Each script in India is a motif of its own, and the need to communicate has been expressed in diverse surfaces and mediums from the hardest stone edicts to the metal inscriptions, engravings on wood, bone, ivory, palm leaves, and terracotta pots and not forgetting calligraphy on paper. However, contemporary typography can be said to have its origins by the introduction of the printing press in Goa in the early 15th century and the first type cast in Tamil script, which led to the printing of the first book in India with an Indian script. Graphic design here at NID had been influenced by the Basel School of Design and the ULM School of Design. Legends in graphic design, like Armin Hoffman, Hans Christian Pulver, Adrian Frutiger, had visited NID in the early 60’s to train Indian graphic designers and set a new trend here at NID. Over the years with twenty-two official Indian languages and scripts of its own, the need for studying typography in the Indian context has arisen. Some of these experiments have also been taken up by students as part of their classroom projects at NID. We have been questioning the change in the context and paradigm and the transcending digital technology over the years, a radical influence on typography in specific. In this celebration of the fiftieth year of National Institute of Design’s inception, the Golden jubilee year, we at NID have planned a series of seminars and events as part of this celebration.

‘Typography Day 2011’, I understand, is the fourth year of this annual event focusing on typography which has been initiated by IDC (IIT Mumbai), and NID is happy to partner and host this seminar as part of its own Golden Jubilee celebration. Eminent professionals and leading experts on typography, type design and calligraphy will be speaking from India and from countries such as USA, Turkey, England, Hong Kong, Singapore, Italy, Pakistan and Sri Lanka etc. Selected student speakers will also be speaking in an exclusive session during the conference. Media industry, political propaganda and ingenious advertising in India have brought in new expressive typographical solutions. Our expressive script has becomes a part of our visual landscape influencing our day-to-day lives. It has also caught the attention of the western world recently. It is fitting that this conference is focusing on the theme of expressive typography at the right juncture. I hope it would bring in new understanding and usages for the future.

I am extremely happy that a poster competition has been held for the first time as part of the typography day and has paved way for young professionals to express themselves through typographical means. This catalogue of posters is a documentation of expressions of many young minds. I am happy to see the diversity of visual cultures across. I congratulate the jury members in painstakingly going through all the submissions. I do hope that this small endeavour would pave way for more such expressions in the future.

I wish this Typography Day 2011 conference a success.

Pradyumna Vyas
Director, National Institute of Design
March 2011
FOREWORD
The advent of printing has brought in the concept of typography in our minds. The diversity of Indian scripts has always thrown challenges to the type designer right from the 15th century when the first Tamil script was cast. Indian typography has a rich history and a promising future. The visual landscape in India is filled with individualistic, expressive typography, which in its true sense is typo (form)+graphic (writing). On the other hand, typography addresses the issue related to mass production in the changing technological context.

Typography Day started in 2008 and was hosted by the Industrial Design Centre at IIT Bombay. It included workshops and presentations on challenges faced during multilingual communication in India, standardization issues of various Indian language scripts in digital media and workshops on calligraphy. In 2009, this event was hosted at MAEER’S M.I.T Institute of Design, Pune with presentations mainly focusing on ‘Experimental Typography and New Media’. Last year, Sir J.J. Institute of Applied Art in Mumbai hosted the event and the theme explored was ‘Typography and Identity’. Typography day has almost become an annual event and this year it has been organized by National Institute of Design in collaboration with IDC (IIT Mumbai). The theme of this year’s conference is ‘Typography and Expression’.

During the first two days of the conference, eminent professionals and leading experts on typography, type design and calligraphy will be speaking from India and from countries such as USA, Turkey, England, Hong Kong, Singapore, Italy, Pakistan and Sri Lanka etc. On the third day of the conference, eleven exciting workshops have been organised for the registered participants. These are being moderated by experts from their respected fields.

As part of the ‘Typography Day 2011’ an international poster competition was also organized on the theme of ‘Expressing India through Typography’. The participants were expected to design a poster through the use of letterforms - Roman or any Indian Script. This competition was open to students, faculty and professionals (Indian, non-resident Indians, as well as foreign citizens). We thank everyone for the overwhelming response. We would also like to thank the jury members for taking out their valuable time and helping us with the selection process.

We thank student volunteers, staff and faculty at National Institute of Design as organizing such an event would have been not possible without their immense contribution. We hope you have three exciting fun filled days of re-discovering typography at NID.

Immanuel Suresh  
National Institute of Design  
Ahmedabad

Ravi Poovaiah  
Industrial Design Centre  
IIT Bombay
March 3-5
Announcing Typography Day 2011
We invite you to be a part of this international event at NID, Ahmedabad.
As a part of NID’s Golden Jubilee Celebrations in 2010-11, Typography Day 2011 is being organized at the National Institute of Design, Ahmedabad in collaboration with the Industrial Design Centre (IDC) at the Indian Institute of Technology Bombay (IIT Bombay) with support from Aksharaya (Letter Conscious People) and the India Design Association (InDeAs).

The Seminar | 3rd & 4th March 2011

The Seminar focuses on the following aspects of typography-

• Experiments / explorations with respect to expressive typography
• Issues of various multilingual scripts and its expression
• Typographic expressions of local contextual design
• Expressions concerning indigenous scripts
• Research activities in multilingual communication

Eminent professionals and leading experts on typography, type design and calligraphy will be speaking from India and from countries such as USA, Turkey, England, Hong Kong, Singapore, Italy, Pakistan and Sri Lanka etc. Selected student speakers will also be speaking during the conference. The sessions of the conference will be spread out over two days during the 3rd and 4th of March.

Workshops | 5th March 2011

Eleven exciting day-long workshops have been organised for the participants, on the 5th of March 2011 from 09:30 am onwards. These workshops are—

• Composition with Hotmetal Typefaces, Mr. Mahendra C. Patel & Ms. Ranjana Dani

• Expressive Typography, Mr. G. V. Sreekumar and Mr. Girish Dalvi

• Letterforms Come to Life, Mr. Rajesh Dahiya

• Akshar Prakash, Mr. Amit Kharsani

• Letter Design Inspired from Various Material, Mr. Manohar Desai

• Experiment in Calligraphy for New Concepts for Type Design, Mr. Santosh Kshirsagar

• Introduction to Indic Type Design, Mr. Satya Rajpurohit, Ms. Erin McLaughlin, Mr. Dan Reynolds and Ms. Amélie Bonet

• 3D Type Paper Quilling, Ms. Deepti Bhadbhade

• Control Cut Paste, Mr. Salim

• Calligraphy and Expression, Mr. Achyut Palav

• Rationalizing Typography - Learning by Doing, Mr. Mandar Rane
Poster Competition

An international poster competition on the theme of ‘Expressing India through Typography’ was organized for the conference. The participants were expected to design a poster through the use of letter forms - Roman or any Indian Script. Calligraphically or digitally created letter forms or existing fonts, or a combination of these could also be used. The size of the poster was given as 420x600 mm, portrait or landscape format. This competition was open to students, faculty and professionals (Indian, non-resident Indians, as well as foreign citizens).

