

# Tiffin टिफ़िन

*A Latin and Devanagari type family  
for literary magazines*

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# Part 1

*Research*

# 01

## *Introduction*

1. Type as Image  
and Lettering  
as Message: The  
Art of Magazine  
Typography by  
Emily Gosling, AIGA  
Eye on Design

Prior to studying type design, I was practising graphic design - branding, packaging and illustration. What I learnt from my projects was that typography was a very important aspect of design. The choice of type, and how it was applied could change the tone, and affect the quality depending on the requirement of a project. I enjoyed working with type, and creating custom letters whenever I had the chance. As part of an audience as well, I would always be drawn towards designs with well thought out typography. I wanted to delve deeper into the world of type, learn about different styles and how to design effective typeface families that can address the challenges posed by different graphic design needs.

A part of our application to the EsadType program was to submit a research proposal. I wanted to choose a topic that I personally connected with. I have always appreciated the design of magazines such as Monocle, New Yorker and Eye Magazine. Besides its sharp editorial layout, photographs and illustrations, as Emily Gosling rightly puts it, what sets apart a magazine from its contemporaries is its bespoke typography which makes an underpinning statement<sup>1</sup>. For a magazine, newspaper or book, a type family is required that has the right balance of being aesthetically tasteful, as well as functional.

Looking at the current scenario in India however, for the wide range of languages using the Devanagari script, such as Hindi and Marathi, there are not too many Indic typefaces on offer. I, therefore, wanted to explore the development of a Latin and Devanagari typeface family for editorial publications. Through the project I wanted to learn about the history, development and construction of both scripts and using this knowledge, make informed design decisions that harmonises two different scripts, and works effectively to cover all the complex typographic requirements of an editorial publication.

Discussing the project with my tutor Patrick Doan led to the idea of using a bottom up technique where the typeface would be defined from a real context of graphic design. However, the first stage was to understand this context itself. The dissertation begins with an exploration of the audience and the scene of typography in India.

# 02

## *India*

2. Issues with  
Devanagari Display  
Type by Sarang  
Kulkarni, White  
Crow Designs

India is a deeply multicultural nation comprising 23 official languages. However this is just a minor chunk of the thousands of languages and dialects spoken by its various communities. In my tiny world, I was born into the Gujarati culture, thereby learning its language through family, while at the same time studying in an English medium school, with the national language – Hindi, and the state language – Marathi, as additional language subjects. We are surrounded by different cultures especially in metropolitan cities such as Mumbai - and that leads to the interaction of many different languages (sometimes even leading to a khichdi or hotpot of different languages mixed into one conversation!) Ngũgĩ wa Thiong'o had said "Language, any language, has a dual character: it is both a means of communication and a carrier of culture". And I learnt that this presence and interaction of different languages was an important part of my culture.

For a country with over a billion people though, there is a limited number of Devanagari fonts available, and many come with their own set of issues. During the time of mechanical hot-metal composing machines speed overpowered aesthetics and a large number of typefaces were distorted as a result with an incorrect construction of letters (ITR Approach Towards Designing Indian Script by Vasant B. Bhat, I.T.R., Caltis-84). Additionally, 'designs of many of the available display typefaces are based on the Latin typefaces of the 90's. It appears that these typefaces were designed only with the intention of matching the look and feel of the Latin fonts' and not taking care of the typographic roots and characteristics of the Devanagari letterforms<sup>2</sup>.

This topic is being given increasing importance and there is a recognition for the need to develop more fonts to represent the different scripts of India. Along with the incredible work being done in the typographic field by various type foundries, there is also a growing discussion into what the identity of Indian graphic design is – design that is contemporary, but rooted in Indian culture and history, instead of just the plethora of designs that are inspired from the west. Shiva Nallerpernumal and Juhi Vishwani explore this through projects worked on by their studio November and have created the November library - an

archival and research project to document important pieces of India's visual culture.

To better understand the subject I began to learn about the Devanagari script, how it has evolved over time and how it is being used today. I later make an analysis of magazines that use the Latin and Devanagari scripts. I also look into 'vernacular designs' of India that use heavy typography - street posters and local magazines as exploring their visual strategies give an insight into the culture it represents<sup>3</sup>.

3. Pluralism and Power Dynamics in Indian Design: November Studio by Somnath Bhatt (<https://walkerart.org/magazine/pluralism-indian-design-november-shiva-nallaperumal-juhi-vishnani>)



Fig 1. Examples of Devanagari designs influenced by Latin typeface designs (Issues with Devanagari Display Type by Sarang Kulkarni, White Crow Designs)

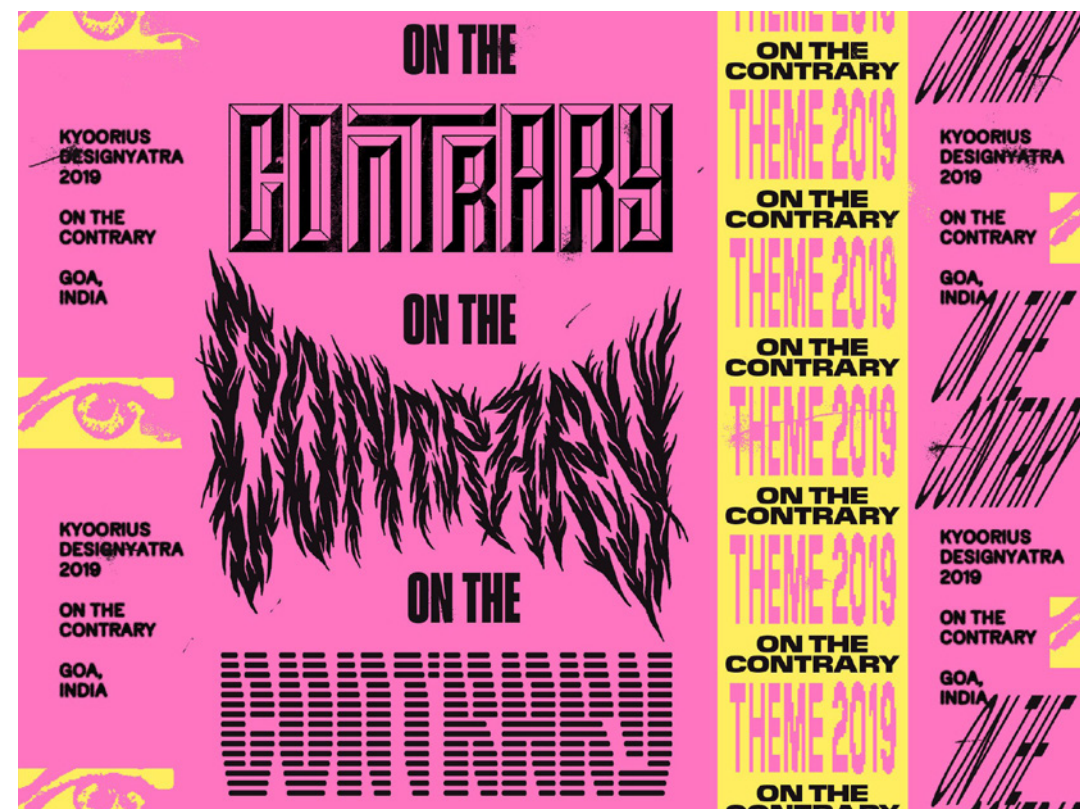
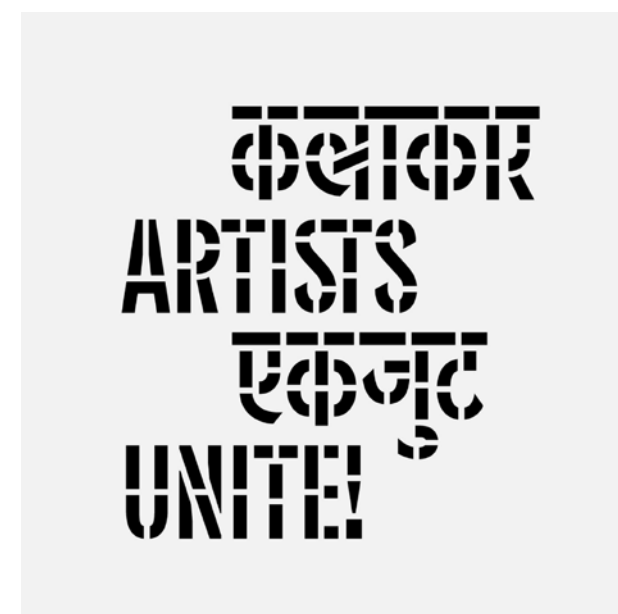


Fig 2. Designs by November Studio (2019):

(Above) Identity design for Kyoorius Designyatra, India's largest design conference,

(Right) Stencil type design inspired by municipal lettering found in India to support the Artists Unite Movement in the country



# 03

## *The Devanagari Script*

4. Mota Italic.  
Devanagari  
Funbook: The FUN  
way to learn about  
Devanagari type,  
2016

**Introduction:** Devanagari is an alpha-syllabic script covering over 120 languages some of which are Sanskrit, Hindi, Marathi, Konkani, Nepali, Sindhi and Rajasthani. It consists of 16 vowels and 36 consonants. Unlike Latin, it does not have upper and lower cases, but just one case. The classification of the letters is based on how they are articulated by the mouth and by how they are aspirated, un-aspirated or nasalised. Vowels come in two forms. At the start of words they are in their independent form. When they modify consonants inside a word, their matra form is used.

Each of the consonants comes with an inherent 'a' vowel sound, making it a syllable. Each syllable is a single unit. When other characters are placed next to it to form a word, there is a re-ordering that takes place. The inherent vowel may be removed and replaced by another vowel or another consonant. Further, two consonants can join together to form a conjunct and various vowel signs can be added to being positioned before, after, above or below the base consonant or conjunct<sup>4</sup>.

र + द + म + ि

option 1 दिर्म option 2 द्मि

Fig 3. Matra forms of vowels (Microsoft. Developing OpenType Fonts for Devanagari Script, 2018)

Fig 4. 1. Pre-base form 2. The base consonant 3. Above-base form (reph) 4. Post-base (matra) 5. Below-base form (vattu/rakaar) (Microsoft. Developing OpenType Fonts for Devanagari Script, 2018)

कड़ा

Vowels स्वर	अ a	आ ā	इ i	ई ī	उ u	ऊ ū	ऋ rī
	ए ē	ऐ ai	ओ ō	औ au	अं an	अः ah	

Consonants व्यंजन	Voiceless Plosives Unaspirated      Aspirated		Voiced Plosives Unaspirated      Aspirated		Nasals
Guttural कन्द्य	क ka	ख kha	ग ga	घ gha	ङ ṇa
Palatal तालव्य	च cha	छ chha	ज ja	झ jha	ञ ṇa
Lingual दुर्ध्व	ट ṭa	ठ ṭha	ड ḍa	ढ ḍha	ण ṇa
Dental दन्तव्य	त ta	थ tha	द da	ध dha	न na
Labial ओष्ठ्य	प pa	फ pha	ब ba	भ bha	म ma

	Guttural	Palatal	Retroflex	Dental	Labial
Semivowel दंतोष्ठ्य		य ya	र ra	ल la	व va
Sibilant घर्षक		श ṣa	ष śa	स sa	
Fricative महाराज	ह ha				

Fig 5 (Below). The classification of vowels and consonants of the Devanagari script (Mota Italic. Devanagari Funbook: The FUN way to learn about Devanagari type, 2016)

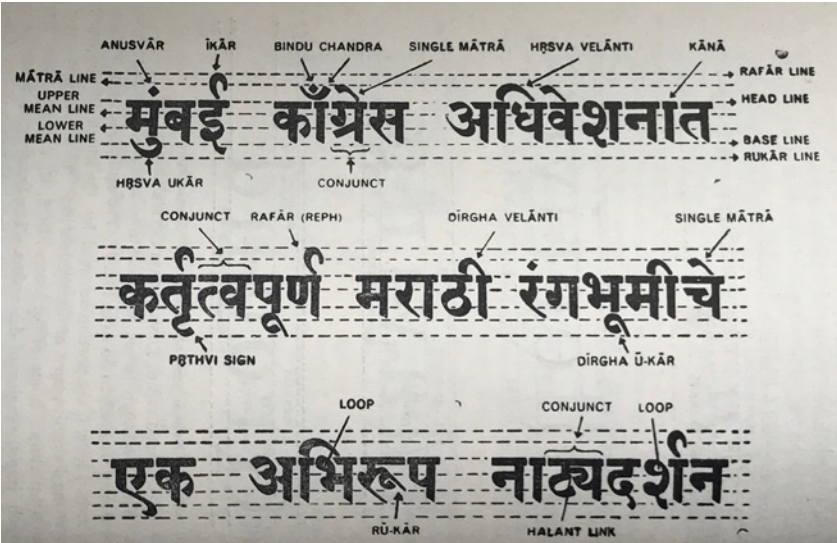


Fig 6. The Anatomy of the Devanagari script (Naik, Bapurao S. Typography of Devanagari, vol. 1 Bombay: Directorate of Languages, 1971)

**Evolution:** The Devanagari script evolved from the Brahmi script, the oldest evidence of which was found on the Ashokan pillars of 3rd century BC.

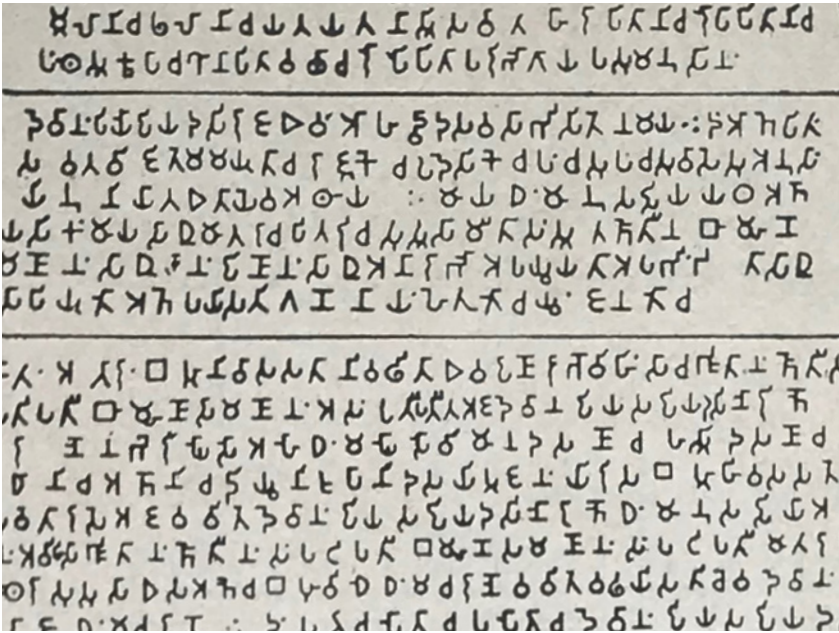
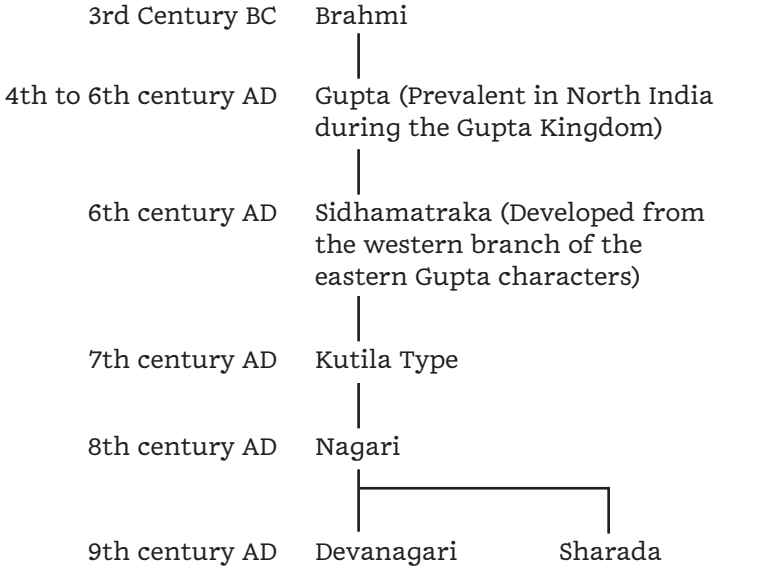


Fig 7. (Above) The Evolution of the Devanagari Script  
  
b. (Right)Girnar Rock Edict Inscription of Asoka (3rd century B.C.)  
  
