

Kohinoor

L A T I N

Name: Kohinoor

Classification: Sans Serif

Designer: Satya Rajpurohit

Designed in: 2010

Styles: 5 Romans
+ 5 Italics

www.indiantypefoundry.com

Kohinoor Latin is an elegant, low contrast humanist sans-serif suitable for both body and the display text. Kohinoor Latin comes in 5 upright styles with their complementary italics. Also part of the Kohinoor super family are further families covering the major Indian scripts, which are part of the MacOS system.

— *The Latin companion to ITF's
Kohinoor super family*

Kohinoor

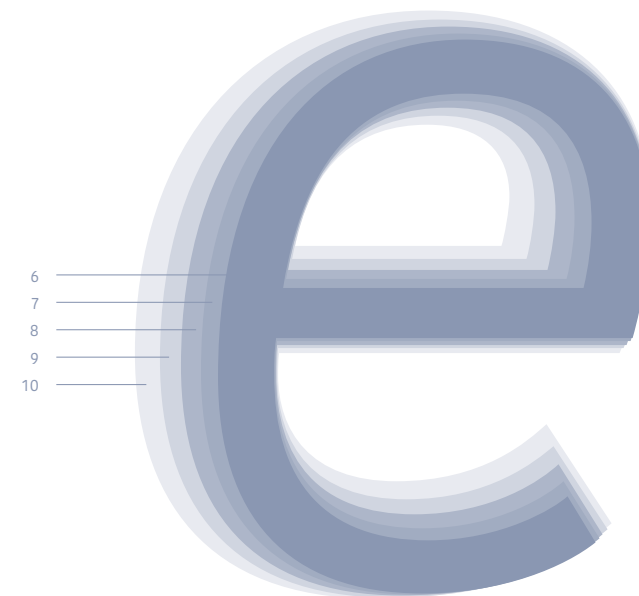
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ROMANS



- 1 Kohinoor Light
- 2 Kohinoor Book
- 3 Kohinoor Demi
- 4 Kohinoor Medium
- 5 **Kohinoor Bold**

ITALICS



- 6 *Kohinoor Light Italic*
- 7 *Kohinoor Book Italic*
- 8 *Kohinoor Demi Italic*
- 9 ***Kohinoor Medium Italic***
- 10 ***Kohinoor Bold Italic***

LIGHT

Mulletproøfed

Quirky spud boys can jam after zapping twenty-four worthy Polysixes.

BOOK

Cȳclopèntëne

WHY SHOULDN'T A QUIXOTIC KAZAKH VAMPIRE JOG BAREFOOT?

DEMI

School Parity

Bored? Craving a pub quiz fix? Why, just come to the Royal Soaker!

MEDIUM

Mâth ðerétic

Įlinkdama fechtuotojo špaga sublykčiojusi pragrėžė apvalų arbūzą.

BOLD

Şwãger Råge

Vår sære Zulu fra badeøya spilte jo whist og quickstep i min taxi.

LIGHT ITALIC

Balcōny Çaroť

Astronomers announce the identification of GN-z11, the most distant

BOOK ITALIC

Kuṇḍi Maṛble

THE GROUND IS 2 MILES FROM LIVERPOOL LIME STREET RAILWAY

DEMI ITALIC

Controvèrsial

Many fonts named Garamond are actually based on Jean Jannon's

MEDIUM ITALIC

Senior Kazen

1956 – In Tbilisi, Georgia, Soviet military troops suppressed masses

BOLD ITALIC

Indifferently

Shahid Afridi's 45-ball century at the Green Park Stadium in 2005

Legjelentősebb

Sign up today for our newsletter

«*Gipsy*»

— HYDRANGEA —

Kaynakça

Vulkaanilööröd – teemantide transpordiköröd

3n/25+79²≠46

2353 SILVER LAKE ROAD

Een vlakke kristalstructuur

SWAN SONG

modifikasiyası qrafit

Oh my, I appear to have dropped my elephant!

§ 8.3.4 Schliff

— TRIPLE DISTILLED —

ca. 1763

Er zeigt Fluoreszenz und Phosphoreszenz und ist triboelektrisch.

