



TERMINAL DESIGN, INC.

SensateTM Delux
Regular &
Bold

Support for Extended Latin
International Phonetic Alphabet (IPA)
Extended Cyrillic
Monotonic & Polytonic Greek

THERE IS A TIME IN EVERY MAN'S EDUCATION WHEN HE ARRIVES AT THE CONVICTION that envy is ignorance; that imitation is suicide; that he must take himself for better, for worse, as his portion; that though the wide universe is full of good, no kernel of nourishing corn can come to him but through his toil bestowed on that plot of ground which is given to him to till. *The power which resides in him is new in nature, and none but he knows what that is which he can do, nor does he know until he has tried. Not for nothing one face, one character, one fact, makes much impression on him, and another none.* This sculpture in the memory is not without preëstablished harmony. The eye was placed where one ray should fall, that it might testify of that particular ray. *We but half express ourselves, and are ashamed of that divine idea which each of us represents.* It may be safely trusted as proportionate and of good issues, so it be faithfully imparted, but God will not have his work made manifest by cowards. A man is relieved and gay when he has put his heart into his work and done his best; but what he has said or done otherwise shall give him no peace. It is a deliverance which does not deliver. In the attempt his genius deserts him; no muse befriends; no invention, no hope. **Trust thyself:** every heart vibrates to that iron string. Accept the place the divine providence has found for you, the society of your contemporaries, the connection of events. Great men have always done so, and confided themselves childlike to the vast Organization of the Unseen. Наций был подписан 26 июня 1945 года в Сан-Франциско на заключительном заседании Конференции

SENSATE DELUX REGULAR & BOLD, 9 PT

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AT FLYSPECK
verbal gym
TS PINK FLAB
ns krypton
G FLY PROMS
ocks barfly
ERB POSTING

aiθ'mk 'its j'æðə d'rɪfɪkælt t'u: kɪi:ɛnt 'eɪ n'u:
t'æpfɛis dɪz'am, 'ɔ:ɪ f'ɔ:ɪ ð'æt m'ærə, t'u: kɪi:ɛnt
'eɪ n'u: 'enɪθ'ɪ ð'aets 'm 'ɛvɪd,eɪ'j'us. 'eɪ n'u: p'ɪs
'ʌv m'j'u:zɪk w'ɒd p'ærɪəl'ɛl ð'ə kɪi:ɛɪfən 'ʌv 'eɪ n'u:
t'æpfɛis. f'ɔ:ɪ egz'æmpəl, ð'ə n'ɒts 'ʌv m'j'u:zɪk
d'ɒnt tʃ'eɪndʒ, 'ænd ð'ə l'ɛrəz 'ʌv ð'ə 'ælfəb'et
d'ɒnt tʃ'eɪndʒ, 'i:ðə. 'ɪts 'eɪ m'ærə 'ʌv h'əʊ ðeɪ ə
p'ɒt tæg'ðə. ð'ə m'ɒst ɪmp'ɔ:ɪtənt f'i:ʃɪə m'ʌst
bɪ: ð'æt 'ɪts n'u:nes h'æz 'eɪ rɪfl'ɛkʃən 'ɔ:l 'ɪts 'ɒn
'ænd f'ɪts 'ɪntə ð'ə p'ætə-n 'ʌv tæd'eɪz dʒ'ɛnə-r'eɪfən
'ʌv gɪ'ræfɪk dɪz'aməz. ð'ə n'u: kɪi:ɛɪfən m'ʌst h'æv

