
Control

Control was designed in and for the medium of variable fonts. There is no “correct” version. Play with axes for weight, contrast, aperture, and tracking as you see fit, and choose between an oblique and a cursive as a companion style. The typeface can express itself as a tastefully legible mid-century grotesk, or it can morph into a tightly spaced headline face straight out of the 1970s.

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DESIGNED BY
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VARIABLE FONT AXES
WEIGHT
CONTRAST
APERTURE
TRACKING

30 STATIC STYLES
3 FAMILIES
5 WEIGHTS PER FAMILY WITH “TNT” VARIANTS

FEATURES
PROPORTIONAL LINING FIGURES

Christian Schwartz drew Control as an irreverent homage to Walter Käch (and named it in a reverent homage to Janet Jackson). In 1949, Käch published a lettering manual titled *Schriften Lettering Écritures*. This non-prescriptive guide was filled with example alphabets that included a set of sans serif forms Käch dubbed “block letters,” which bore an uncanny resemblance to a typeface his student Adrian Frutiger would later design: Univers. Schwartz took the manual concept literally, sketching a sans serif roughly modeled on Käch’s block letters, but with variations on how open the apertures should be in letters like C, S, a, and e, and different amounts of stroke contrast. The Cursive, drawn by Miguel Reyes, is loosely based on Van Dijk, drawn by Jan van Dijk for Letraset in 1982.

Control Upright Thin
Control Upright Light
Control Upright Regular
Control Upright Medium
Control Upright Bold

Control Italic Thin
Control Italic Light
Control Italic Regular
Control Italic Medium
Control Italic Bold

Control Cursive Thin
Control Cursive Light
Control Cursive Regular
Control Cursive Medium
Control Cursive Bold

Control Upright Thin TNT

Control Upright Light TNT

Control Upright Regular TNT

Control Upright Medium TNT

Control Upright Bold TNT

Control Italic Thin TNT

Control Italic Light TNT

Control Italic Regular TNT

Control Italic Medium TNT

Control Italic Bold TNT

Control Cursive Thin TNT

Control Cursive Light TNT

Control Cursive Regular TNT

Control Cursive Medium TNT

Control Cursive Bold TNT

OVERVIEW OF VARIABLE AXES

Weight

Weight refers to the thickness of a stroke. Static fonts feature predetermined weights; sometimes, though, thin is too thin and bold is too bold. Adjust the weight axis to tailor letters precisely to each situation.

Bۈe Bۈe Bۈe
500 600 700

Contrast

The difference between the thin and thick parts of a stroke is known as contrast. Control's contrast axis sets it apart from grotesks like Graphik and Focal, and starts to aperture once the weight exceeds Regular.

Amateur Birder 0
Amateur Birder 50
Amateur Birder 100

Aperture

Aperture is the degree of openness in letters like C, S, a, and e. Control's aperture axis takes the terminals from closed to open. Käch recommended fairly open apertures.

Ga Ga Ga
0 50 100

Tracking

Tracking refers to the spacing between glyphs as applied to an entire piece of text. Control's tracking axis transforms polite, readable text into Tight Not Touching (TNT) headlines straight from the 1970s.

Totally Panicking 0
Totally Panicking -25
Totally Panicking -50

WIRELESSLY
Historiadores

CONTROL UPRIGHT THIN, 70 PT

ŮPETLIKUST
Performance

CONTROL UPRIGHT LIGHT, 70 PT

DIMINISHED
Herțegovinei

CONTROL UPRIGHT REGULAR, 70 PT

UMOŽNĚNO
Establishing

CONTROL UPRIGHT MEDIUM, 70 PT [COMPACT EXTENDERS]

WITHERING Zunehmend

CONTROL UPRIGHT BOLD, 70 PT [ALTERNATE R]

ZARECZONY
Groundwater

CONTROL ITALIC THIN, 70 PT

EVALUATION
Hémisphères

CONTROL ITALIC LIGHT, 70 PT

PILGRIMAGE
Identification

CONTROL ITALIC REGULAR, 70 PT [ALTERNATE a]

SÍÐUELDUR
Quotidienne

CONTROL ITALIC MEDIUM, 70 PT [ALTERNATE R]

SCHRIJVER ***Maintaining***

CONTROL ITALIC BOLD, 70 PT

CUNOSCUȚĂ
Interpretation

CONTROL CURSIVE THIN, 70 PT

DEVELOPED
Efervescencia

CONTROL CURSIVE LIGHT, 70 PT [ALTERNATE a]

HÖYRYKONE
Prefabricates

CONTROL CURSIVE REGULAR, 70 PT

RECOGNIZE
Middelhavet

CONTROL CURSIVE MEDIUM, 70 PT

THEATRICALS
Développée

CONTROL CURSIVE BOLD, 70 PT

SUPPLEMENTS
Verðhækkunum

CONTROL UPRIGHT THIN TNT, 70 PT

GROVKORNIGT
Oceanographic

CONTROL UPRIGHT LIGHT TNT, 70 PT [ALTERNATE K R]

ÉCONOMIQUE
Philanthropizes

CONTROL UPRIGHT REGULAR TNT, 70 PT [ALTERNATE Q]

METROPOLIS
Karadžorđević

CONTROL UPRIGHT MEDIUM TNT, 70 PT [ALTERNATE R a r]

SHIPWRIGHT Archaeology

CONTROL UPRIGHT BOLD TNT, 70 PT

PREOCUPAÇÃO
Multigenerational

CONTROL ITALIC THIN TNT, 70 PT

QUARANTINED
Najjednostavnija

CONTROL ITALIC LIGHT TNT, 70 PT [ALTERNATE Q a]

ELSŐSORBAN
Acknowledges

CONTROL ITALIC REGULAR TNT, 70 PT

PROMENADE
Kartaginiečiai

CONTROL ITALIC MEDIUM TNT, 70 PT [ALTERNATE R]

SƏVIYYƏSİNİ ***Jahrhundert***

CONTROL ITALIC BOLD TNT, 70 PT [ALTERNATE a]