(Naik, Bapurao S. Typography of Devanagari, vol. 1 Bombay: Directorate of Languages, 1971)

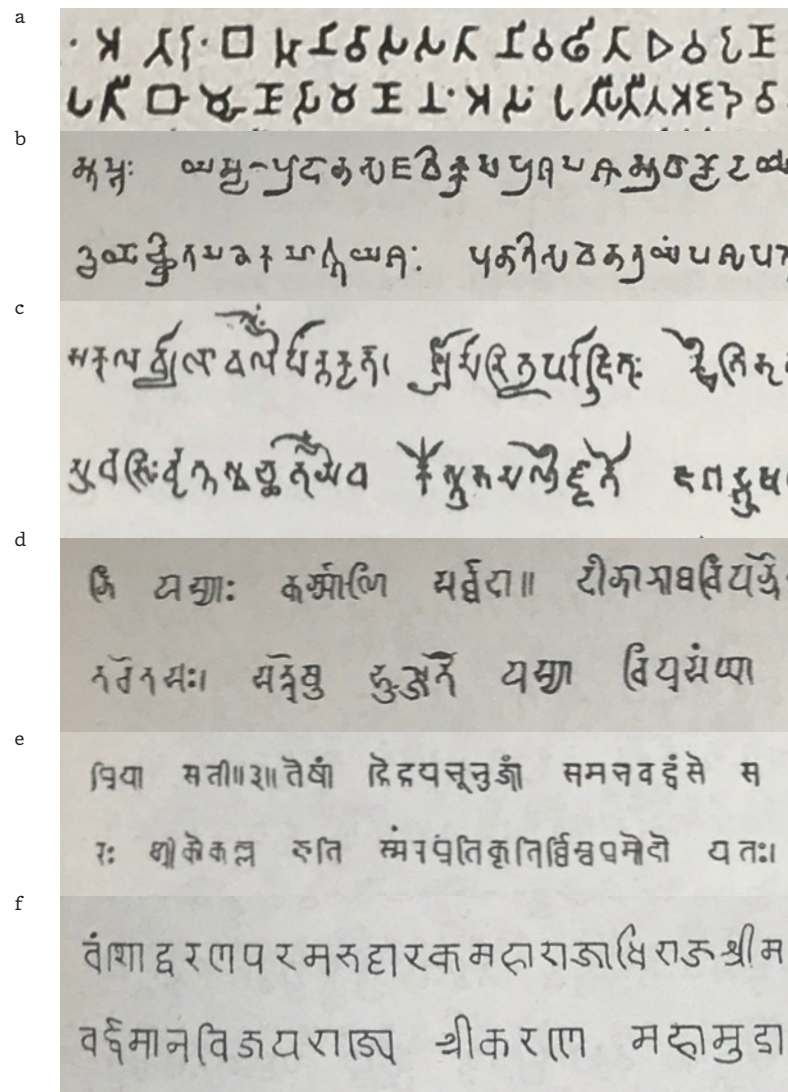


Fig 8. a. Brahmi script from the Girnar rock edict of Asoka (3rd century B.C.), b. Gupta script from the Allahabad Pillar Inscription of Samundragupta (4th century A.D.), c. Kutila script from the Kudeswar Inscription of Aparajeet (A.D. 661), d. Nagari script from the Deval Inscription of King Lulla (992 A.D.) e. Nagari evolving into Devanagari from the Ratnapur Inscription of King Jajalladev (12th century) and f. Nagari evolving into Devanagari from the Oriya inscription of Paramar King (1208 A.D.)

(Naik, Bapurao S. Typography of Devanagari, vol. 1 Bombay: Directorate of Languages, 1971)

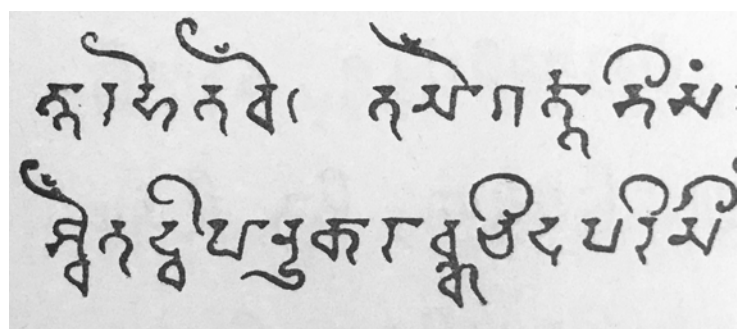


Fig 9. Kutila Lipi from the Kota Grant Deed of King Shivagga (7/8 Century). We can see triangular serifs in this form which later disappeared as the script evolved

(Naik, Bapurao S. Typography of Devanagari, vol. 1 Bombay: Directorate of Languages, 1971)

Devanagari developed in western India into different styles. Shastri Lipi (Gujarat) and Balbodh (Maharashtra) were more formal scripts used by pandits for writing books. Mahajan Lipi (Gujarat) and Modi (Maharashtra) were informal running hand styles used for business and personal correspondances.

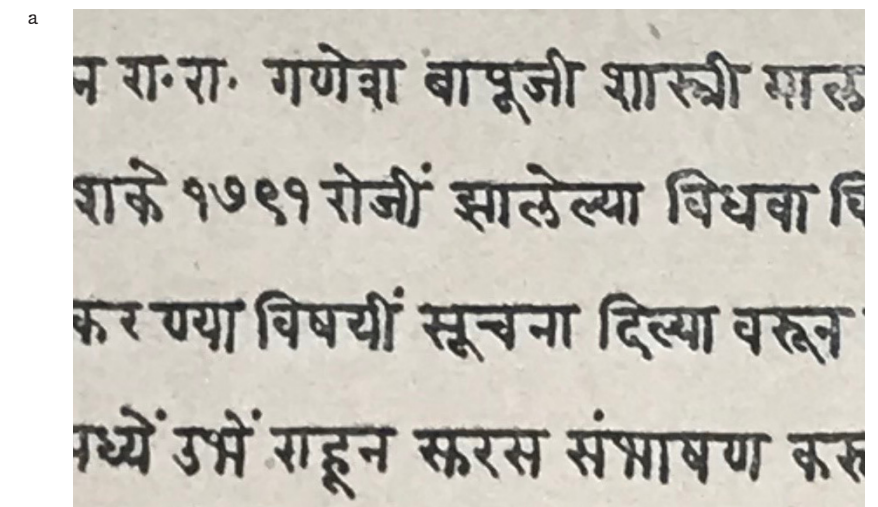
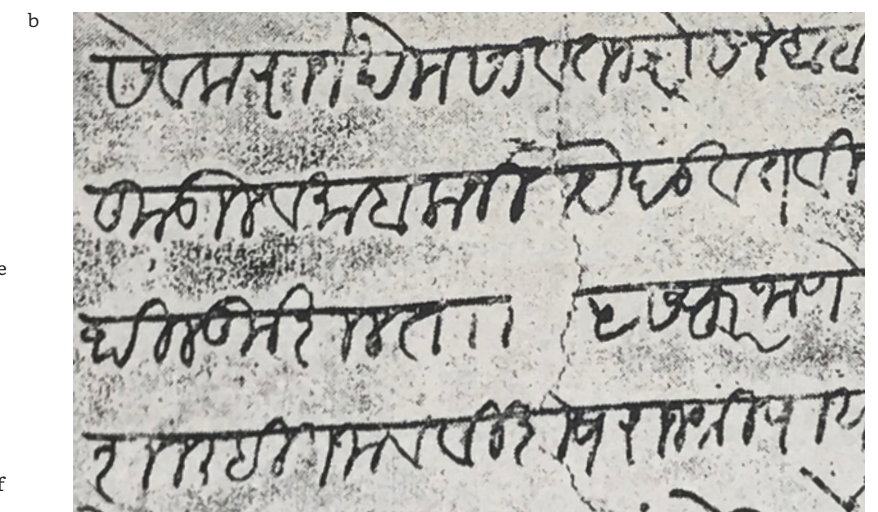


Fig 10. a. Balbodh style (A.D. 1869)

b. Modi style (date unknown)



(Naik, Bapurao S. Typography of Devanagari, vol. 1 Bombay: Directorate of Languages, 1971)

Historically, the script was written primarily with ink and reed pens on various materials such as palm leaves, barks or trees, wood, bamboo and cloth. It was also inscribed into stone and copperplate.

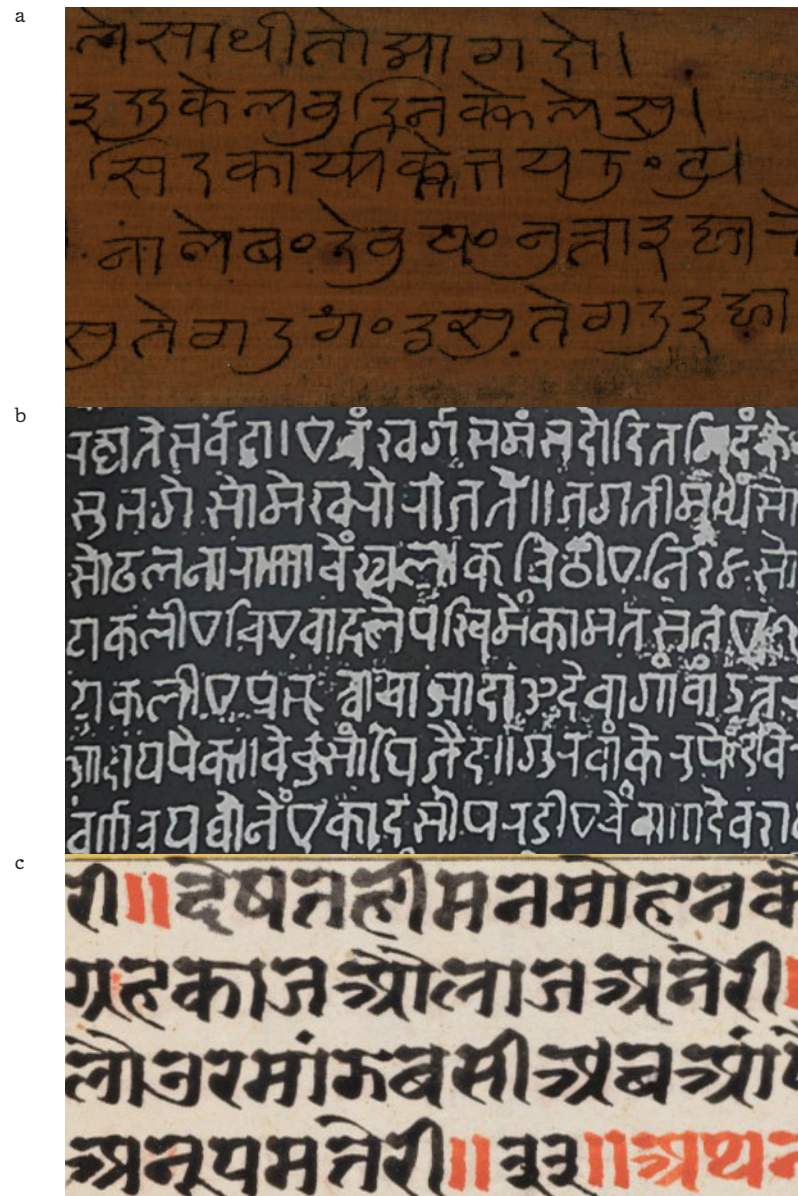


Fig 11. a. Palm Leaf Manuscript (date unknown, 500–600 years old) (Columbia University. [www.columbia.edu/cu/lweb/data/indiv/southasia/cuvl/indicms/palm.html](http://www.columbia.edu/cu/lweb/data/indiv/southasia/cuvl/indicms/palm.html)),

b. Someshwar Inscription at Paithan, 12th century (Naik, Bapurao S. *Typography of Devanagari*, vol. 1 Bombay: Directorate of Languages, 1971),

c. Collection of Poems, Rajasthan, India, 19th Century (Martin Bodmer Foundation)

5. An Approach to Type Design and Text Composition in Indian Scripts by Pijush K. Ghosh, 1983

6. Appendix to the Vocabulary Kirkpatrick (1799) by Pijush K. Ghosh, 1983

**Metal Type Era:** The first Devanagari metal types were cut in Rome between 1740 and 1744 at the Congregatio de Propaganda Fide press. The letters were designed by Indian converts to Christianity on orders of Pope VIII. The first movable Devanagari types were used in Antonio Giorgi's *Alphabetum Tibetatum* in 1759 and *Alphabetum Brahmmanicum* in 1771<sup>5</sup>.

Earlier metal types gave the impression of handwriting. They had yet not evolved to the level of a typographic system. Furthermore they were designed and cut by those who did not understand the languages of the script. However, over time there were many pioneers who introduced new designs and standardisations. In 1784 Sir William Jones founded the Asiatic Society in India. The Devanagari alphabet reproduced in his article Orthography of Asiatic Words in Roman Letters has formed the basis of early type cutting.

Around this time, many of the books that used the Devanagari alphabet were actually transliterated using the Roman script. However, there was a growing understanding and need for the use of Devanagari typography to enable to correctly pronounce the Indian languages<sup>6</sup>.

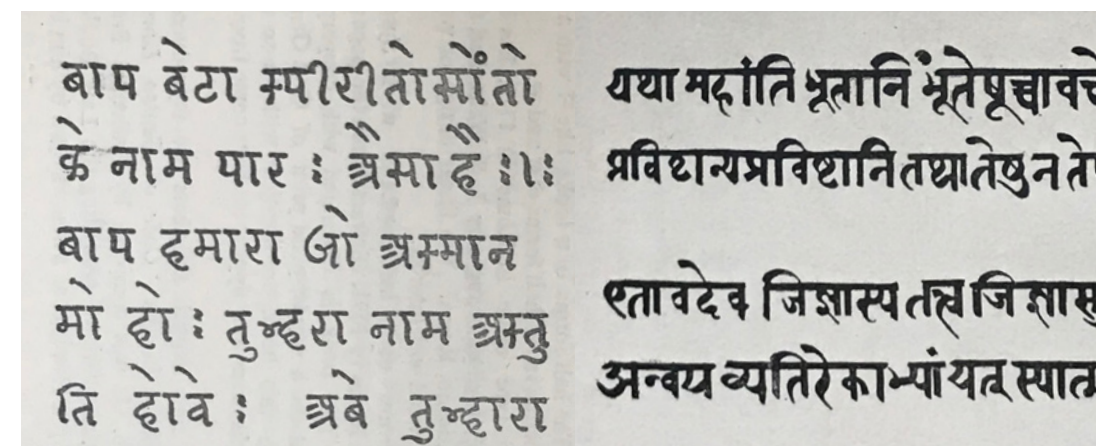


Fig 12. (Left) Specimen of type used in *Alphabetum Brahmmanicum*, 1771 ; (Right) Reproduction of a copper plate printing in Devanagari characters from Sir William Jones' *A Dissertation on the Orthography of Asiatic words in Roman Letters*

Sir Charles Wilkins, who is said to be the father of Devanagari Typography, arrived in India as a writer in the East India Company. He published his Sanskrit Grammar in 1779, invented types for Devanagari, Persian and Bengali characters, and translated the Bhagwadgita, Hitopadesa and Shakuntala.

In 1813 the American missionaries arrived in Bombay. They had set up a school and had worked on spreading the gospel through translations of the text. As their work of translation expanded, they felt the need of owning a press and established The American Mission Press in 1816. It started with one wooden press and one Marathi font which they had obtained from Calcutta. Thomas Graham from the press was instrumental in greatly improving designs by reducing its sizes, thereby giving it a more aesthetical form.

A landmark in the history of metal type in India was the setting up of the Nirnaya Sagar Type foundry by Jaoji Dadaji Choudary in 1864. The foundry's typefaces were universally acclaimed. Subsequently many other foundries such as the Gujarati Type Foundry, and the Prakash Sagar Type Foundry produced well made, including some experimental, text and display typefaces.

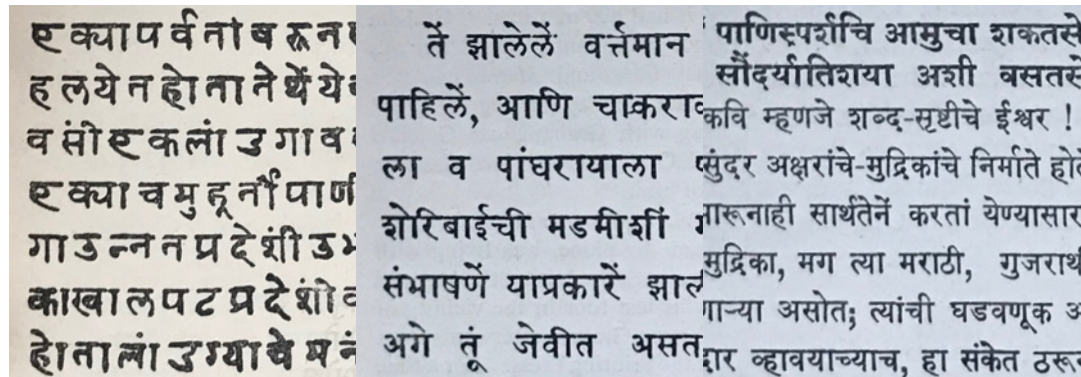


Fig 12. From Left to Right: Wilkins' types used in Balbodha Muktaivali, 1810; Devanagari types cast by Thomas Graham in Chamatkarik Gosti, American Mission Press, Bombay, 1838; Nirnaya Sagar Type Foundry's Balbodh Type later marketed at 14pt. No. 1, Shantaram (Naik, Bapurao S. Typography of Devanagari, vol. 1 Bombay: Directorate of Languages, 1971)

7. Discussion with Kimya Gandhi, Mota Italic

a. From Left to Right: Adobe Devanagari by Tim Holloway, Fiona Ross and John Hudson, Adobe Originals, 2012;

Eczar by Vaibhav Singh, 2010, Rosetta Type Foundry;

Vesper Libre by Kimya Gandhi and Rob Keller, Mota Italic, 2007

b. From Left to Right: Kohinoor Devanagari by Satya Rajpurohit, ITF;

Mukta by Girish Dalvi and Yashodeep, Ek Type, 2013;

November Devanagari by Peter Bilak and Arya Purohit, Typotheque, 2016 (Image from <https://www.typotheque.com/fonts/november/devanagari>)

**Digital Type:** The first Devanagari web fonts, such as *Mangal*, were designed by R.K. Joshi for Microsoft in the early 2000s. Joshi also created a software, *Vinyas*, as part of the National Centre for Software Technology (NCST) team, for the creation of Devanagari letterforms on the basis of a skeletal approach<sup>7</sup>. Such tools along with the evolution of the script through design experimentation has led to different styles today:

**a. Traditional styles include a medium to high stroke contrast. They are designed based on the historical construction using a reed pen.**

अआइईउऊऋएऐकख	अआइईउऊऋएऐकख	अआइईउऊऋएऐकख
गघचछजझञटठडण	गघचछजझञटठडण	गघचछजझञटठडण
तथदधनपबभमयरलव	तथदधनपबभमयरल	तथदधनपबभमयरल
शषसह	वशषसह	वशषसह

**b. Contemporary styles are more monolinear or non contrasted. Though northern scripts such as Devanagari were contrasted, it can be noted here that scripts used in the south of India inherently had a monolinear structure as they were written with a pointed stylus.**

अआइईउऊऋएऐकख	अआइईउऊऋएऐकख	अआइईउऊऋएऐक
गघचछजझञटठडण	गघचछजझञटठडणत	खगघचछजझञटठड
तथदधनपबभमयरलव	थदधनपबभमयरलवश	णतथदधनपबभमयर
शषसह	षसह	लवशषसह

c. Display styles are more playful with parameters such as those of weight, width and contrast, as well as the inherent shapes of the letterforms.

