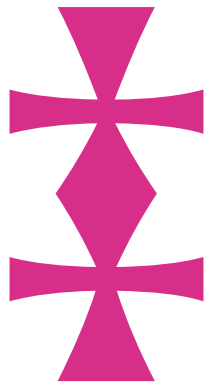


 **LIBRI** 

A typeface family for cultural projects & brands



Libri

noun

1. plural of *liber* [Latin]
2. volumes or books

Libri is a family of 11 styles across the Latin, Cyrillic and Arabic scripts. The name *Libri* refers to volumes or books in the bible, a term medieval scribes would have used. Stylistically, the family is a nod to both Insular calligraphy and the English tradition of stone cutting. Libri is intended for use in cultural projects and brands; or anything that refers to history, but is used in a contemporary context.

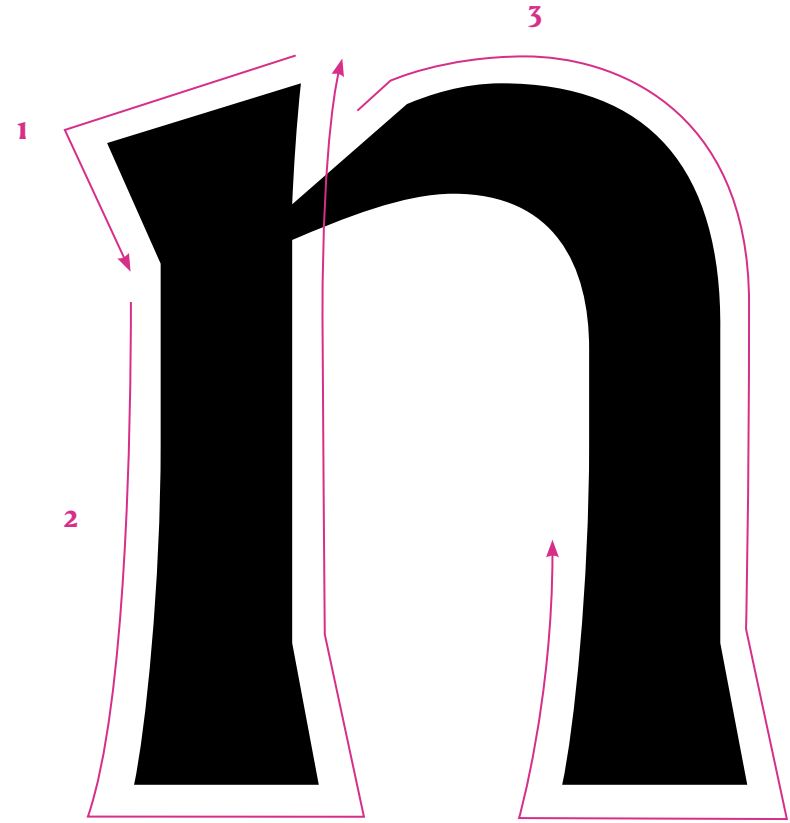
Styles

	LATIN	CYRILLIC	ARABIC
Text Regular	n	я	ك
Text Bold	n	я	ك
Display Regular	n	я	
Display Bold	n	я	
Text Italic	<i>n</i>		

