Augure is based on an *a priori* paradoxical principal: how to move beyond traditional letterforms without undermining legibility? To this end, this typeface questions the canons inherited from Roman capitals and Carolingian minuscules.

  Augure freely reflects a range of diverse influences: somewhere between historical forms of the Latin alphabet (including Uncials), forms taken from cryptography, and forms inspired by digital technology and its rationality. The combinations of elementary forms are reminiscent of early twentieth-century experiments with geometric sans serifs. The juxtaposition of these many borrowed elements provides the typeface with a formal singularity, generating captivating typographic compositions.

Though *Augure* is also available in a variable font format (weight and slant), the typeface has seven different weights by default (from Thin to Black). The user can thus activate one of the three stylistic sets (classic, eclectic, cryptic) or separately select one of the numerous alternate glyphs contained in the typeface's extended palette.

AUGURE TYPEFACE

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240 PTS

Aug

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120 PTS

Augure

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56 PTS

Augure Augure A

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32 PTS

Augure Augure Augure Augure

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24 PTS

Augure Augure Augure Augure **Augure A**

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16 PTS

Augure Augure Augure Augure Augure Augure Augure Augur

INTRODUCTION

OWNERSHIP AND LICENCE

A typeface is created by a designer whose art is to transform an original typographic artwork into a computer file or files. As a consequence a typeface is — as a work — protected by laws pertaining to intellectual property rights and — as software — can not be copied and/or installed without first acquiring a nominative licence.

In no way, shape or form may a typeface be transmitted to a third party or modified. The desired modifications in the context of the development of a visual identity, can only be effected by the designer himself and only after acquisition of a written authorisation from 205TF.

The user of a 205TF typeface must first acquire of a licence that is adapted to his needs (desktop, web, application/epub, TV/film/videos web).

A licence is nominative (a physical person or business) and is non-transferable. The licensee can not transmit the typeface files to other people or organisations, including but not limited to partners and/or subcontractors who must acquire a separate and distinct licence or licences. The full text of the licence and terms of use can be downloaded here: any person or entity found in breach of one or more terms of the licence may be prosecuted.

THE OPENTYPE FORMAT

The OpenType format is compatible with both Macintosh and Windows platforms. Based on Unicode encoding it can contain up to 65,000 signs* including a number of writing systems (Latin, Greek, Cyrillic, Hebrew, etc.) and numerous signs that allow users to create accurate and sleek typographic compositions (small capitals, aligned and oldstyle numerals, proportionals and tabulars, ligatures, alternative letters, etc.). The OpenType format is supported by a wide range of software. The dynamic functions are accessed differently depending on the software used.

*A Postscript or Truetype typeface can contain no more than 256 signs.

