

Jorm

A contemporary display typefamily developed from
Iranian street and commercial lettering of the 1970s
by Kamyab Jafari, EsadType 24-26

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Introduction

I grew up around letters. My father worked in a small printing shop, which exposed me early to typesetting and the beauty of printed text. From a young age I practiced Persian calligraphy as a hobby, and in elementary school I was copying letterforms simply because I enjoyed them. During my teenage years, I moved into graffiti, spray-painting words and sketching tags. That street practice pushed me to deconstruct and reinvent letter shapes, and it deepened my fascination with letterforms beyond the classroom. These experiences, from the ordered world of print to the improvised logic of the street, shaped how I approach letters as form and as design material.

I studied Sculpture at the Faculty of Fine Arts, University of Tehran, which gave me a broad artistic foundation. At the same time, I kept returning to typography and calligraphy on my own. In Iran, formal opportunities to study type design were limited, so much of my learning happened through self-directed practice, research, and experimentation. I developed my skills by analyzing typefaces, sketching, and building a personal method through doing. The absence of a clear academic pathway for type design in my context made the need for an independent, practice-led approach unavoidable

↓ Bachelor final project installation of laser-cut metal letterforms bent outward to create a spatial inscription, exploring the transition from flat typography to sculptural presence.



Research

Context and problem statement

The current landscape of Arabic typography includes a documented shortage of high-quality typefaces, especially in multi-script families that pair Arabic with Latin. Compared to Latin type development, fewer designers and foundries have produced Arabic families, which contributes to a limited pool of options for designers working bilingually [Proposal]. This becomes most visible in display typography, where expressive range and character are expected, but choices can be narrow.

↓ old and brand new newspapers using the exact same typeface.



In Iran, the display situation for Persian is particularly constrained. Many commonly used display fonts rely heavily on weight, with bold connected letters but limited refinement or variety in how display expression is approached. Some designs offer “heavyweight” as the main feature, while leaving aside other display strategies such as contrast, proportion play, or deliberate formal experimentation. Titr is a well-known example that has been used for decades and has become overused. With few strong alternatives, designers often modify existing fonts manually or rely on custom lettering when they need more expressive titles than standard fonts can provide. This gap, between demand for fresh display typography and limited available solutions, frames my project.

صد و هفت عکس ماریچ

Titr Typeface

صد و هفت عکس ماریچ

Zar Bold Typeface

صد و هفت عکس ماریچ

Nazanin Bold Typeface

صد و هفت عکس ماریچ

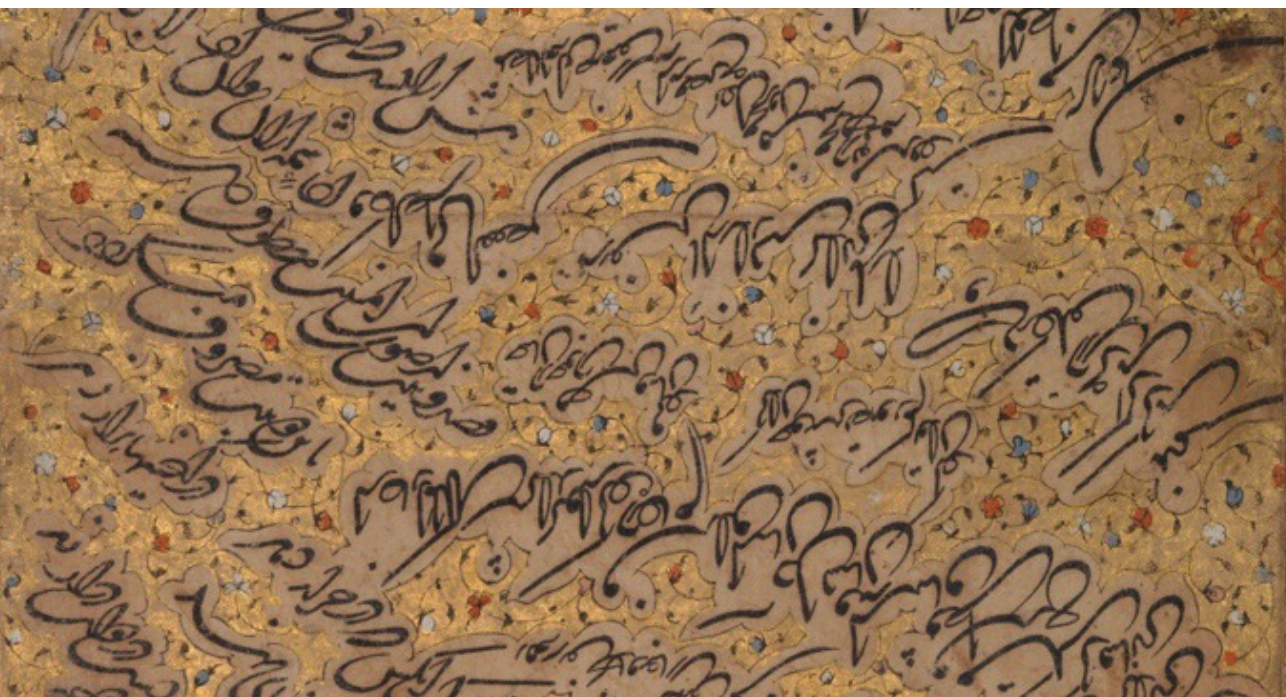
Toudeh typeface

Arabic script and calligraphy

Arabic script, including its Persian adaptation, is cursive and context-sensitive, with a strong calligraphic heritage. Calligraphic traditions include multiple styles, each with distinct rules and aesthetics, showing how diverse Arabic letterforms can be. Many letters shift shape based on position in the word and on joining behavior, which makes the system structurally different from Latin. Persian extends this script with additional letters while keeping the same contextual logic.

Historically, the move from handwriting to printing encouraged simplification. Technological constraints limited how much contextual richness could be represented in early typographic systems, which led to standardization and the omission of many alternates and nuanced ligatures [DNSEP]. Even though digital tools allow much more sophisticated shaping today, this background helps explain why Arabic-Persian typography has often been caught between the complexity of calligraphy and the simplifying logic of type.

↓ Taa'liq — the “bride of calligraphy”: a floating baseline, elegant ligatures; the quintessential Persian aesthetic.



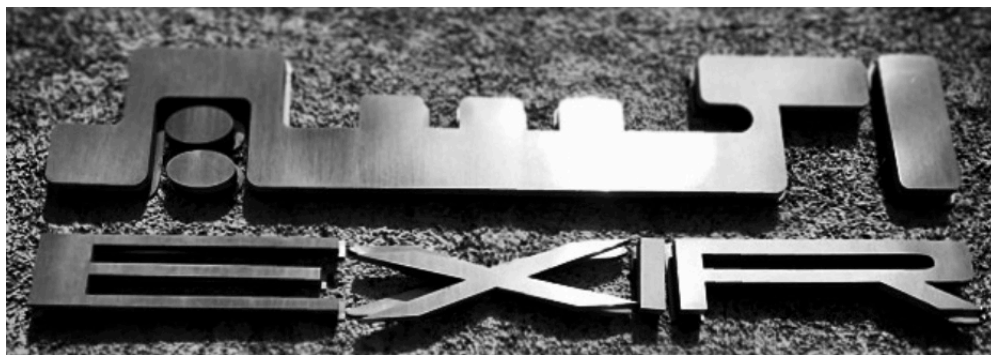
↑ Connections of a same Arabic letter (meem) to other Arabic letters