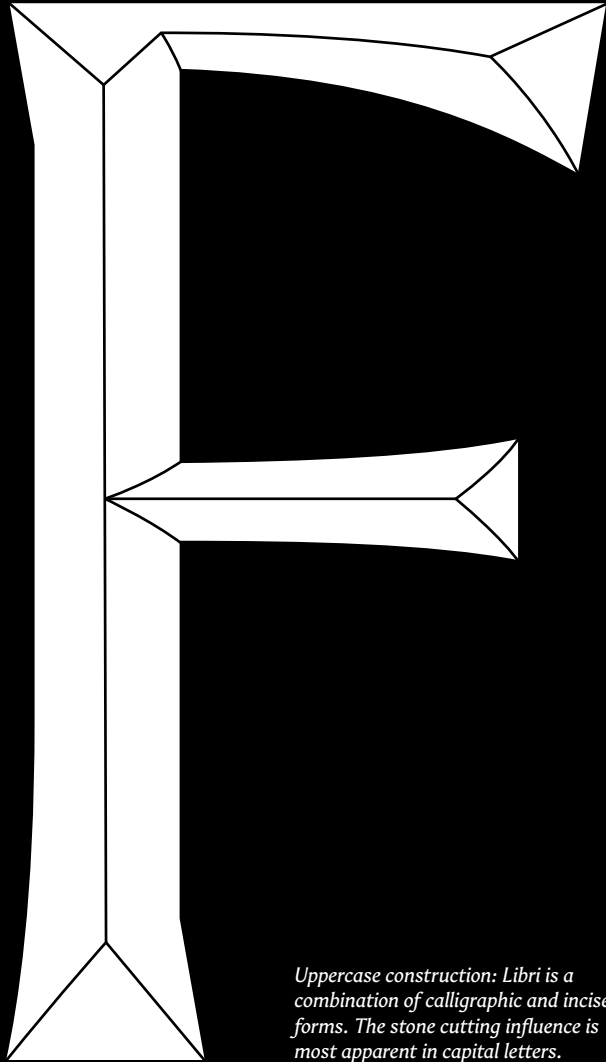
LIBRI is a typeface inspired by the carefully constructed strokes of the *Insular majuscule*, a calligraphic style that originated in Ireland in the 7th century and spread to Anglo-Saxon England and Continental Europe with the help of Irish Christian missionaries. †

Libri Display Bold, Display Regular & Text Italic

Libri Display Regular



Lowercase stroke construction. Asymmetric flared serifs appear symmetrical and sturdy at small sizes, and become an interesting design feature at large sizes



Uppercase construction: Libri is a combination of calligraphic and incised forms. The stone cutting influence is most apparent in capital letters.

Display Regular

ciseau

Text Italic

chisel

Text Regular

meißel

Display Bold

dláto

Text Bold

إزميل

Text Bold

ДОЛОТО

LIBRI TEXT

Libri Text is a growing family comprised of Regular and Bold weights across the Latin, Cyrillic and Arabic scripts, with a Regular Italic for the Latin. Although not a conventional seriffed typeface, Libri Text has been designed to be comfortably readable from 8pt and above.

then the door opened, and
a little man appeared and said
"What will you give me if I spin
your straw into gold?"

Sharp, triangular serifs on
instrokes and outstrokes

a f g s

More robust flares on r and f
help these letters not 'tip over'

n r f

Corner inside counter indicates
a new stroke of the pen

c o d h

Old-style numerals are slightly larger than
x-height to blend seamlessly with text

x 5 6 0

Contrast of sharp corners and
smooth curves in every letter

Reversed contrast zero sets
it apart from lowercase "o"
in text settings

Diagonal thicks are smooth;
thins are sharp

A X

Capitals are slightly lower
than ascenders to attract less
attention in continuous text

