

**Hey
you!**

Let me introduce you to

Amikal

AMIKAL is a multi-script typeface with an amicable atmosphere inspired by primary italics from the Renaissance. Drawing on this rich heritage, the typeface comes with a modern look satisfying your sense of current typeface design.

The charismatic appearance makes Amikal the ideal choice for continuous reading requiring a friendly and unique character. Reading a text set in Amikal is like listening to a story told to you with a warm and agreeable voice while sharing a comfortable chair with a purring cat on your lap in front of the fire place.

ano, Paris, London
Bern, Bruxelles, Zag
amburg, Riga, Ber
Luxembourg, Tallin
Glasgow, Stockholm
n, Marseille, Helsin

éboulement
éboulis
échappatoire
échapper
échauffourées

E

ébranlement
éclatement
écroulement
étourdissement
échouer
évanouissement
éveil

A reorganized alignment

One of the two main characteristics of Amikal is the emphasis on the x-height [1]. It aligns the letter shapes where they contain the main design information. Additionally, the stress on the x-height ensures generous counters, which guarantee high legibility even in small size.

reliable [1]
friendly [2]
quiet [3]

A shaping influence

The second main feature is the italic heritage from the Renaissance giving the typeface its unique character. It is noticeable in the swollen ascender terminals [2], the gentle slant [3] of letter shapes and the fluid ductus in general.

keen [4]
brilliant [5]
rapid [6]

A compatible sibling

Roman and italic Amikal have different roots. This gives the secondary style the freedom to maintain a lot of its origin personality. Nevertheless, the association with its roman counterpart

is undisputed and the informal style is artfully connected with it. The highlighted

x-height also [4] takes the visual lead. Strong horizontal features [5], like the serifs on the ascenders, complete the coherence within the typeface while the steep angle [6], together with the fast ductus ensure enough differentiation.

Forms of beauty

REGULAR and italic fonts descend from different handwritten models and were initially not intended to be used together on the same page. However, typography required solutions to create hierarchy in text. Therefore italic became a secondary style subordinated to the roman.

Considering the differing heritage within the family, Amikal's regular and informal each have a distinct design background but are created to accompany each other. Each design brings its heritage to the fore and strengthens its quality. When combined, the two build a harmonious team that can deal with a wide range of design questions.

[1], [2]

Two styles approaching each other.

[1]

Consistency is one of the forms of beauty. Contrast

is another. A fine page, even a fine book, can be set from

[2]

beginning to end in one type in one size. [...] Most

It has been the normal practice of type designers since

pages, and most entire documents, can be set perfectly

the middle of the sixteenth century to offer text

well with only one family of type. But perhaps the page

faces in the form of a matched triad, consisting of

confronting you requires a chapter title, two or three

roman, italic and small caps. Because some of

levels of subheads, an epigraph, a text in two languages,

these marriages are more successful than others,

block quotations within the text, a couple of mathe-

it is wise to examine the roman and the italic

matical equations, a bar graph, several explanatory

both separately and together when choosing a text

sidenotes, and captions for photographs and a map.

face. There are several celebrated instances in which

An extended type family [...] may provide sufficient

an italic designed by one artist has been happily

resources even for this task. [...]

and permanently married to another designer's

If you restrict yourself to faces within the family, you

roman. These matches always involve some

can have variety and homogeneity at the same time:

redrawing (and the face that is most heavily re-

many shapes and sizes but a single typographic culture.

drawn is almost always the italic).

Faces on their own merits

THE main function of Amikal bold is to stand out from its regular counterpart. Therefore, bold is intimately combined with roman and is suitable for all kinds of headings. Yet, it is not inappropriate to set a whole paragraph in Amikal bold. The italic proportions lead to a more even pattern compared to other bold styles and the amicable appearance reduces its severity.

[1]

A bold paragraph next to its regular counterpart.

Printing from movable type was first invented not in Germany in the 1450s, as Europeans often claim, but in China in the 1040s. In preference to Gutenberg, we should honor a scholarly engineer

by the name of Bì Shēng. The earliest surviving works printed in Asia from movable type seem to date from the thirteenth century, but there is a clear account of the typesetting process, and Bì Shēng's role in its development, by the eleventh century essayist Shěn Kuò.