CONSIDERARSI
Paleoclimatologist

CONTROL CURSIVE THIN TNT, 70 PT

RECLAMATION
Zenginleştirme

CONTROL CURSIVE LIGHT TNT, 70 PT

KONTROLLEN
Organizationally

CONTROL CURSIVE REGULAR TNT, 70 PT

NEIGHBORLY
Sastavljenom

CONTROL CURSIVE MEDIUM TNT, 70 PT [ALTERNATE a]

HARDSHIPS
Reconquistó

CONTROL CURSIVE BOLD TNT, 70 PT

Tài nguyên khoáng sản
SAN TUMAS T'AQUINO
Granting official powers
SONANG MATITIRHAN
Independence movement

CONTROL UPRIGHT THIN, ITALIC THIN, CURSIVE THIN, 40 PT

Provincial investigators
250,000 SPECTATORS
Utilise la réalité virtuelle
HURRICANE REGIONS
Pedagogical reformation

CONTROL UPRIGHT LIGHT, ITALIC LIGHT, CURSIVE LIGHT, 40 PT

Nadgledanje državnog
REQUISITE MATERIAL
Characteristic features
UNCERTAIN POLITICS
Métodos de microlentes

CONTROL UPRIGHT REGULAR, ITALIC REGULAR, CURSIVE REGULAR, 40 PT [COMPACT EXTENDERS, ALTERNATE Q a]

Cut all diplomatic ties
TRES PERSONATGES
Het zuidelijk halfrond
HIGHLY PUBLICIZING
Izravno fotografiranje

CONTROL UPRIGHT MEDIUM, ITALIC MEDIUM, CURSIVE MEDIUM, 40 PT

Läpimurtoteoksensa
AFFECTING DIALECT
Chronological Order
MIERZEJĘ WIŚLANĄ
Westward expansion

CONTROL UPRIGHT BOLD, ITALIC BOLD, CURSIVE BOLD, 40 PT

Pháp tìm kiếm ngoại hành tinh
LA PHILOSOPHIE POLITIQUE
A distinguished drama career
KEINE BELEGE EXISTIEREN
Position as overseer of elections

CONTROL UPRIGHT THIN TNT, ITALIC THIN TNT, CURSIVE THIN TNT, 40 PT

Series of complex numbers
GRAMMAR OF SEQUENCE
Zabilježeni planeti nekoliko su
ENDORSED RECOGNITION
Composed the memorandum

CONTROL UPRIGHT LIGHT TNT, ITALIC LIGHT TNT, CURSIVE LIGHT TNT, 40 PT

A new repertory company
PEASANT LANDOWNERS
Jumalaisessa näytelmässä
GEOGRAPHICAL SURVEY
Een essentieel onderdeel van

CONTROL UPRIGHT REGULAR TNT, ITALIC REGULAR TNT, CURSIVE REGULAR TNT, 40 PT [ALTERNATE UPRIGHT R]

Der römischen Republik
OCHO COMPETICIONES
Growing public demand
MÄSTERSKAPSTITELN
Residential negotiations

CONTROL UPRIGHT MEDIUM TNT, ITALIC MEDIUM TNT, CURSIVE MEDIUM TNT, 40 PT [ALTERNATE a]

This initial architecture
HONORABLE MENTION
Magistrature principale
SPECTRAL ANALYSES
La construction navale

CONTROL UPRIGHT BOLD TNT, ITALIC BOLD TNT, CURSIVE BOLD TNT, 40 PT

Limits of newest date palm cultivation
 STELELE CU SPECTRE APPROAPIATE
Interstellar gas and dust in the galaxy
 GATHER STATISTICAL INFORMATION
Maar deze definities zijn van toepassing

CONTROL UPRIGHT THIN, ITALIC THIN, CURSIVE THIN, 25 PT

La altura de un edificio de diez pisos
 SEVERAL LUCKY CIRCUMSTANCES
Mined at a large scale until early 1874
 ZWIĄZANA Z BLISKOŚCIĄ GRANICY
Producing sorghum, barley, and wheat

CONTROL UPRIGHT LIGHT, ITALIC LIGHT, CURSIVE LIGHT, 25 PT

Heart of the league's media strategy
 POCKETS OF 247 OASES SYSTEMS
Helped resolve an apparent paradox
 FUNDS A CENTRAL GOVERNMENT
Ventimiglia'nin nüfusu 275,693 kişidir

CONTROL UPRIGHT REGULAR, ITALIC REGULAR, CURSIVE REGULAR, 25 PT [ALTERNATE PUNCTUATION, ALTERNATE UPRIGHT K Y]

Sequence of manifest radio waves
LOS ACUÍFEROS SUBTERRÁNEOS
Aumento de amostragem de taxon
BROAD EMOTIONAL BANDWIDTH
Virtuaaliosoitteita niille varattuiniin

CONTROL UPRIGHT MEDIUM, ITALIC MEDIUM, CURSIVE MEDIUM, 25 PT

La nouvelle assemblée orléaniste
GRAVITACIJSKOG PRIVLAČENJA
Incloure les llengües obiúgriques
NƠI RẤT NHIỀU SỰ KIỆN VĂN HÓA
Thirteenth largest social network

CONTROL UPRIGHT BOLD, ITALIC BOLD, CURSIVE BOLD, 25 PT

Encoded them with over 186 billion parameters
 THE GENERATIVE ADVERSARIAL NETWORK
Jossa on jopa yli 3 metriä korkeita hiikkakinoksia
SIGNALS INTENTIONS TO LIQUIDATE ASSETS
Ceded his seat to a branch of the Grimaldi dynasty

CONTROL UPRIGHT THIN TNT, ITALIC THIN TNT, CURSIVE THIN TNT, 25 PT

Được bao bọc bởi biển Đại Tây Dương ở phía
 UNFILTERED LIGHT & THERMAL RADIATION
Stærstu úrölsku málin með tilliti til fjölda málhafa
BEGEISTERTE ER SICH FÜR DIE KONZERTE
About 250 people reside at the research station

CONTROL UPRIGHT LIGHT TNT, ITALIC LIGHT TNT, CURSIVE LIGHT TNT, 25 PT

Ignore phylogenetic speculation altogether
 TROUNCED IN 2020'S LOCAL ELECTIONS
Relational and circulatory nomadic systems
 NO DIURNAL TEMPERATURE VARIATION
Their reintroduction of Iberian lynx in Portugal