T h

Julius Caesar

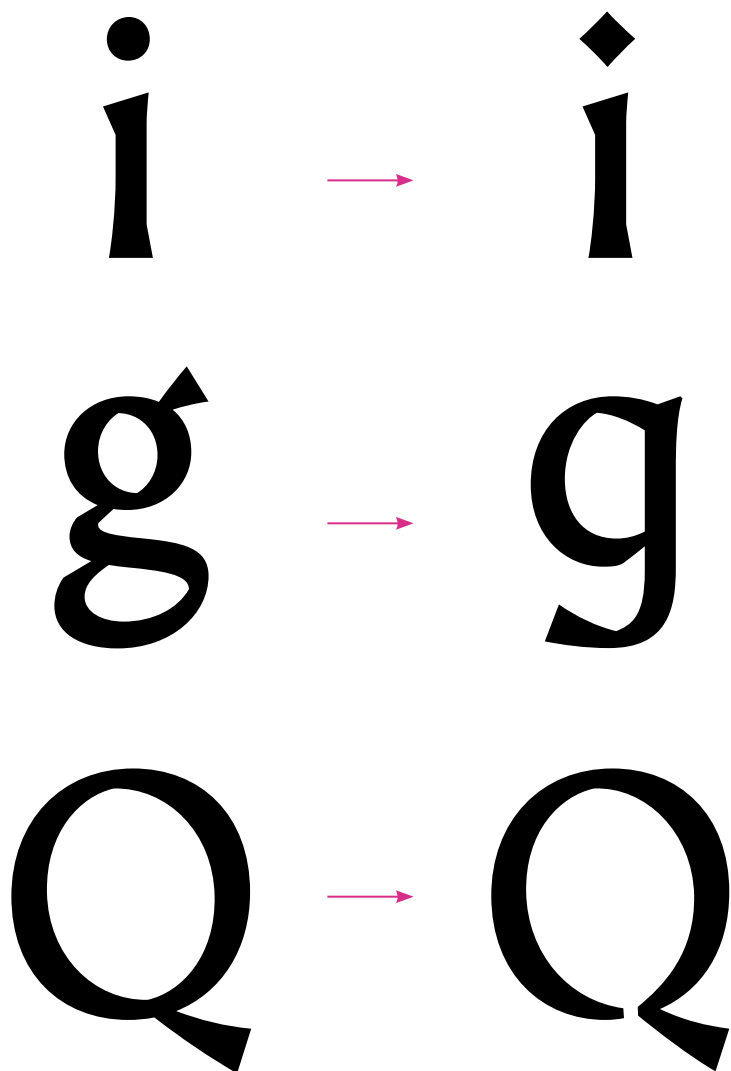
WILLIAM
SHAKESPEARE



Interpolations from Text Regular to Text Bold

A III SCENE II *The Forum.*

All	Live, Brutus! live, live!
First Citizen	Bring him with triumph home unto his house.
Second Citizen	Give him a statue with his ancestors.
Third Citizen	Let him be Caesar.
Fourth Citizen	Caesar's better parts Shall be crown'd in Brutus.
First Citizen	We'll bring him to his house With shouts and clamours.
Brutus	My countrymen,
Second Citizen	Peace, silence! Brutus speaks.
First Citizen	Peace, ho!



Diamond-shaped tittles and punctuation—inspired by stone cut forms—and other alternates are accessible through OpenType in all of the weights for added character.

ij.,,:;!?“”

Seu avô, aquele gordíssimo e riquíssimo Jacinto a quem chamavam em Lisboa o D. Galião, descendo uma tarde pela travessa da Trabuqueta, rente dum muro de quintal que uma parreira toldava, escorregou numa casca de laranja e desabou no lajedo. Da portinha da horta saía nesse momento um homem moreno, escanhoado, de grosso casaco de baetão verde e botas altas de picador, que, galhofando e com uma força fácil, levantou o enorme Jacinto—até lhe apanhou a bengala de castão de ouro que rolara para o lixo. Depois, demorando nele os olhos pestanudos e pretos: “Ó Jacinto Galião, que andas tu aqui, a estas horas, a rebolar pelas pedras?” E Jacinto, aturdido e deslumbrado, reconheceu o sr. Infante D. Miguel!

Qg

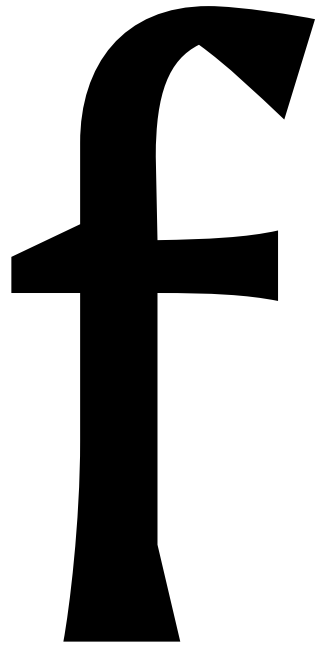
Quando giunse si meravigliò che la porta fosse spalancata, ed entrando nella stanza ebbe un’impressione così strana che pensò: “Oh, Dio mio, che paura oggi! e dire che di solito sto così volentieri con la nonna!” Allora si avvicinò al letto e scostò le cortine: la nonna era coricata con la cuffia abbassata sulla faccia, e aveva un aspetto strano. “Oh, nonna, che orecchie grandi!” *Per sentirti meglio.* “Oh, nonna, che occhi grossi!” *Per vederti meglio.* “Oh, nonna, che mani grandi!” *Per afferrarti meglio.* “Ma, nonna, che bocca spaventosa!” *Per divorarti meglio!* E come ebbe detto queste parole, il lupo balzò dal letto e ingoiò la povera Cappuccetto Rosso.

ij.,,:;!?“”

