
Feature Collection

Christian Schwartz and Berton Hasebe designed the dense, sober Feature for *T: The New York Times Style Magazine*. In 2018, new editor in chief Hanya Yanagihara catalyzed a radical reimagining of the book. What had been an airy, image-focused publication evolved into a text-driven one, brimming with words.

PUBLISHED
2022

DESIGNED BY
BERTON HASEBE AND CHRISTIAN SCHWARTZ

ASSISTED BY
HRVOJE ŽIVČIĆ

46 STYLES
5 FAMILIES

FAMILIES
FEATURE DISPLAY
FEATURE DISPLAY CONDENSED
FEATURE DECK
FEATURE DECK CONDENSED
FEATURE TEXT

Creative director Patrick Li and his team at the *Times* provided reference materials from the sixties and seventies that focused on tight type stacks, various interpretations of Times New Roman, and the notion of defaultness. Using Times New Roman as a starting point, Schwartz and Hasebe crafted a newsy serif with unusual contrast (relatively low in the main strokes, higher in the serifs) that gives the face a distinctive rhythm in blocks of text. The collection has been expanded for release by Hrvoje Živčić; it consists of Text, Deck, Deck Condensed, Display, and Display Condensed cuts for a total of twenty-three weights, with matching italics. All families in the collection come with a generous helping of alternates, and the Text cut comes with small caps.

EXTRALIGHT

FF

Feature Display

LIGHT

FF

Feature Display

LIGHT

FF

Feature Deck

REGULAR

FF

Feature Display

REGULAR

FF

Feature Display
Condensed

REGULAR

FF

Feature Deck

REGULAR

FF

Feature Deck
Condensed

REGULAR

FF

Feature Text

MEDIUM

FF

Feature Display

MEDIUM

FF

Feature Display
Condensed

MEDIUM

FF

Feature Deck

MEDIUM

FF

Feature Deck
Condensed

BOLD

FF

Feature Display

BOLD

FF

Feature Display
Condensed

BOLD

FF

Feature Deck

BOLD

FF

Feature Deck
Condensed

BOLD

FF

Feature Text

EXTRABOLD

FF

Feature Display

EXTRABOLD

FF

Feature Display
Condensed

EXTRABOLD

FF

Feature Deck

EXTRABOLD

FF

Feature Deck
Condensed

EXTRABOLD

FF

Feature Text

ULTRA

FF

Feature Display

RECOMMENDED MINIMUM & MAXIMUM SIZES

FEATURE DISPLAY, 40 PT+

Regional trading Mercantile SPARKS

FEATURE DECK, 18 - 40 PT

Due to animosities of their main competitor
A series of upsets befell the ships
Launched a final voyage
This official inquiry

FEATURE TEXT, 8 - 18 PT

THE ENGLISH EAST INDIA COMPANY WAS established in 1600 and was granted a Royal Charter by Queen Elizabeth I under the name Governor and Company As Merchants of London trading into the East Indies Trading mainly in silk, rum, cotton, and opium

Feature Display

Feature Display offers seven weights with matching italics. It edges toward a more traditional fashion display face, with attenuated contrast and round terminals. In this version, Feature's personality—industrious but pretty, sober but warm—truly shines.

PUBLISHED
2022

DESIGNED BY
BERTON HASEBE AND CHRISTIAN SCHWARTZ

14 STYLES
7 WEIGHTS W/ ITALICS

FEATURES
PROPORTIONAL/TABULAR LINING FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERSCRIP/SUBSCRIPT

Although it's perfect for headlines and titles, Feature Display can just as easily break out of an editorial context and go even bigger for signage, posters, and environmental graphics. It offers a wider range of weights than the rest of the family, from a delicate Extralight to a powerful Ultra.

