

Vyoma

Name: Vyoma
Classification: Sans Serif
Designers: Joana Correia
Designed in: 2015
Styles: 4 Romans +
4 Italics

Joana Correia's Vyoma is a friendly-looking typeface and an outstanding humanistic sans. Its letterforms appear both playful and nice. Several letters feature curved out-strokes: these are unusual for a sans serif design, but they definitely add personality. The counterforms in this design are very open, and they help create words that are highly legible and a joy to read. Try out Vyoma in a wide variety of applications, including corporate identity, signage, and text (onscreen and in print). In Hindi, "vyoma" is a word for the sky.

*an outstanding
humanistic
sans*

Vyoma

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ROMANS



- 1 Vyoma Light
- 2 Vyoma Regular
- 3 Vyoma Medium
- 4 **Vyoma Bold**

ITALICS



- 5 *Vyoma Light Italic*
- 6 *Vyoma Regular Italic*
- 7 ***Vyoma Medium Italic***
- 8 ***Vyoma Bold Italic***

LIGHT

Zoølogists

This estate was built for the Deutscher Werkbund exhibition...

REGULAR

Babýsitter

What they do have in common are their simplified flat roofs

MEDIUM

Whâmmy

¶ Of the original twenty-one buildings—twenty-one survive

BOLD

Hąngabłe

In fact each of these houses was customized & furnished*

LIGHT ITALIC

Berylliũms

It was an international showcase of what later became well

REGULAR ITALIC

Canĩñělike

Accordingly, a housing estate is generally built by a contractor

MEDIUM ITALIC

Spêcifying

Housing estates are the usual form of residential design used

BOLD ITALIC

Useåbility

»They are usually designed to minimise through-traffic flows

— *A milky veil of fog* —

Cirrostratus

PARACHUTING FROM THE HIGH SKIES

«Maße»

¶ That joins sky and earth that otherwise *never touch*,
Could I join two hearts as well?" Tite Kubo Bleach, V1

52 Horizons

[—Relación con el diseño—]

4n/65+89²≠96

Cloudy

WITH A CHANCE OF MEATBALLS

Legjelentősebb

Cumulonimbus clouds also produce hail & tornadoes

RECITALS

... breaks up & dissipates blue sky is seen.

54.68.41

n = 2,4076 (rot, 687 nm) bis 2,4354 (blau, 486 nm)

LIGHT
60 PT

Chapter 1. Melodiser

LIGHT
24 PT

Historians and writers in different disciplines have suggested various dates.

LIGHT
12 PT

Cerul (planetar) este partea atmosferei, a spațiului vizibil, de la suprafața oricărui corp ceresc. Este dificil a definii precis din câteva motive. În timpul luminii zilei, cerul Pământului apare ca o suprafață

LIGHT
16 PT

NEBESKÁ SFÉRA JE ROZDĚLENA
NA ČÁSTI NAZÝVANÉ SOUHVĚZDÍ

LIGHT
9 PT
—
7 PT

Durchdringt das Sonnenlicht die Atmosphäre, wird ein Teil des Lichts gestreut und erhellt so den Himmel. Ohne diese Diffusstrahlung wäre der Himmel wie der Weltraum „schwarz“. Das Streulicht lässt die Erde auch von außen betrachtet blau und weiß

Je nach Winkel zur Sonne ist das Streulicht unterschiedlich stark polarisiert. Bei bedecktem Himmel wird der Polarisationsgrad durch Vielfachstreuung geringer, aber die Winkelverteilung der Polarisationsrichtung bleibt ähnlich. Ein lediglich dunstiger Himmel zeigt

LIGHT
ITALIC
60 PT

Chapter 2. Ruminants

LIGHT
ITALIC
24 PT

Ohne die Diffusstrahlung wäre der Himmel wie der Weltraum sehr „schwarz“.

