

# VOLTE ROUNDED

**Name:** Volte Rounded

**Classification:** Sans Serif

**Designer:** Namrata Goyal

**Designed in:** 2016

**Styles:** 5

As a follow-up to our popular Volte Devanagari and Volte Latin families, Volte Rounded adds five additional fonts to this series. Volte Rounded is a geometric sans serif typeface with rounded stroke endings. These aren't softened-up corners, but rather full-on sausage-style terminals. Aside from geometry, reduction is the biggest principle behind Volte Rounded's design. Volte Rounded's letterforms are low-contrast, even in the bolder weights. The high degree of design simplification is even visible in the typeface's diacritics and punctuation marks. Because Volte Rounded' proportions are so geometric, the outer shapes of letters like 'C', 'D', 'O', 'c', 'o', etc. are very similar.



# Geometric sans featuring friendly roundness

## — Volte Rounded

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LIGHT

# Soft & Friendly?

Winnie-the-Pooh (known as Pooh Bear) is a fictional anthropomorphic teddy bear

REGULAR

# New Interfaces

Interfaces is a bimonthly peer-reviewed academic journal about the research that

MEDIUM

# Freshly Baked!

The »art of baking« was developed early during the Roman Empire. It was a highly

SEMIBOLD

# Het Kleurboek.

He started his career as a civil servant and worked for the journal Volkskrant & the

BOLD

# Typograficzny

Ogół zagadnień dotyczących projektowania drukowanych liter i innych znaków (...)

Volte Rounded Light  
Volte Rounded Regular  
Volte Rounded Medium  
Volte Rounded Semibold  
**Volte Rounded Bold**

Best movies of 2016 compilation — part # 6

@Lab\_5

{/SCIENCE & COMPUTERS/}

[F1]

An interface is a shared  
boundary across which  
2 separate components  
of a computer system<sup>23</sup>  
exchange information.\*

PROJEKTÓW\*

«Night Visions #8»

**NEW MINIMALISM**

Grænseflade

Elle se réfère généralement à une image abstraite

3-98BE

Schnittstellenbeschreibung

**Design of Today**

/MOTTO\_0462/

MUSICAL

High-profile owners & closure

LIGHT  
100 PT

Breajk

LIGHT  
25 PT

At the same time, it does  
seek to understand the  
models such groups use  
and the interpretations

LIGHT  
53 PTMODERATE  
CHANGES#LIGHT  
16 PT

Tragbare Uhren wurden nachweislich  
bereits ab dem frühen 15. Jahrhundert  
zunächst in Form von Taschenuhren

LIGHT  
9 PT

Futures is an interdisciplinary field, studying yesterday's and today's  
changes, and aggregating and analyzing both lay and professional  
strategies, and opinions with respect to tomorrow. It includes e.g.  
analyzing the sources, patterns, and causes of change and stability  
in the attempt to develop foresight and to map possible futures.  
Modern practitioners stress the importance of alternative and

REGULAR  
100 PT

Pingst

REGULAR  
25 PT

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REGULAR  
53 PTMODERATE  
CHANGES#REGULAR  
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analyzing the sources, patterns, and causes of change and stability in  
the attempt to develop foresight and to map possible futures. Modern  
practitioners stress the importance of alternative and plural futures,

MEDIUM  
100 PT

# Flowej

MEDIUM  
25 PT

At the same time, it does seek to understand the models such groups use and the interpretations

MEDIUM  
53 PT

## MODERATE CHANGES#

MEDIUM  
16 PT

Tragbare Uhren wurden nachweislich bereits ab dem frühen 15. Jahrhundert zunächst in Form von Taschenuhren

MEDIUM  
9 PT

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SEMIBOLD  
100 PT

# Bangs

SEMIBOLD  
25 PT

At the same time, it does seek to understand the models such groups use and the interpretations

SEMIBOLD  
53 PT

## MODERATE CHANGES#

SEMIBOLD  
16 PT

Tragbare Uhren wurden nachweislich bereits ab dem frühen 15. Jahrhundert zunächst in Form von Taschenuhren