الحمد لله الذي أوجد الأشياء عن عدم وعدمه وأوقف وجودها على توجبه كله لتتحقق بذلك سرّ حدوثها وقدمها من قدمه ونفث عنده هذا التحقيق على ما علمناه من صدق قدمه فظهر سبحانه فظهر ما ظهر وما باطن ولكنه بطن واطن وأثبت له الاسم الأول وجود عين العبد وقد كان ثبت وأثبت له الاسم الآخر تقدير الفناء والفقْد وقد كان قبل ذلك ثبت فلولا العصر والمعاصر والجاهل والحائر ما حقق أحد معنى اسمه الأول والآخر ولا الباطن والظاهر وإن كانت أسماءه الحسنى على هذا الطريق الاسنى ولكن بينهما تباين في المنازل يميز ذلك عند ما تتخذ وسائل لحوّل النوازل فليس عبد الحليم هو عبد الكريم وليس عبد القنور هو عبد الشكور فكل عبد له اسم هو ربه وهو جسم ذلك الاسم قلبه فهو العليم سبحانه الذي علم وعلم والحاكم الذي حكم وحكم والقاهر الذي قهر وأقهر والقادر الذي قدر وكسب ولم يقدر والباقي الذي لم يتم به صفة البقاء والمقدس عند المشاهدة عن المواجهة والتلقا بل العبد في ذلك الموطن الانزه لاحق بالتنزيه لأنه سبحانه وتعالى في ذلك المقام الانوه بطهته التشبيه فتزول من العبد في تلك الحضرة الجهات وينعدم عند قيام النظر به منه الالتفات (احده) حمد من علم أنه سبحانه علا في صفاته وعلى وجل في ذاته وجل في وأن سبح العزة دون سبحانه مسدل وباب الوقوف على معرفة ذاته مقفل ان خاطب عبده فهو المسمع السميع وان فعل ما امر به فعله فهو المطاع المطيع ولما حيرتني هذه الحقيقة انشدت على حكم الطريقة للخليفة

↑ An early Arabic Typeface showing how all the shapes and their connections are simplified in order to work in movable type system.

Vernacular lettering (as a design resource)

A key research direction in my project is vernacular lettering. In Iran, informal and hand-made lettering appears across street signage, shopfronts, hand-painted advertisements, packaging, and locally produced graphic communication. These forms are often shaped by practical needs and local taste rather than formal typographic education, which makes them a valuable resource for display type design. Because they are designed to be seen quickly, many vernacular letters naturally emphasize bold silhouettes, condensed spacing, and strong rhythm, all relevant to display typography.



↑ Vernacular Iranian storefront sign with bold Persian lettering and Latin titling, emphasizing simplified form and strong visual impact.



↑ A vernacular commercial sign in Iran, made of large three-dimensional Persian letters mounted on a corrugated metal façade.

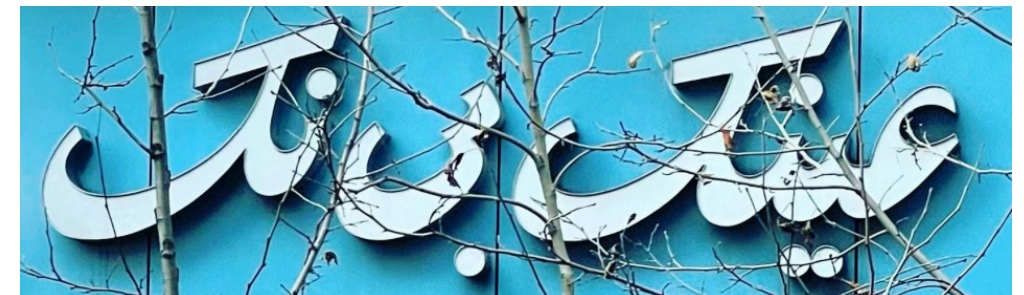


↑ Close view of vernacular Persian storefront lettering, emphasizing softened contours, irregular forms, and the expressive character shaped by everyday urban presence.



↑ Vernacular commercial signs in Iran, combining hand-painted lettering, improvised compositions, and varied materials, reflecting a popular urban aesthetic.

Vernacular lettering also reveals an alternative relationship to rules. Makers often take liberties with proportion, joining behavior, or emphasis, producing forms that may deviate from classical standards but succeed visually through immediacy and character. In this sense, vernacular work functions as a living laboratory. It shows how Arabic-Persian letters can be simplified, exaggerated, or rebalanced while staying recognizable, and it preserves traces of local visual culture that can be translated into type. My research treats vernacular material as a source for extracting principles, not as a style to copy directly.



↑ Vernacular commercial signs in Iran, combining hand-crafted lettering, improvised compositions, and varied materials, reflecting a popular urban aesthetic.

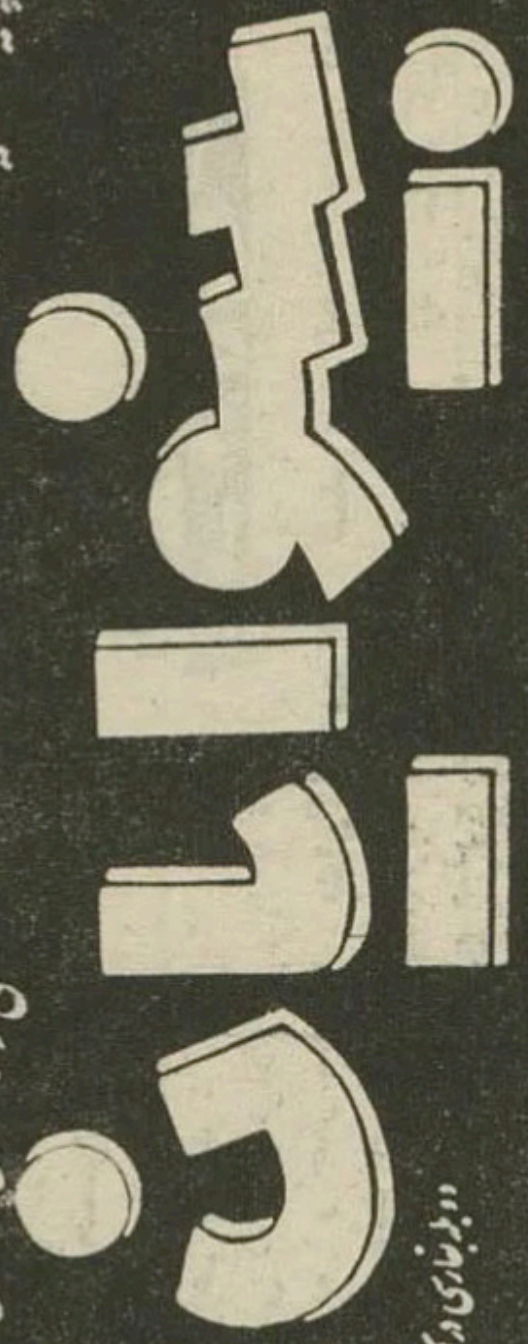
آرنا و شاهین و آرنا

شرکت سهامی جیب
سازنده اتومبیلهای
آریا-شاهین و جیب



سختی رانما رتی - سعی کار

سایه کار فرمانا پدیر - ویتور سونو



دو بدنه خاکی دو استه و دو سولن رتور

برنار در بلیه

دانیل دلمور

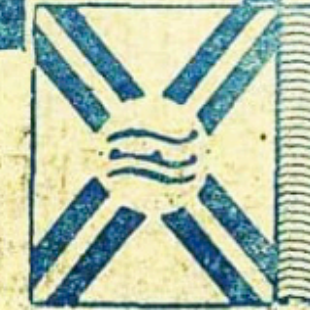
ژان کابین



لالائی

لایتنر جیو
لاورن الیور

آرنا و شاهین و آرنا





↑ a Religious street sign. A devotional phrase hand-painted on a worn metal panel shows how ordinary urban signage can also carry pious content, blending sacred message with informal lettering.

From observation to method:

invention, simplification, broken balance

Observation becomes useful when it turns into method. One recurring pattern in vernacular and display contexts is simplification: letters gain strength when detail is reduced and the silhouette becomes dominant. For a display typeface, impact and readability at a glance often depend on clear contour, weight distribution, and a coherent rhythm more than on fine calligraphic nuance. This suggests a design direction where essential structure is emphasized and secondary detail is controlled or minimized.



