

# Jorm

A contemporary multiscript display type family rooted in Iranian vernacular lettering of the 1970s. It blends street clarity with subtle calligraphic nuances and an energetic, fresh visual character.

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## About Jorm

Around the 1970s, Iranian street culture produced a distinctive visual language: bold, hand-painted letters on shopfronts, cinema posters, and commercial signage. Shaped by speed, constraint, and local invention rather than typographic convention, these forms carried an expressive energy that formal type design had largely left untapped.

Jorm is a contemporary display type family developed from this vernacular tradition. Its construction draws on three guiding principles: invention, simplification, and broken balance. Rather than reproducing the surface of its sources, it extracts their underlying logic: the way strokes are decided under pressure, how balance is deliberately broken to fit a space, and how form gains strength when detail is reduced and the silhouette becomes dominant.

The Arabic and Persian components came first, grounded in observation and calligraphic experimentation at small scale, where constraint produces natural simplification. The Latin followed through a parallel process: working from the same rhythm and visual mindset, arriving at shared construction rather than borrowed shapes. The two scripts are connected through weight distribution, stroke behavior, and spatial tension, a dialogue of structure rather than imitation.

Jorm spans a range of weights from Hairline to Black. Toward the lighter end, the internal geometry of the letters becomes fully visible. In the heavier cuts, the forms take on the blunt, immediate presence of the signs that first inspired them.

HairLine 180 pt

Aa

SemiBold 180 pt

Aa

Thin 180 pt

Aa

Bold 180 pt

Aa

Light 180 pt

Aa

ExtraBold 180 pt

Aa

Regular 180 pt

Aa

Black 180 pt

Aa

Arabic, Black 180 pt

ا ب

Jorm

Black 44 pt

**Every cloud has a silver lining**

ExtraBold 42 pt

**Curiosity killed the cat too soon**

Bold 42 pt

**Absence makes the heart grow**

SemiBold 42 pt

**Honesty is always the best policy**

Regular 41 pt

Patience is a virtue worth keeping

Light 40 pt

Actions speak louder than all words

Thin 36 pt

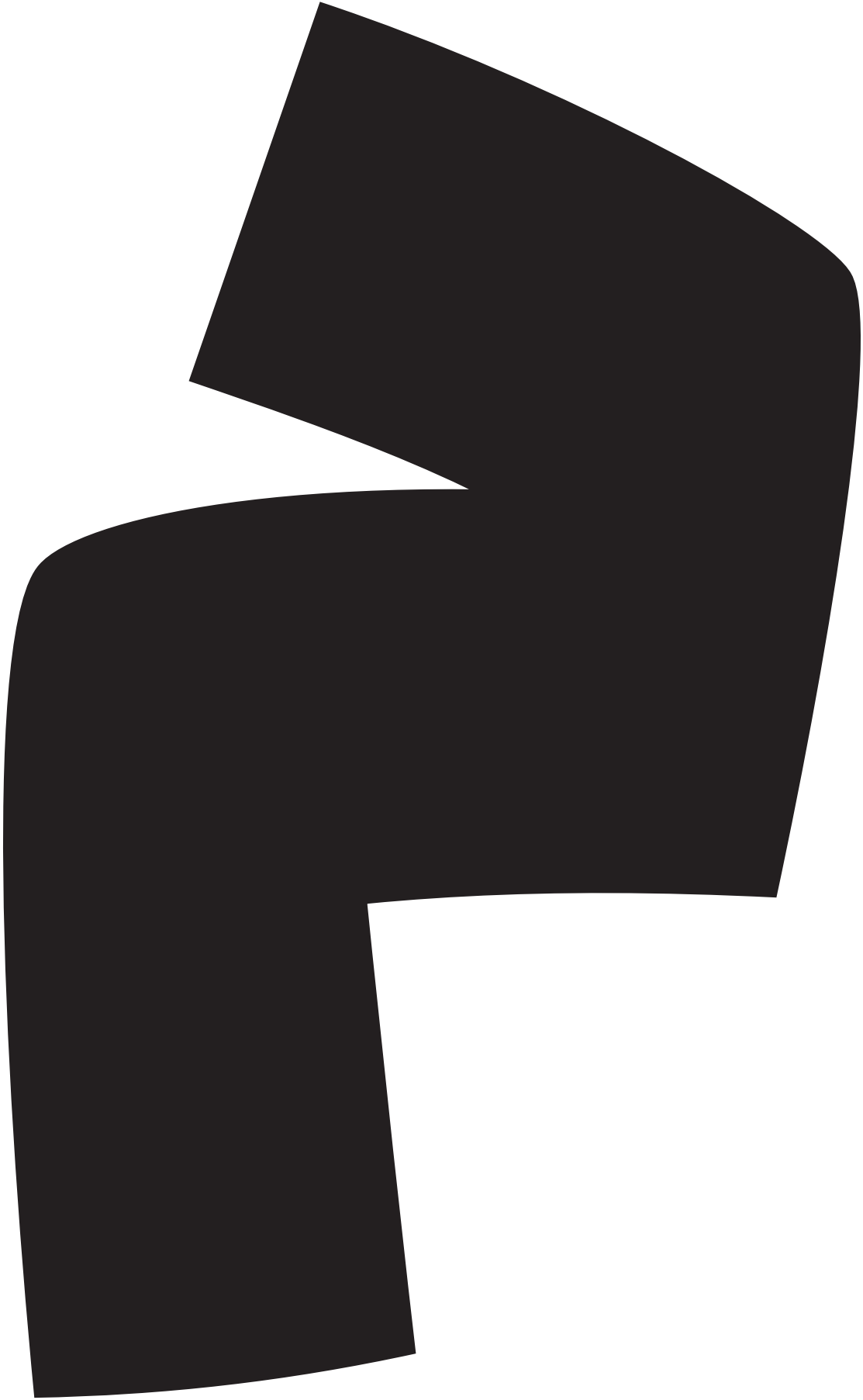
Practice makes perfect with daily effort