CONTROL UPRIGHT REGULAR TNT, ITALIC REGULAR TNT, CURSIVE REGULAR TNT, 25 PT [ALTERNATE a, ALTERNATE UPRIGHT R]

These previous outbreaks of sabotage
ER BASERT PÅ DATAMASKINERS EVNE
Broadest movement of medieval guilds
INTEGRUOTA | CENTRINI PROCESORIŲ
Maaaring ibakas ng mga 9 milyong taon

CONTROL UPRIGHT MEDIUM TNT, ITALIC MEDIUM TNT, CURSIVE MEDIUM TNT, 25 PT [ALTERNATE CURSIVE a]

Exponential rise in extreme wildfires
L'AGRANDISSEMENT DU TERRITOIRE
Verovering verliep tamelijk makkelijk
ATMOSPHERIC WATER COLLECTION
Pidi tasakaalustama pōhjapoolkera

CONTROL UPRIGHT BOLD TNT, ITALIC BOLD TNT, CURSIVE BOLD TNT, 25 PT [COMPACT EXTENDERS, ALTERNATE UPRIGHT & ITALIC R a r]

BENCHMARK FOR ENVIRONMENTAL CONDITIONS
 She sought to promote the new Modernist aesthetic
ANCIENT TRADE AND TRANSPORTATION SYSTEMS
Dem Abschlusszeugnis der achten Klasse beendete
BECOMING THE KINGDOM'S NEW CAPITAL IN 1876
As folhas são frondes pinadas, com até três metros de

CONTROL UPRIGHT THIN, ITALIC THIN, CURSIVE THIN, 18 PT

SEM ER RÆKTADUR VÍÐA VEGNA ÞESS AÐ HANN
 Many lacked these long-standing trade protections
ERANO RAGGRUPPATE IN DUE SERIE CHE NON SI
Accompanied a slowing international trade in metal
LARGEST METROPOLITAN REGION IN THE UNION
Spain chartered an expedition consisting of 250 ships

CONTROL UPRIGHT LIGHT, ITALIC LIGHT, CURSIVE LIGHT, 18 PT

FIL-GŻIRA WARA L-KNISJA KATTOLIKA RUMANA
 Ev sahibi qismində turnirə avtomatik olaraq vəsiqə
TINATAYANG DALAWANG KILOMETRO ANG LAYO
Returning to Paris for the first time in over 25 years
THE SOCIETY'S MAJOR PHILOSOPHICAL WORKS
Mange af byens indbyggere har indvandrerbaggrund

CONTROL UPRIGHT REGULAR, ITALIC REGULAR, 18 PT

PRODUCED ESSAYS AND HISTORICAL STUDIES

Most varietals are restrained to a specific terroir

BIZIM GÖKYÜZÜNE BAKIŞIMIZ AÇISINDAN BIZE

Un total de quinze miembros con derecho a voto

ARCHAEOLOGICAL EVIDENCE OF CULTIVATION

New film stocks had much shallower tonal curves

CONTROL UPRIGHT MEDIUM, ITALIC MEDIUM, CURSIVE MEDIUM, 18 PT [ALTERNATE a]

MADE MONOTONOUS FOR MODERN READERS

Owned by the Howard Street Railway Company

AUTEUR S'INSPIRANT DU TRAVAIL DE L'AUTRE

It gained an early reputation for being complex

TURÈJO DU BOKŠTELIUS VAKARINIAME GALE

Sông Isar chảy xuyên qua thành phố dài 1,3 km

CONTROL UPRIGHT BOLD, ITALIC BOLD, CURSIVE BOLD, 18 PT

BECOMING THE KERNALS OF SUBSTANTIAL POLITICAL UNREST
 Their machine wrecking was deemed "collective bargaining by riot"
 CELOTEN ODSEK SKUPAJ Z DOSTOPOMA JE DOLG 1737 METROV
 Om te voorkomen dat dit in procedures tot ongewenste uitkomsten
 SELV OM OMRÅDET BARE HAR EN NEDBØRSMENGDEN PÅ 47 CM
 Ekkor választják meg a legfontosabb döntéshozó és végrehajtó testület

CONTROL UPRIGHT THIN, ITALIC THIN, CURSIVE THIN, 14 PT

FORMER LEGISLATOR ENDORSED RIVAL PARTY'S CANDIDATES
 Milchig erscheinenden Bandes am Himmel durch eine sagenhafte
 THE CONSONANT INVENTORY OF MANY CUSHITIC LANGUAGES
 Ireland's government first passed protective measures in the 1970s
 DRŽAVA PRVO MORA SASTAVITI POPIS ZNAČAJNIH KULTURNIH
 Allowed the construction of artistic gardens, schools, hotels & homes

CONTROL UPRIGHT LIGHT, ITALIC LIGHT, CURSIVE LIGHT, 14 PT [ALTERNATE UPRIGHT & ITALIC a]

SUA MISSÃO É FORNECER VALOR ESSENCIAL AOS MEMBROS
 Tard es van apreciar adequadament les contribucions dels altres
 IMPOSED THE VALUES OF THE ENLIGHTENMENT ON THE PAST
 California's maturing high tech region during the 1980s and 1990s
 REGNES FOR ÉN AF MIDDELALDERSTATENS FORLØBERE OG
 By 1872 Clark had expanded and officially established his operations

CONTROL UPRIGHT REGULAR, ITALIC REGULAR, CURSIVE REGULAR, 14 PT

KÜTLEÇEKİM GÜCÜYLE BİRBİRLERİNE BAĞLI ÇOK SAYIDAKİ
 By the turn of the 21st century it was on the verge of extinction
 PERCOLATED INTO TOLEDO, SEVILLE, GRANADA AND ELCHE
 Był to bóg zsyłający zarazę który władał światem podziemnym
 A CHECK AND BALANCE ON THE POWER OF THE EXECUTIVE
 Elles sont caractérisées par de grandes et riches sépultures en

CONTROL UPRIGHT MEDIUM, ITALIC MEDIUM, CURSIVE MEDIUM, 14 PT [ALTERNATE UPRIGHT & ITALIC K R Y a]