↑ Fragmented vernacular Arabic lettering mounted on a textured wall, where worn forms, missing elements, and improvised construction reveal the temporal and accidental nature of everyday urban typography.



↑ Iranian shop signs defined by geometric construction and strong simplification, using modular volumetric forms to enhance clarity and visual impact. impact in urban commercial lettering.

Observation becomes useful when it turns into method. One recurring pattern in vernacular and display contexts is simplification: letters gain strength when detail is reduced and the silhouette becomes dominant. For a display typeface, impact and readability at a glance often depend on clear contour, weight distribution, and a coherent rhythm more than on fine calligraphic nuance. This suggests a design direction where essential structure is emphasized and secondary detail is controlled or minimized.



↑ signage showing broken balance and informal proportions, where immature irregularities generate expressive tension that can later inform deliberate typographic structure.

A second pattern is manipulation. In signage and poster lettering, letters are often stretched, compressed, or otherwise adjusted to create hierarchy and mood. These transformations may fall outside classical calligraphic expectations, but they are part of how display lettering generates expression. This supports an approach where the project is not a revival of a single model, but an active construction of a new typographic language from observed behaviors.

To clarify that construction, I articulated three guiding principles: invention, simplification, and broken balance. Invention means allowing new solutions to emerge through controlled experimentation rather than staying bound to a canonical “correct” form. Simplification means strengthening the display function through reduction: clearer silhouettes, stronger presence, and more immediate recognition. Broken balance means using controlled irregularity, slight asymmetries, and tension as a design resource, echoing the vitality of hand-made lettering without turning into randomness. Together, these principles translate research into a repeatable making process and define “contemporary” as an experimental, locally grounded approach to Arabic-Persian display typography.

→
Iranian film poster using bold Persian lettering and
to enhance visual impact.



Process

Not a Revival

One of the projects undertaken during my course of study at ÉsadType was the “Not A Revival” project. The brief was to take inspiration from old French street letterings as a starting point for a typeface. Rather than attempting to reproduce a historical model, I approached the idea of “Not A Revival” as a way to work from a reference while translating its energy into a new typographic system with its own internal logic. I was especially drawn to the spiky, warped display lettering in these posters, where sharp transitions meet flowing contours and produce a distinctive rhythm.



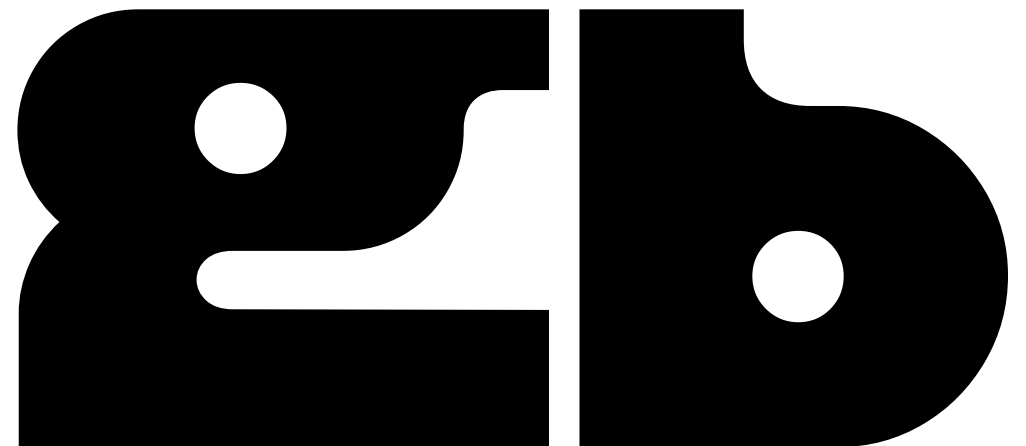
Through this project, I explored how a typographic system could be built by modifying skeletal structures. The core challenge was to find a balance between the unpredictability of expressive lettering and the familiarity expected from a functional typeface. Using formal tools under various constraints helped me develop a visual vocabulary that guided the digitizing process.

My process began with close reconstruction. We selected a small detail from the reference image as the starting point, and I redrew the lettering by hand, first in pencil and then filled with marker. To push the observation further, I rewrote the text on a red background using a thicker white marker at a height of 0.5 cm. This shift made the forms easier to read as masses and counters, and it brought the structural decisions to the foreground.

From this calligraphy sample, I extracted and isolated a set of characters as reference units, using them to compare proportions, counter shapes, terminals, and recurring details across the system.



I then moved into the digital phase and began vectorizing the extracted letters. The goal was not to smooth everything into a neutral digital finish, but to preserve the tension between blocky solidity and irregular, hand made articulation. Vector drawing allowed me to refine proportions, curve logic, and negative space with precision while keeping the character of the source. Once the core shapes were established, I used them to construct the rest of the alphabet, ensuring that every new letter responded to the same internal rules of weight distribution, counter placement, and overall rhythm.



The final outcome is a display type system that remains connected to its starting reference, yet avoids direct revival by transforming the source into a new visual language through reconstruction, selection, and systematic expansion.



Arabic Type Process

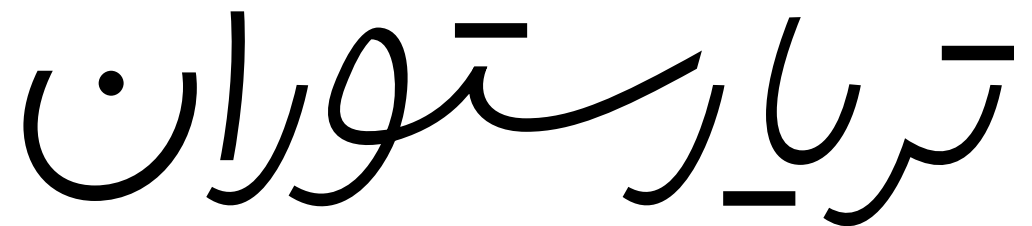
I began the Arabic type design by building a small set of vernacular letterings that I was most drawn to, selected through three criteria I defined: invention, simplification, and broken balance. I then redrew these references as clean vectors, not to copy their surfaces, but to isolate their construction and expose the underlying skeleton. By tracing the main trajectories, tension points, joins, and terminals, I could identify what was structural and what was incidental.



↑ Original shop sign reference showing simplification and broken balance in the vernacular construction.