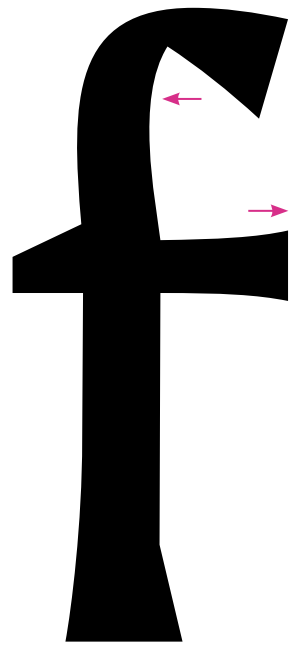
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Qg

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Default f



Short f: hook is tucked in and crossbar protrudes slightly further to accommodate problematic letter combinations

aufhängen
fifteen
sufficiente
waffle
tipografia
poftă

SHORT F

Contextual alternates on

fi fl fk fh fb

Contextual alternates off

fi fl fk fh fb

F LIGATURES

Ligatures on

ff ft

Ligatures off

ff ft

Война и мир

LEO TOLSTOY

—Eh bien, mon prince. Genes et Lucques ne sont plus que des arpanages, des поместья, de la famille Buonaparte. Non, je vous previens, que si vous ne me dites pas, que nous avons la guerre, si vous vous permettez encore de pallier toutes les infamies, toutes les atrocites de cet Antichrist (ma parole, j’y crois)— je ne vous connais plus, vous n’etes plus mon ami, vous n’etes plus мой верный раб, comme vous dites. Ну, здравствуйте, здравствуйте. Je vois que je vous fais peur, садитесь и рассказывайте.

Так говорила в июле 1805 года известная Анна Павловна Шерер, фрейлина и приближенная императрицы Марии Феодоровны, встречая важного и чиновного князя Василия, первого приехавшего на ее вечер. Анна Павловна кашляла несколько дней, у нее был грипп, как она говорила (грипп был тогда новое слово, употреблявшееся только редкими).

“Well, Prince, so Genoa and Lucca are now just family estates of the Buonapartes. But I warn you, if you don’t tell me that this means war, if you still try to defend the infamies and horrors perpetrated by that Antichrist—I really believe he is Antichrist—I will have nothing more to do with you and you are no longer my friend, no longer my ‘faithful slave,’ as you call yourself! But how do you do? I see I have frightened you—sit down and tell me all the news.”

It was in July, 1805, and the speaker was the well-known Anna Pavlovna Scherer, maid of honor and favorite of the Empress Marya Fedorovna. With these words she greeted Prince Vasili Kuragin, a man of high rank and importance, who was the first to arrive at her reception. Anna Pavlovna had had a cough for some days. She was, as she said, suffering from la grippe; grippe being then a new word in St. Petersburg, used only by the elite.



LIBRI DISPLAY

Libri Display, available in Regular and Bold, is a slightly condensed, higher contrast version of Libri Text, for use at sizes above 18pt. The Display family also has capitals, ascenders and numerals at the same height so that everything appears seamless in headlines.

M·AGRIPPA·L

Old style numerals and shorter capitals don't stand out in longer texts at smaller point sizes

The 34

Ascenders, capitals and numerals all have the same height for ideal use at display size

The 34

Thicker joins and wider counters make reading more comfortable

g n

Display can afford to have more contrast and slightly condensed counters

g n

Wider spacing to aid legibility

nnn

Tighter spacing for headlines

nnn

Ⓕ

ℒ

℥

℞

ℓ


Ⓒ



HERE REST
THE ASHES Ⓕ
FREDERICK
WILLIAM
SANDERSON
1892-1922
FROM SHADOWS
AND SEMBLANCES
TO TRUTH



LIBRI ITALIC



The italic design lies somewhere between a slanted roman and a true italic. Details such as serifs remain almost identical to the upright, while flares are diminished and outstrokes are given a flick of the pen. Letters such as *a*, *e*, *f* and *g* are given true italic forms and letters with diagonals such as *k*, *v* and *x* are more fluid than their upright counterparts.

True italic forms of a, e, f and g

a e f g

Top serifs remain, flares diminish and outstrokes flick

n n i i

Angle of 11°

Diagonal thin strokes are fluid, from a continuous movement of the pen

v x k

Regular/Italic

Anglo-Saxon England was early medieval England, existing from the 5th to the 11th centuries from the end of Roman Britain until the Norman conquest in 1066. It consisted of various Anglo-Saxon kingdoms until 927 when it was united as the Kingdom of England by King Æthelstan (r. 939–927). It became part of the short-lived North Sea Empire of Cnut the Great, a personal union between England, Denmark and Norway in the 11th century.

