enjoyment of concrete beauty down to its simplest forms, to which philosophical aesthetics had been inadequate. But it is clear that neither has

ACTION TEXT DARK BOLD, BOLD ITALIC, 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 of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is summed up in the mild remark of Fechner, in his “Vorschule der Aesthetik,” to the effect that the philosophical path leaves one in conceptions that, by reason of their generality, *do not well fit* the particular cases. And so it was that empirical aesthetics arose, which does not seek to answer those plain questions as to the enjoyment of concrete beauty down to its simplest forms, to which philosophical aesthetics had been

ACTION TEXT DARK EXTRABOLD, EXTRABOLD ITALIC, 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 of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is summed up in the mild remark of Fechner, in his “Vorschule der Aesthetik,” to the effect that the philosophical path leaves one in conceptions that, by reason of their generality, *do not well fit* the particular cases. And so it was that empirical aesthetics arose, which does not seek to answer those plain questions as to the enjoyment of concrete beauty down to its simplest forms, to which philosophical aesthetics had been

 ACTION TEXT BRIGHT REGULAR, REGULAR ITALIC, 8/11 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."

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his "architectonic" of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of "clear," logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics "von unten."

The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of "the plain man" in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or "Doctrine of Taste," as he called it, was possible, while the various definers of beauty as "the union of the Real and the Ideal" "the expression of the Ideal to Sense," have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is summed up in the mild remark of Fechner, in his "Vorschule der Aesthetik," to the effect that the philosophical path leaves one in conceptions that, by reason of their generality, *do not well fit* the particular cases.

And so it was that empirical aesthetics arose, which does not seek to answer those plain questions as to the enjoyment of concrete beauty down to its simplest forms, to which philosophical aesthetics had been inadequate. But it is clear that neither has empirical aesthetics said the last word concerning beauty. Criticism is still in a chaotic state that would be impossible if aesthetic theory were firmly grounded. This situation appears to me to be due to the inherent inadequacy and inconclusiveness of empirical aesthetics when it stands alone; the grounds of this inadequacy I shall seek to establish in the following. Granting that the aim of every aesthetics is to determine the Nature of Beauty, and to explain our feelings about it, we may say that the empirical treatments propose to do this either by describing the aesthetic object and extracting the essential elements of Beauty, or by describing the aesthetic experience and extracting the essential elements of aesthetic feeling, thereby indicating the elements of Beauty as those which effect this feeling. Now the bare description

 ACTION TEXT BRIGHT REGULAR, REGULAR ITALIC, BOLD, 8/11 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 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.

First Rise of Empiricism

And so it was that empirical aesthetics arose, which does not seek to answer those plain questions as to the enjoyment of concrete beauty down to its simplest forms, to which philosophical aesthetics had been inadequate. But it is clear that neither has empirical aesthetics said the last word concerning beauty. Criticism is still in a chaotic state that would be impossible if aesthetic theory were firmly grounded. This situation appears to me to be due to the inherent inadequacy and inconclusiveness of empirical aesthetics when it stands alone; the grounds of this inadequacy I shall seek to establish in the following. Granting that the aim of every aesthetics is to de-

ACTION TEXT BRIGHT MEDIUM, MEDIUM ITALIC, 8/11 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."

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his "architectonic" of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of "clear," logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics "von unten."

The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of "the plain man" in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or "Doctrine of Taste," as he called it, was possible, while the various definers of beauty as "the union of the Real and the Ideal" "the expression of the Ideal to Sense," have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is summed up in the mild remark of Fechner, in his "Vorschule der Aesthetik," to the effect that the philosophical path leaves one in conceptions that, by reason of their generality, *do not well fit* the particular cases.

And so it was that empirical aesthetics arose, which does not seek to answer those plain questions as to the enjoyment of concrete beauty down to its simplest forms, to which philosophical aesthetics had been inadequate. But it is clear that neither has empirical aesthetics said the last word concerning beauty. Criticism is still in a chaotic state that would be impossible if aesthetic theory were firmly grounded. This situation appears to me to be due to the inherent inadequacy and inconclusiveness of empirical aesthetics when it stands alone; the grounds of this inadequacy I shall seek to establish in the following. Granting that the aim of every aesthetics is to determine the Nature of Beauty, and to explain our feelings about it, we may say that the empirical treatments propose to do this either by describing the aesthetic object and extracting the essential elements of Beauty, or by describing the aesthetic experience and extracting the essential elements of aesthetic feeling, thereby indicating the elements of Beauty as those which effect this feeling. Now the bare description and

ACTION TEXT BRIGHT MEDIUM, MEDIUM ITALIC, EXTRABOLD, 8/11 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 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.

First Rise of Empiricism

And so it was that empirical aesthetics arose, which does not seek to answer those plain questions as to the enjoyment of concrete beauty down to its simplest forms, to which philosophical aesthetics had been inadequate. But it is clear that neither has empirical aesthetics said the last word concerning beauty. Criticism is still in a chaotic state that would be impossible if aesthetic theory were firmly grounded. This situation appears to me to be due to the inherent inadequacy and inconclusiveness of empirical aesthetics when it stands alone; the grounds of this inadequacy I shall seek to establish in the following. Granting that the aim of every aesthetics is to determine

ACTION TEXT BRIGHT BOLD, BOLD ITALIC, 8/11 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 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.

First Rise of Empiricism

And so it was that empirical aesthetics arose, which does not seek to answer those plain questions as to the enjoyment of concrete beauty down to its simplest forms, to which philosophical aesthetics had been inadequate. But it is clear that neither has empirical aesthetics said the last word concerning beauty. Criticism is still in a chaotic state that would be impossible if aesthetic theory were firmly grounded. This situation appears to me to be due to the inherent inadequacy and inconclusiveness of empirical aesthetics when it stands alone; the grounds of this inadequacy I shall seek to establish in the following. Granting that the aim of every aesthetics is to determine the Nature of Beauty, and to explain our feelings about it,

ACTION TEXT BRIGHT EXTRABOLD, EXTRABOLD ITALIC, 8/11 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 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.

First Rise of Empiricism

And so it was that empirical aesthetics arose, which does not seek to answer those plain questions as to the enjoyment of concrete beauty down to its simplest forms, to which philosophical aesthetics had been inadequate. But it is clear that neither has empirical aesthetics said the last word concerning beauty. Criticism is still in a chaotic state that would be impossible if aesthetic theory were firmly grounded. This situation appears to me to be due to the inherent inadequacy and inconclusiveness of empirical aesthetics when it stands alone; the grounds of this inadequacy I shall seek to establish in the following. Granting that the aim of every aesthetics is to determine the Nature of Beauty, and to explain our feelings about it,

ACTION TEXT DARK REGULAR, REGULAR ITALIC, 8/11 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."

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his "architectonic" of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of "clear," logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics "von unten."

The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of "the plain man" in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or "Doctrine of Taste," as he called it, was possible, while the various definers of beauty as "the union of the Real and the Ideal" "the expression of the Ideal to Sense," have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is summed up in the mild remark of Fechner, in his "Vorschule der Aesthetik," to the effect that the philosophical path leaves one in conceptions that, by reason of their generality, *do not well fit* the particular cases.

And so it was that empirical aesthetics arose, which does not seek to answer those plain questions as to the enjoyment of concrete beauty down to its simplest forms, to which philosophical aesthetics had been inadequate. But it is clear that neither has empirical aesthetics said the last word concerning beauty. Criticism is still in a chaotic state that would be impossible if aesthetic theory were firmly grounded. This situation appears to me to be due to the inherent inadequacy and inconclusiveness of empirical aesthetics when it stands alone; the grounds of this inadequacy I shall seek to establish in the following. Granting that the aim of every aesthetics is to determine the Nature of Beauty, and to explain our feelings about it, we may say that the empirical treatments propose to do this either by describing the aesthetic object and extracting the essential elements of Beauty, or by describing the aesthetic experience and extracting the essential elements of aesthetic feeling, thereby indicating the elements of Beauty as those which effect this feeling. Now the bare description

ACTION TEXT DARK REGULAR, REGULAR ITALIC, BOLD, 8/11 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 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.

