# PILCROW SOFT

**Name:** Pilcrow Soft
**Classification:** Sans Serif
**Designer:** Satya Rajpurohit
**Designed in:** 2012–2013
**Styles:** 5

www.indiantypefoundry.com

Pilcrow is a Latin-script sans serif family. Its design is simple and utilitarian, similar to forms found on street and highway signs around the world – or in use on cast-metal lettering for industrial products. The fonts are available in two versions: straight-cornered and rounded (Pilcrow Soft). Pilcrow includes five weights: Regular through Heavy. In keeping with the mechanical nature of this design, the family does not feature italics, as Pilcrow's style of letter fits better with typographic hierarchies using contrasting weights to define emphasis. The typeface name comes from the 'pilcrow' (¶), a typographic symbol used to mark the start of a paragraph.

# PILCROW SOFT

— industralist
utilitarian, but soft!

¶ Pilcrow is a Latin-script sans serif family. Its design is simple and utilitarian, similar to forms found on street and highway signs around the world – or in-use on cast-metal lettering for industrial products. The fonts are available in two versions: straight-cornered and rounded. While the normal Pilcrow fonts have sharp corners at their stroke terminals, Pilcrow Soft's have been filed down. Pilcrow and Pilcrow Soft each include five weights: Regular through Heavy. In keeping with the design's mechanical nature, the family does not include Italics, as Pilcrow's style of letter fits better with typographic hierarchies using contrasting weights to define emphasis, whereas Italics use slants or a cursive stroke pattern.

¶ Pilcrow's glyphs have square-like proportions, although most of them are narrower than perfect squares. While the typeface does have a monospaced feeling in longer passages of text, the glyphs are proportionally-spaced. Each glyph's width increases just slightly as one goes up the family's weight scale. A benefit of typefaces created for utilitarian purposes is that their clean and simple letterforms often increase legibility onscreen. Pilcrow is particularly suited for short texts on websites or for newsticker-scrollbars on television. Because of web 2.0-style logos that have been popular in the past decade, Pilcrow's Soft version appears particularly suited for use in 'tech' applications. The Pilcrow Soft fonts have a friendlier appeal to them, contrasting with the harder look of the Pilcrow fonts' squared-off strokes. ¶ Deep cuts, or large crotches, are a prominent feature of Pilcrow's design. They are especially visible in the uppercase 'A', 'M', 'N', 'V' and 'W', as well as in the lowercase 'v', 'w', 'y' and the numeral '4'. In the bolder weights, these junctions fill in, but slight ink traps still remain visible. The counter forms of Pilcrow's letters are very large: in the lowercase 'a and 'e', for instance, which are more closed than open, the size of these negative spaces is still very apparent. The large counters achieve a more open shape in letters like 'K' or 'k', where the diagonals don't collide with the vertical stroke. The lowercase 'u' is geometric, and not based on handwritten forms; instead of a full vertical stroke on its right-hand side, it has a semi-circular base. Some letters are full of 'character' in an almost dramatical sense – like the lowercase 't', which is reminiscent of Eurostile or House Gothic, or the numerals. Because of the strong diagonal strokes in the '6' and the '9', there is no danger of these being confused with figures like '5' or '8'. ¶ The typeface name comes from the 'pilcrow' (¶), a typographic symbol used to mark the start of a paragraph.

REGULAR

# Train Museum

Hunting and fishing is still an important activity to most of residents

FAMILY CONSISTS OF FIVE
USEFUL WEIGHTS RANGING FROM
REGULAR TO HEAVY

MEDIUM

# Snowmobiles

¶ It refers to television set, a television program, or the transmission!

SEMIBOLD

# Last Autumn

Web 2.0 site may allow users to interact in "social media" dialogues...