HairLine 39 pt

Still waters run deeper than expected

Jorm

Light 67 pt



Jorm

Black 120 pt

ایران

Light 93 pt

جایی

Light 90 pt

بی‌هی

Light 86 pt

مترجم

Light 82 pt

مخبر

Jorm

Light 108 pt

**Eyeval**

ExtraBold 100 pt

**Qeyсар**

Bold 91 pt

**Sketchy**

SemiBold 80 pt

**Compton**

Regular 73 pt

**Schoolboy**

Light 64 pt

Ekhtiyariyeh

Thin 55 pt

KakhGolestan

HairLine 51 pt

EmamAliHabibi

Jorm

Black 141 pt

Super

ExtraBold 119 pt

Glowin

Black 115 pt

Tehran

Bold 93 pt

Certified

Bold 79 pt

Zanerooz

Bold 67 pt

Popculture

Bold 57 pt

Bahmandool

Bold 56 pt

Aftabelagan

Jorm

Light 182 pt

# Tehran

Light 61 pt

The streets of Tehran  
taught me everything  
I needed.

Light 36 pt

Iranian hip-hop didn't just import a genre, it built its own dialect. What started in the diaspora (LA, Toronto, Stockholm) eventually found its heartbeat inside Iran itself, where artists navigated censorship, underground distribution, and a culture that both embraced and outlawed them.

Jorm

Light 67 pt

# 50Cent

Light 61 pt

**The Bronx invented  
a culture the whole  
world eventually stole.**

Light 36 pt

American hip-hop didn't begin as music, it began as survival. In the South Bronx of the 1970s, where infrastructure had collapsed and communities had been cut off, young Black and Latino kids built something out of almost nothing: a turntable, a block, a microphone, and something urgent

Jorm

Light 160 pt

# Shahyad

Light 58 pt

Shahyad Tower stands  
where ancient Persia  
meets modern ambition

Light 36 pt

Iranian modernism in the mid-twentieth century was one of the most ambitious and underappreciated architectural movements of its era. Under the Pahlavi period, a generation of Iranian architects, many trained in Europe and America, returned home to wrestle with a singular question: how do you

Jorm

Light 146 pt

# Pasargad

Light 58 pt

Darius ordered the  
stones and the stones  
are still standing

Light 36 pt

Persepolis was never just a palace. Built by Darius the Great around 518 BCE and expanded by Xerxes and Artaxerxes after him, it was a ceremonial capital designed to make a single point with absolute clarity: the Achaemenid Empire was the center of the known world, and everyone was invited

**Bolurar was never just glassware. Founded in the mid-twentieth century, the brand became shorthand for a particular kind of Iranian domestic elegance, the kind that sat in a display cabinet and only came out for guests. Its crystal bowls and serving dishes carried a specific visual language: geometric cuts, heavy bases, a clarity that caught afternoon light in living rooms from Tehran to Tabriz. For a generation of Iranian households, receiving Bolurar as a wedding gift was not just practical, it was a**

