

Narra

The typeface
that never existed

**Designed by
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Completed and
remastered
by Typotheque

Available at
www.typotheque.com

Available Nara Std Light
versions Nara Std Light Cursive
Nara Std Light Italic
Nara Std Regular
Nara Std Regular Cursive
Nara Std Regular Italic
Nara Std Medium
Nara Std Medium Cursive
Nara Std Medium Italic

Nara Std Bold
Nara Std Bold Cursive
Nara Std Bold Italic
Nara Std Black
Nara Std Black Cursive
Nara Std Black Italic

OpenType font family supporting Latin based European languages, with their own small caps, with extensive typographic features

search

for gaps in type classification

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a a a

Regular

①

light
regular
medium
bold
black

Solpera's system takes a different approach from other type classification schemes: instead of dividing historical typefaces into classes by historical similarities, he analyses them primarily from the standpoint of dynamic and static structures. Dynamic structures are characterised by an oblique axis of contrast, moderate contrast between line widths, rounded serif junctions and a greater variation in letter widths, whereas static structures are characterised by a strictly vertical axis of contrast, strong contrasts between line widths, sharp serif junctions and more uniform letter widths. There is a transitional variant between those main classes

which marks the historical steps that led from one principle to the other. As I soon discovered, however, the classification does not fully cover the possibility of a truly dynamic typeface which also incorporates a very strong contrast between thin and thick strokes, precise linear serifs with sharp junctions and other 'modern' formal details. Intrigued, I began to search all the available specimens for such a typeface, but I could not find any that really fit the description. It seemed, in fact, that at least in the case of 'text' or 'book' typefaces, all had been created as direct descendants of their historical sources.

And it was exactly the body text applications of such an imaginary typeface that interested me most. My idea was that the dynamic principle would lend the typeface better readability in text sizes, while the more decorative, contrasting elements would give it a very fresh, contemporary character.

Another important idea for me was the possibility of creating an upright cursive style based on the dynamic principle of humanist calligraphy. Early printed humanist cursives were



dynamic typeface
with strong contrast
between thin and
thick strokes, linear
serifs with *sharp*
junctions



K k

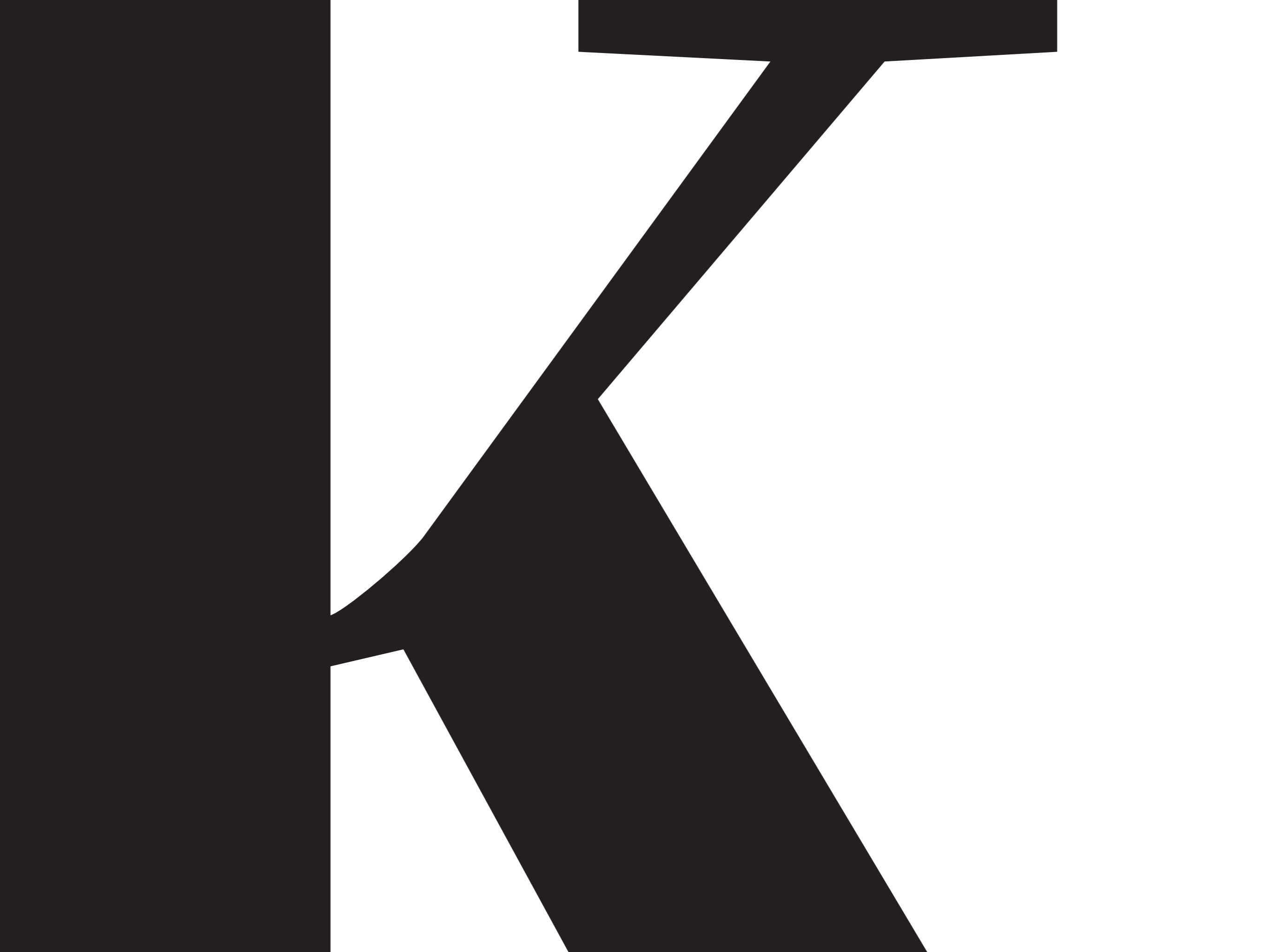
Regular

K k

Cursive

K k

Italic



Cursive

②

light
regular
medium
bold
black

Fascinated by the idea of ,non-existent' typefaces, designs that had never been conceived or realised. From the days of Gutenberg to the beginning of the 19th century, typographers built on the designs of their predecessors or colleagues, developing their own letterforms in the quest for more beautiful and useful type. Partly because of the great difficulty of producing type and partly because of the limited number of really influential type foundries, the development of type during this period seems nearly linear: small but important steps lead from one great design to the next.

Upright

cursive style

based on the

dynamic

principle of humanist calligraphy

fff

3

light
regular
medium
bold
black

Italic



The power of these ingenious designs was such that they led the whole industry, establishing the direction for generations to come. But surely there must also have been other typefaces which, for what-ever reason, were not selected for survival. Why is it that most historical periods are associated so strongly with certain characteristic combinations of formal elements?



*could the
development
of type have
taken a different
direction?*

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①

strokes

②

strokes

③

strokes

Te

Nara in
Regular,
Cursive
and *Italic*
by Typo—
theque