Action Condensed was designed for the screen by Dutch type design legend Erik van Blokland, who was looking for typefaces for interface design that didn’t have an overtly neutral personality. Each of the family’s four weights has three grades on the same width, allowing text to change weight on rollover without disrupting the layout.

Although Action Condensed was designed with interface design in mind, particularly rollovers, it works as well on a poster as it does in a web browser or on a mobile phone. Its casual personality and quirky shapes give a friendliness that is unusual in a straight-sided condensed sans.
Action Condensed Light Grade 1
Action Condensed Light Grade 1 Italic
Action Condensed Light Grade 2
Action Condensed Light Grade 2 Italic
Action Condensed Light Grade 3
Action Condensed Light Grade 3 Italic
Action Condensed Regular Grade 1
Action Condensed Regular Grade 1 Italic
Action Condensed Regular Grade 2
Action Condensed Regular Grade 2 Italic
Action Condensed Regular Grade 3
Action Condensed Regular Grade 3 Italic
Action Condensed Medium Grade 1
Action Condensed Medium Grade 1 Italic
Action Condensed Medium Grade 2
Action Condensed Medium Grade 2 Italic
Action Condensed Medium Grade 3
Action Condensed Medium Grade 3 Italic
Action Condensed Bold Grade 1
Action Condensed Bold Grade 1 Italic
Action Condensed Bold Grade 2
Action Condensed Bold Grade 2 Italic
Action Condensed Bold Grade 3
Action Condensed Bold Grade 3 Italic
### Fully Duplexed
Within each weight of the Action Condensed family are three different grades, all of which, including the italic styles, have been drawn on the same set of widths. This allows for text to be switched between different grades without any reflowing of text.

<table>
<thead>
<tr>
<th>Duplexed romans &amp; italics in each weight</th>
<th>£6,273</th>
<th>8⅓</th>
<th>1⅝</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duplexed romans &amp; italics in each weight</td>
<td>£6,273</td>
<td>8⅓</td>
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<td>8⅓</td>
<td>1⅝</td>
</tr>
</tbody>
</table>

ACTION CONDENSED REGULAR & ITALIC, GRADES 1 – 3, 18 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.

### Mapped Styles
Each weight of Action Condensed is listed as a separate family 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.
OLDER ICE SHELF STUDY
Many Pre-Raphaelites

THE NEW FRENCH STYLE
Kierkegaardova Teória

PERCEPTIONSFÖRMAGA
Individualistisk filosofi
ANALYTISCHE FILOSOFIE
The Euro 2017 Qualifier

FRANCESE INFLUENZERÀ
Sharp sleight-of-hand

EXPERIMENTAL MARKET
Un carácter biográfico
DOWNTOWN MADISON
L’engagement Social

ZAJEDNIČKI UREĐIVAO
Inspiring monologue

NEW IN SUMMER 2018
Arheološka Najdišča
ARCHITETTURA GRECA
Tourné aux Pays-Bas

ABIDING FASCINATION
The evolution of man

DISTILLED APRIL 1975
Literatura universală
AMERIKANSK TEATER

Það eru fjórir rauðir

ROMANCE-ERA POEM

Schwarzer Riesling

DĀRGUMU KRĀJUMS

Haitian Pseudonym
WIEĦED JISTA’ FORSI
Binära Talsystemet

PRODUCT CREATORS
Frequently updated

KONINKLIK MUSEUM
Größten Säugetiere
TRADIÇÃO POPULAR
Balkānos un Ēģiptē

ARKITETTURA DANĪŽ
Over 147 storylines

ARTHURIAN HEROES
Jednak zachowała
ESKI BIR BAŞBAKAN
Robust Succulents

THE CRITICAL ANGLE
Související články

NEW FOOD MARKETS
Los Cinco Clásicos
CAMBIA ANCHE LA TIPOLOGIA DEL PERSONAGGIO
Arctangent of the coefficient of static friction
TITANIC PARADIGM SHIFTS IN PERSONAL HEALTH
Prima atestare documentară datează din 751

NEW TECHNIQUES FOR PRACTICAL ENGINEERING
The piece was kept secret for over 300 years
SUPERPOSITION DE LA TRAME DE LA CHEMISE ET
Their objective of changing consumer habits

PREKRÝVANIE DVOCH PRAVIDELNÝCH OBRAZCOV
Sanatın yaratıcı ve katılımcı bir rol oynayarak
UTILIZADO PARA CONCIERTOS Y OTROS EVENTOS
Opvallend genoeg kreeg Joule dit artikel niet
SUBJECTIVITEIT IS WAARHEID BETEKENT NIET
Une innovation majeure de la technologie
L-AĦJAR POST LI KISEB FIT-TAZZA TAD-DINJA
Honoré de Balzac visitou São Petersburgo

GLASGOW’S FORTUNES IN THE 17TH CENTURY
Rýchlost’vetra sa klasifikuje bud’ presným
HIS TREMENDOUS & TENUOUS POSSIBILITIES
El primer académico que prestó atención

