

Begum

Name: Begum

Classification: Display Serif

Designer: Manushi Parikh

Designed in: 2015

Styles: 10

Begum is a Latin display serif typeface with contrast. With an ultra-contemporary appearance, its characters share DNA with classic Anglo-Dutch types like Caslon, Fleischmann or Times. The family shines in shorter-length texts, multi-line article introductions, and even on packaging. Begum is part of a larger family that supports also Devanagari and Tamil scripts.

Contemporary display serif family

— *Begum*

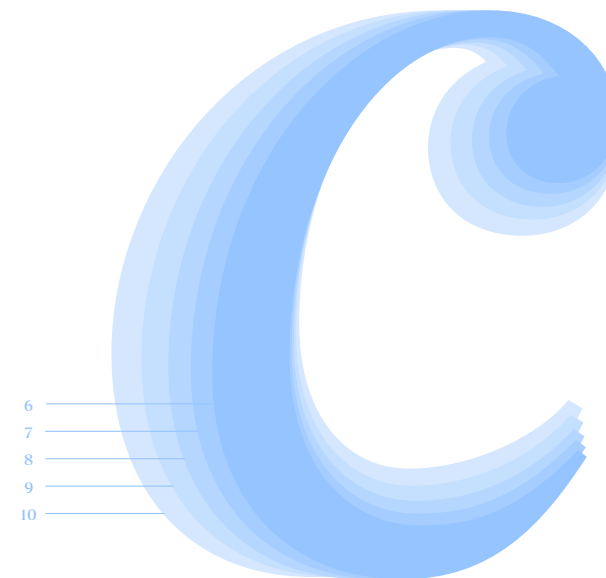
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ROMANS



- 1 Begum Light
- 2 Begum Regular
- 3 Begum Medium
- 4 Begum SemiBold
- 5 **Begum Bold**

ITALICS



- 6 *Begum Light Italic*
- 7 *Begum Regular Italic*
- 8 *Begum Medium Italic*
- 9 ***Begum SemiBold Italic***
- 10 ***Begum Bold Italic***

LIGHT

Iñtēleçtüališta

Degas invited Mary Cassatt to display her work in that exhibition*

REGULAR

Dīffèrenťiatèd

Critic & humorist Louis wrote a scathing review in the magazine

MEDIUM

Førėgrouṇd's?

After Emperor Napoleon III saw the rejected works of 1863, a lot

SEMIBOLD

Pşyçhołogičal

Radicals in their time, Impressionists were violating many rules

BOLD

İmpreşšiōnişt

The name of the style derives from the title of a Claude Monet

LIGHT ITALIC

Rėpreésentatiōṇ

By recreating the sensation in the eye that views the subject, rather the

REGULAR ITALIC

Temperãmėñts

The Académie had an annual, juried art show, at Salon de Paris‡ (...)

MEDIUM ITALIC

Ūnmixed cølør¹

Derisively titling his article *The Exhibition of the Impressionists* & its

SEMIBOLD ITALIC

Ĉoñvėntiōnal?

Monet, Sisley, Morisot, and Pissarro may be considered the purely

BOLD ITALIC

Showż øf 1874

Poetry is a form of literary art, which uses aesthetic & rhythmic*

— DEFINITIONS OF LITERATURE —

Båşşlıñęs

European art music is largely distinguished

POSTMODERNISM*

Halßstarrigen Bezeugung — 6. November

SÆRSKILD

Genuinely philosophical thought, depending upon original...

Multi-cultural

Cultural aspects of city life [— p.29/31]

›*Hellenistic philosophy*‹

EMPIRICISM

Rare variant found in Australia & New Zealand

Kjøpmännñsfrakşjonên

Shen Nong

Am 2. März 1714 wurde Bach in Weimar

KLAVERØVING

— **Health & longevity** —

‹*ein bißchen*›

MODERN DANCE ART#3

LIGHT
94 PT

Tahñij

LIGHT
20 PT

Legal recognition of nobility has been more common in monarchy, but nobility also existed in such regimes as

LIGHT
50 PTCULTURE
SENSATIONLIGHT
13 PT

By the 21st century even that difference had become increasingly minimised. Nobility can be either inherited or conferred by a fons...

