



Medium

Family Overview

Styles

Medium Light
Medium Light Italic
Medium Regular
Medium Italic
Medium Book
Medium Book Italic
Medium SemiBold
Medium SemiBold Italic
Medium Bold
Medium Bold Italic

About the Font

LL Medium is a sans serif typeface based on a bold, archaic grotesque published by the Bauer & Co. foundry in South Germany in the early 1880s, which was simply named 'Grotesk'.

Robert Huber's first rough cut, a medium weight, debuted in the award-winning publication for Bahrain's contribution to the Venice Architecture Biennial, designed by Jonathan Hares in 2013. Initially called RH Inter, the typeface then went through several iterations, with extensive rounds of testing, trying and refining, and has since grown to a full family of five weights.

The letter-shapes can be located at an intermediate moment when the path to the sans serifs had opened, yet the new typefaces were far from the balance and elegant sturdiness which would eventually characterise Akzidenz Grotesk (ca. 1898), the genre's epitome.

These earlier, radically modern shapes were indeed deemed 'grotesque' by many, in a quite literal sense. They lacked essential features of traditional typeforms and

were only just beginning to establish a successful typology of their own.

In a series of subtle alterations, developed and applied over the course of six years, Robert Huber improved the coherence of the letter-shapes within each of the two distinct groups of the upper and lower case alphabets, while improving optical balance and formal coherence throughout all the weights.

This process-based and more systematic approach also allowed to newly appreciate the heterogeneous blend of extravagant details contained in the original sample, and to emphasise the many differences between upper and lower case letters.

As a result, LL Medium is remarkably balanced and functional in body copy, even at the smallest of sizes, but holds a decidedly bold and confident presence when used large. It refreshes the memory of a long-gone watershed moment in type history, while achieving a very contemporary refinement of typesetting.

Encoding

Latin Extended

File Formats

Opentype CFF, Truetype, WOFF, WOFF2

Design

Robert Huber (2013–2019)

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Glyph Overview

Uppercase 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

Lowercase 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

Proportional, Tabular Figures 0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9

Ligatures ff fi fl ffi ffl

Std Accented Characters - Standard Western

À à Á á Â â Ã ã Ä ä Å å Æ æ Ç ç È è É é Ê ê Ë ë Ì ì Í í Î î Ï ï Ð ð Ł ł Ñ ñ Ò ò Ó ó Ô ô Õ õ Ö ö Ø ø Š š Ù ù Ú ú Û û Ü ü Ý ý Ÿ ŷ Ž ž Ɓ ɓ

Pro Accented Characters
– Latin Extension

À á Â ã Ä å Æ æ Ç ç Ĉ ĉ Ċ ċ Ď ě
Ð ð Ë ē Ě ě Ė ė Ę ę Ğ ğ Ġ ġ Ģ ģ
Ĥ ĥ Ħ ħ Ĩ ĩ Ī ī Ĵ ĵ Ķ ķ Ļ ļ Ľ ľ
Ł ł Ń ń Ņ ņ Ħ ħ Ō ō Ŏ ŏ Ő ő Ø ø Ŕ ŕ
Ŗ ŗ Ř ř Ś śŜ ŝ Ş ş Ş ş Ţ ţ Ť ť Ŧ ŧ Ũ ũ Ū ū
Ŭ ŭ Ů ů Ű ű Ų ų Ŵ ŵ Ŷ ŷ Ź ź Ż ż Ž ž Ɖ Ɗ

Punctuation (. , : ; ? ! ; | ...) [& @ #] { - - - } « »
< > " " ' ' _ / \ ' " † ‡ * • ¶ § © ® ® ™

Case Sensitive Forms () [] { } - - - < > « »

Currency,
Mathematical
Operators

Superscripts, 1 0 1 2 3 4 5 6 7 8 9 / 0 1 2 3 4 5 6 7 8 9
Subscripts,
Fractions, 1 1/ 1/2 1/3 1/4 1/5 1/6 1/7 1/8 1/9 1/10 2/3 2/5 3/5
Ordinals
 3/8 4/5 5/6 5/8 7/8 1^o a

Superscripts, Subscripts

H	0	1	2	3	4	5	6	7	8	9	H	0	1	2	3	4	5	6	7	8	9					
H	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

Roman Numerals

I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	L	C	D	M
i	ii	iii	iv	v	vi	vii	viii	ix	x	xi	xii	l	c	d	m

Circled Numbers ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

Arrows

Symbols           

Layout Features

Case Sensitive Forms	[Secret] May–July «Hello» ¿Adónde?	[SECRET] MAY–JULY «HELLO» ¿ADÓNDE?
Standard Ligatures	flat office	flat office
Tabular Lining Numbers	2.6.1996 1.1.2011	2.6.1996 1.1.2011
Arbitrary Fractions	23 5/12 × 32 3/4 2 7/8 6 2/5 × 9 4/5 34 1/6 ÷ 7 1/7 90 2/3	23 5/12 × 32 3/4 2 7/8 6 2/5 × 9 4/5 34 1/6 ÷ 7 1/7 90 2/3
Superscript	North ¹ , East ²	North ¹ , East ²
Subscript	H ₂ O	H ₂ O
Ordinals	1 ^a 1 ^o	1 ^a 1 ^o

Stylistic Set 1: Alternate R	Return	Return
Stylistic Set 2: Alternate g	Agile	Agile
Stylistic Set 3: Alternate k	Book	Book
Stylistic Set 4: Alternates 2	200 ½	200 ½
Stylistic Set 5: Rounded Alternates	“aesthetic”? objections,	“aesthetic”? objections,
Stylistic Set 6: Alternate long s	Long s stylistic set	Long f ftyilftic fet

80 Points
– Alternate R
SS01

Dreams & Illusions
Media Content
Medium = Message
Postmodern Era
Blended “Realities”

LL Medium Light

6.5 Points

The instance of the electric light may prove illuminating in this connection. The electric light is pure information. It is a medium without a message, as it were, unless it is used to spell out some verbal ad or name. This fact, characteristic of all media, means that the "content" of any medium is always another medium. The content of WRITING IS SPEECH, JUST AS THE WRITTEN WORD IS THE CONTENT OF PRINT, AND PRINT IS THE CONTENT OF THE TELEGRAPH.