DIRECTING WATER TO THE SOUTH BANK OF THE VINALOPÓ
 Hóa với chăn thả du mục từ 15.200 đến 21.000 năm trước đây
 NORI INTERSTELARI MOLECULARI SAU RADIAȚIA COSMICĂ
 The bean production is done by small farms and associations
 CONTAINING PALM TREES FROM 175 DIFFERENT SPECIES
 Maqsad Avqustlardan sonra köməkçisi Sezarın hakimiyyətə

CONTROL UPRIGHT BOLD, ITALIC BOLD, CURSIVE BOLD, 14 PT

Measuring context

CONTROL UPRIGHT THIN, 50 PT

Secretary General

CONTROL UPRIGHT LIGHT, 50 PT

Bilimsel Araştırma

CONTROL UPRIGHT REGULAR, 50 PT

Seasonal wildfire

CONTROL UPRIGHT MEDIUM, 50 PT

Tarjetas gráficas

CONTROL UPRIGHT BOLD, 50 PT

Marines modernes

CONTROL ITALIC THIN, 50 PT

Functional Control

CONTROL ITALIC LIGHT, 50 PT

Käyttöjärjestelmän

CONTROL ITALIC REGULAR, 50 PT

Places of interest

CONTROL ITALIC MEDIUM, 50 PT

Striking features

CONTROL ITALIC BOLD, 50 PT

Radical & Sweeping

CONTROL CURSIVE THIN, 50 PT

Spektroradiometrie

CONTROL CURSIVE LIGHT, 50 PT

Akkademija Žvediza

CONTROL CURSIVE REGULAR, 50 PT

Palace courtyard

CONTROL CURSIVE MEDIUM, 50 PT

Major precedent

CONTROL CURSIVE BOLD, 50 PT

Métodos de detecção

CONTROL UPRIGHT THIN TNT, 50 PT

Agricultural work force

CONTROL UPRIGHT LIGHT TNT, 50 PT

Evropsko književnost

CONTROL UPRIGHT REGULAR TNT, 50 PT

Majority of the area

CONTROL UPRIGHT MEDIUM TNT, 50 PT

Daily heat records

CONTROL UPRIGHT BOLD TNT, 50 PT

Provisional referendums

CONTROL ITALIC THIN TNT, 50 PT

Mediterraneo orientale

CONTROL ITALIC LIGHT TNT, 50 PT

Verkställande direktör

CONTROL ITALIC REGULAR TNT, 50 PT

Campaign platform

CONTROL ITALIC MEDIUM TNT, 50 PT

Grilled stone fruits

CONTROL ITALIC BOLD TNT, 50 PT

Journalistic independence

CONTROL CURSIVE THIN TNT, 50 PT

Confrontació generativa

CONTROL CURSIVE LIGHT TNT, 50 PT

Rekstrarhagfræðingur

CONTROL CURSIVE REGULAR TNT, 50 PT

Great performance

CONTROL CURSIVE MEDIUM TNT, 50 PT

Quickly ascended

CONTROL CURSIVE BOLD TNT, 50 PT

CONTROL UPRIGHT LIGHT, ITALIC LIGHT, UPRIGHT MEDIUM, CURSIVE LIGHT, 16/20 PT

LIGHT ALL CAPS

LIGHT

MEDIUM

PROPORTIONAL
LINING FIGURES

ITALIC LIGHT

MEDIUM

CURSIVE LIGHT

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 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 following

 CONTROL UPRIGHT REGULAR, ITALIC REGULAR, UPRIGHT MEDIUM, CURSIVE REGULAR, 16/20 PT

REGULAR ALL CAPS

REGULAR

MEDIUM

PROPORTIONAL
LINING FIGURES

ITALIC REGULAR

BOLD

CURSIVE REGULAR

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CONTROL UPRIGHT REGULAR, ITALIC REGULAR, UPRIGHT 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 & 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

CONTROL UPRIGHT REGULAR, CURSIVE REGULAR, UPRIGHT BOLD, 10/13 PT

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CONTROL UPRIGHT MEDIUM, ITALIC MEDIUM, 10/13 PT

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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

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CONTROL REGULAR, 7/9 PT
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CONTROL REGULAR, 9/11 PT

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

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ČESKÝ (CZECH)
CONTROL UPRIGHT REGULAR, ITALIC REGULAR , 9/12 PT

Ačkoli Klimšova nenapsala knih mnoho, přece zná ji ta naše četbychtivá mládež tuze dobře. Zná ji zejména z knih: Z jara do léta, Kniha báchorek, Pa-leček a Malenka, Z ráje, Rodinná skříňka 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 opravdově vážně a nevydá nic na světlo, co by důkladně nepodrobila soudu svému i soudu jiných.* A to právě dodává jejím pracem té pravé ceny. Nuže seznammež se se životem této tiché a skromné pracovnice, seznammež se i s jejími pěknými spisy. Klimšova narodila se 7. dne měsíce prosince roku 1851. v Poličce. Otec její byl dosti zámožným a váženým měšťanem, měltě v Poličce dům a byl dlouhá léta členem obecního zastupitelstva, ba i městským radním. *Při domě měli Klimšovi zahrádku.* Něžná matka Bohumilčina milovala totiž velice květiny a při tom lnula také velikou láskou ku zvířatům. Byla dobrá, o vše, ale zvláště o děti své starostliva, při tom pilna, šetrna

DEUTSCH (GERMAN)
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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 Wesens gewonnen und als Inhalt von Kultur und Kunst anerkannt, so wird es

DANSK (DANISH)
CONTROL UPRIGHT REGULAR, ITALIC REGULAR , 9/12 PT

Der var en lille havfisk af god familie, navnet husker jeg ikke, det må de lærde sige dig. Den lille fisk havde attenhundrede søskende, alle lige gamle; de kendte ikke deres fader eller moder, de måtte straks skøtte sig selv og svømme om, men det var en stor fornøjelse; vand havde de nok at drikke, hele verdenshavet, føden tænkte de ikke på, den kom nok; hver ville følge sin lyst, hver ville få sin egen historie, ja det tænkte heller ingen af dem på. *Solen skinnede ned i vandet, det lyste om dem, det var så klart, det var en verden med de forunderligste skabninger,* og nogle så gruelig store, med voldsomme gab, de kunne sluge de attenhundrede søskende, men det tænkte de heller ikke på, for ingen af dem var endnu blevet slugt. De små svømmede sammen, tæt op til hverandre, som sildene og makrellerne svømmer; men som de allerbedst svømmede i vandet og tænkte på ingenting, sank, med forfærdelig lyd, ovenfra, midt ned imellem dem, en lang, tung ting, der slet ikke ville holde op; længere og længere strakte den sig, og hver af småfiskene, som den ramte, blev kvast eller fik

