

VOLTE

Name: Volte

Classification: Sans Serif

Designer: Namrata Goyal

Designed in: 2015

Styles: 5 Romans +
5 Italics

www.indiantypefoundry.com

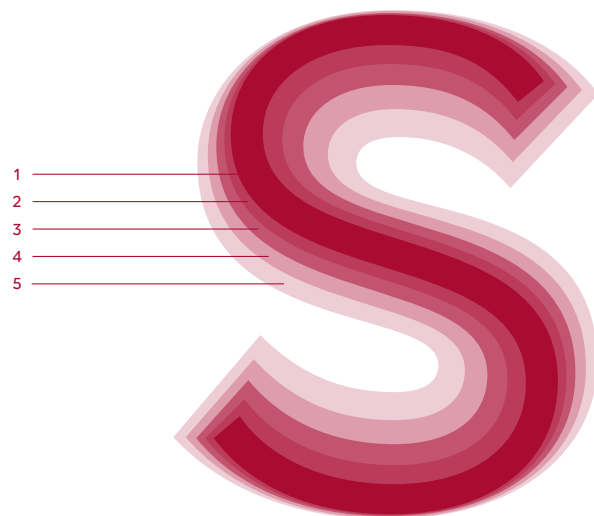
Graphic designers always search for new geometric sans faces appropriate for our times. ITF is pleased to present them with Volte. Including the five most essential font weights (Light–Bold), Volte Latin differentiates itself from the geometric sans pack through its simplification and reduction. For a geometric sans, Volte's letters are very open. Some letters appear constructed, but they all retain the necessary geometric and monolinear spirit. Volte's openness increases its legibility, too. Coupled with its clear style, this helps make Volte Latin an effective workhorse

Contemporary open & simple geometric sans

— ***VOLTE***

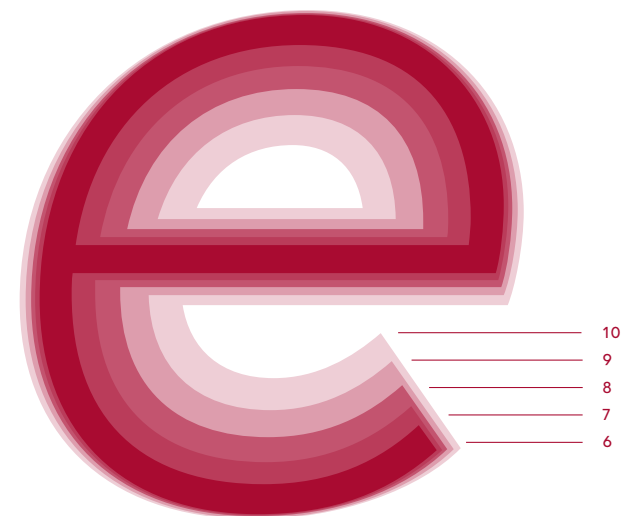
Graphic designers always search for new geometric sans faces appropriate for our times. ITF is pleased to present them with Volte. Including the five most essential font weights (Light–Bold), Volte Latin differentiates itself from the geometric sans pack through its simplification and reduction. For a geometric sans, Volte's letters are very open. Some letters appear constructed, but they all retain the necessary geometric and monolinear spirit. Volte's openness increases its legibility, too. Coupled with its clear style, this helps make Volte Latin an effective workhorse typeface for your editorial or corporate identity projects. This family comes in five weights as well as five optically corrected obliques for a total of 10 useful styles.

ROMANS



- 1 Volte Light
- 2 Volte Regular
- 3 Volte Medium
- 4 **Volte Semibold**
- 5 **Volte Bold**

ITALICS



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

LIGHT

Infiniteşimals

First-generation futurists included Herman Kahn, an American Cold

REGULAR

SWORDBEAR

At one level we observe that any citizen over 35 runs for president!

MEDIUM

Rediscøvered

the study of postulating possible, probable, and preferable futures

SEMIBOLD

Underfunded

«Humanitarian demining, psychological operations and assistance»

BOLD

Wörkqholişm

The field currently faces the great challenge of creating a coherent?

LIGHT ITALIC

Hypothecate

Not surprisingly, the tension of predictability is a controversy source

REGULAR ITALIC

Expectøratês

Some aspects of the future, such as celestial mechanics, are* highly

MEDIUM ITALIC

BOMBERMAN

-1975 saw the founding of the first graduate program in futurology

SEMIBOLD ITALIC

Desūlfurisers

Inventors such as Buckminster M. Fuller also began highlighting the

BOLD ITALIC

Windjämmer

This transdisciplinary nature can also cause problems, owing to it...

