Torrent

Name: Torrent
Classification: Serif
Designer: Manushi Parikh
Designed in: 2015
Styles: 5 Romans +
  5 Italics

The Torrent family is a multi-purpose typeface with large wedge-formed serifs. Its letters have large x-height and wide-open counterforms. Some joins have been opened up, too — between the straights and the diagonals of 'K' and 'k,' as well as the vertical center of the 'R,' for instance. Torrent's letterforms have a higher stroke-contrast model, one that is typical for serif typefaces that are intended for use in lengthy passages of text. Indeed, Torrent is a highly readable text face and will look clear even when used in less-than-optimal printing situations (cheaper paper and ink, high-speed presses, etc.).

Multi-purpose serif family

— *Torrent*

The Torrent family is a **multi-purpose** type-face with large wedge-formed serifs. Its letters have large x-height and wide-open counter-forms. Some joins have been opened up, too – between the straights and the diagonals of 'K' and 'k,' as well as the vertical center of the 'R,' for instance. Torrent's letterforms have **a higher stroke-contrast** model, one that is typical for serif typefaces that are intended for use in lengthy passages of text. Indeed, Torrent is a highly readable text face and will look clear even when used in less-than-op-timal printing situations (cheaper paper and ink, high-speed presses, etc.). In smaller sizes, Torrent's wedge-shaped serifs won't suffer any loss of detail. In fact, wedges of this sort are a hallmark of **contemporary serif** type design. Torrent is an excellent serif choice for use in book design or editorial design work, as well as in magazines, packaging, and publication design applications.

1
2
3
4
5

6
7
8
9
10

1 Torrent Light

2 Torrent Regular

3 Torrent Medium

4 **Torrent Semibold**

5 **Torrent Bold**
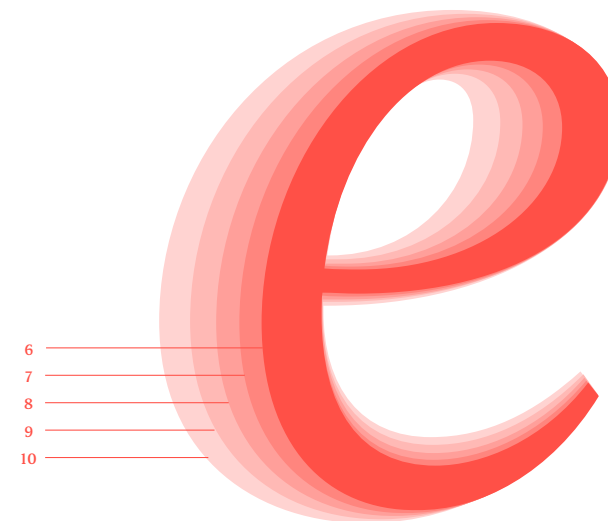
6 *Torrent Light Italic*

7 *Torrent Regular Italic*

8 ***Torrent Medium Italic***

9 ***Torrent Semibold Italic***

10 ***Torrent Bold Italic***

Ocçasïonal Suit

¶ The field is mostly considered to be a subset of visual communication

Congratulations

Readability and legibility is enhanced by improving the visual representation

French Cancan

Composition is one of the ›most important‹ features of graphic design

Broad Publicity

Typography is the art, craft and techniques of type design, modifying type

17th of January

The signage in the London Underground is a classic design example

Stroke-contrast

Most copywriters are employed within organizations such as advertising

Inverted View

The handbills or trade cards of the 17th-18th Century were printed

Humanization

Examples include the kinetic typography and graphics used in film©

Movies Night!

A common example of graphics in use to educate is diagrams of

Justified Guilt

Between the dates of 500. and 1450, also known as the "Dark Ages"

— Époque contemporaine —

Barcelona

SALE DEAL: €209.85

/flight duration—18h/

NEWS

¶ Cultural aspects of luck [—p.56/73]

$32+89^2 \neq 45$

Interiørdesign

§ **The section sign – Unicode U+00A7**

[/**MAIN ARTICLE:** HISTORY OF GRAPHIC DESIGN/]

History?