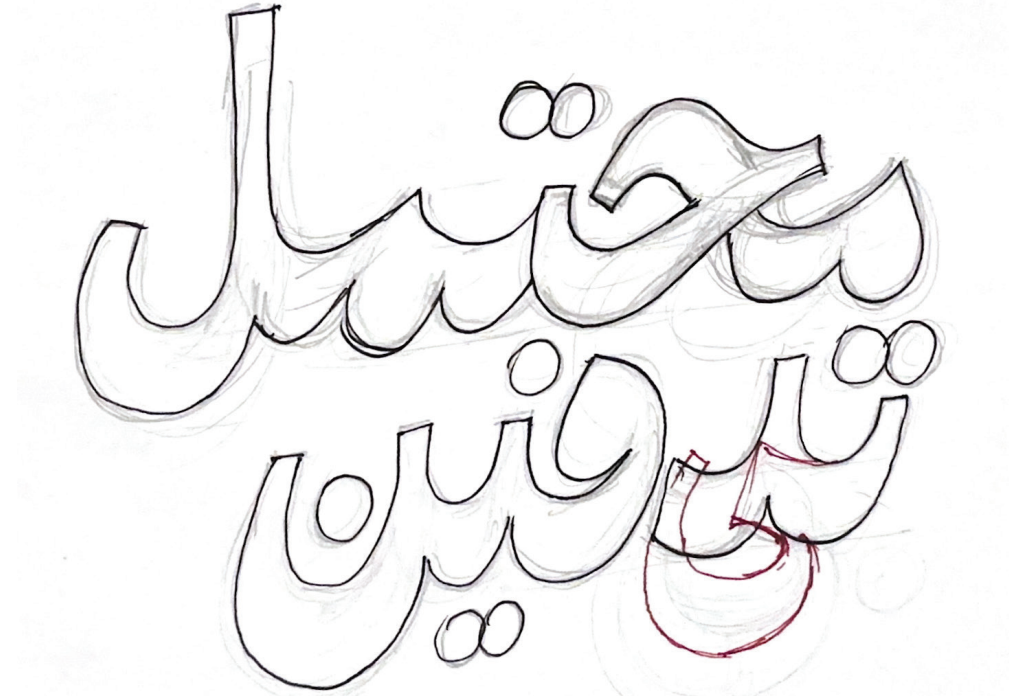
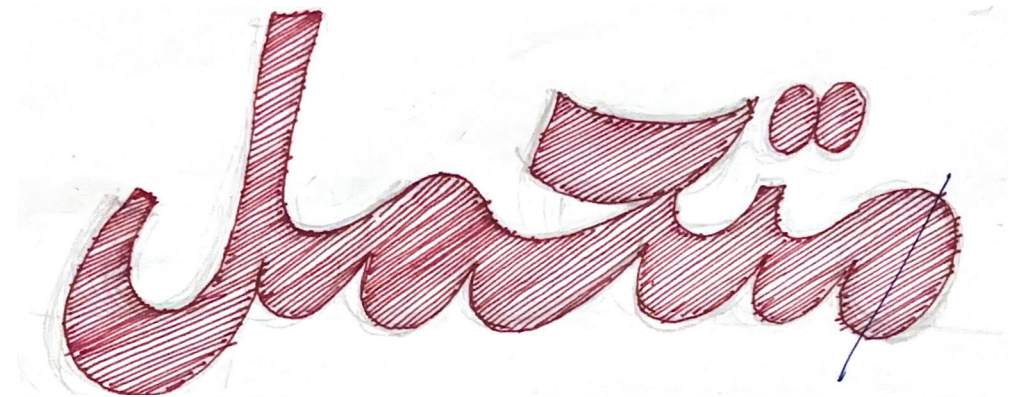
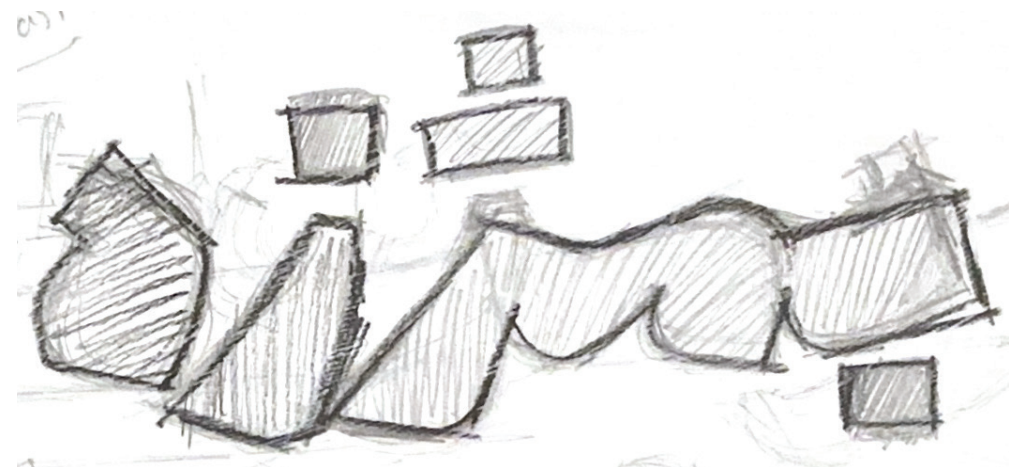
↑ Clean vector redraw of the same commercial lettering, preserving its proportions and irregularities while clarifying edges and curves.



↑ Skeletal study extracted from the vector, mapping the main stroke paths and stress points to reveal the underlying structure.

On these pages, I began to move from collecting references to producing my own lettering, using the vernacular material as a visual mindset rather than a set of shapes to replicate. I wrote new words by borrowing the kinds of decisions I kept noticing in my resources, how strokes are simplified under speed and constraint, how balance is often deliberately broken to fit a space, and how invention happens through small pragmatic adjustments. This helped me generate fresh forms while staying inside the same cultural and graphic atmosphere.

At the same time, I tried to make the drawings more mature and typographic. I looked for a clearer underlying skeleton, more consistent proportions, and a more controlled relationship between thick and thin, curve and corner, tight and open spaces. Instead of letting irregularity happen everywhere, I started choosing where it should remain as character and where it should be corrected for readability and repeatability. Each new word became a test field to refine these decisions, comparing versions, tightening spacing, and adjusting terminals and joins until the energy of the vernacular could coexist with a more stable, intentional design system.



در هر لحظه از زندگی، ما در حال تجربه کردن چیزهای جدید هستیم. این تجربه‌ها ما را به سوی چیزهای تازه و ناشناخته می‌کشاند. ما باید یاد بگیریم که چگونه با این تغییرات کنار بیاییم و از آنها استفاده کنیم. ما باید یاد بگیریم که چگونه با این تغییرات کنار بیاییم و از آنها استفاده کنیم. ما باید یاد بگیریم که چگونه با این تغییرات کنار بیاییم و از آنها استفاده کنیم.

I then selected the most interesting moments and redrew them larger, translating the accidental micro-events into deliberate design decisions. By scaling them up through drawing, I could separate what was structurally valuable from what was only noise, refine the skeleton, and test how these compressed gestures could become repeatable letter parts. This process turned small-scale calligraphic residues into a source of new terminals, joins, and curve logic that could feed the typeface while keeping the energy of the vernacular intact.

Across these pages, I tried to consolidate what I had discovered in the previous calligraphy practices into a more structured exercise. I began writing words in sequence, moving between Persian and English, with the aim of creating early clues for a Latin component that could eventually live next to the Arabic.

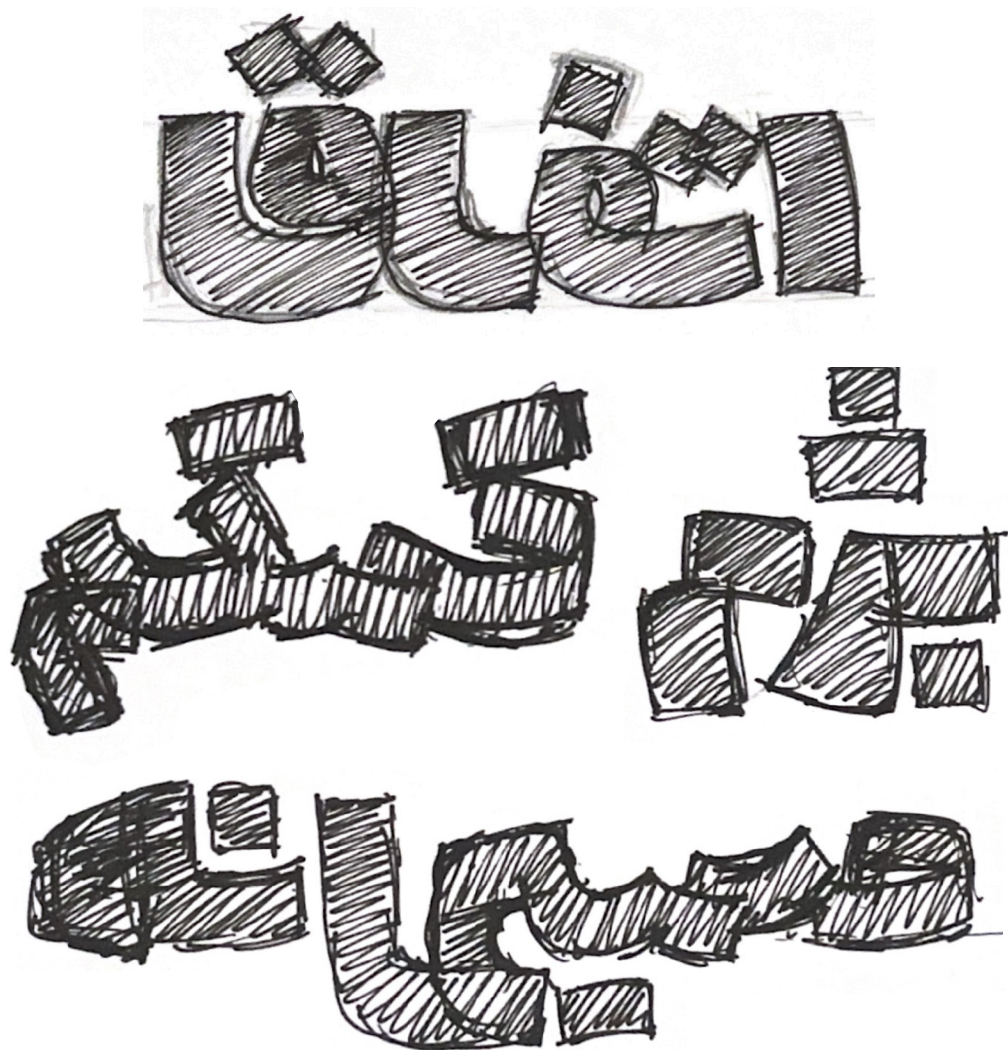
confident شهرت‌زین
 focucesd تغییر change
 marsس تیرانت tyrant
 imposible لاتر Monsier
 examiner ماسیه masih
 hamster همستر Lithuania
 homos لوکوم thankfull
 thanos شوشیر your