SUPPORTED LANGUAGES

Abenaki	French	Makhuwa	Slovak
Afaan Oromo	Frisian	Malay	Slovenian
Afar	Friulian	Maltese	Slovio
Afrikaans	Gagauz	Manx	Somali
Albanian	Galician	Maori	Sorbian Lower
Alsatian	Ganda	Marquesan	Sorbian Upper
Amis	Genoese	Meglenoromanian	Sotho Northern
Anuta	German	Meriam Mir	Sotho Southern
Aragonese	Gikuyu	Mirandese	Spanish
Aranese	Gooniyandi	Mohawk	Sranan
Aromanian	Greenlandic	Moldovan	Sundanese
Arrernte	Greenlandic Old	Montagnais	Swahili
Arvanitic	Orthography	Montenegrin	Swazi
Asturian	Guadeloupean	Murrinhpatha	Swedish
Atayal	Gwichin	Nagamese Creole	Tagalog
Aymara	Haitian Creole	Nahuatl	Tahitian
Azerbaijani	Han	Ndebele	Tetum
Bashkir	Hawaiian	Neapolitan	Tok Pisin
Basque	Hiligaynon	Ngiyambaa	Tokelauan
Belarusian	Hopi	Niuean	Tongan
Bemba	Hotcak	Noongar	Tshiluba
Bikol	Hungarian	Norwegian	Tsonga
Bislama	Icelandic	Novial	Tswana
Bosnian	Ido	Occidental	Tumbuka
Breton	Ilocano	Occitan	Turkish
Bulgarian	Indonesian	Old Icelandic	Turkmen
Romanization	Interglossa	Old Norse	Tuvaluan
Cape Verdean	Interlingua	Oshiwambo	Tzotzil
Catalan	Irish	Ossetian	Ukrainian
Cebuano	Istroromanian	Palauan	Uzbek
Chamorro	Italian	Papiamento	Venetian
Chavacano	Jamaican	Piedmontese	Vepsian
Chichewa	Javanese	Polish	Volapuk
Chickasaw	Jerriais	Portuguese	Voro
Chinese Pinyin	Kaingang	Potawatomi	Wallisian
Cimbrian	Kala Lagaw Ya	Qeqchi	Walloon
Cofan	Kapampangan	Quechua	Waraywaray
Cornish	Kaqchikel	Rarotongan	Warlpiri
Corsican	Karakalpak	Romanian	Wayuu
Creek	Karelian	Romansh	Welsh
Crimean Tatar	Kashubian	Rotokas	Wikmungkan
Croatian	Kikongo	Sami Inari	Wiradjuri
Czech	Kinyarwanda	Sami Lule	Wolof
Danish	Kiribati	Sami Northern	Xavante
Dawan	Kirundi	Sami Southern	Xhosa
Delaware	Klingon	Samoan	Yapese
Dholuo	Kurdish	Sango	Yindjibarndi
Drehu	Ladin	Saramaccan	Zapotec
Dutch	Latin	Sardinian	Zazaki
English	Latino Sine	Scottish Gaelic	Zulu
Esperanto	Latvian	Serbian	Zuni
Estonian	Lithuanian	Seri	
Faroese	Lojban	Seychellois	
Fijian	Lombard	Shawnee	
Filipino	Low Saxon	Shona	
Finnish	Luxembourgish	Sicilian	
Folkspraak	Maasai	Silesian	

ELEMENTARY PRINCIPLES OF USE

To buy ore By buying a typeface you support typeface designers who can dedicate the time necessary for the development of new typefaces (and you are of course enthusiastic at the idea of discovering and using them!)

Copy? By copying and illegally using typefaces, you jeopardise designers and kill their art. In the long term the result will be that you will only have Arial available to use in your compositions (and it would be well deserved!)

Test! 205TF makes test typefaces available. Before downloading them from www.205.tf you must first register. These test versions are not complete and can only be used in models/mock ups. Their use in a commercial context is strictly prohibited.

RESPONSIBILITY

205TF and the typeface designers represented by 205TF pay particular attention to the quality of the typographic design and the technical development of typefaces.
   Each typeface has been tested on Macintosh and Windows, the most popular browsers (for webfonts) and on Adobe applications (InDesign, Illustrator, Photoshop) and Office (Word, Excel, Power point).

205TF can not guarantee their correct functioning when used with other operating system or software. 205TF can not be considered responsible for an eventual "crash" following the installation of a typeface obtained through the www.205.tf website.

