Robinson

Inspired by 20th century calligraphic sans serifs like Warren Chappell’s Lydian, Rudolf Koch’s Stahl, and R. Hunter Middleton’s Samson, Greg Gazdowicz aimed to make a contemporary sans that used the hallmarks of calligraphic construction to add visual interest without being explicitly calligraphic. The result is a crisp, refreshing sans with a kinetic personality.

Robinson is evocative of lettering on American book jackets from the middle of the 20th century, while feeling cleanly contemporary. The romans are plainspoken, with proportions more typical of a grotesque than written forms. The italics show a more explicit connection to calligraphy, but have the same dry and stripped down approach to details seen in the romans. A concise family of 5 weights, Robinson is the first release by Commercial Type designer Greg Gazdowicz.
Robinson Light
Robinson Light Italic
Robinson Regular
Robinson Regular Italic
Robinson Medium
Robinson Medium Italic
Robinson Bold
Robinson Bold Italic
Robinson Black
Robinson Black Italic
INTÉGRALITÉ

Tilhørsforhold

PASTĀVĒŠANU

Transnationally

LEGISLATIVE

Hyperinflated

RANNYGAZOO

Quarterbacked
QUICKENING Paghihiwalay

RIVOLUZIONE Memperburuk

NOMINATED Bevölkerung

PERFORMING Yhdistyminen
EQUALITIES
Meandering

FŐVÁROSSAL
Metsästäjien
CULTIVATING MASTERY
Separati dal 28º parallelo
KULTURNOG KOMPLEKSA
Le référence nationale dans

FLUCTUATING STANCE
Possessing keen senses
NEW MANUSCRIPT COPY
Die Philosophie der Antike

ZŁOŻONA SYMBOLIKA
Dreamt of august ideal
MAIS DE 10% DA CIDADE
Vast unknown beginning
CHIEF PROVOCATEUR
Exacerbating tensions
UNIQUE PERFORMANCE
Nieuwe museumgebouw

AÞENA, ARGOS, ÞEBA
Nearly $\frac{2}{3}$ of this book
KAIKEN TAUSTALLA ON
Topological restriction
FROM THE MODERNIST POINT OF VIEW
Binada bir tiyatro salonu, çok fonksiyonlu
THE BEGINNINGS OF A BRAND NEW STYLE
Brasília merupakan sebuah bandar terancang

REVIVED PRESUMPTIONS OF QUALITY
The quintessence of cultural evolutions
TĀPĒC SAREŽĢĪTS IR ARĪ JAUTĀJUMS PAR
Prin folosirea magistrojā a contrapunctului

MED ET INDBYGGERTAL PÅ CA. 17.300
Tepelná smrť vesmíru je zánik vesmíru
FINCHÉ L’EQUILIBRIO NON È RAGGIUNTO
Considering several possible assumptions

MIENTRAS QUE EL SER PARMENÍDEO
Algumas lulas e pequenos crustáceos
FUTURES OF THE EXPANDING UNIVERSE
The planet’s foremost wellspring of gold

NIETS BEHOORDE DAARBIJ ECHTER
Palastzeit folgten die sogenanntnen
MATERIAŁY ŚCIERNE WYTWARZANE SĄ
Philosophical thinking that flourished
MARKET VOLUME & EXCHANGE RATE OBLIGATIONS
Generating 15% more energy than photovoltaic panels

THE MOST INFLUENTIAL MOVEMENTS OF THE CENTURY
Lentoasema on 1742 kilometrin säteellä Helsingistä Suomen

PŘÍKLADEM MŮŽE BÝT VÝSLEDEK HODU KOSTKOU
Ir-riorganiżazzjoni ta’ l-artijiet Rumani minn Awgustu
EXPORTED GOODS INCLUDED CINNAMON & TURMERIC
Godðorðin voru 134 við stofnun Alþingis en var síðar fjölgað

PAGRINDINIS DUJŲ TURBININIUOSE VARIKLIUOSE
În ciuda sănătăţii precare a început să călătorească
MARBLE FROM SOME OF THE EARLIER RESTORATIONS
The latifundia were able to achieve an economy of scale

REPRODUCE LA REALIDAD AMBIGUA Y CONFUSA
Commissioned in 1727 by the German ambassador
NAMANYA BERASAL DARI BUAH DELIMA YANG ISINYA
These probabilities considered 97% of all polling data