BOLD

# Presentation

Python interpreters are available for installation on many systems*

Pilcrow Soft Regular

Pilcrow Soft Medium

Pilcrow Soft SemiBold

Pilcrow Soft Bold

HEAVY

# George Davis

›Dynamic programming language‹ is a term used in computer world

Pilcrow Soft Heavy

SEGUN

Server performance and bandwidth considerations

Løsrevet på egen hånd

03.86.27

{Wonderful experience}

Magnetic

PRECOMPENSATION

ULTRAMASCULINE

Most dynamic languages are also dynamically typed

CONTENTS

[Implemented Features]

Alcătuite

ON THE OTHER HAND

— Wonderful Composition —

Generated

# CONFLICTIVE POSSIBILITY

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Dynamic programming language is a term used in computer science to describe a class of high-level programming languages which, at runtime, execute many common

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# Fãttiés

# Pęrtăin

Originally displayed within a temple, the stele was probably moved during the early Christian or medieval period, and eventually used as building

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Hurricane Charley was the costliest tropical cyclone of the 1986 Atlantic hurricane season. The third tropical storm and second hurricane of the season, Charley formed as a subtropical low on August 13 along the Florida panhandle. It became a tropical storm on August 15 off the coast of South Carolina, then as a hurricane traversed eastern North Carolina. It weakened over the north

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# Jöstler

# Ĝnārler

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a a a a a

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# Şizablŷ

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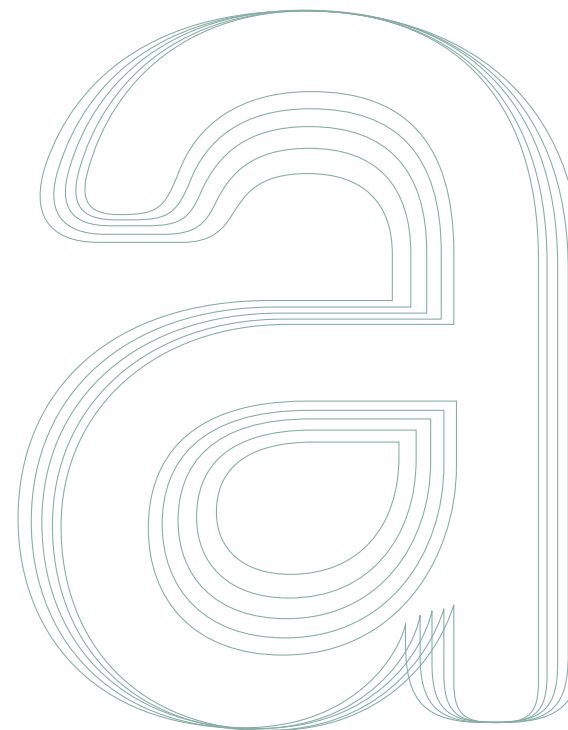
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VERTICAL PROPORTIONS

THE DEFAULT FIGURES ARE PROPORTIONAL LINING AND ALIGN WELL WITH THE CURRENCY SYMBOLS

# Develŏpers

# $0€1£2¥3₹5

FIGURES ALIGN
WITH CAPS

VERY LARGE
X-HEIGHT

RECOGNIZABLE
LOWERCASE "T"

DIACRITICAL MARKS ALIGN
WITH ASCENDER HEIGHT

SOFT, SIMPLE AND
UTILITARIAN

# 2Există&

CLOSED
COUNTERS

MONOLINEAR
CONTRAST

SOFT, ROUNDED
CORNERS

UNIFIED BODY WIDTH
OF THE CHARACTERS

NARROW BODY WIDTH, PERFECT FOR
HEADLINES AND APP-DESIGN

CHARACTERISTIC DEEP INKTRAPS AND FLAT
CROTCHES

SHORT BAR ON "F" AND ONE-SIDED BAR ON "T" HELPS TIGHT SPACING

ALTERNATE VERSION OF Y WITH LONGER TAIL
(AVAILABLE IN STYLISTIC SET 1)

ALTERNATE VERSION OF P WITH SMALLER COUNTER
(AVAILABLE IN STYLISTIC SET 1)

# VNw

# fl; ft; fh

# anyways
# anyways

# Pop POPULAR
# Pop POPULAR

## 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

## ALTERNATES (STYLISTIC SET 1 AND 2)

y P

## 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

0 1 2 3 4 5 6 7 8 9

## CURRENCY AND MISCELLANEOUS SYMBOLS

¢ € $ ¥ £ ₹ ƒ ¤ ª º 0 1 2 3 4 ¼ ½ ¾ # %
‰ ' " † ‡ ⁄ § ¶ ¶ + − ± ÷ × = < > ≤ ≥
≠ ¬ ° µ π ∂ ^ ~ Σ Π √ ∞ ≈ ∆ Ω ◊