If it is asked, "What is the content of speech?," it is necessary to say, "It is an actual process of thought, which is in itself nonverbal." An abstract painting represents direct manifestation of creative thought processes as they might appear in computer designs. What we are considering here, however, are the psychic and social consequences of the DESIGNS OR PATTERNS AS THEY AMPLIFY OR ACCELERATE EXISTING PROCESSES. FOR THE "MESSAGE" OF

any medium or technology is the change of scale or pace or pattern that it introduces into human affairs. The railway did not introduce movement or transportation or wheel or road into human society, but it accelerated and enlarged the scale of previous human functions, creating totally new kinds of cities and new kinds of work AND LEISURE. IT HAPPENED WHETHER THE RAIL-WAY FUNCTIONED IN A TROPICAL OR A NORTHERN ENVIRONMENT, AND IS QUITE

8.5 Points

In a culture like ours, long accustomed to splitting and dividing all things as a means of control, it is sometimes a bit of a shock to be reminded that, in operational and practical fact, the medium is the message. This is merely to say that the personal and social consequences of ANY MEDIUM, THAT IS, OF ANY EXTENSION OF OURSELVES, RESULT FROM THE NEW SCALE THAT IS INTRODUCED INTO

our affairs by each extension of ourselves, or by any new technology. Thus, with automation, for example, the new patterns of human association tend to eliminate jobs it is true. That is the negative result. Positively, automation creates roles for people, which is to say depth of involvement IN THEIR WORK AND HUMAN ASSOCIATION THAT OUR PRECEDING MECHANICAL TECHNOLOGY HAD DESTROYED. MANY

10.5 Points
– Alternate R
SS01

Let us return to the electric light. Whether the light is being used for brain surgery or night baseball is a matter of indifference. It could be argued that these activities are in some way the content of the electric light, since they could not exist without the electric light. This fact merely underlines the point that "the medium is the message" because it is the medium that shapes AND CONTROLS THE SCALE AND FORM OF HUMAN ASSOCIATION AND ACTION. THE CONTENT OR USES OF SUCH MEDIA ARE AS DIVERSE AS THEY ARE INEFFECTUAL IN SHAPING THE FORM OF HUMAN ASSOCIATION.

13 Points

When IBM discovered that it was not in the business of making office equipment or business machines, but that it was in the business of processing information, then it began to navigate with clear vision. The General Electric Company makes a considerable portion of its profits from electric light bulbs and lighting systems. It has not yet discovered that, quite as much as A.T.&T., it is in the business of moving information. The electric light escapes attention as A COMMUNICATION MEDIUM JUST BECAUSE IT HAS NO "CONTENT." AND THIS MAKES IT AN INVALUABLE INSTANCE OF HOW PEOPLE FAIL TO STUDY MEDIA AT ALL. FOR IT IS NOT

16 Points

Then it is not the light but the "content" (or what is really another medium) that is noticed. The message of the electric light is like the message of electric power in industry, totally radical, and decentralized. Electric light and power are separate from their uses, yet they eliminate time and space factors in human association AS DO RADIO, TELEGRAPH, TV, AND TELEPHONE, AND TV, CREATING INVOLVEMENT IN DEPTH. ALSO, THE

25 Points

Attention
Business Machines
Cultural or Religious?
Dividing people
EXTENSIONS OF MAN

32 Points

Focusing
Historical Precedents
Illuminating
LINEAR THOUGHT

45 Points

Mass Age
News
OCCURRED

55 Points
- Alternate g
SS02

Restructure
Society
Technology
USER

80 Points

Vision
Warfare
YIELD

6.5 Points

To a highly literate and mechanized culture the movie appeared as a world of triumphant illusions and dreams that money could buy. It was at this moment of the movie that cubism occurred and it has been described by E. H. Gombrich (*Art and Illusion*) as "the most radical attempt to stamp out ambiguity and to enforce one reading OF THE PICTURE, THAT OF A MAN-MADE CONSTRUCTION, A COLORED CANVAS." FOR CUBISM SUBSTITUTES ALL FACETS OF AN OBJECT

simultaneously for the "point of view" or facet of perspective illusion. Instead of the specialized illusion of the third dimension on canvas, cubism sets up an interplay of planes and contradiction or dramatic conflict of patterns, lights, textures that "drives home the message" by involvement. This is held by many to be an exercise in painting, NOT IN ILLUSION. IN OTHER WORDS, CUBISM, BY GIVING THE INSIDE AND OUTSIDE, THE TOP, BOTTOM, BACK, AND FRONT

and the rest, in two dimensions, drops the illusion of perspective in favor of instant sensory awareness of the whole. Cubism, by seizing on instant total awareness, suddenly announced that the medium is the message. Is it not evident that the moment that sequence yields to the simultaneous, one is in the world of the structure and of configuration? IS THAT NOT WHAT HAS HAPPENED IN PHYSICS AS IN PAINTING, POETRY, AND IN COMMUNICATION? SPECIALIZED

8.5 Points

As Selye deals with the total environmental situation in his "stress" theory of disease, so the latest approach to media study considers not only the "content" but the medium and the cultural matrix within which the particular medium operates. The older unawareness of the psychic and SOCIAL EFFECTS OF MEDIA CAN BE ILLUSTRATED FROM ANY OF THE CONVENTIONAL PRO- NOUNCEMENTS. IN ACCEPTING

an honorary degree from the Notre Dame University a few years ago, General David Sarnoff made this statement: "We are too prone to make technological instruments the scapegoats for the sins of those who wield them. Products of modern science are not in themselves good or bad; it IS THE WAY THEY ARE USED THAT DETERMINES THEIR VALUE." THAT IS THE VOICE OF THE CURRENT SOMNAMBULISM. WE WERE TO

10.5 Points

The same kind of total, configurational awareness that reveals why the medium is socially the message has occurred in the most recent and radical medical theories. In his *Stress of Life*, Hans Selye tells of the dismay of a research colleague on hearing of Selye's theory: When he saw me thus launched on yet another enraptured description of what I had observed in animals TREATED WITH THIS OR THAT IMPURE, TOXIC MATERIAL, HE LOOKED AT ME WITH DESPERATELY SAD EYES AND SAID IN OBVIOUS DESPAIR: "BUT SELYE TRY TO REALIZE WHAT YOU ARE DOING BEFORE IT IS TOO