(140-mal größer)

LIGHT
49 PT

Humanism & Elegance

LIGHT
8 PT

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VERTICAL PROPORTIONS OF KOHINOOR ROMAN

Typographical

DEFAULT FIGURES ARE PROPORTIONAL LINING, WHICH ALIGN WELL WITH THE CURRENCY SYMBOLS

€ ₹ 0 1 2 3 4 5 6 7 8 9

CAP HEIGHT SLIGHTLY LOWER
THAN ASCENDER HEIGHT

Kléd

K-LEGS DETACHED
FROM STEM (IN LOWER AND
UPPERCASE)

CALLIGRAPHIC OUTSTROKE
ON LOWERCASE L

HUMANIST
CONSTRUCTION

SPURLESS
SINGLE-STOREY
LOWERCASE G
DESIGN

SLIGHTLY FLARED ENDINGS WITH
PERPENDICULAR CUTS

WIDE AND FLAT
DIACRITICAL MARKS

garsš

CALLIGRAPHIC OUTSTROKE
ON LOWERCASE A

VERY LOW
CONTRAST

SUPPORT FOR MOST EUROPEAN LANGUAGES WRITTEN WITH THE LATIN SCRIPT

§2.25 tânğuâğęş ßuppört
\$53 ø25 ¥675 €28 ₹97 £43

LIGATURES ARE AVAILABLE AS AN OPEN TYPE FEATURE

ff > ff
fi > fi
fl > fl
ffi > ffi
ffl > ffl

affluent

VERTICAL PROPORTIONS OF KOHINOOR ITALIC

Typographical

DISTINCTIVE SHAPES IN KOHINOOR ARE THE SIMPLIFIED UPPERCASE G, THE HUMANIST UPPERCASE R, THE UPPERCASE A WITH A WIDE APEX, WHICH MAXIMIZES THE COUNTER SHAPE, AND THE OPEN UPPERCASE K.

ANGORA MAGIK

LINING FIGURES ARE
SLIGHTLY LOWER
THAN CAP HEIGHT

CALLIGRAPHIC
INSTROKE

8° ANGLE

CURVED STROKES
ADD CALLIGRAPHIC
FLAVOR TO THE ITALICS

ANGLED
TERMINALS

RECOGNIZABLE,
OPEN G SHAPE

INKTRAPS

CALLIGRAPHIC, CURLED
OUTSTROKES

LOWERCASE F WITH DESCENDER

SUBTLE CALLIGRAPHIC INFLUENCES IN ITALIC WEIGHTS: SLIGHTLY CURVED STEMS, CURLED OUTSTROKES

*true italic shapes &
calligraphic influences*

TRUE ITALIC SHAPES AND CALLIGRAPHIC INFLUENCES IN ITALIC WEIGHTS

*y > y a b d f k p
& r v w 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

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

0 1 2 3 4 5 6 7 8 9 fi fl ff ffi ffl

LIGATURES

fi fl ff ffi ffl

CURRENCY AND MISCELLANEOUS SYMBOLS

¢ € \$ ¥ £ ₹ ¢ ¹ º ³ # % ‰ ' " †
 ‡ ⁄ § ¶ + − ± ÷ × = < > ≤ ≥ ≠ ≈ ¬
 ° π μ ∂ ∫ ^ ~ Δ Ω Σ Π √ ∞ e l ∠

STANDARD PUNCTUATION

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

LOWERCASE FOREIGN CHARACTERS

à á â ã ä å ā Ḃ ą æ ç ć ċ č d' đ
đ è é ê ë ē ě ę ħ ğ ģ ġ ģ ĥ ħ ì í
î ï ÿ ĵ ĳ Ĵ Ķ Ĺ Ļ Ľ Ł ł ņ ő õ ö ő ø œ ř ŕ ř ś š š ş
ș ß ț ț ù ú û ü ũ ū ŭ Ů Ű ű ŵ w
w w ý ŷ ŷ ŷ ž ž 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

KOHINOOR REGULAR 8/13 PT

¶ The design of #typefaces has developed along that of *typesetting systems*. Although typography has evolved significantly from its origins*, it is to this day a largely \$37.50 conservative art that tends to cleave **closely to tradition**. This happens because legibility is 97% paramount, so the typefaces that are the most readable are retained. The evolution of typography is *inextricably intertwined* with lettering by hand & 124.000 related forms, especially formal_styles, which thrived for many centuries preceding @typography and so the evolution of typography must be discussed with reference to this relationship. In the preliminary stages of European and Σe25 Asian printing (blackletter, or Gothic) **the typeface** was designed in [imitation of #25 the popular] hand-lettering styles of scribes and geniuses. Initially, this typeface was difficult to read, †1854 because *each letter* was set in place individually and made to fit tightly into the