## STANDARD PUNCTUATION

( ) [ ] { } _ - – — ' ' " " , „ ‹ › « » * . , : ; …
! ¡ ? ¿ / \ | ¦ @ @ & · • © ® ™

## LOWERCASE FOREIGN CHARACTERS

à á â ã ä å ā ă ą æ ç ć ĉ ċ č
ď ð đ è é ê ë ē ĕ ė ę ě ĝ ğ ġ ģ
ĥ ħ ì í î ï ĩ ī ĭ į i ĳ ĵ ķ ĺ ļ ľ l· ł ñ
ń ņ ň ò ó ô õ ö ō ŏ ő ø œ ŕ ŗ ř
ś ŝ š ş ş ß ť ţ ŧ ù ú û ü ũ ū ŭ
ů ű ų ŵ ẁ ẃ ẅ ý ŷ ÿ ỳ ź ż ž þ

## ALTERNATES FOR LOWERCASE FOREIGN CHARACTERS (STYLISTIC SET 1)

ý ŷ ÿ ỳ

## UPPERCASE FOREIGN CHARACTERS

À Á Â Ã Ä Å Ā Ă Ą Æ Ç Ć Ĉ Ċ Č Ď
Đ Ē È É Ê Ë Ē Ĕ Ė Ę Ě Ĝ Ğ Ġ Ģ Ĥ
Ħ Ì Í Î Ï Ĩ Ī Ĭ Į İ Ĳ Ĵ Ķ Ĺ Ļ Ľ Ŀ Ł Ñ
Ń Ņ Ň Ò Ó Ô Õ Ö Ō Ŏ Ő Ø Œ Ŕ Ŗ
Ř Ś Ŝ Š Ş Ş ß Ť Ţ Ŧ Ù Ú Û Ü Ũ Ū Ŭ
Ů Ű Ų Ŵ Ẁ Ẃ Ẅ Ý Ŷ Ÿ Ỳ Ź Ż Ž Þ

¶ 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 our Western typographical design, especially serif typefaces. There are 2 styles of Roman typefaces: the old style & the modern. **The former is characterized by its similarly-weighted lines,** while the 15e⁴ latter is distinguished by its [contrast of light] and heavy lines. Often, these styles are combined. By the 20th century, computers turned type design **into a rather simplified #process.** This has allowed the number of @ typefaces and styles €948.5 to proliferate exponentially, as there now are thousands available. Unfortunately, confusion between typeface and font* (the **various styles of a typeface**) occurred ~1984 when Steve Jobs mislabeled typefaces as 'fonts' for Apple computers and his error has

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## OPTIMISM WORKS
## BOTH WAYS

**DAVE FOSTER**    **&**    **ADRIAN SCOTT**

| | | |
|---|---|---|
| how to look around | 1 | |
| | 2 | salzburg chicken story |
| hand of small songs | 3 | |
| balanced food and nutrition | 4 | the peeling of the avocado |
| | 5 | il grande |
| | 6 | bread in the sandwiches around the world |
| the birthday party huge changes | 7 | |
| smile, look around | 8 | soft on the street |
| | 9 | lucky port, another piece |
| | 10 | the subway |
| the moon | 11 | |
| | 12 | find and feel |
| upside down & more | 13 | |
| 10% thank you | 14 | |
| tender is the night | 15 | move on! |

# LA D Ě R i J E

**Emma Seigner**

**Joana de Verona**

**Paul Ham**

**Miguel Monteiro**

**Luna Picoli**

**Tudor Istodor**

On Jan. 16, 2016, Expedition 46 Commander Scott Kelly shared photographs of a blooming.