ESPAÑOL (SPANISH)
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En esta conferencia no pretendo, como en anteriores, definir, sino subrayar; no quiero dibujar, sino sugerir. Animar, en su exacto sentido. Herir pájaros soñolientos. Donde haya un rincón oscuro, poner un reflejo de nube alargada y regalar unos cuantos espejos de bolsillo a las señoras que asisten. *He querido bajar a la ribera de los juncos. Por debajo de las tejas amarillas.* A la salida de las aldeas, donde el tigre se come a los niños. Estoy en este momento lejos del poeta que mira el reloj, lejos del poeta que lucha con la estatua, que lucha con el sueño, que lucha con la anatomía; he huido de todos mis amigos y me voy con aquel muchacho que se come la fruta verde y mira cómo las hormigas devoran al pájaro aplastado por el automóvil. Por las calles más puras del pueblo me encontraréis; por el aire viajero y la luz tendida de las melodías que Rodrigo Caro llamó "reverendas madres de todos los cantares". Por todos los sitios donde se abre la tierna orejita rosa del niño o la blanca orejita de la niña que espera, llena de miedo, el alfiler que abra el agujero para la arracada.

FRANÇAIS (FRENCH)
CONTROL UPRIGHT REGULAR, ITALIC REGULAR , 9/12 PT

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 «oui 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 indigestions et crampes brouillardeuses, littérature Dada, bourgeoisie 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 évangélistes Dada Tzara, Dada Huelsenbeck, Dada m'dada, Dada m'dada, Dada mhm, dada dera dada, Dada Hue, Dada Tza. Comment obtenir la béatitude ? En disant Dada. Comment devenir

ÍSLENSKA (ICELANDIC)
CONTROL UPRIGHT REGULAR, ITALIC REGULAR , 9/12 PT

Það var árið 1866, að sá kvittur kom upp og gekk staflaust um öll lönd, að vart hefði orðið við sjóskrímsl eitt mikið og ilt. Sumum fanst nú samt fátt um þessa sögu, sem heyrðu hana í fyrsta sinni. Sögðu þeir þetta mundu vera sæorminn alkunna, sem kemur í ljós á hverju ári og hverfur aftur án þess að gera nokkrum manni mein. En í þetta sinn urðu margir að láta sannfærast, þó ekki væru þeir auðtrúa, því skrímsl *þetta var séð af mörgum skipum* og hvað eftir annað. Einu sinni sást það frá tveim skipum í senn, og var svo skamt frá þeim, að gera mátti áætlun um stærð þess. Eftir því sem sagan sagði, var það miklu meira vexti en nokkurt annað dýr, dautt eða lifandi, sem þekst hefir í höfum jarðarinnar. Það fylgdi líka sögunni, að það væri ærið hraðfara, því að á hálfsmánaðarfresti kom það í ljós á *tveim stöðum með þúsund mílna millibili*. Sögur um sjóskrímslið voru á hvers manns vörum. Blöðin fluttu langar greinar um það, og gamanvísur voru sungnar um það á leikhúsunum. Og lærðir menn háðu harðar rimmur. Þeir gátu ekki borið á móti því að skrímslið væri til, svo margir

BAHASA INDONESIA (INDONESIAN)
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Hari yang panas itu berangsur-angsur menjadi dingin, karena matahari, raja siang itu, akan masuk ke dalam peraduannya, *ke balik Gunung Sibual-buali*, yang menjadi watas dataran tinggi Sipirok yang bagus itu. Langit di sebelah barat pun merah kuning rupanya, dan sinar matahari yang turun itu nampaklah di atas puncak kayu yang tinggi-tinggi, indah rupanya, sebagai disepuh dengan emas juwita. Angin gunung yang lemah-lembut itu pun berembuslah, *sedap dan nyaman rasanya bagi orang-orang kampung yang sedang di perjalanan kembali dari kebun kopi*, yang terletak di lereng gunung dan bukit-bukit yang subur itu. Maka angin itu pun bertambahlah sedikit kerasnya, sehingga daun dan cabang-cabang kayu itu bergoyang-goyang perlahan-lahan sebagai menunjukkan kegirangannya, karena cahaya yang panas itu sudah bertukar dengan hawa yang sejuk dan nyaman rasanya. Batang padi yang tumbuh di sawah yang luas itu pun dibuai-buaikan angin, sebagai ombak yang berpalu-paluan di atas laut yang lebar; *sawah yang seluas itu pun tiadalah ubahnya dengan*

ITALIANO (ITALIAN)
CONTROL UPRIGHT REGULAR, ITALIC REGULAR , 9/12 PT

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 credea.* In una di quelle favole ammirava la velocità del dittero, velocità sprecata perchè non gli serviva nè a raggiungere la preda nè a garantire la sua incolumità. Qui faceva la morale una testuggine. Un'altra favola esaltava la mosca che distruggeva le cose sozze da essa tanto amate. Una terza si meravigliava che la mosca, l'animale più ricco d'occhi, veda tanto imperfettamente. Infine una raccontava di un uomo che, dopo di aver schiacciato una mosca noiosa, le gridò: "Ti ho beneficata; 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 proprio animo, il quale così inseriva la mummietta nella macchina