13 Points

If the TV tube fires the right ammunition at the right people it is good. I am not being perverse. There is simply nothing in the Sarnoff statement that will bear scrutiny, for it ignores the nature of the medium, of any and all media, in the true Narcissus style of one hypnotized by the amputation and extension of his own being in a new technical form. General Sarnoff went on to explain his attitude to the technology of print, saying that it was true that PRINT CAUSED MUCH TRASH TO CIRCULATE, BUT IT HAD ALSO DISSEMINATED THE BIBLE AND THE THOUGHTS OF SEERS AND PHILOSOPHERS. IT HAS NEVER OCCURRED

16 Points

Such economists as Robert Theobald, W. W. Rostow, and John Kenneth Galbraith have been explaining for years how it is that "classical economics" cannot explain change or growth. And the paradox of mechanization is that although it is itself the cause of maximal growth and change, the principle of mechanization excludes THE VERY POSSIBILITY OF GROWTH; THE UNDERSTANDING OF CHANGE. FOR MECHANIZATION IS ACHIEVED

25 Points

Angus MacLean
Broadest
Cascade of Interactions
Deceiving
FRAGMENTATION

32 Points
– Case Sensitive
Form

Great Generation
Heinous
Instant Awareness
(JUDGING)

45 Points

Manipulating
Newcast
PUBLICITY

55 Points

Roles
Social Effect
Threat
VERBAL

80 Points

Weapon
Yonder
ZIRCON

96 - 72 - 48 - 36 Points
- Alternate g
SS02

Message
Message
Message
is
Nothing
Nothing
Nothing

Without
Without
Without
the
Medium
Medium
Medium

6.5 Points

Alexis de Tocqueville was the first to master the grammar of print and typography. He was thus able to read off the message of coming change in France and America as if he were reading aloud from a text that had been handed to him. In fact, the nineteenth century in France and in America was just such an open book to de TOCQUEVILLE BECAUSE HE HAD LEARNED THE GRAMMAR OF PRINT. ALSO, KNEW WHEN THAT GRAMMAR DID NOT APPLY. HE WAS ASKED

why he did not write a book on England, since he knew and admired England. He replied: One would have to have an unusual degree of philosophical folly to believe oneself able to judge England in six months. A year always seemed to me too short a time in which to appreciate the United States properly, and it is much easier TO ACQUIRE CLEAR, PRECISE NOTIONS ABOUT THE AMERICAN UNION THAN GREAT BRITAIN. IN THE U.S ALL LAWS DERIVE FROM

the same line of thought. The whole of society, so to speak, is founded upon a single fact; everything springs from a simple principle. One could compare America to a forest pierced by a multitude of straight roads all converging on the same point. One has only to find the center and everything is revealed at a glance. IN ENGLAND THE PATHS RUN CRISS-CROSS, AND IT IS ONLY BY TRAVELLING DOWN EACH ONE OF THEM THAT ONE CAN BUILD UP

8.5 Points

A Passage to India by E. M. Forster is a dramatic study of the inability of oral and intuitive oriental culture to meet with the rational, visual European patterns of experience. "Rational," of course, has for the West long meant "uniform and continuous and sequential." In other WORDS, WE HAVE CONFUSED REASON WITH LITERACY, AND RATIONALISM WITH A SINGLE TECHNOLOGY. THUS IN THE

electric age man seems to the conventional West to become irrational. In Forster's novel the moment of truth and dislocation from the typographic trance of the West comes in the Marabar Caves. Quested's reasoning powers cannot cope with the total inclusive field of resonance that is INDIA. AFTER THE CAVES: "LIFE WENT ON AS USUAL, BUT THAT IS TO SAY, SOUNDS DID NOT ECHO NOR THOUGHT DEVELOP.

10.5 Points

In such matters, people retained some sense of the whole pattern, of form and function as a unity. But in the electric age this integral idea of structure and configuration has become so prevalent that educational theory has taken up the matter. Instead of working with specialized "problems" in arithmetic, the structural approach now follows the lines of force in the FIELD OF NUMBER AND HAS SMALL CHILDREN MEDITATING ABOUT NUMBER THEORY AND "SETS." CARDINAL NEWMAN SAID OF NAPOLEON, "HE UNDERSTOOD THE GRAMMAR OF GUNPOWDER." NAPOLEON HAD PAID

13 Points

A Passage to India (the phrase is from Whitman, who saw America headed Eastward) is a parable of Western man in the electric age, and is only incidentally related to Europe or the Orient. The ultimate conflict between sight and sound, between written and oral kinds of perception and organization of existence is upon us. Since understanding stops action, as Nietzsche observed, we can moderate the fierceness of this conflict by UNDERSTANDING THE MEDIA THAT EXTEND US AND RAISE THESE WARS WITHIN AND WITHOUT US. DETRIBALIZATION BY LITERACY AND ITS TRAUMATIC EFFECTS ON TRI-

16 Points
– Alternate k
SS03

Electric speed mingles the cultures of prehistory with the dregs of industrial marketeers, the nonliterate with semiliterate and the postliterate. Mental breakdown of varying degrees is the very common result of uprooting and inundation with new information and endless new patterns of information. Childermass, IS CONCERNED PRECISELY WITH ACCELERATED MEDIA CHANGE AS A KIND OF MASSACRE OF THE INNO-

25 Points

Ash heap of History
Bantam Books
Content and Character
Experimental,
FUNDAMENTAL SENSE

32 Points

Human Association
Internet, Judge
Language ↔ Culture
MAINSTREAM

45 Points

New Criticism
Overlooked
PRIVACY ID

55 Points

Radical
Sensorium
Thesis
UNVEILED

80 Points
– Case Sensitive
Form

Vague
(Watch)
ZIPS

190 Points
- Rounded
Alternates
SS05

š ť ō ž á

190 Points

Š Ť Ō Ž Á

6.5 Points – Tabular Numerals

The operation of the money medium in seventeenth century Japan had effects not unlike the operation of typography in the West. The penetration of the money economy, wrote G. B. Sansom (Japan, Cresset Press, London, 1931) "caused a slow but irresistible revolution, culminating in the breakdown of feudal government AND THE RESUMPTION OF INTERCOURSE WITH FOREIGN COUNTRIES AFTER MORE THAN TWO HUNDRED YEARS OF EXCLUSION."