First Rise of Empiricism

And so it was that empirical aesthetics arose, which does not seek to answer those plain questions as to the enjoyment of concrete beauty down to its simplest forms, to which philosophical aesthetics had been inadequate. But it is clear that neither has empirical aesthetics said the last word concerning beauty. Criticism is still in a chaotic state that would be impossible if aesthetic theory were firmly grounded. This situation appears to me to be due to the inherent inadequacy and inconclusiveness of empirical aesthetics when it stands alone; the grounds of this inadequacy I shall seek to establish in the following. Granting that the aim of every aesthetics is to de-

ACTION TEXT DARK MEDIUM, MEDIUM ITALIC, 8/11 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."

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his "architectonic" of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of "clear," logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics "von unten."

The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of "the plain man" in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or "Doctrine of Taste," as he called it, was possible, while the various definers of beauty as "the union of the Real and the Ideal" "the expression of the Ideal to Sense," have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is summed up in the mild remark of Fechner, in his "Vorschule der Aesthetik," to the effect that the philosophical path leaves one in conceptions that, by reason of their generality, *do not well fit* the particular cases.

And so it was that empirical aesthetics arose, which does not seek to answer those plain questions as to the enjoyment of concrete beauty down to its simplest forms, to which philosophical aesthetics had been inadequate. But it is clear that neither has empirical aesthetics said the last word concerning beauty. Criticism is still in a chaotic state that would be impossible if aesthetic theory were firmly grounded. This situation appears to me to be due to the inherent inadequacy and inconclusiveness of empirical aesthetics when it stands alone; the grounds of this inadequacy I shall seek to establish in the following. Granting that the aim of every aesthetics is to determine the Nature of Beauty, and to explain our feelings about it, we may say that the empirical treatments propose to do this either by describing the aesthetic object and extracting the essential elements of Beauty, or by describing the aesthetic experience and extracting the essential elements of aesthetic feeling, thereby indicating the elements of Beauty as those which effect this feeling. Now the bare description and

ACTION TEXT DARK MEDIUM, MEDIUM ITALIC, EXTRABOLD, 8/11 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 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.

First Rise of Empiricism

And so it was that empirical aesthetics arose, which does not seek to answer those plain questions as to the enjoyment of concrete beauty down to its simplest forms, to which philosophical aesthetics had been inadequate. But it is clear that neither has empirical aesthetics said the last word concerning beauty. Criticism is still in a chaotic state that would be impossible if aesthetic theory were firmly grounded. This situation appears to me to be due to the inherent inadequacy and inconclusiveness of empirical aesthetics when it stands alone; the grounds of this inadequacy I shall seek to establish in the following. Granting that the aim of every aesthetics is to determine

ACTION TEXT DARK BOLD, BOLD ITALIC, 8/11 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 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.

First Rise of Empiricism

And so it was that empirical aesthetics arose, which does not seek to answer those plain questions as to the enjoyment of concrete beauty down to its simplest forms, to which philosophical aesthetics had been inadequate. But it is clear that neither has empirical aesthetics said the last word concerning beauty. Criticism is still in a chaotic state that would be impossible if aesthetic theory were firmly grounded. This situation appears to me to be due to the inherent inadequacy and inconclusiveness of empirical aesthetics when it stands alone; the grounds of this inadequacy I shall seek to establish in the following. Granting that the aim of every aesthetics is to determine the Nature of Beauty, and to explain our feelings about it,

ACTION TEXT DARK EXTRABOLD, EXTRABOLD ITALIC, 8/11 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 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.

First Rise of Empiricism

And so it was that empirical aesthetics arose, which does not seek to answer those plain questions as to the enjoyment of concrete beauty down to its simplest forms, to which philosophical aesthetics had been inadequate. But it is clear that neither has empirical aesthetics said the last word concerning beauty. Criticism is still in a chaotic state that would be impossible if aesthetic theory were firmly grounded. This situation appears to me to be due to the inherent inadequacy and inconclusiveness of empirical aesthetics when it stands alone; the grounds of this inadequacy I shall seek to establish in the following. Granting that the aim of every aesthetics is to determine the Nature of Beauty, and to explain our feelings about it,

ACTION TEXT BRIGHT REGULAR, 7/9 PT

SITUATIONIST INTERNATIONAL (SI) was a group of international revolutionaries founded in 1957. With their ideas rooted in Marxism and the 20th century European artistic avant-garde, 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.

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

ACTION TEXT BRIGHT REGULAR, 6/8 PT

SITUATIONIST INTERNATIONAL (SI) was a group of international revolutionaries founded in 1957. With their ideas rooted in Marxism and the 20th century European artistic avant-garde, 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.

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 to dynamize these elements."

The first issue of the journal *Internationale Situationiste* defined a situationist as "having to do with the theory or practical activity of constructing situations. One who engages in the construction of situations. A member of the Situationist International". The same journal defined situationism as "a meaning-

ACTION TEXT BRIGHT MEDIUM, 7/9 PT

SITUATIONIST INTERNATIONAL (SI) was a group of international revolutionaries founded in 1957. With their ideas rooted in Marxism and the 20th century European artistic avant-garde, 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.

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

ACTION TEXT BRIGHT MEDIUM, 6/8 PT

SITUATIONIST INTERNATIONAL (SI) was a group of international revolutionaries founded in 1957. With their ideas rooted in Marxism and the 20th century European artistic avant-garde, 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.

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 to dynamize these elements."

The first issue of the journal *Internationale Situationiste* defined a situationist as "having to do with the theory or practical activity of constructing situations. One who engages in the construction of situations. A member of the Situationist International".

ACTION TEXT BRIGHT BOLD, 7/9 PT

SITUATIONIST INTERNATIONAL (SI) was a group of international revolutionaries founded in 1957. With their ideas rooted in Marxism and the 20th century European artistic avant-garde, 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.

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

ACTION TEXT BRIGHT BOLD, 6/8 PT

SITUATIONIST INTERNATIONAL (SI) was a group of international revolutionaries founded in 1957. With their ideas rooted in Marxism and the 20th century European artistic avant-garde, 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.

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 to dynamize these elements."

The first issue of the journal *Internationale Situationiste* defined a situationist as "having to do with the theory or practical activity of constructing situations. One who engages in the construction of situations. A member of the Situationist International".

ACTION TEXT DARK REGULAR, 7/9 PT

SITUATIONIST INTERNATIONAL (SI) was a group of international revolutionaries founded in 1957. With their ideas rooted in Marxism and the 20th century European artistic avant-garde, 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.

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

ACTION TEXT DARK REGULAR, 6/8 PT

SITUATIONIST INTERNATIONAL (SI) was a group of international revolutionaries founded in 1957. With their ideas rooted in Marxism and the 20th century European artistic avant-garde, 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.

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 to dynamize these elements."

The first issue of the journal *Internationale Situationiste* defined a situationist as "having to do with the theory or practical activity of constructing situations. One who engages in the construction of situations. A member of the Situationist International". The same journal defined situationism as "a meaning-

ACTION TEXT DARK MEDIUM, 7/9 PT

SITUATIONIST INTERNATIONAL (SI) was a group of international revolutionaries founded in 1957. With their ideas rooted in Marxism and the 20th century European artistic avant-garde, 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.

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

ACTION TEXT DARK MEDIUM, 6/8 PT

SITUATIONIST INTERNATIONAL (SI) was a group of international revolutionaries founded in 1957. With their ideas rooted in Marxism and the 20th century European artistic avant-garde, 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.

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 to dynamize these elements."