We received 258 entries from all parts of the world; a blind jury with members from different parts of India selected 24 best posters through an online process. The winning entries won a free registration to the Seminar and workshops. Selected posters from the poster competition will be displayed for the public during the Typography Day 2011.

JURY MEMBERS

- Anil Sinha, Principal Designer, Graphic Design, NID
- Girish Dalvi, Research Scholar, IDC
- G V Sreekumar, Associate Professor, IDC
- Immanuel Suresh, Principal Designer, Graphic Design, NID
- Ranjana Dani, Senior Faculty, MIT Institute of Design
- Ravi Poovaiah, Professor, IDC
- Rupesh Vyas, Associate Sr. Faculty, Graphic Design, NID
- Santosh Kshirsagar, Faculty, Sir J. J. Institute of Applied Art
- S M Shah, Former Faculty, Graphic Design, NID
- Subrata Bhowmick, Design Guru
- Tarun Deep Girdher, Associate Sr. Faculty, Graphic Design, NID
- Dr. Tridha Gajjar, Faculty, Graphic Design, NID
08:30 - 09:15  Registration & Tea

09:15 - 09:40  Welcome Session/Opening

09:40 - 10:15  Keynote Speaker, Prof. G. V. Sreekumar

10:15 - 10:45  Tea

Session 1
10:45 - 12:55  Session moderator: Shri Sudarshan Dheer
Mr. Rafael Vivanco
Mr. T. Fikret Uçar
Ms. Carole Charette
Mr. Satya Rajpurohit (Young Vision Speaker)

01:00 - 02:10  Lunch & Networking
01:00 - 02:10  Lunch & Networking

Session 2

02:10 - 04:10  Session moderator: Prof. Mahendra C Patel
Ms. Sumantri Samarawickrama
Mr. Mohammad Reza Abdolali
Mr. Fang Chen
Mr. Neelakash Kshetrimayum

04:10 - 04:40  Tea

Session 3

04:40 - 07:15  Session moderator: Prof. Ravi Poovaiah
Mr. Farzan Kermaninejad
Ms. Pradnya Naik
Ms. Noopur Datye
Mr. Anand Kamdar (Student Speaker)
Ms. Harshita Pande (Student Speaker)
Mr. Ted Harrison (Industry Presentation)
Schedule

Typography Day

Day 2

March

2011

08:45 - 09:30  Tea

Session 4

09:30 - 10:30  Session moderator: Prof. Ranjana Dani
Mr. Mahendra C Patel
Ms. Erin McLaughlin
Mr. Felix Ackermann

10:30 - 11:00  Tea

Session 5

11:00 - 01:00  Session moderator: Prof. Santosh Kshirsagar
Mr. Harshad & Ms. Yogita Kulkarni
Ms. Özden Pektas Turgut
Ms. Chan Chung Chung
Mr. Udaya Kumar (Young Vision Speaker)

01:00 - 02:15  Lunch & Networking
01:00 - 02:15  Lunch & Networking
Session 6

02:15 - 04:25  Session moderator: Prof. Anil Sinha
Mr. Hashim P M
Ms. Rathna Ramanathan
Ms. Neha Jain (Student Speaker)
Mr. Shashidhar Reddy (Student Speaker)

04:25 - 04:55  Tea
Session 7

04:55 - 06:45  Session moderator: Prof. Immanuel Suresh
Mr. Rajesh Dahiya (Young Vision Speaker)
Mr. Kok Cheow Yeoh
Mr. Hanif Kureshi

Felicitations/Closing
ABSTRACTS*

* as submitted by the speakers
Today there are a lot of exercises for design’s students that explain how to create a new typography. After some easy or difficult steps they can design new types. Sometimes they are usable for any kind of text and some others are a little difficult to be used in normal text and have to be used in titles, as an image for logo or just for decoration. This is good because we cannot limit our students in their creation process to just only design for one purpose, because any kind of typography created finally can be used and its design demanded an enormous quantity of creativity.

But what will happen if we decide to create a new kind of type according to our realities or related to our cultures it means with Identity. The exercise definitely turns more powerful and interesting. The students can develop a design process contributing to their society and culture.

How to create a new type based on our culture showing our Identity?
This question is very simple; there are many exercises for design new kind of letters we just only need to adapt that exercises to our reality, because we do not must repeat some exercises done in other countries due to our different realities, we must adapt those process. Peru is a great country with a wonderful past full of millenaries pre Colombian cultures, the Inca’s, Amazonian cultures and actually a lot of living cultures; and also we must considerate that Peru in these days is a wonderful melting pot it means a privilege multicultural country.

The exercise consists to choose one element to work, an ancient culture, a living culture or some references related to our reality. In the next step they have to do a deeply research such collecting photos, reading books, studying beliefs, cosmogony, etc. All this referents will give the student powerful tools to design a new type. We know that our ancient cultures did not know writing so this exercise give the opportunity to design based on studies and researches of some Peruvian cultures. Finally we are creating typographies with Identity it means they could be recognizing as Peruvians types contributing to the construction, recognition and expression of our Identity so important if we want to be a part of a global world.

The results can be used in a plain text, titles, posters, logos, packaging, etc.
Experimental Organic Typography

Typography is the art and technique of arranging type and modifying letterforms. To express different feelings, situation and concepts type designers have been created many typefaces. As an outfit for different purposes typeface designed for different occasions. But nowadays especially with the age of computer and text base communication typefaces can be easily overused. Most of time if a typeface uses for a global campaign or identity we can start calling the typeface with in the same name of the organization. Digital based text messaging also created another conceptual confusion. Writing an emotion by hand naturally carries it’s own feelings, such as love, hate, shock etc. Today if we send a SMS message or an e-mail we have no idea how they will be see our sentences. How sensitive a Uppercase Arial Bold love letter might be?

So sometimes we may need more options and interesting way to express words. Nowadays to become more and more natural and easy to reach is a kind of common way. For most of project designers is trying to make an unique typefaces just for the event. Typography is still one of our main element to make a design. That approach has less risk to make an less original graphic design. In other words everyone tries to be unique, has to be...