Feature Display Extralight
Feature Display Extralight Italic
Feature Display Light
Feature Display Light Italic
Feature Display Regular
Feature Display Regular Italic
Feature Display Medium
Feature Display Medium Italic
Feature Display Bold
Feature Display Bold Italic
Feature Display Extrabold
Feature Display Extrabold Italic
Feature Display Ultra
Feature Display Ultra Italic

Conference
FUNCTION
Organikong

FEATURE DISPLAY EXTRALIGHT, 90 PT

Journalistes
DELEGATE
Symbolized

FEATURE DISPLAY EXTRALIGHT ITALIC, 90 PT

Architektur
MONARCH
Structurally

FEATURE DISPLAY LIGHT, 90 PT

Retractable
JÕUMASIN
Principality

FEATURE DISPLAY LIGHT ITALIC, 90 PT [ALTERNATE J]

Exhibitions
MAHTURA
Integrating

FEATURE DISPLAY REGULAR, 90 PT [ALTERNATE M a g]

Paramount
AMICABLE
Identificate

FEATURE DISPLAY REGULAR ITALIC, 90 PT

Diplomatic
WORKTOP
Lähettänyt

FEATURE DISPLAY MEDIUM, 90 PT

Navigation
ZERWANIE
Cliffhanger

FEATURE DISPLAY MEDIUM ITALIC, 90 PT [ALTERNATE W]

Acheulean
STABILITÀ
Fasegewijs

FEATURE DISPLAY BOLD, 90 PT [ALTERNATE a]

Segurança
QUESTION
Theorizing

FEATURE DISPLAY BOLD ITALIC, 90 PT [ALTERNATE z]

Konstverk
BANGKOK
Resources

FEATURE DISPLAY EXTRABOLD, 90 PT [ALTERNATE K K]

Effectively
CAPACITY
Befektetés

FEATURE DISPLAY EXTRABOLD ITALIC, 90 PT

Backbone
ÁSTÆÐUR
Quotation

FEATURE DISPLAY ULTRA, 90 PT [ALTERNATE Q R]

Vaudeville
SOLITARY
Işlayarkən

FEATURE DISPLAY ULTRA ITALIC, 90 PT

WATERCRAFT
Samenwerking

FEATURE DISPLAY EXTRALIGHT, 70 PT

SUBSEQUENT
Acknowledged

FEATURE DISPLAY EXTRALIGHT ITALIC, 70 PT

MOTORWERK
Shadowboxing

FEATURE DISPLAY LIGHT, 70 PT [ALTERNATE W w]

PARTECIPARE
Manufacturing

FEATURE DISPLAY LIGHT ITALIC, 70 PT [ALTERNATE M g]

FÖRHINDRAR
Thymiatechny

FEATURE DISPLAY REGULAR, 70 PT

OBJECTIVITY
Kagylóhéjakat

FEATURE DISPLAY REGULAR ITALIC, 70 PT

RATIONALIZE
Archaeologist

FEATURE DISPLAY MEDIUM, 70 PT [ALTERNATE R a g]

ETIMOLOGIJA
Hypothesizing

FEATURE DISPLAY MEDIUM ITALIC, 70 PT [ALTERNATE J]

MELIBATKAN
Septentrional

FEATURE DISPLAY BOLD, 70 PT

SUBDUCTION
Anschließend

FEATURE DISPLAY BOLD ITALIC, 70 PT

TECTONIQUE
Methodology

FEATURE DISPLAY EXTRABOLD, 70 PT [ALTERNATE M Q g]

