

Tarsus

Name: Tarsus

Classification: Serif

Designer: Khyati Trehan & ITF

Designed in: 2015

Styles: 5 Romans +
5 Italics

Tarsus is a sturdy serif typeface for the Latin script. It has been optimised for text, and will handle any environment you throw it into, even newsprint. Its letters feature sharp, wedge-like serifs and open counter forms. Text set in small sizes remains still quite legible. The design's numerals are oldstyle figures, and there are five weights in the family, ranging from Light to Bold accompanied by matching italics. Tarsus Light is low-contrast, but as the family's weights grow bolder, stroke contrast increases. Tarsus was developed in 2014–15 by Khyati Trehan and ITF.

— *Tarsus*

*Strudy & sharp
serif family
optimised for
text usage*

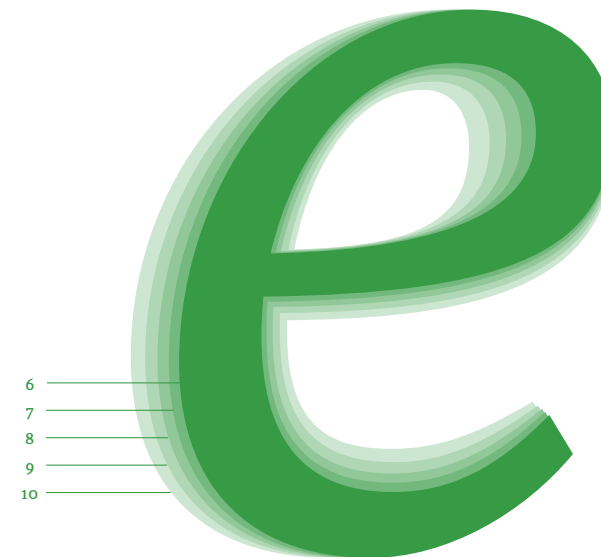
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ROMANS



- 1 Tarsus Light
- 2 Tarsus Regular
- 3 Tarsus Medium
- 4 Tarsus Semibold
- 5 Tarsus Bold

ITALICS



- 6 *Tarsus Light Italic*
- 7 *Tarsus Regular Italic*
- 8 *Tarsus Medium Italic*
- 9 *Tarsus Semibold Italic*
- 10 *Tarsus Bold Italic*

LIGHT

Priváte Bëach!

Independent labels have a long history of promoting developments!

REGULAR

Association #5

In the United Kingdom during the 1950s & 1960s the ›major record‹

MEDIUM

Rēcørd' Lãbëls

Similarly, others may become independent label acts after having

SEMIBOLD

Đefiñed gênŗe

{As a fact} Most major label artists earn a 10–16% royalty rate but

BOLD

Dó îť yòursêľf

You have to understand how you make money! — She shouted at

LIGHT ITALIC

*Fåshioñ Shów**

These expenses arise from the cost of such things as album packaging!

REGULAR ITALIC

Índepěņdeñťly

Saturn is the 6th planet from the Sun and the 2nd-largest in the Solar

MEDIUM ITALIC

text@write.yes

In 1592 the Spanish defeated an English fleet during the eponymous

SEMIBOLD ITALIC

186 Mÿstic Av.

¶ *In 2010 independent retailer CD Baby claimed to have sold over 1*

BOLD ITALIC

The Cömpiled

In the late 1980s, Seattle-based Sub Pop Records was @ the centre

BYZANTINE EMPIRE

Superficie — 243 756 km²

1846–2013

¶ *Cultural aspects of love* [— p.26/32]

NOVEL

Originally this key or the incipit of a *common melody* was enough to indicate a certain melodic model given within the echos, despite *ekphonic notation* further early melodic notation developed not earlier than between the 9th and the 10th century.

Syllables?

Ancient

— GEOGRAFÍA FÍSICA —

Línies de referència

† Els grecs tenien almenys quatre sistemes derivats de les lletres de l'alfabet.

◁Blåfugle▷

[økte interesse\€90.81]

RŒM!