This is an experimental organic typography research made in School of Arts and Design Department at Anadolu University in Turkey. Our Experimental Organic Typography project basically design to find different perspective to those problems in terms of to create a unique and creative approach. Aim of the project to explore a new form and methods in typography work in a creative way. Beside to explore a new form students were asked to create a sentence and a short video to express the main concept and theme. First we started to research the concept of “organic”. We all brought several organic materials and shapes. Chancing the material and the way of approaching helped to find different forms. We made a maximum limitation of using computer, none if it is possible. Sometimes we found a material and adapt to a concept sometimes vise versa. Sometimes a concept found fist and than we explore a shape language for it. For instance concept of secret already brought a material wax seal. Sometimes we discovered a way to make letterform out of folded books and than we researched and made a sentence to express it.
Can Typographic Design Integration be Good for Elementary Students?
At a time where Sri Lanka was under colonial rule and was alien to printing. A new trend was introduced with the introduction of the English newspaper to a largely Sinhala speaking community of Sri Lanka. The newspaper communicated trade secrets among the British and the wealthy English speaking Sri Lankans in the Island. This created the need for a newspaper printed of their native language.

This research focuses on several newspaper titles from its origin of 1860 to 1934 where most rebelling newspapers were printed. The study expresses how the initial newspaper typographers’ of Sri Lanka created and communicated the meaning of the newspaper title with or without recognizing the input of optical spacing within the characters.

Sinhala script as most scripts show a distinct rhythm of strokes and spaces. Samara (2007) recognizes these strokes and spaces as the form and the counter forms and continues that the relationship between the two defines the optical spacing of that particular typeface. The research includes 22 Sinhala newspaper titles first as individual letters and thereafter the letter set together. The study of the individual letters were traced out to recognize the percentages of the form and the counter forms as it determines the even variation of solid and void spaces within and between the letters. Further the letters were set together with minimum letter space to optically illustrate the large counter forms compared to space between letters. The same title was then set together with increase letter spacing to understand the opposite. On the other hand by stressing on the meaning of the newspaper title one should be able to achieve its maximum potential composed by the ancient newspaper typographers of Sri Lanka. Following are some newspaper titles.
Invention of visual symbol system as a means for data reservation and concept transmission which finally led to invention of Alphabets was an initial visual transformation ever made by human. It was a process in which three dimensional symbols such as tokens (clay objects standing for units of merchandise in proto-historic era) were replaced by two dimensional signs. For a long period letters were in use only on two dimensional flat contexts. Only in recent times a deliberate return to three dimensional writing is again available by means of three dimensional typography, in order to prepare type for using in new media such as screen that we can see letterforms in a dimensional space.

With the advent of motion pictures, animation movie titles have explored the temporal possibilities of letters moving through space and time. In dimensional typography depth is represented through the layering of successive planar surfaces. Dimensional Typography can also be understood as an investigation of the sculptural and three dimensional forms of individual letters. Rather than looking at how typography is arranged within a spatial construct, this vein of research looks at the formal, visual properties of individual characters.

One of the three dimensional typography techniques is anaglyph which is based on human eye characteristic; two eyes provide us with stereo vision and depth perception seeing the double image and process them in a dimensional way in our brain. There is a need to wear red/green or red/cyan glasses in anaglyph dimensional typography. This makes the audience feel to be in a virtual dimensional space. This is the base concept of my project which includes designing Persian letterforms in three dimensional typography. In this project I have designed various levels of Persian letterforms visual transformation from a primitive fetus to a complete form. Each of the letterforms’ fetuses that are a symbol of abstract thought in our mind gradually evolves to the completed letterform. They are designed in a horizontal framework and we can see the complete process transformation in stereo typography via glasses.
Creative Typography in Design

This article presents an account of creativity problems in the typographic design and education. The main questions are discussed under the following two parts:

1) Tradition and Innovation
Based on typical cases of his own typography design, the author discusses the relationship between the tradition and innovation. The author, a professor at the Pennsylvania State University, was from China, a country with vast history that has influenced his design profoundly. However, he believes in that tradition is the product of continuous development, and a designer must continue to create. One of his cases discussed is a three-poster series that was designed for Beijing 2008 Olympic Games. In design he chose the Tangram — a traditional Chinese puzzle game with 7 pieces that can assemble various shapes — as basic elements to create a new typeface “OLYMPICS” and with 5 colours from Olympic rings. The entire poster series were formed by utilizing Tangram typeface’s geometric characters and each piece is either dominated by 45° angle or 90° angle’s moving tracks. Three different dynamic tracks imply the Olympic motto: “Faster, Higher, Stronger” respectively. In this work, author try to explore and present a new hybrid visual statements that combine traditional Chinese culture with influences from contemporary art, design, and culture.

2) Designing and Teaching
Because the author has been teaching at the university level and he has worked with students from a wide range of cultural and educational backgrounds. As a graphic design instructor, he believes good teaching is based on professional knowledge and continuing practice is essential to stay current and abreast of changes in the industry. The author also explains how the typographic design research informs his teaching and allows him to demonstrate to his students the entire process of creating works that have cultural and social significance. The author holds that idea is the soul of typography design and a good concept is the fruit of research as well as educational process. He believes that a good design should not only convey messages, but also make people to think. To access this goal, a creative typographer has to have a broad sense of cultural reference, intellectual depth and a solid professional knowledge.
Multi-Typographic Expression in Hong Kong

Hong Kong is a vibrant international city with a mix of Chinese and Western cultures in arts, clothing, food and especially language. Regarding it was a colony of the United Kingdom in the past, English has been used as an official language. On the other side, Cantonese plays an important role in the community because of the heavy influence from the neighboring province of Guangdong and Chinese traditions. These led the practice of using both languages in the society. Since the 1997 handover, the government has adopted the bilingual (two written languages in Chinese and English) and trilingual (three spoken languages in Cantonese, Putonghua and English) policy to ensure the effective communication with all sectors in the community under globalization. Besides, there are new fashionable “terms” created and used by Hong Kong adolescents in the daily communication recent years. Cantonese youth slang becomes popular, which has been published in the new Oxford Chinese-English, English-Chinese dictionary since September 2010. China becomes the world's largest emerging economy, there is an increasing number of foreigners interested in learning the Chinese language that would benefit them to build a strong business industrial network.

Typography has a close relationship with language. It is a visual form to express the language with mood, which help to read in a more meaningful way. It is also a requisite communication tool for conveying information and ideas in our life. Being an educator in the course of Advertising, and with my professional background in visual communication and design strategies, I would like to investigate the expression of typography under Hong Kong’s multicultural environment. In the paper, I will explain how the changes of typographic application have taken place in traditional and new media. Also, I will concentrate on the influences of advertising copywriters are using multilingual writing to attract the target audiences while designers are exploring creative multitypographic expression in visual communication. The study attempts to find out the interrelationship among writing and spoken languages in Cantonese, Putonghua, English and the modern slanguages in advertising, media and customer relations.
A Comparative Study of Two Nasta’liq Masterpieces

The paper considers the best kind of Calligraphy as the background of modern typography. It is a visual study which had tried to observe visual aspects of Islamic calligraphy through compare two masterpieces of Nasta’liq style. In order to achieve desirable result, the paper was analyzed two typical and introduced the difference of creativity in work of two great masters of Nasta’liq calligraphy which one from Iran and the other from India. Both of the calligraphy works are a panel of Nasta’liq style which was created in the first decade of 17th century and Al-Fatiha the first chapter of Quran had been written on their works. First one created in Safavid school of Iran by Mir Emad (1554-1615), who has been considered as the greatest master of Nasta’liq style in whole of the history and second one was created in Mughal school of India by Mohammad Hussein Kashmiri (d. 1611-12), who is the most important calligrapher of Akbar’s durbar.