HYPOTHESIS
Capgirament

FEATURE DISPLAY EXTRABOLD ITALIC, 70 PT

GEOGRAPHY
Instituciones

FEATURE DISPLAY ULTRA, 70 PT

PROVOCÂND
Exhaustively

FEATURE DISPLAY ULTRA ITALIC, 70 PT

Dikombinasikan

FEATURE DISPLAY EXTRALIGHT, 65 PT

Infrastructurally

FEATURE DISPLAY LIGHT, 65 PT

Middelgebergte

FEATURE DISPLAY REGULAR, 65 PT

Przepustowość

FEATURE DISPLAY MEDIUM, 65 PT

Interactionism

FEATURE DISPLAY BOLD, 65 PT

Subcategorize

FEATURE DISPLAY EXTRABOLD, 65 PT

Improvisation

FEATURE DISPLAY ULTRA, 65 PT

Communication

FEATURE DISPLAY EXTRALIGHT ITALIC, 65 PT

Félagsfræðingur

FEATURE DISPLAY LIGHT ITALIC, 65 PT

Staatspräsident

FEATURE DISPLAY REGULAR ITALIC, 65 PT

Acknowledging

FEATURE DISPLAY MEDIUM ITALIC, 65 PT

Considerações

FEATURE DISPLAY BOLD ITALIC, 65 PT

Questionnaire

FEATURE DISPLAY EXTRABOLD ITALIC, 65 PT

Manipulatory

FEATURE DISPLAY ULTRA ITALIC, 65 PT

Feature Display Condensed

Editorial design of the 1960s and 70s still has a strong hold on the collective imagination of contemporary designers. Herb Lubalin in New York and Willy Fleckhaus in Germany powerfully combined pictures and words, both making expressive use of big, bold, tightly spaced headlines.

PUBLISHED
2022

DESIGNED BY
BERTON HASEBE & CHRISTIAN SCHWARTZ

ASSISTED BY
HRVOJE ŽIVČIĆ

8 STYLES
4 WEIGHTS W/ ITALICS

FEATURES
PROPORTIONAL/TABULAR LINING FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERScript/SUBSCRIPT

Feature Display Condensed is particularly evocative of this earlier era, while also referencing the freewheeling early days of digital design, when designers took full advantage of the newfound ability to stretch and squeeze type.

Feature Display Condensed Regular

Feature Display Condensed Regular Italic

Feature Display Condensed Medium

Feature Display Condensed Medium Italic

Feature Display Condensed Bold

Feature Display Condensed Bold Italic

Feature Display Condensed Extrabold

Feature Display Condensed Extrabold Italic

Conseguenza
ÜBERWACHT
Nourishment

FEATURE DISPLAY CONDENSED REGULAR, 90 PT

Investigatory
TECHNIQUES
Humanidade

FEATURE DISPLAY CONDENSED REGULAR ITALIC, 90 PT

Wavelengths
RECOGNIZES
Luminescing

FEATURE DISPLAY CONDENSED MEDIUM, 90 PT [ALTERNATE R a g]

Összefüggést
ETYMOLOGY
Foundations

FEATURE DISPLAY CONDENSED MEDIUM ITALIC, 90 PT

Recognizing
INDIGENOUS
Lehrmeister

FEATURE DISPLAY CONDENSED BOLD, 90 PT

Zablokował
GYVENAMAS
Legislatures

FEATURE DISPLAY CONDENSED BOLD ITALIC, 90 PT

Vehemently
GÖZETLEMIE
Subsequent

FEATURE DISPLAY CONDENSED EXTRABOLD, 90 PT

Hospodârit'
ANECDOTAL
Geschriften

FEATURE DISPLAY CONDENSED EXTRABOLD ITALIC, 90 PT

NOTABLEMENTE
Thermochemical

FEATURE DISPLAY CONDENSED REGULAR, 70 PT

REQUISITIONING
Ansiktsfjädrarna

FEATURE DISPLAY CONDENSED REGULAR ITALIC, 70 PT

LINGUISTICALLY
Deconstructions

FEATURE DISPLAY CONDENSED MEDIUM, 70 PT

RIJKSOVERHEID
Conglomeration

FEATURE DISPLAY CONDENSED MEDIUM ITALIC, 70 PT

TAKIMADALARI
Mountaineering

FEATURE DISPLAY CONDENSED BOLD, 70 PT

RÉADAPTATION
Multilingualism

FEATURE DISPLAY CONDENSED BOLD ITALIC, 70 PT

FORETHOUGHT
Aikaisemmalta

FEATURE DISPLAY CONDENSED EXTRABOLD, 70 PT [ALTERNATE a]

CIRCUMSTANCE
Agriculturalist

FEATURE DISPLAY CONDENSED EXTRABOLD ITALIC, 70 PT [ALTERNATE g]