— EUNICE KENNEDY SHRIVER —

25-968B

Some commentators claim that when 15% to 25%

¶ FUTURE STUDIES

Het bedenken van oplossingen voor uitdagingen

Exagerat

Halbstarrigen Bezeugung — 6. November

MAGYAR_101

« Transformative Visions »

Pättýždňové

Unified Sports in Poland, Ukraine, and Germany

Kjøpmännshfraksjonen

Future*

Am 2. März 1714 wurde Bach in Weimar

BLÅBÆRGRØD

Oh, my! I seem to have lost!

SPRUNGQUALIFIKATION

Khaldun, Ian (1967), *The Muqaddimah*, Friz Rosenthal, ed. N.J. Dawood. **Princeton:** Princeton University Press

LIGHT
100 PT

Grüße

LIGHT
25 PT

The futures field excludes
those who make future
predictions through any
supernatural means*.

LIGHT
50 PTTWENTIETH
& CENTURYLIGHT
16 PT

Die Beschäftigung mit der Zukunft
erfordert eine strenge Unterscheidung
zwischen tatsächlichem Wissen und

LIGHT
9 PT

By the 1960s, academics, philosophers, writers and artists across the globe had begun to explore many future scenarios so as to fashion a common dialogue. Inventors such as Buckers Fuller also began highlighting the effect technologies might have on global trends as time progressed. This discussion on the intersection of population growth, resource availability & use, economic growth, quality of life,

LIGHT
ITALIC
100 PT

Klomp

LIGHT
ITALIC
25 PT

*The futures field excludes
those who make future
predictions through any
supernatural means*.*

LIGHT
ITALIC
50 PT*TWENTIETH
& CENTURY*LIGHT
ITALIC
16 PT

*Die Beschäftigung mit der Zukunft
erfordert eine strenge Unterscheidung
zwischen tatsächlichem Wissen und*

LIGHT
ITALIC
9 PT

By the 1960s, academics, philosophers, writers and artists across the globe had begun to explore many future scenarios so as to fashion a common dialogue. Inventors such as Buckers Fuller also began highlighting the effect technologies might have on global trends as time progressed. This discussion on the intersection of population growth, resource availability & use, economic growth, quality of life,

REGULAR
100 PT

Glomp

REGULAR
25 PT

The futures field excludes those who make future predictions through any supernatural means*.

REGULAR
50 PT

TWENTIETH
& CENTURY

REGULAR
16 PT

Die Beschäftigung mit der Zukunft erfordert eine strenge Unterscheidung zwischen tatsächlichem Wissen und

REGULAR
9 PT

By the 1960s, academics, philosophers, writers and artists across the globe had begun to explore many future scenarios so as to fashion a common dialogue. Inventors such as Buckminster Fuller also began highlighting the effect technology might have on global trends as time progressed. This discussion on the intersection of population growth, resource availability and use, economic growth, quality of life,

REGULAR
ITALIC
100 PT

Rupeee

REGULAR
ITALIC
25 PT

The futures field excludes those who make future predictions through any supernatural means.*

REGULAR
ITALIC
50 PT

*TWENTIETH
& CENTURY*

REGULAR
ITALIC
16 PT

Die Beschäftigung mit der Zukunft erfordert eine strenge Unterscheidung zwischen tatsächlichem Wissen und

REGULAR
ITALIC
9 PT

By the 1960s, academics, philosophers, writers and artists across the globe had begun to explore many future scenarios so as to fashion a common dialogue. Inventors such as Buckminster Fuller also began highlighting the effect technology might have on global trends as time progressed. This discussion on the intersection of population growth, resource availability and use, economic growth, quality of life,

MEDIUM
100 PT

Kapus

MEDIUM
25 PT

The futures field excludes those who make future predictions through any supernatural means*.

MEDIUM
50 PT

TWENTIETH & CENTURY

MEDIUM
16 PT

Die Beschäftigung mit der Zukunft erfordert eine strenge Unterscheidung zwischen tatsächlichem Wissen und

MEDIUM
9 PT

By the 1960s, academics, philosophers, writers and artists across the globe had begun to explore many future scenarios so as to fashion a common dialogue. Inventors such as Buckminster Fuller also began highlighting the effect technology might have on global trends as time progressed. This discussion on the intersection of population growth, resource availability and use, economic growth, quality of life,

MEDIUM
ITALIC
100 PT

Señor!