The new technology reached Korea before the middle of the thirteenth century and Europe by the middle of the fifteenth. There it intersected the already long and fertile history of the roman letter. And there typesetting flourished as it had failed to do in China, because of the far smaller number of glyphs European scripts required. Even at the end of the nineteenth century, most printing in China was done by the same method used in the eighth century to make the first printed books: entire pages of text were carved by hand into wooden printing plates. Corrections were made by drilling out the error, installing a wooden plug, and cutting the new characters.

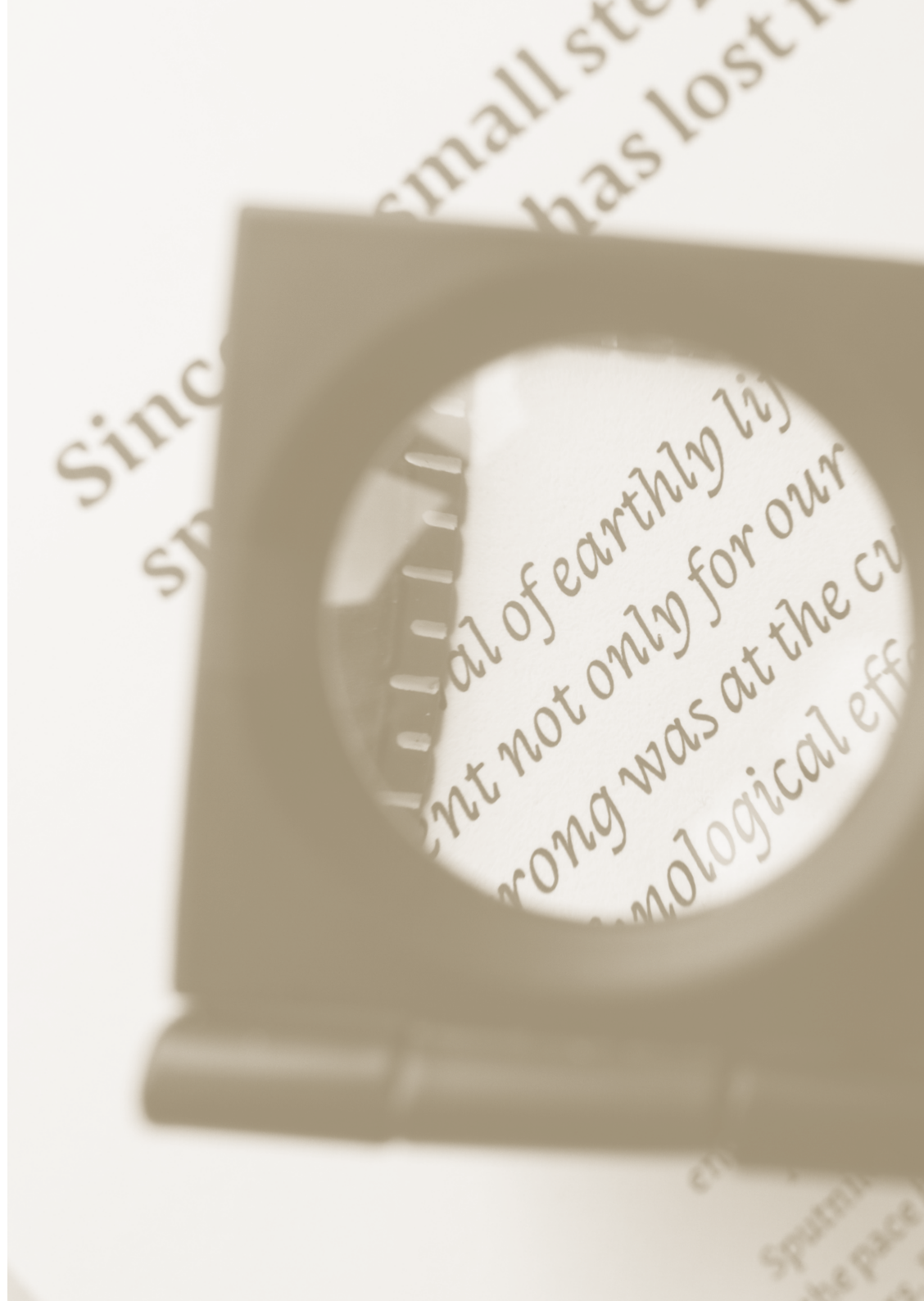
[1]

Boldface romans are a nineteenth-century invention. Bold italic is even more recent, and it is hard to find a successful version designed. Bold romans and italics have been added retroactively to many earlier faces, but they are often simply parodies of the original designs.