SEMIBOLD  
9 PT

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BOLD  
100 PT

# Slider!

BOLD  
25 PT

**At the same time, it does seek to understand the models such groups use and the interpretations**

BOLD  
53 PT

## MODERATE CHANGES#

BOLD  
16 PT

**Tragbare Uhren wurden nachweislich bereits ab dem frühen 15. Jahrhundert zunächst in Form von Taschenuhren**

BOLD  
9 PT

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WEIGHT PROGRESSION WITHIN THE FAMILY

Light — Regular — Medium — Semibold — Bold



VERTICAL PROPORTIONS OF THE FAMILY

Typography

FIGURES ARE SIMPLIFIED AND RATHER NARROW SO THAT THEY FIT WITH BOTH: UPPER AND LOWERCASE

TV3NPO01234Nope?56789Yes!

VOLTE ROUNDED SUPPORTS MOST EUROPEAN LANGUAGES WRITTEN IN THE LATIN SCRIPT

Mȳłtĩ-çültûræl· ãñð vẹ́ry øbêñ

2 Bugelas?

LINING FIGURES ALIGN WITH UPPERCASE

GEOMETRIC CONSTRUCTION WITH OPTICAL CORRECTIONS

RATHER LARGE DIACRITICS

ASCENDERS ARE HIGHER THAN CAPS

MODERATE X-HEIGHT

CHARACTERISTIC SIMPLIFIED DESIGN, VISIBLE ALSO IN PUNCTUATION

VERY LOW CONTRAST EVEN IN BOLD WEIGHTS

SPURLESS LOWERCASE 'U' DESIGN

SINGLE-STOREY 'G'

OPEN APERTURES

ROUNDED STROKE ENDINGS

ALMOST CIRCULAR COUNTERS

ATTACHED & SIMPLIFIED DESIGN OF CEDILLA

OUTER SHAPE OF THE "O'S" IS CLOSE TO A PERFECT CIRCLE

STRAIGHT LEG ON UPPERCASE 'R'

VERY OPEN DESIGN MAXIMIZES COUNTER SIZES

WIDE APEXES MAKE SPACING MORE EVEN

Óó R Ccs Áv

BECAUSE THE PROPORTIONS OF THE LETTERS ARE BASED ON A GEOMETRICAL FORMS (CIRCLE), THE OUTER SHAPES REMAIN SIMILAR. THE SPACING REFLECTS THE SIZE OF THE COUNTER SHAPES, SO THE ADVANCE WIDTH OF THE BOLD CHARACTERS IS ACTUALLY SMALLER THAN THAT OF THE LIGHT ONES.

HOC ABCDEFabcdefgno  
ABCDEFabcdefgno  
ABCDEFabcdefgno

LOWERCASE

abcdefghijklmnopqrstuvwxyz

## 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

## LIGATURES

fi fl

## CURRENCY AND MISCELLANEOUS SYMBOLS

¢ € \$ ¥ £ f æ å ö ø ò ¹ º » ¼ ½ ¾  
 # % ‰ ´ ¨ † ‡ ⁄ § ¶ + − ± ÷ × = <  
 > ≤ ≥ ≠ ≈ ¬ ° π ð ∫ ^ ~ Ω Δ Σ Π  
 μ ν ∞ ℓ ♦ © ® ™

## STANDARD PUNCTUATION

\_ - - — ( ) [ ] { } ' ' " " , , < > « » \* . , : ;  
 ... ! ¡ ? ¿ / \ | | @ & · •

LOWERCASE FOREIGN CHARACTERS

à á â ã ä å ā ǎ q æ ç ć ĉ č d'  
đ è é ê ë ē ě è ę ħ ĝ ğ ġ ģ ĥ  
ħ ì í î ï ã ī ĵ ĭ ij ĵ k l' l' l' ñ n ŋ ò  
ó ô õ ö ö ő ő ø œ r r ř s š š ş ș  
ß t t t ù ú û ü ü ù ū ŭ Ů Ÿ w v w  
v y ŷ ŷ ŷ ž ž ž þ