— TABLE OF CONTENT #12 —

LIGHT
50 PT

MADAME BUTTERFLY

LIGHT
20 PT

Puccini wrote five versions of the opera; the original two-act version, which was presented at the world premiere at La

LIGHT
94 PT

Mÿstıć

LIGHT
13 PT

It is similar to open publishing platforms, like Twitter and WordPress.com, except that some or most content is also created and/or screened

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

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FOUNDATION OF CULTURE

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Rapidly increasing population in the 8th and 7th centuries had resulted in emigration of many Greeks to form colonies in Magna Graecia (Southern Italy and Sicily), Asia Minor and further afield. The emigration effectively ceased in the 6th century by which time the Greek world had, culturally and linguistically, become much larger than the area of present-day Greece.

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In the second half of the 6th century, Athens fell under the tyranny of Peisistratos and then of his sons Hippias and Hipparchos. However, in 510 BC, at the instigation of the Athenian aristocrat Cleisthenes, the famous Spartan king Cleomenes I helped the Athenians overthrow the tyranny. Afterwards, Sparta and Athens promptly turned on each other, at which point

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The Spartan hegemony lasted another 16 years, until, when attempting to impose their will on the Thebans, the Spartans suffered a decisive defeat at Leuctra in 371 BC. The Theban general Epaminondas then led Theban troops into the Peloponnese, whereupon other city-states defected from the Spartan cause. The Thebans were thus able to march into

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Decisively defeating an allied army of Thebes and Athens at the Battle of Chaeronea (338 BC), he became de facto hegemon of all of Greece, except Sparta. He compelled the majority of the city-states to join the League of Corinth, allying them

Greece was a key eastern province of the Roman Empire, as the Roman culture had long been in fact Greco-Roman. The Greek language served as a lingua franca in the East and in Italy,

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VERTICAL PROPORTIONS OF TARSUS TYPE FAMILY / ROMANS

Typographic

CAPITALS SERVE WELL FOR SETTING HEADLINES & TITLES, THANKS TO UNIFIED PROPORTIONS

“OPERA IS PART OF
THE WESTERN CLASSICAL
MUSIC TRADITION*”

NUMERALS ARE SLIGHTLY TALLER THAN LOWERCASE

VERY LARGE X-HEIGHT

RATHER NARROW BODY WIDTH

LARGE DIACRITICS WITH REDUCED CONTRAST

ASCENDERS SLIGHTLY HIGHER THAN CAPS

OPEN APERTURES

OPEN CONSTRUCTION OF 'K'

WEDGE-LIKE SERIFS

MILD CONTRAST

PROMINENT PUNCTUATION

5IKapsel?

SUPPORT FOR MOST EUROPEAN LANGUAGES WRITTEN IN THE LATIN SCRIPT

Ügå Ôæđĩşp Ēõķóĥîlÿ pāßjeĥŕ &
Hątkčăøç Ðĩđřōij, kālčì. Æñißã!

OLDSTYLE NUMERALS FEATURE SLIGHTLY LESS CONTRAST THAN THE LOWERCASE

n2a567b900

VERTICAL PROPORTIONS OF TARSUS TYPE FAMILY / ITALICS

Typographic!

ITALICS BLEND WELL WITH ROMANS AND YET THEY KEEP THEIR OWN CHARACTER

Dafne by Jacopo Peri was the earliest composition *considered* opera, as *understood* today.

Regafink

10° ITALIC ANGLE

DYNAMIC, OVAL SHAPE OF COUNTERS

PURE LIGATURES

SLIGHTLY CURVED, YET SHARP TOP TERMINALS

CHARACTERISTIC 'K' WITH CURVED UP ARM

VISIBLE WEIGHT MODULATION BASED ON BROAD-EDGE TOOL

ROUNDED BOTTOM TERMINALS

SIMPLE, YET STRONG PUNCTUATION SERVES WELL IN LONG PASSAGES OF TEXT

¶ The {(mid-to-late]} 19th century*
was a “golden age” of opera, & ...

