

و خپوستان بومی خریداری
این جزیره را با تع
رہهای رنگی و لباس به
بود ۲۴ دلار معامله کرد. ا
می رسید که مساحت

من همانطور ایستادم. جلو تر آمد و گفت «گمشو
د.» که بمعنی «گمشو توله سگ کثیف» میباشد.
خوردم و باز هم خودم را آماده دعوان کردم. بعد
و در حالیکه دور میشد با صدای بلند بدوستش گفت که
هائی هستند و چه خوب بود اگر همه آنها را ب

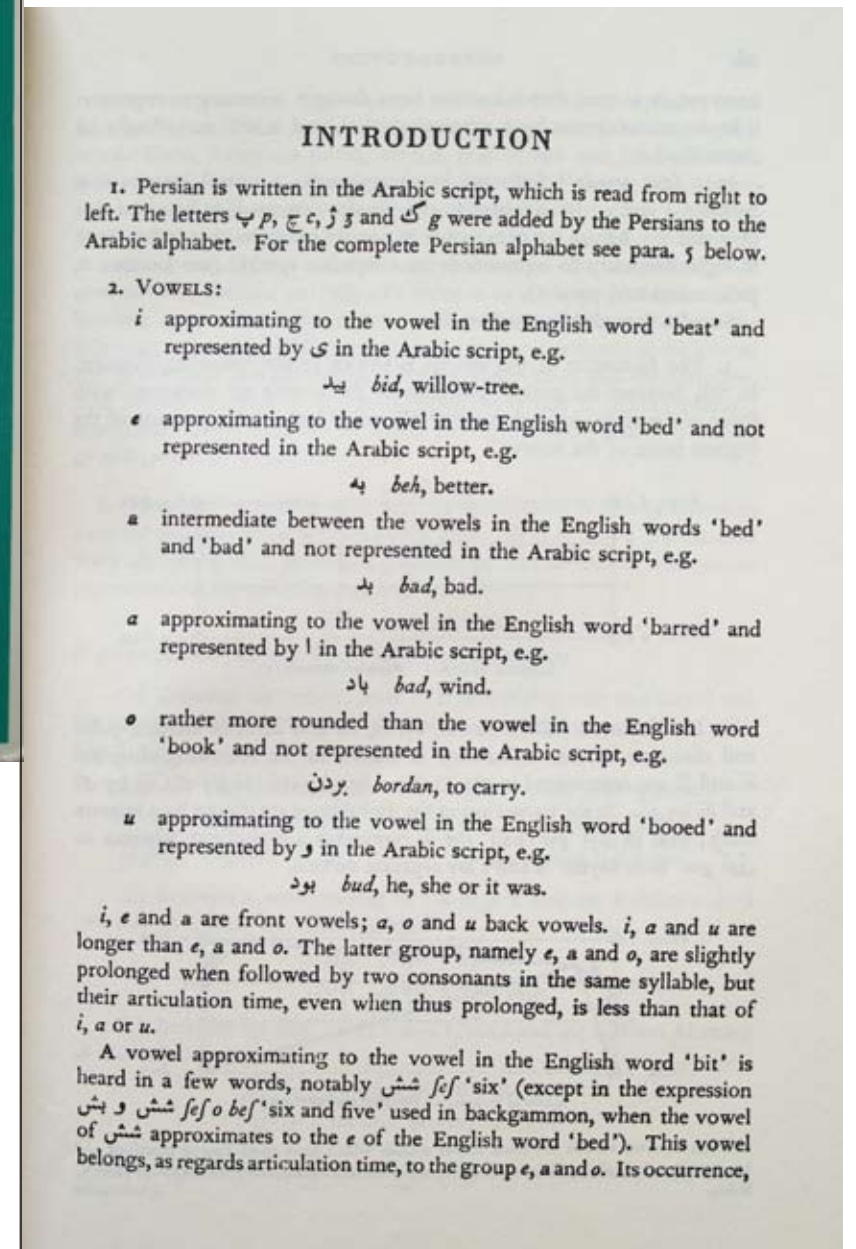
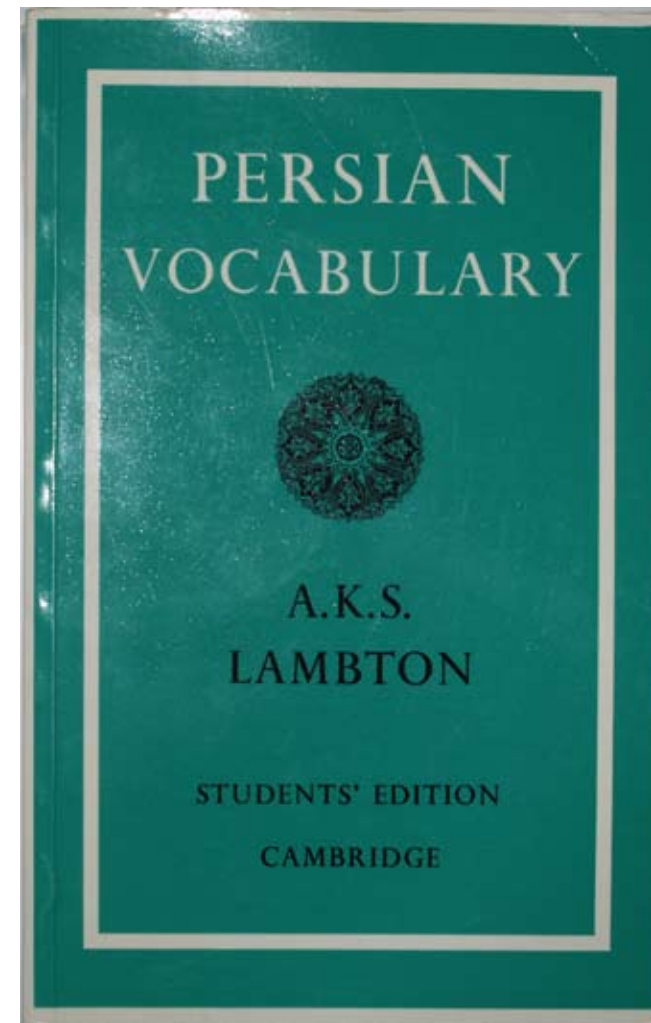
و زیاد راجع به
اینکه همگی غذا