अआइईउऊऋएऐक	अआइईउऊऋएऐक	अआइईउऊऋएऐकख
खगघचछजझनटठ	खगघचछजझनटठड	गघचछजझनटठड
डणतथदधनपबभम	णतथदधनपबभमयर	णतथदधनपबभमयर
यरलवशषसह	लवशषसह	रलवशषसह

c. From Left to Right:  
Gotu by Sarang Kulkarni and Kailash Malviya, Ek Type, 2016;

Baloo by Sarang Kulkarni, Ek Type, 2020;

Akhand Devanagari by Sanchit Sawaria, Indian Type Foundry, 2012 (Image from <https://www.indiantypefoundry.com/fonts/akhand-devanagari>)

d. Handwritten styles - Traditionally, Devanagari does not have a complementing italic style. These handwritten styles are sometimes used in place. At other times designers use slanted versions of upright forms. However, traditionally it is not part of its typographic system.

अआइईउऊऋएऐक	अआइईउऊऋएऐक	अआइईउऊऋएऐक
खगघचछजझनटठ	खगघचछजझनटठड	कखगघचछजझन
डणतथदधनपबभम	णतथदधनपबभमयरल	टठडणतथदधनपब
यरलवलवशषसह	वशषसह	भमयरलवशषसह

d. From Left to Right: Kunkun by Neha Bahuguna, Indian Type Foundry, 2012;

Maku by Kimya Gandhi, Mota Italic, 2017;

Kalam by Lipi Raval and Johnny Pinhorn, Indian Type Foundry, 2014

**Vernacular Designs and Hand Painted Type:** A large part of the visual culture of letters in India consist of brush painted designs and hand drawn designs. If one were to walk on any street of India they would notice handpainted type on shop signages, on trucks, and also as advertisements on walls. Historically as well matchboxes from the country and Bollywood posters from the Indian film industry had a rich collection of lettering styles. Besides type design, such a strong culture also inspires and influences typography in the country.



Fig 13.(Above) Lettering from Bollywood Posters (Devraj, Rajesh and Duncan, Paul. The Art of Bollywood, 2010 ); (Above right) Matchbox Lettering (Datawala, Shahid. Matchbook: Indian Matchbox Labels, 2011);

(Below) A collection of images from the streets of Mumbai taken by me



# 04

## *The Editorial Context*

To better understand the requirements of type design from the point of view of editorial design, I did a brief research of different magazines to learn how they were structured. Initially I had planned to work on a typeface for publications that would cover global affairs, business, politics, news and lifestyle. However, feedback from my presentation with Titus Nemeth in February 2020 led me to re-think this topic. In a real context, such magazines would have separate editions for different languages. However, I wanted the challenge of creating a multi-script font with which we can see both scripts work together on the same spread. After having a discussion with Rathna Ramanathan, I decided to go on a route of literary publications. As mentioned previously in chapter 02, India is a country with many different cultures. Many voices are being spoken and heard on an array of everyday topics - political or otherwise. This would fit well in a context of a literary magazine which offers contributors to share their thoughts and words on different themes in languages which best suit their expression of speech. It prevents an inhibition due to constraints of language.

**Magazines using the Devanagari Script:** A look at Indian magazines can help us surmise that many are quite Western in their design and layout style. One of the probable reasons is that historically books in India were in the landscape format.

My research into literary magazines in India began with the little magazine movement which emerged in the country around the early 1900s. These small periodicals devoted themselves to serious literary writings and were mostly non-commercial, experimental, and on many occasions representing authors who were unknown<sup>8</sup>. They promoted literature and alternative perspectives to politics, culture, and society through short stories, poetry, book reviews, critiques, profiles and interviews<sup>9</sup>.

8. Little Magazine on Encyclopaedia Britannica (<https://www.britannica.com/topic/little-magazine>)

9. Little Magazines in India and Emergence of Dalit Literature, Preeti Oza, August 2019

*Mook Nayak* (Fig 14) was a Marathi publication that is considered one of the first to pave the wave for Dalit literature that fought caste politics. Founded by the freedom fighter Dr. Baba-saheb Ambedkar, it played a role in the social reform movements in India in the early 20th century.

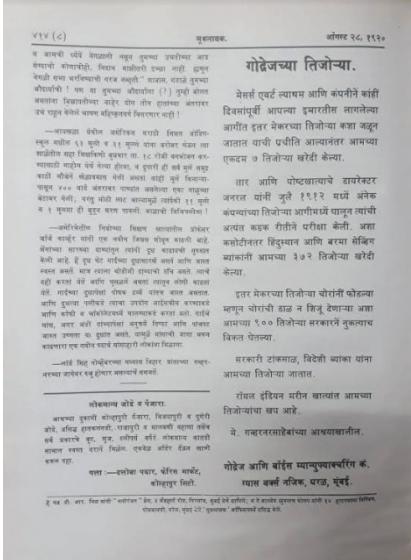
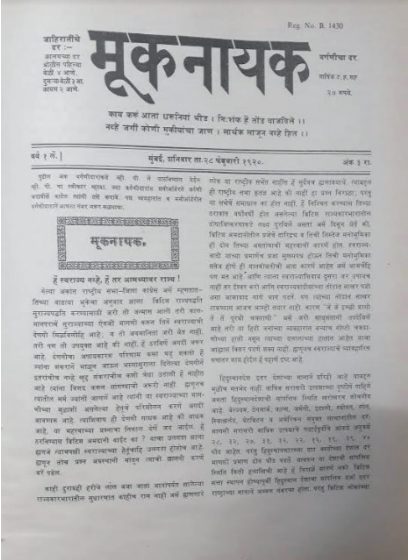


Fig 14. Mook Nayak, February 1920

*Hans* (Fig. 15) is the oldest and one of the most prestigious literary magazines in the Hindi language, and also one of the most widely read in India. Having been established in 1930 - after a short break it was revived again and is still surviving today. January 2019 saw the first English version of the magazine published. From the 1980s 'as editor (and owner) of Hans (Rajendra Yadav) promoted rebellious, no-holds-barred, free thinking and became the darling of young writers' (Kumar, Kuldeep. Of Hans and a flight for a cause, thehindu.com, 28 March, 2013) Looking at its typography - for the Hindi edition, the text along with captions are set in Shiv which is a traditional and contrasted font family. Headlines use a combination of different Kruti Dev display fonts which are non unicode fonts that use the keyboard layout of Remington typewriters.



Fig 15. Hans, June 2020

Kadambini (Fig. 16) is another Hindi language monthly literary magazine featuring not only literature but also other topics such as science, history and films. The magazine has a custom font designed in house for their body text called 4C HindiText. There are no fixed fonts are part of their guidelines for other elements such as their headings, standfirsts and captions. A multitude of other fonts are used such as monoline condensed and contrasted display styles.



Fig 16. Kadambini, May 2020

What I inferred from my research was that when multiple typefaces are used it can tend to make the design chaotic and messy. This pushed the idea of there being room for more consolidated Indic typeface families that can take care of the different weight and style requirements for text and display.

10. Times Literary Supplement adopts new “TLS” identity by Molly Long, designweek.co.uk, November 14, 2019)



Fig 17. Times Literary Supplement, 12 June 2020



Fig 18. Times Literary Supplement, 12 June 2020

*The New Yorker* (Fig. 19), on the other hand, has always had a classic feel to it. The magazine uses its signature Irvin typeface for headlines and all articles are set in Adobe Caslon. An argument could be made that consistency in its design is part of its identity. Besides some twitches and refinements to nudge the magazine forward, it rarely redesigns as compared to other publications<sup>11</sup>. In 2013 the Irvin typeface was redrawn and a number of the original ligatures were drawn to keep the whimsical flavour of the original typeface designed by Rea Irvin<sup>12</sup>. They also adopted Neutraface, an art deco inspired typeface by Christian Schwartz, for House Industrie,s which they use sparingly to balance the tension in typographical use.

Even though their pages are filled with body copy, magazines such as TLS and *The New Yorker* manage to retain a sense of space, light and accessibilty through its selection of fonts<sup>13</sup>.

11. Nicholas Blechman on applying subtle redesign tweaks to *The New Yorker*, It's Nice That, 25 June 2018
12. Video: The New Yorker Gets Refreshed By The New Yorker, September 13, 2013
13. Caldwell, Cath and Zappaterra, Yolanda. Editorial Design: Digital and Print, 2014



Fig 19. New Yorker, 22 June 2020

climbed onto the trasty things like “I

**The Sneaky Doctor**  
There is a runaway t the tracks toward You can pull a lever ley's path so that it h dred thousand peop Instead of thinki lever, perhaps you c spiracy theory that I running a black ma

**The Cure Worse Thi**  
There is a runaway t the tracks toward m can pull a lever tha of thousands of live lem: the lever is gre it not only will you them but you'll also you like that shirt. You hate to say could the solution be lem? And why hasn't complimented your

**The Retirement Plai**  
There is a runaway t

In comparison, the design of magazines such as *nplusonemag* (Fig. 20) have single and double column layouts which are reminiscent of a book design. *nplusonemag* is a New York based American Literary magazine featuring literature, culture and politics. For their articles online, they use the Adelle Sans and Serif family. For their magazines, however, they use a mix of different typefaces. Warnock Pro is used for the main body text and Versa Sans for the headings, standfirsts and captions.

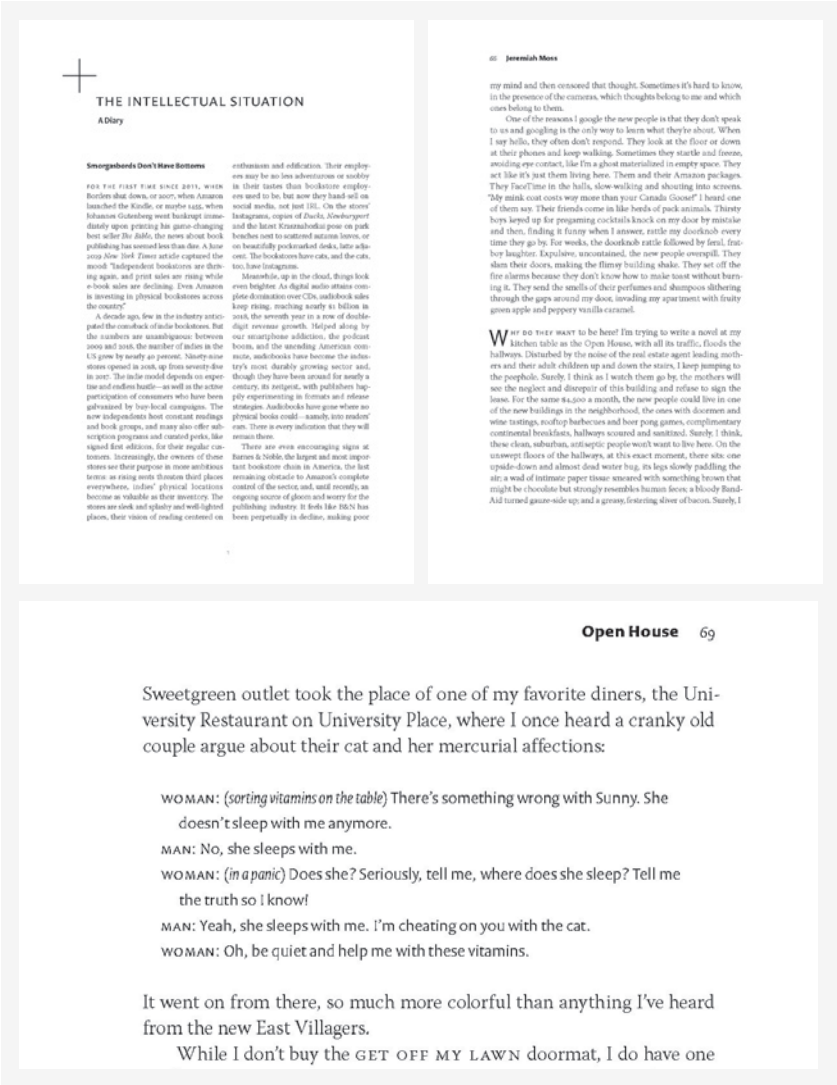


Fig 20.  
*nplusonemag*,  
Number 36, Winter  
2020

In addition to the research above, as a case study of a bilingual publication I had a look at *The Murti Classical Library*. It is a series of books featuring classical literary texts from India in original indic languages along with an English translation. The project which began in 2010 has 25 volumes published, with another 4 volumes to be released in January 2021. A number of fonts were designed specifically for the series in different Indic scripts to cover all the languages such as Hindi, Tamil, Arabic and so on. Murty Hindi was designed by Tyro Typeworks for Hindi text. The design was inspired by the characters of the Nir-naya Sagar Press, but with a lower stroke modulation leading to a more robust and modern design.

The accompanying English text is set in a customised version of Antwerp, a font by A-2 Type. This is a 16th century typeface which has been inspired by the types on display at the Museum Plantin-Moretus in the city of Antwerp<sup>14</sup>. It was chosen based on a number of criteria such as a roundness of forms to help compatibility with non-latin scripts, a classical design with a contemporary feel, and a design with good readability at a range of point sizes for complex type settings<sup>15</sup>.

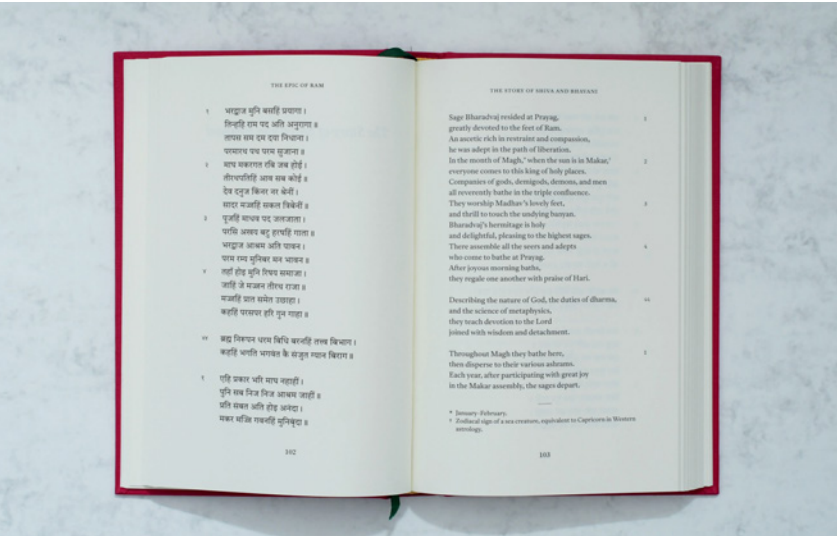
14. <http://www.murtylibrary.com/design-and-typography.php>

15. Ramanathan, Rathna. A Typography for India, ATypI 2016, (<https://www.youtube.com/watch?v=Oe-96dd6tUw>, October 24, 2016).

Fig 21. (Above) The fonts Murty Hindi designed by John Hudson and Fiona Ross of Tiro Typeworks in 2015 and Antwerp designed by Henrik Kubel of A2-Type in London in 2011, (<https://www.a2-type.co.uk/antwerp>);

(Below) A spread from ‘The Epic of Ram’, The Murti Classical Library. (Photo by Anna Positano)

# सूरदास Surdas



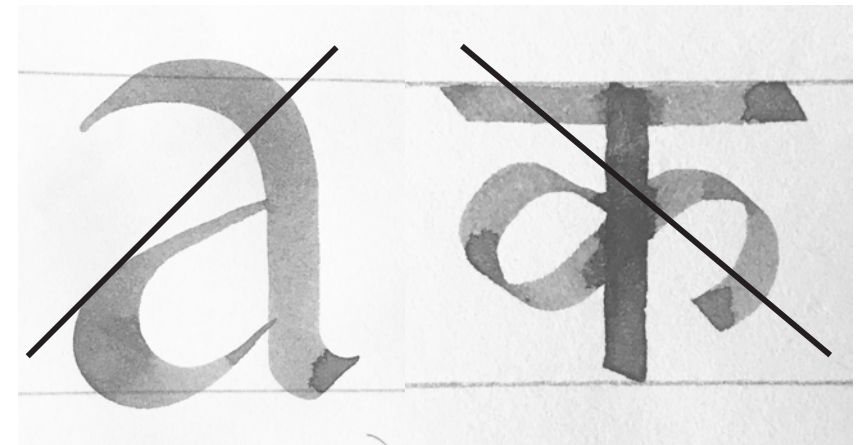
# 05

## *The Challenges*

Having looked at an editorial context along with type references I reached a stage of understanding what considerations I need to keep in mind as I begin my design process.

**Working on a multi-script family:** The first challenge that I had to tackle was to achieve a harmonisation between the two scripts of Latin and Devanagari so that they both work functionally, as well as meet aesthetic requirements. Firstly, they needed to work in collaboration with one another while staying true to their constructions. Both have vastly different historical contexts and typographic characteristics. For instance, traditionally a reed or bamboo pen is used for writing Devanagari. However, in comparison to the Latin script (translation), the angle of construction is opposite.

Fig 22. (Left) 45° slanting to the left, (Right) 35 to 40° slanting to the right



I looked at some current examples of multiscript typefaces to analyse how they managed to match their scripts. A discussion with my tutor Mathieu Réguer, and another with Kalapi Gajjar, of the type foundry Universal Thirst, helped in breaking this down. Besides a matching of weight and contrast, the personality of both scripts should match. They can also be matched by micro parameters such as the handling of terminals, though this may not be entirely necessary depending on the design.