The first issue of the journal *Internationale Situationiste* defined a situationist as "having to do with the theory or practical activity of constructing situations. One who engages in the construction of situations. A member of the Situationist International".

ACTION TEXT DARK BOLD, 7/9 PT

SITUATIONIST INTERNATIONAL (SI) was a group of international revolutionaries founded in 1957. With their ideas rooted in Marxism and the 20th century European artistic avant-garde, 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.

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

ACTION TEXT DARK BOLD, 6/8 PT

SITUATIONIST INTERNATIONAL (SI) was a group of international revolutionaries founded in 1957. With their ideas rooted in Marxism and the 20th century European artistic avant-garde, 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.

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 to dynamize these elements."

The first issue of the journal *Internationale Situationiste* defined a situationist as "having to do with the theory or practical activity of constructing situations. One who engages in the construction of situations. A member of the Situationist International".

ACTION TEXT BRIGHT
REGULAR, BOLD, 8/10.75 PT

Country	Users	New Users	Bounce Rate	Pages / Session	Avg. Duration	Conversion
Belgium	593,132	397,590	24.67%	18.45	00:05:04	11.05%
Canada	1,348,064	815,761	15.20%	34.94	00:15:49	59.53%
Croatia	284,524	86,026	49.81%	13.45	00:04:52	23.97%
Denmark	178,409	34,234	12.04%	12.91	00:05:15	9.04%
Eritrea	56,153	25,958	18.71%	7.54	00:03:32	8.06%
Finland	93,581	45,190	45.09%	3.25	00:02:18	48.15%
France	394,730	153,816	22.97%	10.52	00:04:37	4.52%
Germany	726,048	491,731	19.71%	11.80	00:05:43	7.60%
Guinea	91,482	65,997	41.64%	5.19	00:04:13	8.40%
Hungary	23,934	15,205	13.47%	7.04	00:06:38	9.34%
Indonesia	67,273	45,821	9.86%	14.63	00:04:49	23.61%
Ireland	186,239	93,579	25.27%	5.96	00:08:53	5.81%
Italy	708,826	352,195	67.14%	2.74	00:01:41	7.30%
Japan	1,597,245	1,105,059	12.68%	22.84	00:18:08	53.25%
Jordan	72,947	52,591	81.03%	2.01	00:02:45	5.38%
Kiribati	23,719	10,485	18.92%	5.33	00:04:12	9.39%
Kazakhstan	34,192	19,490	22.16%	9.62	00:06:19	7.34%
Laos	87,018	54,295	9.75%	13.90	00:10:33	2.72%
Mexico	280,973	103,406	34.45%	7.92	00:04:22	1.04%
Monaco	24,294	11,082	8.47%	15.70	00:11:44	34.15%
Nauru	3,190	1,539	9.81%	13.64	00:10:56	10.48%
Netherlands	408,071	226,105	18.48%	6.29	00:05:43	2.63%
Palau	9,479	3,502	54.71%	2.51	00:02:23	5.21%
Qatar	1,324,079	950,481	29.54%	8.74	00:05:16	9.37%
Romania	207,876	175,510	34.06%	7.26	00:05:55	19.10%
Spain	343,127	286,019	12.01%	10.75	00:08:26	23.99%
S. Korea	446,819	250,167	43.18%	3.62	00:03:40	4.84%
U.S.A.	2,482,869	1,984,042	12.83%	25.75	00:16:53	58.26%

ACTION TEXT DARK
REGULAR, BOLD, 8/10.75 PT

Country	Users	New Users	Bounce Rate	Pages / Session	Avg. Duration	Conversion
Belgium	593,132	397,590	24.67%	18.45	00:05:04	11.05%
Canada	1,348,064	815,761	15.20%	34.94	00:15:49	59.53%
Croatia	284,524	86,026	49.81%	13.45	00:04:52	23.97%
Denmark	178,409	34,234	12.04%	12.91	00:05:15	9.04%
Eritrea	56,153	25,958	18.71%	7.54	00:03:32	8.06%
Finland	93,581	45,190	45.09%	3.25	00:02:18	48.15%
France	394,730	153,816	22.97%	10.52	00:04:37	4.52%
Germany	726,048	491,731	19.71%	11.80	00:05:43	7.60%
Guinea	91,482	65,997	41.64%	5.19	00:04:13	8.40%
Hungary	23,934	15,205	13.47%	7.04	00:06:38	9.34%
Indonesia	67,273	45,821	9.86%	14.63	00:04:49	23.61%
Ireland	186,239	93,579	25.27%	5.96	00:08:53	5.81%
Italy	708,826	352,195	67.14%	2.74	00:01:41	7.30%
Japan	1,597,245	1,105,059	12.68%	22.84	00:18:08	53.25%
Jordan	72,947	52,591	81.03%	2.01	00:02:45	5.38%
Kiribati	23,719	10,485	18.92%	5.33	00:04:12	9.39%
Kazakhstan	34,192	19,490	22.16%	9.62	00:06:19	7.34%
Laos	87,018	54,295	9.75%	13.90	00:10:33	2.72%
Mexico	280,973	103,406	34.45%	7.92	00:04:22	1.04%
Monaco	24,294	11,082	8.47%	15.70	00:11:44	34.15%
Nauru	3,190	1,539	9.81%	13.64	00:10:56	10.48%
Netherlands	408,071	226,105	18.48%	6.29	00:05:43	2.63%
Palau	9,479	3,502	54.71%	2.51	00:02:23	5.21%
Qatar	1,324,079	950,481	29.54%	8.74	00:05:16	9.37%
Romania	207,876	175,510	34.06%	7.26	00:05:55	19.10%
Spain	343,127	286,019	12.01%	10.75	00:08:26	23.99%
S. Korea	446,819	250,167	43.18%	3.62	00:03:40	4.84%
U.S.A.	2,482,869	1,984,042	12.83%	25.75	00:16:53	58.26%

ACTION TEXT BRIGHT
MEDIUM, EXTRABOLD, 8/10.75 PT

Country	Users	New Users	Bounce Rate	Pages / Session	Avg. Duration	Conversion
Belgium	593,132	397,590	24.67%	18.45	00:05:04	11.05%
Canada	1,348,064	815,761	15.20%	34.94	00:15:49	59.53%
Croatia	284,524	86,026	49.81%	13.45	00:04:52	23.97%
Denmark	178,409	34,234	12.04%	12.91	00:05:15	9.04%
Eritrea	56,153	25,958	18.71%	7.54	00:03:32	8.06%
Finland	93,581	45,190	45.09%	3.25	00:02:18	48.15%
France	394,730	153,816	22.97%	10.52	00:04:37	4.52%
Germany	726,048	491,731	19.71%	11.80	00:05:43	7.60%
Guinea	91,482	65,997	41.64%	5.19	00:04:13	8.40%
Hungary	23,934	15,205	13.47%	7.04	00:06:38	9.34%
Indonesia	67,273	45,821	9.86%	14.63	00:04:49	23.61%
Ireland	186,239	93,579	25.27%	5.96	00:08:53	5.81%
Italy	708,826	352,195	67.14%	2.74	00:01:41	7.30%
Japan	1,597,245	1,105,059	12.68%	22.84	00:18:08	53.25%
Jordan	72,947	52,591	81.03%	2.01	00:02:45	5.38%
Kiribati	23,719	10,485	18.92%	5.33	00:04:12	9.39%
Kazakhstan	34,192	19,490	22.16%	9.62	00:06:19	7.34%
Laos	87,018	54,295	9.75%	13.90	00:10:33	2.72%
Mexico	280,973	103,406	34.45%	7.92	00:04:22	1.04%
Monaco	24,294	11,082	8.47%	15.70	00:11:44	34.15%
Nauru	3,190	1,539	9.81%	13.64	00:10:56	10.48%
Netherlands	408,071	226,105	18.48%	6.29	00:05:43	2.63%
Palau	9,479	3,502	54.71%	2.51	00:02:23	5.21%
Qatar	1,324,079	950,481	29.54%	8.74	00:05:16	9.37%
Romania	207,876	175,510	34.06%	7.26	00:05:55	19.10%
Spain	343,127	286,019	12.01%	10.75	00:08:26	23.99%
S. Korea	446,819	250,167	43.18%	3.62	00:03:40	4.84%
U.S.A.	2,482,869	1,984,042	12.83%	25.75	00:16:53	58.26%