Money has reorganized the sense life of peoples just because it is an extension of our sense lives. This change does not depend upon approval or disapproval of those living in the society. Arnold Toynbee made one approach to the transforming power of media in his concept of "etherealization," which he holds to be THE PRINCIPLE OF PROGRESSIVE SIMPLIFICATION AND EFFICIENCY IN ANY ORGANIZATION OR TECHNOLOGY. TYPICALLY, HE IS

ignoring the effect of the challenge of these forms upon the response of our senses. He imagines that it is the response of our opinions that is relevant to the effect of media and technology in society, a "point of view" that is plainly the result of the typographic spell. For the man in a literate and homogenized society ceases TO BE SENSITIVE TO THE DIVERSE AND DISCONTINUOUS LIFE OF FORMS. HE ACQUIRES THE ILLUSION OF THE THIRD DIMENSION

13 Points

If the criminal appears as a nonconformist who is unable to meet the demand of technology that we behave in uniform and continuous patterns, literate man is quite inclined to see others who cannot conform as somewhat pathetic. Especially the child, the cripple, the woman, and the colored person appear in a world of visual and typographic technology as victims of injustice. On the other hand, in a culture that assigns roles instead of jobs to PEOPLE; THE DWARF, THE SKEW, THE CHILD CREATE THEIR OWN SPACES. THEY ARE NOT EXPECTED TO FIT INTO SOME UNIFORM AND REPEATABLE NICHE THAT IS NOT THEIR SIZE

16 Points

Being anti-Red made it impossible for them to read the message of Hitler. But their failure was as nothing compared to our present one. The American stake in literacy as a technology or uniformity applied to every level of education, government, industry, and social life is totally threatened by the electric TECHNOLOGY. THE THREAT OF STALIN OR HITLER WAS EXTERNAL. THE ELECTRIC TECHNOLOGY IS WITHIN

8.5 Points – Rounded Alternates SS05

Arnold Toynbee is innocent of any understanding of media as they have shaped history, but he is full of examples that the student of media can use. At one moment he can seriously suggest that adult education, such as the Workers Educational Association in Britain, is a useful counterforce to THE POPULAR PRESS. TOYNBEE CONSIDERS THAT ALTHOUGH ALL OF THE ORIENTAL SOCIETIES HAVE IN OUR TIME ACCEPTED

the industrial technology and its political consequences: "On the cultural plane, however, there is no uniform corresponding tendency." This is like the voice of the literate man, floundering in a milieu of ads, who boasts, "Personally, I pay no attention to ads." The spiritual and CULTURAL RESERVATIONS THAT THE ORIENTAL PEOPLES MAY HAVE TOWARD OUR TECHNOLOGY WILL AVAIL THEM NOT AT

10.5 Points

I am in the position of Louis Pasteur telling doctors that their greatest enemy was quite invisible, and quite unrecognized by them. Our conventional response to all media, namely that it is how they are used that counts, is the numb stance of the technological idiot. For the "content" of a medium is like the juicy piece of meat carried by the burglar to distract THE WATCHDOG OF THE MIND. THE EFFECT OF THE MEDIUM IS MADE STRONG AND INTENSE BECAUSE IT IS GIVEN ANOTHER MEDIUM AS "CONTENT." THE CONTENT OF A MOVIE IS A NOVEL OR A PLAY OR AN

25 Points
– Rounded
Alternates
SS05

Audience participation
Blind Test, “Blurry”
Considered as a Pioneer
Devoted, Denied
EXTENSIONS OF MAN

32 Points

Human Senses
Inventory
Juxtaposed, Justice
KINDS OF WORK

45 Points

Media Analyst
Pervasive
QUALITATIVE

55 Points
– Circled
Numbers

Renewed
Self-rescue
Tribal
① UNIQUE

80 Points
– Alternate g
SS02

World
Yodeling
ZINE

6.5 Points – Alternate R SS01

Today when we want to get our bearings in our own culture, and have need to stand aside from the bias and pressure exerted by any technical form of human expression, we have only to visit a society where that particular form has not been felt, or a historical period in which it was unknown. Professor Wilbur Schramm made such a tactical MOVE IN STUDYING TELEVISION IN THE LIVES OF OUR CHILDREN. HE FOUND AREAS WHERE TV HAD NOT PENETRATED AT ALL AND

ran some tests. Since he had made no study of the peculiar nature of the TV image, his tests were of "content" preferences, viewing time, and vocabulary counts. In a word, his approach to the problem was a literary one, albeit unconsciously so. Consequently, he had nothing to report. Had his methods been employed in 1500 A.D. TO DISCOVER THE EFFECTS OF THE PRINTED BOOK IN THE LIVES OF CHILDREN & ADULTS, HE COULD HAVE FOUND OUT NOTHING OF

the changes in human and social psychology resulting from typography. Print created individualism and nationalism in the sixteenth century. Program and "content" analysis offer no clues to the magic of these media or to their subliminal charge. Leonard Doob, in his report Communication in Africa, tells of one African who took GREAT PAINS TO LISTEN EACH EVENING TO THE BBC, EVEN THOUGH HE COULD UNDERSTAND NOTHING OF IT. JUST TO BE IN THE PRES-

8.5 Points

If the formative power in the media are the media themselves, that raises a host of large matters that can only be mentioned here, although they deserve volumes. Namely that technological media are staples or natural resources, exactly as are coal and cotton and oil. Anybody will concede THAT SOCIETY WHOSE ECONOMY IS DEPENDENT UPON ONE OR TWO MAJOR STAPLES LIKE COTTON, OR GRAIN, OR LUMBER,

or fish, or cattle is going to have some obvious social patterns of organization as a result. Stress on a few major staples creates extreme instability in the economy but great endurance in the population. The pathos and humor of the American South are embedded in such an economy of limited STAPLES. FOR A SOCIETY CONFIGURED BY RELIANCE ON A FEW COMMODITIES ACCEPTS THEM AS A SO-

