Chiswick Sans *Text*

Between the elegance of Chiswick Sans and Sans Poster and the industrial Chiswick Grotesque lies Chiswick Sans Text. Its contrast is low enough to work at all sizes, but high enough to give texture, character, and personality to a block of text. Distinctly different from the typographic sans serifs of the 19th century, Chiswick Sans Text captures the expressive spirit of the era’s lettering.

With six weights from Thin to Black, Chiswick Sans Text shows how far the vernacular form can be manipulated and yet how resilient it can be. Its gentle contrast between strokes makes an excellent contrast to the more monolinear sans forms of Graphik or Marr Sans. Many of the characters such as the K, k and the long tailed y add a unique flavor to the utilitarian sans form, though the fussier details have been calmed down to remove distractions, particularly in the italics. Chiswick Sans Text is a simple, unusual sans that can be used in many situations where the plainness of a sans is required, but a subtle character and distinct texture are suitable.
Chiswick Sans Text Thin
Chiswick Sans Text Thin Italic
Chiswick Sans Text Light
Chiswick Sans Text Light Italic
Chiswick Sans Text Regular
Chiswick Sans Text Regular Italic
Chiswick Sans Text Semibold
Chiswick Sans Text Semibold Italic
Chiswick Sans Text Bold
Chiswick Sans Text Bold Italic
Chiswick Sans Text Black
Chiswick Sans Text Black Italic
The former English East India Company—established in 1600—was granted their Royal Charter by Queen Elizabeth. In their initial seven voyages they fitted out for India, their central preserve being opal, cotton, silk cotton, and opium. In 1609 they partnered with
WIDELY REGARDED AS THE MOST PRESTIGIOUS SCIENCE AWARD
Nasa mga pag-uusap ni Plato na lumikha ng malaking pagkakilala sa kanya
IN DEN 1790ER JAHREN ERSCHIENEN WEITERE FASSUNGEN, DIE SICH
Synthetic judgments therefore add something to a concept whereas analytic

DURING HIS TERM, HAMMARSKJÖLD ATTEMPTED NEW ACTIONS
W tej prowincji kulturowej, której część była protocoltycka, od roku 874
FÖRETAGT ÄGER ÄVEN ÖVER 372 PUBAR, VÄRDSHUS OCH HOTELL
The Pre-Dreadnoughts replaced ironclad gunships of the late-18th century

DESPITE THE OUTLAY, IRON WAS MUCH STRONGER & LIGHTER
Tämä koostui aistimuksia hyödyntävien “ymmärryksen kategorioiden”
HEROIC DEEDS OF DAYS LONG GONE OR TALES OF WORTHY MEN
A Fair-sziget körülbélül félúton fekszik a Shetland-szigetek és az Orkney

LA SITUATION DES SHETLAND SUR L’ITINÉRAIRE DE LA DÉRIVE
In late 1947, he came to wide public attention at the age of thirty-one
MEÐAL SMÆRRI EYJA SEM TELJAST TIL NORDUREYJA MÁ NEFNA
Their crazy joint-venture expanded briskly until the later half of 1831

ÍSKOÇ PARLAMENTOSU ANTLAŞMAYI, YALNIZCA BAZI KÜÇÜK
Cele mai cunoscute și mai citite în ziuă de azi sunt saga islandezilor
ZATÍMCO OBECNĚ JE PŘEKLÁDÁNO, CITOVÁNO A VYKLÁDÁNO
The House of Commons attempted to revive the wavering proposal

DISCOVERING NEW ARCHAEOLOGICAL EVIDENCE & TRUTHS
Much of Bedford Park is situated in the London Borough of Ealing
RIPERCORRENDO LE FONDAMENTA DEL PENSIERO MODERNO
Argued that space & time are inherently purer forms of intuition
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 (as referenced in 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 1763, 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 fol-
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An Introduction to Concepts
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
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Knowledge & Concepts
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### The State of Criticism

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SITUATIONIST INTERNATIONAL (SI) was a group of international revolutionaries founded in 1957. With their ideas rooted in Marxism and the 20th century European artistic avantgarde, they advocated experiences of life being alternative to those admitted by the capitalist order, for the fulfillment of human primitive desires and the pursuing of a superior passional 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 passional 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 ambiences in order to fulfill them. Each person must seek what he loves, what attracts him. Through this method one can pursue a superior passional quality. For this purpose they suggested and experimented with the construction of situations; the setting up of environments favorable for the fulfillment of such desires. Using methods drawn from the arts, they developed a series of experimental fields of study for the construction of such, like unitary urbanism.