Light 17 pt

**Minu built itself into Iranian childhood without asking permission. The company, established in the 1950s, produced the biscuits, wafers, and sweets that defined snack culture for multiple generations. Pofak, Shirin Asal, Toffee Minu: these were not just products, they were shared references, the kind that Iranians scattered across four continents still reach for in Persian grocery stores**

**Iran Khodro is the story of a country deciding to build its own future on four wheels. Founded in 1962, the company eventually produced the Paykan, a car so thoroughly embedded in Iranian daily life that it became less a vehicle and more a cultural institution. The Paykan was not sophisticated and everyone knew it. It was loud, it was stubborn, it broke down at inconvenient**

Light 11 pt

**Golrang built a consumer goods empire quietly and methodically, becoming one of Iran's largest manufacturers of personal care and household products while most people outside the country had never heard of it. Brands like Orida, Sanita, and Paclan sat under its umbrella, products that filled Iranian bathrooms and kitchens without announcing themselves. What Golrang represented was something important about Iranian industrial capacity: the ability to develop, manufacture, and distribute at scale entirely within a domestic ecosystem shaped by decades of sanctions and economic pressure. It was not**

**Charm Mashhad turned a city's craft tradition into a recognizable national brand. Mashhad had been producing leather goods for centuries before the brand formalized what the bazaar already knew, that the leather coming out of that city carried a specific quality rooted in regional expertise and material knowledge passed down through generations of craftsmen. Bags, belts, and shoes under the Charm Mashhad name became aspirational objects within Iran, the domestic answer to imported European leather goods. The brand understood that provenance was its strongest argument and built everything**

**Iranian retail chains like Refah and Hyperstar mapped the transformation of how Tehran and other major cities actually lived. Refah, one of the oldest chain stores in the country, became embedded in neighborhood life across decades, a place where the mundane transactions of daily existence happened reliably and without drama. Hyperstar, arriving later as a joint venture and bringing a larger supermarket format, represented a different ambition: the idea that Iranian consumers wanted and deserved the same scale and variety of shopping experience available anywhere else in the world.**

Jorm

Light 146 pt

**Bolurar**

Light 146 pt

**Minu**

Light 146 pt

**Kourosh**

Light 146 pt

**Pofak**

Light 146 pt

**Golrang**

Light 23 pt

Isfahan doesn't ask for your attention. It commands it. Built across centuries of Safavid ambition, the city organized itself around Naqsh-e Jahan Square, one of the largest public squares ever constructed, ringed by mosques, bazaars, and a palace that together form an argument about what a civilization can achieve when it decides to take beauty seriously. The blue tilework of Shah Mosque catches light differently at every hour, a quality that seems almost impossible until you stand in front of it. Isfahanis carry a

Light 17 pt

Shiraz is a city that has always known how to enjoy itself. Home to the tombs of Hafez and Saadi, it produced two of the greatest poets in any language and built a culture around the idea that beauty, wine, and philosophical inquiry were not separate pursuits but aspects of the same one. The gardens are real and the roses are real and the light in spring carries a specific quality that locals will tell you

Tabriz is a city that was always closer to everywhere else than Tehran wanted to admit. Sitting near the Turkish and Armenian borders, it absorbed Turkic, Persian, Kurdish, and Russian influences across centuries and turned that mixture into a culture of particular intensity. The Grand Bazaar of Tabriz, a UNESCO World Heritage site, is one of the oldest and largest covered bazaars in the world,

Light 11 pt

Mashhad is the second largest city in Iran and one of the most visited pilgrimage destinations on earth, drawing tens of millions of visitors each year to the shrine of Imam Reza. The city organizes itself around that fact. Its entire geography, economy, and identity radiate outward from the golden dome at its center. But Mashhad is also a city of extraordinary contradictions: ancient and modern, sacred and commercial, deeply local and constantly receiving strangers from every corner of the Shia world. The saffron fields of Khorasan outside the city produce some of the finest spice on earth. The leather markets are among the best

Rasht is where Iran goes when it wants to eat. The capital of Gilan province sits in the lush green corridor between the Alborz mountains and the Caspian Sea, in a climate so wet and fertile that the food culture it produced is unlike anywhere else in the country. Mirza Ghasemi, Fesenjan, Baghali Polo, Ash-e Doogh: Gilani cuisine draws on ingredients that the rest of Iran doesn't have in the same abundance, and Rashti cooks have had centuries to refine what to do with them. The city itself is dense, rainy, warmly chaotic, and intensely proud of its regional identity. Rashti humor is its own genre. The dialect is its own