10.5 Points

That our human senses, of which all media are extensions are also fixed charges on our personal energies, and that they also configure the awareness and experience of each one of us may be perceived in another connection mentioned by the psychologist C. G. Jung: Every Roman was surrounded by slaves. The slave and his psychology flooded ancient Italy, and every ROMAN BECAME INWARDLY, AND OF COURSE UNWITTINGLY, A SLAVE. BECAUSE LIVING CONSTANTLY IN THE ATMOSPHERE OF SLAVES, HE BECAME INFECTED THROUGH THE UNCONSCIOUS WITH THEIR PSYCHO-

13 Points

It was Bertrand Russell who declared that the great discovery of the twentieth century was the technique of the suspended judgment. A. N. Whitehead, on the other hand, explained how the great discovery of the nineteenth century was the discovery of the technique of discovery. Namely, the technique of starting with the thing to be discovered and working back, as on an assembly line, to the point at which it is necessary to start in order TO REACH THE DESIRED OBJECT. IN THE ARTS THIS MEANT STARTING WITH EFFECT AND THEN INVENTING A POEM, PAINTING, OR BUILDING THAT WOULD HAVE JUST THAT

16 Points – Rounded Alternates SS05

Werner Heisenberg, in The Physicist's Conception of Nature, is an example of the new quantum physicist whose overall awareness of forms suggests to him that we would do well to stand aside from most of them. He points out that technical change alters not only habits of life, but patterns of thought and valuation, CITING WITH APPROVAL THE OUTLOOK OF THE CHINESE SAGE: AS TZUGUNG USED TO TRAVEL TO

25 Points

Ability
Breakdown, "Content"
Destroying
↘ Eliminate Jobs
FREIGHT OF CONTENT

32 Points

Greatest
Human Centuries
In this Regard
KEY-IDEA, LEADER

45 Points

More Medias
New trend
OBJECTIVITY

55 Points
– Alternate k
SS03

Relations
Stress
Tackling
UNTITLED

80 Points

View
Yeomen
ZERO

140 Characters Tweets

140 Characters Tweets

140 Characters Tweets

140 Characters Tweets

To Make Statements

To Make Statements

To Make Statements

To Make Statements

6.5 Points

It is this aspect of new art that Kenneth Galbraith recommends to the careful study of businessmen who want to stay in business. For in the electric age there is no longer any sense in talking about the artist's being ahead of his time. Our technology is, also, ahead of its time, if we reckon by the ability to recognize it for what IT IS. TO PREVENT UNDUE WRECKAGE IN SOCIETY, THE ARTIST TENDS NOW TO MOVE FROM THE IVORY TOWER TO THE CONTROL

tower of society. Just as higher education is no longer a frill or luxury but a stark need of production and operational design in the electric age, so the artist is indispensable in the shaping and analysis and understanding of the life of forms, and structures created by electric technology. The percussed victims of the NEW TECHNOLOGY HAVE INVARIABLY MUTTERED CLICHÉS ABOUT THE IMPRACTICALITY OF ARTISTS AND THEIR FANCIFUL

preferences. But in the past century it has come to be generally acknowledged that, in the words of Wyndham Lewis, "The artist is always engaged in writing a detailed history of the future because he is the only person aware of the nature of the present." Knowledge of this simple fact is now needed for human survival. THE ABILITY OF THE ARTIST TO SIDE-STEP THE BULLY BLOW OF NEW TECHNOLOGY OF ANY AGE, AND TO PARRY SUCH

13 Points

Emile Durkheim long ago expressed the idea that the specialized task always escaped the action of the social conscience. In this regard, it would appear that the artist is the social conscience, is treated accordingly! "We have no art," say the Balinese; "we do everything as well as possible." The modern metropolis is now sprawling helplessly after the impact of the motorcar. As a response to the challenge of railway speeds the SUBURB AND THE GARDEN CITY ARRIVED TOO LATE, OR JUST IN TIME TO BECOME A MOTORCAR DISASTER. FOR AN ARRANGEMENT OF FUNCTIONS ADJUSTED TO ONE

8.5 Points

The new media and technologies by which we amplify and extend ourselves constitute huge collective surgery carried out on the social body with complete disregard for antiseptics. If the operations are needed, the inevitability of infecting the whole system during the operation has to be considered. For in operating on society with a new TECHNOLOGY, IT IS NOT THE INCISED AREA THAT IS MOST AFFECTED. AREA OF IMPACT AND INCISION IS NUMB. IT IS

the entire system that is changed. The effect of radio is visual, the effect of the photo is auditory. Each new impact shifts the ratios among all the senses. We seek today is either a means of controlling these shifts in the sense-ratios of the psychic and social outlook, or a means of avoiding them altogether. Having a disease without its symptoms is TO BE IMMUNE. NO SOCIETY HAS EVER KNOWN ENOUGH ABOUT ITS ACTIONS TO HAVE DEVELOPED IMMUNITY TO ITS

16 Points
– Tabular
Numerals

In the history of human culture there is no example of a conscious adjustment of the various factors of personal and social life to new extensions except in the puny and peripheral efforts of artists. The artist picks up the message of cultural and technological challenge decades before its transforming impact occurs. He, then, BUILDS MODELS OR NOAH'S ARKS FOR FACING THE CHANGE THAT IS AT HAND. "THE WAR OF 1870 NEED

10.5 Points

The artist can correct the sense ratios before the blow of new technology has numbed conscious procedures. He can correct them before numbness and subliminal groping and reaction begin. If this is true, how is it possible to present the matter to those who are in a position to do something about it? If there were even a remote likelihood of this analysis being true, it WOULD WARRANT A GLOBAL ARMISTICE AND PERIOD OF STOCKTAKING. IF IT IS TRUE THAT THE ARTIST POSSESSES THE MEANS OF ANTICIPATING AND AVOIDING THE CONSEQUENCES OF TECHNOLOGICAL TRAUMA,