MEDIUM
ITALIC
25 PT

The futures field excludes those who make future predictions through any supernatural means.*

MEDIUM
ITALIC
50 PT

TWENTIETH & CENTURY

MEDIUM
ITALIC
16 PT

Die Beschäftigung mit der Zukunft erfordert eine strenge Unterscheidung zwischen tatsächlichem Wissen und

MEDIUM
ITALIC
9 PT

By the 1960s, academics, philosophers, writers and artists across the globe had begun to explore many future scenarios so as to fashion a common dialogue. Inventors such as Buckminster Fuller also began highlighting the effect technology might have on global trends as time progressed. This discussion on the intersection of population growth, resource availability and use, economic growth, quality of life,

SEMIBOLD
100 PT

Easter

SEMIBOLD
25 PT

The futures field excludes those who make future predictions through any supernatural means*.

SEMIBOLD
50 PT

TWENTIETH & CENTURY

SEMIBOLD
16 PT

Die Beschäftigung mit der Zukunft erfordert eine strenge Unterscheidung zwischen tatsächlichem Wissen und

SEMIBOLD
9 PT

By the 1960s, academics, philosophers, writers and artists across the globe had begun to explore many future scenarios so as to fashion a common dialogue. Inventors such as Buckminster Fuller also began highlighting the effect technology might have on global trends as time progressed. This discussion on the intersection of population growth, resource availability and use, economic growth, quality of life,

SEMIBOLD
ITALIC
100 PT

Repub

SEMIBOLD
ITALIC
25 PT

The futures field excludes those who make future predictions through any supernatural means*.

SEMIBOLD
ITALIC
50 PT

TWENTIETH & CENTURY

SEMIBOLD
ITALIC
16 PT

Die Beschäftigung mit der Zukunft erfordert eine strenge Unterscheidung zwischen tatsächlichem Wissen und

SEMIBOLD
ITALIC
9 PT

By the 1960s, academics, philosophers, writers and artists across the globe had begun to explore many future scenarios so as to fashion a common dialogue. Inventors such as Buckminster Fuller also began highlighting the effect technology might have on global trends as time progressed. This discussion on the intersection of population growth, resource availability and use, economic growth, quality of life,

BOLD
100 PT

Berlin

BOLD
25 PT

The futures field excludes those who make future predictions through any supernatural means*.

BOLD
50 PT

TWENTIETH & CENTURY

BOLD
16 PT

Die Beschäftigung mit der Zukunft erfordert eine strenge Unterscheidung zwischen tatsächlichem Wissen und

BOLD
9 PT

By the 1960s, academics, philosophers, writers and artists across the globe had begun to explore many future scenarios so as to fashion a common dialogue. Inventors such as Buckminster Fuller also began highlighting the effect technology might have on global trends as time progressed. This discussion on the intersection of population growth, resource availability and use, economic growth, quality of life,

BOLD
ITALIC
100 PT

Consti

BOLD
ITALIC
25 PT

The futures field excludes those who make future predictions through any supernatural means*.

BOLD
ITALIC
50 PT

TWENTIETH & CENTURY

BOLD
ITALIC
16 PT

Die Beschäftigung mit der Zukunft erfordert eine strenge Unterscheidung zwischen tatsächlichem Wissen und

BOLD
ITALIC
9 PT

By the 1960s, academics, philosophers, writers and artists across the globe had begun to explore many future scenarios so as to fashion a common dialogue. Inventors such as Buckminster Fuller also began highlighting the effect technology might have on global trends as time progressed. This discussion on the intersection of population growth, resource availability and use, economic growth, quality of

VERTICAL PROPORTIONS OF THE FAMILY

Typography

FIGURES FEATURE SIMPLIFIED SHAPES AND A RATHER NARROW DESIGN, TO FIT IN THE CONTEXT OF BOTH UPPER AND LOWERCASE LETTERS

HB01234no56789

3 G h u š t e z ?

LINING FIGURES ALIGN WITH UPPERCASE

ASCENDERS ARE HIGHER THAN CAPS

GEOMETRIC CONSTRUCTION WITH OPTICAL CORRECTIONS

RATHER LARGE DIACRITICS

MODERATE X-HEIGHT

SIMPLE G FORM

VERY LOW CONTRAST EVEN IN BOLD WEIGHTS

OPEN APERTURES

SPURLESS LOWERCASE U DESIGN

TERMINALS FOLLOW NATURAL PATH OF STROKE

ROUNDED GLYPHS ARE ALMOST CIRCULAR

SIMPLIFIED SHAPES ARE CHARACTERISTIC FOR THIS FAMILY, EVEN IN PUNCTUATION

O o R C c s A v

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

BECAUSE THE PROPORTIONS OF THE LETTERS ARE BASED ON A GEOMETRICAL FORMS (E.G. 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.

