

Apple pie

guess what – a pie filled with apples {Bullen}

fish and chips

very healthy indeed! {Chapman}

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Awel': first round of coffee {Kefa}

Erdäpfelgulasch

a Gulasch und a Seidl Bier, das ist ein Lebenselixier bei mir {Nassim}

refošk

spet smo se ga prevec napili {Tisa}

Tea

shall we have a nice, hot cup of tea? {Chapman}

Pellkartoffeln

{Filia} mit Quark oder Hering?

cold cuts

sliced, cold sandwich meat like bologna or ham {Bullen}

lapsha

{Novinka}

{Masba, Dasba, Sasba, nasba lapsba}

Техаш BBQ

{Bullen}

piles of hot sliced beef brisket, sausage, and ribs with tangy, tomato sauce

にざかな

a delicious dish of fish in sweet soy sauce {Edita}

Melange

A Tasserl Kaffee hebt's Herzerl in d'Höh {Nassim}

икра баклажановая

{Novinka}

nicey cooked aubergines or, sometimes, eggplants

ajdovi žganci

ajdova moka + voda + sol + olje

{Tisa}

Powidldatschgerl

who did say German sounds harsh?

{Nassim}

Fleischwurst

not for me please {Filia}

μεζές

whet the appetite

{Filia}

Fricandó

nena, has portat el pa per sucari-hi?

{Edita}

Roquefort

{Kefa}

le roi des fromages

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Jevena: coffee pot in Ethiopia {Kefa}

gibanica

it might be a strange name, but it is the best sweet in the world {Tisa}

custard

called pudding or flan by Europeans {Chapman}

Calçots

{Edita}

great excuse to go out with lots of friends!

baked beans

at this time of the day? {Chapman}

kotlety po-kievski

{Novinka}

both kotlety and Kiev are very nice and tasty

buckwheat

nyam-nyam, as famous as rice in Japan

{Novinka}

G'spritzter

{Nassim}

und nach siebn Vierterln, wird erst das Leben schön, und nach an Doppler, wann ma olles doppelt sehen

نان كباب

{Nassim}

strolling through the streets of Isfahan and enjoying a kebab

Entrecôte

Bleue, saignante, à point ou bien cuite? {Kefa}

Hominy grits

{Bullen}

southern US side dish of coarsely ground corn boiled in water or milk

boqueronos

{Edita}

...una birra, o dos y siesta

pudding

Yorkshire's best {Chapman}

χωριάτικη σαλάτα

{Filia}

the Greek classic – salad without letuce!

Lebkuchen

only at Christmas {Filia}

borsch

{Novinka}

delicious Russian stuff with several ways of correct writing: borscht, borsbch, borsch and others

おこのみやき

pancakes with meat and vegetables; add some mayo [optional] {Edita}

пасуль

forecast: windy

{Tisa}

Taboulé

sehr gut l'été, après une pluie de jus de citron {Kefa}

دوغ

{Nassim}

delicious yoghurt drink to go with your kebab

hot dog

sausage in a long roll – traditional at baseball games {Bullen}

žlikrofi

traditional miners' food

{Tisa}

mmata

Master of Arts in Typeface Design University of Reading

2006



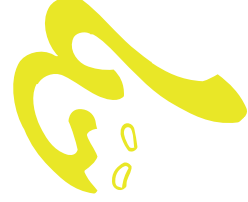
It would be stating the obvious to say that people enrol in the

MA Typeface Design programme with the intention of becoming typeface designers. But this statement neither accurately reflects their experience over a year in Reading, nor does justice to the achievements of the graduates. Typeface design becomes a vehicle for diving into typography, graphic design, the history of graphic communication, approaches to analysis from linguistics, perception psychology, and the reflection of politics in the visible forms of society. Typeface design also becomes a tool for students to learn about learning: how to read (a lot, quickly, carefully), how to do research (how to find and describe things, and how to make connections), how to work with original resources (how to look, and handle, and experience the products of design), how to follow leads and build perspectives – and, not least, how to take hints of ideas and turn them into exhaustively developed typographic tools. In other words, how to develop an attitude to a profession that is mature in its appreciation of the field, open to originality in its influences, and rigorous in the application of skills and competencies.

