

# AKHAND

**Name:** Akhand

**Classification:** Sans Serif

**Designer:** Satya Rajpurohit

**Designed in:** 2015

**Styles:** 8

[www.indiantypefoundry.com](http://www.indiantypefoundry.com)

Akhand is a family of eight fonts for display applications. Featuring condensed straight-sided letterforms, Akhand is a virtually mono-linear sans serif. The design of the typeface is based on a modular structure, but not every aspect looks constructed. Its forms look great on their own in logos, and headlines function well when different weights are combined together. The fonts are part of the larger Akhand super family, which covers a variety of Indian scripts.

# AKHAND

— A compact sans serif  
to set your headlines in

Akhand is a family of eight fonts for display applications. Featuring condensed straight-sided letterforms, Akhand is a virtually mono-linear sans serif. The design of the typeface is based on a modular structure, but not every aspect looks constructed. Its forms look great on their own in logos, and headlines function well when different weights are combined together. The fonts are part of the larger Akhand super family, which covers a variety of Indian scripts. Akhand Soft, a more informal version with rounded corners is also available at [ITF](#).

EXTRALIGHT

Immunopåthology

LIGHT

SUPERCARGÔSHIPS

SEMILIGHT

Phosphorèscence

REGULAR

Metapneumovirus

SEMIBOLD

Chimneysweeeped

BOLD

Oxyhäemoglobins

EXTRABOLD

Röntgenoşcøpic

BLACK

Respectableness

THE FAMILY CONSISTS OF EIGHT  
CONDENSED WEIGHTS RANGING FROM  
EXTRALIGHT TO BLACK

Akhand Extralight

Akhand Light

Akhand Semilight

Akhand Regular

Akhand Semibold

Akhand Bold

Akhand Extrabold

Akhand Black

# SCHNEEWEIßE ROSEN

BOULOT-MÉTRO-DODO | COMMUTE-JOB-SLEEP

# BR-958A

Albă ca Zăpadă și cei șapte pitici

# VYČÍSLIT

€570.95 This is how much it costs to get a freshly caught lobster in Monaco

# KATAKARTANAQ

80% of all the freshwater on Earth is frozen ice/snow

# March 251

# 100 inches of snow fell

The 0 atom has a particularly strong attraction to the e-clouds

# SPRING

flakes\* Learn the Czech language!  
koulovat: to have a snow ball fight, throw snow balls

TAKE 235,000 SHEEP AND DIVIDE THEM BY 2 LEGS/KG + 254

# Mountain Peak heren wandelschoenen

EXTRALIGHT  
57 PT

# CONSTRUCTED & COMPACT

EXTRALIGHT  
32 PT

Since snow is composed  
of small ice particles,  
it is a granular material.

EXTRALIGHT  
129 PT

# Assign

EXTRALIGHT  
22 PT

The Guinness Book of World Records  
states that the snowflake was giant.

EXTRALIGHT  
13 PT

The complex structure of snow crystals results in countless  
surfaces from which visible light is efficiently reflected.  
What little sunlight is absorbed by snow is done so uniformly  
over the wavelengths of visible light, giving snow the white  
appearance that we see. National Snow and Ice Data Center

LIGHT  
57 PT

# CONSTRUCTED & COMPACT

LIGHT  
32 PT

Since snow is composed  
of small ice particles,  
it is a granular material.

LIGHT  
129 PT

# Waňsh

LIGHT  
22 PT

The Guinness Book of World Records  
states that the snowflake was giant.

LIGHT  
13 PT

The complex structure of snow crystals results in countless  
surfaces from which visible light is efficiently reflected.  
What little sunlight is absorbed by snow is done so uniformly  
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SEMILIGHT  
57 PT

# CONSTRUCTED & COMPACT

SEMILIGHT  
32 PT

Since snow is composed  
of small ice particles,  
it is a granular material.

SEMILIGHT  
129 PT

# Acting

SEMILIGHT  
22 PT

The Guinness Book of World Records  
states that the snowflake was giant.