Helioseismologists

FEATURE DISPLAY CONDENSED REGULAR, 65 PT

Mittelfußknochen

FEATURE DISPLAY CONDENSED MEDIUM, 65 PT

Lipsanographers

FEATURE DISPLAY CONDENSED BOLD, 65 PT

Sivistyksellisesti

FEATURE DISPLAY CONDENSED EXTRABOLD, 65 PT

Geomorfològiques

FEATURE DISPLAY CONDENSED REGULAR ITALIC, 65 PT

Accommodations

FEATURE DISPLAY CONDENSED MEDIUM ITALIC, 65 PT

Infrastructurally

FEATURE DISPLAY CONDENSED BOLD ITALIC, 65 PT

Mifologiyasında

FEATURE DISPLAY CONDENSED EXTRABOLD ITALIC, 65 PT

Feature Deck

Increasing in size, Feature starts to behave more like a traditional fashion display face, with higher contrast and rounder terminals. As its name suggests, the Deck cut is best used for the intermediate spaces between title and story (“deks,” in journalistic parlance), between 18 and 40 points.

PUBLISHED

2022

DESIGNED BY

BERTON HASEBE AND CHRISTIAN SCHWARTZ

10 STYLES

5 WEIGHTS W/ ITALICS

FEATURES

PROPORTIONAL/TABULAR LINING FIGURES

FRACTIONS (PREBUILT AND ARBITRARY)

SUPERSCRIP/T/SUBSCRIPT

This optical size works best on screen, whereas the Display cut sets much tighter, and its delicate serifs risk disappearing. Drawn to be used in tandem, Review and Feature share the same vertical proportions and can effectively appear on the same line, even theoretically within the same word—but their personalities operate in counterpoint. Review grabs space and attention, while the quieter Feature was designed to economize, to cram as much information as possible into its forms, to go to the brink of being a condensed typeface without actually looking condensed.

Feature Deck Light

Feature Deck Light Italic

Feature Deck Regular

Feature Deck Regular Italic

Feature Deck Medium

Feature Deck Medium Italic

Feature Deck Bold

Feature Deck Bold Italic

Feature Deck Extrabold

Feature Deck Extrabold Italic

Ascertained new findings
THE NEWER MAJORITY
Als Aktiva in seiner Bilanz

FEATURE DECK LIGHT, LIGHT ITALIC, 40 PT

Elle figurait parmi le plus
OBJECTIVE LAWMAKER
Codex of global currency

FEATURE DECK REGULAR, REGULAR ITALIC, 40 PT [ALTERNATE J M R W a g]

Comprehensive outlines
SPECIALIZZATO NELLA
Not commercially viable

FEATURE DECK MEDIUM, MEDIUM ITALIC, 40 PT

Organometallic species
PHYSICS RESEARCHER
Hữu thuộc về nhiều bên

FEATURE DECK BOLD, BOLD ITALIC, 40 PT

Afforded no interviews
UN NUEVO LIDERAZGO
Postdoctoral Research

FEATURE DECK EXTRABOLD, 40 PT [ALTERNATE w]

Állam és a kormányzat
RELEVANT PROCESSES
Amplified this feedback

FEATURE DECK EXTRABOLD ITALIC, 40 PT

Designates their standard monetary unit
UM VIÐFANGSEFNI EÐLISFRÆÐINNAR
The finished garment would be less bulky

FEATURE DECK LIGHT, LIGHT ITALIC, 25 PT

A molecule containing 7 rhodium atoms
THE SIEGE STARTED ON 19 JUNE, 1635
Bau von Beljanen war das Einzugsgebiet

FEATURE DECK REGULAR, REGULAR ITALIC, 25 PT [ALTERNATE a]

Wystarczy porównać prędkość światła
STATIONARY LUMINIFEROUS ÆTHER
New Zealand's foreign & defence policy

FEATURE DECK MEDIUM, MEDIUM ITALIC, 25 PT [ALTERNATE a g]

Weighing between 51.3 and 69 pounds
TA USKUS, ET PALJUD TEADUSLIKUD
Their construction took all of October

FEATURE DECK BOLD, BOLD ITALIC, 25 PT [ALTERNATE J 3 5 6 9]

Popular methods of teaching science
LEGISLATION ON POLICY & SOCIETY
Física e astronomia foram traduzido