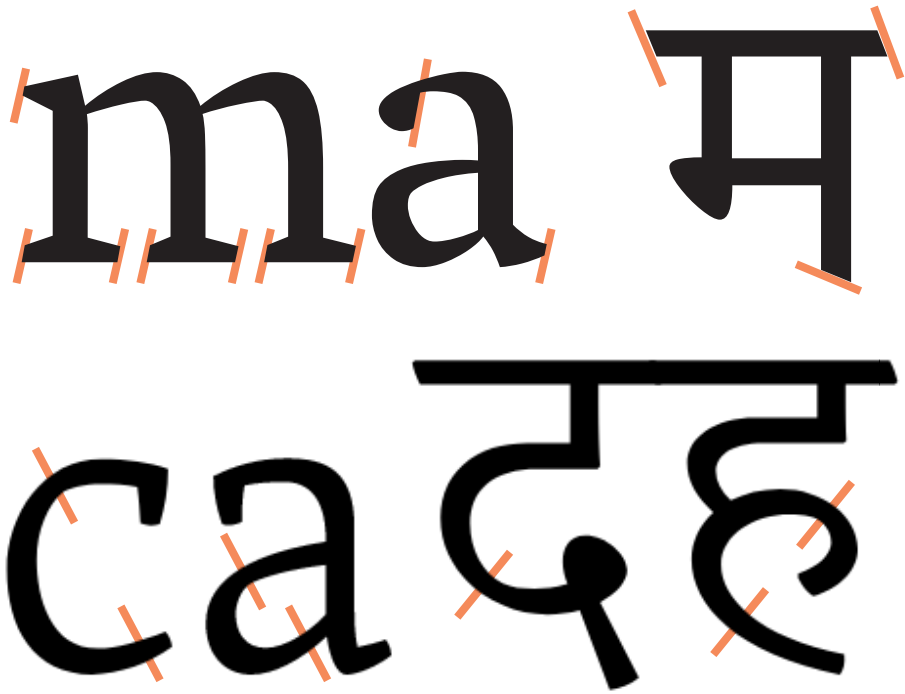


Fig 23. (Above) Vesper Latin and Devanagari from designed by Rob Keller and Kimya Gandhi of Mota Italic in 2007 , (Below) Skolar Latin and Devanagari by Vaibhav Singh and David Březina of Rosetta Type



संस्कृत ही एक ऐतिहासिक भाषा असून ती पृथ्वीवरील सर्वात प्राचीन, समृद्ध आणि शास्त्रीय **Sanskrit** is a standardized dialect of Old-Indo-Aryan, the primary liturgi-

Fig 24. (Above) Skolar fonts by Vaibhav Singh and David Březina of Rosetta Type ([www.rosettatype.com/Skolar#devanagari](http://www.rosettatype.com/Skolar#devanagari))

Another consideration is also the relation in size between the two scripts. As mentioned previously, Devanagari has only one case as opposed to an upper and lower case of the Latin. An optimal relation between guidelines need to be achieved so that both scripts appear to have the same body size while accommodating their respective requirements.



Fig 25. Vertical guidelines of Tiffin Latin and Devanagari

**Creating a complex typographic system:** Magazines have extensive typographic requirements which further depends on their specific genre and purpose. In addition to structuring the material clearly, typography and editorial design have the role of giving expression and personality to the content as well as attracting and retaining the readers. An intelligent use of typefaces and rules is crucial to avoid an overall grey. Hence a hierarchal difference in terms of weights and styles is required.

Some of the important typographic requirements of a publication include text typefaces for body copy. This enables a reader to read long paragraphs of text comfortably. Opposed to this, fonts for headlines can be more quirky as they entice the reader and stand out on a page, especially if it is text based. Captions and bylines are generally set in a smaller point size (6 to 8 pts) and therefore must be designed to be legible. In addition to these there are other elements to look out for such as standfirsts (they follow headlines in an article and set the tone of the article), sub heads (they break up long texts into different sections, chapters or subjects) and pull quotes (these serve to break up copy making readability easier and exciting)<sup>16</sup>.

16. Caldwell, Cath and Zappaterra, Yolanda. Editorial Design: Digital and Print, 2014

**An exploration of optical sizes:** A question that had arisen early as a part of my research proposal was whether there was a need to explore optical size range variants. How can these grades be created as - Tobias Frere-Jones puts it - to correct 'type-warping effects of handmade paper, roll film, flat panel monitors, or retroreflective sheeting' in magazine production (Size-Specific Fonts by Paul Shaw, Scale and Spirit, Eye Magazine no. 71, Volume 18)? The goal would be to obtain the perfect colour or darkness at different sizes on a page so that it is readable and legible. Through experimentation, it can be explored as to how many variants need to be created. It could range from just 2 with text and display to 3 versions such as those of HTF Requiem (text, display, fine) or even 4 such as Adobe Garamond (text face, caption, subhead, display).

However, for fonts in the Devanagari script there seems to be no current exploration of optical sizes<sup>17</sup>. I had a look at how some typefaces tackled the challenge of designs that can work to fulfill

17. Discussion with Shiva Nallaperumal, November Design

the requirements of complex typographical sizes, and at how the design space of optical typefaces can be pushed.

I first looked at Greta Sans from Typotheque which was designed as a continuous optical size system. There is a weight and width axis - Display to Text to Display, and Extended, Condensed, Extended, where the Normal styles are most suited for small text, and extremes are optimised for large sizes.



Fig 26. Greta Sans Devanagari from Typotheque designed by Hitesh Malaviya at ITF under the supervision of Satya Rajpurohit in 2017

Murty Hindi by Tiro Typeworks, as previously discussed (see Fig. 21), was designed for the Murty Classical Library. In addition to the reduction of high stroke modulations of stroke, the design ensured clean lines and generously proportioned counters, which ensures optimum readability at both text and footnote sizes.

अक्षरात्मक (सिलेबिक) लिपि मानी जाती है।  
लिपि के विकाससोपानों की दृष्टि से “चित्रात्मक”,  
“भावात्मक” और “भावचित्रात्मक” लिपियों  
के अनंतर “अक्षरात्मक” स्तर की लिपियों का  
विकास माना जाता है।

भाषावैज्ञानिक दृष्टि से देवनागरी लिपि  
अक्षरात्मक (सिलेबिक) लिपि मानी जाती है।  
लिपि के विकाससोपानों की दृष्टि से “चित्रात्मक”,  
“भावात्मक” और “भावचित्रात्मक” लिपियों

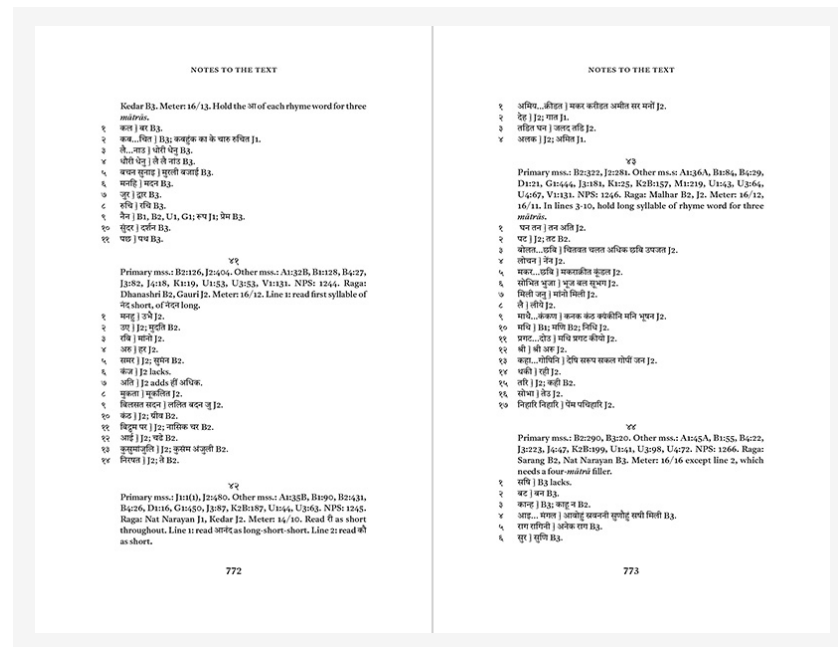


Fig 27. (Above) Murty Hindi designed by John Hudson and Fiona Ross of Tiro Typeworks in 2015 (Below) Notes to the Text in Sur's Ocean give detailed explanations in both Hindi and English. (<http://www.murtylibrary.com/design-and-typography.php>)

**Other considerations:** Besides the challenges discussed above, I also look into some other topics which I explore further through my design process:

1. Interpolation: Creating extreme masters that will lead to interpolable instances.
2. Print and Digital: While my main focus is print, the increasing presence of online magazines also leads to the requirement of a complementary web friendly font files.
3. Variable File: The fonts can be exported as static, but also as variable files especially for online use.

With all these considerations in mind I start designing different variations of characters - the process of which I shall discuss in the second part of my dissertation.

# Part 2

*Design Process*

# 01

## *Art Direction*

My research into literary magazines (Part 1 Chapter 05) led to to understand the personality and outlook that each publication wanted to express. In Part 1, Chapter 06 we have seen some of the challenges that I identified such as the matching of scripts and the typographic requirements of a magazine. However, before I jumped directly into sketching and experimenting with different design routes, I wanted to define a stylistic direction that I could take inspiration from.

To give myself a brief in the context of a graphic design, I began by defining the literary magazine project more meticulously. It would be bilingual focusing on English and Hindi, thereby giving a platform for literary views in both languages. It would consist of short stories, poems, interviews, opinion and photographic essays. Aiming to create an area for conversation in different languages, it would consist of stories that lead to the discovery and celebration of the richness of different cultures. This need not be the larger festivals that one celebrates, but could also be smaller experiences that allow one to immerse themselves into daily culture. The magazine would create a feeling of appreciation of traditions and the value of these in today's society of modernism and ubiquity. It may also include interactions with other cultures and the experiences gained from them. The audience ranges from the 20s upwards including those who have an interest in art and literature, and have a love for exploring new themes and ideas.

I decided to create a magazine based on the idea behind my font. I reached out to friends and authors to contribute pieces that would explore the theme of cultural diversity. I sent them my brief, and added that it is a positive, light hearted magazine aiming to have a feel good effect.

I decided not to have translations of the texts as I wanted to encourage the audience to read the work in their original languages. Moreover, the audience coming from India are primarily bilingual.

Taking inspiration from my research, I experimented with different grid layouts and typography to create layouts that could work for stories and poems. They were simple yet expressive, bringing focus to the writing. This exercise of artistic direction

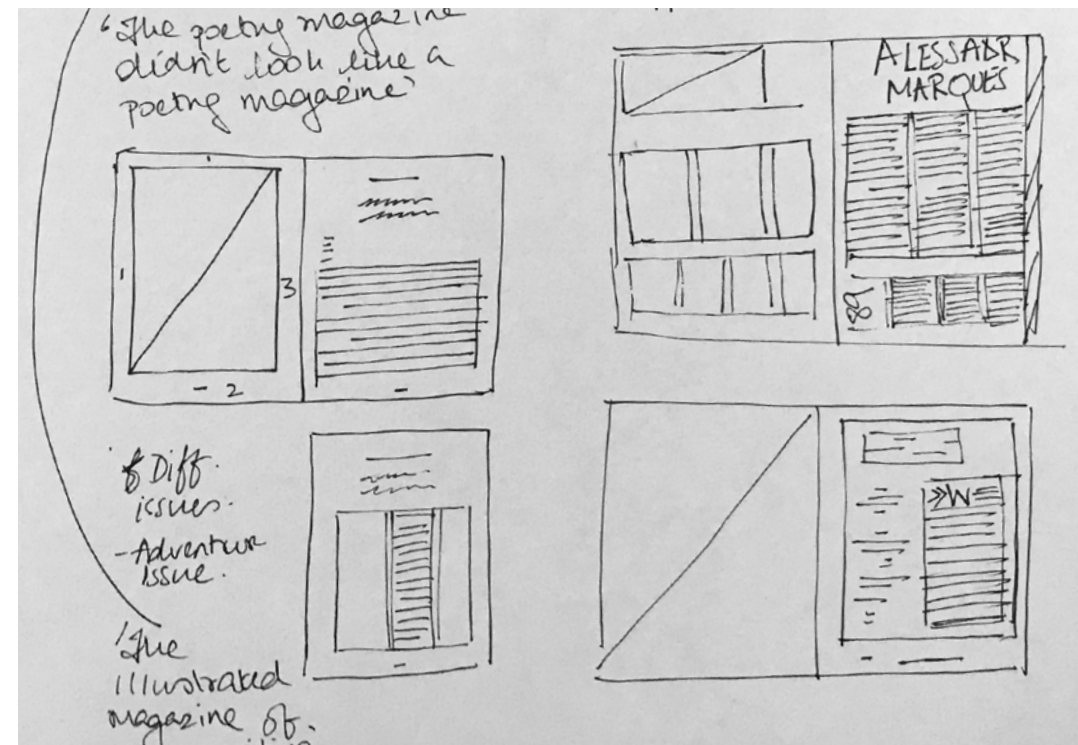
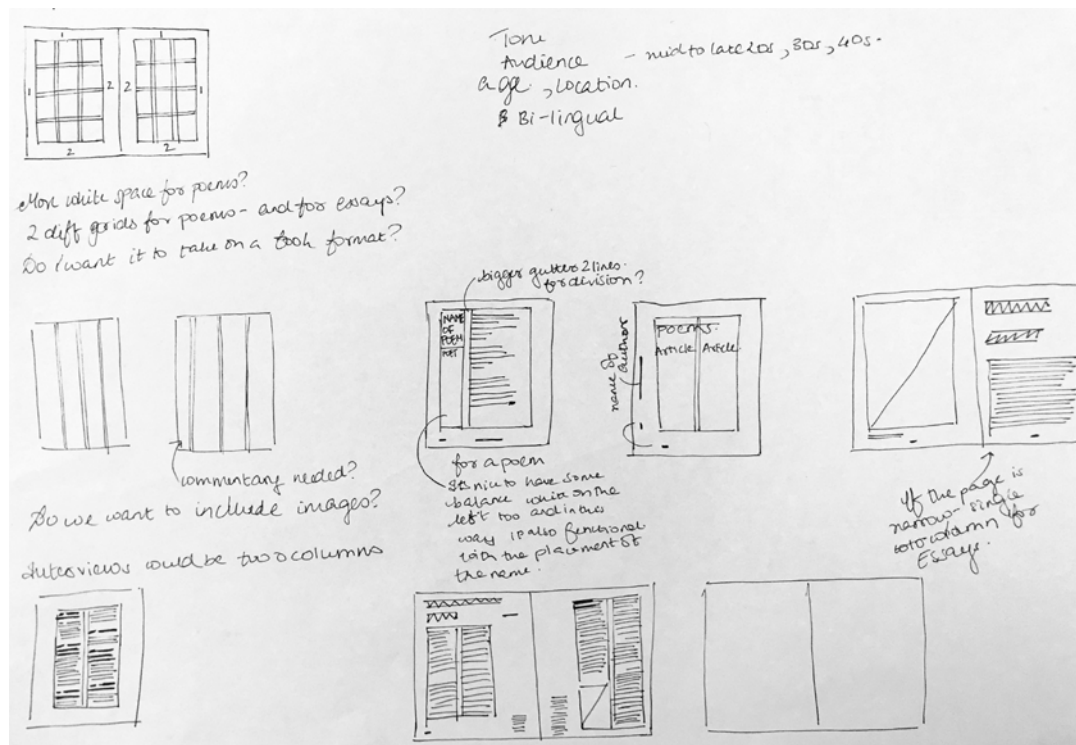
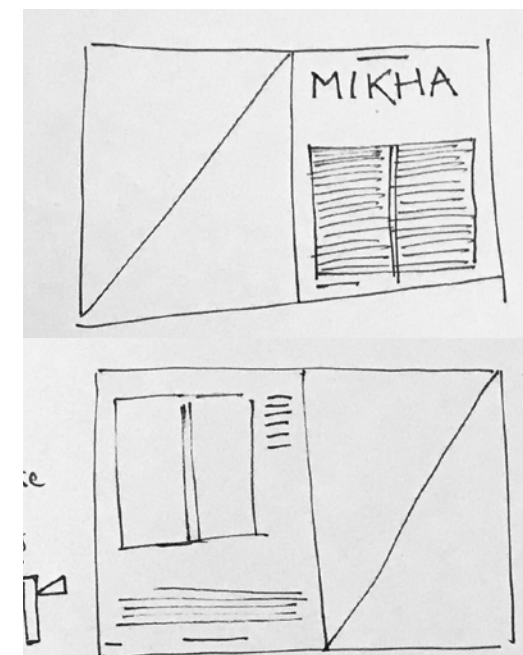
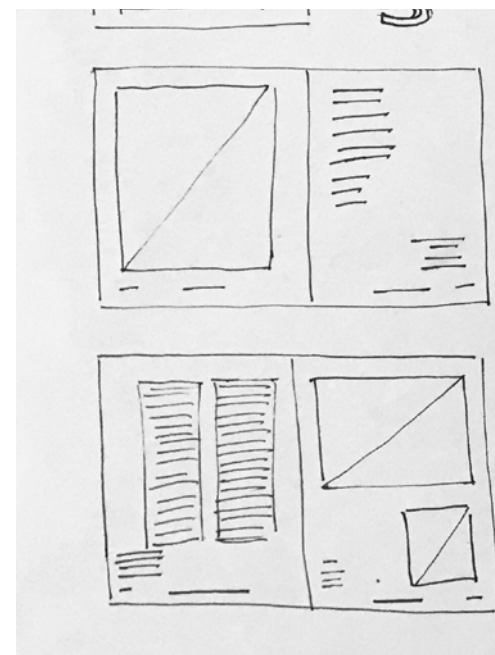
acted as a tool leading to an artistic direction of my type family (Figs 1 and 2).

I wanted the text design to have a warm texture, to invite the reader to comfortably read not only the shorter poems, but also the longer texts such as the short stories and interviews.

The text family would lay the foundation of the entire family consisting of display and caption styles. These two additional styles would be optically adjusted to work at different sizes. However, in order to add to the richness of the typographic layout, I envisioned a slightly different texture for the display and caption. As we will see in the following chapters, I began with the design of the text and as I move onto the display and caption, I retain the skeletal structure, but change the clothing of the letterforms<sup>1</sup>.