## UPPERCASE FOREIGN CHARACTERS

À Á Â Ã Ä Å Ā Ă Ą Ą Ą Ç Ć Ć Ć  
Č Ď Đ Đ È É Ê Ë Ē Ě Ė Ę Ě Ğ Ğ  
Ġ Ģ Ĥ Ħ Ì Í Î Ï Ĵ Ĵ Ĵ Ĵ Ĵ Ĵ Ĵ Ĵ  
Ĺ Ľ Ł Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ  
Œ Œ Œ Œ Œ Œ Œ Œ Œ Œ Œ Œ Œ Œ Œ  
Ŧ Ù Ú Û Ü Û Ü Ü Ü Ü Ü Ü Ü Ü Ü Ü  
Ŷ Ÿ Ÿ Ÿ Ÿ Ÿ Ÿ Ÿ Ÿ Ÿ Ÿ Ÿ Ÿ Ÿ Ÿ

## VOLTE ROUNDED REGULAR 8/13 PT

¶ The #design of typefaces has developed alongside the development 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 458.65 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

## VOLTE ROUNDED REGULAR 23/26

LIGHT

MEDIUM

SEMIBOLD

BOLD

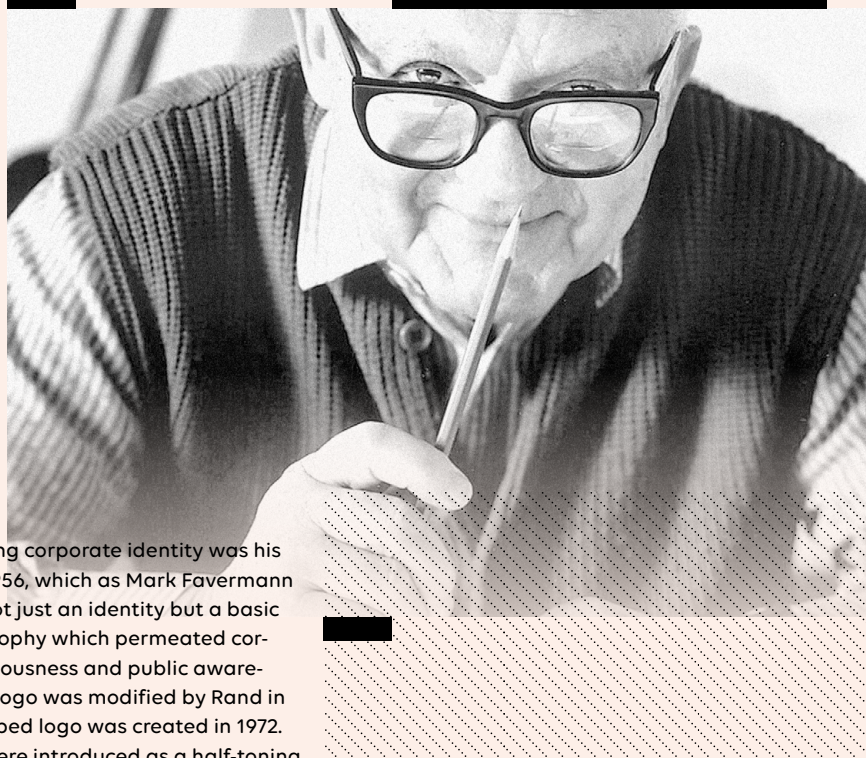
¶ The #design of typefaces has developed alongside the development of typesetting systems. Although typography has evolved significantly (from its origins) it is still very much a conservative art that tends to cleave to tradition. §15.0 This is because legibility is paramount, and so the typefaces that are most readable are usually retained. »In addition, the evolution of typography is inextricably intertwined with lettering by hand †2015 and related art forms, especially formal styles, which thrived for centuries preceding typography. the {evolution} of **typography must be discussed w/ 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 during Hellenistic and Roman bookmaking died reached its zenith in the illuminated manuscripts of

# Amazing heritage of Paul Rand

Paul Rand was born on August 15, 1914 in Brooklyn, New York. He embraced design at a very young age, painting signs for his father's grocery store as well as for school events at P.S. 109. Rand's father did not believe art could provide his son with a sufficient livelihood, and so he required Paul to attend Manhattan's Haaren High School while taking night classes at the Pratt Institute. Rand was largely self-taught as a designer, learning about the works of Cassandre and Moholy-Nagy from European magazines such as *Gebrauchsgraphik*. Rand also attended Parsons The New School for Design and the Art Students League of New York.