25 Points

Abstract Painting
Brave but Blighted Mind
Content of Speech
Disregard for Antiseptics
ESSENCE

32 Points

Facebook, Filter
Globalisation
Hierarchical, Images
↳ **JUDGMENT**

45 Points

Large Amounts
Manovich
NONVERBAL

55 Points

Pattern
Quibbling
Sick
UNVEILED

80 Points

Victim
Western
YIELD

6.5 Points

Perhaps the most obvious closure or psychic consequence of any new technology is just the demand for it. Nobody wants a motorcar till there are motorcars, and nobody is interested in TV until there are TV programs. This power of technology to create its own world of demand is not independent OF TECHNOLOGY BEING FIRST AN EXTENSION OF OUR OWN BODIES AND SENSES. WHEN WE ARE DEPRIVED OF OUR SENSE

of sight, the other senses take up the role of sight in some degree. But the need to use the senses that are available is as insistent as breathing, a fact that makes sense of the urge to keep radio and TV going more or less continuously. The urge to continuous use is quite independent of the "content" of public programs OR OF THE PRIVATE SENSE LIFE, BEING TESTIMONY TO THE FACT THAT TECHNOLOGY IS PART OF OUR BODIES.

Electric technology is directly related to our central nervous systems, so it is ridiculous to talk of "what the public wants" played over its own nerves. This question would be like asking people what sort of sights and sounds they would prefer around them in an urban metropolis! Once we have surrendered our senses AND NERVOUS SYSTEMS TO THE PRIVATE MANIPULATION OF THOSE WHO WOULD TRY TO BENEFIT FROM TAKING A LEASE ON

13 Points

A related form of challenge that has always faced cultures is the simple fact of a frontier or a wall, on the other side of which exists another kind of society. Mere existence side by side of any two forms of organization generates a great deal of tension. Such, indeed, has been the principle of symbolist artistic structures in the past century. Toynbee observes that the challenge of a civilization set side by side with a tribal society has over AND OVER DEMONSTRATED THAT THE SIMPLER SOCIETY FINDS ITS INTEGRAL ECONOMY AND INSTITUTIONS "DISINTEGRATED BY A RAIN OF PSYCHIC ENERGY GENERATED

8.5 Points

Arnold Toynbee has devoted much of his A Study of History to analyzing the kinds of challenge faced by a variety of cultures during many centuries. Highly relevant to Western man is Toynbee's explanation of how the lame and the crippled respond to their handicaps in a SOCIETY OF ACTIVE WARRIORS. THEY BECOME SPECIALISTS LIKE VULCAN, THE SMITH AND ARMORER. HOW DO COM-

munities act when conquered and enslaved? The same strategy serves them as it does the lame individual in a society of warriors. They specialize and become indispensable to their masters. It is probably the long human history of enslavement, and the collapse INTO SPECIALISM AS A COUNTERIRRITANT, THAT HAVE PUT THE STIGMA OF SERVITUDE AND PUSILLANIMITY ON THE

16 Points

It is plain that fragmentation or specialism as a technique of achieving security under tyranny and oppression of any kind has an attendant danger. Perfect adaptation to any environment is achieved by a total channeling of energies and vital force that amounts to a kind of static terminus for a creature. Even SLIGHT CHANGES IN THE ENVIRONMENT OF THE VERY WELL ADJUSTED FIND THEM WITHOUT ANY RESOU-

10.5 Points

When two societies exist side by side, the psychic challenge of the more complex one acts as an explosive release of energy in the simpler one. For prolific evidence of this kind of problem it is not necessary to look beyond the life of the teenager lived daily in the midst of a complex urban center. As the barbarian was driven to furious restlessness by the CIVILIZED CONTACT, COLLAPSING INTO MASS MIGRATION, SO THE TEENAGER, COMPELLED TO SHARE THE LIFE OF A CITY THAT CANNOT ACCEPT HIM AS AN ADULT. WHAT BEFORE WAS EPHEMERAL, TRANSIENT,

25 Points

Amounts
Being “Digged” Into
½ Democracy
Exploring Large Media
GEODATA

32 Points

Hellenism Expand
Interfaces
J. M. Synge Essays
KEYWORDS*

45 Points

Metadata
Now!
OBSERVE

55 Points

Political
Quantitative
Record
SYSTEMS

80 Points
– Alternate R
SS01

Tracing
V.C.R
WATCH

a
a
a
a
is
is
is
is

Communication
Communication
Communication
Communication
Reengineered
Reengineered
Reengineered
Reengineered

6.5 Points

Toynbee is very generous in providing examples of widely varied challenge and collapse, and is especially apt in pointing to the frequent and futile resort to futurism and archaisms strategies of encountering radical change. But to point back to the day of the horse or to look forward to the coming of anti-GRAVITATIONAL VEHICLES IS NOT AN ADEQUATE RESPONSE TO THE CHALLENGE OF THE MOTORCAR. YET THESE TWO UNIFORM

ways of backward and forward looking are habitual ways of avoiding the discontinuities of present experience with their demand for sensitive inspection and appraisal. Only the dedicated artist seems to have the power for encountering the present actuality. Toynbee urges again and again the cultural STRATEGY OF THE IMITATION OF THE EXAMPLE OF GREAT MEN. THIS, OF COURSE, IS TO LOCATE CULTURAL SAFETY IN THE

power of the will, rather than in the power of adequate perception of situations. Anybody could quip that this is the British trust in character as opposed to intellect. In view of the endless power of men to hypnotize themselves into unawareness in the presence of challenge, it may be argued that will-power is as useful AS INTELLIGENCE FOR SURVIVAL. WE NEED ALSO THE WILL TO BE OVER INFORMED AND AWARE. TOYNBEE GIVES AN EXAM-

8.5 Points

Mumford in *The City in History* tells the strange tale of how the New England town was able to carry out the pattern of the medieval ideal city because it was able to dispense with walls and to mix town and country. When the technology of a time is powerfully thrusting in ONE DIRECTION, WISDOM MAY WELL CALL FOR COUNTERVAILING THRUST. THE IMPLOSION OF ELECTRIC ENERGY IN OUR

century cannot be met by explosion or expansion, but it can be met by decentralism and the flexibility of multiple small centers. For example, the rush of students into our universities is not explosion but implosion. The needful strategy to encounter this force is not to enlarge the UNIVERSITY, BUT TO CREATE NUMEROUS GROUPS OF AUTONOMOUS COLLEGES IN PLACE OF OUR CENTRALIZED UNIVER-