LIGHT
9 PT

Early modernist writers, especially those writing after World War I and the disillusionment that followed, broke the implicit contract with the general public that artists were the reliable interpreters and representatives of mainstream culture and ideas, and, instead, developed unreliable narrators, exposing the irrationality at the

LIGHT
ITALIC
94 PT*Freğad'*LIGHT
ITALIC
20 PT

*Legal recognition of nobility has been more common in monarchy, but nobility also existed in such regimes as the Dutch Republic**

LIGHT
ITALIC
50 PT*CULTURE
SENSATION*LIGHT
ITALIC
13 PT

By the 21st century even that difference became increasingly minimised. Nobility might be either inherited or conferred by a fons honorum. It is...

LIGHT
ITALIC
9 PT

Early modernist writers, especially those writing after World War I & the disillusionment that followed, broke the implicit contract with the general public that artists were the reliable interpreters and representatives of mainstream culture and ideas, and, instead, developed reliable narrators, exposing the irrationality at the roots of a supposedly rational world.

REGULAR
94 PT

Imigsã

REGULAR
20 PT

Legal recognition of nobility has been more common in monarchy, but nobility also existed in such regimes as

REGULAR
50 PT

CULTURE SENSATION

REGULAR
13 PT

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REGULAR
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94 PT

Sèlvÿri

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REGULAR
ITALIC
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MEDIUM
94 PT

Kíðjûb

MEDIUM
20 PT

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MEDIUM
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MEDIUM
ITALIC
94 PT

Møżkå

MEDIUM
ITALIC
20 PT

*Legal recognition of nobility
has been still more common
in monarchy, but nobility also
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MEDIUM
ITALIC
50 PTCULTURE
SENSATIONMEDIUM
ITALIC
13 PT

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MEDIUM
ITALIC
9 PT

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SEMIBOLD
94 PT

Pjāzħĩ

SEMIBOLD
20 PT

Legal recognition of nobility has been more common in monarchy, but nobility also existed in such regimes as

SEMIBOLD
50 PT

CULTURE SENSATION

SEMIBOLD
16 PT

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SEMIBOLD
9 PT

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SEMIBOLD
ITALIC
94 PT

Dēgøti

SEMIBOLD
ITALIC
20 PT

Legal recognition of nobility has been still more common in monarchy, but nobility also existed in such regimes as the

SEMIBOLD
ITALIC
50 PT

CULTURE SENSATION

SEMIBOLD
ITALIC
16 PT

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SEMIBOLD
ITALIC
9 PT

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BOLD
94 PT

Kýdèn

BOLD
20 PT

Legal recognition of nobility has been more common in monarchy, but nobility also existed in such regimes as

BOLD
50 PT

CULTURE SENSATION

BOLD
16 PT

By the 21st century even that difference had become increasingly minimised. Nobility is either inherited or conferred by the fons...

BOLD
9 PT

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BOLD
ITALIC
94 PT

Bømêř

BOLD
ITALIC
20 PT

Legal recognition of nobility has been more common in monarchy, but nobility also existed in such regimes as the

BOLD
ITALIC
50 PT

CULTURE SENSATION

BOLD
ITALIC
16 PT

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BROAD LANGUAGE SUPPORT

Č Ħ ã ñ æ ø ŷ t ē š

CAPS SUITABLE FOR DECORATIVE
TIGHT LEADING

LITERATURE
IN THE MODERN

5 K i l š ä y r ?

Annotations:

- LINING FIGURES SLIGHTLY SHORTER THAN UPPERCASE
- ASCENDERS HIGHER THAN CAPS
- ANGLED TERMINALS
- BALL TERMINALS
- RATHER LARGE DIACRITICS
- VERTICAL CONTRAST
- HIGH CONTRAST
- OPEN CONSTRUCTION
- GENEROUS SPACING
- ROUNDED SPURS
- SMALL BRACKETED SERIFS
- ROUNDED CURVES AND COUNTERS