At the beginning, for better understanding of visual aspects of Islamic calligraphy, the paper had tried to describe specifications of composition in the two art works. Composition is the most important element of each artwork including calligraphy. The paper through an illustrated explanation tried to show, how calligraphers divide the context to separate lines, shape and proportion of the main frame, line spacing and height of lines, form of base line, density of elements in the panels, distribution of free and occupied spaces, distribution of keshideh’s (extended form of letters in Islamic calligraphy), etc. In the next step, the paper explains the position of the letters next to each other. The paper tries to show how the calligraphers considered all of the strict rules and did the shape of letters exactly the same way as it was formed but they were able to show a delicate flexibility of perfect match.

After that, the comparative study discussed about relation of letters and words in vertical direction as well as their horizontal lines. The calligraphers considered proportion of letters and words in each line and the position of words in other line. A viewer who can not read a panel of Islamic calligraphy is able to experience the purely artistic values of calligraphy the choreography of line and form in space. Viewer has to realize these artworks by heart. The paper was attempted to present some part of visual aesthetic values of calligraphy in Iran and India in the same time which are background of the modern typography of Farsi/Arabic script.
Expressions of a Urdu Typeface Design is Based on Choosing the Right Calligraphic Style

With changing scenario of Indian market various multinational companies wanted to make multilingual branding in India. Vodafone Essar is one of them. In 2009 Vodafone Essar India approached WhiteCrow Design with Urdu TTF Font Design assignment. Brief for the assignment was to create Urdu font family which should match in similar weight, contrast, proportions and feel as the Latin ones. As a Type designer we had a challenge to learn non mother script. Before font design project starts we had gone through a research about script and language. Urdu Language written in the Perso-Arabic script and is written from right to left just like Arabic and Persian. While designing Urdu we had to be considered the appropriate calligraphic style. Urdu is associated with Nasta’liq style of Persian Calligraphy, whereas Arabic is written in modern Naskh style. Most of the Urdu newspapers and other publishing media follow Nasta’liq style of typeset. Nasta’liq is notoriously difficult to typeset and it is very difficult to fit all glyphs in True Type Font. Considering our research we found that most of the Arabic text fonts based on ‘Naskh’ style. Hence, we conclude Naskh style to design a Vodafone Urdu font. We began practicing Naskh calligraphy first to understand the balance and harmony of the new script.

The next step is to create a typographic guideline proportionally with Latin ones. Vodafone Latin font is Mono thickness text type hence our challenge was to follow this guideline to meet Urdu parameters. We had drawn the Urdu glyphs from scratch keeping in mind that they should have the same weight, proportions, contrast and feel as the Latin ones. Just as Latin font there is no x-height in Urdu font but there is loop height and tooth height. Also there is no any fixed set of rules in which one can fit Latin parameters into Urdu hence we tried to match visual property of Vodafone Latin by incorporate it in Urdu. The complete Urdu type face design process started from learning a script, language, right choice of calligraphy style then creating guidelines considering parameters of a script so on and so forth. And after studying all these steps one can actually start drawing the basic components for the whole Urdu typeface. We had explored and modified the Urdu letters until it come closer with Latin letter’s look and feel. We hope that one can achieve to illustrate the correct expression of non mother script by following process.
Aksharaya as an organization is an ode to Indian letterforms by a group of letter conscious people. In October 2010 Aksharaya organized an outstation workshop and camp in which 20 young designers from Mumbai, Delhi and Bangalore were invited to participate. The ‘Indian Letterform in 3D’ a first of its kind event was aimed towards exploring a new aspect of Indian letterform design and derivation with paper as the medium. ‘Shabda’ (word) was the underlying theme of the event. Words from any Indian language in their respective scripts were to be expressed in 3D (relief or sculpture) as per their contextual meaning or derivations.

This event was divided into 3 stages:
1. Pre-event briefing and ideaition – 10 days prior to the event the theme and brief were provided to the participants. Shabda, the theme was a binding factor, with a broad scope. The participants shared their ideas and material requirements with us before arriving at the camp.
2. Discussion and Final execution of idea at the camp – The Workshop and Camp started with all participants sharing, discussing and modifying their ideas, after which the final artworks were created.
3. Digital Documentation of all works done at the camp – All the artworks were shot and will be used for publication in future.

The Participants included calligraphers, typographers, type designers, graphic designers, advertising professionals teachers, students from different regions of India, different schools, exposed to different scripts, at the same time sharing a common love for letterforms. The whole idea was to get these like-minded people from different backgrounds, working in the areas related to Design, typography and Indian letterforms to explore a new Dimension in Indian scripts.

CONCLUSION: Most of the participants realized that adding a dimension to Indian scripts is challenging at the same time very interesting. Indian scripts need such kind of exploration in various dimensions and various materials. We need to see letterforms in more interesting formats.
Rear Letters Being Local, Thinking Local

Local letters have a peculiarity or characteristics of their own. One of the peculiarity being ‘hand painted’ is in consideration to the style in which the letters are being drawn and painted with the use of bold and bright colors which make them so special. Also these hand painted letters have made a place in the minds of the local people to which people appreciate them for their aesthetics. There are several examples of such letters which are seen in our local surrounding where we dwell.

The condensed letters with a bold hairline, the bold red letters with catchy yellow shadow turning out in 3D, the freehand italics yet bold letters etc., sum up for some of the relevant examples that can be observed at various grocery shops, pan tapri, chai wale ki dukaan, general stores etc. in a local place. Personally, it was then to observe the letters from the rear side of vehicles. ‘HORN OK PLEASE’, these hand painted letters on the rear side of the trucks then became a matter of inspiration and reference. Similar letter characteristics observed at local grocery shop boards also added up in the context. With these initial references the letters were explored through type designing. Moreover it was about how such typical characteristics of a letter can be preserved sensitively in the font design activity.

Sufficient research, references (outdoor photo shoots & hand done sketches) were done in order to understand the letter characteristics for font designing. This method helped in Visualizing and Conceptualizing the letters in a better way. Appropriate study as to the construction of the letters, their structure, the characteristic feature of the letters, color aspect etc. was done and experimented. Timely experimentation with the characteristic aspect of the letters gave a considerable scope for exploring and designing the fonts.