## [1] Corporate identities

Rand's defining corporate identity was his IBM logo in 1956, which as Mark Favermann notes "was not just an identity but a basic design philosophy which permeated corporate consciousness and public awareness." [9] The logo was modified by Rand in 1960. The striped logo was created in 1972. The stripes were introduced as a half-toning technique to make the IBM mark slightly less heavy and more dynamic. Two variations of the "striped" logo were designed; one with eight stripes, one with thirteen stripes. The bolder mark with eight stripes was intended as the company's default logo, while the more delicate thirteen stripe version was used for situations where a more refined look was required, such as IBM executive stationery and business cards. Rand also designed packaging, marketing materials and assorted communications for IBM from the late 1950s until the late 1990s, including the well known Eye-Bee-M poster.



Ford appointed Rand in the 60s to redesign their corporate logo, but afterwards chose not to use his modernized design.

**From Impressionism to Pop Art, the commonplace and even the comic strip have become ingredients for the artist's cauldron. What Cézanne did with apples, Picasso with guitars, Léger with machines, Schwitters with rubbish, and Duchamp with urinals makes it clear that revelation does not depend upon grandiose concepts. The problem of the artist is to defamiliarize the ordinary.**

The core ideology that drove Rand's career, and hence his lasting influence, was the modernist philosophy he so revered. He celebrated the works of artists from Paul Cézanne to Jan Tschichold, and constantly attempted to draw the connections between their creative output and significant applications in graphic design.

Think  
what  
you  
want  
/  
but  
(...)

Cats know  
B-E-S-T!!!

Research Book of Layers

— Figurative /  
Landscapes

illusions  
dreams  
tendencies

Nothing  
makes sense  
aymore?

That's  
Right!

Greed  
Humour  
Surprises  
Madness  
/  
in one  
b-o-o-k!

— Spring /  
Forecasts?

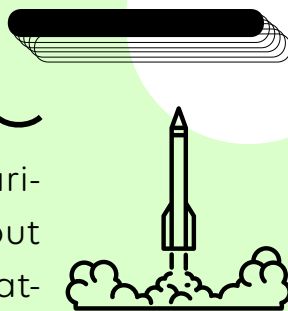
700 years of design?

08



## 8th\_Edition of Identifying objects from Space

Stories of **fantastical** celestial apparitions have been told since antiquity, but the term **UFO** or **UFOB** was officially created in 1953 by the United States Air Force (USAF) to serve as a catch-all for all such reports. In its initial definition, the USAF stated that a UFOB was any **airborne** object which by performance, aerodynamic characteristics, or unusual features, does not conform to any presently known aircraft or **missile type**, or which cannot be positively **identified** as a familiar object.



During the late 1940s and through the 1950s, UFOs were often referred to popularly as flying saucers or flying discs. The term UFO became more widespread during the 1950s, at first in technical literature, but later in popular use. UFOs garnered considerable interest during the Cold War, an era associated with a heightened concern for national security.

DEFINITION OF A DAY:  
What is a screenshot?

A screenshot / screen capture / screen cap / screen dump / **screengrab**<sup>1</sup> is an image taken by a person to record the items displayed on the monitor, television, or other **visual output** device in use. Usually, this is a digital image using the operating system or software running on the **computer**, but it can also be a capture made by a camera<sup>2</sup> or a device **intercepting** the video output of the display.

Screenshots can be used to demonstrate a program, a particular problem a user might be having, or generally when display output needs to be shown to others or archived. For example, after being emailed a screenshot, a Web page author might be surprised to see how their page looks on a different Web browser and can take some corrective action. Likewise with differing email software programs, a sender might have no idea<sup>3</sup> how their email looks to others until they see a screenshot from another computer and then can adjust their settings appropriately.