Tätigkeitsfelder

*¶ Besøkende til europeiske spa begynte å vektlegge bading i tillegg til å drikke vann. Foruten fontener, paviljonger, og **«drikkehaller»**, ble badehus i skala av de antikke romerske bad gjenoppvekket.*

— COCO CHANEL / NO 5. —

Kreativé

Fêatüre

¶ The idea of telling a story grew a monster as some began advertising in 10–20 lines adding color, names, varieties,

BIJZONDER HAMBURG

There were clear examples of bias in classified ads early on in many disparaging notices placed by masters of slaves and husbands when their slaves

Graphic wayfinding signage systems have become very important for large public spaces such as airports and convention centers. These systems often depend on graphic design to communicate information quickly and economically through a color or symbol that can be read and followed from a distance (as opposed to large amounts of text).

Chårmş

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Ræścâl

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MEDIUM
90 PT

Ærŏbįc

MEDIUM
ITALIC
90 PT

Krĕizłe

MEDIUM
21 PT

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MEDIUM
ITALIC
21 PT

¶ The idea of telling a story grew a monster as some began advertising in 10–20 lines adding color, names, varieties,

MEDIUM
50 PT

BIJZONDER HAMBURG

MEDIUM
ITALIC
50 PT

BIJZONDER HAMBURG

MEDIUM
13 PT

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MEDIUM
ITALIC
13 PT

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MEDIUM
9 PT

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MEDIUM
ITALIC
9 PT

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Hèrøic

Sålfine

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Forum

Milky!

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BROAD LANGUAGE SUPPORT

Ċħąńæðŷtēş

SHARP CAPS SUITABLE FOR SETTING HEADLINES AND TITLES WITH TIGHT LEADNIG

›THE DEVIL WEARS PRADA & YOU?‹

LINING FIGURES
SLIGHTLY
SHORTER THAN
UPPERCASE

FLAT UPPER
STROKE ENDED
WITH A LARGE
SERIF

LARGE
X-HEIGHT

ANGLED
ASCENDERS

ANGLED
BAR TAPERS
AT LEFT,
INCREASING THE
SIZE OF THE EYE

RATHER LARGE
DIACRITICS

ASCENDERS
SLIGHTLY
HIGHER THAN
CAPS

5Kaoteŷb

QUITE SOME
CONTRAST

LARGE
APERTURE

CHARACTERISTIC
SHARP WEDGE-
SERIFS

OPEN
CONSTRUCTION
OF 'K'

MODERATE
BOWL

CURVED MODULATED
TAIL GAINIG WEIGHT
TOWARD THE END

SHORT
EXTENDERS

CHARACTERISTICS OF NUMERALS

VERY LARGE
SERIFS

LACK OF TOP SERIFS
ON 5 AND 7

ZERO CLEARLY DIFFERENT
FROM UPPERCASE "O"

1234567890O

OUTSTANDING DESIGN OF PUNCTUATION AND SYMBOLS

«{&}»†•‡—*¿[@]?–'(%)'!

¶Jan. Zarra® BBC© A&B

VERTICAL PROPORTIONS OF TORRENT TYPE FAMILY

Typographics

TRUE ITALICS WITH A CALLIGRAPHIC FEEL AND UNIQUE PERSONALITY

"We are each our own devil, and we make this world our hell." — *Oscar Wilde*

ASSYMETRICAL TERMINALS: COMBINATION OF SOFTNESS WITH SHARPNESS

CALLIGRAPHIC BAR ON THE 'T'

10° ITALIC ANGLE

DIACRITICS FOLLOW THE ANGLE OF ITALICS

RATHER NARROW & ELEGANT DESIGN OF LOWERCASE 'S'

Gythěfias

CHARACTERISTIC DEVIL-LIKE TAIL WITH UPWARD SERIF

INCLUDED BASIC LIGATURES

ROUNDED BOTTOM TERMINALS

PROBLEM-SOLVING DESIGN DECISIONS

AVAILABLE LIGATURES

ARCHED ARM OF 'V' HELPS TO EVEN OUT THE SPACING

NARROW 'R' IMPROVES SPACING

THANKS TO HEAVY WEDGE-SERIFS, TORRENT GAINS A UNIQUE CHARACTER

fine flavours

SELFRIDGE

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

0 1 2 3 4 5 6 7 8 9

LIGATURES

fi fl

CURRENCY AND MISCELLANEOUS SYMBOLS

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

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 ǵ ĥ
ħ ì í î ï ĩ ī ĭ į i 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 ș 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

UPPERCASE FOREIGN CHARACTERS

À Á Â Ã Ä Å Ā Ă Ą Æ Ç Ć Ĉ Ċ
Č Ď Đ Ð È É Ê Ë Ē Ĕ Ė Ę Ê 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 Ș 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 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 ∑e25 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*, this new typeface was difficult to read, †1854 because each letter was set in place individually and made to fit tightly into the