ÉSZAKI FELÉN MAGASHEGYSÉGI GYÜRÖDÉSSSEL
Quando si verrà a scavare le miniere nascoste in
LUASGHÉARAÍTEAR NA PÁIRTEAGAIL SEO LE RÊIMSÍ
He was profoundly influenced by Vivaldi’s concertos
Sacramentarianism

Középhőmérséklet

Telecomunicações

Mechanoreceptor

Documentarians
Vanhassakaupungissa

Munkaþverárklaustri

Zuständigkeitskette

Conceptualisations

Anthroposophical
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 ac-
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
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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.

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Sehen wir das Gesamtbild unseres heutigen Lebens nur mit unseren Augen an, so können wir die Folge-
rung ziehen, daß dieses Gebilde einen chaotischen Charakter trägt, und es kann uns nicht wundern, daß diejenigen, welche sich in diesem scheinbaren Chaos unwohn ähnlich fühlen, der Welt entfiehen 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 Anlehn-
ung an den reinsten Materialismus. Weder die Flucht in 
Chaos unwohl fühlen, der Welt entfliehen oder sich 
zu verstehen, ist es notwendig, daß wir nicht nur mit 
seinen faden oder moder, die mäßige straks skatet 
selbst und svømme om, men det var en stor fornø-
jelose; 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 atvendrede, men det tænkte de heller ikke på, for 
ingen af dem var endnu blevet slught. De små svøm-
mede sammen, tæt op til hverandere, som sildene 
og makrellerne svømmer; men som de allerbedst svøm-
mede 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 
længere strakte den sig, og hver af de småfiskene, som 
den ramte, blev kvast eller fik et knæk, som de ikke 
kunne forvinde. Alle småfisk, de store med, lige oppe 

Aěckoli klimšova nenapsala knih mnoho, přece zná ji ta 
naše četbytvá mládež tuze dobře. Zná ji zejmé-
na z knih: Z jara do léta, Kníha báchorek, Paleček a 
Malenka, Z ráje, Rodinná skříňka a j., a pak z různých 
časopisů pro mládež, do nichž velice pilně přispívá. Její 
práce vseměs děti naše rády čítají, poněvadž skuteč-
ně 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 prácem 
svému i soudu jiných. 

En esta conferencia no pretendo, como en anteriores, 
definir, sino subrayar; no quiero dibujar, sino sugerir. 
Animar, en su exacto sentido. Herir pájaros soñolien-
tos. Donde haya un rincón oscuro, poner un reflejo 
def 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 
definir, sino subrayar; no quiero dibujar, sino sugerir. 
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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 fáradtságot vagy inkább fásultságot árult volna mozdulatai. Némán bólintott s mikor a segédtiszt mögött becsukódott az ajtó, kimerülten dobta magát a kopott díványra. Két nap óta mindig talapozott és egyik igazolma a másik után érte. A Szélnaka irányában fekvő főcsapattal felé haladó ellenség már egy napi előnyt nyert a Zsarnócra kirendelt zászlóalj parancsnokának ügyeltetősége folytán. Első felindulásában maga vette át a zászlóalaj vezényelté t s nevezetellye, s nem egyszerű oka ota egy percre le nem hunyta a szemét. Izsatta az
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 inlärd att i brodern se ett slags styvfar, för vilken han hyste stor aktning, nästan vördnad. Men även andra tankar döko upp och gjorde honom bekymrad. Han var utan pengar och utan sysselsättning. Detta senare var kanske det värsta ty sysslolösheten var honom en svår fiende, begåvad med en aldrig vilande fantasi som han var. Under ganska obehagliga funderingar hade han kommit ner på Lilla Trädgårdsgatan; han följde vänstra trottoaren utanför Dramatiska Teatern och befann sig snart inne på Norrlandsgateway; han vandrade utan mål och gick rätt fram; snart började stenläggningen bli ojämn, tråkåar efterträdde stenhusen, illa klädda människor kastade misstänksamma blickar på den snyggt klädde personen som så tidigt var 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 arrebatou a cortina da janela, deu com os vidros molhados; era uma chuvinha teimosa, o céu estava todo brochado de uma cor pardo-escura, malhada de grossas nuvens negras. Ao longe, viu flu-tuar e voar o pano que cobria o balão 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 au-sente. Ninguém viria tentá-la. Enquanto ela compôe os babadinhos e rendas do roupão branco, u roupão de cambraia que o desembargador lhe dera em 1862, no mesmo dia aniversário, 19 de setembro, convido a leitora a observar-lhe as feições. Vê que não lhe dou He olivat ystäviä ystävyydessä, joka oli läheisempää kuin veljeys. Nello oli pieni Ardennelainen — Patras suuri Flamandilainen. He olivat saman ikäisä viuosisella mitattuna, mutta kuitenkin toinen oli vielä nuori, toinen oli jo vanha. He olivat aseuneet yhdessä koko ikänsä; molemmat he olivat orpoja ja kurjia sekä saivat leipänsä samasta kädestä. Se oli olut heidän siteensä alk, heidän ensimmäinen sympatian sääkeensä; se oli vahvistunut päivä päivältä ja kasvanut heidän mukanan kiinteänä ja erottammattomana niin, että he alkoivat rakastaa toisiansa erittäin paljon. Heidän kotinsa oli pieni mökki pienien Flamandilaisen kylän reunalla, peninkulman päässä Antverpeniä. Kylä sijaitsi leveiden laakasteiden ja viljavainoiden välissä, ja sen läpi virtaavan suuren kanavan reunamilla kasvovat pitkät rivit tuuleessa taippuvia poppeleita ja tervapeit. Siinä oli parikkymmentä maatila ja taloa, joiden ikkunaaukot olivat kirkkaan vihreitä tai tiivaanpaisiin ja katot ruusupunaisten tai mustavalo-koisis sekinä seinässä niin valkoiskisii maalatut, että he ne loistivat auringossa kuin puhdas lumi. Kylän keskus tassa oli tuuimylyllä pienellä sammallta kasvavalla
**OPENTYPE FEATURES**