My intention was not to design Latin immediately, but to observe what happens when the same hand, rhythm, and visual mindset are forced to operate inside two different typographic origins. A surprising shift happened during this step. Because Latin letterforms originate from a different construction logic, generally more geometric and modular than Arabic, the act of writing English introduced a quieter

kaz mostinta **کازون**
 ring ringma **خاتمه ساز**
 ourprop moralis **مسلمانان**
 our kindest **بیکرین** Mesihihad
 hamster your scar **خسته**
 most effectiv **تاثیر پذیر** تاثير پذير
 Locomotiv **لوکوموتیو** موکhtar
 thir ranger **تربیت شا** sword
 mostdes sperate
 constantinopol **قسطنطنیه**
 our travel **سفر** callig
 their conscript **مشربین** mere
 mostdes sperate **سیاحتیان**
 mixed provienced **مختلط**
 ethilen homayoon **ایین**
 Fr **فر** مشربین
 Minmaz your pleadding
 your trillium **خاکستر**
 Minmaz **مینه**

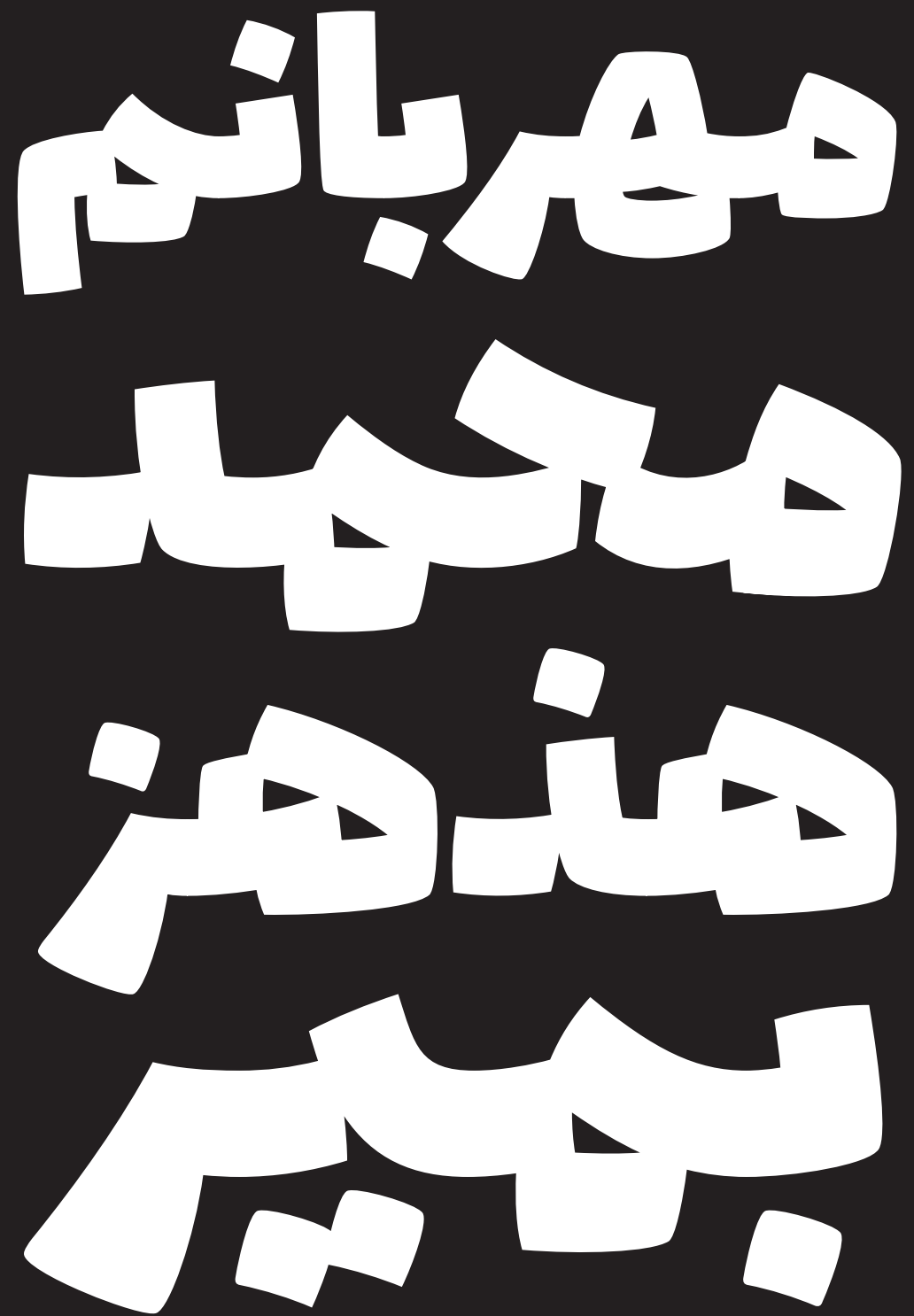


geometry into my Arabic sketches as well. This did not feel like a contradiction. Instead, it produced a new characteristic that remained compatible with the energy of my earlier calligraphic drawings. The Arabic forms began to carry a slightly more structured, almost engineered attitude, while still keeping the irregular pressure, broken balance, and invented terminals that came from the vernacular mindset. After the first rounds of sketches, I started to develop this geometric tendency intentionally. I treated it as a design direction rather than a side effect: straightening certain trajectories, clarifying circular and



rectangular tensions, and controlling how curves resolve into terminals. The result felt unexpectedly convincing. The calligraphic letters not only appeared more “mature” and typographic, they also became more personal, as if the system was starting to form a recognizable signature instead of remaining a collection of expressive drawings.

Following the same workflow as before, I then scaled the sketches up to analyze them more clearly. Enlarging the letters allowed me to examine proportions, counters, joins, and stroke modulation, and to make small formal additions and subtractions with more precision. Once the structure felt stable enough, I began vectorizing the forms. In the vector stage, the direction became even clearer: the geometry could be controlled without killing the liveliness, and the underlying skeleton could be repeated across more letters. This was the moment I felt the process was finally leading toward the outcome I wanted, so I expanded the character set through the vector logic, drawing more letters in their vector version and pushing the system forward as a coherent set rather than isolated experiments.



Arabic to latin

To initiate the Latin component, my first exercise was deliberately blind: I avoided looking at my Arabic typeface and relied only on what I remembered from the process, testing whether those principles alone could generate a coherent Latin set. I started directly in the digital space without sketching, but the attempt quickly failed, as the Latin drifted into an ordinary sans that, apart from an approximate relationship in weight, shared little specific identity with the character I had developed in the Arabic. The exercise still mattered because it made the gap clear: memory was not enough, and the Latin would need a more concrete, repeatable framework and a closer dialogue with the Arabic forms.