Before using a bold weight, especially a bold italic, ask yourself whether you really need it at all. If the answer is yes, you may want to avoid type families such as Bembo, Garamond or Baskerville, to which bold weights have been retroactively added but do not in fact belong. You might, instead, choose a twentieth-century family [...] in which a range of weights is part of the original design.

Did you just wink at me?

A well-mannered font like Amikal regular needs a more courageous sibling in the family seeking for attention. With Amikal display, it's easy to catch people's eye.



Language specific characters

AMIKAL hits the right tone for many languages and considers local preferences. Furthermore, it differentiates between capital and lowercase diacritics as well as adjusted forms for narrow letters.

á ă ǎ â ä
à ā å ã ȧ

Romanian

Ă Â Î Ș Ț
ă â î ș ț

MACBETH

Dar mîine și iar mîine, tot mereu / Cu pas
mărunt se-alungă zi de zi / Spre cel din urmă
semn din cartea vremii / Și fiecare „ieri”
a luminat / Nebunilor pe-al morții drum
de colb. / Te stinge dar, tu, candelă de-o clipă! / Că viața-i doar o
umbră călătoare / Un biet actor, ce-n ora lui pe scenă Sezbuciumă,
și-apoi nu-l mai auzi. / E-un basm de furii și de nerozie / Baznit
de-un prost și fără de nici o noimă.

Icelandic

Á Ð É Í Ó Ú
Ý Þ Æ Ö
á ð é í ó ú ý þ æ ö

MACBETH

Á morgun, og á morgun, og á morgun /
þunglamast þessi smáspor dag frá degi /
til loka hinstu lína á tímans bók; / og
gærdagarnir allir lýstu leið / flónum, í
dauðans duft. Slökk, slökk þig, skar! / Sljór
farandskuggi er lífið, leikari / sem fremur kæki á fjölnum um
stund / og þagnar síðan; það er ævintýri / þulið af bjána, fullt af
mögli og muldri / og merkir ekkert.

Polish

Ą Ć Ę Ł Ń Ó Ś Ź Ż
ą ć ę ł ń ó ś ź ż

MAKBET

Jutro po jutrze i po jutrze jutro / Wolnym
się krokiem od dnia do dnia czołga / Aż do
ostatniej wszech czasów sylaby / A wszystkie
wczoraj nasze przyświecały / Głupcom na
drodze do prochów mogiły. / Zgaśnij, o zgaśnij świeco krótkotrwa-
ła! / To życie tylko cieniem jest przelotnym / Nędznym aktorem,
co przez swą godzinę / Na scenie świata pawi się i puszy / I milknie
potem; to opowiadana / Z krzykiem i furią powieść przez idiotę /
Nic nie znacząca.

French

À Â Æ Ç È Ê Ë
Î Ï Ô Õ Ù Ú Û Ü
à â æ ç é ê ë ì
ô õ ù ú û ü

MACBETH

Demain, demain, demain / se glisse ainsi à
petits pas d'un jour à l'autre / jusqu'à la der-
nière syllabe du temps inscrit ; / et tous nos
hier n'ont travaillé, les imbéciles / qu'à nous
abrégier le chemin de la mortpoudreuse.

Éteins-toi, éteins-toi, court flambeau : / la

vie n'est qu'une ombre qui marche ; / elle ressemble à un comédien
qui se pavane et s'agite sur le théâtre une heure ; / après quoi il n'en
est plus question ; / c'est un conte raconté par un idiot avec beau-
coup de bruit et de chaleur / et qui ne signifie rien.

Danish

Æ Ø Å
æ ø å

MACBETH

I morgen og i morgen og i morgen / det
slæber sig så trægt fra dag til dag / til sidste
stavelse i tidens bog ; / og hvert i går har kun
lyst narre vej / til dødens støv. Ud, ud, ud

du sølle lys ! / Vort liv er kun en skygge, kun en flakke / en stakkels
komediant, der hidsigt skridter / sin stund på scenen af og blir
tavs / et eventyr, fortalt os af en dære / med larm og bulder, fyldt
af raseri / og det betyder intet.