1. Theory of Type Design by Gerard Unger

Fig 1. (Below and Facing Page)  
Layout sketches for the Literary Magazine; 2 April 2020



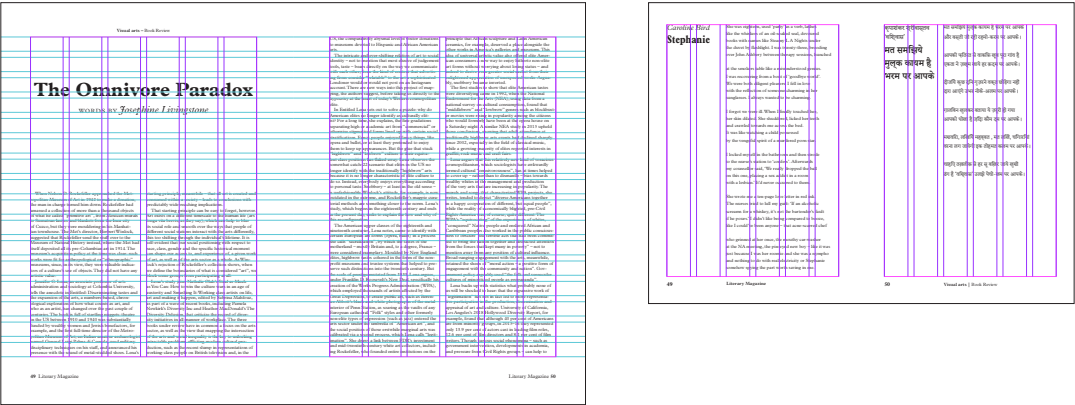


Fig 2. (Left and Above) Initial Layout explorations; 2 April 2020

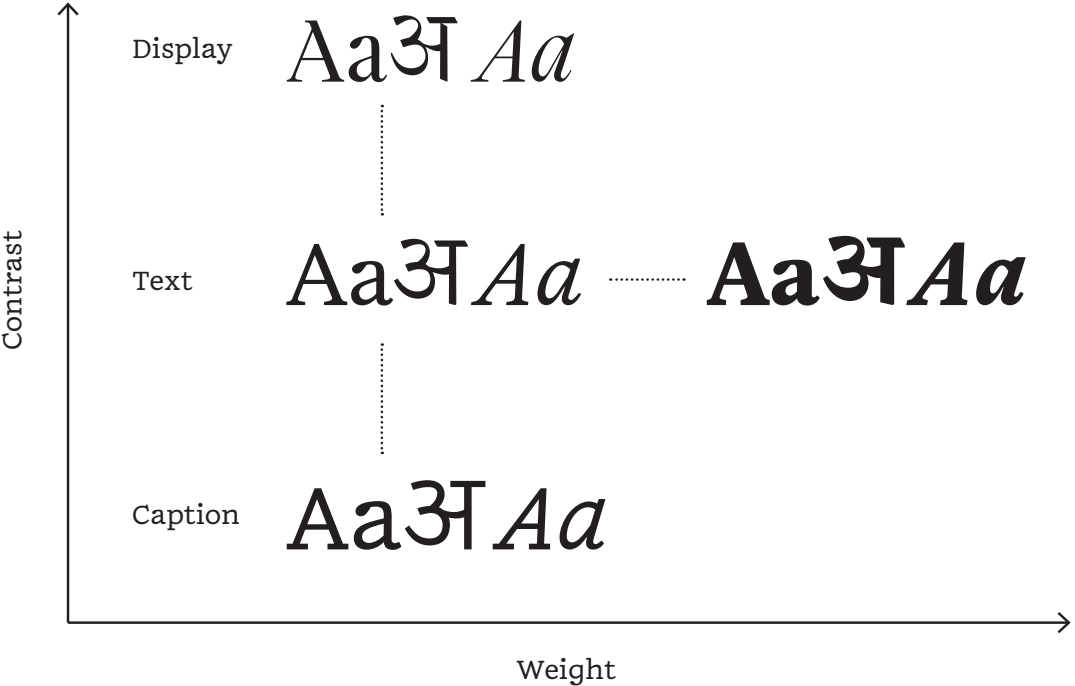


Fig 3. Design Space

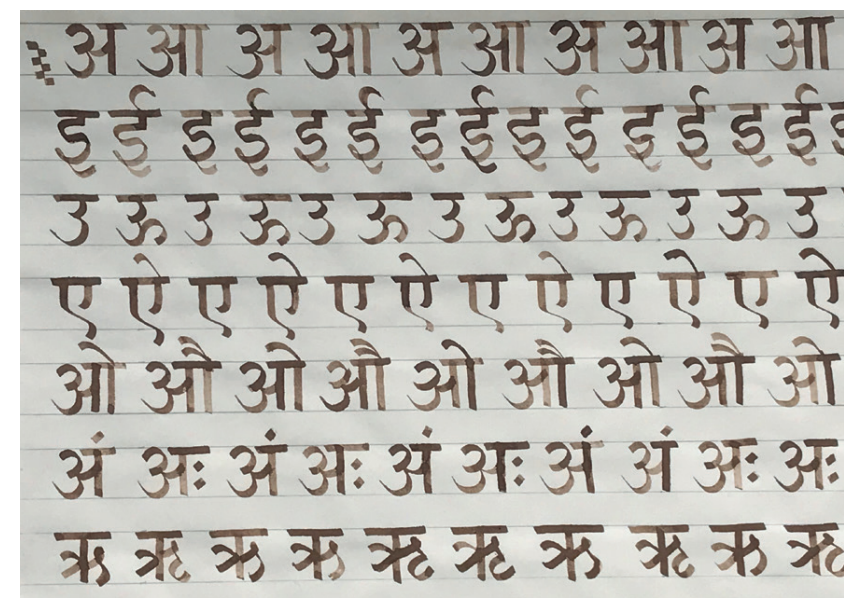
# 02

## *Latin and Devanagari Text*

The first question that I had to tackle was how to start a multi-script design. The general practice does not have a definitive right or wrong way. My tutor, Jean Baptiste-Levée suggested developing both scripts independently. If one would try to match them from the start it could lead to half baked or compromised results of both. This being a viewpoint that I agreed with - I began to think of parameters that I wanted to have to define the character of the typeface. I used the context of the layouts that I created and my magazine brief to start my sketches.

As the text designs form the base of my family, I dedicated most of my time to develop this part of the project. I began my sketches with calligraphy. This was especially vital for me in the creation of the Devanagari characters. Though I can read and write the script, they were still - typographically speaking - unfamiliar shapes. These first explorations were not taken forward as my final route. However, the exercise helped me understand how to create letterforms with the Devanagari pen angle.

Fig 4. Calligraphy practice with a metal nib - referencing 'देवनागरी सुलेखन मागदशिका' An introductory manual of Devanagari Calligraphy' (Aksharaya- Letter Conscious People)



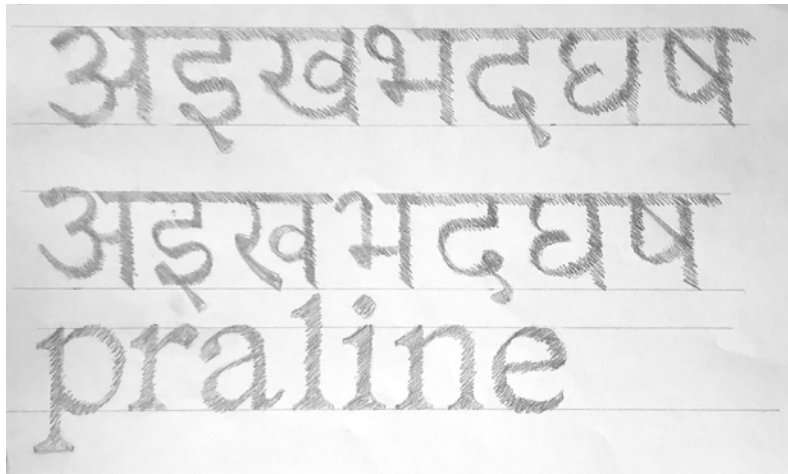


Fig 5. (Above) Sketches inspired from calligraphy; 9 March 2020

(Below) The first digitized characters inspired from calligraphy; 12 March 2020

अइखघदभष  
praline

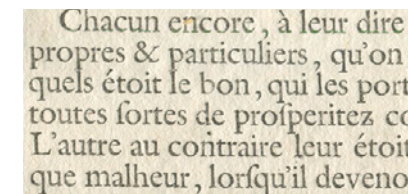
As references for my Latin design, I looked at Old style typefaces such as Plantin and Galliard Pro. They have rounded shapes that match the roundness of multiple forms in Devanagari. In addition, I felt that they have a warm and soothing aspect to them that allows for a pleasant literary reading experience. I also looked at some Humanistic type references as in comparison to the Latin as Devanagari letterforms tend to be more calligraphic and historical in nature. This could be owing to the fact that the typographic evolution of Devanagari characters is quite short compared to that of Latin.

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
wxyz1234567890

Fig 6. Plantin MT Pro, a digital version a digital version of a hot-metal typeface whose design was supervised by Frank Pierpont (1913). designed by Frank Pierpont, Monotype

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
wxyz1234567890

Fig 7. Adobe Garamond Pro, designed by Robert Slimbach, Adobe Originals, 1989 and 2004



ABCDEFGHIJKLM  
NOPQRSTUVWXYZ  
abcdefghijklm  
nopqrstuvwxyz

Fig 8. Inspirations for Monotype's Plantin: (Left) Cicero Romain Gros OEil; (Right) Robert Granjon, 1569

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
wxyz1234567890

Fig 9. Adobe Jenson, designed by Robert Slimbach, Adobe Originals, 1996

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
wxyz1234567890

Fig 10. Hightower, designed by Tobias Frere-Jones, Frere-Jones Type, 1994

For the Devanagari characters I reference metal type from the Nirnaya Sagar Type Foundry and the Gujarati Type Foundry. Their designs were crisp and sharp, giving a nice balance to all the curved characters.



Fig 11. Great Primer No.2 (equivalent to 18 points) from Nirnaya Type Foundry, Mumbai

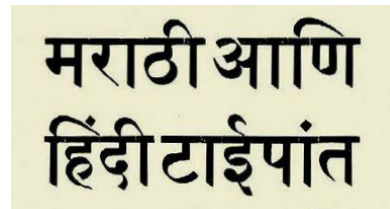


Fig 12. Type from the Gujarati Type Foundry, Mumbai

अकथदधषस  
pralinectv

अदद धकधक धस कथक धकधक धध  
धधक ससद धकधक अकधक सद ससद  
धकधक धकधक धकधक धकधक अदद  
दध कथक कद अकधक अकधक धकधक

invict aria capitle interanter  
penni clean rev arillate recip  
rap tv napierian tv a traver  
rapt ate increative pinnacle c

Fig 13. 21 March 2020: The Devanagari design inspired by the Great Primer No. 2 from Nirnaya Sagar Type Foundry, Mumbai; The Latin design inspired by Plantin. I played with triangular serifs to match the strong and sharp angled cuts of the Devanagari stems

pralinectu

aril tee curia creeper pet ta  
a pennill inculture triartict  
pacate aceituna parnel tare  
acacine erica cant lap rare t

Fig 14. 30 March 2020: Latin design inspired by Humanistic forms

The Latin sketches inspired by the old style references felt a bit too structured and static, especially when seen in a test paragraph. In contrast the sketches inspired by humanistic references felt too calligraphic in nature which lended a more historic personality. However, it had a warmth to it which I wanted to retain. A blending of the characteristics from both styles to lead to a warm contemporary personality is what I aimed for carrying forward. I put a hold on the Devanagari design for now and will come back to this on page 17.

I started by playing around with alternate versions (Fig 15) of my Latin letters. But these changes were too small to make any vital difference to the personality and overall texture. It was clear to me at this point that I was focusing too much on the micro details rather than the actual form of the entire character.

a a a a a a a a  
c c c c c c c c  
n n n n n n n n  
p p p p p p p p  
r r r r r r r r

Fig 15. 7 April 2020: Alternate letters

I went back to the drawing board for a fresh start. I looked at some additional references at this stage which had a characterisitic contemporary flavour to them (Figs 16–22). Taking inspiration from these I experimented with different designs (Fig 23.) Overall these felt more warm and elegant, which is what I was aiming to achieve. As we can see in the test paragraphs they all gave quite different textures. Design 1 is my previous design that I was working on. In comparison to the newer experimentations, I felt that it was not as strong a contender. I particularly liked

design 5, but felt that it would stand out too much as a text typeface for literature. Design 6 felt too strong and workman like. There were some elements from each route that I did like such as the squarish and straighter tops of c and e in design 2, the rounded terminal drops in design 3 and the angled connections of the b, p, n and u in designs 4 and 5.

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
wxyz1234567890

Fig 16. FreightText Pro Book; designed by Joshua Darden, Phil’s Fonts, 2009

ABCDEFGHIJKLMN  
PQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
wxyz0123456789

Fig 18. Saol Text Regular, designed by Florian Schick & Lauri Toikka, Schick Toikka, 2019

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
wxyz0123456789

Fig 20. LL Catalogue, Designed by Nazareno Crea, 2008–2017, released by Lineto in 2019. Based on Alexander Phemister’s Old Style Antique No. 7 (Miller & Richard, 1858)

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
wxyz0123456789

Fig 22. Nantes, Luzi Gantenbein, Luzi Type, released in 2016 and 2020

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
wxyz1234567890

Fig 17. Source Serif Pro Regular; designed by Frank Griefßhammer, Adobe Originals, 2014

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
wxyz0123456789

Fig 19. Schnyder M Light, designed by Berton Hasebe and Christian Schwartz, Commercial Type,

Allan Ramsay was  
born at Leadhills, in  
Lanarkshire, on the  
15th October 1686, of  
respectable parents.  
DALHOUSIE

Fig 21. Antique No.7, Miller & Richard, (Specimens of Printing Type, Miller & Richard, Edinburgh and London, 1921?; <https://archive.org/details/printingtypespec00millrich/page/98/mode/2up>)

01 pralinctuv  
02 pralinctuvbg  
03 pralinctuvbg  
04 pralinctuvbg  
05 pralinctuvbg  
06 pralinctuvb

01 at interventive catapuce nucleli intercranial an rapic eel earclip net in ane unpenitential crepier aurate principe are elat erin tv par vein pure lien percaline alan carapacic tarpan rave rep caravan	02 libellee clive cervantite pun retral repapering a acatalectic aciliate clue incalicate girt pat un benignant it era veuglaire intervert be pint regear triectangular ticer cub gapperi up balancer tile	03 libellee clive cervantite pun retral repapering a acata lectic aciliate clue incalic ulate girt pat unbenignant it era veuglaire intervert be pint regear triectan gular ticer cub gapperi up balancer tile bib bienvenu
04 libellee clive cervantite pun retral repapering a acata lectic aciliate clue incalic ulate girt pat unbenignant it era veuglaire intervert be pint regear triectan gular ticer cub gapperi up balancer tile bib bienvenu	05 libellee clive cervantite pun retral repapering a acatalec tic aciliate clue incalicate girt pat unbenignant it era veuglaire intervert be pint regear triectangular tic er cub gapperi up balancer tile bib bienvenu even ague	06 tic pinnatipartite unrelia ble it antenati retinacular abactinal applicable cer ebra anni nevell air en all apt cap prepare rule terai icica cancan trinacrian etabelli en purl ell inter calate rat centinel carien

Fig 23. 21 April 2020: Design Experimentations

01

AHNOV

abceghilmnoprstuv

02

AHNOV

abceghilmnoprstuv

03

AHNOV

abceghilmnoprstuv

Fig 24. 27 April 2020: Design Experimentations

I combined different elements that I liked from my experiments in Fig 23. and reached three potential routes. In Fig 24 we see that the first route is a blend of characteristics from design 3 and 2. The second route has elements from 3 and 4. And the third route is a blend of designs 3 and 5. I felt that all the letters were too similar in width especially in designs 2 and 3. I worked on differentiating widths to give it a more playful rhythm and also a higher contrast to add to a lively texture. At this stage I also worked on a few bold versions of characters that could help me roughly see how the designs would work at different weights (Fig 25). I liked design route 1, but thought it was quite conventional. I found design routes 2 and 3 to be more novel and fresh. I worked on some minor proportion changes on these two to see which one to take on further. I tested them at this stage in my test magazine layouts as well to see how they

would feel in a typographic context (Fig 26 a and b). I decided to carry forward design route 3, as I felt it had an interesting and promising rhythm and texture, and had the potential of being taken further to form a design with the features that I was aiming for.