Aa

**hamburge
fontsiiv**

**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**

**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**

**0 1 2 3 4 5 6 7 8 9
· , : ; ? ! " # \$ % & ' () [] { }
- * > < > () [] { }
é è ö ç**

In the next step, I tried to build the Latin by directly reusing fragments of the shapes I had developed in the Arabic: specific curves, terminals, and structural pieces, treated almost like a kit of parts. In this approach, the connection was expected to emerge simply through shared formal material, by carrying over recognizable elements and recombining them inside Latin letters. The outcome was an unexpected formal extreme. The Latin became simultaneously over-geometric and overly calligraphic, and this tension made the forms feel pushed and exaggerated rather than naturally constructed. Because of that, the overall impression was a stylized look that was clearly different from the contemporary character of my Arabic, even if some individual details could be traced back to the same source.











b d g h i j
k l m n o
p q r s t u
suonidnuprih
هينز منديم

positronium
nooning
tritonooid
grub
importuning
moult
books


Even though certain connections existed at the level of shared shapes, the overall language did not match. The Latin and Arabic could not sit naturally in the same context, because the Latin carried a different kind of rhetoric and attention, making it read as a separate voice rather than a companion. Instead of supporting the Arabic, it pulled the system away from the balance I had achieved on the Arabic side, so the relationship remained superficial and limited to shape echoes rather than a cohesive typographic character.

In the next attempt, following a suggestion from my teacher Hugues Gentile, I returned to Latin calligraphy at a very small height. This time, I did not try to impose features from the Arabic onto it. I simply practiced drawing Latin letters under the same low-height constraint and observed what would happen naturally. The outcome was noticeably more pleasant and convincing.

After this small-scale practice, I began reducing some of the overt calligraphic character. I did this by manually editing the angled endings at the tops of stems, replacing them with flatter, cleaner cuts to stabilize the forms without losing their energy. Alongside this, I discovered work by Rudolf Koch that felt closely aligned with my mindset and context. His approach, especially in the uppercase letters, clarified several directions for me and created a strong resonance with the Arabic I had already developed.

DENNEINEJEGLICHEKUNST
ODERWERK  WIEKLEIN
SIESEIEN★DASSINDALLE 
SAMTGNADEN  UND WIR
KET SIE ALLESAMT DER HEI
LIGE GEIST  ZU NUTZ UND
ZU FRUCHT DER MENSCHEN
+ WÄRE ICH NICHT EIN PRIE
STER  UND WÄRE UNTER
EINER VERSAMMLUNG + ICH
NÄHME ES FÜR EIN GROSSES
DING★DASS ICH SCHUHE MA
CHEN KÖNNTE  UND ICH
WOLLTE AUCH GERNE MEIN
BROT MIT MEINEN HAN 
DEN VERDIENEN  KINDER
★ DER FUSS NOCH DIE HAND
DIE SOLLEN NICHT DAS AUGE
SEIN WOLLEN  EIN JEGLI
CHER COLL SEIN AMT TUN 

ina small village stuck bbbbet
in a small village tucked between
in misty hills, there lived an old
clock maker named Eliot
His shop, filled with tiny
gears was the heart of the village
No one could fix time like Eliot
But Eliot had a secret
one of clocks did not just tell
time - it changed it. it was a
small golden pocket watch
watch, hidden in a drawer
beneath his workbench. if you
turned the hands back

one stormy evening, a lot Miss named
named Clara ran into his shop, cry
her dog had been hit by a carriage. she
begged Eliot for help and somewhere
some thing in her eyes reminded him of his
own daughter with out a word. Eliot
opened the drawer, took out the golden
watch, and turned it back just
five minutes. the Clara's dog bark
again - alive and unharmed.
Clara never knew what had happen
only that Mr. Eliot was a magic. and
from that day on, she visited him
everyday, bringing g g g joy 

After the calligraphy practice, I extracted the most coherent letters and translated them into first digital vector constructions. Although the Latin still appears raw and unresolved, this stage already shows a stronger connection to the Arabic through shared formal behaviors, including controlled breaks, angular and triangular countershapes, specific stroke endings, and similar tension distribution. Even as an early draft, these elements establish a clearer structural continuity with the Arabic design.

mildew
relumined
tetrahedri
teruler *ena*

a b d e h i
l m n p q
r t u w

wiredrawer taunt reparteed
hemihedral intermundane militaria
undreamt tenaille plumular
appertinent plain leamed triumphed
aural printed hennin dentel
multimeter plumiped hipper
underearth piqueted numen appall
pennill nattier nubbled pruh air
tearrier iterum thema emparled
baddie didelphine undeterminate
dewlap reline dependable lamb winn
herbarium lantern threadier
unleaded winterier umpire anted

During the summer, I focused on refining the result I had reached, trying to mature the still-unresolved Latin design and to introduce some of the slight bounciness present in my Arabic. However, through this process I realized that this bounciness belongs to the nature of the Arabic script and should not be forced onto the Latin. Rather than bringing the two closer, imposing this feature risked pushing the visual accent of the Latin further away from the Arabic instead of creating a meaningful connection.

**schoolboyish
reattributions
lemmings
homeopathy
pentastich sleeves**

**a b c d e f g h i j
k l m n o p q r s
t u v**

**outthinks folioing lackadaisy
sightless consent qooier humpens
lour protections departers mynas
subminiature grimaces spinninqs
autarchist speechifies flaqqellant
entasis absence cityfyinq quyot
maraud schoolmasterly cynics
doubtinqs reneqer stackinqs edemas
rationed misinterpreter strenes forby
medicinable reopen attornment**

I attempted to reduce the bounciness that was present in the previous version, cleaning the forms to a more controlled degree. As a result, the Latin shapes began to appear noticeably more brutal and rigid (more connected to my Arabic) at this stage. However, it still felt that this partial removal was not sufficient enough, and that the feature needed to disappear entirely to reach a clearer direction. At the same time, the serifs I had introduced did not seem to strengthen the harmony between the Latin and Arabic, suggesting that this addition was not contributing to a meaningful alignment between the two scripts.

**apprehensive
unflavoured
fettlers giglot
seise fishing
sleaving**

**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**

**unstrap latrations topography
gonorrhoeic immortal
encumbrances scatters similar
laughable surfcasters tufters
mawmets intention superoxide
churchways intomb terminatory
sacrifice behaviourism paddlings
oenometer arapaimas unridled
spuriously brilliancy ennoblement
unspiritualised prythee neglecting
collodion spinnerets grice congas**

At this stage, I fully removed the remaining bounciness and eliminated the serifs, leading to a more precise and convincing result. The Latin establishes a clearer relationship with the Arabic while maintaining its own identity, and coherence becomes visible across the letter set as the initial brutality and core characteristics remain present.

hamburgefontsv

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

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

a b p
d q g

This adjustment sharpens the structural logic of the forms, stabilizes proportions and stroke tension, and organizes spatial relationships into a more controlled system. The dialogue with the Arabic therefore shifts toward shared construction and rhythm rather than visual imitation, allowing the Latin to function with clarity and independence within the bilingual context.

canCER

**were modelu
jutun klipp
scatophagy
denudating
breakdancer
vakuuttava
spojenie
disinterring
fulgency
hock cedi
Pteris bani
dimerized**

In the following step, I initiated a new experiment by extracting the structural skeleton of the display design in order to construct a corresponding hairline style derived from the same underlying logic. Rather than treating the hairline as a simple reduction of weight, I approached it as a translation of proportions, tension, and curvature into a much lighter register, allowing the internal geometry of the letters to become fully visible. This shift exposed the role of counters, joins, and stroke trajectories with greater clarity, revealing how the heavier display version is fundamentally supported by a precise linear framework.

abpdag
abpdag

hamburgetfontsv
hamburgetfontsv

tymczasem
outweighing
upgathers
sniffy Paige
ocsigen creu
slattern stolidest
disoriented
bersagliere
Laser
pensamos
fishtail signor
Clydeside

After creating the Hairline style, I interpolated it with the Black to establish a continuous and testable weight system rather than two separate extremes. This interpolation exposed structural inconsistencies and deformation points, so I converted the Bold instance into an editable master and refined proportions, stroke transitions, and counter behavior to stabilize the intermediate weights.