BOOK ITALIC

MEDIUM

DEMI ITALIC

LIGHT

BOLD

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Diamond & Gemstone market: Introduction

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Global Rough Diamond Industry

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Diamond & Gemstone market: Analysis

Global Diamond and Gemstone Market / Global Diamond Market Size /Investment Diamonds / Polished Diamonds / Industrial Diamonds / Gemstone Market

Diamond Jewelry Market: Analysis by Geography

The US / China / India / Europe / California / Indonesia / The Bahamas

Celebrities – Trend Setters to the Industry

Technology- Survivor to the Industry / Adoption of Kimberly Process Certification System / Industry Challenges / Reserves replenishment



Mortimer & Co.
CONSTRUCTION DELIVERY

Invoice #16085

Morticia Adams
Architect at Vampire.com
London, United Kingdom



Mortimer Contestado
CEO at Mortimer & Co
Eindhoven, The Netherlands

Code	TASK DESCRIPTION	RATE/HOUR	LINE TOTAL
053	Main Bilding: Sketching, Wireframing and Coding	€ 90,00	€ 375,00
062	Kitchen: Sketching, Wireframing and Coding	€ 90,00	€ 987,50
010	Sanitary Installation: Wireframing and Building	€ 60,00	€ 875,00
072	Contact Area: Contact Form	€ 90,00	€ 90,00
001	Private Office: Sketching, Wireframing and Coding	€ 120,00	€ 237,50

SUBTOTAL:	€ 9.425,00
VAT TAXES (20%):	€ 1885,00
TOTAL TO BE PAID:	€ 11.370,00



Birders: The Central Park Effect

“...a vacant lot, or a backyard, or a strip of road - anything can be thought of as habitat and should be preserved and treated as habitat and not abused, because it very well may be supporting a little pocket of nature.”

INTERVIEW WITH JEFFREY KIMBALL

When were you first bitten by the bird watching bug?

I've been an animal lover all my life. But I wasn't a birder until I moved to New York City and had been here a while and found myself trying to escape to nature. I love New York City, but I also missed being connected to nature. And I discovered that when I would take vacations to national parks or wild areas, looking for birds was a good excuse to get out in nature and still be accomplishing something like a good New Yorker feels they have to do. When I got married and raised a family I moved to the Upper West Side so we could be close to the park. That's when I really found out that I didn't need to go to the Rocky Mountains to see nature, that there was a facsimile of nature right here in Central Park. And the more time I spent there, the more my wife and other documentary filmmaker friends of mine heard me telling stories about the people I'd met. That's where the idea for the film grew out of.

What do you think the attraction is to birders?

It's often been said that, because birds fly, they capture our imagination. Birds are very colorful, and fairly conspicuous. Most birders are interested in identifying a wide variety. But for me, I'm interested in the biodiversity aspect. There's something wonderful about walking through a city park and seeing a bird and realizing we haven't completely just paved over nature, that nature is among us.

Did the focus of the film change as you got into it?

The aspect of the story that became more and more interesting to me as the film went on was the idea of how urban wildlife survives. And that even in the middle of one of the biggest metropolitan areas in the United States, there's this thriving piece of nature

characters in the film says, nature. It's kind of a twenty-first-century thing - that we are part of nature here with us, in the middle of

Did the interviews come first?

Because I didn't want people telling us how great nature is and how much birds mean to them. Pictures of birds, I shot a lot of

What do you think the birders can teach us?

certainly teach us resiliency. We've managed to figure out how to live in this megapolis that we've created. There's something kind of purposeful about their business. Even though they're not letting their business. They're not letting

What do you hope audiences take away from the film?

“The Central Park effect” is referring to what happens in the middle of an urban landscape. The effect, as a magnet, of funnelling nature into the park. It does refer to our Central Park and other cities. And what I think we take away is that a vacant lot, or a strip of road - anything can be thought of as habitat and should be preserved and treated as habitat and not abused, because it very well may be supporting a little pocket of nature. And I think that's the message. As the acreage of wilderness shrinks, this piece of green, especially in New York City, these little urban parks

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