AVAILABLE LIGATURES FOR THE ITALIC STYLES

fiber flames

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

OLDSTYLE FIGURES

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

LIGATURES

fi fl

CURRENCY AND MISCELLANEOUS SYMBOLS

¢ € \$ ¥ £ ₹ ¢ ¤ 0 1 2 3 4 1/4
 1/2 3/4 # % ‰ ' " † ‡ / § ¶ + − ±
 ÷ × = < > ≤ ≥ ≠ ¬ ° μ π ∂ ∫ ^ ~
 Σ Π Δ Ω √ ∞ ≈ e ℓ ◇

STANDARD PUNCTUATION

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

LOWERCASE FOREIGN CHARACTERS

à á â ã ä å ā ă ą æ ç ć ċ đ
đ è é ê ë ē ě ě ħ ĝ ğ ġ ħ
ħ ì í î ï ï ī ĭ i j k l l' ł ņ n
ņ ñ ò ó ô õ ö ō ǒ ø œ ř ʀ ʁ
ś š š ş ſ ß ț ț ț ù ú û ü ù ũ
ů ů ұ Ѱ ѱ Ѷ ѷ Ѹ ѹ Ѻ ѻ Ѽ ѽ Ѿ

UPPERCASE FOREIGN CHARACTERS

À Á Â Ã Ä Å Ā Ă Ą Æ Ç Ċ Ĉ
Č Ď Đ È É Ê Ë Ē Ė Ě Ę
Ë Ğ Ģ Ġ Ĥ Ħ Ì Í Î Ĭ Ī Ĩ Į Ĳ
Ĵ ĵ Ķ Ĺ Ł Ľ Ļ Ŀ Ń Ņ Ň Ñ
Ó Ô Õ Ö Ø Ő Œ Š Ś Ţ Ť Ŧ Ù Ú Û Ü Ů
Ű Ų Ÿ Ŵ Ŷ ŷ Ÿ Ý Þ Ž ž þ

TARSUS REGULAR 8/13 PT

¶ The design of #typefaces has developed alongside the development of typesetting systems. Although typography has evolved significantly from its origins, it is a largely \$37.50 conservative art that tends to cleave closely to tradition. This happens because legibility is 97% paramount, and so the typefaces that are most readable usually are retained. In addition, the long evolution of typography is inextricably intertwined with lettering by hand & 124.000 related artistic forms, especially formal_styles, which thrived for centuries preceding @ typography — and so the evolution of typography must be discussed with Σe25 reference to this relationship. In the nascent stages of European printing, the typeface (blackletter, or Gothic) was designed in imitation of the popular hand-lettering styles of #25 scribes. Initially*,

LIGHT

MEDIUM

SEMIBOLD

BOLD

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TARSUS REGULAR ITALIC
8/13 PT

I The #development of the 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 similarly-weighted lines, while the Σ15.64e⁴ latter is distinguished by its [contrast of light] & heavy lines. Often, these styles are combined. Computers turned #type_design into a rather simplified process. This has allowed the number of @typefaces and styles 94.000 to proliferate exponentially, as there now are thousands available. Confusion between typeface and font* (the various styles of a typeface) occurred in ~1984 when Steve Jobs mislabeled typefaces as ‘fonts’ for Apple

LIGHT ITALIC

MEDIUM ITALIC

SEMIBOLD ITALIC

BOLD ITALIC

TARSUS REGULAR ITALIC 23/26 PT

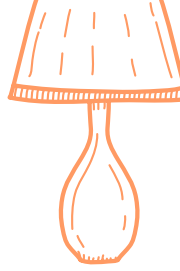
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INDUSTRIAL DESIGN IS A PROCESS OF DESIGN APPLIED TO PRODUCTS THAT ARE TO BE PRODUCED THROUGH TECHNIQUES OF MASS PRODUCTION*

Precursors & history at a glance

Its **key characteristic** is that design is separated from manufacture: *the creative act of determining and defining a product's form takes place in advance of the physical act of making a product, which consists purely of repeated, often automated, replication.* This distinguishes industrial design from craft-based design, where the form of the product is determined by the product's creator at the time of its creation.