10.5 Points

Oral Schoolmen did not meet the new visual challenge of print, and the resulting expansion or explosion of Gutenberg technology was in many respects an impoverishment of the culture, as historians like Mumford are now beginning to explain. Arnold Toynbee, in *A Study of History*, in considering "the nature of growths of civilizations," not only abandons THE CONCEPT OF ENLARGEMENT AS A CRITERION OF REAL GROWTH OF SOCIETY, BUT STATES: "MORE OFTEN GEOGRAPHICAL EXPANSION IS A CONCOMITANT OF REAL DECLINE AND COINCIDES WITH A

13 Points

Toynbee expounds the principle that times of trouble or rapid change produce militarism, and it is militarism that produces empire and expansion. The old Greek myth which taught that the alphabet produced militarism ("King Cadmus sowed the dragon's teeth, and they sprang up armed men") really goes much deeper than Toynbee's story. In fact, "militarism" is just vague description, not analysis of causality at all. Militarism IS A KIND OF VISUAL ORGANIZATION OF SOCIAL ENERGIES THAT IS BOTH SPECIALIST AND EXPLOSIVE, SO THAT IT IS MERELY REPETITIVE TO SAY, AS TOYNBEE DOES,

16 Points

But militarism is a form of industrialism or the concentration of large amounts of homogenized energies into a few kinds of production. The Roman soldier was a man with a spade. He was an expert workman and builder who processed and packaged the resources of many societies and sent them home. BEFORE MACHINERY, THE ONLY MASSIVE WORK FORCES AVAILABLE FOR PROCESSING MATERIAL WERE

25 Points
-Alternate 2
SS04

Approximately 20%
Blogs, Content
Daily Data
Era of "More Media"
FASTEST GROWING

32 Points

Google Blogspot
Humanities
In time, Key Idea
LARGE DATA

45 Points

Massive
Newspapers
OFFICE

55 Points

Photos
Questions
Rise
STORING

80 Points
- Tabular #

#1 TV
Youtube
ZOOM

6.5 Points

Why is this understanding of “the medium is the message” particularly useful? We tend to notice changes; even slight changes (that unfortunately we often tend to discount in significance). “The medium is the message” tells us that noticing change in our societal or cultural ground conditions indicates the presence OF A NEW MESSAGE, THAT IS, THE EFFECTS OF A NEW MEDIUM. WITH THIS EARLY WARNING WE CHARACTERIZE AND IDENTIFY THE

medium before it becomes obvious to everyone; a process that often takes years or even decades. And if we discover that the new medium brings along effects that might be detrimental to our society or culture, we have the opportunity to influence the development and evolution of the new innovation BEFORE THE EFFECTS BECOMES PERVASIVE. AS MCLUHAN REMINDS US, “CONTROL OVER CHANGE WOULD TO CONSIST IN

moving not with it but ahead of it. Anticipation gives the power to deflect and control force.” A medium, this extension of our body or senses or mind, is anything from which a change grow. Since some sort of change emerges from everything we conceive or create, all of our inventions, innovations, ideas and ideals ARE MCLUHAN MEDIA. EVEN IN TODAY’S OPEN DEMOCRATIC SOCIETIES, THE EPISTEMOLOGICAL PROBLEM OF UNDERSTAN-

8.5 Points

Toynbee points to the strange falsification of history by archeology, insofar as the survival of many material objects of the past does not indicate the quality of ordinary life and experience at any particular time. Continuous technical improvement in the means OF WARFARE OCCURS OVER THE ENTIRE PERIOD OF HELLENIC AND ROMAN DECLINE. TOYNBEE CHECKS OUT HIS

hypothesis by testing with the developments in Greek agriculture. When the enterprise of Solon weaned the Greeks from mixed farming to a program of specialized products for export, there were happy consequences and a glorious manifestation of energy in Greek LIFE. WHEN THE NEXT PHASE OF THE SAME SPECIALIST STRESS INVOLVED MUCH RELIANCE ON SLAVE LABOR THERE WAS SPE-

10.5 Points

Many of the unanticipated consequences stem from the fact that there are conditions in our society and culture that we just don’t take into consideration in our planning. These range from cultural or religious issues and historical precedents, through interplay with existing conditions, to the secondary or tertiary effects in a cascade of interactions. ALL OF THESE DYNAMIC PROCESSES THAT ARE ENTIRELY NON-OBVIOUS COMPRISE OUR GROUND OR CONTEXT. THEY ALL WORK SILENTLY TO INFLUENCE THE WAY IN WHICH WE INTERACT WITH ONE ANOTHER,

13 Points

McLuhan tells us that “message” is, “the change of scale or pace or pattern” that a new invention or innovation “introduces into human affairs.” Note that it is not the content or use of the innovation, but the change in interpersonal dynamics that the innovation brings with it. Thus, the message of theatrical production is not the musical, the play being produced, the change in tourism that the production may encourage. The case OF A SPECIFIC THEATRICAL PRODUCTION, ITS MESSAGE MAY BE A CHANGE IN ATTITUDE OR ACTION OF THE AUDIENCE THAT RESULTS FROM THE MEDIUM OF THE PLAY

16 Points
– Alternate g
SS02

The age of Greek society that Herodotus acknowledges to have been “overwhelmed by more troubles than in the twenty preceding generations” was the time that to our literary retrospect appears as one of the greatest of centuries. It was Macaulay who remarked that it was not pleasant to live in times ABOUT WHICH IT WAS EXCITING TO READ. THE SUCCEEDING AGE OF HELLENISM EXPANDING INTO ASIA