Anglo-Saxon history thus begins during the period of Sub-Roman Britain following the end of Roman control, and traces the establishment of Anglo-Saxon kingdoms in the 5th and 6th centuries (conventionally identified as seven main kingdoms: Northumbria, Mercia, East Anglia, Essex, Kent, Sussex, and Wessex), their Christianisation during the 7th century, the threat of Viking invasions and Danish settlers, the gradual unification of England under Wessex hegemony during the 9th and 10th centuries, and ending with the Norman conquest of England by William the Conqueror in 1066.

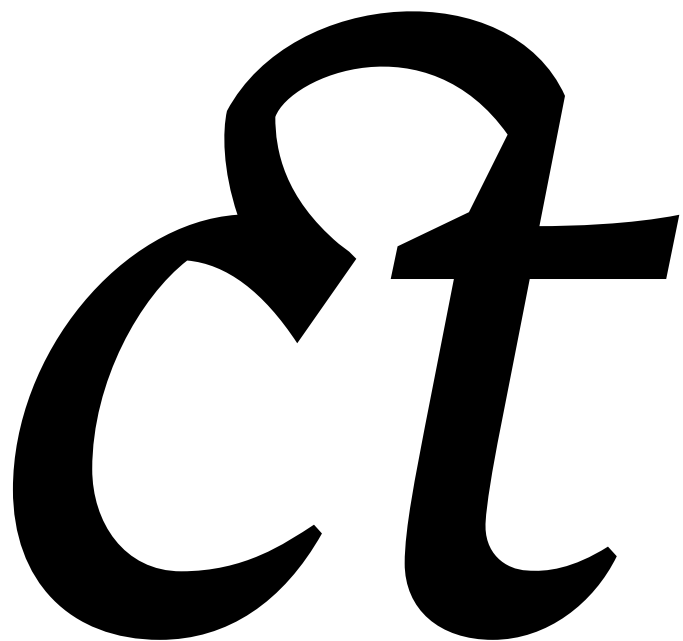
Italic

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12pt

10pt



Ligatures on

ff ff fl fh fi fk fl ft ffi ct st

Ligatures off

ff ff fl fh fi fk fl ft ffi ct st



Alternates on

Q ff q

Alternates off

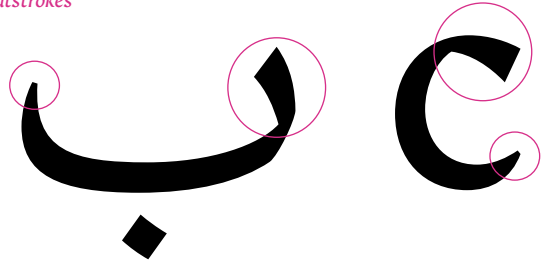
Q ff q

LIBRI ARABIC

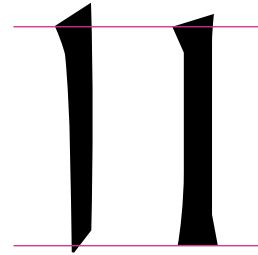
Just as the Libri Latin family is a combination of calligraphic and inscriptional influences, so is its Arabic counterpart. The script is in Naskh style, the preferred convention for continuous reading. Its calligraphic stroke construction and proportions were preserved as much as possible. Almost straight verticals and sharp, angular details were inspired by Islamic inscriptions, and help to keep the design in the same voice across scripts.

المعاصر

Similar pen behaviour at instrokes and outstrokes



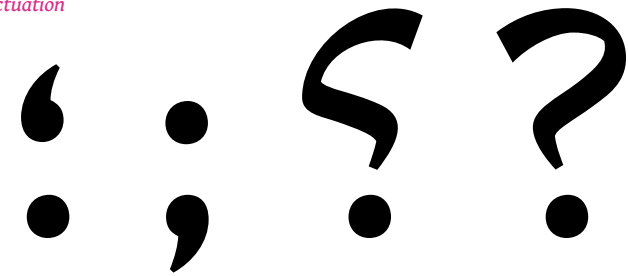
Proportions and stroke width that create even textures when scripts are typeset together