Maltese

Ċ Ġ Ħ Ż
ċ ġ ħ ż

MACBETH

Jum wara jum, jitkaxkar da' l-pass ċkejken /
Sa l-aħħar sillaba taż-żmien imniżżel ; / U
l-bieraħ taghna xegħ'l lill-boloh triqhom
Lejn mewt bit-trab. Intefa xemgħa qsajra ! /

Il-ħajja biss dell miexi, attur fqajjar / Sigħatu fuq il-palk ikedd u
jdandan / U mbağħ'd ma jinstem' aktar: din hi ġrajja / Imtarrfa
minn baħnan, salt ħoss u qilla / Illi ma jfissru xejn.

Lithuanian

Ą Č Ę Ė Į Š Ū Ū Ž
ą č ę ė į š ū ū ž

MAKBETAS

Rytoj ... ir vėl rytoj ... ir vėl rytoj ...

Smulkiais žingsneliais bėga mūsų dienos

Link nužymėtos kiekvienam ribos, Ir saulė,

kuri šviečia mums, bepročiams, Tik rodo

kelią nebūties tamson. Užges k, užgesk, ugnele trumpaamžė!

Gyvenimas — tai bėgantis šešėlis, Tai komediantas, kurs jam skirtą

laiką Papostringauja scenoj, pasimaivo, Nueina ir nutyla amžinai,

Tai idioto pasaka triukšminga, Neturinti prasmės.

Czech

Á Č Ď Ě Ě Í Ň Ó
Ř Š Ť Ú Ů Ý Ž
á č ď ě ě í Ň ó ř š ť
ú ů ý ž

MACBETH

Zítřa a zítřa, zítřa, pořád zítřa / svůj krok sun

krok si ze dne na den sune / až do poslední

slabiky všech příběhů / a naše včerejšky nám

bláznům svítí / na cestu k smrti. Zhasni,

knůtku, zhasni. / Prchavý stín je život,

špatný herec, / co chvilku křičí na jevišti

světa / a potom zmlkne navždy. Pustý žvást / idiota je to, jen hluk

a vřava, / a neznámená nic.

German

Ü Ö Ä
ß ü ö ä

MACBETH

Morgen, und morgen, und dann wieder

morgen / Kriecht so mit kleinem Schritt von

Tag zu Tag / Zur letzten Silb auf unserm

Lebensblatt; / Und alle unsre Gestern führ-

ten Narren / Den Pfad zum staubigen Tod. Aus, kleines Licht ! /

Leben ist nur ein wandelnd Schattenbild, / Ein armer Komödiant,

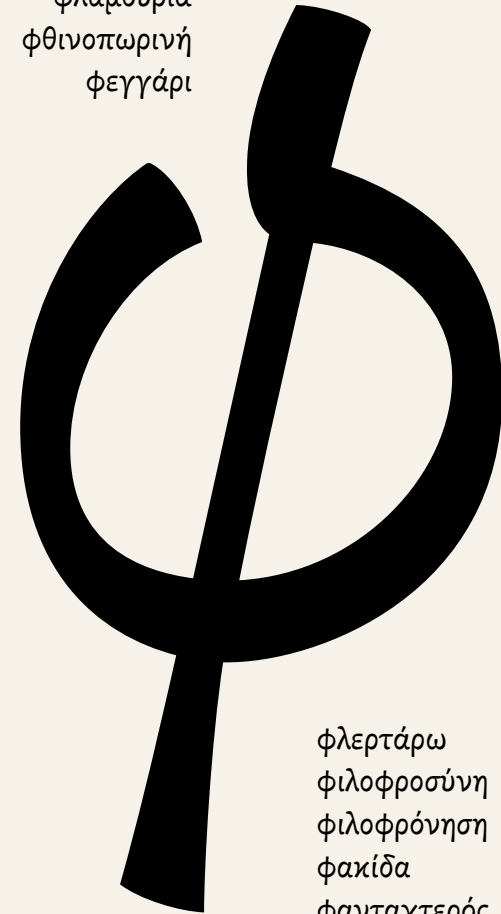
der spreizt und knirscht / Sein Stündchen auf der Bühne und dann

nicht mehr / Vernommen wird; ein Märchen ists, erzählt / Von

einem Blödling, voller Klang und Wut, / Das nichts bedeutet.