☆

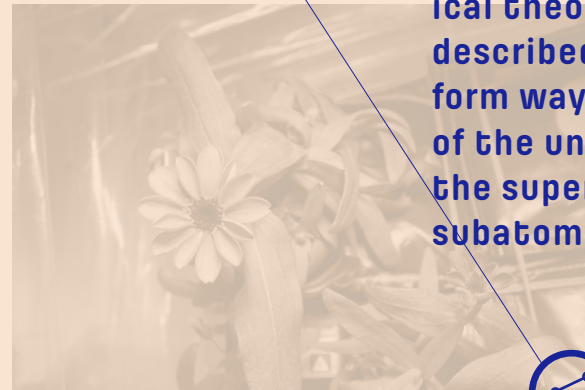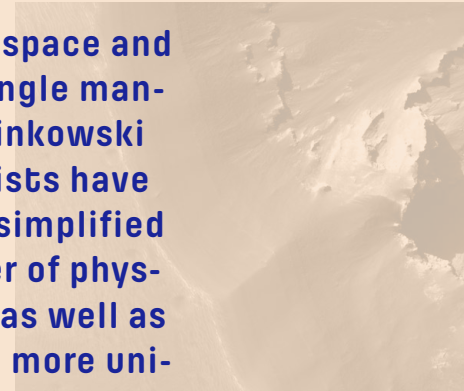### Celebrating International Women's Day – Clair Underfood

///

Critics of the term claim that "Web 2.0" does not represent a new version of the World Wide Web at all, but merely continues to use so-called "Web 1.0" technologies and concepts. First, techniques such as Ajax do not replace underlying protocols like HTTP, but add an additional layer of abstraction on top of them. Second, many of the ideas of Web 2.0 were already featured in implementations on networked systems well before the term "Web 2.0" emerged. Amazon.com, for instance, has allowed users to write reviews and consumer guides since its launch in 1995, in a form of self-publishing. Amazon also opened its API to outside developers in 2002. Previous developments also came from research in computer-supported collaborative learning and computer supported cooperative work (CSCW) and from established products like Lotus Notes and Lotus Domino, all phenomena that preceded Web 2.0.

///

Tim Berners-Lee, who developed the initial technologies of the Web, has been an outspoken critic of the term, while supporting many of the elements

# Jarosite in the Noctis Labyrinthus Region of Mars

**By combining space and time into a single manifold called Minkowski space, physicists have significantly simplified a large number of physical theories, as well as described in a more uniform way the workings of the universe at both the supergalactic and subatomic levels.**

# Welcome Paula
## [Accounts summary]
........

## € -1356.84

| | | |
|---|---|---|
| **CARD: PLATINUM** | | **€-4028.16%** |
| Valid at: Tue, 05-Jul-2016 @ 11:05 | | |
| In: €0.00 | Out: €1545.77 | **TOT: €-1528.73** |
| **LLOYDS TSB Gold Maestro** | | **€0.00** |
| Valid at: Tue, 05-Jul-2016 @ 12:05 | | |
| In: €0.00 | Out: €0.00 | **TOT: €0.00** |
| **CARD: APN ABRO** | | **€232.00%** |
| Valid at: Thu, 07-Jul-2016 @ 13:15 | | |
| In: €0.00 | Out: €-403.23 | **TOT: €124.37** |
| **INW** | | **€3481.35** |
| Valid at: Sun, 15-Jul-2016 @ 07:02 | | |
| In: €327.50 | Out: €-20.00 | **TOT: €226.00** |
| **Classic** | | **€3481.35** |
| Valid at: Tue, 21-Jul-2016 @ 22:16 | | |
| In: €17.50 | Out: €-2550.00 | **TOT: €-5226.00** |
| **PD DEBIT** | | **€45.00** |

**12** Mon, 25-Jul-2016  Wed, 27-Jul-2016  **€-4557.25**

here  now  there

In

früh

## Friday – 07.04.16

Nobody really knows what it means... If Web 2.0 for you is blogs and wikis, then that is people to people. But that was what the Web was supposed to be all along... Web 2.0, for some people, it means moving.

stück

## Saturday – 08.04.16

Making it more immediate, but the idea of the Web as interaction between people is really what the Web is. That was what it was designed to be... a collaborative space where people can interact.

chérie

## Sunday – 09.04.16

Other critics labeled Web 2.0 a second bubble, suggesting that too many Web 2.0 companies attempt to develop the same product with a lack of business models.

come  and  enjoy