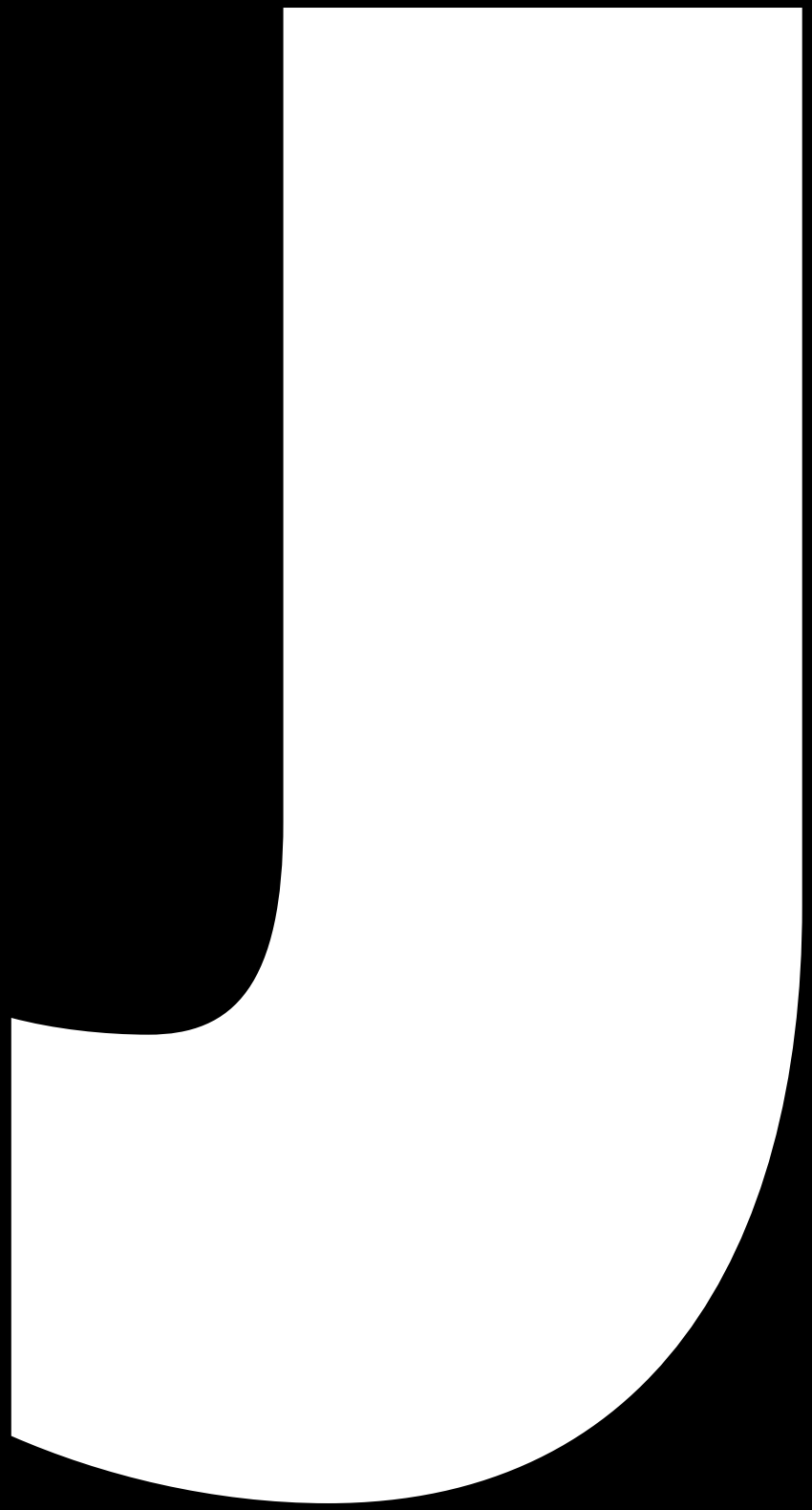
Through these corrections, a clearer and more reliable weight progression emerged, allowing the family to function as a coherent typographic system while preserving the distinct character of both the Hairline and Black ends of the spectrum.

Phantoms

Phantoms

Phantoms

Specimen



Jorm
Jorm
Jorm
Jorm
Jorm
Jorm
Jorm
Jorm

8

Darkroo

Phanton

Chronoc

Simulacr

Determi

Galactic

Glowin
Tehran
Irooni
Kalapch
Chunky
Mandem

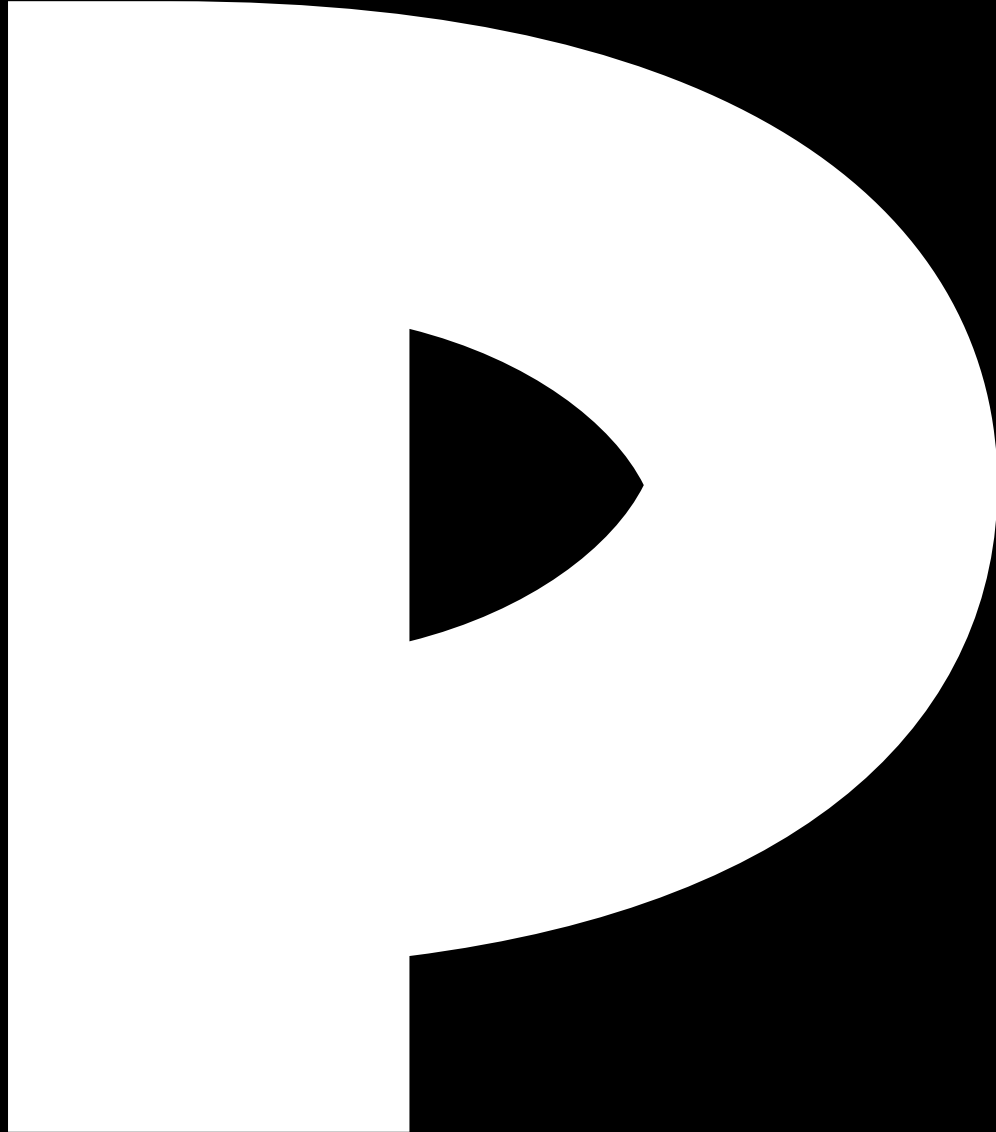
na
RR

POP culture

aftab elagan

Hajjifirooz

Zanerooz



Stories where the hitchhiker gives an address through which the motorist learns he has just given a lift to a deity. Stories where the hitchhiker is an old woman who prophesies a disaster revealing her identity as a deceased. Stories where the hitchhiker is later identified as a local divinity. Many Edo Period publications such as Hyakkai Zukan, Gazu Hyakkaishū, Yagyō, among others, depict this yōkai as a woman