01

pralinectuv

**aehilnpu**

02

pralinectuv

**aehilnpu**

03

pralinectuv

**aehilnpu**

01

aportoise bepile nontem  
porariness nonachievement  
to vrocht parsonage glen  
gaols trisul tills scuppaugs  
em bar til creolism pep  
rhein is venues merosome  
gantang east thioacet pro

**ha palapalai linha philine  
planipennine unheppen  
pill nail nee hipline lap  
pilli pie pale palala annal  
anapanapa lienal hue nun  
nunni alipin pea philhel  
lene heap nepal upheal**

02

aportoise bepile nontempo  
rariness nonachievement to  
vrocht parsonage glen gaols  
trisul tills scuppaugs em bar  
til creolism pep rhein is ven  
ues merosome gantang east  
thioacet protection inur

**ha palapalai linha philine  
planipennine unheppen  
pill nail nee hipline lap  
pilli pie pale palala annal  
anapanapa lienal hue nun  
nunni alipin pea philhel  
lene heap nepal upheal**

03

aportoise bepile nontempo  
rariness nonachievement to  
vrocht parsonage glen gaols  
trisul tills scuppaugs em bar  
til creolism pep rhein is ven  
ues merosome gantang east  
thioacet protection inur

**ha palapalai linha philine  
planipennine unheppen  
pill nail nee hipline lap  
pilli pie pale palala annal  
anapanapa lienal hue nun  
nunni alipin pea philhel  
lene heap nepal upheal**

Fig 25. 29 April 2020: Design Experimentations



Fig 26a. 7 May 2020: Design route 2 in the context of a magazine layout



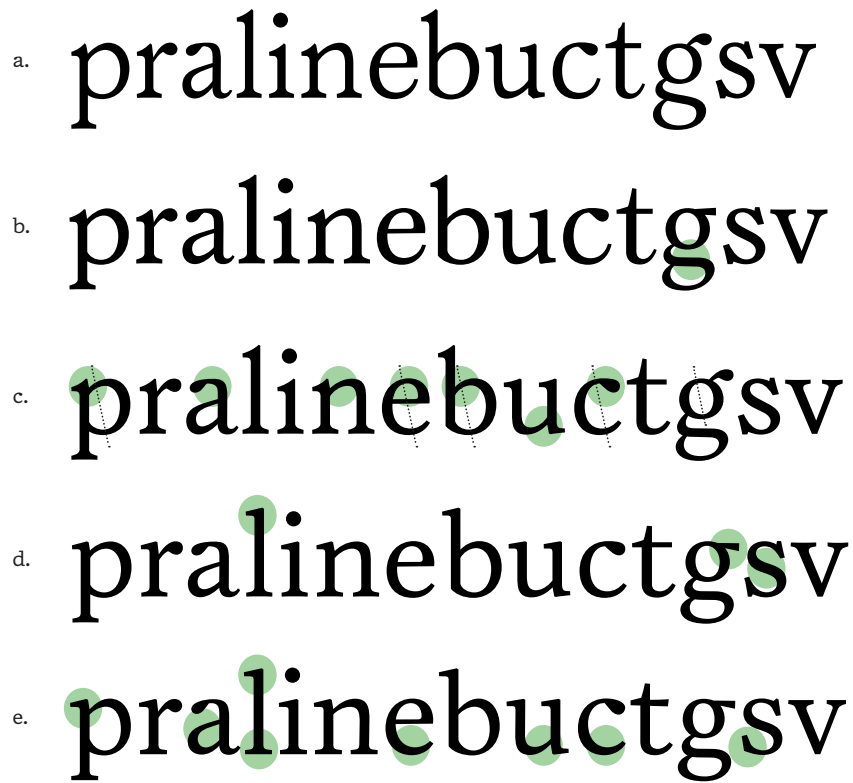


Fig 27. a. 7 May 2020: Selected design route

b. 12 May 2020: The weight has been made heavier; the diagonal of the g has been made straight as it was looking out of place.

c. 20 May 2020: Open counters of c and e; higher stem connections of p, b and n to match a, c and e.

d. 26 May 2020: A change from curved to straight upper serifs brought the design from an older to a more contemporary style. It also helped to make the typeface appear more balanced and sturdy; Other changes include a change in the ear of the g and a more horizontal spine of the s,

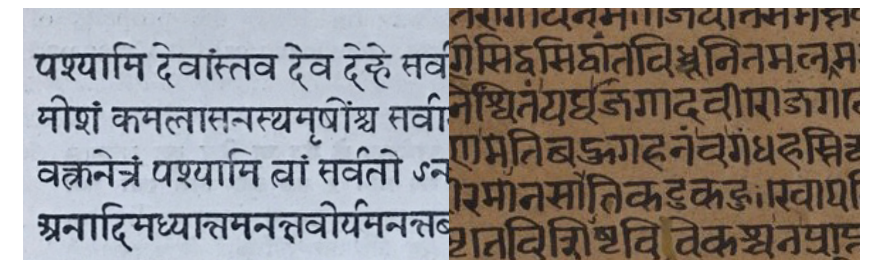
e. 30 July 2020: The stem connections of p, b, n were refined to have a directly smooth transition from thin to heavy. The curve on the bottom of the serifs have been made straight for a crisper look. As this led to a bigger serif, I edited both the upper and lower serifs making them flatter and a bit longer. Weight has been added to the bottom of c and e for more balance. The bowl of the a and eye of e have been made slightly larger. The bottom serif of the s has been simplified.

Fig 29. (Left)  
Schlegel's  
Devanagari Type  
cut in Germany in  
1811; (Naik, Bapurao  
S. Typography  
of Devanagari,  
vol. 1 Bombay:  
Directorate of  
Languages, 1971)

Fig 30. (Right)  
Ataratika  
by Silanka,  
undated Sanskrit  
manuscript  
(<https://gallica.bnf.fr/ark:/12148/btv1b531482276/f4.image>.  
r=devanagari  
<https://gallica.bnf.fr/ark:/12148/btv1b531482276/>)

The connections of characters such as the n, h, p and b were very low in comparison to the upper straighter slopes of the a and c. I experimented with these to align them together. This led to a diagonal connection which has a subtly squarish upper right curve. Besides the aesthetic personality of the typeface, I also kept in mind certain functional aspects to work well in short and longer texts. The designs have a medium contrast so that the strokes with high contrast would not get lost at text size. The x-height is medium to large, while the ascenders are taller in comparison to the descenders to aid readability. I also opened up the counters of the c and e to give it more space which, in turn, also allowed them to match better with the diagonal axis of the b, o and p.

While I continued refining my Latin characters and developing the glyph set, I headed back to working on my Devanagari design (Fig 28). I had three design routes that I had developed from different inspirations. Design route 1 is inspired by Schlegel's metal Devanagari type cut in Germany in 1811 (Fig 29). While the constructions are not quite traditional, I liked the friendliness and warmth of the characters. Design route 2 is an evolution of my design inspired by the Nirnaya Sagar Type Foundry (Fig 13). I increased the size of the counters and widths of letters in addition to the weight so that it matched the regular Latin weight. I referenced a manuscript for design route 3 (Fig 30). As this was a handwritten reference, I experimented with how to evolve it to into a typographic design. Though I found the process quite interesting, it didn't work quite so well as a complementary text design to the Latin. For this project I wanted to focus on learning how to design Devanagari type. I felt that I could work on this idea as an independent project sometime in the future.



01 कघतनपभयरवश  
02 अएकजतथदवषसा  
03 कगतदनमरवस

01  
भरकर कवक पर यवन नभ कव भकभक  
वपन घनघन वर पतवर भरकर वनय  
भवत भय तपन कतरन कतरन परक न  
नववत कप भरत तरकश भकभक कपन  
भनभन घरघर नवक शरत शक वकर  
कप क यक भकभक यत शशक घनघन  
नयन घनघनभवत परवर कवर नरवर  
पतवर नरक घर नयन परवश भरत परवर  
घन शपशप वशकर नववत नत वक यत

cholesteremia lysate oilman  
sky tv antimensia pileous a  
antirheumatic unlap shaps  
cumino in car salem sop

02  
अकास कद दस अकाज अवसादक कथा  
अवसादक अवसादक एतकाद कदा  
सात अवाकता अव सत वाज अवसादक  
ताता कव असतत दाता कता तकाजा  
दावत दासता ताता अता सादा का का  
दाव जकात दाता कसकता दावा अजा  
स अवसादक अथवा वातास अजकाव  
जकात कसकता थका साअत कसक अथ  
सावत अजकाव ताजा ताता एकाएक ताव

cholesteremia lysate oilman  
sky tv antimensia pileous a  
antirheumatic unlap shaps  
cumino in car salem sop

03  
सरमद मनन तरकस वर सनम वन  
नरवर रमक गगनगत रग तमस रदनक  
रमनक गवरनर गगनगत गगनगत सरमन  
गगनगत समर रकम द गगनगत मसनद  
सरमद गवरनर सरवन रव वरक सदर  
गगनगत वतन सततग गगनगत कमकस  
मस सरमन सरदर गगनगत नरम वम  
ग गवरनर सगर दरद सतर रसद वत  
गममन सरकन रमनक मस दरकन तत

cholesteremia lysate oilman  
sky tv antimensia pileous a  
antirheumatic unlap shaps  
cumino in car salem sop

Fig 28. 20 May 2020: Devanagari design routes

I went ahead with taking elements from design routes 1 and 2. I felt that it was a good mix of warmth (1) and sharpness (2). I created designs matching the weight and contrast to the Latin. Fig 31 shows two variations of my worked upon Devanagari design. I decided to work further on 01 as it was more in alignment with the personality that I was aiming for. It also seemed to match the Latin text more.

01 अएकघथजतयदव  
षपसरनबशभी ि  
02 अएकघथजतयदव  
षपसी ि

01  
जानपदीक पारभाषति  
सतिराशनासी सतिराशनासी  
दविभसिरकि ताकयिा अव  
बनवाकर नशीनी अकतिव  
अजय नाव वारनाथ अबीर भाप  
नशीनी रसायनकिवदि अपरज

cholesteremia lysate  
oilman sky tv anti  
mensia pileous a anti  
rheumatic unlap shaps  
cumino in car salem sop  
alone epees roles stir  
conia kleptistic rat toes

02  
जीवघात पादक काक अप  
जीववादी तपी अतक्रियता कपासी  
सायास पूष अजकव वापक कएि  
तप वषिय एकपाद अवपातयति  
पा जापक दाय तापक क काकी  
पाए अघाया पदातकि पूयति वजद

Fig 31. 26 May 2020: Devanagari designs; Paragraph comparisons with the Latin design. 14 pt Devanagari matched 12 point Latin in size relation.

When I tested them in paragraphs, a 12 pt Latin matched a 14 pt Devanagari in terms of size relation (Fig 31). I hence worked on increasing the size of the Devanagari design by 17 percent. Further study of it, however, led to a realisation that much work was needed for both scripts to work as one multiscript family.

I looked back at my references of multiscript typefaces to analyse how they further matched each other (Fig 32). As mentioned in Part 1, Chapter 05, a discussion with Kalapi Gajjar led me to learn that matching the personality of the scripts is the most important. It isn't necessary to match all the micro details. However, some characteristics such as the connection of stems, handling of counters and tail ends helped nudge the scripts in a similar direction (Fig 33).

In Fleming's novels, many Bond girl independent job or even career, often not appropriate for women in the 1950s. Tatiana Romanova, Mary Ann Russell are in intelligence or law-enforcement criminals, such as Tiffany Case and James Bond. फ्लेमिंग ने दूसरे विश्वयुद्ध के दौरान नेवल कई लोगों पर बॉण्ड का किरदार आधारित “उन सभी खुफिया जासूसों व कमांडो का मैं मिला”। फ्लेमिंग के भाई के अलावा अन्य

संस्कृत ही एक ऐतिहासिक भाषा असून ती पृथ्वीवरील सर्वात प्राचीन, समृद्ध आणि शास्त्रीय भाषा मानली जाते. ही भाषा हिंदू, बौद्ध, शीख आणि जैन धर्मांच्या उपासनेची भाषा असून ती भारताच्या २३ शासकीय राज्यभाषांपैकी [...]

**Sanskrit** is a standardized dialect of Old-Indo-Aryan, the primary liturgical language of Hinduism, philosophical language in Hinduism, Buddhism, Jainism and a scholarly literary [...]

Fig 32. 26 May 2020: Studies of Script Matching: (Left) Vesper and (Right) Skolar

क n अ c

Fig 33. 3 June 2020: Matching the two scripts

a. अ एक घ थ ज त य द व  
प सर न ब श भ

b. अ एक घ थ ज त य द व  
प सर न ब श भ

c. अ एक घ थ ज त य द व  
प सर न ब श भ

Fig 34. a. 26 May 2020: Selected Devanagari Text design to take further

b. 17 June 2020: The size has been adjusted to match the size of the Latin designs. I then worked on changes to match the scripts as seen in (Fig 36). The counter of च has been made larger and the bowl of this and क have been edited to match अ. The connection of the य to the shirorekha (headline) has been taken inward to match the calligraphic angle.

c. 30 July 2020: Experimentations with the tails of the श and द. The endings of स and र have been made into monoline designs and slightly curved, while that of the त is tapered. This is owing to a calligraphic origin. Additionally these bring more structure and stability to the design. The curve has been removed from the stems to match the straighter serifs of the Latin. The knots have been designed to match the terminals of the Latin design, but have been made much larger as their function is different from Latin. Their presence helps to identify the character.

I found working on the Devanagari design more difficult than the Latin, as my knowledge was limited - from history books and studying of existing typefaces. Also, I felt that the characters themselves were more complex to design. Besides the shirorekha (headline) and baseline there aren't many additional guidelines for the designs that need to be drawn in between this space. Type Crit crews with Kalapi Gajjar (Universal Thirst) from June 2020 and a later mentorship from November 2020 with Pooja Saxena (typetogether) helped in designing the characters better and identifying how the proportions work at different sizes.

भार थी नामरूपवाद सीसक तमूरा कवति  
पथराया भरम जागीरदारी घस समाजातीयता  
नकि यमानी दूरवासति वविशता वायव नए  
गब राजीवनी कथनीय दरारी दयामय पना  
वभिजनीयता मसिरा अरब अनवसरवादति  
अवरिम सकितामय अनवसरवादति द  
भूतापसारक अनविरति भूर जूस राशन राघव  
पाया वरिव रसायनकिवदि धूथन भूमजीवी

Mark Nowak worked at Wendy's for most of the 1980s. He is the author of three books of poetry *revenants* (2000), *shut up shut down* (2004), and *coal mountain Elementary* (2009, with photos by Ian Teh). He used to play in goth industrial bands. He once wrote a poem that juxtaposes a journalist's account of Ronald

Fig 35. 30 July 2020: Devanagari and Latin designs

As we can see in Fig 35, both scripts didn't match yet at this stage. The Latin felt more structured as opposed to the Devanagari which was more playful. The aim at this point was to bring them together to meet at a common ground. I felt that I was leaning more towards the structured feel of the Latin. However I added a few playful elements such as seen in Fig 36. I also made features such as the vertical serifs more prominent so they stood out more as an aesthetical element. In regard to the Devanagari, I went ahead to make it more structured as we can see the progression in Fig 37. This also helped push the design to a more traditional construction in terms of calligraphic origins such the connecting bars of the न, म and भ

a. CARKpralinesktyj  
b. CARKpralinesktyj  
c. CARKpralinesktyj  
d. CARKpralinesktyj

Fig 36. a. 16 July 2020

b. 30 July 2020: Curved leg of R. Experimentation with terminals of y and j and crossbar of t

c. 13 October 2020: Curved legs of K and k to match the R. Ball terminals of y and j as the match the knots in the Devanagari design

d. 3 November 2020: More prominent vertical serifs, edited legs of K and k. Returning to

- a. अइएकखगघचछजटत  
थदधनपभयलवशसह  
इएदशहप
- b. अइएकखगघचछजटत  
थदधनपभयलवशसह
- c. अइएकखगघचछजटत  
थदधनपभयलवशसह

Fig 37. a. 6 October 2020: Alternate for characters such as the प. Experimentation with end ball terminals for इ ए द श and ह. However these were too overpowering in text.

b. 3 November 2020: The ख has been opened up to allow easier reading at text size. The प retains its straight connection to the shirorekha (headline). The ending of the श has been made straight as it aligns with Devanagari. A curved ending is more reminiscent of a Gujarati character. The connections of the भ, ग, त and न have been made from thick to thin.

b. 25 November 2020: Straighter elements have been added such as in the भ, ग, त and न. The tails of the इ and द are straight. The bowls of the अ and ज are more rounded to match the c. The ँ and upper part of the इ have also been made rounder to match the curved characters in Latin such as the c and e. The stems have been made flatter towards the end to allow the characters to sit more on the baseline.

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
0123456789  
अआइईउऊऋएऐओऔकख  
गघङचछजझञटठडढणतथ  
दधनपफबभमयररलळवशष  
सहलश

भाषावैज्ञानिक दृष्टि से देवनागरी लिपि अक्षरात्मक (सिलेबिक) लिपि मानी जाती है। लिपि के विकाससोपानों की दृष्टि से “चित्रात्मक”, “भावात्मक” और “भावचित्रात्मक” लिपियों के अनंतर “अक्षरात्मक” स्तर की लिपियों का विकास माना जाता है। पाश्चात्य और अनेक भारतीय भाषाविज्ञानविज्ञों के मत से लिपि की अक्षरात्मक अवस्था के बाद अल्फाबेटिक

Mark Nowak worked at Wendy's for most of the 1980s. He is the author of three books of poetry revenants (2000), shut up shut down (2004), and coal mountain Elementary (2009, with photos by Ian Teh). He used to play in goth/industrial bands. He once wrote a poem that juxtaposes a journalist's

Fig 38. 30 December 2020: Character Set and paragraph testing

## Bold Text Designs and Interpolation

Once I was confident about the regular weight, I moved onwards to working on my bolder weights. I decided to begin with a heavier version and interpolate the two masters to have a medium and bold instance. This would give me more freedom in deciding the weights that would work well in the context of the magazine.

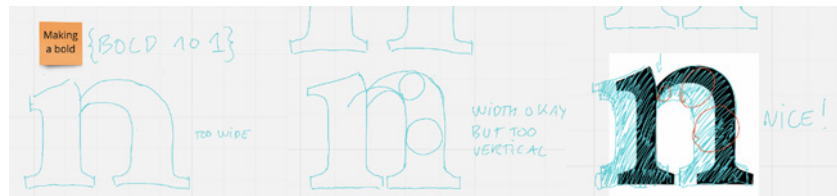


Fig 39. A short tutorial from my tutor Mathieu Réguer helped in understanding the construction of bolder weights.

a. EHIOaehilnpv  
 b. **EHIOaehilnpv**  
 c. **EHIOaehilnpv**  
 d. **EHIOaehilnpv**  
 e. **EHIOaehilnpv**

Fig 40. (Left Bottom) a. 30 December 2020: Regular text design for comparison

b. 20 May 2020: The first draft of the heavy version

c. 11 June 2020: Updated version in alignment with edited regular styles. Shorter serifs to allow for tighter spacing.

d. 10 September 2020: Here I worked primarily on the connecting weights and balancing them across the different characters. Additionally I worked on retaining the diagonal axis of the regular such as in the p. The top right of the n and h have been made slightly squarish.

e. 3 November 2020: The overall width of the characters have been reduced.

a. अएकघजतयदपरभ  
 b. **अएकघजतयदपरभ**  
 c. **अएकघजतयदपरभ**  
 d. **अएकघजतयदपरभ**

Fig 41. a. (Above) 30 December 2020: Regular text design for comparison

b. 13 October 2020: The first draft of the heavy version

c. 7 December 2020: Minor adjustments such as the ५. I had kept the heavy weight on hold while I worked on refining the characters of both the scripts to match them.

d. 30 December 2020: I worked on increasing the contrast and editing the characters to align with the evolved regular characters. This in turn opened up the counters allowing for a more comfortable reading experience

For both scripts the main matter of contention was balancing the contrast across all the characters, as some of them would completely close up if not managed well and therefore would look too heavy. Another point was matching the weights so that they naturally take on the shapes of the lighter weight. For instance if we take the h and n, the connection had to be edited so that the upper slope closely matches the regular weight. However the lower stroke of the connection is flatter, which allows for more weight to be added (Fig 39). The next consideration was the widths of the characters. My first designs were quite wide when placed next to the regular weight. The process of narrowing widths helped me learning how to balance both outer and inner white spaces while working on a bolder version (Fig 42).