ACTION TEXT DARK
MEDIUM, EXTRABOLD, 8/10.75 PT

Country	Users	New Users	Bounce Rate	Pages / Session	Avg. Duration	Conversion
Belgium	593,132	397,590	24.67%	18.45	00:05:04	11.05%
Canada	1,348,064	815,761	15.20%	34.94	00:15:49	59.53%
Croatia	284,524	86,026	49.81%	13.45	00:04:52	23.97%
Denmark	178,409	34,234	12.04%	12.91	00:05:15	9.04%
Eritrea	56,153	25,958	18.71%	7.54	00:03:32	8.06%
Finland	93,581	45,190	45.09%	3.25	00:02:18	48.15%
France	394,730	153,816	22.97%	10.52	00:04:37	4.52%
Germany	726,048	491,731	19.71%	11.80	00:05:43	7.60%
Guinea	91,482	65,997	41.64%	5.19	00:04:13	8.40%
Hungary	23,934	15,205	13.47%	7.04	00:06:38	9.34%
Indonesia	67,273	45,821	9.86%	14.63	00:04:49	23.61%
Ireland	186,239	93,579	25.27%	5.96	00:08:53	5.81%
Italy	708,826	352,195	67.14%	2.74	00:01:41	7.30%
Japan	1,597,245	1,105,059	12.68%	22.84	00:18:08	53.25%
Jordan	72,947	52,591	81.03%	2.01	00:02:45	5.38%
Kiribati	23,719	10,485	18.92%	5.33	00:04:12	9.39%
Kazakhstan	34,192	19,490	22.16%	9.62	00:06:19	7.34%
Laos	87,018	54,295	9.75%	13.90	00:10:33	2.72%
Mexico	280,973	103,406	34.45%	7.92	00:04:22	1.04%
Monaco	24,294	11,082	8.47%	15.70	00:11:44	34.15%
Nauru	3,190	1,539	9.81%	13.64	00:10:56	10.48%
Netherlands	408,071	226,105	18.48%	6.29	00:05:43	2.63%
Palau	9,479	3,502	54.71%	2.51	00:02:23	5.21%
Qatar	1,324,079	950,481	29.54%	8.74	00:05:16	9.37%
Romania	207,876	175,510	34.06%	7.26	00:05:55	19.10%
Spain	343,127	286,019	12.01%	10.75	00:08:26	23.99%
S. Korea	446,819	250,167	43.18%	3.62	00:03:40	4.84%
U.S.A.	2,482,869	1,984,042	12.83%	25.75	00:16:53	58.26%

ACTION TEXT BRIGHT
REGULAR, BOLD, 7/10 PT

PRODUCT	VARIANT	COLOR	SKU	LOST/DAY	ROP	ELT	STOCK	NEED
Popover	Linen cambric	Oatmeal	11050595	£215.75	18	10	5	3
Popover	Linen suiting	Petrol grey	32397590	£24.67	145	54	13	78
Popover	Linen suiting	Ferric oxide	48064815	£15.20	394	49	53	292
Smock	Linen cambric	Hadal blue	45248602	£49.81	45	42	1	2
Smock	Linen cambric	Clay	84093423	£12.04	191	55	35	101
Smock	Silk-linen poplin	Chalk	61532595	£18.71	74	32	23	19
Field shirt	Union hopsack	Petrol grey	35814519	£45.09	25	21	3	1
Field shirt	Union hopsack	Cobalt blue	73015381	£22.97	102	47	43	12
Field shirt	Uniform melton	Lead grey	04849173	£19.71	180	53	101	26
Field shirt	Heavy uniform melton	Tobacco	14826599	£41.64	51	43	5	3
Waistcoat	Canopy cotton	Desert tan	39341520	£13.47	40	34	4	2
Waistcoat	Canopy cotton	Navy	72734582	£9.86	43	40	1	2
Granddad	Desert cotton	Ecru	62399357	£25.27	96	85	9	2
Granddad	Desert cotton	Light grey	82635219	£67.14	74	11	55	8
Granddad	Linen suiting	Dark navy	37191048	£18.92	53	42	7	4
Granddad	Linen suiting	Cork	41921949	£22.16	96	69	14	13
Granddad	Mid-weight moleskin	Nearly black	31901539	£9.81	164	106	48	10
Granddad	Mid-weight moleskin	Sepia brown	80712261	£18.48	58	53	3	2
Granddad	Tailoring linen	Lead grey	87617551	£34.06	86	58	24	4
Kelly collar	Linen oxford	Tobacco	24511050	£12.68	284	18	164	102
Kelly collar	Linen oxford	Oatmeal	29475259	£81.03	25	21	2	6
Kelly collar	Merino-cotton oxford	Lead grey	94793502	£54.71	134	23	75	36
Kelly collar	Merino-cotton oxford	Barley	24079950	£29.54	74	56	12	6
Standard collar	Desert cotton	Ecru	70185429	£9.75	145	133	11	1
Standard collar	Desert cotton	Light grey	44729428	£38.04	175	47	106	22
Standard collar	Mid-weight corduroy	Cedar	97310340	£34.45	92	42	43	7
Standard collar	Mid-weight corduroy	Dark navy	42941108	£8.47	170	144	24	2
Gansey	Geelong lambswool	Navy blue	12728601	£12.01	175	86	73	16
Polo shirt	Three-ply cashmere	Ash grey	81925016	£43.18	32	30	1	1
Boatneck	Six-ply cotton	Malt	86919840	£12.83	125	53	64	8

ACTION TEXT DARK
REGULAR, BOLD, 7/10 PT

PRODUCT	VARIANT	COLOR	SKU	LOST/DAY	ROP	ELT	STOCK	NEED
Popover	Linen cambric	Oatmeal	11050595	£215.75	18	10	5	3
Popover	Linen suiting	Petrol grey	32397590	£24.67	145	54	13	78
Popover	Linen suiting	Ferric oxide	48064815	£15.20	394	49	53	292
Smock	Linen cambric	Hadal blue	45248602	£49.81	45	42	1	2
Smock	Linen cambric	Clay	84093423	£12.04	191	55	35	101
Smock	Silk-linen poplin	Chalk	61532595	£18.71	74	32	23	19
Field shirt	Union hopsack	Petrol grey	35814519	£45.09	25	21	3	1
Field shirt	Union hopsack	Cobalt blue	73015381	£22.97	102	47	43	12
Field shirt	Uniform melton	Lead grey	04849173	£19.71	180	53	101	26
Field shirt	Heavy uniform melton	Tobacco	14826599	£41.64	51	43	5	3
Waistcoat	Canopy cotton	Desert tan	39341520	£13.47	40	34	4	2
Waistcoat	Canopy cotton	Navy	72734582	£9.86	43	40	1	2
Granddad	Desert cotton	Ecru	62399357	£25.27	96	85	9	2
Granddad	Desert cotton	Light grey	82635219	£67.14	74	11	55	8
Granddad	Linen suiting	Dark navy	37191048	£18.92	53	42	7	4
Granddad	Linen suiting	Cork	41921949	£22.16	96	69	14	13
Granddad	Mid-weight moleskin	Nearly black	31901539	£9.81	164	106	48	10
Granddad	Mid-weight moleskin	Sepia brown	80712261	£18.48	58	53	3	2
Granddad	Tailoring linen	Lead grey	87617551	£34.06	86	58	24	4
Kelly collar	Linen oxford	Tobacco	24511050	£12.68	284	18	164	102
Kelly collar	Linen oxford	Oatmeal	29475259	£81.03	25	21	2	6
Kelly collar	Merino-cotton oxford	Lead grey	94793502	£54.71	134	23	75	36
Kelly collar	Merino-cotton oxford	Barley	24079950	£29.54	74	56	12	6
Standard collar	Desert cotton	Ecru	70185429	£9.75	145	133	11	1
Standard collar	Desert cotton	Light grey	44729428	£38.04	175	47	106	22
Standard collar	Mid-weight corduroy	Cedar	97310340	£34.45	92	42	43	7
Standard collar	Mid-weight corduroy	Dark navy	42941108	£8.47	170	144	24	2
Gansey	Geelong lambswool	Navy blue	12728601	£12.01	175	86	73	16
Polo shirt	Three-ply cashmere	Ash grey	81925016	£43.18	32	30	1	1
Boatneck	Six-ply cotton	Malt	86919840	£12.83	125	53	64	8