LIGHT
ITALIC
12 PT

Licht mit blauer Spektralfarbe wird in Luft etwa 10-mal stärker gestreut als das langwelligere rote Licht, weil die streuende Struktur – lokale Dichteschwankungen der Luft – sehr kleinskalig ist, siehe

LIGHT
ITALIC
16 PT

*EL ESPACIO EN EL QUE SE MUEVEN
LOS ASTROS Y POR EFECTO VISUAL*

LIGHT
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REGULAR
60 PT

Chapter 3. Refinishes

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REGULAR
ITALIC
60 PT

Chapter 4. Reflexions

REGULAR
ITALIC
24 PT

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MEDIUM
60 PT

Chapter 5. Quantum

MEDIUM
24 PT

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MEDIUM
ITALIC
60 PT

Chapter 6. Quasimon

MEDIUM
ITALIC
24 PT

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MEDIUM
ITALIC
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BOLD
60 PT

Chapter 7. Subpoena

BOLD
24 PT

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BOLD
12 PT

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BOLD
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BOLD
ITALIC
60 PT

Chapter 8. Rheostatic

BOLD
ITALIC
24 PT

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BOLD
ITALIC
12 PT

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BOLD
ITALIC
16 PT

EL ESPACIO EN EL QUE SE MUEVEN LOS ASTROS Y POR EFECTO VISUAL

BOLD
ITALIC
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UNIFORM VERTICAL PROPORTIONS IN ALL VYOMA WEIGHTS

Typographical

PROPORTIONAL LINING FIGURES

€ 7,112.34
\$ 5,607.89

TABULAR LINING FIGURES (VIA OPENTYPE FEATURES)

27,112.34
85,607.89

CAPS, NUMERALS, AND ASCENDERS ALIGN AT THE SAME HEIGHT

5R hê o st ä y

LOW STROKE CONTRAST

RECOGNIZABLE SWINGING R LEG

HUMANIST CONSTRUCTION

VERY EVEN SPACING

STRAIGHT OR VERY SLIGHTLY ANGLED STROKE ENDINGS

LARGE AND WIDE DIACRITICS

DISTINCTIVE, CURVED LOWERCASE Y SHAPE

READY FOR IN-TEXT MATHEMATICS

2.45 The reduced Planck constant is equal to the Planck constant divided by 2π , and is denoted \hbar (pronounced “h-bar”): $\hbar = h/(2\pi)$
Value of $\hbar = 1.054571800(13) \times 10^{-34} \text{ J}\cdot\text{s}$

IN THE ROMAN WEIGHTS THERE ARE ALTERNATE (SINGLE-STORY) VERSIONS OF LOWERCASE A AND G. IN BOTH ROMANS & ITALICS, AN ALTERNATE VERSION OF UPPERCASE R WITH A STRAIGHT LEG IS AVAILABLE.

Ragnogul ^{SS01} Ragnogul
à la playa ^{SS01} à la playa

HIGHER PERCEIVED CONTRAST IN BOLDER ITALIC WEIGHTS & UNIQUE HUMANIST FLAVOUR

Calligraphique

MODERN/EQUALISED UPPERCASE WIDTHS. IN ITALICS, THE CAPS ARE RATHER COMPACT.

2460 CUMULONIMBUS CLOUDS
5630 ALSO PRODUCE TORNADOES



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\$53 ¢25 ¥675 €28.97 £41

SPURLESS LOWERCASE B AND Q, BALANCED CONTRAST AND COMPACT CAPS

BRboque

LOWERCASE

abcdefghijklmnopqrstuvwxyz

UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ALTERNATE CHARACTERS (STYLISTIC SET 1)

a g R

LIGATURES

fi fl ff ffi ffl

FIGURES

0 1 2 3 4 5 6 7 8 9

TABULAR FIGURES

0 1 2 3 4 5 6 7 8 9

CURRENCY AND MISCELLANEOUS SYMBOLS

¢ € \$ ¥ £ ₹ ¢ ¤ ° ¹ º ¹ º ³ ¼ ½ ¾ # %
‰ ' " † ‡ / § ¶ + - ± ÷ × = < > ≤ ≥ ≠ ≈
¬ ° μ π ∂ ∫ ^ ~ Ω Δ Σ Π √ ∞ ℓ ◊

STANDARD PUNCTUATION

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

LOWERCASE FOREIGN CHARACTERS

à á â ã ä å ā ă ą æ ç ć ċ č d' đ è é
ê ë ē ě è ě ě ĝ ğ ğ ğ ħ ħ ì í î ï ï ï ï ÿ i ij
ĵ ķ ł ļ ľ ł ñ ñ ñ ñ ò ó ô õ ö ö ö ö ő ø œ
ŕ ŕ ř ś ŝ ŝ ŝ ŝ ß ʈ ʈ ʈ ù ú û ü ů ů ů ů ú
ų ŵ ŵ w ́ w ́ y ́ y ́ y ́ z ́ z ́ z ́ ƀ

