ELIZA MONO

Eli za MONO

) – – – – (

sp
aced

The square as a key element is a reference to the digital age – the pixel. It is the smallest unit of our todays communication. Introduced into the humanistic construction of a serif typeface, it creates a dialogue between extremes: the familiar, humanistic liveliness and artificial, modern rigidity. Eliza can be seen as an allegory for the conjunction of human and machine.
Eliza is a type system equipped with an stylistic set to transform certain letters into an even more rigid version. The typefaces comes in four weights in roman and italic, accompanied by a monospace version.

i *i*

CA ME LOT

Regular | *Regular Italic*

ELIZA MONO

Architect
illusion
BRUTALISM
»fiancée«
burattino
człowiek
Datatopia
magazine

"Pocket Calculator" was released as a seven-inch single in the US by *Warner Brothers* in 1981, pressed on a fluorescent yellow/lime vinyl, matching the color of the album cover. The flip side featured the Japanese

Re*I*t
3215

Usually, the lyrics are very minimal but reveal both an innocent celebration of, and a knowing caution about, the modern world, as well as playing an integral role in the rhythmic structure of the songs. Many of Kraftwerk's songs express the paradoxical nature of modern urban life: a strong sense of alienation existing side-by-side with a celebration of the

⊤T 20pt ≡ 22pt AV −5

Als Uncanny Valley (englisch „unheimliches Tal", „Gruselgraben") oder Akzeptanzlücke bezeichnet man einen bisher hypothetischen und paradox erscheinenden Effekt in der Akzeptanz dargebotener künstlicher Figuren auf die Zuschauer. Ursprünglich von Masahiro Mori, einem japanischen Robotiker, als „Phänomen des unheimlichen Tals" 1970 beschrieben, bezeichnet dieser Effekt heute das Phänomen, dass die Akzeptanz von technisch simuliertem, nonverbalem Verhalten durch Zuschauer vom Realitätsgehalt der vorgestellten Träger (Roboter, Avatare usw.) abhängt, sich jedoch nicht stetig linear mit dem Anthropomorphismus (der Menschenähnlichkeit)

La vallée dérangeante ou vallée de l'étrange1, (de l'anglais uncanny valley) est une théorie du roboticien japonais Mori Masahiro, publiée pour la première fois en 1970, selon laquelle plus un robot androïde est similaire à un être humain, plus ses imperfections nous paraissent monstrueuses. Ainsi, beaucoup d'observateurs seront plus à l'aise en face d'un robot clairement artificiel que devant un robot doté d'une peau, de vêtements et d'un visage visant à le faire passer pour humain. Ce n'est qu'au-delà d'un certain degré de réalisme dans l'imitation, selon cette théorie, que les robots humanoïdes seront mieux acceptés. C'est pour

1965 saw the publication of The Cyberiad (Cyberiada) and of a short story anthology, The Hunt (Polowanie [pl]). 1966 is the year of Wysoki Zamek, followed in 1968 by Głos Pana and Tales of Pirx the Pilot (Opowieści o pilocie Pirxie). Wysoki Zamek was another of Lem's autobiographical works, and touched upon a theme that usually was not favored by the censors: Lem's youth in the pre-war, then-Polish, Lviv. 1967 and 1970 saw two more non-fiction treatises, Filozofia przypadku and Fantastyka i futurologia. Ijon Tichy returned in 1971's The Futurological Congress Kongres futurologiczny; in the same year Lem released a genre-mixing experiment, Doskonała próżnia, a collection of reviews of non-existent books. In 1973 a similar work, Wielkość urojona, was published. In 1976, Lem published two novels: Maska and Katar. In 1980, he published another set of reviews of non-existent works, Prowokacja.The following year sees another Tichy novel, Wizja lokalna, and Golem XIV. Later in

⊤T 7pt ≡ 9,2pt AV +10

The story begins in Tuscany, Italy. A carpenter named Master Antonio, but whom everyone calls Master Cherry, has found a block of wood which he plans to carve into a leg for his table. When he begins, however, the log shouts out. Frightened by the talking log, Master Cherry gives it to his neighbor Geppetto, an extremely poor man who plans to make a living as a puppeteer in hopes of earning "a crust of bread and a glass of wine". Geppetto carves the block into a boy and names him "Pinocchio". As soon as Pinocchio's nose has been carved, it begins to grow with his congenital impudence. Before he is even built, Pinocchio already has a mischie-

⊤T 9pt ≡ 11,5pt

Dolina niesamowitości – termin stosowany w hipotezie naukowej, zgodnie z którą robot, rysunek lub animacja komputerowa wyglądający bądź funkcjonujący podobnie (lecz nie identycznie) jak człowiek, wywołuje u obserwatorów nieprzyjemne odczucia, a nawet odrazę. W 1970 roku japoński inżynier i konstruktor robotów Masahiro Mori przeprowadził badania dotyczące emocjonalnej reakcji ludzi na wygląd zewnętrzny robotów. Początkowo rezultaty były przewidywalne: im robot był bardziej podobny do człowieka, tym sympatyczniejszym się on wydawał – jednak tylko do określonej granicy. Roboty najbardziej zbliżone do człowieka nieoczekiwanie