Yazd is perhaps the most perfectly preserved ancient city in Iran, a desert labyrinth of mud brick, windcatchers, and covered alleyways that somehow survived everything history threw at it. The city sits in the center of the Iranian plateau, surrounded by salt deserts, and its architecture was built as a direct response to that environment. The badgirs, or windcatchers, rising above rooftops to funnel cool air into buildings are one of the most elegant engineering solutions in the pre-industrial world. Yazd is also the historical center of Zoroastrian Iran, home to fire temples where sacred flames have been kept burning for

Jorm

Light 146 pt

Isfahan

Light 146 pt

Yazd

Light 146 pt

Tabriz

Light 146 pt

Mashhad

Light 146 pt

Rasht

Light 23 pt

Gav is the film that announced Iranian cinema to the world before anyone was paying attention. Dariush Mehrjui adapted a short story by Gholam-Hossein Saedi into something that felt less like a narrative film and more like a sustained act of witnessing. A village man so devoted to his cow that when the animal dies, he loses his grip on his own identity and begins to believe he has become the cow himself. The film is devastating in the quietest possible way, built on restraint and a deep respect for rural Iranian life that never tips into

Light 17 pt

Masoud Kimiai made *Qeysar* the same year as *Gav* and the two films together defined what Iranian cinema could be. Where *Gav* was rural and interior, *Qeysar* was urban and operatic. A man returns to Tehran to avenge his sister's honor and his brother's death, moving through the city's underworld with a fatalism that felt both ancient and completely contemporary. Kimiai understood the Tehran street, its codes,

Mehrjui returned with *Dayereh Mina*, a film so politically charged that it was banned before the revolution and remained controversial after it. The story follows a young man drawn into Tehran's blood-selling underworld, where the city's poorest residents sell their blood to survive while hospitals and the wealthy benefit from the transaction. It was a direct indictment of the Shah-era social order, made

Light 11 pt

Bahram Beyzai made *Bashu* during the Iran-Iraq War and somehow made a film about that war without showing a single battle. A young boy from Khuzestan, displaced by the fighting in the south, ends up in the forests of Gilan in the north, taken in by a woman whose husband is away. The cultural and linguistic distance between them is vast. What bridges it is necessity and then something deeper. Beyzai used the contrast between the arid south and the lush green north as a visual argument about what Iran actually contains, and cast a northern woman and a southern child as the entire moral universe of the film. It is one of the

Abbas Kiarostami built an entire philosophy of cinema out of a child looking for his classmate's house. A boy in a small northern village accidentally takes his friend's notebook and spends the film trying to return it before the friend is expelled for not doing his homework. Nothing about that premise suggests what the film actually does, which is to open up questions about moral obligation, adult indifference to children, and the landscape of rural Iran with a patience and rigor that feel almost meditative. Kiarostami trusted the audience completely. He trusted the child completely. And he trusted that the simplest story, told with absolute

Farzad Motamen's *Shabhaye Roshan* is one of the most underappreciated Iranian films of its era, a Tehran love story built entirely on nocturnal wandering and the specific loneliness of a city that never fully sleeps. A young man walks the streets at night and encounters a woman who may or may not be a ghost, and the film refuses to resolve that ambiguity cleanly. Motamen worked with a visual style that was closer to European art cinema than the neorealist tradition that dominated Iranian film at the time, and the result was something that felt genuinely strange and genuinely felt. Tehran at night, in this film, is not threatening but melancholy,