STYLES

THIN

Augure Thin

EXTRALIGHT

Augure ExtraLight

LIGHT

Augure Light

REGULAR

Augure Regular

MEDIUM

Augure Medium

BOLD

Augure Bold

BLACK

Augure Black

STYLES

THIN SLANTED

Augure Thin Slanted

EXTRALIGHT SLANTED

Augure ExtraLight Slanted

LIGHT SLANTED

Augure Light Slanted

SLANTED

Augure Slanted

MEDIUM SLANTED

Augure Medium Slanted

BOLD SLANTED

Augure Bold Slanted

BLACK SLANTED

Augure Black Slanted

CHARACTER MAP

UPPERCASES

ΛBCDƟFGHIJKLMΠOPQꞄSⱵUVWXҰZ

LOWERCASES

ɑbcẟɘfɠhijklmⲛopǫrsⱡuvwxyz

ACCENTED UPPERCASES

ĹĂĽÂÄÀĀĄĄ̊ÅÃÆǼĆČÇĈĊĐĎĐÉ̇ÉĔÊ̇Ê̈ËĖÈ̇ĒĘẼƏ
ČĞĜÇĠĊĦĤɄÍĬ̇Ĭ̈Î̈ÏİÌ̇ĪĮĨ̇Ĭ́ĴĴĶͰĹĽĻ̣Ḷ́ĿŁŃŇŅ̃ÑŊÓ̇ÓŎ
Ô̈ÖÒ̇ŐŌØǾÕQ̨ŒÞḰǨḲ̣ŚŠŞ̣Ṣ̂Ş̣ŦͰ̣ͰͰ̣ÚŬ̇Ŭ̈Û̈ÜỤ̈́Ụ̌Ù̇Ụ̄ÙŰ
Ụ̄Ų̊ŮṸẂŴ̈Ẅ̈Ẁ̈Ý̇Ŷ̈Ÿ̈Ỳ̇Ỵ̄Ỵ̃ŹŽŻ

ACCENTED LOWERCASES

ɑ́ɑ̆ɑ̆ɑ̂ɑ̈ɑ̀ɑ̄ɑ̨ɑ̊ɑ̃æǽćčçĉċẟďẟ́éĕĕ̂ê̂ë̈ė̇è̇ē̄ę̨ẽ̃əɘğ́ğ̆ĝ̂ġ́ġ̣ġ̄ħĥ
ı̣ɪíĭ̇ĭ̈î̈ïìɪjīįĩ̃ĵ̂ĵ̂ķ̣ĸ́ĸĺ́ľ́ļ̣ŀ̇łńńňŋ̃ñŋóóŏ̇ô̂öòőōǫ̨øǿõ̃œþŕ̇ṛ́
śššş̣ŝ̂ş̣ßſŧ̣ŧ̣ŧ̣ŧ́úŭ̇ŭ̈û̈üụ̈́ụ̌ùụ̄ùű̃ụ̄ų̊ůũẃ̂ŵ̂ẅ̈ẁ̀ý̂ŷŷ̈ÿ̈ỳ̀ȳ̄ỹ̃źžż

STANDARD PUNCTUATION

H-–—_(){}[],„""''«»‹›"'.,:;…!¡?¿·•*#/\

CAPS PUNCTUATION

H-–—{}[]()«»‹›¡¿

DEFAULT FIGURES

ⰀO0123456789₿¢$€£Ұ°¤

PROPORTIONAL LINING FIGURES

ⰀO0123456789₿¢$€£Ұ°¤

TABULAR LINING FIGURES

ⰀO0123456789₿¢$€£Ұ°¤

PROPORTIONAL OLD STYLE FIGURES

ⰀO0123456789

SUPERIORS/INFERIORS

Hᵃᵇᶜᵈᵉᶠᵍʰⁱʲᵏˡᵐⁿᵒᵖᑫʳˢᵗᵘᵛʷˣʸᶻ⁰¹²³⁴⁵⁶⁷⁸⁹

Hₐᵦᵨₔₑₓₕᵢⱼₖₗₘₙₒₚᵩᵣₛₜᵤᵥᵥᵥ₀₁₂₃₄₅₆₇₈₉

NOMINATORS/DENOMINATORS

H⁰¹²³⁴⁵⁶⁷⁸⁹   H₀₁₂₃₄₅₆₇₈₉

PREBUILD & AUTOMATIC FRACTIONS

½ ¼ ¾ ⅛ ⅜ ⅝ ⅞ ⅞   ¹²³⁴⁵/₆₇₈₉₀

ORDINALS

₁ᵃᵇᶜᵈᵉᶠᵍʰⁱʲᵏˡᵐⁿᵒᵖᑫʳˢᵗᵘᵛʷˣʸᶻ   nº nᵒˢ Nº Nᵒˢ

SYMBOLS & MATHEMATICAL SIGNS

+−×÷=≠><≥≤±≈~¬∧∞∅∫∆∏∑√∂µ%‰
∆Ω µ π ƒ @ ẟ ¶ § © ® ℗ ™ º |¦†ℓ‡⊖

STANDARD LIGATURES

fi fl

ORNAMENTS

◆ ∵ □ ▣ ⊠ ● ♥ ⊗ ■ ◗ ◖ ✛ ● ○ ◯ ◉ ◆ ◇ ◊ ■ □ ▲ ▶ ▼ ◀
△ ▷ ▽ ◁ ▲ ▶ ▼ ◀ △ ▷ ▽ ◁ ◇

ARROWS (SS01)