With such visualization and conceptualization pertaining to the characteristic of the letters, Roman and Gujarati fonts were designed. Roman was adapted from ‘HORN OK PLEASE’ (Roman letters) while Gujarati font was designed in consideration of local grocery shop boards that had the similar characteristics like that of the above mentioned Roman letters. Emphasis was given to the typical floral characteristic (resembling in the form of a ‘lotus’ generally added to a letter in the form of serif as well as to its structure) to get the prescribed character for the fonts.
One Language, Many Scripts

In 1947, with the partition of India, the Punjab region was divided and so was the language. Gurmukhi (from the mouth of the Guru) became the official script in Indian Punjab while Shahmukhi (from the mouth of the King) became the official script of Pakistan Punjab. The language still remains Punjabi.

As per the present scenario, efforts are being made to bridge the gap and unite the scripts to speak the same language. The Advanced Centre for Technical Development of Punjabi Language, Literature & Culture, Punjabi University, Patiala has developed a Gurmukhi – Shahmukhi Transliteration Software appropriately named ‘Sangam’. The purpose was to interconnect both cultures by sharing the literature and scriptures.

Proposition: Having cited the prior example of Gurmukhi - Shahmukhi Transliteration, using the same logic, one comes across this fascinating thought that there could perhaps be developed such an interface where any Indic script could be transliterated to any other Indic script via a logical transliteration of the phonetic sounds, an unattainable affair with syllabic scripts.

1. This logic may help develop a tool for language learners to learn any Indic language without having to first learn the script. Having learnt the language, they could further read the literature of those languages in their own script.
2. As a web interface, this logic could help develop an interactive module. Let us create a scene. e.g. a Gujarati and Bengali are interacting with each other in Hindi. They will be typing like this:
   “Mera naam __________ hai”
   “Main Bengali hoon”
   “Main Gujarat mein rehta hoon” so on and so forth.

Within the chat module, the Bengali types the same Hindi words in his own script, which gets perfectly transliterated to the Gujarati script. The reply, typed in Gujarati Script, gets transliterated back to Bengali script. This brings us to the conclusion that phonetic script culture has a higher potential towards language sustainability.
Drawing Across Boundaries Designing a Devanagari Typeface in the UK

This paper will summarize the design approach that I used in my year at the University of Reading, UK, where I earned a Master’s degree in Typeface Design, which included the development of a Devanagari/Latin typeface family. The research-based methodology of the department enables non-native speakers to design quality typefaces in new scripts. I began with learning about the new writing system (in this case, Brahmi-based), the alphabet, punctuation, and how words are actually formed. I then began practicing calligraphy based on historical models, learning about writing tools and pen angle, traditional letter proportions, and stroke order. Practicing everyday handwriting is also important, as one begins to understand the underlying shapes that define the script, no matter what style or type of tool is used to write. After researching the traditional writing materials, close observation of early typefaces and the evolution of typesetting technology informed me as to why Indic typefaces look the way they do – which liberties were taken when transferring the handwritten script into a rigid, modular, cast metal format and beyond. I also observed hand lettering and typefaces in as many different contexts as possible, establishing an idea of the conventions and stylistic associations of the script, allowing me to find an appropriate voice for my typeface design’s intended use.

As is increasingly popular in the field, I aimed for my Devanagari and Latin designs to feel very similar, requiring specific proportion and stroke adjustments, and an over-arching stylistic theme for the typeface. The resulting product is still unfinished, and has left me with questions about what we expect in Indic typefaces – in terms of character sets, styles, and input methods – all of which, in the current state, are much less developed than in Latin typography. The largely uncharted history of Indic script and type, the lack of terminology to talk about the subject in detail, and the need for better non-Latin script friendly design tools hinder the development of fonts in Indic scripts. Luckily, this research-based methodology will hopefully encourage designers to tackle a new script and breathe new life into the vernacular languages of India.
Perspectival Type: Typographic Exploration in a Three Dimensional Environment

“As part of the creation of the modern Turkish state in the 1930s, president Atatürk’s new language reforms decreed that Arabic script was to be permanently replaced with the Latin alphabet. For much of the population this was a totally alien form of communication, which required a very steep learning curve and a radical cultural shift. Create a new system of visual communication for a short piece of text of your own choosing.”

I interpreted the brief in a way that this new communication system could be instantly understood and used. With this in mind, everything was pointing towards type even though the brief explicitly said, that no existing type of any kind should be used. The question was how to use type. A newspaper article on an Iranian satellite launch made me think about how we look at the world. While it used to be a great exception to see the land from above, today with the help of satellites we are able to view any place of our planet via google earth, and some large scale construction projects are designed with the bird’s-eye view in mind, such as the Palm Jebel Ali Island in Dubai. With the different points of perspective in mind, I developed a small prototype which conveys two different meanings (Love and Hate) when looked at from two angles, directly above (satellite view) and from the front. Only when you know from which angle to look at the collection of suspended cubes and triangles are you able to read the words.

Perspectival type allows to display three different words or messages from three different points of view (directly above, one side and the front). It is based upon a grid in which cubes and triangles form the letters. Only the exact placement and orientation of each cube and triangle allows the viewer to read the messages from all three viewpoints. In order to make perspectival type work, I designed a typeface in which all characters have the same width and height (depth may vary).

Currently I am developing a piece of work for Her Majesty Queen Rania of Jordan, in which the combination of Latin script and Arabic script spell ‘peace’ in English and Arabic (Al-Salam). The project is at prototype stage.
Exploring similarities in Indian script/s and Bharata Natyam

Drawing Across Boundaries Designing a Devanagari Typeface in the UK

Script is a visual mode of communication for a language, which consists of alphabets. Alphabets convey certain sounds. When certain alphabets are put together they convey meaning. Dance is another mode of visual communication where human body is an instrument; Bharata Natyam is one of them. Originated in Tamilnadu, this classical dance form has two aspects, nritta and natya. Nritta is pure dance and conveys only harmonic movements. Natya is composed of hastas1 and expressions.

These two visual forms (script and dance) share some common patterns. e.g. The construction of a form. The combination /k/ halant (devanagari script) with different vowels gives us different expressions, similarly visharu adavu2, hastas (of Bharata Natyam) and expressions when combined, gives us different rasas3.

The structure of the form, could be another pattern. Similarity in the structure of an alphabet and a dance pose. To elaborate this pattern we can split the alphabets in to stem and branches. Where stem acts as base, branches construct the form. Same could be mapped with aramandi, the basic stance of Bharata Natyam.

Such patterns bind these two communication forms, which may not be perceived by their receptive audiences. This excise is a bridge to connect these two audiences, to explore newer possibilities. This paper will document such patterns. And can act as a reference to type designers, graphic designers and possibly to dancers while creating/modifying their respective visual expressions, which could be a typeface, logo, symbol or even a choreography.
Calligraphic Expressions in Graphic Design Implementations

An exlibris is a small graphic label or print, which is glued to the inside cover of a book with the purpose of identifying its owner. It is either a visiting-card or deed title of the book. Time until 15 century valuable manuscripts of books which were primarily held only by the Church, princes and sublevel nobles needed necessity to institute a private ownership code to protect such books from being stolen and lost. Exlibris took a role of introducing the owner of the book, glorifies and exalts him and warns the borrower of the book that he/she may bring it back. As small printed graphic arts, exlibrises mark the ownership of the volumes of their library in a decorative and elegant way than by just writing their name inside and produced by well-known artists for more than five hundred years. The Latin phrase ‘Ex libris...’ means; ‘from the books of...’ and is usually followed by the name of the owner of the book, who can be an individual or an institution.