LATVIEŠU (LATVIAN)
CONTROL UPRIGHT REGULAR, ITALIC REGULAR , 9/12 PT

Ceļš mūs drīz noved pie tilta, kas pārstiepies par šē ne visai plato upi. Kas šī tāda par upi ir, to jau tu atminēsi, kad teikšu, ka viņa viena no mūsu tēvijas jaukajām upēm, kas te gan vēl, kā jau palaikam jaunībā, maziņa, bet sava mūža beigumā izplētusies īsti liela; viņai īsti tur gals, kur mūsu nākošai stāsta bildei iesākums. Nu tu skaidri zināsi. Tātad tiltā jau arī esam pāri un ejam pa gludo, *labi kopto lielceļu* uz priekšu. Labi kopts viņš tiešām saucams, šis lielceļš: lielākie akmentiņi rūpīgi nokasīti malā, grāvīši iztīrīti — viss pēc ceļu uzrauga pavēles — uz mata! Pa to iedams, tu domā: ja tā līdz galam, kam tad mums kājām iet? Bet nespried par agru. Kādas verstis gājušiem, mums *jau pa ceļmalām rādās* meži. Valoda mums tūlīn ari griežas uz mežiem, ka tie mūsu tēvijā dien no dienas vairāk izzūd un ar šiem iet mazumā ari pašas tēvijas jaukums. Kā lai jel viņus kopt un sargāt, kā glābt no izpostīšanas? Tā spriežot, mums priekšā necik tālu smalcītē sāņus *vienslēžu ciema celiņš*, pa to mēs nogriežamies no gludā lielceļa, atstādami kulturas dāvētos labumus un uzņemdami dabas uzliktos

BAHASA MELAYU (MALAY)
CONTROL UPRIGHT REGULAR, ITALIC REGULAR , 9/12 PT

Malam merangkak dari senja ke maghrib dan terns masuk waktu isyak. Lahuma sedang bertimpuh di atas tikar mengkuang sambil kedua-dua belah tangannya tercantum menadah langit. Jeha yang berada di belakangnya dalam keadaan serba putih bertimpuh dengan kemas sekali. *Mukanya ditutup rapat dengan kedua-dua belah tapak tangan.* Masingmasing bermohon doa kepada Allah S.W.T. Esok akan berjuanglah mereka selama beberapa bulan. Selagi padi tidak masuk jelapang dengan selamat, selagi itulah perjuangan belum selesai. Hal ini disadari oleh Lahuma, juga turut disadari oleh Jeha. Azam Lahuma tidak mahu melangkah turun esok pagi-pagi tanpa keizinan Yang Maha Esa. Kedua-dua belah tangannya ditadah. Sudut hatinya melupakan segala kerumitan, hanya tertumpu pada Allah. "Ya Allah, Yang Maha Besar, Yang Maha Agung, *benarkanlah aku mula bekerj a esok dan biarlah selama itu aku dilindungi oleh-MU.* Jauhkan aku daripada segala bencana alam, daripada segala penyakit, daripada lipan-lipan dan ular-ular dan kala jengking yang bisa-bisa. Singkirkan segala

MAGYAR (HUNGARIAN)
CONTROL UPRIGHT REGULAR, ITALIC REGULAR , 9/12 PT

Hajnali két óraker a segédtszt belépett a tábornok szobájába és jelentette, hogy a járőrök elindultak a hodricsi úton. Az asztalra állított petróleumlámpa körül szétteregetett tereprajzok és jelentések heverték, rajtuk keresztbe dobva egy ezüstgombos lovaglópálca. A tábornok a szoba közepén állt és hideg arccal hallgatta a segédtszt szavait. Kurtára nyírt szakála rótesen csillogott a lámpafényben. *Aranykeretes szeművege mögül jeges nyugalommal csillámlottak elő két szemei.* Csupa energia volt ez a hat láb magas, karcsú ember, aki egy hónap előtt vette át a feldunai hadtest parancsnokságát. De most mégis, mintha valami fíradtságot vagy inkább fásultságot árultak volna el mozdulatai. Némán bólintott s mikor a segédtszt mögött becsukódott az ajtó, kimerülten dobta magát a kopott díványra. 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 felindulásában maga

NEDERLANDS (DUTCH)
CONTROL UPRIGHT REGULAR, ITALIC REGULAR , 9/12 PT

De meubelmaker en zijn gezelschap waren vroolijk tot diep in den nacht, maar eindelijk legden zij zich toch te slapen; de jonge gezel ging ook naar bed, en zijn toovertafeltje zette hij tegen den muur. Doch de waard kon niet tot rust komen, hij dacht, dat hij op den *rommelzolder* een oud tafeltje staan had, dat er juist zoo uitzag; hij haalde het voor den dag en ruilde het voor het toovertafeltje. Den *volgenden morgen* betaalde de meubelmaker zijn nachtverblijf, nam zijn tafeltje en merkte niet, dat het een ander was; zoo ging hij op weg. 's Middags kwam hij bij zijn vader aan, die hem met groote vreugde ontving! »Wel, lieve zoon, en wat heb je geleerd?« »Vader, ik ben meubelmaker geworden.« »Een goed handwerk,« zei de vader, »en wat heb je van je reis meêgebracht.« »Vader, *het beste wat ik heb meêgebracht*, is dit tafeltje.« De kleermaker bekeek het eerst en zei: »Dat is anders geen meesterstuk, het is een oud, slecht tafeltje.« »Maar het is een Tafeltje dek je,« zei de zoon, »als ik het neerzet en zeg dat het zich dekken moet, dan staan er in eens de heerlijkste gerechten op,

POLSKI (POLISH)
CONTROL UPRIGHT REGULAR, ITALIC REGULAR , 9/12 PT

Od wczoraj jakiś niepokój panuje w ulicze. Stary Mendel dziwi się i częściej niż zwykle nakłada krótką łajkę patrząc w okno. Tych ludzi nie widział on tu jeszcze. Gdzie idą? Po co przystają z robotnikami, śpieszącymi do kopania fundamentów pod nowy dom niciarza Greulichy? Skąd się tu wzięły te obszarpane wyrostki? Dlaczego patrzą tak po sieniach? Skąd mają pieniądze, że idą w pięciu do szynku? Stary Mendel kręci głową, smokcząc mały, silnie wygięty wiśniowy cybuszek. *On zna tak dobrze tę uliczkę cichą. Jej fizjonomię, jej ruch. jej głosy, jej tętno. Wie, kiedy zza którego węgła wyjrzy w dzień pogodny słońce; ile dzieci przebiegnie rankiem, drepcząc do ochronki, do szkoły; ile zwiędłych dziewcząt w ciemnych chustkach, z małymi blaszeczkami w ręku przejdzie po trzy, po cztery, do fabryki cygar na robotę; ile kobiet przystanie z koszami na starym, wytartym chodniku, pokazując sobie zakupione jarzyny, skarżąc się na drogość jaj, mięsa i masła; ilu wyrobników prześląpie środkiem bruku, ciężkim chodem nóg obutych w trepy, niosąc pod pachą węzełki, a w*