NUMERALS HEIGHT FITTED IN BETWEEN
UPPERCASE AND LOWERCASE

5 1 B n 7

AVAILABLE LIGATURES

finest ▶ finest
afloat ▶ afloat

RATHER SHORT DESIGN OF "F" AND "T" IN ALL OF THE STYLES
BENEFICIAL FOR THE EVEN TEXTURE OF TEXT

Nevertheless, not only were
the forms of novel, short story
& fantasy serial all in existence
side-by-side with theatre

Soft

VERTICAL PROPORTIONS

Typographics

TRUE ITALICS WITH A CALLIGRAPHIC FEEL

*The royal room is ready,
your Highness!*

Eythělp a

SHORT HORIZONTAL SERIFS

BALL TERMINALS

10° ITALIC ANGLE

NON-MODULAR INTERPRETATION OF STROKE-ENDINGS

CALLIGRAPHIC DETAILS

CALLIGRAPHIC TAIL

PEN-INSPIRED CROSSBAR

BALANCED COUNTERS

ROUNDED CURVES AND COUNTERS

AVAILABLE LIGATURES

affaire ▶ *affaire* *afflict* ▶ *afflict*
fiction ▶ *fiction* *muffin* ▶ *muffin*
flotilla ▶ *flotilla*

CURRENCY SYMBOLS MATCHING WITH NUMBERS IN ALL STYLES

⌘00 \$12 ¢34 £56 ¥78 €90

BASIC FRACTIONS INCLUDED IN ALL OF THE STYLES

1/4 ▶ ¼ 1/2 ▶ ½ 3/4 ▶ ¾

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

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

LINING FIGURES

0123456789

LIGATURES (3 EXTRA FOR ITALICS)

fi fl *ff ffl ffi*

CURRENCY AND MISCELLANEOUS SYMBOLS

¢ € \$ ¥ £ ¤ *f* ∅ ∅ ∅ 1 2 3 4 1/4 1/2 3/4
 # % ‰ ' " † ‡ / § ¶ + − ± ÷ × = <
 > ≤ ≥ ≠ ¬ ° μ π ∂ ∫ ^ ~ Σ Π Δ Ω √
 ∞ ∼ ∅ ℓ ◇

STANDARD PUNCTUATION

()[]{} _ - - — ‘ ’ “ ” , , , < > « » * .
, :: ; ... ! ; ? & / \ | | @ & · · © ®

LOWERCASE FOREIGN CHARACTERS

à á â ã ä å ā ă ą æ ç ć ċ č đ
đ ð è é ê ë ē ě ě ě ĝ ğ ğ ğ ħ
ħ ì í î ï ï ī ĭ ĭ ĭ ĭ ĭ ĭ ĭ ĭ ĭ ĭ ĭ
ñ ñ ñ ñ ñ ñ ñ ñ ñ ñ ñ ñ ñ ñ ñ
ó ó ó ó ó ó ó ó ó ó ó ó ó ó ó
ô ô ô ô ô ô ô ô ô ô ô ô ô ô ô
õ õ õ õ õ õ õ õ õ õ õ õ õ õ õ
ö ö ö ö ö ö ö ö ö ö ö ö ö ö ö
ù ú û ü ü ü ü ü ü ü ü ü ü ü ü
ý ý ý ý ý ý ý ý ý ý ý ý ý ý ý
ÿ ÿ ÿ ÿ ÿ ÿ ÿ ÿ ÿ ÿ ÿ ÿ ÿ ÿ

UPPERCASE FOREIGN CHARACTERS

À Á Â Ã Ä Å Ą Ć Ç Ĉ
 Ċ Č Ď Đ È É Ê Ë Ē Ė Ę Ğ
 Ģ Ģ Ģ Ĥ Ħ Ì Í Î Ï Ī Ĭ Ĳ Ĵ Ķ
 Ł Ł Ł Ł Ł Ń Ń Ń Ń Ò Ó Ô Õ Ö
 Ō Ō Ō Ø Œ Š Š Š Š Š Š Š Š Š
 Ţ Ʀ Ù Ú Û Ü Û Ū Ŭ Ů Ű Ų Ŵ
 Ẁ ẁ Ẃ ẃ Ẅ ẅ Ẇ ẇ Ẉ ẉ