Apart from late nineteenth century people started collecting exlibris, as a field of applied graphic arts of historical, artistic, sociological and bibliophile interest so that exlibris became an orginal graphic art work between artists and collectors in all over the world. In time, various kinds of themes used by the artists in exlibris design and also exlibrises classified by collectors to these themes, printing techniques and artists. Collectors have possessed numerous number of exlibrises by exchanging their own double prints with others, and they have been improving their collections in terms of international relations, creation of new friendships, learning of arts and techniques in different periods. Besides different themes like nude & erotic, heraldry, landscape and animals especially typographic and calligraphic exlibrises have a serious notability between collectors because of their role in cultural transmission.

In exlibris design, typography with its versatile structure is a dynamic communication medium and also carry cultural expressive codes of artist’ own. The font used in the design, letter size, the color, location in the composition, relation between the other elements are always the designer’s problem when designing an exlibris as well as the readability and rhythm of the composition. While artist arranging typographical association between the name (living person’s/institution name) and the word exlibris attentively also have to show his cultural calligraphic expression in designs.
A comparative study of Meetei Mayek

The essay investigates the evolution of Meetei Mayek—the indigenous script of Manipur (India)—from its inscribed form to the present digital medium. It examines the change in the shapes of letterforms from its early writings to its current form of digital typeface. It also questions the variety of processes and technologies used to print the script. The primary focus of the essay is on the change and development in the structural anatomy of the letterforms.

Till now, Manipur uses Bengali script for writing Meeteilon (Manipuri language), as a result of historical and political changes in the early 18th century. Before this they used to write with their indigenous script—Meetei Mayek. In 2005-2006, the Meetei Mayek was officially approved by the government of Manipur and included in the academic curriculum of the state. Currently, the Meetei Mayek is taught instead of Bengali script till Standard VI in schools.

As a new generation is learning the script and slowly replacing the Bengali script, in the near future, this generation would need different typefaces for the script for various forms of communication—newspaper, magazine, books, and many other media. The existing typefaces are very few in number and their quality needs examination. Moreover, there is a very little research or study done on the Meetei Mayek from the typographic point of view. There is a need to develop a system or a guideline for designing Meetei Mayek typeface.

To develop an original and quality typeface, one needs to understand the structure of the letterforms of the script. It is important to examine the historical developments in the structure of letterforms of the script (inscriptions, manuscript etc.), as well as understanding their present usage in the environment (sign paintings, print etc). This will help us know about the possibilities and restrictions in creating the shapes of letterforms. This will eventually enable one to make a practical decision in designing Meetei Mayek typefaces.
The Birth of a Typeface

This paper takes you through the conception and design execution of a typeface. The germ of a type design idea is often born from a fleeting glimpse of a hand lettering spotted on the street walls. Some seeds can germinate immediately into a viable concept, while some other take time to develop into full-blown concepts. Reviving an old classic for contemporary use is by far one of the oft-quoted excuse to design a typeface. Many typefaces are designed specifically for a purpose, like for instance for use in a newspaper or a book. A few are defined and often restricted by the technology available, some are designed for an application. Few are inspired by elements in nature or other objects which are often incorporated into the typefaces to varying degrees of success. Designers in non-Roman scripts also have the thousands of successful Roman typefaces as their fountain of inspiration. There are typefaces (often the script variety) which are developed solely out of an urge to express, often achieved though calligraphy, much like poetry in literature. The triggers could be so many...

Then comes the process of translating these ideas into a typeface which is often the most tedious part. Sketching and digitising, or working directly on-screen, the characters slowly take shape, fighting with each other for self-assertion. They need to have some common traits, yet be individually distinguishable. Your concept is stretched to its limit, with some compromises made essentially for peace in the family. Then comes testing, corrections, testing... and after weeks and months finally you are there. But are you satisfied with the end result? Does the final design match the mental picture you had drawn? Were the birth pangs justified? That's another story...

With nearly two decades of experience in type design and with more than an equal number of live typefaces to his credit, the author tries to analyse his type design process and that of his seers and peers to trace some patterns in the process of type design. Is there a method in this madness? Focussed on Malayalam with examples thrown in from Roman to relate easily, the insights gained could nevertheless be applied to any script.
Nakka Mukka: Expressive Forms in Tamil
Typographic History

Using the Tamil script as a case study, this paper discusses the importance of different contextual histories and expressions in the study of typography. It employs contemporary and historic case studies related to Tamil ranging from printed ephemera (c.1900) found in the Roja Muthiah Archive, Chennaito vernacular approaches to the Tamil alphabet by sign painters & cinema artists in Chennai. Broadly, the paper stresses the importance of understanding everyday visual and oral traditions and expressions and acknowledging their relationship to typography and language. It also suggests a way in which we can convey the histories and contexts of Indian scripts and languages to those unfamiliar with the Indian context.

The presentation derives from two projects: Typecaste, a research project into Tamil graphic ephemera and an international educational workshop, Typecamp India conducted in Chennai in 2009.
Typographic Diversity in Products with Equal Monetary Values

Typography is largely influenced by the environment it is bred in. The experiences of the human mind get reflected in the visuals it reproduces. Whether it is the Surrealism movement which originated from the Dada activities during the World War I to the current obsession of the color pink throughout the world as a symbol of women empowerment, visuals have always communicated in their own language. In case of products and packaging, every visual used and created is very consciously made to suit the end user of the product. Typography plays a major role in the getting this message across. The visual treatment of a product is dependent upon/ directed and/or guided by the monetary value of the product. As part of an undergraduate dissertation, a project to study the visual and typographic diversity in products with equal monetary values was undertaken. The denomination that was chosen for this project was a single Indian Rupee. The project was titled ‘Ek Rupaiyee Ka Sawaal’ (The Value of a Rupee). It explored the possibilities that can be grasped with the help of a rupee along with their visual and typographic diversity. Understanding the reasons behind their use gave us an insight into the undertaking of a particular formal treatment. Studying the impact of these factors over a period of time allowed us a better understanding of these typographic expressions.