PORTUGUÊS (PORTUGUESE)
CONTROL UPRIGHT REGULAR, ITALIC REGULAR , 9/12 PT

D. Benedita levantou-se, no dia seguinte, com a idéia 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 flutuar e voar o pano que cobria o balaio 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 o desembargador lhe dera em 1862, no mesmo dia aniversário, 19 de se-*

SUOMI (FINNISH)
CONTROL UPRIGHT REGULAR, ITALIC REGULAR , 9/12 PT

He olivat ystäviä ystävydessä, joka oli läheisempää kuin veljeys. Nello oli pieni Ardennelainen — Patras suuri Flamandilainen. He olivat saman ikäisiä vuosilla mitattuna, mutta kuitenkin toinen oli vielä nuori, toinen oli jo vanha. He olivat asuneet yhdessä koko ikänsä; molemmat he olivat orpoja ja kurjia sekä saivat leipänsä samasta kädestä. *Se oli ollut heidän siteensä alku, heidän ensimmäinen sympatian säikeensä; se oli vahvistunut päivä päivältä ja kasvanut heidän mukanaan kiinteänä ja erottamattomana niin, että he alkoivat rakastaa toisiansa erittäin paljon. Heidän kotinsa oli pieni mökki pienen Flamandilaisen kylän reunalla, peninkulman päässä Antverpenistä. Kylä sijaitsi leveiden laidunkaistaleiden ja viljavainioiden välissä, ja sen läpi virtaavan suuren kanavan reunamilla kasvoi pitkä rivit tuulessa taipuvia poppeleita ja tervaleppiä. Siinä oli parikymmentä maatilaa ja taloa, joiden ikkunaluukut olivat kirkkaan vihreät tai taivaansiniset ja katot ruusunpunaiset tai mustavalkoiset sekä seinät niin valkoisiksi maalatut, että ne loistivat auringossa kuin puhdas lumi. Kylän keskustassa oli*

SHQIP (ALBANIAN)
CONTROL UPRIGHT REGULAR, ITALIC REGULAR , 9/12 PT

Para ksaj prandvere bani një dimën acar. Bora që tashti shifet si kunorë vetëm nder bjeshkët e nalta, në dimën kish mbulue mbarë tokën. E stuhia e tmerrshme s'kish lanë pa futë borën deri ndër *shpella mali dhe zgavriqe* drunjsh. Në këtë acarim dimri dhe bishët e malit zbriten nëpër katunde te njerëzit. Por kta nuk i priten mirë. Bashkë me bishët e malit zbriti edhe Cubi, i cili ishte tmera për ata që kishin ndigjue për të e që nuk e njifshin. Në besë, *në buk'e krypë*, i ati i Diles e mbajti cubin si mik. Dhe gjatë një mueji sa ndenji Cubi në shtëpi te saj, Diles iu ba se ky Cub nuk asht ai Cub për të cilinflisnin se vret, grabit, përdhunon. me të vërtet po at emen kishte; por jo nuk ishte ai. Cubit mik njetekatërvjeçar i buzqeshej nana, i buzqeshej Prenda, e shoqja e re e vllaut, baba i fliste me za të butë e vllau këndonte me te. Cubi-mik ishte i mirë dhe të *gjithë e nderojshin*, Dila kanjëherë me dashje dhe pa dashje e shikonte në sy dhe kuqej, kanjëherë me dashje e pa dashje, tue bamë punë nëpër shtëpi, në të kaluem e prekte me krah dhe nga kjo prekje iu rritshin gjitë. As nga armët e

SVENSKA (SWEDISH)
CONTROL UPRIGHT REGULAR, ITALIC REGULAR , 9/12 PT

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 inlärd att i brodern se ett slags styvfar, för vilken han hyste stor aktning, nästan vördnad. Men även andra tankar dök upp och gjorde honom bekymrad. Han var utan pengar och utan selsättning. Detta senare var kanske det värsta ty sysslösheten var honom en svår fiende, begåvad med en aldrig vilande fantasi som han var. Under ganska obehagliga funderingar hade han kommit ner på Lilla Trädgårdsgatan; han följde vänstra trottoaren utanför Dramatiska Teatern och befann sig snart inne på Norrlandsgatan; han vandrade utan mål och gick rätt fram; snart började stengläggningen bli ojämn, tråkåkar efterträdde stenhusen, illa klädda människor kastade misstänksamma

TIẾNG VIỆT (VIETNAMESE)
CONTROL UPRIGHT REGULAR, ITALIC REGULAR , 9/12 PT

Ông ấy nói thế một cách sỗ sàng chẳng kém những người gầy gò ốm yếu không hề tập thể thao bao giờ và chỉ xui giục kẻ khác. Nguyên do ông ấy là một du học sinh quay về tổ quốc mà không có một mảnh văn bằng nào cả. Hình như ở bên Pháp, ông là bạn thân của những nhà chính trị đã từng làm thứ trưởng, thượng thư, văn hào, văn vãn, những vị có danh tiếng mà báo chí *Việt Nam cũng nhắc nhóm tới*. Sở Liêm Phóng Securité đã cắt hai viên thám tử đi dò ông. Sau ba tháng rông rã hai viên thám tử chỉ thấy những hành tung bí mật của ông là: hút thuốc lá Camel. Về sau ông lấy vợ giàu. Có vợ rồi, ông đặt là Văn Minh. Sở Liêm Phóng Securité lại phải một phen lo sợ. Dò mãi mới biết rằng tên của vợ ông là Văn, của ông là Minh thì ông đặt ngay là Văn Minh, tên vợ ở trên tên ông, tên ông đội dưới, *cho nó có vẻ nịnh đằm*. Thế thôi, chứ ông chẳng phản đối, cũng chẳng cãi cách, quốc gia, quốc tế chi chi, cũng không cả. Từ độ được nhiều người gọi là Văn Minh, ông ta thấy cần phải chú trương cuộc Âu hoá thì cái tên mới khỏi vô nghĩa. Một cái linh hồn khoẻ trong một xác thịt khoẻ! Phát