All industrial products are the result of a design process, but the nature of this process can take many forms: it can be conducted by an individual or a large team; it can emphasize intuitive *creativity* or *calculated scientific decision-making*; and it can be influenced by factors as varied as materials, production processes, business strategy and prevailing social, **commercial or aesthetic attitudes**. The role of an industrial designer is to create and execute design solutions for problems of form, function, usability,

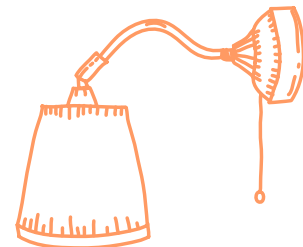
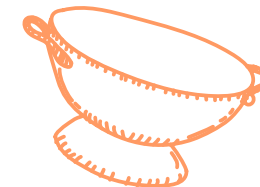
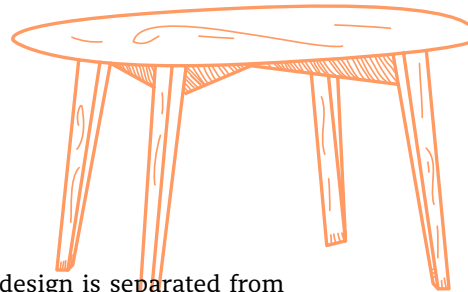


Birth of industrial design

For several millennia before the onset of industrialisation design, technical expertise and manufacture lay together in the hands of individual craftsmen, who determined the form of a product at the point of its creation according to their own manual skill, the parameters set by **their clients**, the experience accumulated through their own experimentation and traditional knowledge passed on to them through training or apprenticeship.

The emergence of industrial design is specifically linked to the growth of industrialisation and mechanisation that began with the **industrial revolution** in Great Britain in the mid 18th century. The rise of industrial manufacture changed the way objects were made, *urbanisation changed patterns of consumption*, the growth of empires broadened tastes and diversified markets, and the emergence of a wider middle class created demand for **fashionable styles** from a much larger and more heterogeneous population.

Dyce's report to the Board of Trade on *foreign schools of Design for Manufactures*. His official visit to France, Prussia & Bavaria for the purpose of examining the state of schools of design in those countries will be fresh in the *recollection of our readers*.



Although the process of design may be considered creative, many analytical processes also take place. In fact, many industrial designers often use various design methodologies in their creative process. Some of the processes that are commonly used are user research, sketching, comparative

ers often utilize 3D software, computer-aided industrial design and CAD programs to move from concept to production. They may also build a prototype first and then use industrial CT scanning to test for interior defects and generate a CAD model. From this the manufacturing process may be modified to improve

details with respect to one another, colors, texture, form, and aspects concerning the use of the product. Additionally they may specify aspects concerning the production process, choice of materials and the way the product is presented to the consumer at the point of sale. The inclusion of industrial designers

[EXPERIENCE]



[SEE]

*The North Sea is a marginal
sea of the Atlantic Ocean
located between Great
Britain, Scandinavia,
Germany, the Netherlands,
Belgium, and France.*

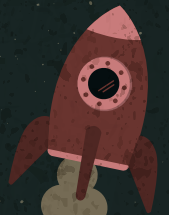
[scope]
**Natuur in Beeld
—Zee//**

12.09–31.12.2016
G.E.M.A.E.K.
Den Haag

The little brave astronaut & his adventures



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Daily News



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With an estimated population of 8.55 million in 2015, New York City is the most populous city in the United States and the premier gateway for legal immigration to the United States.

¶ The New York City Metropolitan Area is one of the most populous urban agglomerations in the world.

pact upon commerce, finance, media, art, fashion, research, technology, education, and entertainment, its fast paced defining the term New York minute. The home of the United Nations Headquarters, New York City is an important center for international diplomacy and has been described as the cultural and financial capital of the world, as well as

up over 40% of the population of New York State. Two-thirds of the state's population lives in the New York City Metropolitan Area, and nearly 40% live on Long Island. The state and New York City are named for the 17th century Dutch colony of New Amsterdam. The next four most populous cities in the state are Buffalo, Rochester, Syracuse, and Albany.

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