The cohort of 2006–07 did all this and more, because they allowed themselves to question their assumptions, and dive head first into a journey of discovery. They all did, in very different ways, their best – and this best is pretty good, indeed. It's been a pleasure.

Gerry Leonidas
g.leonidas@reading.ac.uk

FILIA IS A BOOK TYPEFACE CONSISTING OF TWO VARIANTS, ROMAN AND *italic* and covering the Latin and Greek (Ελληνικά) scripts. The starting point for the design was formed by writing exercises and experiments with different writing tools. The aim was to develop a typeface that would inherit a fluid, dynamic expression but at the same time perform well when used in smaller sizes in long text documents such as books and brochures. As a result, the influence of the broad nib pen is clearly visible in the roman, featuring an oblique axis and defining the fluid shapes of the letterforms. *The calligraphic qualities are even more emphasized in the design of the italic, where no letterform consists of straight lines.* Filia Greek and Latin were developed as independent designs but harmonize in colour and share the same visual language. Both come with SMALL CAPITALS and a range of OpenType features.



Filia
by Sandra Winter
winter-sandra@web.de

NOVINKA IS A CONTEMPORARY DIGITAL TYPEFACE CREATED TO BE used in various kinds of printed publications: brochures, catalogues, reports and some books. The typeface consists of roman and *italic* plus Cyrillic (кириллица). Novinka was created to be used in text sizes. The low contrast of the strokes allows the typeface to remain legible in small sizes. However, *the pronounced character of the typeface* makes it possible to use it in display sizes: posters, bill boards and advertisements. Novinka is inspired by the transitional typefaces of the eighteenth century. The characteristics of transitional typefaces influenced the axis of Novinka, which is vertical. The typeface has modest contrast. It features modelled serifs and round bowls in such letters as a, c, f, g, j, r and y. Although Novinka has a vertical axis, the modulated strokes and serifs hint at a *calligraphic nature*.



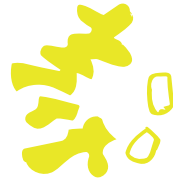
Novinka
by Sophia Safayeva
sophiase@rambler.ru

Kefa is a multi-script typeface supporting Latin and Ethiopic (ግዕዝ). From Light (ቀይሮገዥ) to **Bold (ያፋር)**, the family is defined over a wide range of weights and can provide on demand specifically adapted weights for various printing conditions. Both scripts are gathered in a coherent and genuine design rooted in cursive logic. Glyph shaping follows a modern vertical axis combined with a “vibrant” weight distribution and promotes dynamism and diversity. Its simplicity ensures good behaviour at coarse resolution; Kefa is a “cross-country” typeface. **From headlines to long texts and from big to small sizes, the harmonised scale of weights ensures proper hierarchical type-setting.** Because both scripts are considered equal, an italic companion to the Latin roman will be available for Ethiopic. A reduced family for screen display takes into account the final pixel output. This variant is thus suitable for application interface or web-browser display.



Kefa
by Jérémie Hornus
jeremie@hornus.com

TISA IS A TYPEFACE THAT COULD BE SUCCESSFULLY USED IN MAGAZINES and in other printed media with a similar length of text, such as newspapers, annual reports, booklets, etc. The main goal was to design a softer and a more dynamic version of a slab serif typeface. It was also an attempt to create a typeface that would have good legibility in text sizes, while showing interesting characteristics when used on the display level. In order to meet the technological and aesthetic requirements of magazine use, a typeface with a relatively low stroke contrast and fairly pronounced serifs was designed. The typeface has a relatively large x-height which makes it suitable for use in newspapers as well. Due to its low stroke contrast Tisa is also surprisingly legible in small sizes and works well under demanding printing conditions, such as gravure printing or low resolution laser printing. So far, regular, *italic*, **bold** and Cyrillic (кириллица) versions have been made.