TAGALOG (FILIPINO)
CONTROL UPRIGHT REGULAR, ITALIC REGULAR , 9/12 PT

Walang kasunduan kung paano magbigay-kahulugan sa demokrasya, ngunit natukoy ang *legal na pagkakapantay-pantay*, maka-pulitikang kalayaan at pamamahala ng batas bilang mga mahahalagang katangian nito. Ipinapakita ang mga prinsipyong ito sa pagkakapantay-pantay ng lahat ng mga mamayang nararapat sa harap ng batas at pagkakaroon ng magkapantay na daan sa mga proseso ng pambatasan. Halimbawa, sa isang kinatawag demo-krasya, *magkasimbigat ang bawat boto*, walang maikakapit na di-makatuwirang paghihigpit sa sinumang nagnanais na maging kinatawan, at sinisiguro ang kalayaan ng kanyang mamayang nararapat sa naisalehitimong karapatan at kalayaan na karaniwang pinoprotektahan ng sali-gang batas. Kabilang sa ibang paggamit ng *"demokrasya"* ang yaong sa tuwirang demokrasya. Sinasabi ng isang teorya na kinakailangan ng demokrasya ang tatlong pangunahing alituntunin: pamamahalang pataas (ang kapangyarihan ay nasa pinakamababang antas ng awtoridad), pagkakapantay-pantay sa pulitika, at

TÜRKÇE (TURKISH)
CONTROL UPRIGHT REGULAR, ITALIC REGULAR , 9/12 PT

Sadık genç, araladığı kapıyı çekince, yine birden kararan sanduka sükunu içinde, İskender Paşa, galeyansız ibadetine başladılar. Artık dünyaya dair hiçbir ümidi kalmamıştı. İstediyi yalnız bir iman selameti idi. *Vâkıa korkak bir adam değildi. Ama, muhakkak bir ölümü her gün, her saat, her dakika, hatta her saniye beklemek... Onun cesaretini kırmış, sinirlerini zayıflatmıştı*. Düşündükçe, ensesinde soğuk bir satırın sarıh temasını duyar gibi oluyordu. Bu sarıh temas silinirken karşısına kendi boğuk hayali gelirdi; gözleri patlamış, kavuğu bir tarafa yuvarlanmış, boynu yağlı bir kement ile sıkılmış, ayağından pabuçları çıkmış, ipek kuşağı çözülmüş, karanlık, köpüklü ağzından siyah dili sarkmış bir naaş... İskender Paşa'nın yerde sürünen ölüsü! Titrer, gözlerini oğuşturur, yine salât-ü selamlarını çekmeye başladılar. Yakın akıbetinin bu uzvî hatırası o kadar bariz, o kadar kuvvetliydi ki... Çocukluğunun saf muhayyilesini süsleyen cennet bahçelerini, hûri, gılman alaylarını, Tûba ağacını, Sırat köprüsünü şimdi düşünemiyordu bile... Zihni durmuştu. Sinirleri, beyni pek yorgundu. Yemek

OPENTYPE FEATURES
FAMILY WIDE

ALL CAPS
opens up spacing, moves
punctuation up

PROPORTIONAL LINING
default figures

LANGUAGE FEATURE
Català (Catalan) † glyph

LANGUAGE FEATURE
Română (Romanian) † accent

OPENTYPE FEATURES
ROMAN & ITALIC

STYLISTIC SET 01
alternate a

STYLISTIC SET 02
alternate a

STYLISTIC SET 03
alternate r [medium + bold]

STYLISTIC SET 04
alternate R

STYLISTIC SET 05
alternate R

STYLISTIC SET 06
alternate Q

STYLISTIC SET 07
alternate Q

STYLISTIC SET 08
alternate comma, quotes, accents

STYLISTIC SET 09
compact extenders

STYLISTIC SET 10
alternate K R Y

STYLISTIC SET 11
alternate arrows

OPENTYPE FEATURES
CURSIVE

STYLISTIC SET 08
alternate comma, quotes, accents

STYLISTIC SET 11
alternate arrows

STYLISTIC SET 12
alternate a

STYLISTIC SET 13
alternate æ

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AL·LUSIÓ cal·ligrafia col·lecció

ȘTIINȚIFICE împușcat activiști

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Investigation reveals new data
Very determined trial lawyer
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Vestmannaeyjabær archipelago

STYLES INCLUDED IN COMPLETE FAMILY

Control Upright Thin
 Control Upright Light
 Control Upright Regular
 Control Upright Medium
 Control Upright Bold
 Control Italic Thin
 Control Italic Light
 Control Italic Regular
 Control Italic Medium
 Control Italic Bold
 Control Cursive Thin
 Control Cursive Light
 Control Cursive Regular
 Control Cursive Medium
 Control Cursive Bold
 Control Upright Thin TNT
 Control Upright Light TNT
 Control Upright Regular TNT
 Control Upright Medium TNT
 Control Upright Bold TNT
 Control Italic Thin TNT
 Control Italic Light TNT
 Control Italic Regular TNT
 Control Italic Medium TNT
 Control Italic Bold TNT
 Control Cursive Thin TNT
 Control Cursive Light TNT
 Control Cursive Regular TNT
 Control Cursive Medium TNT
 Control Cursive Bold TNT

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

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.

Miguel Reyes (born 1984), originally from Puebla, Mexico, studied graphic design at Benemérita Universidad Autónoma de Puebla before working as a type designer, graphic designer, and publication designer in Barcelona and Mexico City. He then studied type design at CEGestalt, School of Design in Mexico City and later attended the Type and Media Masters course at KABK in the Hague. Miguel joined the design staff of Commercial Type in 2013 and became a staff designer that year. His work has been honored by the Latin American Biennial of Typography, the New York Type Directors Club, and the Fine Press Book Association.

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