↑ ↗ → ↘ ↓ ↙ ← ↖ ↔ ↕

CHARACTER MAP

CRYPTIC (SS02)

Δ À Á Â Ã Ä Å Ā Ă Ą Æ Ǽ Ǿ ᴨ Ƨ Ś Ŝ Ş Š Ş ɯ û ù ú ü
ị ị ì í ĭ î ï ī ī ĭ ị ịj r ŕ ŗ ř ƨ ś ŝ ş š ş ɯ û ù ú ü ʋ ý ÿ ŷ ū ỹ ỹ
1 1 1 2 2 2
H 1 1 1 1 2 2 2 2 ị ᵣ ˢ ɯ ɯ ʋ ʸ   ½ ¼ ⅛   ᴨᵒˢ Πᵒˢ

ECLECTIC (SS03)

A À Á Â Ã Ä Å Ā Ā Ą Ă Æ Ǽ E È É Ê Ë Ē Ĕ Ė Ę Ě Ē Œ N Ñ Ń Ņ Ň Ŋ
a à á â ă ã ä å ā ă ą b d ď đ g ĝ ğ ǧ ġ ģ ḡ ʋ ý ÿ ŷ ū ỳ ỹ
4 4
H 4 4 4 4 ᵃ ᵅ ᵇ ᵈ ᵍ ᵍ ʸ   ¼ ¾

CLASSIC (SS04)

A À Á Â Ã Ä Å Ā Ă Ą Ă Æ Ǽ E È É Ê Ë Ē Ĕ Ė Ě Ē Œ G Ĝ Ğ Ġ Ģ Ğ Ḡ
I Ì Í Î Ĩ Ī Ĭ Į Ï Ĭ N Ñ Ń Ņ Ň Ŋ R Ŕ Ŗ Ř T Ţ Ť Ŧ Ţ Y Ý Ŷ Ÿ Ȳ Ỳ Ỹ
a à á â ã ä å ā ă ą ǎ d ď đ g ĝ ğ ǧ ġ ģ ḡ h ĥ ħ i ı ì í î ĩ ī ĭ į ij ĭ
m n ñ ń ņ ň ŋ u ù ú û ü ũ ū ŭ ů ű ų ǔ ū ú ǔ ù
4 4
H 4 4 4 4 ᵃ ᵅ ᵈ ᵍ ᵍ ʰ ⁱ ᵐ ⁿ ᵘ   ¼ ¾   nº nᵒˢ Nº Nᵒˢ

A R 4 (SS05)

A À Á Â Ã Ä Å Ā Ă Ą Ă Æ Ǽ Ǿ R Ŕ Ŗ Ř 4 4
H 4 4 4   ¼ ¾

A S (SS06)

Δ À Á Â Ã Ä Å Ā Ă Ą Æ Ǽ Ǿ Ƨ Ś Ẑ Ş Š

E G (SS07)

E È É Ê Ë Ē Ĕ Ė Ě Ē Æ Ǽ Œ G Ĝ Ğ Ġ Ģ Ğ Ḡ

I N T Y (SS08)

I Ì Í Î Ĩ Ī Ĭ Į Ï Ĭ N Ñ Ń Ņ Ň Ŋ T Ţ Ť Ŧ Ţ Y Ý Ŷ Ÿ Ȳ Ỳ Ŷ Nº Nᵒˢ

M W 1 (SS09)

ᴨ ɯ û ù ú ü 1 ị 1
H 1 1 1 1   ½ ¼ ⅛

2 (SS10)