UPPERCASE FOREIGN CHARACTERS

À Á Â Ã Ä Å Ā Ă Ą Æ Ç Ć Ć Ć Ď
Đ Đ È É Ê Ë Ě È Ě Ě Ĝ Ğ Ğ Ğ ħ ħ
Ì Í Î Ï ï ï ÿ ÿ ÿ ÿ ĵ ķ ł ļ ľ ł ñ ñ ñ ñ
Ò Ó Ô Õ Ö Ö Ö Ö ő ő ø œ Ŕ Ŕ Ŕ Ŕ Ś Ś Ś
Ş Ş Ţ Ţ Ţ Ù Ú Û Ü Ů Ů Ů Ů ů ů ů ů ŵ
Ẁ Ẁ Ẁ Ẁ Ẃ Ẃ Ẃ Ẃ Ẅ Ẅ Ẅ Ẅ Ẇ Ẇ Ẇ

ALTERNATE FOREIGN CHARACTERS

à á â ã ä å ā ă ą ģ ğ ğ ğ Ğ Ŕ Ŕ Ŕ

REGULAR 8/13 PT

¶ The design of #typefaces has developed alongside the development of systems. Although typography has evolved significantly from \$37.50 its origins, it is a largely 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 type is inextricably intertwined with lettering by hand & 24.000 related artistic forms, especially formal_styles, which thrived for centuries preceding @typography — and so, as you see, the evolution of typography must be discussed Σe25 with reference to this relationship.

In the nascent stages of European printing, the typeface (blackletter, or Gothic) was therefore designed in [imitation of #25 the popular] hand-lettering styles of scribes. Initially*, this typeface was difficult to read, †1854 because each letter was set in place

VYOMA REGULAR 23/26 PT

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LIGHT

MEDIUM

BOLD

REGULAR ITALIC 8/13 PT

¶ The #development of the Roman typeface may be traced back to Greek lapidary letters. The lapidary letters were carved ≈6420 A.D. into stone and “one of the first formal uses of Western letterforms”; after that, they evolved into 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. The former is characterized by its similarly-weighted lines, while the Σ15e⁴ 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 & 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 ~1984 when Steve Jobs mislabeled

VYOMA REGULAR ITALIC 23/26 PT

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LIGHT ITALIC

MEDIUM ITALIC

BOLD ITALIC

Pythagoras

Greek Mathematician,
around 575–500 B.C.

THE GENIUS: Yes, this is the guy who came up with the Pythagorean theorem we all learned in school

The square of the hypotenuse of a right triangle is equal to the sum of the square of the other two sides ($a^2 + b^2 = c^2$)

Apart from this pillar of trigonometry, Pythagoras was the first high-profile academic to insist that natural phenomena could be explained mathematically (paving the way for the study of Physics) and was even a major inspiration for Plato's theories of democracy. So, yeah, we can thank him for, like, half of the good things ever invented.

THE INSANITY: Much like L. Ron Hubbard and David Koresh, Pythagoras founded his own religion. Much like L. Ron Hubbard and David Koresh, Pythagoreanism was totally insane. How insane? To put it concisely, the square of the insanity of Pythagoreanism is equal to the sum of the square of the insanity of other religions.

Pythagoras' religion had two primary tenets: souls are reincarnated, and beans are evil. Not metaphorical beans, or metaphysical beans, but just plain, edible beans.

Pythagora's crazy laws

Do not, under any circumstances, eat beans

Smooth out all bodily indents on pillows and/or beds

Do not step over a crossbar

Do not walk on highways

Do not leave the pot's impression in the ashes after removing it from the fire

Do not stir a fire without iron

Do not let swallows nest under the roof

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SAFARI FOR LOVERS



Kruger Park is South Africa's most popular destination. No trip to Africa is complete without a safari to experience Africa's wildlife. The Kruger Park is Southern Africa's largest game reserve and offers excellent wildlife viewing and photographic opportunities. Kruger is situated in the "Low veld" – a sub-tropical Savannah and ideal for animals. Tours to Kruger normally incorporate a visit to both the "private reserves" and Kruger proper.