**FAMILY WIDE**

- **ALL CAPS**
  opens up spacing, moves punctuation up

- **PROPORTIONAL LINING**
  default figures

- **FRACTIONS**
  ignores numeric date format

- **SUPERSCRIPT/SUPERIOR**

- **SUBSCRIPT/INFERIOR**

- **DENOMINATOR**
  for making arbitrary fractions

- **NUMERATOR**
  for making arbitrary fractions

- **LANGUAGE FEATURE**
  Română (Romanian) s accent

**OPENTYPE FEATURES**

**ROMAN**

- **STYLISTIC SET 01**
  alternate Q

- **STYLISTIC SET 02**
  alternate g

- **STYLISTIC ALTERNATES**
  Illustrator/Photoshop

**OPENTYPE FEATURES**

**ITALIC**

- **STYLISTIC SET 03**
  alternate k

- **STYLISTIC SET 04**
  alternate y

- **STYLISTIC ALTERNATES**
  Illustrator/Photoshop

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**DEACTIVATED**

**Fish & ‘Chips’ for £24.65?**

**Sale Price:** $3,460 €1,895  
**Originally:** $7,031 £9,215

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

\[x^{158} + y^{23} \times z^{18} - a^{4260}\]

\[0123456789\]

**INSUȘI conștiința științifice**

**STRAIGHT**

**Sale Price:** $3,460 €1,895  
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**DEACTIVATED**

**Quite Qualitative Question**

Highly regarded biographer

Drove the Queen's highway

**STRAIGHT**

**Quite Qualitative Question**

Highly regarded biographer

Drove the Queen's highway

**ACTIVATED**

**Stakeholders kept him to task**

Duplicitously currying favours

Eventually reckon they’re fake

**STRAIGHT**

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Duplicitously currying favours

Eventually reckon they’re fake
Greg Gazdowicz (b. 1988) hails from the suburbs of Gaithersburg, Maryland. He escaped to study at the Maryland Institute College of Art, where he found his deep passion for graphic design, type design, and cycling. Greg has worked as a graphic designer at branding studios, start-ups and non-profits before working in the field of typeface design. He completed the Type@Cooper Extended program in 2014, months after joining the design staff of Commercial Type, where he has since worked on custom typefaces for branding, publications, and online design, and contributed to Publico Text Mono, Chiswick Sans, and Le Jeune.