SEMILIGHT  
13 PT

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REGULAR  
57 PT

# CONSTRUCTED & COMPACT

REGULAR  
32 PT

Since snow is composed  
of small ice particles,  
it is a granular material.

REGULAR  
129 PT

# Vortex

REGULAR  
22 PT

The Guinness Book of World Records  
states that the snowflake was giant.

REGULAR  
13 PT

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surfaces from which visible light is efficiently reflected.  
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SEMIBOLD  
57 PT

# CONSTRUCTED & COMPACT

SEMIBOLD  
32 PT

Since snow is composed  
of small ice particles,  
it is a granular material.

SEMIBOLD  
129 PT

# Shinty

SEMIBOLD  
22 PT

The Guinness Book of World Records  
states that the snowflake was giant.

SEMIBOLD  
13 PT

The complex structure of snow crystals results in countless  
surfaces from which visible light is efficiently reflected.  
What little sunlight is absorbed by snow is done so uniformly  
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BOLD  
57 PT

# CONSTRUCTED & COMPACT

BOLD  
32 PT

Since snow is composed  
of small ice particles,  
it is a granular material.

BOLD  
129 PT

# Mařge

BOLD  
22 PT

The Guinness Book of World Records  
states that the snowflake was giant.

BOLD  
13 PT

The complex structure of snow crystals results in countless  
surfaces from which visible light is efficiently reflected.  
What little sunlight is absorbed by snow is done so uniformly  
over the wavelengths of visible light, giving snow the white  
appearance that we see. National Snow and Ice Data Center

EXTRABOLD  
57 PT

# MODULAR & COMPACT

EXTRABOLD  
32 PT

Since snow is composed  
of small ice particles,  
it is a granular material.

EXTRABOLD  
129 PT

# Flýbyš

EXTRABOLD  
22 PT

Guinness Book of World Records  
says that this snowflake was giant.

EXTRABOLD  
13 PT

The complex structure of snow crystals results in countless  
surfaces from which visible light is efficiently reflected.  
What little sunlight is absorbed by snow is done so uniformly  
over the wavelengths of visible light, giving snow the white  
appearance that we see. National Snow and Ice Data Center

BLACK  
57 PT

# MODULAR & COMPACT

BLACK  
32 PT

Since snow is composed  
of small ice particles,  
it is a granular material.

BLACK  
129 PT

# Líghts

BLACK  
22 PT

Guinness Book of World Records  
says that this snowflake was giant.

BLACK  
13 PT

The complex structure of snow crystals results in countless  
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OPTICALLY ADJUSTED VERTICAL PROPORTIONS: LARGER X-HEIGHT, CAP AND ASCENDER HEIGHT IN BOLDER WEIGHTS

NUMERALS, CURRENCY SYMBOLS, AND CAPITAL LETTERS ALL MATCH IN PROPORTIONS

Phexīp3 **Phexīp3**

\$23.0R45€6789

NUMERALS ALIGN  
WITH CAP HEIGHTSTROKE ENDINGS ARE ONLY  
CUT AT 90° ANGLESNARROW SHAPES, PERFECT FOR  
HEADLINES AND APP-DESIGNMONOLINEAR  
CONTRASTDIACRITICAL MARKS ALIGN  
WITH ASCENDER HEIGHTLOW ASCENDERS AND DESCENDERS  
CREATE VERTICALLY  
COMPACT PROPORTIONS

3Pportugals

COMPACT  
COUNTERS

CHARACTERISTIC  
OPEN P-COUNTER

STRAIGHT-SIDED  
LETTERSHAPES

RECOGNIZABLE  
DOUBLE-STORY G  
WITH OPEN LOOP

SHAPES BASED ON MODULAR, SLIGHTLY  
SQUARISH STRUCTURE

CHARACTERISTIC OPEN COUNTERS IN P AND K / RECOGNIZABLE  
AMPERSAND SHAPE / SPURLESS LOWERCASE P AND QCAPITAL GERMAN SZ SIGN AVAILABLE.  
SELECT IT FROM THE GLYPHS PALETTE

LIGATURES ARE AVAILABLE AS AN OPEN TYPE FEATURE IN ALL WEIGHTS

**POP & FUNK**  
do you hear magnolias  
& honey bears quarrel?

beißhund  
BEIßHUND

fifty affluent difficult  
coffee; corn-flakes?