گزیده‌ای از آثار عاشقی و خوشنویسی

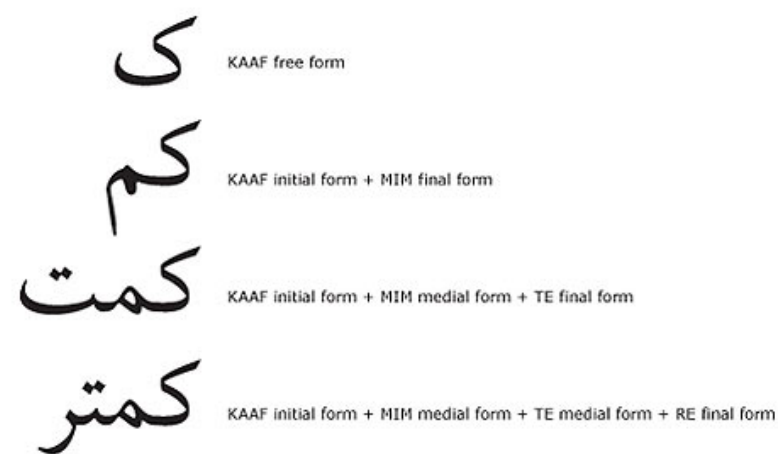
I aim to design a typeface that embraces the visual beauty of Farsi typography, and introduces the common sounds and consonants of the language to familiarize Westerners with the spoken and written language of Iranians.