BEGUM REGULAR 7/13 PT

The #design of typefaces has developed alongside of typesetting systems. Although typography has ¾ evolved significantly (from its origins) it is still very much a conservative art that tends to cleave to tradition. This is because legibility is paramount, and so the typefaces that are most readable are usually retained. »In addition, the evolution of typography is intertwined with lettering by hand †2015 and related art forms, especially formal styles, which thrived for centuries preceding typography, and so the {evolution} of typography must be discussed with reference to this relationship. In the nascent stages of European printing—\$13.95, the typeface blackletter (or Gothic) was designed in imitation of the popular hand-lettering styles of scribes. **Initially, this typeface was difficult to read, because each glyph@letter was set in place individually** and made to fit tightly into the allocated space. The art of manuscript writing, whose origin was 156 during Hellenistic and Roman bookmaking reached its zenith

LIGHT

MEDIUM

SEMIBOLD

BOLD

BEGUM REGULAR 23/26 PT

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BEGUM REGULAR ITALIC 7/13 PT

The development of Roman typeface is 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 design, especially serif typefaces. There are 2 styles of Roman typefaces: the old style & the modern style. The former is characterized by its similarly-weighted lines, while the latter is distinguished by its [contrast of light] and heavy lines. Often, these styles are combined. By 20th century, computers turned type design into a rather simplified process. This has allowed the number of typefaces to proliferate exponentially, as there now are thousands available. Unfortunately, confusion between typeface and font, the various styles of a typeface, occurred in 1984 when Steve Jobs mislabeled typefaces as ‘fonts’ for Apple computers and his error has been perpetuated throughout the computer industry, leading to common misuse by the public of the term “font” when typeface is the proper term. “Experimental typography” is defined as the unconventional and more artistic approach to typeface selection. Francis Picabia was a*

LIGHT
ITALICMEDIUM
ITALICSEMIBOLD
ITALICBOLD
ITALIC

BEGUM REGULAR ITALIC 23/26 PT

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LIGHT — SHADOW

Baroque
— in *painting*

21.02 /
THE CENTRAL
GALLERY 30.06
Amsterdam

Rembrandt (1606–1669)

Hendrick Avercamp (1585–1634)

Gerard ter Borch (1617–1681)

Adriaen Brouwer (1605–1638)

Aelbert Cuyp (1620–1691)

Gerrit Dou (1613–1675)

Jan van Goyen (1596–1656)

Frans Hals (1580–1666)

Meindert Hobbema (1638–1709)

Gerard van Honthorst (1592–1656)

Painting —
in *baroque*

BEAUTY — UGLINESS

VISIBLE — UNVISIBLE

4

the
untouched
landscape



5

the
vital
purity

Classical music

Donna Brodinkiz

column

Classical music is art music produced in the traditions of Western culture, including both liturgical and secular music. While a term is also used to refer to the period from 1750 to 1820 (the Classical period), *this article is about the broad definition of the term from roughly the 11th century to the present day, which includes the period and various other periods.* The norms of this tradition benefited between 1550 and 1900, known as the common practice period. The major time divisions of music are as follows: the early modern period, which includes the Middle Ages (500-1400) and the Renaissance (1400-1600) eras; the Common practice period, which includes the Baroque (1600-1750), Classical (1750-1820), and Romantic (1820-1900) eras; and the 20th century (1900-2000) which includes the Modern period (1890-1930) that overlaps from the 19th-century, the high modern period (1930-1975), and contemporary modern (1975-2015) eras.

