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Mathieu Réguer Cassius & Ali

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Yvonne Schüttler Mina

Emma Williams Milvus



MA Typeface Design class of 2008

We all came to Reading from different places at different stages of our lives, but we each brought with us an enthusiasm for type and a thirst for learning. Over the course of this short year we have learned far more than we had anticipated. This booklet exhibits the eleven typefaces that are the culmination of our year's efforts, but even the work shown here represents only a small fraction of the skills which we have developed, and the adventures we have been through. The aim of this booklet is to convey a small portion of the richness of our experience. We hope you will appreciate these typefaces as much as we enjoyed designing them.

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¶ Hyde is a serif typeface for magazines and books. Although Hyde is suitable for everyday typography, it does not lack character; it is a successful combination of personality and pragmatism. With a wide range of diacritics Hyde supports more than 20 languages.

Èåþíęęñòłšÿ Èåþíęęñòłšÿ

¶ The family consists of regular, bold and italic. Each style includes lining and old-style figures with tabular and proportional spacing.

Hbg123ŚąüABC789!?.

Andrew Berry

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﴿ نَبِيل ﴾ Nabil

Nabil is a contemporary text typeface family in three styles: *Regular*, *Italic* and عربي (Arabic). The family will be expanded with a **Bold** version for both scripts, as well as an extended Arabic character set. The Nabil family supports the typesetting of Arabic, Farsi, Urdu and most languages using the Latin script. 7/9 PT

The Latin design was influenced by the text typefaces of the nineteenth century, featuring a vertical stress and a high contrast modulation.

As a seriffed typeface designed for newspaper text setting, it also developed features specifically required for newsprint as economy, readability and sturdiness. Nabil has a relatively large x-height, short ascenders and descenders, open counters, prominent and well-defined serifs.

The Arabic design was conceived as an independent typeface, carefully designed to fit the traditional proportions of the script and not the design choices and proportions of its Latin companion.

لما كان الاعتراف بالكرامة المتأصلة في جميع أعضاء الأسرة البشرية وبحقوقهم المتساوية الثابتة هو أساس الحرية والعدل والسلام في العالم. ولما كان تناسي حقوق الإنسان وازدراؤها قد أفضيا إلى أعمال همجية 6/11 PT

Nabil Regular

a

Nabil Italic

a

عربي Nabil

ه

alignement

finally!

DOME OF THE ROCK

ے پاس ہے یا نہیں

QUOSQUE

لم تھا جکی

killilersugaanngitsumillu

Emanuela Conidi

manuconidi@gmail.com

Ha Ha Hack

CRISP COMBOS: DO US A FLAVOUR

Superstars in pictures

Create your own alien

A brown bear eats practically around the clock.

Next stop... Arizona!

Scavenger Hunt 2008

Secret Keeper

Knowing Everything Isn't Everything

Theodore is a robust typeface for children's books that bridges the gap between child and adult typography. In an effort to promote stronger reading skills Theodore recognizes the needs of children in this age range.

Theodore's greek complements were created with the same intentions and confidence as the Latin. This creates seamless compatibility, but the Greek will also stand well on its own.

Regular

Italic

Bold

Black

Greek κανονικά

Greek Italic πλάγια

Theodore—a face for children

Melanie Duarte

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Melville

A NEW TYPEFACE FOR POETRY
НОВЫЙ ШРИФТ ДЛЯ ПОЭЗИИ

*

Melville Regular, *Italic* and *Cursive*

*

Melville is designed for setting poetry and literature, for high quality and fine book printing and is at its best when surrounded by generous margins and leading. Melville is a delicate and refined typeface with a glimpse of quirkiness. Its pure and modest appearance, combined with two italic variants make it a versatile family which is able to handle complex book typesetting. Equipped with full sets of small capitals, figure and symbols, Melville is suitable for all typographic work that calls for subtlety, refinement and high quality.

*

The Melville typeface contains a double set of italics; *Melville Italic* and *Melville Cursive*. The *Italic* is an upright design, able to stand alone and to work side by side with the regular as well, whereas *Melville Cursive* is a *true italic* with a gentle slope. Its main goal is to *emphasize*, differentiating itself by *rhythm* rather than *inclination*.



Joke Gossé

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The Pseudo typeface imbues several universal design characteristics. These include an archetypal model structure and 'pseudo-serif' protrusions, both of which are evident throughout the character-set. Another aspect to the design is the application of blunted terminals which create a continuous uninterrupted outline. As a result, letters sit alongside one another in a more coherent fashion. Connections between the shapes are suggested without the shapes actually touching one another. Imaginary interconnected forms are created by this illusion. A harmony therefore exists between many disparate shapes and angles which would otherwise appear to be independent of each other.

Michael Hernan

www.fontgroup.com

Ingeborg

*was designed with the intent of producing a readable modern face.
Its roots might well be historic, but its approach is very contemporary.*

¶ Ingeborg's **Text Weights** are functional and discreet. This was achieved without losing the classic characteristics of a Didone typeface, which are the vertical stress and the high contrast. ¶ The **Display Weights** on the other hand are designed to fulfil their job and catch the reader's eye by individual form language and a whole lot of ink on the page. ¶ Nevertheless both are of one origin and work together in harmony.