s'amθɪ 'm 'ɪts k'æɪktə-ð'æt m'eɪks ð'ə pət'ɛnʃəl
j'u:zə s'ɪt 'ʌp 'ænd t'eɪk n'ɒɔrɪs. ð'i:z t'æpəgɪ'ræfɪk
t'eɪts k'ɒd kɪi:ɛnt 'eɪ p'ɑ:pjʊlə-dmɪ'ænd b'ʌt w'i:
m'ʌst 'ɔ:ɪsɒ kənsɪdə-ð'æt ð'ɪs p'ɑ:pjʊl'æmɪ
m'eɪ 'ɒnli bɪ: 'eɪ t'ɛmpəɹ'eɪ. p'ɜ:sənəli, 'aɪ d'ɒnt
θ'ɪŋk ð'ɛɪz 'enθ'ɪ j'ɒn w'ɪð ð'æt. 'aɪ n'ɒw w'i: 'ɔ:l
f'i:l 'əʊə-dɪz'amz w'ɪl l'æst fə-r'evə, b'ʌt s'ʌm
θ'ɪŋz l'ʌk m'j'u:zɪk d'ɒnt l'æst 'i:ðə. 'ɪts l'ʌk "h'ɪ
tæd'eɪ 'ænd fə-g'ɔ:ɪ tæm'ɑ:ɔ:." 'ɪmɜ 'eɪ, j'u:
'ænd 'aɪ k'æn bɪ: f'ɔ:ɪ 'ʌv 'ʌn θ'ɪŋ: ð'ə e n'ʌmbə 'ʌv
t'æpfɛɪsɪz w'ɪl f'ɒli 'ɪŋkɪs. — ɛd b'ɛŋgwɪ'æt

A B C D E F G H I J
 K L M N O P Q R S T U
 V W X Y Z
 Α Β Γ Δ Ε Ζ Η Θ Ι Κ
 Λ Μ Ν Ξ Ο Π Ρ Σ Τ
 Υ Φ Χ Ψ Ω α
 β γ δ ε ζ η θ ι κ
 λ μ ν ξ ο π ρ σ τ
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 ! " # \$ % & ' () * +
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Sensate Delux
 Regular
 Bold

Terminal Design, Inc.
 125 Congress Street
 Brooklyn, NY 11201
 (T) 718.246.7085
 (E) info@terminaldesign.com
 terminaldesign.com

I think it's rather difficult to create a new typeface design, or for that matter, to create a new anything that's in everyday use. A new piece of music would parallel the creation of a new typeface. For example, the notes of music don't change, and the letters of the alphabet don't change, either. It's a matter of how they're put together. The most important feature must be that its newness has a reflection all its own and fits into the pattern of today's generation of graphic designers. The new creation must

A B C D E F G H I J
 K L M N O P Q R S
 T U V W X Y Z
 α β γ δ ε ζ η θ ι κ
 λ μ ν ξ ο π ρ σ τ
 υ φ χ ψ ω
 1 2 3 4 5 6 7 8 9 0
 ! " # \$ % & ' () * +
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have something in its character that makes the potential user sit up and take notice. These typographic traits could create a popular demand but we must also consider that this popularity may only be a temporary. *Personally, I don't think there's anything wrong with that.* I know we all feel our designs will last forever, but some things like music don't last either. It's like "*here today and forgotten tomorrow.*" Anyway, you and I can be sure of one thing: the number of typefaces will surely increase.
 —Ed Benguiat

UNDER A GOVERNMENT WHICH imprisons unjustly, the true place for a just man is also a prison. Unjust laws exist: shall we be content to obey them, or shall we endeavor to amend them, and obey them until we have succeeded, or shall we transgress them at once? *Совєта с восемнадцати до двадцати семи. Последующая мас плєρώσει, για να μάθει του Δία την εξουσία να στρέγει поправка к generally, under such a government as this, think that they ought to wait until they have persuaded the majority to alter them. They think that, if they should resist, the remedy would be worse than the*

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All things are double, *one against another.* Tit for tat; an eye for an eye. *Give and it shall be given you.* Устав Организации Объединенн На мас στα πέριора τ' *αλαργινά* He that watereth shall be watered himself.

All things are double, *one against another.* Tit for tat; an eye for an eye. Устав Организации Объединенн На мас στα πέριора τ' *αλαργινά* for love. He that watereth shall be watered himself. What will you have?

Устав Организации Объединенных Наций Был На Мас Στα Πέριора Τ' Αλαργινά Του Κόσμου Στους υποписан 26 Июня 1945 Года В Санфранцис Еρηνους Ки Αλλάτηρους Ζευθικους Δρόμους. Τώρα Заключительном Заседании Конференции Объ Дуλαείδου, Ήραιοτε, Όσα Ο Πατέρας Πρόοταξε, Ναγυνοι