ACTION TEXT BRIGHT
MEDIUM, EXTRABOLD, 7/10 PT

PRODUCT	VARIANT	COLOR	SKU	LOST/DAY	ROP	ELT	STOCK	NEED
Popover	Linen cambric	Oatmeal	11050595	£215.75	18	10	5	3
Popover	Linen suiting	Petrol grey	32397590	£24.67	145	54	13	78
Popover	Linen suiting	Ferric oxide	48064815	£15.20	394	49	53	292
Smock	Linen cambric	Hadal blue	45248602	£49.81	45	42	1	2
Smock	Linen cambric	Clay	84093423	£12.04	191	55	35	101
Smock	Silk-linen poplin	Chalk	61532595	£18.71	74	32	23	19
Field shirt	Union hopsack	Petrol grey	35814519	£45.09	25	21	3	1
Field shirt	Union hopsack	Cobalt blue	73015381	£22.97	102	47	43	12
Field shirt	Uniform melton	Lead grey	04849173	£19.71	180	53	101	26
Field shirt	Heavy uniform melton	Tobacco	14826599	£41.64	51	43	5	3
Waistcoat	Canopy cotton	Desert tan	39341520	£13.47	40	34	4	2
Waistcoat	Canopy cotton	Navy	72734582	£9.86	43	40	1	2
Granddad	Desert cotton	Ecru	62399357	£25.27	96	85	9	2
Granddad	Desert cotton	Light grey	82635219	£67.14	74	11	55	8
Granddad	Linen suiting	Dark navy	37191048	£18.92	53	42	7	4
Granddad	Linen suiting	Cork	41921949	£22.16	96	69	14	13
Granddad	Mid-weight moleskin	Nearly black	31901539	£9.81	164	106	48	10
Granddad	Mid-weight moleskin	Sepia brown	80712261	£18.48	58	53	3	2
Granddad	Tailoring linen	Lead grey	87617551	£34.06	86	58	24	4
Kelly collar	Linen oxford	Tobacco	24511050	£12.68	284	18	164	102
Kelly collar	Linen oxford	Oatmeal	29475259	£81.03	25	21	2	6
Kelly collar	Merino-cotton oxford	Lead grey	94793502	£54.71	134	23	75	36
Kelly collar	Merino-cotton oxford	Barley	24079950	£29.54	74	56	12	6
Standard collar	Desert cotton	Ecru	70185429	£9.75	145	133	11	1
Standard collar	Desert cotton	Light grey	44729428	£38.04	175	47	106	22
Standard collar	Mid-weight corduroy	Cedar	97310340	£34.45	92	42	43	7
Standard collar	Mid-weight corduroy	Dark navy	42941108	£8.47	170	144	24	2
Gansey	Geelong lambswool	Navy blue	12728601	£12.01	175	86	73	16
Polo shirt	Three-ply cashmere	Ash grey	81925016	£43.18	32	30	1	1
Boatneck	Six-ply cotton	Malt	86919840	£12.83	125	53	64	8

ACTION TEXT DARK
MEDIUM, EXTRABOLD, 7/10 PT

PRODUCT	VARIANT	COLOR	SKU	LOST/DAY	ROP	ELT	STOCK	NEED
Popover	Linen cambric	Oatmeal	11050595	£215.75	18	10	5	3
Popover	Linen suiting	Petrol grey	32397590	£24.67	145	54	13	78
Popover	Linen suiting	Ferric oxide	48064815	£15.20	394	49	53	292
Smock	Linen cambric	Hadal blue	45248602	£49.81	45	42	1	2
Smock	Linen cambric	Clay	84093423	£12.04	191	55	35	101
Smock	Silk-linen poplin	Chalk	61532595	£18.71	74	32	23	19
Field shirt	Union hopsack	Petrol grey	35814519	£45.09	25	21	3	1
Field shirt	Union hopsack	Cobalt blue	73015381	£22.97	102	47	43	12
Field shirt	Uniform melton	Lead grey	04849173	£19.71	180	53	101	26
Field shirt	Heavy uniform melton	Tobacco	14826599	£41.64	51	43	5	3
Waistcoat	Canopy cotton	Desert tan	39341520	£13.47	40	34	4	2
Waistcoat	Canopy cotton	Navy	72734582	£9.86	43	40	1	2
Granddad	Desert cotton	Ecru	62399357	£25.27	96	85	9	2
Granddad	Desert cotton	Light grey	82635219	£67.14	74	11	55	8
Granddad	Linen suiting	Dark navy	37191048	£18.92	53	42	7	4
Granddad	Linen suiting	Cork	41921949	£22.16	96	69	14	13
Granddad	Mid-weight moleskin	Nearly black	31901539	£9.81	164	106	48	10
Granddad	Mid-weight moleskin	Sepia brown	80712261	£18.48	58	53	3	2
Granddad	Tailoring linen	Lead grey	87617551	£34.06	86	58	24	4
Kelly collar	Linen oxford	Tobacco	24511050	£12.68	284	18	164	102
Kelly collar	Linen oxford	Oatmeal	29475259	£81.03	25	21	2	6
Kelly collar	Merino-cotton oxford	Lead grey	94793502	£54.71	134	23	75	36
Kelly collar	Merino-cotton oxford	Barley	24079950	£29.54	74	56	12	6
Standard collar	Desert cotton	Ecru	70185429	£9.75	145	133	11	1
Standard collar	Desert cotton	Light grey	44729428	£38.04	175	47	106	22
Standard collar	Mid-weight corduroy	Cedar	97310340	£34.45	92	42	43	7
Standard collar	Mid-weight corduroy	Dark navy	42941108	£8.47	170	144	24	2
Gansey	Geelong lambswool	Navy blue	12728601	£12.01	175	86	73	16
Polo shirt	Three-ply cashmere	Ash grey	81925016	£43.18	32	30	1	1
Boatneck	Six-ply cotton	Malt	86919840	£12.83	125	53	64	8

ACTION TEXT REGULAR BRIGHT, 9/10 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.

ACTION TEXT REGULAR BRIGHT, 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.

ACTION TEXT REGULAR BRIGHT, 9/12 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.

ACTION TEXT REGULAR BRIGHT, 9/13 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.