LIGHT

MEDIUM

SEMIBOLD

BOLD

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¶ *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 ∫15.64e⁴ 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, 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 computers and his error has been perpetuated*

LIGHT ITALIC

MEDIUM ITALIC

SEMIBOLD ITALIC

BOLD ITALIC

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GRASSROOT MOVEMENT IN POLITICS AND ACTIVISM

A grassroots movement — often referenced in the context of a political movement as defined by Webster's Third International Dictionary, is one which uses the people in a given district as the basis for a political or economic movement. Grassroots movements and organizations utilize collective action from the local level to affect change at the local, regional, national, or international level. *Grassroots movements are associated with bottom-up,* rather than top-down decision making, and are sometimes considered more natural or spontaneous than more traditional power structures. Grassroots movements utilize a variety of strategies from fundraising and registering voters, to simply encouraging political conversation. Goals of specific movements vary, but the movements are consistent in their focus on increasing mass participation in politics. The idea of grassroots is often conflated with participatory democracy. The Port Huron Statement, a manifesto seeking a more democratic society, says that to create a more equitable society, *the grass roots of American Society* need to be the basis of civil rights and economic reform movements. The terms can be distinguished in that grassroots often refers to a specific movement or organization, whereas participatory democracy refers to the larger system of governance.

Grassroots movements develop tactics that build power from local and communities

The period typically called Romantic varies greatly between different countries and different artistic media or areas of thought.

Since the early 1900s, grassroots movements have been widespread both in the United States and in other countries.

Grassroots movements use tactics that build power from local and community movements. Grassroots Campaigns, a non-profit organization dedicated to creating and supporting grassroots movements in America says that grassroots movements aim to raise money, build organizations, raise awareness, build name recognition, to win campaigns, and to deepen political participation.

Since the early 1900s — grassroots movements have been widespread both in the United States and in other countries*

¶ A particular instantiation of grassroots politics in the American Civil Rights Movement was the 1951 case of William Van Til working on integration of the Nashville Public Schools. Van Til worked to create a grassroots movement focused on discussing race relations at the local level. To that end, he founded the Nashville Community Relations Conference, which brought together leadership from various communities in Nashville to discuss the possibility of integration. In response to his attempts to network with leadership in the black community, residents of Nashville responded with violence and scare tactics. However, Van Til was still able to bring blacks and whites together to discuss the potential for changing race relations, and he was ultimately instrumental in integrating the Peabody College of Education in Nashville. Furthermore, the desegregation plan proposed by Van Til's Conference was implemented by Nashville schools in 1957. This movement is characterized as grassroots because it focused on changing a norm at the local level using local power.

Museum
of Architecture/

1866—
now

Local
Stories/

Abandoned
Places/

(IN PHOTOGRAPHY)

3
Abandoned Places
&
Local Stories

●
■
▶

[3]
Abandoned
Places
& Local
Stories

3

THE ARCHITECTURE OF
ARK HAS ITS ORIGINS IN
VIKING PERIOD, RICHLY
D BY ARCHAEOLOGICAL
NDS. IT BECAME FIRMLY
BLISHED IN THE MIDDLE
EN FIRST ROMANESQUE,
HEN GOTHIC CHURCHES
ATHEDRALS SPRANG UP
UGHOUT THE COUNTRY.

Late in his reign, Christian IV also becam
an early proponent of Baroque which was
continue for a considerable time with ma
impressive buildings both in the c
and the provinces. Neoclassicism c
ere used initially from France but was slowl
lls, & the adopted by native Danish architec
probably increasingly participated in defini
hatched. architectural style. A productive p
of Historicism ultimately merged i
the 19th century National Romanti
style. **· It was not,** however, until the 196
Danish architects entered the world scen
their highly successful Functionalism. Th
turn, has evolved into more recent world-
masterpieces such as the Sydney Opera H
and the Great Belt Bridge paving the way
a number of Danish designers to be rewa
for excellence both at home and abroad.

● ■ ▲

JUICE

Cherish your freedom & leisure time*
/
p.189

99 fitness tips for this summer
/
p.24

Juliusz Falafel

THE REAL MOOSE

EXCEPTIONALLY BEAUTIFUL STORY WITH A SCIENTIFIC APPROACH

Their diet consists of both terrestrial and aquatic vegetation. Unlike most other deer species, moose are solitary animals and do not form herds.

{ 2016 }