Classical art music is largely distinguished from many other non-European musical forms by its system of notation, in use since about the 11th century. Western staff notation is used by composers to prescribe to the performer the pitches (e.g., melodies, harmonies, and/or chords), tempo, meter

and improvisation, which are frequently heard in non-European art music and in popular music styles such as jazz and blues. Another difference is that whereas most popular styles lend themselves to the song form, classical music has been noted for its development of highly sophisticated forms of instrumental music such as the concerto, symphony, sonata, and mixed vocal and instrumental styles such as opera which, since they are written down, can attain a high level of complexity.

The term **classical music** did not appear until the early 19th century, in an attempt to distinctly canonize the period from Johann Sebastian Bach to Beethoven as a golden age. The earliest reference to "classical music" recorded by the Oxford English Dictionary is from about 1836.

A broader definition that encompasses all of the radically different eras of jazz has been proposed by Travis Jackson



The 1950s saw the emergence of free jazz, which explored playing without regular meter, beat and formal structures, and in the mid-1950s, hard bop emerged, which introduced influences from rhythm and blues, gospel, and blues,

African American communities or New Orleans in the United States during the late 19th and early 20th centuries. It emerged in the form of independent traditional and popular musical styles, all linked by the common bonds of African American and European American musical parentage with a performance orientation. Jazz spans a period of over a hundred years, encompassing a very wide range of music, making it difficult to define. Jazz makes heavy use of improvisation, polyrhythms, syncopation and the swing note, as well as aspects of European harmony, American popular music, the brass band tradition, and African musical elements such as blue notes and African-American styles such as ragtime. Although the foundation of jazz is deeply rooted within the black experience of the United States, different cultures have contributed their own experience and styles to the music as well. Intellectuals around the world have hailed jazz as *one of America's original art forms*.

As jazz spread around the world, it drew on different national, regional, and local musical cultures, which gave rise to many distinctive styles. New Orleans jazz began in the early 1910s, combining earlier brass-band marches, French quadrilles, biguine, ragtime and blues with collective polyphonic improvisation. In the 1930s, heavily arranged dance-oriented swing big bands, Kansas City jazz, a hard-swinging, bluesy, improvisational style and Gypsy jazz (a style that emphasized musette waltzes) were the prominent styles. Bebop emerged in the 1940s, shifting jazz from danceable popular music towards a more challenging *musician's music* which was played at faster tempos and used more chord-based improvisation. Cool jazz developed in the end of the 1940s, introducing calmer, smoother sounds and long, linear melodic lines.

and thousands of cultivars. They form a group of plants that can be erect shrubs, climbing or trailing with stems that are often armed with sharp prickles. Flowers vary in size and shape and are usually large and showy, in colours ranging from white through yellows and reds.

DEN BOSCH

7-11 March

51

Annual flower market

A rose is a woody perennial flowering plant of the genus *Rosa*, in the family Rosaceae. There are over 100 species and thousands of cultivars. They form a group of plants that can be erect shrubs, climbing or trailing with stems that are often armed with sharp prickles. Flowers vary in size and shape and are usually

Public relations
and social media,
anthropological
pective and many
more: Everything
FASHIONCHICK
plays a role for
development of
fashion industry

FACEBOOK

TWITTER

PINTEREST

INSTAGRAM

FASHIONCHICK

FASHION ADDICT

GLAM!

SPLASH#



¶ Anthropology, the study of culture and fashion by asking why certain styles are and others are not. A certain way is fashion as defined by a certain people and has a meaning in an already occurring social come fashion. According to Ted Polhemus be described as adornment, of which there is anti-fashion. Through the capitalization of accessories, and shoes, etc., what once came part of fashion as the lines between fashion

¶ The definition of fashion and anti-fashion is fixed and changes little over time. And on the cultural or social group one is as but within that group or locality the style is exact opposite of anti-fashion. Fashion is affiliated with one group or area of the world out the world wherever people can come. For example, Queen Elizabeth II's 1953 coronation of anti-fashion because it is traditional and period whereas a gown from fashion design

on has changing modes of ment while anti-fashion ed modes of adornment. nous and peasant modes ornement are an example i-fashion. Change in n is part of the larger n and is structured to be perate change in style.