ČESKÝ (CZECH)
ACTION TEXT REGULAR BRIGHT, REGULAR BRIGHT 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 báčhorek, 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 se-
znammež 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 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 Inula také velikou láskou ku zvířatům. Byla dobrá, o vše, ale zvláště o děti své starostliva, při tom pilna, šetrna a skoro až příliš skromna. Podobala se, zvláště v pozdějším svém věku, na vlas těm prostosrdečným a milým paním, ženám i stařenkám staročeským, o nichž nám

DANSK (DANISH)
ACTION TEXT REGULAR BRIGHT, REGULAR BRIGHT 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 strakte den sig, og hver af småfiskene, som den ramte, blev kvast eller fik et knæk, som de ikke kunne forvinde. Alle småfisk, de store med, lige oppe fra havets flade og ned til dets bund, fór i forfærdelse til side; den tunge,

DEUTSCH (GERMAN)
ACTION TEXT REGULAR BRIGHT, REGULAR BRIGHT ITALIC, 9/12 PT

Sehen wir das Gesamtbild unseres heutigen Lebens nur mit unseren Augen an, so können wir die Folgerung ziehen, daß dieses Gebilde einen chaotischen Charakter trägt, und es kann uns nicht wundern, daß diejenigen, welche sich in diesem scheinbaren Chaos unwohl fühlen, der Welt entfliehen oder sich in geistigen Abstraktionen verlieren wollen. *Doch jedenfalls muß es uns klar sein, daß diese Flucht vor der Wirklichkeit ein ebenso großer Irrtum ist wie jene Anlehnung an den reinsten Materialismus.* Weder die Flucht in das Mittelalter, noch der von verschiedenen Kunsthistorikern empfohlene Wiederaufbau des Olympos kann und die Lösung bringen. Unsere Zeit hat eine andere Mission zu erfüllen als die des Mittelalters und des Hellenismus. Um die Aufgabe unserer Zeit richtig zu verstehen, ist es notwendig, daß wir nicht nur mit unseren Augen, sondern vielmehr mit unseren innerlichen Sinnesorganen die Lebensstruktur erfassen. Haben wir einmal die Synthese des Lebens aus der Tiefe unseres Wesens gewonnen und als Inhalt von Kultur und Kunst anerkannt, so wird es uns nicht schwer fallen an Hand von Dokumenten, die uns die Tradition liefert, der Lösung des Problems näher zu kommen. Nicht wir allein

ESPAÑOL (SPANISH)
ACTION TEXT REGULAR BRIGHT, REGULAR BRIGHT ITALIC, 9/12 PT

En esta conferencia no pretendo, como en anteriores, definir, sino subrayar; no quiero dibujar, sino sugerir. Animar, en su exacto sentido. Herir pájaros soñolientos. Donde haya un rincón oscuro, poner un reflejo de nube alargada y regalar unos cuantos espejos de bolsillo a las señoras que asisten. *He querido bajar a la ribera de los juncos. Por debajo de las tejas amarillas.* A la salida de las aldeas, donde el tigre se come a los niños. Estoy en este momento lejos del poeta que mira el reloj, lejos del poeta que lucha con la estatua, que lucha con el sueño, que lucha con la anatomía; he huido de todos mis amigos y me voy con aquel muchacho que se come la fruta verde y mira cómo las hormigas devoran al pájaro aplastado por el automóvil. Por las calles más puras del pueblo me encontraréis; por el aire viajero y la luz tendida de las melodías que Rodrigo Caro llamó "reverendas madres de todos los cantares". Por todos los sitios donde se abre la tierna orejita rosa del niño o la blanca orejita de la niña que espera, llena de miedo, el alfiler que abra el agujero para la arracada. En todos los paseos que yo he dado por España, un poco cansado de catedrales, de piedras muertas, de paisajes con alma, me puse a buscar

FRANÇAIS (FRENCH)
ACTION TEXT REGULAR BRIGHT, REGULAR BRIGHT 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 dada, Dada Hue, Dada Tza. Comment obtenir la béatitude? En disant Dada. Comment devenir célèbre? En disant Dada. D'un geste noble et avec des manières raffinées. Jusqu'à la folie. Jusqu'à l'évanouissement.

ITALIANO (ITALIAN)
ACTION TEXT REGULAR BRIGHT, REGULAR BRIGHT ITALIC, 9/12 PT

Dapprima, ripetendo l'errore commesso in gioventù, scrisse di animali che conosceva poco, e le sue favole risonarono di ruggiti e barriti. Poi si fece più umano, se così si può dire, scrivendo degli animali che credeva di conoscere. *Così la mosca gli regalò una gran quantità di favole dimostrandosi un animale più utile di quanto si credeva.* In una di quelle favole ammirava la velocità del dittero, velocità sprecata perché non gli serviva né a raggiungere la preda né a garantire la sua incolumità. Qui faceva la morale una testuggine. Un'altra favola esaltava la mosca che distruggeva le cose sozze da essa tanto amate. Una terza si meravigliava che la mosca, l'animale più ricco d'occhi, veda tanto imperfettamente. Infine una raccontava di un uomo che, dopo di aver schiacciato una mosca noiosa, le gridò: "Ti ho beneficata; ecco che non sei più una mosca". Con tale sistema *era facile di avere ogni giorno* la favola pronta col caffè del mattino. Doveva venire la guerra ad insegnargli che la favola poteva divenire un'espressione del proprio animo, il quale così inseriva la mummietta nella macchina della vita, quale un suo organo. Ed ecco come avvenne. Allo scoppio della guerra italiana, Mario temette che il primo atto di persecuzione

BAHASA INDONESIA (INDONESIAN)
ACTION TEXT REGULAR BRIGHT, REGULAR BRIGHT ITALIC, 9/12 PT

Hari yang panas itu berangsur-angsur menjadi dingin, karena matahari, raja siang itu, akan masuk ke dalam peraduanannya, *ke balik Gunung Sibualbuali*, yang menjadi watas dataran tinggi Sipirok yang bagus itu. Langit di sebelah barat pun merah kuning rupanya, dan sinar matahari yang turun itu nampaklah di atas puncak kayu yang tinggi-tinggi, indah rupanya, sebagai disepuh dengan emas juwita. Angin gunung yang lemah-lembut itu pun berembuslah, *sedap dan nyaman rasanya bagi orang-orang kampung yang sedang di perjalanan kembali dari kebun kopi*, yang terletak di lereng gunung dan bukit-bukit yang subur itu. Maka angin itu pun bertambah sedikit kerasnya, sehingga daun dan cabang-cabang kayu itu bergoyang-goyang perlahan-lahan sebagai menunjukkan kegirangannya, karena cahaya yang panas itu sudah bertukar dengan hawa yang sejuk dan nyaman rasanya. Batang padi yang tumbuh di sawah yang luas itu pun dibuai-buaikan angin, sebagai ombak yang berpalu-palu di atas laut yang lebar; *sawah yang seluas itu pun tiadalah ubahnya dengan lautan*, sedang daun padi itu sebagai air yang hijau rupanya. Burung-burung pun beterbanganlah dari sana-sini, seraya berkumpul-

MAGYAR (HUNGARIAN)
ACTION TEXT REGULAR BRIGHT, REGULAR BRIGHT 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 rötesen csillogott a lámpafényben. *Aranykeretes szemüvege mögül jeges nyugalommal csillámlottak elő két szeméi.* Csupa energia volt ez a hat láb magas, karcsú ember, aki egy hónap előtt vette át a feldunai hadtest parancsnokságát. De most mégis, mintha valami fáradságot vagy inkább fásultságot árultak volna el mozdulatai. Némán bölintott s mikor a segédtszt mögött becsukódott az ajtó, kimerülten dobta magát a kopott díványra. Két nap óta mindig talpon volt s egyik izgalom a másik után érte. A Szélnakna irányában fekvő főcsapat felé haladó ellenség már egy napi előnyt nyert a Zsarnócra kirendelt zászlóalj parancsnokának ügyetlensége folytán. Első felindulásában maga vette át a zászlóalj vezényletét s negyvennyolc óra óta egy percre le nem hunyta a szemét. Izgatta az is, hogy esetleg elvágják a derékhadtól, ha ugyan be nem kerítik. A legénység