2 2 2   H 2 2 2 2   ½

a r (SS11)

a à á â ã ä å ā ă q r ŕ ŗ ř   H ᵃ ᵅ ᵣ ʳ

a b d g y (SS12)

a à á â ă ã ä å ā ă ą b d ď đ g ĝ ğ ǧ ġ ģ ḡ ʋ ý ÿ ŷ ū ỳ ỹ
H ᵃ ᵅ ᵇ ᵈ ᵈ ᵍ ʸ ʸ

d g (SS13)

d ď đ g ĝ ğ ġ ģ ǧ ḡ   H ᵈ ᵈ ᵍ ᵍ

h m n u i (SS14)

h ĥ ħ i ı ì í î ĩ ī ĭ į ij ĭ m n ñ ń ņ ň ŋ u ù ú û ü ũ ū ŭ ů ű ų ǔ ū ú ǔ ù
H ʰ ʰ ⁱ ᵐ ⁿ ᵘ ᵘ   nº nᵒˢ

i y w (SS15)

ị ị ì í ĭ î ï ī ī ĭ ị ịj ɯ û ù ú ü ʋ ý ÿ ŷ ū ỳ ỹ
H ị ị ɯ ʋ ʸ

s (SS16)

Ƨ Ś Ẑ Ş Š Ş   H ˢ ˢ ᴨᵒˢ Πᵒˢ

i (SS17)

i ı ì í î ï ĩ ī ĭ į ij   H ⁱ ⁱ

OPENTYPE FEATURES

1. Automatically spaced capitals.
2. Punctuation is opticaly repositionning
3, 4. Specific small capitals whereas
        opticaly reduced capitals.
5. Specific glyphs in several languages.
6, 7, 8, 9. Specific superior
        and inferior glyphs.
10, 11. Proportional figures.

12, 13. Tabular figures, practical when
        the user needs alignment in columns.
14. Slashed zero to distinguish with
        letter O.
15. Standard ligatures automaticaly correct
        collision between two characters.
16. Smart ligatures.

		FEATURE OFF	FEATURE ON
1.	FULL CAPS	Lacassagne	LACASSAGNE
2.	CASE SENSITIVE FORMS	(Hôtel-Dieu)	(HÔTEL-DIEU)
3.	SMALL CAPS	✕	✕
4.	CAPS TO SMALL CAPS	✕	✕
5.	LOCALIZED FORMS ROMANIAN CATALAN FRENCH	Chișinău Galați Paral·lel Il dit:«Vous fîtes»	Chișinău Galați Paral·lel Il dit:«Vous fîtes»
6.	ORDINALS	No Nos no nos 1er 2nd	Nº Nºs nº nºs 1er 2nd
7.	FRACTIONS	1/4 1/2 3/4	¼ ½ ¾
8.	SUPERIORS	Cie Dr Mgr Mmes	Cie Dr Mgr Mmes
9.	INFERIORS	H2O Fe3O4	H_2O Fe_3O_4
10.	PROPORTIONAL LINING FIGURES	0123456789	0123456789
11.	PROPORTIONAL OLD STYLE FIG.	0123456789	0123456789
12.	TABULAR LINING FIGURES	0123456789	0123456789
13.	TABULAR OLD STYLE FIG.	✕	✕
14.	SLASHED ZERO	Oo00	Øø∅∅
15.	LIGATURES	Afficher	Afficher
16.	DISCRETIONARY LIGATURES	✕	✕

OPENTYPE FEATURES

The stylistic set function allows to access
to specific signs which replace glyphs
in the standard set.
A typeface can contain 20 stylistic sets.