Through this paper, we wish to present some our findings—the relationship between visual design, typography and monetary value. We found that there was a wide usage of regional scripts and regional artistic tendencies given the products local production and consumption. Another insight observed was that in all the visual and typographic approach in the particular range of products the diversity laid at the manufacturing end. Some products were designed as derivative packs of established brands. They followed the existing visual language that the brand communicated with. While others were being locally produced hence shared local visual appeal and flavors. The study showed that although the visual appeal and typography displayed several differences in terms of script, color, printing material, etc the unifying agent remained the cultural and social context that the product was serving.
On-Screen Font in Telugu

Telugu is a Dravidian language largely spoken in the state of Andhra Pradesh in India and also in countries like Bahrain, Fiji, Malaysia, Mauritius, Singapore and the UAE. About 75 million people speak the language and it is the second largest spoken language in India after Hindi. It has a history of more than 2000 years. The Telugu script is derived from the Brahmi script of the Mauryan Empire.

The introduction of various multilingual internet experiences like blogging, social networking sites like Orkut, web chat and web sites (Telugu Wikipedia) has created a need for regional fonts for onscreen reading. In Telugu, the fonts that have been designed for the print medium like news papers or magazines are being used for digital medium as well. This has affected the legibility and readability of onscreen reading.

This project aims to understand the subtleties involved in designing a font and to explore the methods and process of onscreen font in Telugu. In the present work, the total character height was set to 1000 UPM units. The base character, top matra and bottom matra heights were set to 428, 268 and 304 UPM units respectively. Initially, the spine approach was followed where the skeletal structure of the characters was drawn first and then the flesh (thickness) was added along the spine. But this method was not preferred, as it did not give the freedom of scaling the character at desired region.

Graph paper was used to draw the letters. As the letters were getting constrained to the grid, so the graph was avoided and the letters were drawn keeping the proportions in view and the characters were stabilized to their natural form. The ratio between the horizontal and vertical stroke ratio was 1:1.3 in order to make it humanistic and aesthetically appealing on screen as well as in print. The width and spacing between the letters were increased to make the font more legible and readable even at smaller point sizes. The font was auto hinted and corrected manually. Appearance of the font at low resolution screens was also explored.
Storytelling through Expressive Typography

Storytelling has been a popular method of passing knowledge from one generation to the next and it is still one of the most compelling ways to communicate knowledge. Over time, it has taken form in many shapes from the oral tradition of telling tales, visual forms as in television and film and textual-based as in poetry or novels. Through a typographic project, 13 undergraduate communication studies students at a major university in Singapore explore hand-crafted letters through various ornamental, exploratory as well as digital letters to bring out the “rawness” of meaning in selected quotes of their choice by a famous person, living, dead or fictitious. The students operate under the framework that famous people can inspire us through their words and the students seek to bring out the meaning through typographic expressions. Depending on the context of meaning, various methods of scratching, scrawling, scripting lettering, and stitching, embroidering, sewing, and doodling are explored and presented. Underlying the interpretive and illustrative natures of the project lays the fundamental elements of storytelling such as setting, character identification, plot, mood, and movement.

In short, by selecting a setting, the audience is provided a sense of time and place. Working with quotes which essentially are typographic in nature, the students are confronted with the task to identify a character in the quote which makes their composition relevant in order to create an emotional tone for their expressive letterings, identified as mood within a plot which ties the sequential events together. Finally, movement in the composition is observed in which compositional elements are made clear and captivating. This in return, teaches the students about the importance of space. When effectively used, space can enhance the meaning of the design. The project provides a channel for the students to interpret and construct their interpretive knowledge into a visually-driven format in which words as a predominant form, is punctuated with images for a sense of accented dynamism. By doing so, the realm of their role as a communicator is no longer limited to the printed page as the students are also dealing with how meanings are constructed not just by them, but by their readers. This paper seeks to explore the roles of storytelling in typography, specifically, how visual communicators, as form-givers, transmit their ideas through manipulations of forms and techniques in digital typography to influence their readers/viewers.
Having been trained in lettering through local shop/street sign painters in Ahmedabad, it appeared that the basic principles used in all styles of lettering was the usage of a self-imposed grid system. It was interesting to observe that despite such a rigid system many painters were able to express their various signature styles to every piece of work. Having moved from hand-lettering to digital typography, it soon became apparent that there was a genuine dearth of these styles in modern-day graphic design and that there was a need to preserve it.

Problem: The democratization of design through softwares such as Corel Draw, Photoshop and Illustrator resulted in the growing popularity of ‘computer graphics’. Signs of all shapes and sizes are now executed by dens known as DTP shops with operators who have no formal knowledge of design or aesthetic sense. They are simply quicker and cheaper. The biggest casualty have been the community of local painters, their expressionistic and considered craft, dying in the process. In this problem, though, lay a not inconsiderable opportunity. To both preserve and develop these forms and to do it in an appropriate manner.

Approach: A history of handleettering and my current position as a typographer in a modern-day advertising agency, has afforded me a unique perspective from both sides. Painter Kureshi, a self-initiated project, is a result of this. By employing my signature style from my time as a local painter to create a digital typeface of the same, Painter Kureshi is a typeface that seeks to begin the formal recognition of the street-art style in the digital space. Painter Kureshi is the beginning of ‘Painter’ series where different painters will see the formalization of their styles in the digital space – complete with their names. Painter Mehta, Painter Gupta and so on.

It’s bit soon to understand the results at this point. The results should come after the completion of at least 25 fonts made by street painters across the country. So far ‘Painter Kureshi’ has appeared in ‘Typodarium 2010’- each font a day calender, published in Germany.
Fjalor Fluturuar, Flying Word

A typographic project for a little place in South Italy, called Piana degli Albanesi, that was founded by Albanian people in XVI century and where people still use ancient and foreign Albanian language, besides Italian language.

The last year I was the teacher in a course (Laboratory of graphic design) in the Department of Design, Faculty of Architecture, in Palermo (Italy). With my students we have worked in the little city of Piana degli Albanesi, that was founded by Albanian people in XVI century and where people still use ancient and foreign Albanian language, besides Italian language. We have redesigned every elements of the ancient and traditional female dress, very rich for materials and manufacturing. All this work was been useful and necessary to set 36 cards each of them contains one letter and one element of typical dress. An object that the little town can decide to produce as cultural merchandising for selling and for transmitting cultural knowing about Piana degli Albanesi. When the class ended, one of my students, Rosa Casamento, decided to continue about this theme and she choose to work for her thesis of degree in this field of territory valorisation through design. I, as teacher, was been her supervisor thesis. She has designed a font, from the design of Benton sans serif, in five different forms, each of them near to a different typical female dress, without, with less, with medium with many or full of ornaments and embroidery. Her work is surely experimental but she has thought also a possible application for urban project and signage. Two project I would like to explain are strictly linked and both, I think, represent a way to know, to appreciate, to develop territorial identity with respect for the history and projecton in the future.
This paper explores how introducing movement into a typography classroom creates a bridge from concepts of space and scale to application in typographic composition. We believe that engaging typography students in a physical encounter with the space around their bodies in relationship to the physical space around them is a powerful tool for engendering intuitive and haptic judgment.