BAHASA MELAYU (MALAY)
ACTION TEXT REGULAR BRIGHT, REGULAR BRIGHT ITALIC, 9/12 PT

Malam merangkak dari senja ke maghrib dan terns masuk waktu isyak. Lahuma sedang bertimpuh di atas tikar mengkuang sambil kedua-dua belah tangannya tercantum menadah langit. Jeha yang berada di belakangnya dalam keadaan serba putih bertimpuh dengan kemas sekali. *Mukanya ditutup rapat dengan kedua-dua belah tapak tangan.* Masingmasing bermohon doa kepada Allah S.W.T. Esok akan berjuanglah mereka selama beberapa bulan. Selagi padi tidak masuk jelapang dengan selamat, selagi itulah perjuangan belum selesai. Hal ini disadari oleh Lahuma, juga turut disadari oleh Jeha. Azam Lahuma tidak mahu melangkah turun esok pagi-pagi tanpa keizinan Yang Maha Esa. Kedua-dua belah tangannya ditadah. Sudut hatinya melupakan segala kerumitan, hanya tertumpu pada Allah. “Ya Allah, Yang Maha Besar, Yang Maha Agung, *benarkanlah aku mula bekerj a esok dan biarlah selama itu aku dilindungi oleh-MU.* Jauhkan aku daripada segala bencana alam, daripada segala penyakit, daripada lipan-lipan dan ular-ular dan kala jengking yang bisa-bisa. Singkirkan segala banjir besar yang boleh melimpahi padiku. Singkirkan kemarau panjang yang mengeringkan tanah bendangku.

PORTUGUÉS (PORTUGUESE)
ACTION TEXT REGULAR BRIGHT, REGULAR BRIGHT 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 babinhos e rendas do roupão branco, um roupão de cambrá que o desembargador lhe dera em 1862, no mesmo dia aniversário, 19 de setembro, convidou a leitora a observar-lhe as feições. Vê que não lhe dou Vênus; também não lhe dou Medusa. Ao contrário

POLSKI (POLISH)
ACTION TEXT REGULAR BRIGHT, REGULAR BRIGHT ITALIC, 9/12 PT

Od wczoraj jakiś niepokój panuje w ulicze. 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 małymi blaszeczkami w ręku przejdzie po trzy, po cztery, do fabryki cygar na robote; ile kobiet przystanie z koszami na starym, wytartym chodniku, pokazując sobie zakupione jarzyny, skarżąc się na drogość jaj, mięsa i masła; ilu wyrobników przeczłapie środkiem bruku, ciężkim chodem nóg obutych w trepy, niosąc pod pachą węzełki, a w ręku cebrzyki, kielnie, liny, siekiery, piły. Ba, on i to nawet wie może. ile wróbli gnieździ się w gzymsach starego browaru- który panuje nad uliczką wysokim, poczernia-

SUOMI (FINNISH)
ACTION TEXT REGULAR BRIGHT, REGULAR BRIGHT ITALIC, 9/12 PT

He olivat ystäviä ystävydessä, joka oli läheisempää kuin veljeys. Nello oli pieni Ardenlainen – Patras suuri Flamanilainen. 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 Flamanilaisen kylän reunalla, peninkulman päässä Antverpenistä. Kylä sijaitti leveiden laidunkaistaleiden ja viljavainioiden välissä, ja sen läpi virtaavan suuren kanavan reunamilla kasvoi pitkät rivit tuulella taipuvia poppeleita ja tervaleppiä. Siinä oli parikymmentä maatila ja taloa, joiden ikkunaluukut olivat kirkkaan vihreät tai taivaansiniset ja katot ruusunpunaiset tai mustavalkoiset sekä seinät niin valkoisiksi maalatut, että ne loistivat auringossa kuin puhtas lumi. Kylän keskustassa oli tuulimylly pienellä sammalta kasvavalla rinteellä, se oli maamerkinä kaikelle ympäröivälle tasamaalle. Mylly oli kerran maalattu

SVENSKA (SWEDISH)
ACTION TEXT REGULAR BRIGHT, REGULAR BRIGHT 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 inlärdd att i brodern se ett slags styvfar, för vilken han hyste stor aktning, nästan vördnad. Men även andra tankar dök upp och gjorde honom bekymrad. Han var utan pengar och utan sysselsättning. Detta senare var kanske det värsta ty sysslösheten var honom en svår fiende, begåvad med en aldrig vilande fantasi som han var. Under ganska obehagliga funderingar hade han kommit ner på Lilla Trädgårdsgatan; han följde vänstra trottoaren utanför Dramatiska Teatern och befann sig snart inne på Norrlandsgatan; han vandrade utan mål och gick rätt fram; snart började stenläggningen bli ojämn, tråkakar efterträdde stenhusen, illa klädda människor kastade misstänksamma blickar på den snyggt klädda personen som så tidigt besökte deras kvarter och utsvultna hundar morrade hotande mot främlingen. Mellan

WIKANG TAGALOG (TAGALOG)
ACTION TEXT REGULAR BRIGHT, REGULAR BRIGHT ITALIC, 9/12 PT

Nag-anyaya ng pagpapacain nang isáng hapunan, ng magtatapos ang Octubre, si Guinoong Santiago de los Santos, na lalong nakikilala ng bayan sa pamagát na Capitang Tiago, anyayang bagá man niyón lamang hapong iyón canyang inihayág, laban sa dati niyang caugalian, gayón ma'y siyang dahil na ng lahat ng mga usap-usapan sa Binundóc, *sa iba't ibang mga nayon at hanggang sa loob ng Maynilà*. Ng panahóng yao'y lumalagay si Capitang Tiagong isáng lalaking maguillas, at talastas ng ang canyang bahay at ang canyang kinamulang bayan ay hindi nagsásara ng pintô canino man, *liban na lamang sa mga calacal ó sa anó mang isip na bago ó pangahás*. Cawangis ng kisláp ng lintic ang cadalian ng pagcalaganap ng balitá sa daigdigang mga dápò, mga langaw ó mga “colado”, na kinapal ng Dios sa canyang waláng hanggang cabaitan, at canyang pinarami ng boong pag-irog sa Maynilà. Nangagsihanap ang ibá nang “betún” sa caniláng zapatos, *mga botón at corbata naman ang ibá*, nguni't siláng lahat ay nangag iisip cung paano cayâ ang mabuting paraang bating lalong waláng cakimiang gagawin sa may bahay, upang papaniwalain ang macacakitang sila'y malalaan

TIẾNG VIỆT (VIETNAMESE)
ACTION TEXT REGULAR BRIGHT, REGULAR BRIGHT ITALIC, 9/12 PT

Ông ấy nói thể một cách sỗ sàng chẳng kém những người gầy gò ốm yếu không hề tập thể thao bao giờ và chỉ xui giục kẻ khác. Nguyên do ông ấy là một du học sinh quay về tổ quốc mà không có một mảnh văn bằng nào cả. Hình như ở bên Pháp, ông là bạn thân của những nhà chính trị đã từng làm thứ trưởng, thượng thư, văn hào, văn vãn, những vị có danh tiếng mà báo chí *Việt Nam cũng nhắc nhóm tới*. Sở Liêm Phóng Securité đã bắt hai viên thám tử đi dò ông. Sau ba tháng rông rã hai viên thám tử chỉ thấy những hành tung bí mật của ông là: hút thuốc lá Camel. Về sau ông lấy vợ giàu. Có vợ rồi, ông đặt là Văn Minh. Sở Liêm Phóng Securité lại phải một phen lo sợ. Dò mãi mới biết rằng tên của vợ ông là Văn, của ông là Minh thì ông đặt ngay là Văn Minh, tên vợ ở trên tên ông, tên ông đội dưới, *cho nó có vẻ nịnh đầm*. Thế thôi, chứ ông chẳng phản đối, cũng chẳng cãi cách, quốc gia, quốc tế chi chi, cũng không cả. Từ đó được nhiều người gọi là Văn Minh, ông ta thấy cần phải chủ trương cuộc Âu hoá thì cái tên mới khỏi vô nghĩa. Một cái linh hồn khoẻ trong một xác thịt khoẻ! Phát minh được chân lý ấy rồi, *đi đâu ông cũng hăng hái cổ động cho thể thao*. Vợ ông trước nhất, rồi đến người khác. Ông không thể thao, thể dục cũng không, vì

