Pryamougol'nyy

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THEMATIC AREA
TYPE DESIGN

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▶ Built according to the same principles underlying a Latin and Arabic modular font system of my own, with a geometric build made from right triangles rigidly fixed on an orthogonal grid, the subfamily Pryamougol'nyy now joins said pre-existing variants.

Based on the same principles underlying the construction of the font Rooftile, developed in 2011 by the designer Sofia Carvalho (Devroye, 2012), and keeping the shape of some of its characters unchanged, this family eliminates the gutters between modules, nullifying the excessively explicit and centrifugal character from its grid, stemming from the fact that the latter extended towards the background (cf. Krauss, 1979, pp. 60–64), and introduces two innovations – the overlapping and the reconfiguration of the placement and kind of modules –, so as to make them better emulate the ductus of fonts with more formally conventional characters (Gill, 2013, p. 25. While this does not remove this family from the domain of display fonts, it gives it more legibility and readability (Baines & Haslam, 2002, p. 125).

The granularity and resolution afforded by the usage of two different modules – a right isosceles triangle and a right scalene triangle – and of the new aforementioned building system has allowed not only the creation of a Roman variant (including uppercase, a revised lowercase version and multilingual diacritic marks), of a Greek variant (equally including uppercase, lowercase and diacritic marks), and of the corresponding numerals, fractions, symbols and punctuation marks, an Arabic version that already offers some preliminary multilingual support, Arabic numerals and punctuation marks, and, finally, the Cyrillic variant now presented, supporting all the languages written with it.

The horizontal metrics are derived from the module always equal either to its whole width or half of it, which means that the members of this family, especially the condensed ones, show a fairly regular rhythm and offer several vertical alignment possibilities and easily lend themselves to being integrated into geometric illustration on an orthogonal grid.

As for advanced composition features, some of these members already support Open Type® discretionary ligatures and contextual alternates. In order to offer a range of stylistic alternatives, these will be used together with or as an alternative to the creation of additional members, using the same skeleton shapes for serif and sans-serif fonts (Majoor, 2004).

The main influences that helped refine this idea, which now reflects the calligraphic principles that rule the design of conventional fonts, were the basics of Edward Johnston's Foundational Hand calligraphy model (Johnston, 1971), Josef Albers's „Kombinationsschrift 3" system (Albers, 1931) and Gerrit Noordzij's theory of writing (Noordzij, 2005). Jurriaan Schrofer's use of the grid and geometry in a mathematical spirit (Huygen, Shaughnessy & Brook, 2013, p. 140) and in real projects was also an important influence as far as practical applications are concerned. In the future, the multilingual support of the Latin and Arabic members of the family will be finished, and these will be complemented with other writing systems, such as Brahmic, Hebrew, Hangul, etc.