25 Points

**Access to Ideas
Between 5% & 8% users
Capturing,
Digital Universe
EXPONENTIAL RISE**

32 Points
– Alternate
rounded 2
SS04

**Fastest Growth
Hundreds of millions
② Informations
JASPER JOHN'S**

45 Points

**New Culture
Popular
QUESTIONS**

55 Points
– Alternate R
SS01

**Real
Softwares
Track
UTILITY**

80 Points

**Videos
Web
XPLSV.**

80 - 65 - 50 - 32 Points
- Alternate k
SS03

The Newest Serious
The Newest Serious
The Newest Serious
The Newest Serious

Society Breakdowns
Society Breakdowns
Society Breakdowns
Society Breakdowns

6.5 Points
– Rounded
Alternate
SS05

Throughout *Understanding Media*, McLuhan uses historical quotes and anecdotes to probe the ways in which new forms of media change the perceptions of societies, with specific focus on the effects of each medium as opposed to the content that is transmitted by each medium. McLuhan identified TWO TYPES OF MEDIA: "HOT" MEDIA AND "COOL" MEDIA. THIS TERMINOLOGY DOES NOT REFER TO THE TEMPERATURE OR

emotional intensity, nor some kind of classification, but to the degree of participation. Cool media are those that require high participation from users, due to their low definition (the receiver / user must fill in missing information). Since many senses may be used, they foster involvement. Conversely, hot media ARE LOW IN AUDIENCE PARTICIPATION DUE TO THEIR HIGH RESOLUTION OR DEFINITION. FILM, FOR EXAMPLE, IS DEFINED

as a hot medium, since in the context of a dark movie theater, the viewer is completely captivated, and one primary sense, visual, is filled in high definition. In contrast, television is a cool medium, since many other things may be going on and the viewer has to integrate all of the sounds and sights in the context. IN PART ONE, MCLUHAN DISCUSSES THE DIFFERENCES BETWEEN HOT AND COOL MEDIA AND THE WAYS THAT ONE MEDIUM

13 Points

David Carr states that there has been a long line of "academics who have made a career out of deconstructing McLuhan's effort to define the modern media ecosystem," whether it be due to what they see as McLuhan's ignorance toward socio-historical context or the style of his argument. While some critics have taken issue with McLuhan's writing style and mode of argument, McLuhan himself urged readers to think of his WORK AS "PROBES" OR "MOSAICS" OFFERING A TOOLKIT APPROACH TO THINKING ABOUT THE MEDIA. HIS ECLECTIC WRITING STYLE HAS ALSO BEEN PRAISED FOR ITS

8.5 Points

In a further exemplification of the common unawareness of the real meaning of media, McLuhan says that people "describe the scratch but not the itch." As an example of "media experts" who follow this fundamentally flawed approach, McLuhan quotes a statement from "GENERAL" DAVID SARNOFF (HEAD OF RCA), CALLING IT THE "VOICE OF THE CURRENT SOMNAMBULISM." EACH MEDIUM

"adds itself on to what we already are," realizing "amputations and extensions" to our senses and bodies, shaping them in a new technical form. As appealing as this remaking of ourselves may seem, it really puts us in a "narcissistic hypnosis" that prevents US FROM THE REAL NATURE OF THE MEDIA. MCLUHAN ALSO SAYS THAT A CHARACTERISTIC OF EVERY MEDIUM IS THAT ITS

16 Points

The list of objections could be and has been lengthened indefinitely: confusing technology itself with its use of the media makes of the media an abstract, undifferentiated force and produces its image in an imaginary "public" for mass consumption; the magical naivete of supposed causalities turns THE MEDIA INTO A CATCH-ALL AND CONTAGIOUS "MANA"; APOCALYPTIC MILLENARIANISM INVENTS THE

10.5 Points

The only possible way to discern the real "principles and lines of force" of a media (or structure) is to stand aside from it and be detached from it. This is necessary to avoid the powerful ability of any medium to put the unwary into a "subliminal state of Narcissus trance," imposing "its own assumptions, bias, and values" on him. Instead, while in a DETACHED POSITION, ONE CAN PREDICT AND CONTROL THE EFFECTS OF THE MEDIUM. THIS IS DIFFICULT BECAUSE "THE SPELL CAN OCCUR IMMEDIATELY UPON CONTACT, AS IN THE FIRST BARS OF A MELODY."

25 Points

Analysis of Social Effects
3 Billions of Images
Consumption
Daily Media Information
EXPLOSION

32 Points

Free Web Platforms
Governance
Horkheimer Max
INCREASE ↗

45 Points

Keiji Takeda
“Long Tail”
MYSPLACE

55 Points

Paradigm
Quantities?
Review
SOFTWARE

80 Points

Tools
Uploads
VIEW

Technical Information

Latin	Afrikaans	Koyra Chiini	Soga
	Albanian	Koyraboro Senni	Somali
	Asturian	Langi	Spanish
	Asu	Latvian	Swahili
	Basque	Lithuanian	Swedish
	Bemba	Lower Sorbian	Swiss German
	Bena	Luo	Tachelhit
	Breton	Luxembourgish	Taita
	Catalan	Luyia	Tasawaq
	Chiga	Machame	Teso
	Colognian	Makhuwa-Meetto	Turkish
	Cornish	Makonde	Upper Sorbian
	Croatian	Malagasy	Uzbek
	Czech	Maltese	Volapük
	Danish	Manx	Vunjo
	Dutch	Meru	Walser
	Embu	Morisyen	Welsh
	English	North	Western Frisian
	Esperanto	Ndebele	Yoruba
	Estonian	Northern Sami	Zarma
	Faroese	Norwegian Bokmål	Zulu
	Filipino	Norwegian	
	Finnish	Nynorsk	
	French	Nyankole	
	Friulian	Oromo	
	Galician	Polish	
	Ganda	Portuguese	
	German	Prussian	
	Gusii	Quechua	
	Hungarian	Romanian	
	Icelandic	Romansh	
	Igbo	Rombo	
	Inari Sami	Rundi	
	Indonesian	Rwa	
	Irish	Samburu	
	Italian	Sango	
	Jola-Fonyi	Sangu	
	Kabuverdianu	Scottish Gaelic	
	Kabyle	Sena	
	Kalaallisut	Serbian	
	Kalenjin	Shambala	
	Kamba	Shona	
	Kikuyu	Slovak	
	Kinyarwanda	Slovenian	

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