ύλλος, Βίδο, Εχινάδε
Ναυσικά, Ποντικονήσ
τό, Λαζαρέτο, Σώστη
Βαρκούλες, Κέρκυρα
πυριδονήσια, Γούβιν
κα, Συκιά, Ζάκυνθος

φαντασίας
φιλολογία
φιλοφρονητικός
φλαμουριά
φθινοπωρινή
φεγγάρι



φλερτάρω
φιλοφροσύνη
φιλοφρόνηση
φακίδα
φανταχτερός
φήμη
φάρος
φλαμίγκο
φαίνομαι
φλόγα

Distinct siblings

Greek regular is closely related to the Latin equivalent.

However, the peculiarities of the Greek script got a lot of attention and are well preserved. This is mainly visible in the round ductus, the various axes for single characters [1] and

the careful treatment of in strokes and out strokes [2]. To achieve coherence in the family, Greek regular has a stress on its base character height [3]. Overall, it is the amicable appearance that unifies Latin and Greek regular.

θετικός [3]
καλός [2]
φιλικός [1]

ακριβής [4]
ευκίνητος [5]
λαμπρός [1]

Highlighting in expressive ways

Greek informal is a very expressive style and ideally suited to emphasize parts in a text set in Greek regular.

The steep angle [4] supports the dynamic appearance together with the

tempering in the stems [5]. The resulting style is really energetic, just like its Latin equivalent.

Οι γραμματοσειρές αντικατοπτρίζουν την πολιτισμική ταυτότητα.

Οι γραμματοσειρές αντικατοπτρίζουν την

πολιτισμική ταυτότητα

Ο συντριπτικός όγκος των πληροφοριών με τις οποίες αλληλεπιδρούμε μας βρίσκονται σε κάποια ιεραρχημένη κειμενική μορφή: ρέοντα κείμενα, λίστες, πίνακες, και γραφικά στοιχεία, σε πολύπλοκες τυπογραφικές διευθετήσεις. Η ραγδαία υιοθέτηση διαδραστικών μέσων με περιορισμένες διαστάσεις υπογραμμίζει αυτό το ρόλο: πρώτο, γιατί οι τομείς που αναπτύσσονται σε κινητά μέσα (όπως η εκπαίδευση και οι επιχειρηματικές δράσεις) απαιτούν πολύπλοκα κείμενα· δεύτερο, γιατί η διεθνοποίηση βασίζεται στην τυπογραφική υποστήριξη των συναλλαγών· και τρίτο γιατί η έννοια των γραμματοσειρών σταδιακά διευρύνεται και περιλαμβάνει μη-αλφαβητικά σύμβολα. Σε αυτό το πλαίσιο, οι σχεδιαστικές επιλογές κάθε γραμματοσειράς τοποθετούν τα κείμενα σε ένα πλαίσιο πολιτισμικών τάσεων: σε σύμπνοια, αντιπαράθεση, ή τροποποίηση τοπικών και διεθνών επιρροών.

)හ, නුවර, ගාල්ල
 පාපනාය, හලාවත
 ගමුව, නිලාවෙලි
 පොළොන්නරුව
 රුණගල, වැලිග
 රිකුලම, කොළඹ



ma



mi

mii

mu

m

mba

Exploring other writing systems

Amikal Sinhala is the consequent transfer of an idea to a completely different writing system. Cultural values were given priority in the design process. However, Amikal Sinhala still introduces innovative solutions to current Sinhala styles.

Distinctive features

In strokes and out strokes are treated in an Amikal-like manner [1]. The slight angle in vertical stems is maintained [2]. A corner [3] inspired by handwriting helps balancing the shapes and is coincidentally a characteristic feature.