⊤T 11pt ≡ 14pt

SQUAT
JUJUBE

MOJO
IQ

CONSEQUENTIAL
e11:Junipero
STEVE MCQUEEN
Juxtaposing
Questionnaire

CONSEQUENTIAL
e11:Junipero
STEVE MCQUEEN
Juxtaposing
Questionnaire

ELIZA MONO Alternates Regular *Regular Italic*

Echo is who you ask to fos- ter your children, for the reason that she has more

⊤ 22pt ≡ 23,5pt

Book XV – Numa and the foundation of Crotone, the doctrines of Pythagoras, the death of Numa, Hippolytus, Cipus, Asclepius, the apotheosis of Julius

⊤ 16pt ≡ 17,8pt

In Doctor Who, the character of Leela is loosely based on Eliza Doolittle. She was a regular in the programme from 1977 to 1978, and later reprised in audio dramas from

⊤ 14pt ≡ 16,2pt

During ground inflation tests, 40,000 pounds (18,000 kg) of air were needed to fill the balloon, but while in orbit, several pounds of gas were all that was required to fill the sphere. At launch the balloon weighed 156.995 pounds (71.212 kg) which included 33.34 pounds (15.12 kg) of sublimating

⊤ 10pt ≡ 13,5pt

One morning soon after, Lars announces that Bianca is unresponsive, and an ambulance rushes her to the hospital. Once there, he tells his family that her prognosis is not good and that Bianca would like to be brought home. The news spreads through town, and everyone whose life has been touched by Bianca sends flowers or sits with Lars at the Lindstrom home. Gus and Karin ask Dagmar why this is happening, and she reveals that it indicates a

⊤ 8pt ≡ 10,5pt AV +5

As Higgins demonstrates his phonetics to Pickering, the housekeeper Mrs. Pearce, tells him that a young girl wants to see him. Eliza has shown up because she wishes to talk like a lady in a flower shop. She tells Higgins that she will pay for lessons. He shows no interest, but she reminds him of his boast the previous day. Higgins claimed that he could pass her for a duchess. Pickering makes a bet with him on his claim, and says that he will pay for her lessons if Higgins succeeds. She is sent off to have a bath. Mrs. Pearce tells Higgins that he must behave himself in the young girl's presence, meaning he must stop swearing, and improve his table manners, but he is at a loss to

⊤ 6pt ≡ 9pt AV +15

The Japanese anime series Bubblegum Crisis: Tokyo 2040 includes a character named

⊤ 22pt ≡ 23,5pt

A universal icon and a metaphor of the human condition, the book is consid- ered a canonical piece of children's literature and has had great impact on

⊤ 16pt ≡ 18pt

Identification of critical words, the dis- covery of a minimal context, the choice of appropriate transformations, the generation of responses appropriate to the transforma-

⊤ 14pt ≡ 16,2pt

This material was of varying quality and comprehensiveness— while some of it was "finely worked", in other cases Ovid may have been working from limited material.[8] In the case of an oft-used myth such as that of Io in Book I, which was the subject of literary adaptation as early as the 5th century

⊤ 10pt ≡ 13,5pt

The 30.5-meter (100 ft) diameter balloon was made of 0.5-mil-thick (12.7 μm) metalized 0.2-micrometer-thick (0.00787-mil) biaxially oriented PET film ("Mylar") material, and it was used to redirect transcontinental and inter- continental telephone, radio, and television signals.[2] The satellite also aided the calculation of atmospheric density and solar pressure due to its large area-to-mass ratio.[2] As its shiny surface was also reflective in the

⊤ 8pt ≡ 10,5pt AV +5

A replicant is a fictional bioengineered being in the 1982 film Blade Runner, and in its 2017 sequel Blade Runner 2049. The Nexus-series of replicants are virtually identical to adult humans but have superior strength, speed, agility, resilience, and intelligence, to varying degrees depending on the model. A replicant can only be detected by means of the fictional Voight-Kampff test, in which emotional responses are provoked and a replicant's nonverbal responses differ from those of a human. A version of the test, referred to as a Baseline, is taken by K in Blade Runner 2049 to detect any mental or empathic damage, for which failure means retirement. Throughout the franchise the

⊤ 6pt ≡ 9pt AV +15

Structuralism theatrically FX: Millenium implemented beautificate

ea

Stylistic Set 03: Alternate e and a (Italic only)