Jorm

Light 146 pt

Doshman

Light 146 pt

Ganj

Light 146 pt

Balouch

Light 146 pt

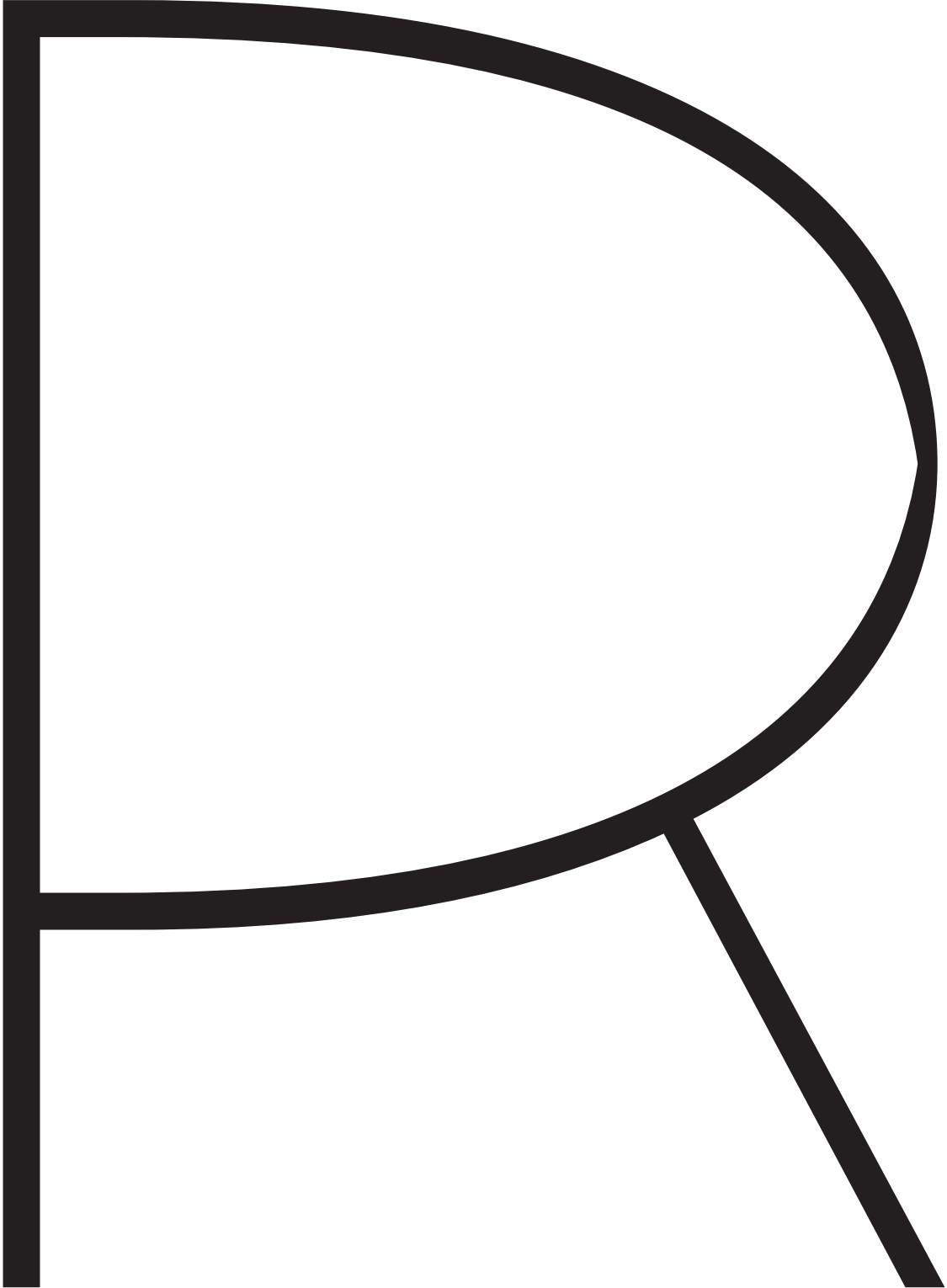
DashAkrol

Light 146 pt

Toufan

Jorm

HairLine 1220 pt



Jorm

HairLine 146 pt

Bisque

HairLine 146 pt

Souffle

HairLine 146 pt

Ratatouille

HairLine 146 pt

Navarin

HairLine 146 pt

Croquette

Jorm

Black 960 pt



Jorm

Black 146 pt

**Kabab**

Black 146 pt

**Abgusht**

Black 146 pt

**Sangak**

Black 146 pt

**Zereshk**

Black 146 pt

**Gaz**

Light 18 pt

Tehran is not a city that asks to be loved — it demands to be reckoned with. Sprawling across the foothills of the Alborz at an altitude that gives it cleaner air than most megacities, it holds somewhere between ten and fifteen million people depending on where you draw the lines, and the lines are always moving. The city is too large and too contradictory to summarize: modernist towers next to mud-brick neighborhoods, highway overpasses cutting through bazaars that have been running for centuries, a north-south divide so steep that the two ends of Valiasr Street feel like different countries. Tehran rewards