[1] ගණන්
[2] මුතුන්
[3] අකුරේ

සිංහල අකුරේ සුන්දර රූප රටා

සිංහල අකුරු, ඇත අතියෙය් පටන් ඒවා පරිහරණය කළ අපේ මුතුන් මිත්තන් අතින් වැඩි දියුණු වෙමින් අප කරා පැමිණ තිබෙනවා. සිංහල අක්ෂර නිර්මාණය හා විකාශනය දීර්ඝ ඉතිහාසයකට උරුමකම් කියන්නක්. එය, අපේ ඉපැරැණි චිත්‍ර කලා සම්ප්‍රදාය තුළ ඉතා සුන්දර ප්‍රකාශනයක් හැටියට මතු වුණා. සිංහල අකුරුවලට උපතින් ම හිමි වී තිබෙන ජීව ගුණය, ආවේණික හැඩ තල හා සෞන්දර්ය වටිනාකම එදවස කලා ශිල්පීන් මනා ලෙස හඳුනාගෙන සිටි තිසයි ඒ. මුද්‍රණ ශිල්පයේ සප්‍රාප්තින් සමග, තාක්ෂණය හා මුසු වූ අක්ෂර හැඩ තල හා අනුපාත, ප්‍රායෝගික ව වඩාත් නිවැරදි හා පැහැදිලි තත්ත්වයක් කරා ළඟා වුණා. අප රටේ මුල් කාලයේ මුද්‍රිත පොතපතේ පටන්, එක්දහස් නවසිය අසූ ගණන් දක්වා ම සිංහල අකුරුවල රූපමය ලක්ෂණ වර්ධනය වුණා. එකල කුඩා දරුවන් ගේ පොතකට ගැනුණු ඊයම්වලින් තැනුණු අකුරු මෙන්ම, චිත්‍ර ශිල්පීන් විසින් අවස්ථානුකූල ව අතින් ඇඳි අකුරු වුවත් ඕනෑම ළමයෙකුට කියවා ගැනීමේ අපහසුවක් තිබුණේ නැහැ.



o, Praha, Σαλαμίνα
Ἑλβετία, Bellinzona
ourg, Ωραιόκαστρο
θήβα, කුරුණෑගල
on, ගාල්ල, Ξάνθη
-kintilloch, Κοζάνη

ka

Latin regular

ka

Latin bold

ka

Latin informal

ka

Latin display

κα

Greek regular

κα

Greek informal

කා

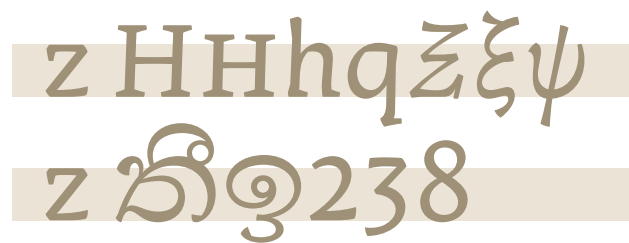
Sinhala regular

කා

Sinhala bold

Bringing scripts together

ALL scripts covered in Amikal are designed with an awareness of their origin and history. Yet, the similarity between them is unmistakable. The amicable appearance holds the family together and allows users to combine them in any layout.



Comparing heights
throughout the scripts.

The early scribal forms

The earliest surviving European letterforms are Greek capitals scratched into stone. The strokes are bony and thin, almost ethereal – the opposite of the heavy substance they are carved in. The letters are made primarily from straight lines, and when curved forms appear, they have a very large aperture. *This means that forms like S and C and M, which can be relatively open or relatively closed, are about as open as they can get. These early Greek letters were drawn freehand, not constructed with compasses and rule, and they have no serifs – neither the informal entry and exit strokes left by a relaxed and fluent writer, nor the symmetrical finishing strokes typically added to letters by a scribe.*



සිංහල අකුරේ සුන්දර

රූප රටා

සිංහල අකුරු, අනෙක අනික-
යේ පටන් ඒවා පරිහරණය
කළ අපේ මුතුන් මිත්තන්
අනිත් වැඩි දියුණු වෙමින්
අප කරා පැමිණ තිබෙනවා.

සිංහල අක්ෂර නිර්මාණය හා විකාශනය
දීර්ඝ ඉතිහාසයකට උරුමකම් කියන්නක්.