NEW ARTIFICIAL REEFS OF THE HUDSON RIVER
Bis 1928 war der Verband für das gesamte
THE PROJECT WAS NEARLY $2.4 MILLION FOR
Construction started in 1968 only after his
WETENSCHAPPELIJKE INSTRUMENTMAKER
Vissulega er orðið notað innan annarra
PRVOTNÍ ROBIN POČÁTKY OSADY NA ŘECE
Ibland har den hålkortstyrda vävstolen

SHINGONIN HARJOITTAMISEN KESKIÖSSÄ
In 1741, the occupation of silk merchant
CLAIMED TO MATCH THE QUALITY OF MANY
Ayant étudié seul la mécanique—il met

MEASURING THE MOVEMENTS OF EMOTION
Vzhledem k principu nezávislosti šíření
LUNGO UN TRATTO DI 6.213,8 CHILOMETRI
Bespoke 21 oz. raw Japanese selvedge
ALE TÝM, ŽE ČLOVEK MÁ SLOBODNÝ VZŤAH
Courting chance & the danger of ‘new’
KANALEN ÖPPNADES 1986 OCH HADE SIN
Instinctual practitioners of visual arts

KIRJA JULKAISTIIN ENNEN ELOKUVAA JA
Hiszen mint Arkhimédész törvényéből
ANCIENT GREEK’S MEDIO-PASSIVE VOICE
Linie na ekranie komputera mogą być

HIS DEBUT PERFORMANCE PIECE IN 2001
Esta operação é hoje em dia realizada
L’ESPRIT DE LA CHRONOLOGIE FLOTTANTE
Kljásteinsvæfstaðir voru með steinum
EARLY-20TH CENTURY COPENHAGEN HAD CROOKED STREETS WHERE CARRIAGES NEVER ROAMED
A vast cultural stronghold of the cultural revolution & a point of political divergence during
MILL-GĦOXRINJIET ‘IL QUDDIEM IL-MOVIMENT INXTERED MAD-DINJA KOLLHA U EVENTWALMENT
Město je významný železniční uzel s hlavním nádražím Termini blízko středu města; se 400

ROMÂNIA AVEA SĂ REVINĂ LA UN TURNEU FINAL CĂȘTIGĂNd GRUPA DE CALIFICARE PENTRU
Conformément à l’esprit de la “chronologie flottante” de toutes les séries de comic
SUCH MORPHOLOGICAL CHANGES HAVE MANY OF THEIR COUNTERPARTS IN OLDER SYNTAX
Temelini, akılcılıği yadsıyan ve karşî-sanat için çalişan ilk dadaistlerin eserlerinden

KIEDY STWIERDZIŁA, ŻE ZAROBIŁA WYSTARCZAJĄCO DUŻO PIENIĘDZY, POSTANOWIŁA
In keeping with the university’s experimental ethos, new students were asked
THESE MODERN TIMES OPENED WITH THE CONCEPT OF “THE MEASUREMENT OF RISK”
Egyptierna använde det binära talsystemet för att skriva bråktal i decimalform

DAI RESTI RINVENUTI A CIRCA 5 METRI SOTTO L’EDIFICIO ALLA FINE DEL XIX SECOLO
Daug senosios graikų kalbos žodžių virto tarptautiniais žodžiais ir terminais
IN DER SCHENKUNGSURKUNDE WIRD ERSTMALS DIE GRÖSSE DES ORTES GENANNT
Bajorországot ugyanezen év szeptemberében az ítélet hatályba lépése után
Index van de menselijke ontwikkeling

Nejznámější Starověkou Památkou

9 Minuten von der Meisterschaft

Best Napa Valley Wines for 2016

Lionized Local & National Broadcasts

Diretoria Financeira Federal Alemã

Performans sanatçılılarının ortak

Den moderna tecknade seriens
<table>
<thead>
<tr>
<th>OPENTYPE FEATURES</th>
<th>FAMILY WIDE</th>
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<th>ACTIVATED</th>
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<td>ROMAN</td>
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<td>alternate 1</td>
<td>The #1 most fascinating goal</td>
<td>The #1 most fascinating goal</td>
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<td>ITALIC</td>
<td>Various scales and contexts</td>
<td>Various scales and contexts</td>
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<td>Illustrator/Photoshop</td>
<td>Creating custom film-rigging</td>
<td>Creating custom film-rigging</td>
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</tbody>
</table>
ABOUT THE DESIGNER


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

SUPPORTED LANGUAGES

Afrikaans, Albanian, Asturian, Basque, Breton, Bosnian, Catalan, Comish, 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, Malay, Malayalam, Maori, Moldavian, Norwegian, Occitan, Polish, Portuguese, Romanian, Romansch, Saami, Samoan, Scots, Scottish Gaelic, Serbian (Latin), Slovak, Slovenian, Spanish (Castilian), Swahili, Swedish, Tagalog, Turkish, Walloon, Welsh, Wolof

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