Jorm - SemiBold - 20pt

unvizards visitarte tyroes vivrais empassegada
lumbricoid apoquix ponitur actas statunitense
Honda brandon amberite sagbruket loco bretelles
desenterbolix quotidians acidly ajattelin cammed
homologise earthmover resistive soapland
pagaron tumultuarius fireplaces grotta peachy
ecstasize Helladic euthanasias pejorating creerlo
rakennan mieren turifer kiszabadult rekrutter
farmer accessibly Gallos fuller conk concebut
skynd hjertes exanthemata fenmen Segelschiff
embustero Wartezeit adondant entendido
therapeutic Zoantharia betoiling fascist shyggja
miamin penge intreating nosser metabolises
arcodat jardinage transport lujasti penistones
milosrdenstvo junketeer discombobulated

Jorm - Regular - 17pt

chiefing honeysuckle nolint
pilletje unturn koortsblaasje
hermostuttaako Venezuela
gangplank paradiddles
unvizards visitarte tyroes
vivrais empassegada
lumbricoid apoquix
ponitur actas statunitense
Honda brandon amberite
sagbruket loco bretelles
desenterbolix quotidians
acidly ajattelin cammed
homologise earthmover
resistive soapland pagaron
tumultuarius fireplaces
grotta peachy ecstasize
Helladic euthanasias
pejorating creerlo rakennan

Jorm - Light - 13pt

blod unserious mammet arguable
hallgat HTML ligaen stretto iuvare
abessive hurtigste falsely hegemonical
orrod mettevano ausbrechen viola
horizonte ferix solch drongos syntyi
banca incantato adduint larkspurs
masterhood misrelates uutisen
legen satirizes veht charge togar
esotico sicca Cymdeithasol chiefing
honeysuckle nolint pilletje unturn
koortsblaasje hermostuttaako
Venezuela gangplank paradiddles
unvizards visitarte tyroes vivrais
empassegada lumbricoid apoquix
ponitur actas statunitense Honda
brandon amberite sagbruket loco
bretelles desenterbolix quotidians
acidly ajattelin cammed homologise
earthmover resistive soapland
pagaron tumultuarius fireplaces
grotta peachy ecstasize Helladic

Black
ExtraBold
Bold
SemiBold
Regular
Light
Thin
Hairline

Wo!

**echinadas acceptata entzwischen einimer kjoier propos
water-cannon découvrir charmante undervisning ves
ngreso lennox sortileger suunnitelmani veldschoen g
esse carte bird's-nest limma nel'utujem ügyfele wins
oixeja nisse misten pridáte věcičky johnnyho blađra
erailed vegetating ostreger foresightedness yfirliđ d
hying karsey mammoth octingentenary camino elim
ackfires kääntykää farligere tranh aegra tisztesség
orille scumblings rectums draught-engine jedol runn
ringt alive geweckt can doláre beschavingen Nordm
ertaines telewriter weathers religionizes ninessä suk
ecilie tetragonal entrunyellem életeddel setge daos c
routful ostracodan intestino drápunum elhagyták m
rigin bambi samtal fornem janizary pelletisations m
oolaters compétence pude catassús signer dipterose
antađu wendigo wandelingen sisona castiges rozprá
monica electrocution moon-faced suceden herinde Ta
erwe desalinises roch-salt forvirrede tendra top laso**

echinadzas acceptat d'entwischen elonier kjoier proposition
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ectums draught-engine jedol runrigs outswim bringt al
an doláre beschavingen Nordmarka venid certaines tel
weathers religionizes ninessä subintroduce cecilie tetra
ntrunyellem életeddel setge daos augustine troutful os
ntestino drápunum elhagyták misdeals Origin bambi sa
nizary pelletisations megfizetsz zoolaters compétence
atassús signer dipteroses historie pantađu wendigo wa
sona castiges rozprával lux monica electrocution moo
uceden herinde Tartufian verre desalinises rock-salt fo
andra top lascia örültnek Benderechi bibblinga surbates

echinodermata acceptata entomological element rhymer propositus
water-cannon découvrir charmante undervisning vesicular
annox sortileger suunnitelmani veldschoen gelezen jesse
bird's-nest limma nel'utujem ügyfele wins wilbur coixeja n
ridáte věcičky johnnyho blađra achterhaald rerailed veg
streger foresightedness yfirlið distensive shying karsey n
contingentenary camino eliminazione backfires kääntykää
anh aegra tisztesség enfarcellant gorille scumblings rec
draught-engine jedol runrigs outswim bringt alive geweck
oláre beschavingen Nordmarka venid certaines telewrite
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letteddel setge daos augustine troutful ostracodan intesti
hagyták misdeals Origin bambi samtal fornem janizary
megfizetsz zoolaters compétence pude catassús signer di
istorie pantađu wendigo wandelingen sisona castiges ro
monica electrocution moon-faced suceden herinde Tartu
esalinises rock-salt forvirrede tendra top lascia örültnek
ibblinga surbates outplay ymfudodd paracaidistas suite p

ceradzas acceptant entwischen erborner røper propositus p
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nnox sortileger suunnitelmani veldschoen gelezen jesse c
rd's-nest limma nel'utujem ügyfele wins wilbur coixeja nis
ridáte věcičky johnnyho blaðra achterhaald rerailed veget
stregger foresightedness yfirlið distensive shying karsey mo
ctingentenary camino eliminazione backfires kääntykää f
egra tisztesség enfarcellant gorille scumblings rectums dro
dol runrigs outswim bringt alive geweckt can doláre besc
ordmarka venid certaines telewriter weathers religionizes
ubintroduce cecilie tetragonal entrunyellem életeddel setg
ugustine troutful ostracodan intestino drápunum elhagyta
rigin bambi samtal fornem janizary pelletisations megfize
oolaters compétence pude catassús signer dipteroses histo
antaðu wendigo wandelingen sisona castiges rozprával lu
electrocution moon-faced suceden herinde Tartufian verre
ock-salt forvirrede tendra top lascia örültnek Penderrecki
urbates outplay ymfudodd paracaidistas suite pump-room

Conclusion

In the research component of this project, I based my typeface on Iranian vernacular lettering. Rather than approaching Arabic script as a purely historical or abstract system, I drew from everyday visual culture, shop signs, street lettering, and hand-painted forms. These informal and inventive structures became the foundation of my design, which seeks to translate their expressive energy into a coherent contemporary type system.

Throughout the EsadType program, I expanded this investigation by engaging with Latin type design. Immersing myself in its construction principles, proportions, and historical references allowed me to step outside my primary script and rethink form another perspective. This experience made me more aware of structural relationships, rhythm, and coherence across writing systems. I see this not as a completed stage, but as the beginning of a longer process of dialogue between scripts.

The Jorm project remains an evolving body of work. Moving forward, I plan to further refine both the Latin and Arabic components, strengthening their internal consistency while allowing each script to retain its specificity.

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