FEATURE DECK EXTRABOLD, EXTRABOLD ITALIC, 25 PT

Ideological standpoint

FEATURE DECK LIGHT, 45 PT

Structure of ferrocene

FEATURE DECK REGULAR, 45 PT

Omvendt anerkender

FEATURE DECK MEDIUM, 45 PT

Final business model

FEATURE DECK BOLD, 45 PT

Discussions directes

FEATURE DECK EXTRABOLD, 45 PT

Constitutional theorist

FEATURE DECK LIGHT ITALIC, 45 PT

Seefahrt unzugänglich

FEATURE DECK REGULAR ITALIC, 45 PT

A handwoven selvage

FEATURE DECK MEDIUM ITALIC, 45 PT

Two volcanic islands

FEATURE DECK BOLD ITALIC, 45 PT

Stretto di Magellano

FEATURE DECK EXTRABOLD ITALIC, 45 PT

Feature Deck Condensed

While not quite as narrow as its display companion, Feature Deck Condensed makes up for this with a robust flexibility, usable at the same range of sizes as the normal width Deck while taking up a fraction of the line length.

PUBLISHED
2022

DESIGNED BY
BERTON HASEBE AND CHRISTIAN SCHWARTZ

ASSISTED BY
HRVOJE ŽIVČIĆ

8 STYLES
4 WEIGHTS W/ ITALICS

FEATURES
PROPORTIONAL/TABULAR LINING FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERScript/SUBSCRIPT

Where Feature was designed to economize, going as narrow as possible without actually looking condensed, Feature Condensed fully embraces its narrowness, giving a dense and energetic texture on the page or screen.

Feature Deck Condensed Regular

Feature Deck Condensed Regular Italic

Feature Deck Condensed Medium

Feature Deck Condensed Medium Italic

Feature Deck Condensed Bold

Feature Deck Condensed Bold Italic

Feature Deck Condensed Extrabold

Feature Deck Condensed Extrabold Italic

Requires that understanding
 INITIAL SUBORBITAL STUDY
Las Influencias Atmosféricas

FEATURE DECK CONDENSED REGULAR, REGULAR ITALIC, 40 PT

An innate resilience of origin
 MIT GRÖSSEREN TRIBÜNEN
Groundbreaking ceremony

FEATURE DECK CONDENSED MEDIUM, MEDIUM ITALIC, 40 PT [ALTERNATE a g k]

Borgerrepræsentationens
 LA NECESSARIA TERZIETÀ
A near-universal majority

FEATURE DECK CONDENSED BOLD, BOLD ITALIC, 40 PT

Appropriated \$25 million
 OLOROSO SHERRY CASKS
Települések belterületére

FEATURE DECK CONDENSED EXTRABOLD, EXTRABOLD ITALIC, 40 PT [ALTERNATE K R]

Better known is Joyce's 1855 usage of the term
 A DECADE AFTER THEIR FIRST SETTLEMENT
Bij de gemeentelijke herindeling van 1981 bleef

FEATURE DECK CONDENSED REGULAR, REGULAR ITALIC, 25 PT

Overwhelmed by such newfound popularity
 OS SÉCULOS SEGUINTE VIRAM A ISLÂNDIA
A common explanation for this peaceful era

FEATURE DECK CONDENSED MEDIUM, MEDIUM ITALIC, 25 PT

Orðið kauptún hefur verið haft um smærri
AUTHORIZES THE PETITION TO CONGRESS
Provides for eight electoral constituencies

FEATURE DECK CONDENSED BOLD, BOLD ITALIC, 25 PT [ALTERNATE a g k]

First coined by Henry James in his essays
LUCRÂND ȘI LA PIESELE SALE DE TEATRU
The plan's projected cost was \$1.2 billion

FEATURE DECK CONDENSED EXTRABOLD, EXTRABOLD ITALIC, 25 PT [ALTERNATE J]

Congressional Delegation

FEATURE DECK CONDENSED REGULAR, 45 PT

Dans la culture moderne

FEATURE DECK CONDENSED MEDIUM, 45 PT

New national strategies

FEATURE DECK CONDENSED BOLD, 45 PT

An exclusive invitation

FEATURE DECK CONDENSED EXTRABOLD, 45 PT

Jis iš dievų pavogė ugnį ir

FEATURE DECK CONDENSED REGULAR ITALIC, 45 PT

New & Exclusive Content

FEATURE DECK CONDENSED MEDIUM ITALIC, 45 PT

În limba georgiană este

FEATURE DECK CONDENSED BOLD ITALIC, 45 PT

Handpicked selections

FEATURE DECK CONDENSED EXTRABOLD ITALIC, 45 PT

Feature Text

Designed to fill the pages of *T: The New York Times Style Magazine* to the brim while still being comfortable to read, Feature Text excels at stuffing as much information into its forms as possible, going to the brink of condensedness without actually looking condensed.