Structuralism theatrically FX: Millenium implemented beautificate

aware create ever

ELIZA MONO

Uppercase	ABCDEFGHIJKLMNOPQRSTUVWXYZ
Lowercase	abcdefghijklmnopqrstuvwxyz
Standard Ligatures	fi fl
Figures and Valuta	01234567890 ¤$€¥£ƒ¢
Mathematical Signs	+−×÷=<>±≤≥≠¬^ˆ~≈∞#√◇∂ΔΩΣ∏∫πµ
Punctuation/ Various	,.:;!?¡¿--—•·_||†‡()[]{}/\ ,''„""‹›«»'"*°¶§&ℓ№™ᵃº @©®℮
Case Sensitive Forms	¡¿--—:·•||()[{} +−÷=<>±≤≥≠~≈∞‹›«»
Fractions	½ ⅓ ⅔ ¼ ¾ ⅕ ⅖ ⅗ ⅘ ⅙ ⅚ ⅛ ⅜ ⅝ ⅞ % ‰
Accents	` ´ ˝ · ¨ ^ ˇ ¯ ~ ˘ ° ' ' , , ˛
Arrows	←↑→↓↖↗↘↙
Symbols	■ □ ▶▷◀◁○●□■★

Uppercase Accents	ÆǼÀÁÄÂĀÃÅÅĂĄ ĆĊĈČÇ ĎĐ ÈÉĖËÊĚ ĒĔĘ ĠĜĞĢ ĤĦ ÌÍİÏÎĪĨĬĮ IJ Ĵ Ķ ĹĻŁĿĽ ŃŇÑ ŅŊ Œ ÒÓŐÖÔŌÕ ØÓ ŔŘŖ ŚŠŜŞŞ ŢŢŦ Þ ÙÚŰ ÜÛŪŨŬŮŲ ẀẂẄŴ ẀÝŸŶ ŹŻŽ
Lowercase Accents	æǽàáäâāãååăą ćċĉčç ď đ ð èéėëêěēĕę ſ ġĝğģ ĥħ ıìíïîīĩĭį ij ĵ ķ ĺļłŀľ ńňñņŋ œòóőôōõøó ŕřŗ śšŝşş ß ťţţŧ þ ùúűüûūũŭů ẁẃẅŵ ẁ ýÿŷ źżž
Scientific Inferiors, Denominators, Nominators and Superscript	Habcdefghijklmnopqrstuvwxyz ae H0123456789$¢€¥£+-×÷=.,-() Habcdefghijklmnopqrstuvwxyz ae H0123456789$¢€¥£+-×÷=.,-() Habcdefghijklmnopqrstuvwxyz ae H0123456789$¢€¥£+-×÷=.,-() Habcdefghijklmnopqrstuvwxyz ae H0123456789$¢€¥£+-×÷=.,-()
Alternate Glyphs	QJ *ae (Italic only)*
Alternate Accented Glyphs	*ǽàáäâāãååăą èéėëêěēĕę æœ*

Stylistic Set 02 Alternate Q and J	Jericho QUESTION Jericho QUESTION	
Stylistic Set 02 Alternate a and e (Italic only)	*superficiality* *superficiality*	

Feature		
Standard Ligatures	fictional fictional	flexible flexible
Fractions and Slashed Zero	6 1/3+7/8 06.10.20	$6\frac{1}{3}+\frac{3}{8}$ 06.10.20
Case Sensitive Forms	[6 × 256] »¡Oye!«	[6 × 256] »¡OYE!«
Superscript, Scientific Inferiors, Nominators, Denominators and Ordinals	E = mc2 C7H5NO3S U2be 1re Mme	$A = \pi\ r^2$ $C_7H_5NO_3S$ U_2be $1^{re}\ M^{me}$
Contextual Alternates, Discretionary Ligatures	1:4 7x4cm -> <-	1:4 7×4cm → ←
Localized Forms	Roşie Stedelijk	Roșie Stedelijk

ELIZA MONO

Eliza Mono Family

Regular
Italic

Eliza Family of 4 Weights with Italics

Regular
Regular Italic
Medium
Medium Italic
Semibold
Semibold Italic
Bold
Bold Italic

www.camelot-typefaces.com

ELIZA was designed by Pawel Wolowitsch. The first version of the typeface was drawn in 2016. The published typeface is a reworked version of the first design. Many thanks to Thomas Thiemich for his technical know-how and support.

© 2020 Pawel Wolowitsch and Camelot GbR. Camelot Typefaces, Max-Beckmann-Straße 5, 04109 Leipzig, Germany. All rights reserved.

www.camelot-typefaces.com/eliza-mono
www.camelot-typefaces.com/eliza

Language Coverage

Afrikaans, Albanian, Danish, Dutch, English, Estonian, Finnish, French, German, Icelandic, Irish, Italian, Norwegian, Portuguese, Spanish, Swedish, Bosnian, Croatian, Czech, Hungarian, Latvian, Lithuanian, Maltese, Polish, Romanian, Slovak, Slovenian, Turkish

File Formats

Eliza is available for desktop and web use
Desktop format: otf
Web formats: woff, eot, ttf