H O C

ABODEGabcdefgno

ABODEGabcdefgno

ABODEGabcdefgno

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 ø ö ° ¹ º ³ ´ ½ ¾
 # % ‰ ' " † ‡ ⁄ § ¶ + − ± ÷ × = <
 > ≤ ≥ ≠ ≈ ¬ ° μ π ò ∫ ^ ~ Ω Δ Σ
 Π √ ∞ 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 ĳ j i ij ĵ k l' l' ł 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 u ú û ü ü ù ū ŭ Ů Ÿ w w w
w y ŷ ŷ ŷ z z ž þ

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 Ę Ě Ğ Ģ
Ġ Ħ Î Í Ĩ İ Ī Į Ĵ Ķ Ĺ Ł
Ł Ľ Ł Ń Ņ Ň Ñ Ò Ó Ô Õ Ö Ø
Œ Š Ÿ Ź Ž Ž ž Þ

VOLTE 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 REGULAR 23/26 PT

LIGHT

¶ 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, and so 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 reached its zenith in the illuminated manuscripts of

MEDIUM

SEMIBOLD

BOLD

VOLTE REGULAR ITALIC 8/13 PT

¶ The #development of Roman typeface is traced back to Greek lapidary letters. These 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 8564 laid the foundation for Western design, especially serif typefaces. There are 2 styles of Roman typefaces: the old style & the modern style. The former is characterized by its similarly-weighted lines, while the Σ15e² latter is distinguished by its 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 €940 to proliferate exponentially, as there now are thousands available. Unfortunately, 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 since been perpetuated in the computer industry, leading to the common misuse of the term "font" when typeface is the

LIGHT
ITALICMEDIUM
ITALICSEMIBOLD
ITALICBOLD
ITALIC

VOLTE REGULAR ITALIC 23/26 PT

¶ The #development of Roman typeface may be traced lapidary letters. Greek lapidary letters were carved ≈6420 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 2 styles of Roman typefaces: the old style & the modern style. The former is characterized by its similarly-weighted lines, while the 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 €940.000 to proliferate exponentially, as there now are thousands available. Unfortunately, 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 throughout the computer industry, leading to common misuse by the public of the term "font" when typeface is the proper term. Experimental typeface design and experimental typography is defined as the unconventional arrangement

Fig 24. A great example of an oldtimer car, abandoned on a field, yet as beautiful as any hipster would wish for!



12.04.2016 Hipsters en de Oldtimerregeling

Je ziet ze regelmatig voorbijkomen op de rechterbaan. Flink baard, een strak net achter gekamd kammet met een opgeschoonek, een zwarte bromdij montuur en een tatoos behangen pje nonchalant opstuur van een culttimer,... Hipsters!.

Oldtimerregeling

Maar hipsters in Nederland hebben een probleem. Nu de Tweede Kamer definitief heeft ingestemd met het afschaffen van de oldtimerregeling, zullen zij naast de belastingvrije dieselaars ook achter hun opgeschoren oren

THE GRAY

TYPOGRAPHIC

BADGER



FOR
AGES
3-12

a tiny book for any boy
or girl who wants to start
reading on their own


The number of Olympic medals won by the Dutch team from 1834–2015

265

Kjetil André Aamodt of Norway is the most decorated Olympic alpine skier with eight medals (four gold, two silver, two bronze). He was the oldest gold medalist (age 34 in 2006) in Olympic alpine skiing, until passed by several months in 2014 by Mario Matt, also 34. Austrian Traudl Hecher remains the youngest medalist in Olympic alpine skiing; she won bronze in the downhill at age 16 in 1960. Michela Figini of Switzerland is the youngest champion in Olympic alpine skiing, with a gold medal in downhill at 17 in 1984.

Pennington, Bill (February 22, 2014). "Slalom Champion Sets an Age Record". *New York Times*.

Terrell, Roy (February 29, 1960). "The heroes of Squaw Valley". *Sports Illustrated*. p. 20. Retrieved 2009-01-04.



Futures studies
 is the study of
 postulating
 possible, probable,
 and preferable
 futures & the
 worldviews
 and myths that
 underlie them.
 There is a debate
 as to whether it's
 an art or science

*Zukunftsforschung
 oder Futurologie ist
 die systematische
 und kritische
 wissenschaftliche
 Untersuchung von
 Fragen möglicher
 zukünftiger
 Entwicklungen
 auf technischem,
 wirtschaftlichem
 & sozialem Gebiet*

GO

WORK CIRCLE SQUARE CONTACT



WEBDESIGN

GO is a small web agency striving for utter geometric perfection in everything they do. Clients include the White House and Architecture Digest. They cater to all budgets and all market groups.

?

\$

&

Hist

Give us a call to schedule an appointment to get a quote on your project

[CALL NOW](#)

2007

We founded our agency with only 2 designers and one mathematician

2008

We got our first Apple computer, and our design strategy changed completely

2012

Our first major client gave us so much work that we had to hire new people