LOWERCASE

abcdefghijklmnopqrstuvwxyz

## 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

## FIGURES

0123456789

## LIGATURES

## CURRENCY AND MISCELLANEOUS SYMBOLS

¢ € \$ ¥ £ ₹ *f* α ∂ 0<sup>1</sup> 2<sup>3</sup> 1/4 1/2 3/4 # %  
 ‰ ′ ″ † ‡ ⁄ § ¶ + − ± ÷ × = < > ≤ ≥ ≠ ≈ ¬  
 ° π ∂ ∫ ^ ~ Σ Π √ ∞ e ℓ ◇

## STANDARD PUNCTUATION

\_ - - - ( ) [ ] { } ' ' ' ' ' ' , , , < > « » \* . , : ;  
 ... ! ¡ ? ¿ / \ | ¡ @ & • • © ® ™

LOWERCASE FOREIGN CHARACTERS

à á â ã ä å ā ă ą æ ç ć ċ č đ ď è  
é ê ë ē ě ě ħ ĝ ğ ġ ģ ĥ ĩ î ï ï ï ĵ  
ij j k l l' l' t ñ n ŋ ñ h ŋ ò ó ô õ ö ø  
õ ø œ r r s s ş ş ß t t u ú û ü ũ ū  
ů ů ů ŷ w w w y y y z z ž þ

## UPPERCASE FOREIGN CHARACTERS

À Á Â Ã Ä Å Æ Ç È É Ê Ë  
 Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü  
 Ý Þ ß à á â ã ä å æ ç è é ê ë  
 ì í î ï ñ ò ó ô õ ö ÷ ø ù ú û ü  
 ý þ ß

AKHAND REGULAR 8/13 PT

¶ The #development of Roman typeface may be traced back to Greek lapidary letters. Greek lapidary letters were carved ≈6420 A.D. into stone and “one of the first formal uses of Western letterforms”; after that, they evolved into the monumental capitals, which laid the foundation for **Western typographical design, especially serif typefaces**. There are two styles of Roman typefaces: the old style & the modern. The former is characterized by its Σ15e mostly similarly weighted lines, while the latter is distinguished by its [contrast of light] and heavy lines. Often, these styles are combined. By the 20th century, computers as we know them turned into a rather simplified process. This has allowed the number of styles and @typefaces to proliferate exponentially ₹940.000, as there are now thousands available. Unfortunately, the confusion between **typeface & font\*** (the various styles of a typeface) occurred in ~1984 when Steve Jobs himself mislabeled typefaces as ‘fonts’ for Apple computers and his error has been perpetuated **throughout our design industry, leading to common misuse** by the public of the term “font” when

EXTRALIGHT

BOLD

SEMIBOLD

LIGHT

BLACK

EXTRABOLD

AKHAND REGULAR 23/26 PT

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# INTERVIEW

## SERIES

## CREATIVE

## MORNINGS

## ETHICS

In 2008, Tina Roth Eisenberg (Swiss-miss) started CreativeMornings out of a desire for an ongoing, accessible event for New York's creative community. The concept was simple: breakfast and a short talk one Friday morning a month. Every event would be free of charge and open to anyone. ¶ Today, attendees gather in cities around the world to enjoy fresh coffee, friendly people, and an international array of breakfast foods. Volunteer hosts and their team members organize local chapters that not only celebrate a city's creative talent, but also promote an open space to connect with like-minded individuals. ¶ The growing archive of past breakfast talks is humbling. From design legends to hometown heroes, speakers are selected by each chapter based

MARTA  
VELUDO

on a global theme. CreativeMornings remains free thanks to the support of local sponsors, generous venues, and longterm partners. ¶ Anyone can attend. Just register beforehand to reserve your spot. And if you need a little help convincing your boss to let you attend, we've got you covered. Remember to set your alarm, and we'll see you in the morning!