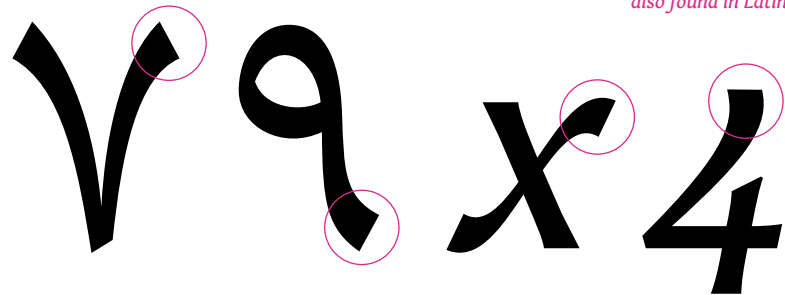
Corners at sharp turns of the pen



Two sets of punctuation



Fluid calligraphic strokes also found in Latin Italic



Standard and basic discretionary ligatures



المقهى المقهى

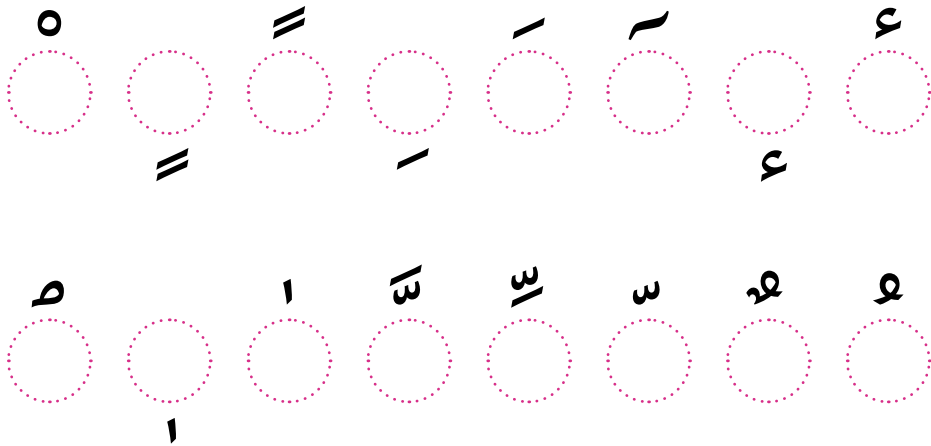
Persian form

Arabic form

المتحف الوطني

Kashidas

Vocalisation marks



When typesetting Arabic only, or when it is the main script, leading can be more generous (right).



12/
22pt

توارى النهار واضمحلّ النور ولمّت الشمس وشاحها عن سهول بعلمك فعاد عليّ الحسيني أمام قطيعة نحو خرائب الهيكل، وهناك جلس بين الأعمدة الشاقطة كأنها أضلع جندي متروك مرّقتها الهيجاء وجرّدتها العناصر، فربطت أغنامه حوله مستأمنة بأنغام شبابته.

10/
19pt

انتصف الليل، وألقت السماء بذور الغد في أعماق ظلمته، فتعبت أجفان عليّ من أشباح اليقظة وكلّت عاقلته من مرور مواكب الأخيلة السائرة بسكينة مخيفة بين الجدران المهدومة، فاتكأ على زنده، واقترب النعاس ولامس حواشه بأطراف ثنايا نقابه مثلما يلامس الضباب اللطيف وجه البحيرة الهادئة، فنسي ذاته المقتبسة والتقى بذاته المعنوية الخفية المفعمة بالأحلام المترفعة عن شرائع الإنسان وتعاليمه، واتسعت دوائر الرؤيا أمام عينه، وانبسبت له خفايا الأسرار، فأنفردت نفسه عن موكب الزمن المتسارع نحو اللأشيء ووقفت وحدها أمام الأفكار المتناسقة والخواطر المتسابقة، ولأول مرّة في حياته عرف أو كاد يعرف أسباب المجاعة الروحية الملاحقة شببته.

توارى النهار واضمحلّ النور ولمّت الشمس وشاحها عن سهول بعلمك فعاد عليّ الحسيني أمام قطيعة نحو خرائب الهيكل، وهناك جلس بين الأعمدة الشاقطة كأنها أضلع جندي متروك مرّقتها الهيجاء وجرّدتها العناصر، فربطت أغنامه حوله مستأمنة بأنغام شبابته.