Oldtimer Collector

FOR THOSE WHO TRULY CARE



23 How to maintain your Volvo 34 Making the best out of old car photos 38

Upcoming exhibit and trade shows 45 Instagams hashtags for #oldtimers 64 Bring you best this summer: the drive-in revival 72 The most profitable collectibles

Theater

Een weekend vol **theatrale verrassingen** rond de Platte Stenenbrug tijdens de vierde editie van het **BrugTheater Festival Alkmaar**. Maak kennis met verschillende theatergroepen en theatermakers uit de omgeving. Laat je overdonderen en meevoeren met gratis theater, dans, cabaret en muziektheater aan de bar, tussen het sanitair, in de huiskamer of 'gewoon' buiten **op de Platte Stenenbrug** tijdens het BrugTheater Festival op 6 en 8 november 2016.

SPELTIJDEN

Hamlet

12.06—19:00

19.06—17:30

23.06—19:00

21.07—19:00

Hofdames

12.06—15:00

19.06—13:30

23.06—17:45

21.07—12:10

15minuten-HAMLET

STOOP & CO

Beleef het beroemdste stuk van Shakespeare in een kwartier! De grote vragen des levens worden speciaal voor u terug-gebracht tot caféformaat. Aan welke kant zou jij staan?

Concept: Anne Stoop

Spel: Ellik Bargai
Maaïke Mathot
Anne Stoop

Muziek: Hans Jansen

Script: Corien van der Zwaag

Hofdames

ONS DING

Vier dames wonen al jaren in een hofje. Het zijn burens. Geen vrienden. Dat hoeft ook niet. De boom in het hofje vormt hun gemeenschappelijke factor. Maar ook het verschil tussen zon en schaduw.

Spel: Norine Haps
Myrthe Schuurin
Anke Wisselink
Lieke Timmerman

Regie: Willem Smit

Door het betreden van het festivalterrein wordt toestemming gegeven voor het gebruik van gemaakte foto's en filmbeelden voor publicitaire doeleinden.

coming soon

MARRY POPPINS

and the
typographic rain



AN ADAPTATION

FOR THEATRE AND BOOK

EARTH.OBSERVATORY.NASA.GOV

Hurricanes

The greatest Storms on

Only few things in nature can compare to the destructive force of a hurricane. Called **the greatest storm on Earth**, a hurricane is capable of annihilating coastal areas with sustained winds of 155 miles per hour or higher, intense areas of rainfall, and a storm surge. In fact, during its life cycle a hurricane can expend as much energy as **10,000 nuclear bombs!**



BY STEVE GRAHAM AND HOLLI RIEBEEK
NOVEMBER 1, 2006

During hurricane development, certain characteristics become more prominent as the storm strengthens. At the center of the hurricane is the eye, a cloud-free area of sinking air and light winds that is usually from 10 to 65 kilometers in diameter. As air rises in the thunderstorms surrounding the eye, some of it is forced towards the center, where it converges and sinks. As this air sinks, it compresses and warms to create an environment (mostly) free of clouds and precipitation.

Bordering the eye of a mature hurricane is the eye wall, a ring of tall thunderstorms that produce heavy rains and very strong winds. The most destructive section of the storm is in the eye wall on the side where the wind blows in the same direction as the storm's forward motion. For example, in a

hurricane that is moving due west, the most intense winds would be found on the northern side of the storm, since the hurricane's winds are added to the storm's motion.

THE ANATOMY OF THE STORM

Surrounding the eye wall are curved bands of clouds that trail away in a spiral fashion, suitably called spiraling rain bands. The rain bands are capable of producing heavy bursts of rain and wind, *perhaps one-half or two-thirds the strength of those associated with the eye wall*. As a hurricane moves closer to land, coastal communities begin to feel the effects of heavy rain, strong winds, and tornadoes. However, its most destructive weapon is the accompanying storm surge, a rise in the ocean levels of up to 10 meters (about

33 feet). When the surge hits the coast, an 80-foot surge of ocean water can wash over the land. Storm surge can destroy piers, boardwalks, and line structures, washing out roads. Strong onshore winds face ahead of the storm track (the eye sphere) is the surge. This is the arrival of the surge of an a

THE SAFFIR-SIMPSON

In the early 1970s, a scale was designed to categorize hurricanes based on flooding expected from the system was completed by a consulting engineering firm. The director of the project was using a mix of meteorology, the Saffir-Simpson Hurricane Intensity Scale (1 being the least intense, the scale's central pressure and storm surge values are the determining factors). The surge values are based on the slope of the storm surge region. Categories are based on major (intense)