I have always been interested in the ethics of design. As visual communicators, we have the power to manipulate people with emotional imagery, visual tricks and illusions. Marketers in particular have really latched onto these practices, like the concept of nudge theory, where subtle suggestions steer people unwittingly towards a desired behavior, or gamification, which can

quickly become addictification by encouraging engagement with micro rewards or the appearance of progress. These methods tap into something subconscious within us and maybe something that is not as healthy.

**August's speaker is Marta Veludo, visual wizard inspired by pound shops and tumblr, tions, colour, movement know her before our next**

What are our responsibilities as designers of these systems? One topic I'm particularly fascinated with right now is the evolving discussion and examination of dark patterns in UX

# #4

# SPACE FLIGHT PROGRAMS

## MAIN PROGRAMS

X-15 ROCKET PLANE (1959–68) P. 34

PROJECT MERCURY (1959–63) P. 37

PROJECT GEMINI (1961–66) P. 38

AA (1961–72) P. 41

SKYLAB (1965–79) P. 46

APOLLO-SOYUZ TEST PROJECT (1972–75) P. 47

SPACE SHUTTLE PROGRAM (1972–2011) P. 49



## OTHER PROGRAMS

International Space Station (1993–present) / Commercial Resupply Services (2006–present)  
Commercial Crew Program (2010–present) / Beyond Low Earth Orbit program (2010–present)

NASA CONDUCTED MANY MANNED AND UNMANNED SPACEFLIGHT PROGRAMS THROUGHOUT ITS HISTORY. (38) UNMANNED PROGRAMS LAUNCHED THE FIRST AMERICAN ARTIFICIAL SATELLITES INTO EARTH ORBIT FOR SCIENTIFIC AND COMMUNICATIONS PURPOSES, AND SENT SCIENTIFIC PROBES TO (34) EXPLORE THE PLANETS OF THE SOLAR SYSTEM, STARTING WITH VENUS AND MARS, AND INCLUDING “GRAND TOURS” OF THE OUTER PLANETS.

MANNED PROGRAMS SENT THE FIRST AMERICANS INTO LOW EARTH ORBIT (LEO), WON THE SPACE RACE WITH THE SOVIET UNION BY LANDING TWELVE MEN ON THE MOON FROM 1969 TO 1972 IN THE APOLLO PROGRAM, DEVELOPED A SEMI-REUSABLE LEO SPACE SHUTTLE, AND DEVELOPED LEO SPACE STATION CAPABILITY BY ITSELF AND WITH THE COOPERATION OF SEVERAL OTHER NATIONS INCLUDING POST-SOVIET RUSSIA. (41) SOME MISSIONS INCLUDE BOTH MANNED AND UNMANNED ASPECTS, SUCH AS THE GALILEO PROBE, WHICH WAS DEPLOYED BY ASTRONAUTS IN EARTH

## 1959–68

**X-15 rocket plane** — The X-15 was an experimental rocket-powered hypersonic research aircraft, developed in conjunction with the US Air Force and Navy. The design featured a slender fuselage with fairings along the side containing fuel and early computerized control systems. Requests for proposal were issued on December 30, 1954 for the airframe, and February 4, 1955 for the rocket engine. The airframe contract was awarded to North American Aviation in November 1955, and the XLR30 engine contract was awarded to Reaction Motors in 1956, and three planes were built. The X-15 was drop-launched from the wing of one of two NASA Boeing B-52 Stratofortresses, NB52A tail number 52-003, and NB52B, tail number 52-008 (known as the Balls 8). Release took place at an altitude of about 45,000 feet (14 km) and a speed of about 500 miles per hour (805 km/h).



1958

NASA has been budgeted this much from 1958–2011

\$526,180,000,000

get rich,  
filthy rich  
and find true  
happiness



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From the authors of "Earn more, work less"

# A gentleman's GUIDE to business STYLE

356 pointers for the metropolitan man who wants to get  
the best of his business life, earn more, and impress others.