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قلم النسخ

Naskh

When typesetting the Arabic and Latin scripts in the same point size and on the same baseline, leading may be slightly tighter in Arabic and slightly loose in Latin (below).

10/
17pt

خط النسخ أو الخط النسخي (وقد سمي بعدة تسميات: البديع، المقور، المدور) من الخطوط العربية من الستة هو يجمع بين الرصانة والبساطة ومثلما يدل عليه اسمه فقد كان النساخون يستخدمونه في نسخ الكتب.

ل إلى ابن مقلة الشيرازي في إبداع ووضع أسس هذا الخط وهو بذلك يعود إلى أوائل القرن الرابع الهجري/أواخر القرن ٩ م. وقد ساهم فيه بعد ابن مقلة العديد من الخطاطين الأتراك والعرب وصولاً إلى الفترة المعاصرة.

أطلق عليه اسم خط النسخ لكثرة استعماله في نسخ الكتب ونقلها، لأنه يساعد الكاتب على السير بقلمه بسرعة أكثر من غيره، ثم كتبت به المصاحف منذ العصور الإسلامية

Naskh (Arabic: **قلم النسخ**, romanized: qalam an-naskh, from نسخ, nasakha, “to copy”) is a smaller, round script of Islamic calligraphy. Naskh is one of the first scripts of Islamic calligraphy to develop, commonly used in writing administrative documents and for transcribing books, including the Qur’an, because of its easy legibility. Naskh was standardized by Ibn Muqla as one of the six primary scripts of Islamic calligraphy in the 10th century CE.

Round scripts became the most popular in the eleventh, twelfth and thirteenth centuries, due to their use by scribes. Ibn Muqla is credited with standardizing

الأولى، وامتناز بإيضاح الحروف وإظهار جمالها وروعتهها. وقد اعتنى الخطاطون المسلمون بهذا الخط كونه استخدم في كتابة القرآن الكريم. وتستعمل الصحف والمجلات هذا الخط في مطبوعاتها، فهو خط الكتب المطبوعة اليوم في جميع البلاد العربية. وقد طوّر المحدثون خط النسخ للمطابع والآلات الكاتبة، ولأجهزة التنضيد الضوئي في الحاسوب، وسّموه (الخط الصحفي) لكتابة الصحف اليومية به.

the “Six Pens” of Islamic calligraphy, also including thuluth, tawqi’, ruq’ah, muhaqqaq, and reyhan. These are known as “the proportioned scripts” (al-khatt al-mansub) or “the six scripts” (al-aqlam al-sitta).

Kufic is commonly believed to predate Naskh, but historians have traced the two scripts as coexisting long before their codification by Ibn Muqla, as the two served different purposes. Kufic was used primarily in decoration, while Naskh served for everyday scribal use.

returned Mr. Bennet's visit, and sat in his library. He had entertained hopes of being the young ladies, of whose beauty he had only the father. The ladies were somewhat had the advantage of ascertaining from an acquaintance a blue coat, and rode a black horse. It was soon afterwards dispatched; and all planned the courses that were to do credit when an answer arrived which deferred it all to be in town the following day, and, except the honour of their invitation, etc. Mrs. Bennet soon after his arrival in Hertfordshire; and she might be always flying about from one place to another, never settled at Netherfield as he ought to be. She fears a little by starting the idea of his being invited to get a large party for the ball; and a report that Mrs. Bingley was to bring twelve ladies and seven gentlemen to the assembly. The girls grieved over such reports, but were comforted the day before the ball by seeing that of twelve he brought only six with him from London, and a cousin. And when the party entered the ball-room, it consisted of only five altogether—Mr. Bingley, Mr. Darcy, Mr. Wickham, Mr. Collins, and another young man. Mr. Darcy was good-looking and gentlemanlike; he had a pleasant countenance, and easy, unaffected manners. His sisters were very handsome, and of decided fashion. His brother-in-law, Mr. Bingley, was a very agreeable man; and his friend Mr. Darcy soon attracted the notice of the young ladies, and the report which was in general circulation after his entrance, of his having ten thousand a year, increased him to be a fine figure of a man,

وهناك جلس بين الأعمدة الساقطة كأنها أضلع جندي متروك مرقتها الهيجاء وجرّدتها العناصر، فربطت أغنامه حوله مستأمنة بأنغام شبّابته.