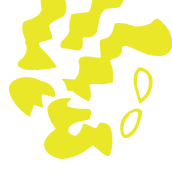
Tisa
by Mitja Miklavčič
miklavcic@gmail.com

NASSIM IS A TEXT TYPEFACE FAMILY IN FOUR STYLES – REGULAR, **BOLD**, **semibold** and *italic*. Its main aim is the incorporation of Arabic and Latin script in one harmonious typeface. The proportions and open counters of the Arabic design are especially suitable for Farsi typesetting. Both designs are independent and authentic, yet matching and on the page equally prominent. This was achieved by carefully balancing of colour, perceived size, modulation and subtle details of shapes. Nassim supports typesetting of Arabic (الحرابي), Farsi (فارسي), Urdu (اردو), most languages using the Latin script and the transliteration of Arabic into Latin according to ISO 233. It was also developed to meet requirements peculiar to newsprint: economy, readability and sturdiness. To facilitate multi-script publications the Latin design has three versions with varying extender lengths. All variants have a full set of SMALL CAPITALS and tabular and proportional figures. Nassim also features a wide range of OpenType features for typographic sophistication in both scripts.



Nassim (نسيم)
by Titus Nemeth
titus.nemeth@blackbox.net

Bullen is inspired by examples in the specimen books of the American Type Founders Company of the unabashedly quirky typefaces offered by foundries at the turn of the 20th century. It is named after Henry Lewis Bullen, who established ATF's famous Typographic Library and Museum in 1908. Bullen regular has a tall x-height and generous default spacing, for good legibility at small sizes and economy in layout. It is also designed to be a companion for bold American gothic sans serifs, such as Trade Gothic and Benton Sans Condensed. *Bullen italic* is very easy to read, even in long passages of text. It is suggestive of a cursive, with a period flavor. **Bullen semibold** is effective for small caption type and for added emphasis in a sentence, while **Bullen bold** best displays the eclectic features of the family, such as concave slab serifs in the lowercase and a slight oblique axis on the round characters.



Bullen
by Juliet Shen
juliet@shendesign.com

THE CHAPMAN TYPEFACE FAMILY WAS DEVELOPED SPECIFICALLY FOR use in publications for Chatsworth House, an English stately home in Derbyshire. As the ‘voice’ of a thriving country estate, the font was designed to be: traditional and formal; lively yet elegant; practical and legible. ¶ In keeping with typefaces that were popular at the height of the British Empire, it has bracketed, symmetrical serifs, generous curves and an almost vertical angle of stress, but unlike the historical models has a slightly calligraphic quality that gives the shapes elegance, character and ‘bounce’. ¶ It has the following practical features: dense ‘colour’, good legibility at small (caption) sizes and elegance at large (signage) sizes, a full character set including SMALL CAPS, ranging and non-ranging numerals (proportional and tabular), numerators, italic, TITLING CAPS and ornaments. ✽



Chapman
by Sara Chapman
sara@letterg.co.uk

Edita is a book typeface family that was initially intended to be used in architecture and design books, where text is set together with images. However, it is accurate to say that Edita is a general book typeface, versatile enough to be used in any other context.



Edita
by Pilar Cano de Arriba
pcano78@hotmail.com

The family covers a range of sizes between 6 and 12 pt. and contains a regular, *italic*, **bold** and a small text version specifically designed to perform as well as possible when set in text at 6 or 7 pt. It covers two scripts, Latin and Kana, and offers a large range of ligatures as well as OpenType features. These help complex typesetting by providing the designer with an extensive typographic palette. Edita is a gentle typeface, humanistic in concept yet with a contemporary treatment, where softness and fluidity play a very important role.

The MATD 06 graduates would like to thank the many people who made their sojourn at Reading a splendid time, including

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