	FEATURE OFF	FEATURE ON
ARROWS (SS01)	--W	←
	--⊖	→
	--S	↓
	--Π	↑
	--ΠW	↖
	--Π⊖	↗
	--S⊖	↘
	--SW	↙
	--ΠS	↕
	--W⊖	↔
CRYPTIC (SS02)	Machines Authority	Machines Authority
ECLECTIC (SS03)	Random Break	Random Break
CLASSIC (SS04)	Decoding Remote	Decoding Remote
A R 4 (SS05)	Authority Remote	Authority Remote
A S (SS06)	Algebra Systems	Algebra Systems
E G (SS07)	Emails Generator	Emails Generator
I N T Y (SS08)	INFINITY	INFINITY
M W 1 (SS09)	Modular Wikipedia	Modular Wikipedia
2 (SS10)	512-bits	512-bits
a r (SS11)	Patterns	Patterns
a b d g y (SS12)	Standards Digitally	Standards Digitally
d g (SS13)	Decoding	Decoding
h m n u i (SS14)	Automatic	Automatic
i y w (SS15)	Binary	Binary
s (SS16)	Unsolved	Unsolved
i (SS17)	Privacy	Privacy
CALT Multiply (SS18)	O8x32mm 1OX65mm	O8×32mm 1O×65mm

56 PTS

the Imitation Game. I propose to consider the

32 PTS

the Imitation Game. I propose to consider the question, 'Can machines think?' this should begin with definitions of the

24 PTS

the Imitation Game. I propose to consider the question, 'Can machines think?' this should begin with definitions of the meaning of the terms 'machine' and 'think'. the definitions

16 PTS

the Imitation Game. I propose to consider the question, 'Can machines think?' this should begin with definitions of the meaning of the terms 'machine' and 'think'. the definitions might be framed so as to reflect so far as possible the normal use of the words, but this attitude is dangerous. If the meaning of the words 'machine' and 'think' are to be found by examining how they are commonly used it is difficult to escape the conclusion that the meaning and the answer to the question, 'Can machines think?' is to be sought in a statistical

THIN

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12 PTS

The Imitation Game. I propose to consider the question, 'Can machines think?' This should begin with definitions of the meaning of the terms 'machine' and 'think'. The definitions might be framed so as to reflect so far as possible the normal use of the words, but this attitude is dangerous. If the meaning of the words 'machine' and 'think' are to be found by examining how they are commonly used it is difficult to escape the conclusion that the meaning and the answer to the question, 'Can machines think?' is to be sought in a statistical survey such as a Gallup poll. But this is absurd. Instead of attempting such a definition I shall replace the question by another, which is closely related to it and is expressed in relatively unambiguous words. The new form of the problem can be described in terms of a game which we call the 'imitation game'. It is played with three people, a man (A), a woman (B), and an interrogator (C) who may be of either sex. The interrogator

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10 PTS

The Imitation Game. I propose to consider the question, 'Can machines think?' This should begin with definitions of the meaning of the terms 'machine' and 'think'. The definitions might be framed so as to reflect so far as possible the normal use of the words, but this attitude is dangerous. If the meaning of the words 'machine' and 'think' are to be found by examining how they are commonly used it is difficult to escape the conclusion that the meaning and the answer to the question, 'Can machines think?' is to be sought in a statistical survey such as a Gallup poll. But this is absurd. Instead of attempting such a definition I shall replace the question by another, which is closely related to it and is expressed in relatively unambiguous words. The new form of the problem can be described in terms of a game which we call the 'imitation game'. It is played with three people, a man (A), a woman (B), and an interrogator (C) who may be of either sex. The interrogator stays in a room apart from the other two. The object of the game for the interrogator is to determine which of the other two is the man and which is the woman. He knows them by labels X and Y, and at the end of the game he says either 'X is A and Y is B' or 'X is B and Y is A'. The interrogator is allowed to put questions to A and B thus: C: Will X please tell me