Οι γραμματοσειρές αντικα-
τοπτρίζουν την πολιτισμική
ταυτότητα κάθε κοινότητας. Ο
συντριπτικός όγκος των πλη-
ροφοριών με τις οποίες αλλη-
λεπιδρούμε μας βρίσκονται σε
κάποια ιεραρχημένη κειμενική
μορφή: ρέοντα κείμενα, λίστες,
πίνακες, και γραφικά στοιχεία,
σε πολύπλοκες τυπογραφικές
διευθετήσεις. Η ραγδαία υιοθέτη-
ση διαδραστικών μέσων με περιο-
ρισμένες διαστάσεις υπογραμμίζει
αυτό το ρόλο: πρώτο, γιατί οι
τομείς που αναπτύσσονται σε κι-
νητά μέσα (όπως η εκπαίδευση και

οι επιχειρηματικές δράσεις) απαιτούν πολύπλοκα
κείμενα· δεύτερο, γιατί η διεθνοποίηση βασίζεται
στην τυπογραφική υποστήριξη των συναλλαγών·
και τρίτο γιατί η έννοια των γραμματοσειρών σταδι-
ακά διευρύνεται και περιλαμβάνει μη-αλφabetικά

Alphabets and numerals

Regular
Latin
Capitals

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z

Latin
Smallcaps

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z

Latin
Lowercase

a b c d e f g h i j k l m n
o p q r s t u v w x y z

Greek
Capitals

Α Β Γ Δ Ε Ζ Η Θ Ι Κ Λ Μ Ν
Ξ Ο Π Ρ Σ Τ Υ Φ Χ Ψ Ω

Greek
Lowercase

α β γ δ ε ζ η θ ι κ λ μ ν ξ ο π ρ
ς σ τ υ φ χ ψ ω

Sinhala
Base characters

අ බ ච ඡ ද ඩ ඩ ඩ ඩ ඩ ඩ ඩ ඩ
ඉ ඊ ජ ක ල ඌ ම ඹ න ණ ඹ
ඕ ප ර ස ශ ෂ ත ඵ ට ට ට ට

Non-lingin figures

0 1 2 3 4 5 6 7 8 9

Lining figures

0 1 2 3 4 5 6 7 8 9

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n
o p q r s t u v w x y z

Α Β Γ Δ Ε Ζ Η Θ Ι Κ Λ Μ Ν
Ξ Ο Π Ρ Σ Τ Υ Φ Χ Ψ

α β γ δ ε ζ η θ ι κ λ μ ν ξ ο π ρ
ς σ τ υ φ χ ψ ω

**A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z**

**a b c d e f g h i j k l m n
o p q r s t u v w x y z!**

**A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z**

**a b c d e f g h i j k l m n
o p q r s t u v w x y z**

Informal
Latin
Capitals

Latin
Lowercase

Greek
Capitals

Greek
Lowercase

Bold
Latin
Capitals

Latin
Lowercase

Display
Latin
Capitals

Latin
Lowercase

References

PAGE 7, 9

Text excerpts of the elements of typographic style by Robert Bringhurst

PAGE 13–15

Translations of a paragraph of Macbeth: Act 5, Scene 5

Czech: goo.gl/k1TwM5

Danish: goo.gl/mnHwr5

French: goo.gl/AgwWRM

German: goo.gl/aEmHWo

Icelandic: goo.gl/vFxKl4

Lithuanian: Makbetas, William Shakespeare by A. Churginas

Maltese: Macbeth by A. Palma

Polish: goo.gl/MhZh1R

Romanian: goo.gl/CfFD9F

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Gerry Leonidas

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Mooniak (CC)

All links visited in June 2016

Many thanks to

Gerry Leonidas, Gerard Unger, Fiona Ross,
Victor Gaultney, James Mosley & Michael Twyman
for their guidance and for sharing their knowledge

Paul Barnes, Antonio Cavedoni, Ewan Clayton,
Kalapi Gajjar-Bordawekar, Frank Grieshammer,
Riccardo Olocco, Toshi Omagari, Michele Patanè,
Rainer Erich Scheichelbauer & Loïc Sander
for coming to Reading and for their stimulating input

my fellow classmates
for their support and the great time in Reading

Martina Zimmermann
for cheering me up and for her awesome support

Submitted in partial fulfilment
of the requirements for the
Master of Arts in Typeface Design,
University of Reading, June 2016.

Type and graphic design
Matthias Pauwels



«Amikal builds on my invention and takes it
to the next level. I love it!»

— *Aldus Manutius*

«A typeface exactly after my fancy.»

— *Robert Granjon*

«Oh, so now it's your invention, Aldus?»

— *Francesco Griffo*

«Abominable!»

— *Stanley Morison*