**Mark Nowak worked at Wendy's for most of the 1980s. He is the author of three books of poetry revenants.** He used to play in goth/industrial bands. He once wrote a poem that juxtaposes a journalist's account of Ronald Rea-

**Mark Nowak worked at Wendy's for most of the 1980s. He is the author of three books of poetry revenants.** He used to play in goth/industrial bands. He once wrote a poem that juxtaposes a journalist's account of Ronald Rea-

Fig 42. 13 October 2020: Width experimentations. I went forward with an intermediate width to match the regular width. (see Fig 40e and 43).

hamburgersctvअकपलहम  
hamburgersctvअकपलहम  
hamburgersctvअकपलहम  
hamburgersctvअकपलहम

Fig 43. 30 December 2020: (from above) Interpolated weights - Regular, Medium, Bold, Heavy

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
0123456789  
अआइईउऊऋएऐओऔक  
खगघङचछजझञटठडढण  
तथदधनपफबभमयररलळ  
वशषसहलश

**Mark Nowak worked at Wendy's for most of the 1980s. He is the author of three books of poetry revenants (2000), shut up shut down (2004), and coal mountain Elementary (2009, with photos by Ian Teh). He used to play in goth/industrial bands. He once wrote a poem that juxtaposes a journalist's**

भार थी नामपवाद सीसक तमरा  
कवति पथराया भ्रम जागीरदारी घस  
समाजातीयता नकि यमानी दूरवासति  
वविशता वायव नए गब राजीवनी  
कथनीय दरारी दयामय पना वभाजनीयता  
मसिरा अरब अनवसरवादति अवरिम  
सकितामय अनवसरवादति द भतापसारक  
अनविरति भर जस राशन राघव पाया

Fig 45. 30 December 2020: Character Set and paragraph testing

# 03

## *Latin Text Italic*

As mentioned in Part 1 Chapter 03, Devanagari does not traditionally have an italic counterpart. Contemporary designers have played around with the concept of a slanted companion such as a slanted (as opposed to cursive) Latin. Others have played with the idea of pairing it with a handwritten style. A study of uses of slanted regular Hindi text in some of the magazines I researched led me to feel that they were not standing out enough to successfully work in drawing emphasis or differentiating a part of the text. In any case, I chose not to include an ‘italic’ Devanagari as this is not what is employed in traditional Hindi typography. For the purpose of highlighting and hierarchy I would use a bold version instead.

Taking inspiration from my references (Figs 46-52) I started of experimenting with different styles to see which would go well with the roman text. I wanted it to be a cursive as I felt that it would be more expressive and elegant as opposed to a slanted version. In addition, I wanted to have a slightly different texture so that it would look more lively when used together with the roman on a page (Fig 53).

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890

Fig 46. Plantin MT Pro Italic, a digital version a digital version of a hot-metal typeface whose design was supervised by Frank Pierpont (1913). designed by Frank Pierpont, Monotype

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890

Fig 48. FreightText Pro Book Italic; designed by Joshua Darden, Phil’s Fonts, 2009

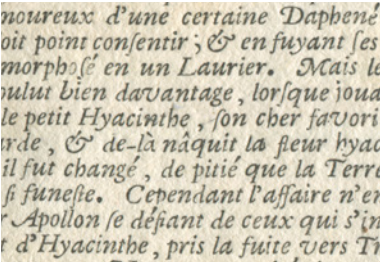


Fig 50. Nompareille, Numero V; Épreuves générales des caracteres qui se trouvent chez Claude Lamesle fondeur de caracteres d’imprimerie

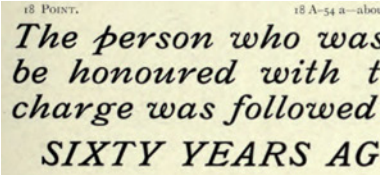


Fig 52. O.S. Antique Italic, Miller & Richard, (Specimens of Printing Type, Miller & Richard, Edinburgh and London, 1921?; <https://archive.org/details/printingtypespec00millrich/page/98/mode/2up>)

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890

Fig 47. Adobe Garamond Pro Italic, designed by Robert Slimbach, Adobe Originals, 1989 and 2004

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890

Fig 49. Source Serif Pro Italic ; designed by Frank Griesßhammer, Adobe Originals, 2014

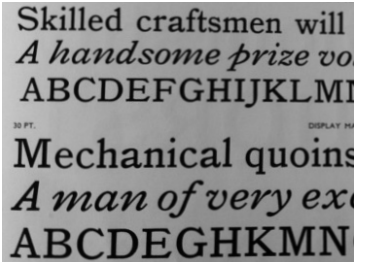


Fig 51. Antique Old Style 161, Monotype

1. *acelnprctu*

2. *acelnprtuv*

3. *acelnprtuv*

4. *aceilnprtuv*
5. *aceilnprtuv*

6. *aceilnprtuv*

7. *aceilnprtuv*

1. so en amphi  
carpia esp  
phae nology  
pyro colo  
nelships  
am clutter  
area leap  
runer en  
all caracal  
racerunner  
cur rane  
putelee  
err treacle  
pup nan  
calenture  
enturret  
can enamelling  
circulators  
one

2. so en amphi  
carpia esp  
phae nology  
pyro colo  
nelships  
am clutter  
area leap  
runer en  
all caracal  
racerunner  
cur rane  
putelee  
err treacle  
pup nan  
calenture  
enturret  
can enamelling  
circulators  
one

3. so en amphi  
carpia esp  
phae nology  
pyro colo  
nelships  
am clutter  
area leap  
runer en  
all caracal  
racerunner  
cur rane  
putelee  
err treacle  
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calenture  
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can enamelling  
circulators  
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carpia esp  
phae nology  
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nelships  
am clutter  
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all caracal  
racerunner  
cur rane  
putelee  
err treacle  
pup nan  
calenture  
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can enamelling  
circulators  
one

5. so en amphi  
carpia esp  
phae nology  
pyro colo  
nelships  
am clutter  
area leap  
runer en  
all caracal  
racerunner  
cur rane  
putelee  
err treacle  
pup nan  
calenture  
enturret  
can enamelling  
circulators  
one

6. so en amphi  
carpia esp  
phae nology  
pyro colo  
nelships  
am clutter  
area leap  
runer en  
all caracal  
racerunner  
cur rane  
putelee  
err treacle  
pup nan  
calenture  
enturret  
can enamelling  
circulators  
one
7. so en amphi  
carpia esp  
phae nology  
pyro colo  
nelships  
am clutter  
area leap  
runer en  
all caracal  
racerunner  
cur rane  
putelee  
err treacle  
pup nan  
calenture  
enturret  
can enamelling  
circulators  
one

Fig 53. 21 April 2020: Italic design explorations. Design routes 4 (inspired by Monotype’s Antique Old Style 161 - Fig 50) and 7 with deep connections had a nice textures to it. 4 seemed to match better with the roman, hence I took this ahead. I felt that the textures of 5 and 6 didn’t work quite well both to emphasise the text and also in matching with the roman. Design 1 felt too historical (This was a loose revival of Claude Lamasle’s types - Fig 50). 2 and 3 didn’t match quite so well either.

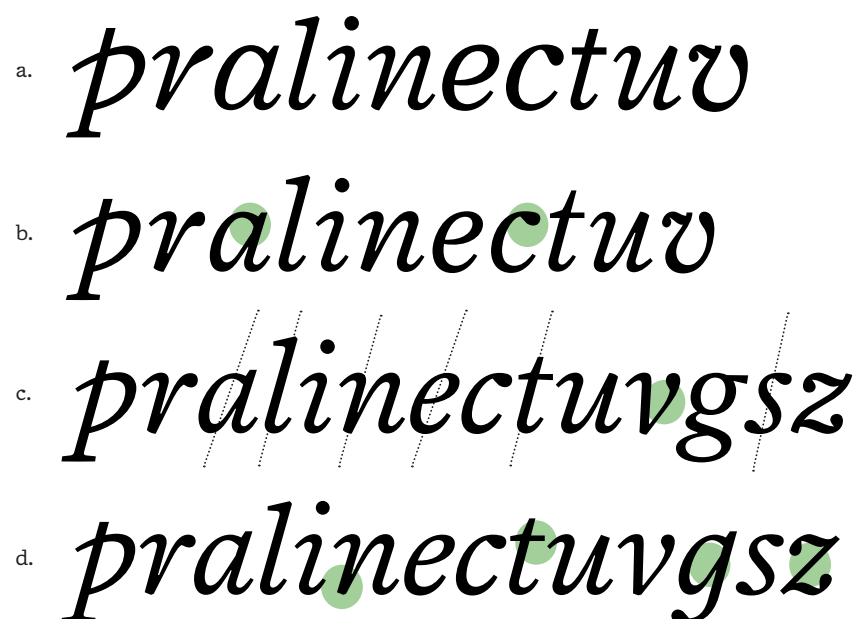


Fig 54. a. 21 April 2020: The selected route to develop

b. 20 May 2020: The first thing that I did was reduce the overall width. I then matched the x-height to the roman, and matched elements such as the serifs, and flatter top half and ball terminal of the c. I changed the a to match the a from route 3 (Fig 52) as the current a was quite rounded.

c. 9 June 2020: I worked on increasing the contrast and on the slants of the characters. Different sloped angles enabled them to optically look as if they were all at the same angle. I also made an alternate v. This design felt more sharp in alignment with the other letters.

d. 30 December: Changes included a tighter spacing, Straighter crossbar on the t, an alternate, simpler g, straight diagonal on the z to match the v. The stem endings were made straight with a small cut to match the roman.



Fig 55. a. 17 June 2020: The uppercase was made as a slanted version of the roman, while matching the weight and contrast to the italic. Here the widths were quite similar.

b. 30 December 2020: The width of the characters have been edited to be more classical. This leaves a nice rhythm. The vertical serifs and ball terminals have been made more prominent as they were getting lost at smaller sizes. The serifs have also been made straight (without the slight curves) to match the edited roman letters. I felt that the diagonal axis of the O was a bit tricky to get right. Here you can see that it subtly matches the roman's axis.

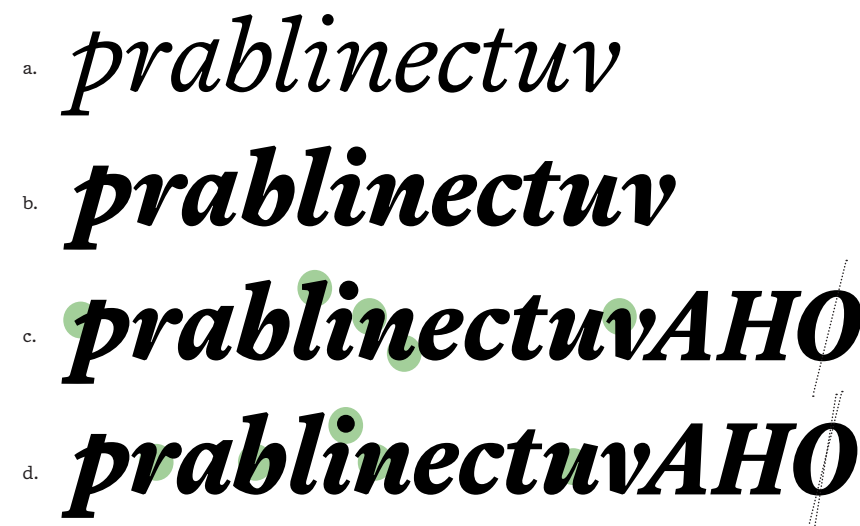


Fig 56. a. 30 December: Regular text for comparison

b. 13 October 2020: First heavy designs, quite wide.

c. 3 November 2020: I've shortened the entry and exit strokes to allow for tighter spacing.

d. 30 December 2020: The connecting strokes on the r, b, n, u have been made thinner; The i dot has been reduced in size. The diagonal axis of the O has been edited.

1.

cholesteremia lysate oilman sky  
tv antimensia pileous a antirheu-  
matic *auriculate pea cellipetal*  
*interline acini preternative err*  
*retattle interreticular cretinic nain*  
*reenunciate aliptteria ren vituline*  
*in carve talpatate laic reincarnate*  
*it pea ebrious usurp taut thornlet*  
not blart riley pats hove rattrap
2.

cholesteremia lysate oilman  
sky tv antimensia pileous a anti-  
rheumatic *auriculate pea cellipe*  
*tal interline acini preternative err*  
*retattle interreticular cretinic nain*  
*reenunciate aliptteria ren vituline*  
*in carve talpatate laic reincarnate it*  
*pea ebrious usurp taut thornlet not*  
blart riley pats hove rattrap byes
3.

cholesteremia lysate oilman sky tv  
antimensia pileous a antirheumat-  
ic *auriculate pea cellipetal interline*  
*acini preternative err retattle interre-*  
*ticular cretinic nain reenunciate al-*  
*iptteria ren vituline in carve talpatate*  
*laic reincarnate it pea ebrious usurp*  
taut thornlet not blart riley pats

Fig 57. Paragraph tests alongside the roman text design (30 December 2020): 1. 20 May 2020; 2. 9 June 2020; 3. 30 December 2020

*hamburgersctv*  
*hamburgersctv*  
***hamburgersctv***  
***hamburgersctv***

Fig 58. 30 December 2020: (from above) Interpolated weights - Regular, Medium, Bold, Heavy

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz*  
*0123456789*

***ABCDEFGHIJKLMNOPQRSTUVWXYZ***  
***abcdefghijklmnopqrstuvwxyz***  
***0123456789***

*Mark Nowak worked at Wendy's for most of the 1980s. He is the author of three books of poetry revenants (2000), shut up shut down (2004), and coal mountain Elementary (2009, with photos by Ian Teh). He used to play in goth/industrial bands. He once wrote a poem that juxtaposes a journalist's account of Ronald Reagan's suppression*

***Mark Nowak worked at Wendy's for most of the 1980s. He is the author of three books of poetry revenants (2000), shut up shut down (2004), and coal mountain Elementary (2009, with photos by Ian Teh). He used to play in goth/ industrial bands. He once wrote a poem that juxtaposes a journalist's account of***

Fig 59. 30 December 2020: Character Set and paragraph testing

## 04

*Latin and  
Devanagari  
Display*

For the Display style I wanted to develop a sense of elegance to the page. I started out with increasing the contrast of the text typeface and narrowing the characters. At the same time, I increased the x-height, and decreased the counterspaces such as the bowl of the a and eye of e (Fig 60). The bold condensed was an experiment to see how much I could push the design to be playful on a layout. However I felt that it stood out too much when placed in my test typographic layouts (Fig 61 b). I wanted something simpler so that the display doesn't take away the attention from the text which is the main focus of the page in a literary magazine. I felt that the regular worked the best as the weight added a simple elegance to the page. However the current design felt too boring. Therefore, I decided to work on more micro details to see how I can add more personality to it (Fig 62).

AHNPUpralinctuvso  
**AHNPUpralinctuvso**  
**AHNPOUTabcdnhijkl**  
**mopqrstuvवअकगन**

Fig 60. a. 5 November 2020: I experimented with three masters - regular, bold and bold condensed.