PUBLISHED

2022

DESIGNED BY

BERTON HASEBE AND CHRISTIAN SCHWARTZ

6 STYLES

3 WEIGHTS W/ ITALICS

FEATURES

PROPORTIONAL/TABULAR LINING FIGURES

FRACTIONS (PREBUILT AND ARBITRARY)

SUPERSCRIP/T/SUBSCRIPT

SMALL CAPS (ROMAN & ITALIC)

The face's narrowness is offset by a high x-height to enhance readability. An exaggeratedly angled stress squeezes white space out, yielding an overall dark text color. Relatively low contrast in the main strokes countervailed by sharp, elegant serifs creates a kinetic rhythm in blocks of text. Take advantage of its overall narrow mien and compact extenders to lead it tight and set it in skinny columns.

Feature Text Regular

Feature Text Regular Italic

Feature Text Bold

Feature Text Bold Italic

Feature Text Extrabold

Feature Text Extrabold Italic

A COMPLEMENT TO THE PRINT EDITION WAS STARTED IN APRIL
Une association indépendante rassemblant 3 fédérations nationales
He found the Norwegian countryside to be “picturesque” and gave a
A SERIES OF NEW SALON EXHIBITS FROM 1861 THROUGH TO 1865
Densità di popolazione di 117 ab./km² superiore alla media nazionale
The prize was established in August 1991 by the European Parliament

FEATURE TEXT REGULAR, REGULAR ITALIC, 14 PT

ARKADAŞLARININ TABLOLARININ SERGİLENDİĞİ BİR MÜZEYE
Since then, these regional names have lost their specific meaning
Trong các thế hệ sau sự phổ biến của điện thoại thông minh và sự
ITS PLUMAGE WAS PRIMARILY WHITE, GREY AND DARK BROWN
The ozone layer is uniquely important in blocking ultraviolet light
Äußerst edel und kostbar, die verarbeiteten Materialien sind Gold

FEATURE TEXT BOLD, BOLD ITALIC, 14 PT [ALTERNATE M a g]

A NEW BIRD SPECIES WAS FOUND ON THE ISLAND OF RÉUNION
La Escuela de Barbizon— aunque pasado algún tiempo evolucionó
The doctor was immortalized in a portrait Van Gogh made of him
NINETEEN SPECIMENS EXIST IN MUSEUMS AROUND THE WORLD
The mechanism was electrified in the 1930s and it was restored in
Renaissancegevel beeldt een gouden zon uit met 56 stralen op een

FEATURE TEXT EXTRABOLD, EXTRABOLD ITALIC, 14 PT [ALTERNATE R W a 3 5 6 9]

FEATURE TEXT REGULAR, REGULAR ITALIC, BOLD, EXTRABOLD, 16/20 PT

REGULAR SMALL CAPS

REGULAR

BOLD

PROPORTIONAL
LINING FIGURES

REGULAR ITALIC

EXTRABOLD

REGULAR ITALIC

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 account

 FEATURE TEXT REGULAR, REGULAR ITALIC, BOLD, 10/13 PT

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 and 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,

 FEATURE TEXT BOLD, BOLD ITALIC, 10/13 PT

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 and 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

 FEATURE TEXT EXTRABOLD, EXTRABOLD ITALIC, 10/13 PT

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 and 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

FEATURE TEXT REGULAR, REGULAR ITALIC, BOLD, 9/12 PT

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 and 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 State of Criticism

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* the particular cases. And so it was that empirical aesthetics arose, which does not seek to answer those plain questions as to the enjoyment of concrete beauty down to its simplest forms, to which philosophical aesthetics