Light 18 pt

The Paykan was never a good car. It was underpowered, loud, prone to rust, and based on a 1960s Hillman Hunter platform that the British had already moved on from. None of that mattered. For three decades it was the car of Iran, the vehicle in which families made road trips, taxi drivers spent their lives, and young men learned to negotiate the chaos of Tehran traffic. It became so embedded in daily life that its exhaust smell and the particular rattle of its engine became sensory memories for an entire generation. When production finally ended in 2005, Iranians mourned it the way people mourn things that

Light 18 pt

Lalehzar was Tehran's first attempt at being cosmopolitan, and for a few decades it succeeded spectacularly. The street ran through the heart of the city as its cultural nervous system: theaters, cinemas, cabarets, tailors, cafes, and the kind of sidewalk life that signals a city taking itself seriously as a place of pleasure and culture. In the 1940s and 50s it was where you went to see and be seen, where musicians played and intellectuals argued and the urban middle class invented itself in real time. The revolution changed its character and the decades after changed it further, turning it into an electronics market.

Light 18 pt

**Hichkas named himself Nobody and then became the most important somebody in Persian rap. Born Soroush Lashkary in Tehran, he built his reputation not through controversy or spectacle but through the sheer precision of his craft, the way he mapped the city's streets and social tensions onto a beat with a specificity that felt journalistic and poetic at the same time. His name was a provocation and a philosophy: the voice of the people the official culture preferred not to hear. Albums like Jang-e Khodam and Inja Tehran Ast became documents of a city and a generation, proof**

Light 18 pt

Arj was the refrigerator in your grandmother's kitchen, the water heater that outlasted two renovations, the brand whose slogan everyone remembers even now. Founded in the 1930s and growing into one of Iran's most significant industrial manufacturers, Arj built its reputation on a simple proposition: reliability. In a market where imported goods carried the prestige of the foreign and the domestic was often treated as second-best, Arj made Iranians trust something made at home. Its logo, its packaging, its presence in millions of households across decades made it

Light 18 pt

Persepolis does not try to impress you. It simply exists, in the plains outside Shiraz, on a scale and with a completeness that makes the category of ruin feel inadequate. What Darius and Xerxes built here was not a city but a stage, a place where the ceremonial logic of the Achaemenid Empire was made visible in stone and proportion. The processional reliefs showing delegations from across the empire, each rendered with ethnographic precision, are among the most extraordinary carvings in the ancient world. Alexander burned it in 330 BCE and the fire did its work, but not

Light 18 pt

**Iranian food is an argument against simplicity. Where other culinary traditions built their identities around speed or minimalism, Persian cooking developed an aesthetic of layering: sour against sweet, fresh herb against slow-cooked meat, the brightness of pomegranate against the depth of walnut. Ghormeh sabzi takes hours and requires a specific combination of herbs that varies by region and family and season. Fesenjan turns pomegranate molasses and ground walnut into something that has no real equivalent anywhere else. The rice alone, with its**

Light 18 pt

**Iranian architecture solved problems that other traditions never had to face. Building in a climate that ranges from desert heat to mountain cold, with materials available in an arid landscape, Persian architects developed solutions of extraordinary elegance: the badgir or windcatcher that pulled cool air into buildings without electricity, the qanat system that moved water across vast distances underground, the courtyard house that turned inward to create a private paradise away from the dust and noise of the street. The great mosques and madrasas**



English, French, German, Spanish, Portuguese, Italian, Dutch, Afrikaans, Albanian, Asturian, Azerbaijani, Basque, Belarusian (Latin), Bosnian (Latin), Breton, Catalan, Chamorro, Croatian, Czech, Danish, Esperanto, Estonian, Faroese, Filipino, Finnish, Flemish, Frisian (West Frisian), Friulian, Galician, Gagauz, Greenlandic, Hawaiian, Hungarian, Icelandic, Igbo, Indonesian, Interlingua, Irish, Javanese (Latin), Kashubian, Kurdish (Latin), Latin, Latvian, Lithuanian, Luxembourgish, Maltese, Manx, Māori, Montenegrin (Latin), Norwegian (Bokmål), Norwegian (Nynorsk), Occitan, Polish, Portuguese (Brazilian), Portuguese (European), Romanian, Romansh, Sami (Northern), Scottish Gaelic, Serbian (Latin), Slovak, Slovenian, Sorbian (Upper), Sorbian (Lower), Swahili, Swedish, Tahitian, Turkish, Turkmen (Latin), Uzbek (Latin), Vietnamese, Walloon, Welsh, Yoruba, Zulu

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