~Ghazaleh Etezal

I want to open the public's eye to sounds that were never exposed to be appreciated. I want to embrace those sounds; those complicated names; those impossible to remember pronunciations. I want Persians to embrace their identity, their history, their script, their alphabet and captivate the non-Farsi speaking population of the world with the unique qualities of spoken and written Farsi. The strategy is to visually communicate the writing culture and give consonants such as *gh* and *kh* credibility in a hybrid typeface. I believe now that we are a global village, we should take it upon ourselves to invigorate rather than desert other languages. My typeface hopes to be a stepping stone for introducing Farsi language conventions to the Roman alphabet and encourage inclination to familiarization with spoken and written Farsi.

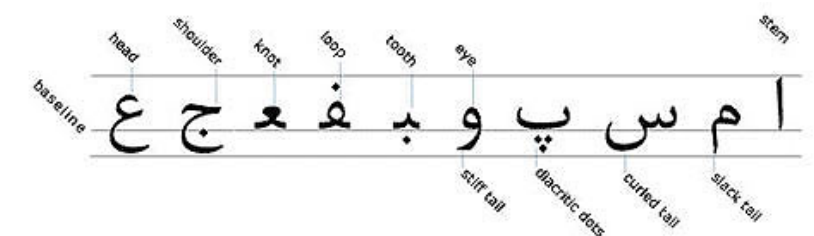


Iranian Typography Now: <http://pingmag.jp>



This project is experimenting a new realm of hybrid typeface design and phonetics, therefore its application from a starting standpoint I envision to be a tool for Farsi education. It could potentially be used in language books to replace phonetics or perhaps serve as an online platform with sound recordings / regulations to facilitate its purpose. It will be easily legible in English and will include all letters of the Roman alphabet, therefore it could be used for aesthetics purposes as well.

Iranian Typography Now: <http://pingmag.jp>





کسیت حافظ تانوش بدیده بی آوزر
عاشق مسکین چه احمدین تجمل باید

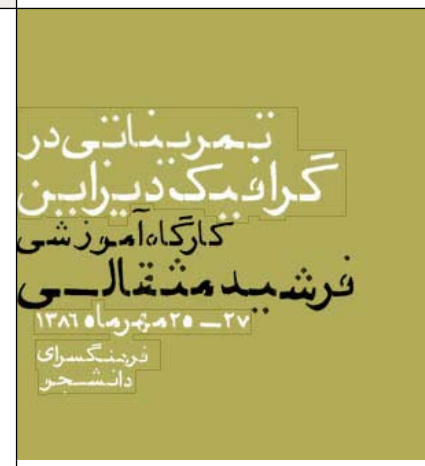
Midan Regular (Linotype)

24 pt اب پ ت ث ج ح خ د ذ ر ز ژ س ش ص ص
36 pt اب پ ت ث ج ح خ د ذ ر ز ژ س ش ص ص
48 pt اب پ ت ث ج ح خ د ذ ر ز ژ س ش ص ص
60 pt ت ث ج ح خ د ذ ر ز ژ س ش ص ص
72 pt ج چ ح خ د ذ ر ز ژ س ش ص ص
84 pt ح خ د ذ ر ز ژ س ش ص ص
96 pt خ د ذ ر ز ژ س ش ص ص

<http://rangmagazine.com>



<http://rangmagazine.com>



Mitra Light (Linotype)

24 pt اب پ ت ث ج ح خ د ذ ر ز ژ س ش ص ص
36 pt اب پ ت ث ج ح خ د ذ ر ز ژ س ش ص ص
48 pt ت ج چ ح خ د ذ ر ز ژ س ش ص ص
60 pt ح خ د ذ ر ز ژ س ش ص ص
72 pt د ذ ر ز ژ س ش ص ص
84 pt ر ز ژ س ش ص ص
96 pt ژ س ش ص ص

Fedra Arabic Demi (Typotheque)