انتصف الليل، وألقت السماء بذور الغد في أعماق ظلمته، فتعبت أجفان عليّ من أشباح اليقظة وكَلّت عاقلته من مرور مواكب الأخيّلة السائرة بسكينة مخيفة بين الجدران المهדومة، فاتكأ على زنده، واقترب النعاس ولامس حواسه بأطراف ثنايا نقابه مثلما يلامس الضباب اللطيف وجه البحيرة الهادئة، فنسي ذاته المقتبسة والتقى بذاته المعنويّة الخفيّة المفعمة بالأحلام المترفة عن شرائع الإنسان وتعاليمه، واتّسعت دوائر الرؤيا أمام عينه، وانبسطت له خفايا الأسرار، فانفردت نفسه عن موكب الزمن المتسارع نحو اللأشياء ووقفت وحدها أمام الأفكار المتناسقة والخواطر المتسابقة، ولأوّل مرّة في حياته عرف أو كاد يعرف أسباب المجاعة الروحيّة الملاحقة شبّابته.

Quoique ce détail ne touche en aucune manière au fond même de ce que nous avons à raconter, il n'est peut-être pas inutile, ne fût-ce que pour être exact en tout, d'indiquer ici les bruits et les propos qui avaient couru sur son compte au moment où il était arrivé dans le diocèse. Vrai ou faux, ce qu'on dit des hommes tient souvent autant de place dans leur vie et surtout dans leur destinée que ce qu'ils font. M. Myriel était fils d'un conseiller au parlement d'Aix; noblesse de robe. On contait de lui que son père, le réservant pour hériter de sa charge, l'avait marié de fort bonne heure, à dix-huit ou vingt ans, suivant un usage assez répandu dans les familles parlementaires. Charles Myriel, nonobstant ce mariage, avait beaucoup fait parler de lui. Il était bien fait

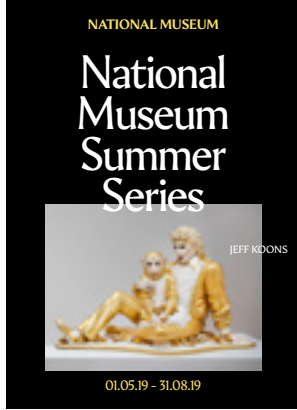
почитатели на Голстои възлюбиха го. После великото произведение е завършено! Каква грамада и каква стройност! Нито е литература не ни представя нещо подобно. Хиляди лица, хиляди сцени, всевъзможни сфери на държавния и частен живот, история, война, всички ужаси, каквито има на земята, всички страсти, всички моменти от човешкия живот—от писъка на новороденото дете до последните искрици на чувство у умираещия старик, всички радости и скърби, достъпни до човека, най-различни душевни настроения, от усещанията на крадеца, който е открит, до пари от своя другар, до най-високите подвизи на героизъм и мисли на вътрешно просветление. Всичко има в тази картина. И в същото време нито една фигура не засенчва другата, нито една сцена, нито едно впечатление не изтеснява други сцени и впечатления, всичко е ясно, всичко е отделно и в хармония помежду си и с цялото. Така в изкуството, и то чудо, постигнато с прости средства, още не е имало в световната история проста и едновременно невъобразима групировка не е плод на външни съобщения и пригаждания; тя може да бъде плод на гениално прозрение, което с един прост и ясен—обхваща и прониква в многообразно течение на живота.“
Разлистим ли старите списания и книги, ще се убедим, че въпреки острите различия между някои проблеми и някои прибори

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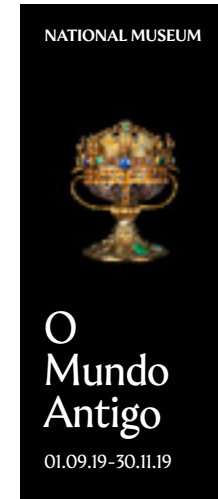
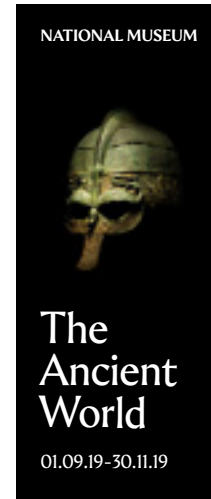
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Typeface and specimen designed by Maria Fontenelle

Submitted in partial fulfilment of the requirements for the Master of Arts in Typeface Design, University of Reading, June 2019.



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