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.
Different printing methods – and different taste – make for disparate requirements in the overall color of a block of text, so we have included two different Regular weights in the Algebra family. Algebra Regular is lighter and airier, working best at slightly larger sizes and on uncoated paper. Algebra Regular No. 2 is noticeably darker, giving it a more forceful presence on coated paper and allowing use at smaller sizes.
NAVIGATOR
Ascendancy

REQUESTED
Herengracht

GEOGRAFIA
Landamæra

WYŁĄCZNIE
Temporarily
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 IDEALTYPIISCHER 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
NEPROMJENIJIIVI 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 MOSKUVY
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 jiehu 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
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
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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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Situationist International (SI) was a group of international revolutionaries founded in 1957. With their ideas rooted in Marxism and the 20th century European artistic avantgarde, they advocated experiences of life being alternative to those admitted by the capitalist order, for the fulfillment of human primitive desires and the pursuing of a superior passionate quality. For this purpose they suggested and experimented with the construction of situations; the setting up of environments favorable for the fulfillment of such desires. Using methods drawn from the arts, they developed a series of experimental fields of study for the construction of such, like unitary urbanism and psychogeography.

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 fulfilling the passions 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 and psychogeography.

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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
Hajnali két órakor a segédtiszt belépett a tábor - nök szobájába és jelentette, hogy a járőrök elindultak a hodricsi úton. Az asztalra állított petróleumlámpa körül szétteregetett térület és jelentések hevertek, rajtuk keresztbe dobva egy ezüstgombos lovaglópálca. A tábornok a szoba közepén állt és hideg arccal hallgatta a segédtiszt szavait. Kurtára nyírt szakála rögeszen csillágot a lámpafényben.

Aranykeretes szemüvege mögül jeges nyugalommal csillámlott elő kék szemei. Csupa energia volt ez a borna, magas, karcsú ember, aki egy hónap előtt vette át a feldunai hadtest parancsnokságát. De most mégis, mintha valami fáradtságot vagy inkább fásultságot árultak volna a mozgásai. Némán bólintott s mikor a segédtiszt mögött becsukódott az ajtó, kimerülten dobtak magát a kopott divánra. Két nap óta mindig talpon volt s egyik izgalom a másik után érte. A Szélakna irányában fekvő főcsapat felé haladó ellenség már egy napi előnyt nyert a Zsarnócra kirendelt zászlóalj parancsnokának ügyetlensége folytán. Első

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 creda. In una di quelle favole ammìrava la velocità del dittero, velocità sprecata perché non gli serviva nè a raggiungere la preda nè a garantire la sua incoluminità. Qui faceva la morale una testuggine. Un’altra favola esaltava la mosca che distruggeva le cose sozzette da essa tanto amate. Una terza si meravigliava che la mosca, l’animale più ricco d’occhi, vedeva tanto imperfettamente. Infine una raccontava di un uomo che, dopo di aver schiacciato una mosca noiosa, le gridò: “Ti ho beneficiata; 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
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 inlärda 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 tyss, eftersom 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 inlärda att i brodern se ett slags styvfar, för vilken han hyste stor aktning, nästan vördnad.

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 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-escura, malhada de grossas nuvens negras. Ao longe, viu fluutar 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 ausente. Ninguém viria tentá-la. Enquanto ela compõe os babadinhos e rendas do roupão branco, um roupão de cambraia que...
| UPPERCASE | ABCDEFGHIJKLMNOPQRSTUVWXYZ |
| LOWERCASE | abcdefghijklmnopqrstuvwxyz |
| STANDARD PUNCTUATION |
| ALL CAP PUNCTUATION |
| LIGATURES |
| PROPORTIONAL LINING |
| TABULAR LINING |
| PREBUILT FRACTIONS |
| NUMERATORS & DENOMINATORS |
| SUPERSCRIPT & SUBSCRIPT |
| ARROWS |
| ACCENTED UPPERCASE |
| ACCENTED LOWER CASE |
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Originally: ¥7,031 £9,215

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

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x¹5⁸ + y²³ × z¹⁸ − a⁴²⁶⁰
x¹⁵⁸ + y²³ × z¹⁸ − a⁴²⁶⁰

0123456789 0123456789
0123456789 0123456789

ŽRÓDLA Ślady możliwość
ÎNSUȘI conștiința științifice

ŽRÓDŁA Ślady możliwość
ÎNSUȘI conștiința științifice

Team gaining fair advantage
A wishful solvency antivenin
Rakish lackeys x-ray waxbills
Quartz fizzled in single zones
Fake wax figures vary in size

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A wishful solvency antivenin
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STYLES INCLUDED IN COMPLETE FAMILY

Algebra Regular
Algebra Regular Italic
Algebra Regular No. 2
Algebra Regular No. 2 Italic
Algebra Medium
Algebra Medium Italic
Algebra Bold
Algebra Bold Italic
Algebra Extra Bold
Algebra Extra Bold Italic
Algebra Black
Algebra Black 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 (Castillian), Swahili, Swedish, Tagalog, Turkish, Walloon, Welsh, Wolof

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 Ecal, 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.