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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.
Ačkoli klimšova nenapsala knih mnoho, přece zná ji ta naše četbychtivá mládež tuze dobře. Zná ji jezme -
na z knih: Z jara do léta, Kníha báchorek, Paleček a Malenka, Z ráje, Rodinná skřínka 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 opravodově vážně a nevydá nic na světlo, co by důkladně nepodrobyla soudo svému i soudu jiných. A to právě dodává jejich prácím té pravé ceny. Nuže seznammež se se životem této tiché a skromné pracovnice, seznammež se i s jejími péčnými spisy. Klimšova narodila se 7. dne měsíce prosince roku 1851. v Poličce. Otec její byl dosti zámožným a váženým měšťanem, mělě v Poličce dům a byl dlouhá léta členem obecního zastupitelstva, ba i městským radním. Při domě měli Klimšovi zahrádku.
Hajnali két órakor a segédtszat belépett a tábornok szobájába és jelentette, hogy a járórok elindultak a hodricsi úton. Az asztalra állított petróleumlámpa fényleg csaliáltott, hogy a járórok elindultak a hodricsi úton. A tábornok a szoba közepén állt és hideg arccal hallgatott rajuk keresztbe dobva egy ezüstgombos lovaglópálca. Od a tábornok, a tábornok. Már a város mindenhol látható a tábornok. Némán bólintott s mikor a segédtszat mögött becsukó- vagy inkább fásultságot árultak volna el mozdulatai. De most mégis, mintha valami fáradtságot akarnak valami fáradtságot akarnak.

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 «ouï 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 indignations et crampes brouillardueuses, littérature Dada, bourgeois 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 évangelistes Dada Tzara, Dada Huelsenbeck, Dada m'dada, Dada m'zda, Dada nhm, dada dera dada, Dada Hue, Dada Tza. Comment obtenir la bêtitude ? En disant Dada. Comment devenir célèbre? En disant Dada. D'un geste noble et avec des manières raffinées.
D. Benedita levantou-se, no dia seguinte, com a ideia de escrever uma carta ao marido, uma longa carta em que lhe narrasse a festa da véspera, nomeasse os convidados 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 teimosíssima, o céu estava todo brochado de uma cor pardo-escura, malhada de grossos nuvens negras. Ao longe, viu flutuar e voar o pano que cobria o balalio que uma preta levava à cabeça: concluiu que ventava. Magnífico dia para não sair, e, portanto, escreveu uma carta, duas cartas, todas as cartas de uma esposa ao marido ausente. Ninguém viria tentá-la. Enquanto ela contemplava os babadinhos e rendas do roupão branco, um 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
Belts & [Socks] @ £9.70

March: $32,460 €11,895
April: ¥70,031 £97,215

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

New granite chopping blocks
Knawishly skewed the Kinfolk
Nearly 18,000 new varieties

Amazingly relaxed lake jaunt
No western winds on arrival
Unwittingly granting legality
Karaoke legacy mix realized
Paul Barnes (born 1970) is a graphic designer specializing in the fields of lettering, typography, type design, and publication design. In the early 1990s he worked for Roger Black in New York where he was involved in redesigns of Newsweek, US and British Esquire and Foreign Affairs. During this time he art directed Esquire Gentleman and U&lc. He later returned to America to be art director of the music magazine Spin. Since 1995 he has lived and worked in London. He has formed a long term collaboration with Peter Saville, which has resulted in such diverse work as identities for Givenchy, ‘Original Modern’ for Manchester and numerous music based projects, such as Gay Dad, New Order, Joy Division and Electronic. Independently he has created identities for luxury Italian shoe manufacturer Gianvito Rossi, and German publisher Schirmer Graf.

Barnes has also been an advisor and consultant on numerous publications, notably The Sunday Times Magazine, The Guardian and The Observer Newspapers, CQ, Wallpaper*, Harper's Bazaar and frieze. He has designed many books for publishers all over Europe including Schirmer Mosel, Oxford University Press, the Tate, and the iconic Schirmer Graf series. Following the redesign of The Guardian, as part of the team headed by Mark Porter, Barnes was awarded the Black Pencil from the D&AD. They were also nominated for the Design Museum ‘Designer of the Year’. In September 2006, with Schwartz he was named one of the 40 most influential designers under 40 in Wallpaper*. A year later The Guardian named him as one of the 50 best designers in Britain.

Greg Gazdowicz (born 1988), studied graphic design at the Maryland Institute College of Art, where he also found his deep passion for type design and cycling. He worked as a graphic designer at a number of branding studios, start-ups, and non-profits before going on to study typeface design at Type@Cooper in New York City. Greg began working with Commercial Type in early 2014, and has been a staff designer since that year.