In 2010, David Curcurito at the US edition of *Esquire* was looking to replace the burly warmth of Stag with a more elegant slab serif. With this aim in mind, Susana Carvalho and Kai Bernau drew Algebra, which they describe as a Grotesk, but with serifs and contrast: constructed logically, with compact vertical proportions and a regular rhythm.

Algebra makes a highly effective text face, with its simplified details and loose spacing giving an inviting texture. The bracketed serifs soften the harshness of the blunt terminals, and the crispness and relatively low contrast makes the family and excellent fit for newsprint and reading on screen. Where Algebra has a quiet and sophisticated tone, Algebra Display has a much more expressive quality in its unusual combination of thin strokes and thick, chunky serifs, with brutally simplified details.
Algebra Display was drawn for the US edition of *Esquire* in 2013, adding a gracefully aggressive tone to large headlines and initials.

Like its all-purpose sibling Algebra, Algebra Display was inspired by the construction and proportions of Grotesks. Its details are influenced by many of the superelliptical serif families that helped define the aesthetic of the mid 20th century, particularly in central Europe. While many of these typefaces were quite staid, Algebra Display has a contemporary air of brutality, with terminals and serifs abruptly sheared off. Compared to Algebra, Algebra Display is both higher and lower in contrast: the serifs gain weight, while the thin strokes are thinner, giving an unexpectedly active texture compared to a typical low-contrast slab serif. The serif bracketing is tight, giving subtle elegance without introducing softness. Algebra Display covers many tones across its range of seven weights: icily pretty in the light weights, bracingly strange in the heaviest weights, and sophisticated in between, with a refreshing simplicity in the italics.
Revitalize
MEMBER
Innilokuð
Nominate
İSİKÜRES
Arçipelagi
Precisión
ŽARKOM
Resonate
Diffirenza
VOYAGES
Interação
Xemilkirî
BEWEGT
Released
Særdeles
FIXTURE
Vantages
Excavate
MODÈLE
Išvystyta
Množství
SHIftED
Integrate
National PHASED Analysis

Château YAPTİĞI Korganım
TREATMENT
Safeguarding

EVALUATION
Reünificacion

TLĀCATIYĀN
Zastupničkiih

KÖNIGREICH
Dialectologie
Brushed Linen Mélange
MODERN COSMOLOGY
L’altitude est de 71 mètres

Quinn Kane’s final novel
18 MILJARDIA VUOTTA
Eight full-length portraits

Shapes & Configuration
DISTINCTIVE ARTICLE
Un clasificación general

Crítica à teoria atômico
SITUADO AL SUDESTE
Die größte Insel aber ist
Universului observabil
ZEMLJEPISNA ŠIRINA
Electrones de valencia

Origins of the concept
DEFINITIONS & BASIS
L’economisti classichi

Corse di lunga durata
KUPTIMI TEOLOGJIK
Ośrodkowego układu
Arbeitsmedium
Pancyclopaedic
Xeroradiograph
Quartziferously
Responsabilità
Elektronicznej
Manufactures
Geomorphogeny

Kasvatusfilosofia

Controversialist

Quadrumanous

Interconversão

Çalışmalarının

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

Algebra references such squarish 20th century serif families as Adrian Frutiger’s Egyptienne, Georg Trump’s Schadow, and Hermann Zapf’s Melior, but its clean lines make it appropriate for contemporary use in modern magazine design. Though the flat vertices where diagonals intersect (as in the A or M) are far less dramatic than in Algebra Display, these letters have a brutal feeling, playing nicely off of the bulky round shapes. Functionally, the flat vertices keep the letters from clogging even under the worst printing conditions. Simple italics match the directness of the romans, and a handful of alternates allow the italics to take on a softer, more traditionally cursive feeling. Five of the six weights can be used at any scale, for text or display, though we recommend negative tracking at larger sizes. The forceful Black weight is designed only for display use, and its tight spacing and tiny counterforms do not work at text sizes.
19,5 kvadratkilometer

INFLUENCE ABROAD

Ringed with pinnacles

Exploration Matériau

İTALYAN AÇILIŞLARI

The Elements Outside

Scientific researcher

ARTÍCULO GENUINO

Vexing Art Specimens

New £24 lunch menu

DELIKATNĄ RZEŹBĄ

Bögen und Wimperge
Proposição Analítica

ENGELSKSPRÅKIGA

L’attività tradizionale

Forsætisráðherrann

THE OLD CATALOGS

Rakishly Ambiguous
Serbest hareketler jimnastikçilerin IDEALTYPISSCHER GEGENSPIELER
Early explorations of Conceptual Art
Since its debut on January 26, 2014
TWO MILES OF UNDERSEA CABLE
Plaukimo varžybos rengiamos 17 bei
Populația locală vorbea încă limba
IN THE LOWEST 4% OF THE FIELD
Under 1861-talet fanns planer på att
Participó en dos Juegos Olímpicos
MÉTHODES DE DÉVELOPPEMENT
Forbundsrådet har sju medlemmer
Una superficie di 17 m² costituente
KÜLÖNBÖZŐ ADATSZERKEZETEK
Extensive winter testing yielded an
Scorch marks kept on the exterior
IT BECAME A PERMANENT WORK
New understanding of Intelligence
ONE OF THE KEY FIGURES IN THE VANGUARD
Yaklaşık 22.600 kilometrekarelik yüzölçümüne
A STRETCH OF OLD-TIME ELEVATED RAIL LINE
Kanalais Baltijos jūra yra sujungta su Baltąja jūra

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

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

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

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

LA PRESENTACIÓN DEL TRABAJO CONSISTE
Past structural modifications to these models
FOUR ELEMENTS OF CRAFT BEER MOVEMENT
Członkowie zasiadający w radzie są wybierani
SOMEONE PLACED A METAL BOX UNDERNEATH A STATUE
La fundación aporta 21,11 millones en un ambicioso proyecto
MEHR ALS 110 OSTEUROPAEXPERTEN WENDEN SICH GEGEN
By the mid-19th century these various industrial zones were at

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

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

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

ITS PRIZED INNOVATIVE GARDENS AND MODERN SPACES
Mussel, clam and oyster recipes from around the world are
FOR NORTHERN HONG KONG, OVER 5% OF THE POPULATION
Quickly exacting only as much regulation in such short time
Kömürleştirilmiş
Particulièrement
Avantgardistiska
Incredulousness
Administratively
Verwaltungssitz
Infrapunasäteilyn
Experimentações
Autobiographical
Postmodernismā
Developmentally
Instrumentation
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 Psychology of Beauty
Every introduction to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the general, philosophical, deductive, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the empirical, or inductive, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above & from below.”

Methodologies
The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of the Beautiful as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.” The answer is not that no system of philosophy is universally accepted, but that the general aesthetic theories have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible, while the various definers of beauty as “the union of the Real and the Ideal” “the expression of the
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INCLUDED FAMILIES

Algebra Display
Algebra

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 (Castillian), Swahili, Swedish,
Tagalog, Turkish, Walloon, Welsh, Wolof

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ABOUT THE DESIGNERS

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

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

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

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

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