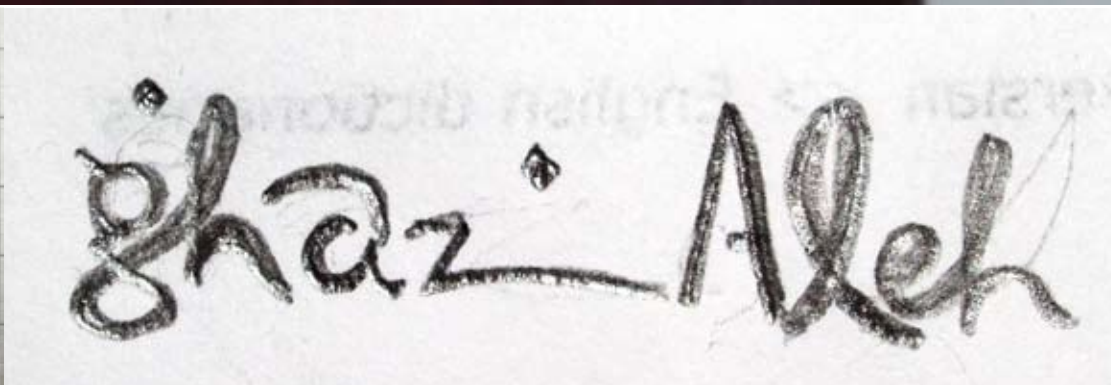
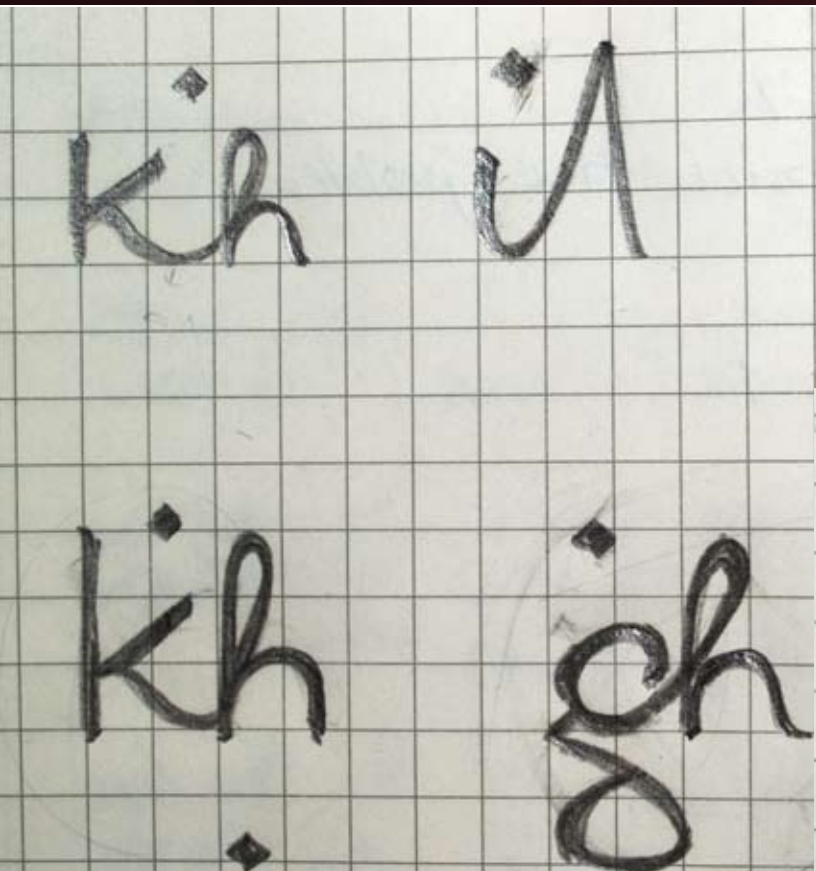
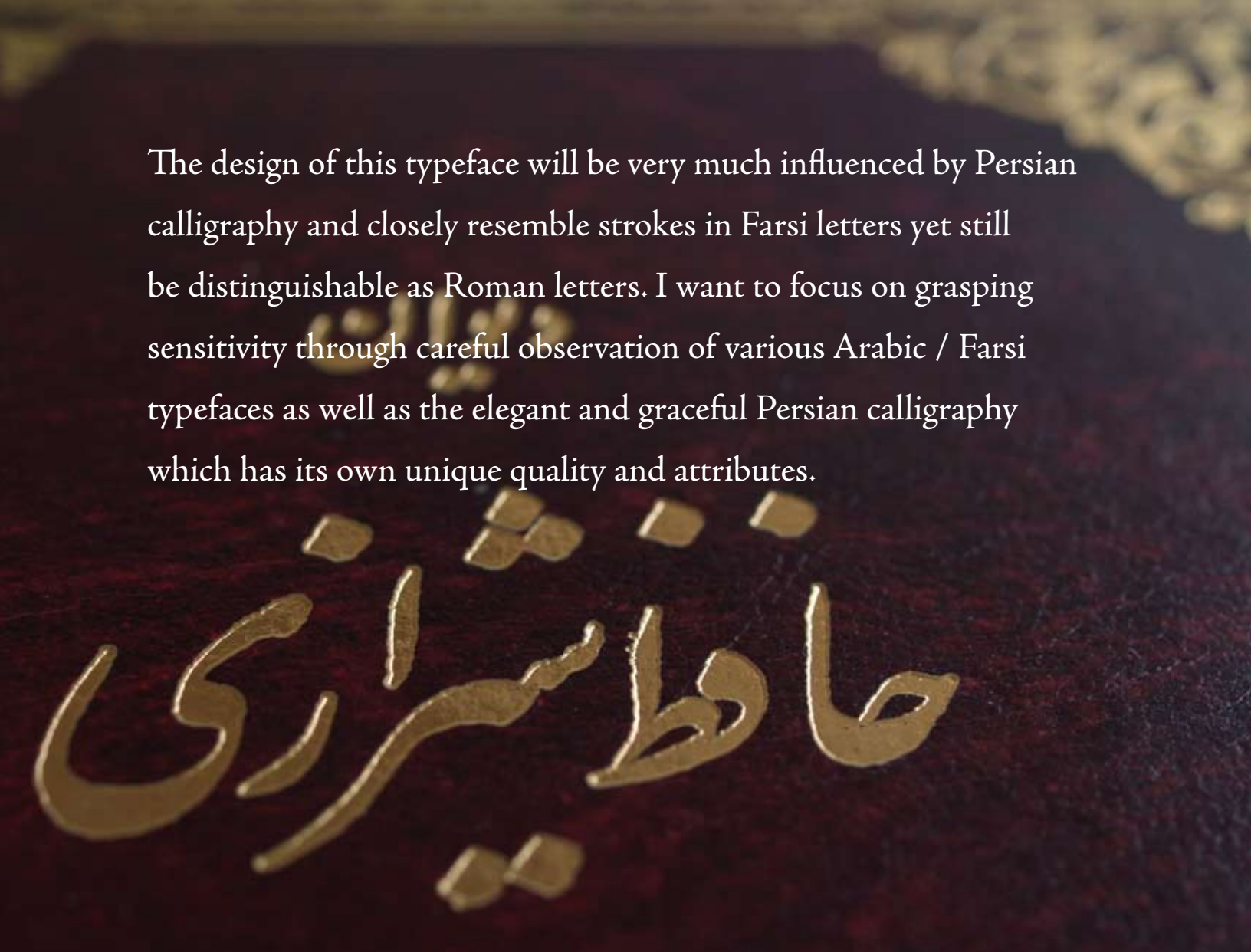


FF Falafel Swash (FontFont)



مالتشان درست مثل پسر بچه‌هایی بود که

The design of this typeface will be very much influenced by Persian calligraphy and closely resemble strokes in Farsi letters yet still be distinguishable as Roman letters. I want to focus on grasping sensitivity through careful observation of various Arabic / Farsi typefaces as well as the elegant and graceful Persian calligraphy which has its own unique quality and attributes.



calligraphic and typographic images are personal photos from owned books

Jalal Bold (Linotype)

چرخ دوزخ
سنگس کی