

Formal

फ़ॉर्मल

Formal  
फ़ॉर्मल

Regular

*Italic*

**Bold**

देवनागरी

Formal is one of the results of my year of study in the MA Typeface Design at the University of Reading. Formal is a multiscript typeface and currently includes Latin and Devanagari script. Basic Greek and Arabic sketches and FontLab drawings of Formal exist but are not included in the specimen. Formal was designed to perform well in continuous text, primarily for books.

The typeface is a work in progress and will be revised and supported with full character set, OpenType features and more family members in future.

# Handwriting and typographic forms

The design is influenced by handwriting and writing tools. At the same time its typographic form is clear and without any unnecessary details. The interplay between the written and typographic form is the essence of the family. The relatively wide letters and open counters provide legibility in small sizes as in footnotes or captions. The carefully elaborated details allow Formal to be used in large sizes.

a Entry stroke inspired by writing. Shape of the terminal is simple and sharp, a feature throughout the typeface.

c Open forms with low exit strokes. Top exit stroke is simple and without serif.

n Large and open counters. The top serif optically aligns with the shoulder of n, r, p. Similar element on the baseline in a, d, q and u.

r Serifs indicates to the written form. Round elements are in contrast with sharp elements across the typeface.

H Uppercase are below ascender height.

# *New text typeface for Latin and Devanagari*

The Italic is designed for emphasis in text. With its 9 degrees slope and narrower width, words or text can be emphasised without drawing too much attention. At the beginning the Italic was planned as an independent design, it now shares several design elements with the roman. The uppercase is designed to fit in smoothly with the lowercase.

a Fluid written forms. Shoulder tapers into stem horizontally similar to the n in the Regular.

c Open letter shapes as in the Regular

n Horizontal entry stroke similar as in Regular but indicating more speed. Relatively flat exit strokes.

N Fluid written serifs. Tapering in the diagonals of the uppercase is applied to complement the lowercase.

D More stroke contrast and dynamic shapes to match the lowercase.

# Bold enough for emphasis but not heavy

The Bold shares the same features and characteristics as the Regular. Letterforms are kept fairly narrow. The weight is strong enough to give emphasis in small sizes and captions without being too heavy when used in text or titles. The Bold remains crisp in small sizes because of its sharp design features.

n Serifs made heavier to remain the low contrast of the Regular.

h Slightly larger xheight to compensate the smaller counter shapes in the lowercase.

# पुस्तकों एवं पत्रिकाओं के लिए नया टाइपफ़ेस

Devanagari was designed separately from the Latin while sharing some design similarities where appropriate. The design is inspired by handwriting and the writing tool. The Devanagari shows a similar colour to the Latin counter part (Devanagari in this document is converted into outlines, it might appear a bit darker than originally designed).

क Stroke contrast is influenced by the writing tool. Open counters and exit strokes.

ल Fluid written shapes in some letters, also in .

य Left side of the letter comes out with flair from the headline.

र Pronounced diagonal stress throughout the typeface.

इ Knots and noses with a mixture of round and sharp elements.

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyzfiflffffi  
 0123456789.,;-( )?!

- 14 The spine of the book is an important aspect in book design, especially in the cover design. When the books are stacked up or stored in a shelf, the details on the spine is the only visible surface that contains the information about the book. In stores, it is the details on the spine that attract buyers' attention first. The methods used for the printing and binding of books continued fundamentally unchanged from the 15th century into the early years of the 20th century. While there was of course more mechanization, Gutenberg would have had no difficulty in understanding what was going on if he had visited a book printer in 1900. Gutenberg's "invention" was the use of movable metal types, assembled into words,
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अआइईउऊऋऌएऐओऔ  
 कखगघङचछजझञटठडढणतथदधनपफबभमयरलवशषसह  
 ०१२३४५६७८९.,;-( )?!

- 14 योंतो बाबू उदयभानुलाल के परिवार में बीसों ही प्राणी थे, कोई ममेरा भाई था, कोई फुफेरा, कोई भांजा था, कोई भतीजा, लेकिन यहां हमें उनसे कोई प्रयोजन नहीं, वह अच्छे वकील थे, लक्ष्मी प्रसन्न थीं और कुटुम्ब के दरिद्र प्राणियों को आश्रय देना उनका कर्तव्य ही था। हमारा सम्बन्ध तो केवल उनकी दोनों कन्याओं से है, जिनमें बड़ी का नाम निर्मला और छोटी का कृष्णा था। अभी कल दोनों साथ-साथ गुड़िया खेलती थीं। निर्मला का पन्द्रहवां साल था, कृष्णा का दसवां, फिर भी उनके स्वभाव में कोई विशेष अन्तर न था। दोनों चंचल, खिलाड़िन और सैर-तमाशे पर जान देती थीं। दोनों गुड़िया का धूमधाम से ब्याह करती थीं, सदा काम से जी चुराती थीं। मां पुकारती रहती थी, पर दोनों कोठे पर छिपी बैठी रहती थीं कि न जाने किस काम के लिए बुलाती हैं। दोनों अपने भाइयों से लड़ती थीं, नौकरों को डांटती थीं और बाजे की आवाज सुनते ही द्वार पर आकर खड़ी हो जाती थीं पर
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ABCDEFGHIJKLMNOPQRSTUVWXYZ  
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# Typography in books

*the creation of a complete text by reusing identical characters*

## **Platemaker and printer**

¶ The Chicago Manual of Style, 15th ed. (Chicago: 2003)

*1385; legible reading systems?*

developed areas of the plate repel water thus allowing the ink to adhere to only those parts of the plate

**his perception of fundamentals that formal penmanship**

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1. Bernhard Bischof. *Latin Palaeography*, c. 25, S. 30.
2. Leila Avrin. *Scribes, Script and Books*, pp. 144–145.
3. *The Cambridge History of Early Christian Literature*. Edd. Frances Young, Lewis Ayres, Andrew Louth, Ron White. Cambridge University Press 2004, pp. 8–9.
4. Paul Saenger. *Space Between Words: The Origins of Silent Reading*. Stanford University Press 1997.

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University of Reading 2010.

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