TÜRKÇE (TURKISH)
ACTION TEXT REGULAR BRIGHT, REGULAR BRIGHT ITALIC, 9/12 PT

Sadık genç, araladığı kapıyı çekince, yine birden karan sanduka sükunu içinde, İskender Paşa, galeyansız ibadetine başladığı. Artık dünyaya dair hiçbir ümidi kalmamıştı. İstedığı yalnız bir iman selameti idi. *Vakıta korkak bir adam değildi. Ama, muhakkak bir ölümü her gün, her saat, her dakika, hatta her saniye beklemek... Onun cesaretini kırmış, sınırlarını zayıflatmıştı*. Düşündükçe, sesinde soğuk bir satırın sarı temasını duyar gibi oluyordu. Bu sarı temas silinirken karşısına kendi boğuk hayali gelirdi; gözleri patlamış, kavuğu bir tarafa yuvarlanmış, boynu yağlı bir kement ile sıkılmış, ayağından pabuçları çıkmış, ipek kuşağı çözülmüş, karanlık, köpüklü ağzından siyah dili sarkmış bir naaş... İskender Paşa'nın yerde sürünen ölüsü! Titrer, gözlerini oğuşturur, yine salât-ü selamlarını çekmeye başladığı. Yakın akıbetinin bu uzvî hatırası o kadar bariz, o kadar kuvvetliydi ki... Çocukluğunun saf muhayyilesini süsleyen cennet bahçelerini, hürri, gılman alaylarını, Tuba ağacını, Sırat köprüsünü şimdi düşünemiyordu bile... Zihni durmuştu. Sınırları, beyni pek yorgundu. Yemek yiyemiyordu. Boğazına kurşundan bir yumruk tıkanmıştı. Yalnız ara sıra su içerdi. Abdestini tazelemeye kalktığı zamanlar dizleri çözülüyor, gözlerinde

UPPERCASE	ABCDEFGHIJKLMNOPQRSTUVWXYZ
LOWERCASE	abcdefghijklmnopqrstuvwxyz
STANDARD PUNCTUATION	!@?.,:;...---()[]{} \/&@*“”‘’.,,«»«» §•¶†‡@®™
ALL CAP PUNCTUATION	¡¿---()[]{} \@«»«»
PROPORTIONAL LINING default figures	\$£€¥€£₩¤¥¦§¨ª«¬®¯°±²³´µ¶·¸¹º»¼½¾¿
TABULAR LINING	\$£€¥1234567890¢¸¸#<+=-x÷>≤≈≠~≥
PREBUILT FRACTIONS	½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞
NUMERATORS & DENOMINATORS	½ 1/2 2/3 3/4 1/8 3/8 5/8 7/8
SUPERSCRIPT & SUBSCRIPT	H ⁺ -1234567890 H ₊ -1234567890
STYLISTIC ALTERNATES	§* *
ARROWS	← ↑ ↓ → ⇒
ACCENTED UPPER CASE	À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ ß à á â ã
ACCENTED LOWER CASE	à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö × ø ù ú û ü ý þ ÿ

OPENTYPE FEATURES
FAMILY WIDE

ALL CAPS
opens up spacing, moves
punctuation up

PROPORTIONAL LINING
default figures

TABULAR LINING

PREBUILT FRACTIONS

ARBITRARY FRACTIONS
ignores numeric date format

DENOMINATOR
for making arbitrary fractions

NUMERATOR
for making arbitrary fractions

SUPERSCRIPT/SUPERIOR

SUBSCRIPT/INFERIOR

LANGUAGE FEATURE
Română ș accent

OPENTYPE FEATURES
ROMAN & ITALIC

STYLISTIC SET 01
smaller \$

STYLISTIC SET 02
alternate *

STYLISTIC SET 03
alternate *

DEACTIVATED

¿;Fish & «Chips» for £52.48!?

Sale Price: \$32,460 €11,895
Originally: ¥70,031 £97,215

Sale Price: \$32,460 €11,895
Originally: ¥70,031 £97,215

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

21/03/15 and 2 9/118 46/923

0123456789 0123456789

0123456789 0123456789

x¹⁵⁸ + y²³ × z¹⁸ - a⁴²⁶⁰

x₁₅₈ ÷ y₂₃ × z₁₈ - a₄₂₆₀

FAIMOȘI conștiința științifice

DEACTIVATED

Now at a low price of \$12,450.99

These new citations from 2013*

Attended Stanford for 10 terms*

ACTIVATED

¿;FISH & «CHIPS» FOR £52.48!?

Sale Price: \$32,460 €11,895
Originally: ¥70,031 £97,215

Sale Price: \$32,460 €11,895
Originally: ¥70,031 £97,215

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

21/03/15 and 2 9/118 46/923

0123456789 0123456789

0123456789 0123456789

x¹⁵⁸ + y²³ × z¹⁸ - a⁴²⁶⁰

x₁₅₈ ÷ y₂₃ × z₁₈ - a₄₂₆₀

FAIMOȘI conștiința științifice

ACTIVATED

Now at a low price of \$12,450.99

These new citations from 2013*

Attended Stanford for 10 terms*

STYLES INCLUDED IN COMPLETE FAMILY

Action Text Bright Regular
 Action Text Bright Regular Italic
 Action Text Bright Medium
 Action Text Bright Medium Italic
 Action Text Bright Bold
 Action Text Bright Bold Italic
 Action Text Bright Extrabold
 Action Text Bright Extrabold Italic
 Action Text Dark Regular
 Action Text Dark Regular Italic
 Action Text Dark Medium
 Action Text Dark Medium Italic
 Action Text Dark Bold
 Action Text Dark Bold Italic
 Action Text Dark Extrabold
 Action Text Dark Extrabold Italic

SUPPORTED LANGUAGES

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

CONTACT

Commercial Type
 110 Lafayette Street, #203
 New York, New York 10013

office 212 604-0955
 fax 212 925-2701
www.commercialtype.com

COPYRIGHT

© 2020 Commercial Type. All rights reserved.
 Commercial@ is a registered trademark & Action™ is
 a trademark of Schwartzco Inc., dba Commercial Type.

This file may be used for evaluation purposes only.

ABOUT THE DESIGNER

Erik van Blokland (born 1967) could not choose between type design and programming and decided to do both. His work includes randomfont Beowolf¹ (1990, MoMA collection 2011), typewriter Trixie (1991), banknote LTR Federal (1996, TDC 2002) and Eames Century Modern (2009, TDC, Letter.2, 2011).

For many years he has focused on the technical aspects of type design and developed, among other things, the acclaimed type interpolation tools MutatorMath and Superpolator. Erik co-authored the Unified Font Object (UFO) specification and the W3C Web Open Font Format standard.² He, along with Paul van der Laan, is also co-organizer of the triannual Robothon Type & Technology conference.

Van Blokland is a 1989 graduate of the Royal Academy of Art in The Hague (KABK). He returned in 1999 as a faculty member and teaches at the Type and Media master department. He invented the TypeCooker sketching tool which challenges students to meet ridiculous requirements.

Van Blokland consults on type design tools, logos, lettering and typefaces, with clients including The Government of The Netherlands, Adidas, and Adobe. He can talk endlessly about ancient digital font formats and currently dabbles in research projects on optics, digitisation, drawing and responsive type. More at LettError.com.

¹ with Just van Rossum

² with Tal Leming