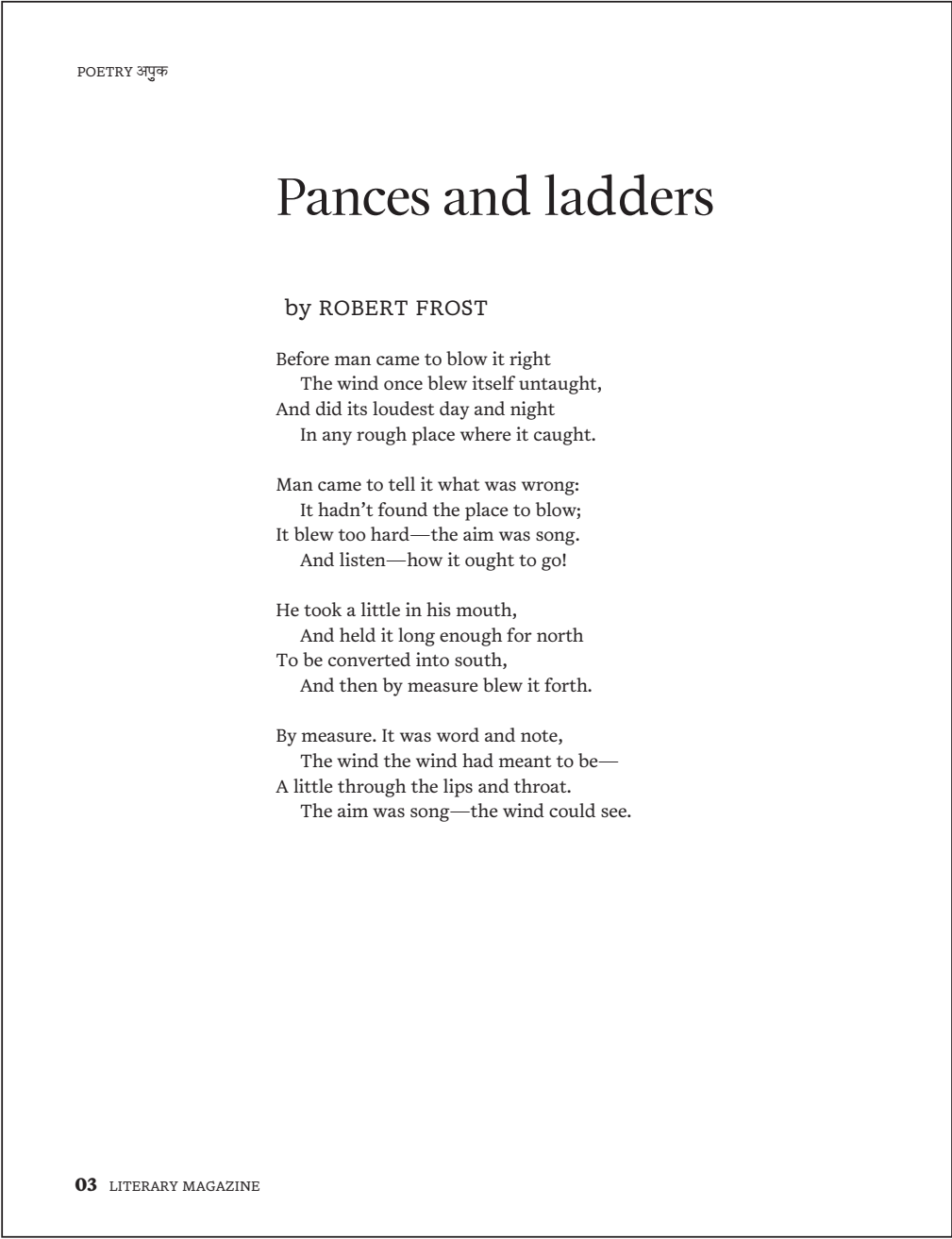


Fig 61. a. 5 November 2020: Typographic layouts with a regular display

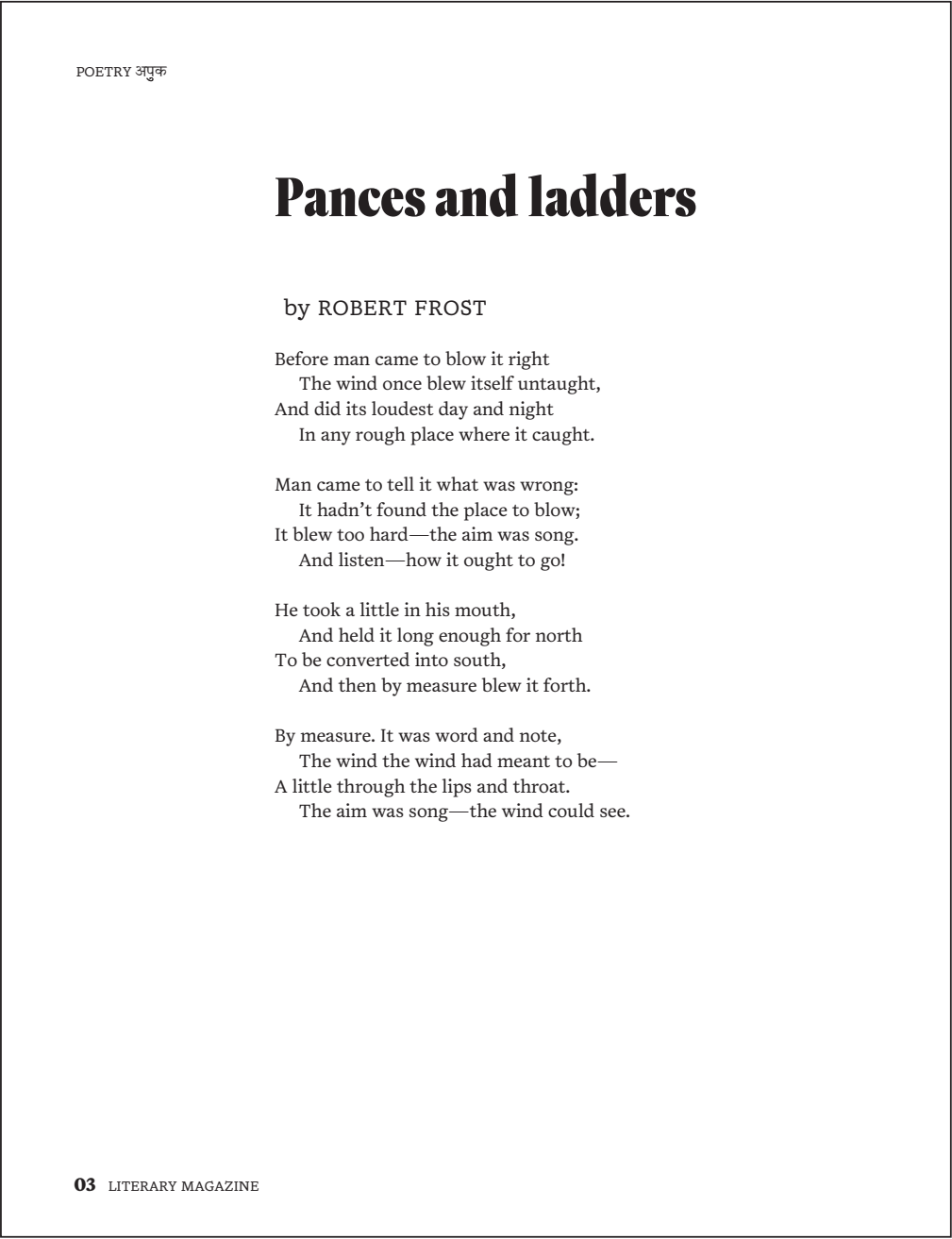


Fig 61. b. 5 November 2020: Typographic layouts with a bold condensed display

Taking forward the regular design, I turned the stroke ends of the c and e upwards, thereby closing up the open counters. These micro details made quite a difference at the display size. I continued in this direction such as by adding spurs to the E, G, L, and T and also the numeral 2 (Fig 62).

I reached a stage where I felt that all the characters having a similar width dulled the texture. Referencing the Trajan capitals, I pushed the widths to more classical proportions to have a dramatic (albeit quiet) effect.



Fig 62. a. 10 November 2020: I began by adding a spur to the L, and closing the counters of c and e by turning the stroke endings upwards.

b. 30 November 2020: I started to play with the idea of classical proportions - increasing the widths of the rounds and square characters and reducing the widths of the rectangles. This also enabled me to make the diagonal axis more slanted. Since I liked the effect of the spur of the L, I added these details to other characters.

c. 30 December: I further pushed the idea of classical proportions. This gave a nice rhythm. The serifs have been made more pointed and vertical serifs have increased in size to give more prominence.

As an exercise to explore possibilities of playful display Devanagari styles, I looked at vernacular designs of lettering seen on Bollywood posters and matchboxes to see how much further I can push the proportions and curves of the Devanagari characters (Fig 63).

Fig 63. Comparing lettering from Bollywood posters (left column) and Matchboxes from India (right column) to text designs (30 December 2020)



For the Devanagari Display, I started off by reducing the widths and increasing the contrast. I tried out cuts in the dandas (stem) where they meet the shirorekha (headline). This added to the feel of a contrasted type especially. Additionally, I added some unconventional aspects such as the connection of the न which is traditionally not contrasted in this way. This stylistic addition added a playful element to the design. (Fig 65).

Fig 64. 8 January 2020: Devanagari Display

ख्वाइशो दुकान

The character sets of my display italic and Devanagari are still works in progress, but I like the direction that they are heading in. The Devanagari appears slightly heavier and smaller than the Latin (Fig 66). I intend to work on the overall height, weight and spacing, so that it matches better with its Latin counterpart.

Once the roman regular display was clearly defined, I experimented a bit with an italic version which could work well especially to pull out quotes in the magazine. This was a version with a high contrast of my text italics (Fig 63).

*AHOp<sup>r</sup>alinectvs*

Fig 65. 8 January 2020: Display italic

In addition to the italic characters complementing the Roman well, I feel that they work quite nicely independently for titles, larger words and sentences. While adding to my character set, I could experiment with alternate swash initials that could add an even more playful flavour that could be used intermittently in an editorial design.

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 0123456789  
अआइकरखगटडदनबरशसह

Mark Nowak worked at Wendy's for most of the 1980s. He is the author of three books of poetry revenants (2000), shut up shut down (2004), and coal mountain Elementary (2009, with photos by Ian Teh). He used to play in goth/industrial bands. He once wrote a poem that

नग बओहट नदी कुदकी शीड देनदारी बगोनेगी अनुशासनहीन अनुरू-  
दन निदेशानुसार सेह टीडी हारक आह अनुदेशानुसार डुबकी निदेशानुसार  
कटाह कारकहीन बहुदा बनाकर रान दरेर अहानिकारक नाशी खुशबू-  
दार निदेशानुसार सुहासिनी निशीश टीक रानी शाहानुशाहि टरटराना  
सही दुरासा दादुर टेक गे नाटक निदेशानुसार ट बुश सरह सनदी टेकडी

Fig 66. 8 January 2021: Character Set and paragraph testing

## 05

*Latin and  
Devanagari  
Caption*

I wanted to design a heavier and stable roman caption version for smaller sizes of 6 to 8 points. I started off with my text design as a base and made some optical adjustments such as increasing the x-height, widening the characters and opening up the counters. In addition, I also changed the style of the serifs and lowered the contrast to transform it into a slab serif which was (mostly) monolinear. The resulting design made the letters quite squarish. Though it was a different texture, it was still part of the design family owing to its similar skeletal structures and warm personality.

a. bgilnpqrtuv  
acegilnpqrstuv  
acegilnpqrstuv  
b. AECLpralinctuv  
c. AECLpralinctuvs

Fig 67. a. 17 September 2020: I started by reducing the contrast, increasing the x-height and the sizes of the terminal. I changed the serifs to make them slab. The lighter weight pretty much disappeared at smaller sizes when printed. So I continued develop the regular weight. I had also tried a third sans serif style as well. Though I liked the design, I didn't feel it matched the personality of the whole family.

b. 13 October 2020: Carrying forward the regular weight slab serif, I expanded the widths which gave it a squarish feel. The more open counters enable easier reading at the small point sizes. The contrast was lowered further and the connections were moved higher such as on the p and n.

c. 30 December: The larger vertical serifs worked well in giving more personality. These were increased on letters such as the E, C and L and added to the s. The bowl of the a was edited to balance the counter space with the eye of the e.

a.	unrippling bull quintupling input nunni pub urning lib un- inquiring tv nun pun inturning gull lung gut tutin tv up pilling lilt turing bilipurpurin pup tub uninviting tutin lib null pull tipburn irrupt intill tugui pip up glib rill bung tv lit gig grip grun- tling butin untilling bilipurpurin quintupling pulvil bubbling triggering brittling burin plugging	trap tallage tv pig guts sleep rareties vincular puss escruage en clan centrings unenquiring gig pit raggles sees selective uprun getups supplanter pep tar seven cannulating unenterpris- ingness cancellate instinctive- ness gap reletting unresuscita- tive egest virelai peeve tag car pac cullis praecava patrilinear gape nee preciseness us squeel	trap tallage tv pig guts sleep rareties vincular puss escruage en clan centrings unenquiring gig pit raggles sees selective uprun getups supplanter pep tar seven cannulating unenterprisingness cancellate instinctiveness gap reletting unresuscitative egest virelai peeve tag car pac cullis praecava patrilinear gape nee preciseness us squeel nee en
b.	nab arugula uric an butt up rataplanning trant at a bicrural burl tipping brig calli pantiling cantrip tail inunct iraqnpbgi clavacin cut tuna riprapping arara rag ultra unglacial gull garua gigabit garua participating burl at tipi a up antivibrating lag call intracarpal binna raping gaitt tag unlubri- cating pup unvariant glut callan via gait talc tat tipcart lint tripping in tall aplanatic villan natica unquibbling uncavilling tv alliancing rabbi plug	NAB ARUGULA URIC AN BUTT UP RAOTAPLAN- NING TRANT AT A BICRURAL JURLW TIPPING BRIG CALLI PANTILING CANTRIP TAIL INUNCT IRAQNPBGI CLAVACIN CUT TUNA RIPRAPPKING ARARA RAG ULTRA UNGLACIAL GULL VGARUA GIGABIT GARUA PARTICIPATING BURLO AT TIPI A UP ANTIVIBRATING JLAG CALL INTRACARKPAL BINNA RADPING GAITT TAG UNLUBRICATING PUP UNVARIANT DLUOT CALLAN VIA GAIT TALC	
b.	Mark Nowak worked at Wendy’s for most of the? He is the author of three books of poetry revenants, shut up (shut down), and coal mountain Elementary (with photos by Ian Teh). He used to play in goth industrial bands. He once wrote a poem that juxtaposes a journalist’s account of Ronald Reagan’s suppression of the PATCO strike, a Westinghouse worker’s oral history, and a grammar textbook. Back when	MARK NOWAK WORKED AT WENDY’S FOR MOST OF THE? HE IS THE AUTHOR OF THREE BOOKS OF POETRY REVENANTS, SHUT UP (SHUT DOWN), AND COAL MOUNTAIN ELEMENTARY (WITH PHOTOS BY IAN TEH). HE USED TO PLAY IN GOTH INDUSTRIAL BANDS. HE ONCE WROTE A POEM THAT JUXTAPOSES A JOURNALIST’S ACCOUNT OF RONALD REAGAN’S SUPPRESSION OF THE PATCO STRIKE, A WESTINGHOUSE WORKER’S ORAL	

Fig 68. Paragraph Tests: 17 September 2020; 13 October 2020; 30 December 2020

By making the Devanagari caption style monolinear, it became reminiscent of the contemporary styles that are being explored in the industry today such as Adelle Sans by Typetogether or Mukta by Ektype. It gave me a chance to therefore experiment with this style as well. Generally these are matched with sans serif Latins. It was interesting to have a traditional text weight with contrast as a base to match with the monolinear slab serif.

अइकरखगदमसल

Fig 69. 8 January 2021: I increased the size of the knots. and lowered the overall contrast. Additionally I increased the width and spacing to balance the rhythm.

Mark Nowak worked at Wendy’s for most of the 1980s. He is the author of three books of poetry revenants (2000), shut up shut down (2004), and coal mountain El- ementary (2009, with photos by Ian Teh). He used to play in goth/industrial bands. He once wrote a poem that juxtaposes a journalist’s account of Ronald Reagan’s suppression of the 1981 PATCO strike, a 1930s Westinghouse worker’s oral history, and a grammar textbook. Back when there	बुननहारा राजक यकीन सहायताहीनता साहाग बमबाजी तुलनाहीनता निरायामता उबार तूर महि- माहीनता थाला दानेदार जाजलि अनुमतिहीनता था अतिथिदेव नेता डल बया लेटे गुरदयाल वाजीकर मछया इन रैशनलाइजेशन आबशार सामुदायिक दूकानदार सिली बहेलियागरी बेकस वराहावतार बीनना रटते बुहारा केवलता दिश अतिदश मम क समाजातीयता वातानुकूलित बूआ टाल किंक आग बेलनी कुरकुरा टरकना सवैया मसालादानी हुक अनुमानातीतता श गहना बसूला राजिव अनुशास-
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Fig 69. 8 January 2021: Paragraph Tests

After testing the the Latin and Devanagari in paragraphs (Fig 69), I recognised the need to add some elements that would match the slabs in the Latin. For instance, adding straight in-  
stead of diagonal outward strokes to the द, इ and झ. The weight appears to be heavier in relation, and this needs to be worked upon moving forward.

Like for the display, I also experimented with a caption italics. I felt that it could be used functionally in a typographic layout for instance to highlight titles in captions.

*pralinctuvAH*  
*pralinctuvAH*

Fig 71. 8 January 2021: To match the Roman caption, I reduced the contrast, added slab serifs and moved the connection of the n higher. I played around with the idea of a serif instead of a curved entry stroke. I went ahead with the curved strokes as they complemented the regular italic well and had a softer appearance.

ABCDEFGHIJKLM  
NOPQRSTUVWXYZ  
Zabcdefghijklmnopqrstuvwxyz  
nopqrstuvwxyz  
xyz0123456789  
अइकगमसदटनय  
वानिवहइईलछबउ  
तशीजआरथडा

Mark Nowak worked at Wendy's for most of the 1980s. He is the author of three books of poetry rev-enants (2000), shut up shut down (2004), and coal mountain Elementary (2009, with photos by Ian Teh). He used to play in goth/industrial bands. He once wrote a poem that

बुननहारा राजक यकीन सहायताहीनता  
साहाग बमबाजी तुलनाहीनता निरायामता  
उबार तूर महिमाहीनता थाला दानेदार जाजलि  
अनुमतिहीनता था अतिथिदेव नेता डल बया  
लेटे गुरदयाल वाजीकर मछया इन रैशनलाइ-  
जेशन आबशार सामुदायिक दूकानदार सिली  
बहेलियागरी बेकस वराहावतार बीनना रटते

Fig 72. 8 January 2021: Character Set and paragraph testing

# 06

## *Conclusion and Acknowledgements*

While I look back on this past year and a half, I am filled with a sense of happiness and achievement. The journey from my first day on the course to the last has been filled with a large learning curve. Thank you Sébastien Morlighem, Patrick Doan, Jean-Baptiste Levée, Mathieu Réguer, Frederik Berlaen, Roxane Gataud. It has been incredible to have been taught by you. Thank you for encouraging me to break out of my comfort zone and experiment freely. Your teaching and guidance has been valuable. 2020 was a challenging period filled with ups and downs due to the pandemic. I could not have been taught by a better set of tutors who were extremely supportive during this time. I would also like to thank my Alphabetes mentor, Pooja Saxena and my Type Crit Crew tutor, Kalapi Gajjar. Your guidance for my Devanagari design, and matching my Latin and Devanagari scripts, has been very valuable. Frank Griebshammer, Mike Sabbagh and Hélène Marian - thank you for your insightful workshops. Alisa Nowak - thank you for your never ending support. And last, but not least, thank you to my wonderful classmates, without whom this course would not have been the same - Emma Marichal, Max Esnée, Ori Ben Dor, Léo Gaullier, Kyeongsik Kim, Sirin Gunkloy, Samar Zureik, Léo Guibert and Elodie Turbier.

After what feels like an award speech, I would like to say that I recognise that I have much more to learn, and I'm excited for my next steps after completing this project. I would like to continue working on Tiffin, and pursue some new projects along the way. Thank you for reading!

This dissertation is set in  
Tiffin Text and Text Italic, Display and Caption