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8 PTS

The Imitation Game. I propose to consider the question, 'Can machines think?' This should begin with definitions of the meaning of the terms 'machine' and 'think'. The definitions might be framed so as to reflect so far as possible the normal use of the words, but this attitude is dangerous. If the meaning of the words 'machine' and 'think' are to be found by examining how they are commonly used it is difficult to escape the conclusion that the meaning and the answer to the question, 'Can machines think?' is to be sought in a statistical survey such as a Gallup poll. But this is absurd. Instead of attempting such a definition I shall replace the question by another, which is closely related to it and is expressed in relatively unambiguous words. The new form of the problem can be described in terms of a game which we call the 'imitation game'. It is played with three people, a man (A), a woman (B), and an interrogator (C) who may be of either sex. The interrogator stays in a room apart from the other two. The object of the game for the interrogator is to determine which of the other two is the man and which is the woman. He knows them by labels X and Y, and at the end of the game he says either 'X is A and Y is B' or 'X is B and Y is A'. The interrogator is allowed to put questions to A and B thus: C: Will X please tell me the length of his or her hair? Now suppose X is actually A, then A must answer. It is A's object in the game to try and cause C to make the wrong identification. His answer might therefore be 'My hair is shingled, and the longest strands are about nine inches long.' In order that tones of voice may not help the interrogator the answers should be written, or better still, typewritten. The ideal arrangement is to have a teleprinter communicating between the two rooms. Alternatively the question and answers can be repeated by an intermediary. The object of the game for the

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6 PTS

The Imitation Game. I propose to consider the question, 'Can machines think?' This should begin with definitions of the meaning of the terms 'machine' and 'think'. The definitions might be framed so as to reflect so far as possible the normal use of the words, but this attitude is dangerous. If the meaning of the words 'machine' and 'think' are to be found by examining how they are commonly used it is difficult to escape the conclusion that the meaning and the answer to the question, 'Can machines think?' is to be sought in a statistical survey such as a Gallup poll. But this is absurd. Instead of attempting such a definition I shall replace the question by another, which is closely related to it and is expressed in relatively unambiguous words. The new form of the problem can be described in terms of a game which we call the 'imitation game'. It is played with three people, a man (A), a woman (B), and an interrogator (C) who may be of either sex. The interrogator stays in a room apart from the other two. The object of the game for the interrogator is to determine which of the other two is the man and which is the woman. He knows them by labels X and Y, and at the end of the game he says either 'X is A and Y is B' or 'X is B and Y is A'. The interrogator is allowed to put questions to A and B thus: C: Will X please tell me the length of his or her hair? Now suppose X is actually A, then A must answer. It is A's object in the game to try and cause C to make the wrong identification. His answer might therefore be 'My hair is shingled, and the longest strands are about nine inches long.' In order that tones of voice may not help the interrogator the answers should be written, or better still, typewritten. The ideal arrangement is to have a teleprinter communicating between the two rooms. Alternatively the question and answers can be repeated by an intermediary. The object of the game for the third player (B) is to help the interrogator. The best strategy for her is probably to give truthful answers. She can add such things as 'I am the woman, don't listen to him!' to her answers, but it will avail nothing as the man can make similar remarks. We now ask the question, 'What will happen when a machine takes the part of A in this game?' Will the interrogator decide wrongly as often when the game is played like this as he does when the game is played between a man and a woman? These questions replace our original, 'Can machines think?' Critique of the New Problem. As well as asking, 'What is the answer to this new form of the question', one may ask, 'Is this new question a worthy one to investigate?' This latter question we investigate without further ado, thereby cutting short an infinite regress. The new problem has the advantage of drawing a fairly sharp line between the physical and the intellectual capacities of a man. No engineer or chemist claims to be able to

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56 PTS

the Imitation Game. I propose to consider the

32 PTS

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24 PTS

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16 PTS

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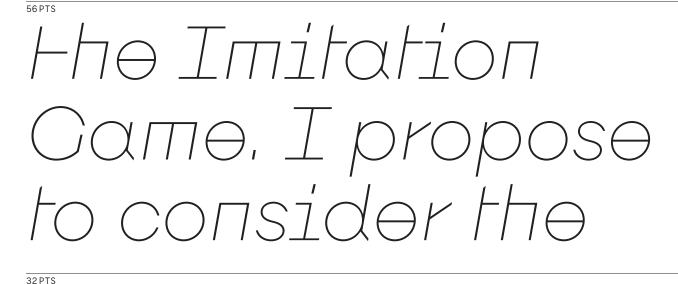
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56 PTS

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LIGHT SLANTED

56 PTS

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LIGHT SLANTED   SS02: CRYPTIC

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