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cassius *n typography* **1** a multi-script design supporting Latin & Arabic [ali Arabic **علي**، افسيت] with an extensive character set including small caps, figures and symbols **2** a versatile type family intended for dictionaries with several complementary and playful weights ▶ see also **Cassius regular**, *italic*, **sans**, *sans italic* and **sans bold** (and some more in progress!) **3** a typeface embracing its personality and quirkiness without compromising the academic nature of lexicographic publications **4** a growing typographic tool to solve complex typesetting issues with liveliness and character ♦ **5 sport** famous USA boxer [Clay] ▶ see also Ali

Mathieu Réguer

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उम्मीद थी, वैसा नीचे सुरंग तैयार हो
में मेट्रो के परिपथ का आधुनिकतम प्र
और कोलकाता के समय प्रबंधन के साथ

समेत तीन को

सरकार हत्यकांड में आ

राष्ट्रीय परमाणु उर्जा एजें- ठक 28 जुला
ठिकानों की निगरानी एजेंसी एसोसिए
मा मसौदा सौंप दिया है। उसे भारत की अ
वक्ता मेलिसा फ्लेमिंग दा मलिा है जो
क्षिति में कहा है, 'भारत मुताबिक मसौदे
रोध पर आईईईए सचि से अपने असैनि
को आईईईए बोर्ड ऑफ की निगरानी के
यों को मसौदा दे दिया भारत ने कहा है
परमाणु करार के लिए आपूत्रि बाधित ह
वद को 'अहम पड़ाव' परमाणु रिएक्ट
ने कहा कि आईईईए से चलाने के लि
रस्य देशों से बात करके है. एपीके मुताबि
भार के लिए तिथि तय कुछ रिएक्टरोव
जा रहा है कि यह बै- सकता है और

हित्यकार नैयर मसूद ला सरस्वती सम्मान

एई के नेताओं मुलायम सिंह यादव और अमर
ष्ट्रपति और परमाणु वैज्ञानिक एपीजे अब्दुल
है कि अमरीका के साथ भारत का असैन्य
ता देशहित में है. पूर्व राष्ट्रपति से मिलने वे
दी पार्टी के प्रमुख मुलायम सिंह यादव ने यह
को बताई. समाजवादी पार्टी के नेता परमाणु
पनी राय बनाने के लिए अब्दुल कलाम से
थे. समाजवादी पार्टी तीसरे मोर्चे यानी यूनान-
ग्रेसिव एलायंस (यूएनपीए) का प्रमुख घटक
क्वार को यूएनपीए की बैठक के बाद उसने
के जब तक केंद्र सरकार इस मुद्दे पर राष्ट्रीय
नी तब तक उसे इस मामले पर यूनपीए का

On Apollo 11's journey Neil coaxed quiet Buzz

● A new family of Latin and Devanagari typefaces

Introducing Martel, now available for newspapers

Created by Dan Reynolds

THE HAMMER, Charles Martel (*Carolus Martellus* in Latin, lived from ca. 688 – 22 October 741) was proclaimed Mayor of the Palace and ruled the Franks as a titular King. Late in his reign, he proclaimed himself Duke of the Franks (the last four years of his reign he did not even bother with the *façade* of a King) and by any name was de facto ruler of the Frankish Realms. In 739 he was offered an office of Roman consul by the Pope, which he rejected possibly not to conflict with Theodatus Ursus, appointed to the office by Byzantine emperor Leo III the Isaurian. He expanded his rule over all of the Frankish kingdoms: Austr-



Mr O. Eckmann was smothered by a capital G, late one night in

sia, Neustria and Burgun was born in Herstal, in p Belgium, the illegitimate pin the Middle and his Alpaيدا (or Chalpaيدا). H membered for winning th Tours in 732, which has tr been characterized as an halted the Islamic expan Europe that had conqu "Charles's victory has oft garded as decisive for worl

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Seine Eltern waren der Hausmeier Pippin der Mittlere und dessen Frie-

tionen findet sich daher a zeichnung »Karl, der Ham findet sich in der Schedel chronik die Bezeichnung

Dan Reynolds

www.typeoff.de

Mina is a contemporary newspaper typeface with a sturdy and organic character. Robustness and strength help make Mina be a workhorse. Its strong colour in text is ideally suited to high-speed printing conditions. A low stroke contrast gives the old style typeface almost the appearance of a slab serif. The serifs' styles are calligraphic and asymmetric, as well as well-defined. Though heavy in weight, these serifs give the letterforms a lively character. This feature allows Mina to be the perfect partner for magazine typesetting. Mina is very legible in small text sizes and easy to read in long texts. The typeface is economic – its x-height is large, the capitals are low in height and its descenders are short. The Latin version of Mina was designed together with a Telugu (South India) version, also with newspaper printing in mind. The Telugu script's extremely round shapes have played an influence on the shapes of the Roman and the Italic. Mina's Latin extended character set for the **Regular**, **Italic** and **Bold** – as well as the **స** Telugu version – are still in progress.

[8/11]

easy-peasy
baðherbergi

GUYS ARE WEIRD

and girls are mean

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ODER STRAßENBAHN?

Mina మిన

ROBOBOOGIE

అనఇశ్రీమిటఆఒఎఐబౌఈఉఅవిఇనఉఱఱు

the humans are dead

die Tanzfläche ›unsicher‹ machen

‘Neena, to redeem herself: “Yeah ... well ... How are you doing on names?

Any ideas?’

Alsana is decisive. ‘Meena and Malana, if they are girls. If boys, Magid and Millat.

Ems are good.

Ems are strong. Mahatma,

Milvus,

that funny Mr Morecambe, from Morecambe and Wise—*letter you can trust.*”

Zadie Smith, White Teeth (adjusted), 2000.

Milvus is a text typeface specifically designed for periodicals and books. Inspired by old style faces, *Milvus* is a contemporary design, altering formal principles by paying attention to small details that provide him with his individual qualities. *Milvus* has an extended Latin character set, with a bold variant in progress.

Emma Williams

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Thank you!

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TypeTogether. More information at
www.type-together.com

Complete specimens and more
information can be found at
www.typefacedesign.org