This proposal is for both an academic paper presentation and a participatory performance. This paper will present both a conceptual framework explored through the processes of creating a typographic composition, and a concrete methodology drawing from dance and movement pedagogy. We will demonstrate how a physical exploration of kinesthetics, space, scale through movement and arranging of bodies in the space of classroom, can help students to develop a more haptic and intuitive understanding to the arranging of abstract forms on the two dimensional space of a page or digital screen.

W.A. Dwiggins refers to typography as a study of space. Rather than talking about rhythm and relationships of forms and counterforms, I show them. I move them around the room and ask them to feel how the spaces between their bodies feel. What does it feel like to be too close? Or too far away? Do they loose relationship? How is tension created? Several theories about multiple styles of learners and intelligences point out that we learn through several modalities. Our students may have exceptional visual intelligence but they also have kinesthetic, and spatial, and mathematical intelligences. “Kinesthetic learners require body movement and action for optimal results: they need to move around, use their muscles, explore”. Lectures and critiques have limitations when learners gather knowledge and insight through multiple intelligences.
The Why, How & What of Teaching Typography in Pakistan

Typography education is conventionally divided into English and Urdu type courses when it comes to teaching this art and craft in Pakistan.

This paper will discuss the current Type Education in Design Schools in Pakistan, with a focus on four key schools in three major cities of the country, their course objectives and the reason d’être for the course. The paper will argue that we as design educators are more concerned with the HOW and the WHAT of Type education but have probably not given enough thought to the WHY; why we teach what we teach, why certain areas are given more importance, and if this is by default or by design?

The current reality of the Pakistani culture along with its past nuances has raised a few pertinent questions in the minds of well-meaning design educators. Design education in Pakistan is at its peak. It is a growing field and hence this becomes the right time to question our intentions and aims in this regard. A good design project should ideally be the beginning for the student, and not the end of an experience. In a country like Pakistan where the current literacy rate rests at a mere 40%, out of which only 5% are literate in English, type education needs to go beyond a pretty page and the aesthetics.

Students today, should be guided to go beyond being just problem solvers; they should be problem seekers, with a strong academic background in research, asking more ‘WHY’ questions.

This paper will put forward the questions, but, in all probability, will not be able to answer all of them. It will deliberate the need for a culture shift, and a design education that can placate differences and contrasts.
Exploring the Role of Angular Grid in Font Design

This work can be described as cross-pollination between Indian image making tradition and Typeface design, where the first is providing a structural tool for the experimentation in the other. The insights and opportunities provided by Image making process are used to create an experiment in typography. A spine for each letterform is designed based on a combination of regular referential grid and an angular grid. A new approach of ‘controlled tangents’ is tried to design a typeface. The designed output is a mono-thick Devanagari typeface for printing. The spine of the typeface designed is constrained by Bezier controls hence possible to alter mathematically. This is a step further to the mathematical approach towards font design.

In this type design exercise, the letterforms are not just treated as individual members of a font family but considered as characters within a narrative panel when they come together to form a word. So, in a body of text, the letterforms are not just standing side by side but interacting with each other. The control over the form of letterforms achieved in this experiment has a potential to bring the subtle variations in expression.

This research will demonstrate ‘how with the variation in the angular grid it is possible to create different font from the first one’. In this experiment, symmetry and included angle of angular grid are treated as variables. This paper will discuss the effect of variation in angular grid on the expression. It may lead us to find the contribution of basic structure of letterforms to the expression.
National Institute of Design (NID) is internationally acclaimed as one of the foremost multi-disciplinary institutions in the field of design education and research. With multiple campuses at Ahmedabad, Bengaluru and Gandhinagar, NID offers Undergraduate programme and post graduate programmes in as many as 17 different design domains. The Business Week, USA has listed NID as one of the top 25 European & Asian programmes in the world. The institute functions as an autonomous body under the department of Industrial Policy & Promotion, Ministry of Commerce & Industry, Government of India. NID is recognised by the Dept. of Scientific & Industrial Research (DSIR) under Ministry of Science & Technology, Government of India, as a scientific and industrial design research organisation.

The National Institute of Design (NID) is one of the foremost multi-disciplinary institutions in the field of design education and research. NID offers professional education programmes at Undergraduate and Post Graduate level with five faculty streams and 17 diverse design domains. Graphic design is one of the initial disciplines that were started at NID. Design schools like Ulm and Basel have influenced it. Many renowned graphic designers from the institute’s founding time have been associated with the department. These include the likes of Frutiger, Hoffman and Weingard etc. The graphic design department has been a pioneer in branding and corporate identity. Indian Airlines, State Bank of India, Hindustan Lever have been some of the benchmarks in identity and logo design and have become iconic in present times.

NID has also been at the forefront in use of multi-lingual scripts for its designs. Since it’s beginning the graphic design department has been well equipped, complete with it’s own set of offset and letterpress machines. With changing times, the students of graphic design at NID have been able to mould themselves seamlessly with the current worldwide trends in this field. Students have adapted to modern technologies and have now progressed towards moving images type design etc.

NID has established exchange programmes and ongoing pedagogic relationships with 35 overseas institutions. NID has also been playing a significant role in promoting design.

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Industrial Design Centre (IIT-B)(IDC) at the Indian Institute of Technology (IIT Bombay) offers an excellent environment for academics, research and applications in the field of design.

IDC is one of India’s premiere and earliest (1979) design schools. Being strategically located in the country’s commerce and industry capital, viz., Mumbai has given it a factor of serendipity, allowing IDC’s faculty and students to actively partner their ideas with the industry. As part of parent institution IITB, IDC is seen as a technology-design stop for multinationals such as Microsoft Corporation and Microsoft Research (MSR), Motorola Corporation and Motorola Research India Lab, Honeywell Corporation, Veritas, Human factors International, Verizone, etc., as well as similar companies in India such as Infosys, TCS, Wipro, Rediff, Mindtree, Mahindra, Tata Motors, Godrej, Crompton and Greaves and such.

IDC has academic programs in the areas of Industrial Design, Visual Communication, Animation and Interaction Design. The education programme at IDC is a unique mix of pedagogic experimentation with pragmatic design approach and blends hard-core problem solving with design research. New thoughts, philosophies and research into several aspects of design are experimented and integrated to have continuous revitalization of the academic programmes at IDC. The centre interacts with industries and institutions for promotion and awareness of design. These are in the form of organising seminars, conducting short term courses and workshops. In the area of design practice, IDC offers design consultancy and advisory services to industries and other organisations.

http://www.idc.iitb.ac.in/
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Tarun Deep Girdher  
Vini Chaitanya  
Pragya Mishra  
Ankit Mehta  
Deepak M Mahavar  

Abhishek Behra  
Akash Halankar  
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Amritpal Singh  
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