FEATURE TEXT BOLD, BOLD ITALIC, 9/12 PT

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 and 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 STATE OF CRITICISM

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* the particular cases. And so it was that empirical aesthetics arose, which does not seek to answer those plain questions as to the enjoyment of concrete beauty down to its simplest forms, to which philosophical aesthetics

 FEATURE TEXT REGULAR, REGULAR ITALIC, BOLD, 8/11 PT

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 and 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 State of Criticism

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* the particular cases. And so it was that empirical aesthetics arose, which does not seek to answer those plain questions as to the enjoyment of concrete beauty down to its simplest forms, to which philosophical aesthetics had been inadequate. But it is clear that neither has empirical aesthetics said the last word concerning beauty. Criticism is still in a chaotic state that would be impossible if aesthetic theory were firmly grounded. This situation appears to me to be due to the inherent inadequacy and inconclusiveness of empirical aesthetics when it stands alone; the grounds of this inadequacy

 FEATURE TEXT BOLD, BOLD ITALIC, 8/11 PT

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 and 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 STATE OF CRITICISM

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* the particular cases. And so it was that empirical aesthetics arose, which does not seek to answer those plain questions as to the enjoyment of concrete beauty down to its simplest forms, to which philosophical aesthetics had been inadequate. But it is clear that neither has empirical aesthetics said the last word concerning beauty. Criticism is still in a chaotic state that would be impossible if aesthetic theory were firmly grounded. This situation appears to me to be due to the inherent inadequacy and inconclusiveness of empirical aesthetics when it stands alone; the grounds of

INCLUDED FAMILIES

Feature Display
 Feature Display Condensed
 Feature Deck
 Feature Deck Condensed
 Feature Text

SUPPORTED LANGUAGES

Afrikaans, Albanian, Asturian, Basque, Bosnian, Breton, 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 (Castilian), Swahili, Swedish, Tagalog, Turkish, Vietnamese, Walloon, Welsh, Wolof

CONTACT

Commercial Type
 277 Grand Street, Floor 3
 New York, New York 10002

office 212-604-0955
www.commercialtype.com

COPYRIGHT

© 2022 Commercial Type. All rights reserved.
 Commercial® is a registered trademark and Feature™
 is a trademark of Schwartzco Inc., dba Commercial Type.

This file may be used for evaluation purposes only.

ABOUT THE DESIGNERS

Christian Schwartz (born 1977) is a partner, along with Paul Barnes, in Commercial Type, a foundry based in New York and London. A graduate of Carnegie Mellon University, Schwartz worked at MetaDesign Berlin and Font Bureau prior to spending several years working on his own before forming Schwartzco Inc. in 2006 and Commercial Type in 2008. Schwartz has published fonts with many respected independent foundries, and has designed proprietary typefaces for corporations and publications worldwide.

Schwartz's typefaces have been honored by the Smithsonian's Cooper Hewitt National Design Museum, the New York Type Directors Club, and the International Society of Typographic Designers, and his work with Barnes has been honored by D&AD. As part of the team that redesigned *The Guardian*, they were shortlisted for the Designer of the Year prize by the Design Museum in London. Schwartz and Barnes also were named two of the 40 most influential designers under 40 by *Wallpaper**, and Schwartz was included in *Time* magazine's 2007 'Design 100'. In early 2007, Schwartz and German design luminary Erik Spiekermann were awarded a gold medal by the German Design Council (Rat für Formgebung) for the typeface system they designed for Deutsche Bahn.

Berton Hasebe (born 1982) moved from Hawaii to study and work in Los Angeles, obtaining a BFA from Otis College of Art and Design in 2005. In 2007 he moved to the Netherlands to study type design through the Type and Media masters course at the Royal Academy of Art (KABK) in The Hague. Berton has resided in New York since 2008, and was a staff designer with Commercial Type from 2008 to 2013, when he left to start his own studio.

Berton's typefaces have been awarded by the New York and Tokyo Type Directors Club, the ATypI, and the Brno Biennial. In 2012 he was awarded Print Magazine's 20 Under 30 Award. Berton has previously taught at Parsons School of Design, the Type@Cooper Extended Program at The Cooper Union, and the University of the Arts in Philadelphia.