

PROJECT III

# Interlocking Devanagari Display Font

**Adarsh Malviya**

16U130022

**Supervisor: Prof. Girish Dalvi**

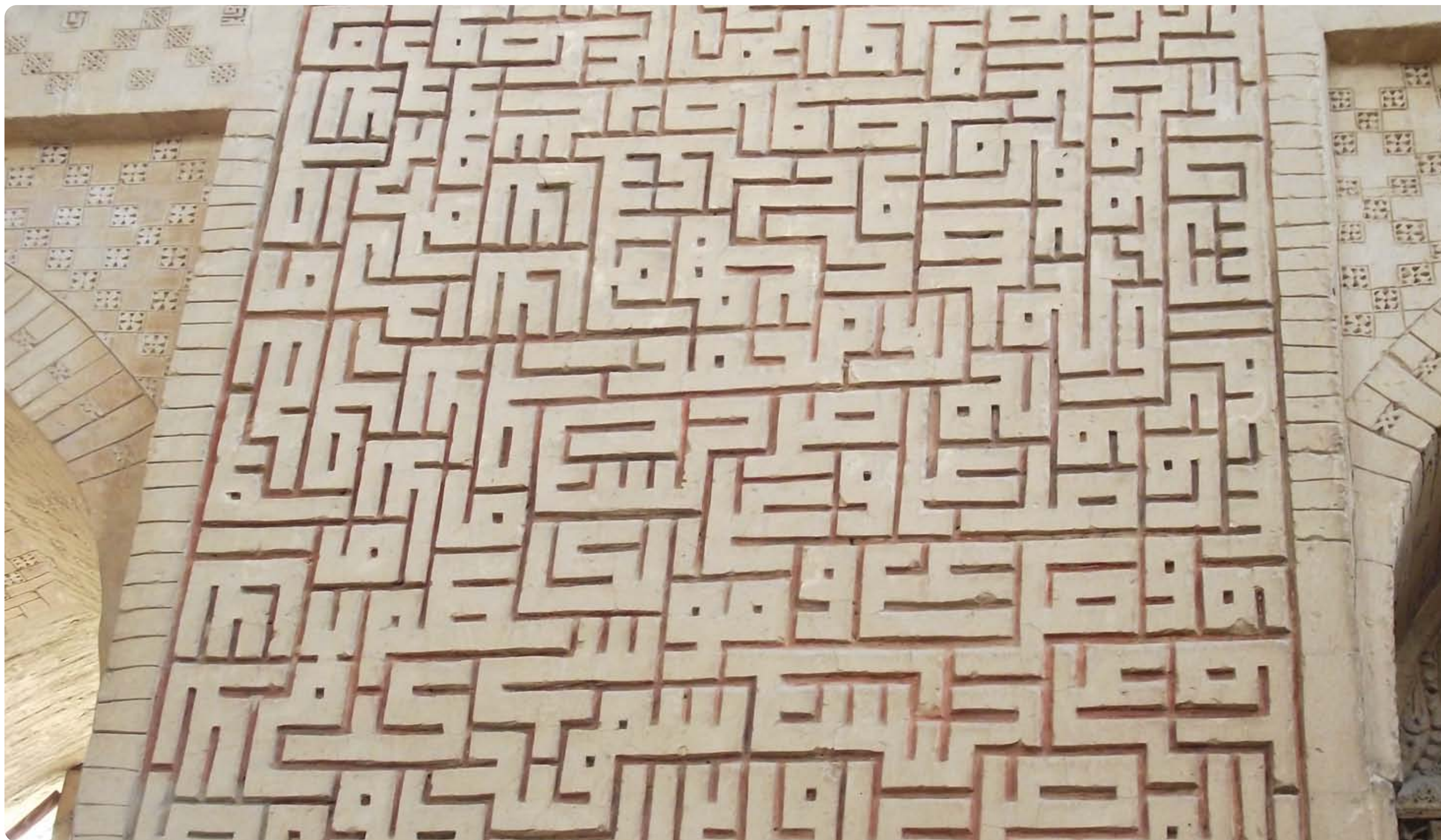
# What Is An Interlocking Font?



Example from “Calcula” by Shiva Nallaperumal ([typotheque.com/articles/calcula](https://typotheque.com/articles/calcula))

Notice how “R” and “M” stay unaffected, but the rest are significantly different.  
All interlocking fonts have multiple glyphs for a single letter.

# **Interlocking In Arabic Calligraphy**



*Square Kufic or Bannai Kufic script* [persianposts.com/tag/kufic](http://persianposts.com/tag/kufic)



Diwani Jali [diwanikraf.com/2015/10/19/diwani-jali-7](http://diwanikraf.com/2015/10/19/diwani-jali-7)

# **Interlocking In Latin Fonts**

MARALORA

ALORA

TEXTLE

ALORA

**TODAY'S GUEST:**  
**"MASTER OF POSTER"**  
**FEATURING AUTOMATIC LIGATURES**  
**UNLIMITED NUMBER OF VARIATIONS**



A hiker in a grey jacket and dark pants stands on a rocky mountain peak, holding a trekking pole. The background shows a vast mountain range under a cloudy sky. The text 'Mighty Mountain' is overlaid on the image. 'Mighty' is in a dark, bold, hand-drawn font, and 'Mountain' is in a white, bold, hand-drawn font with a textured, paper-like appearance.

# Mighty Mountain

A hand-drawn, interlocking font

fi st fj bd ffi Ee fij St fi

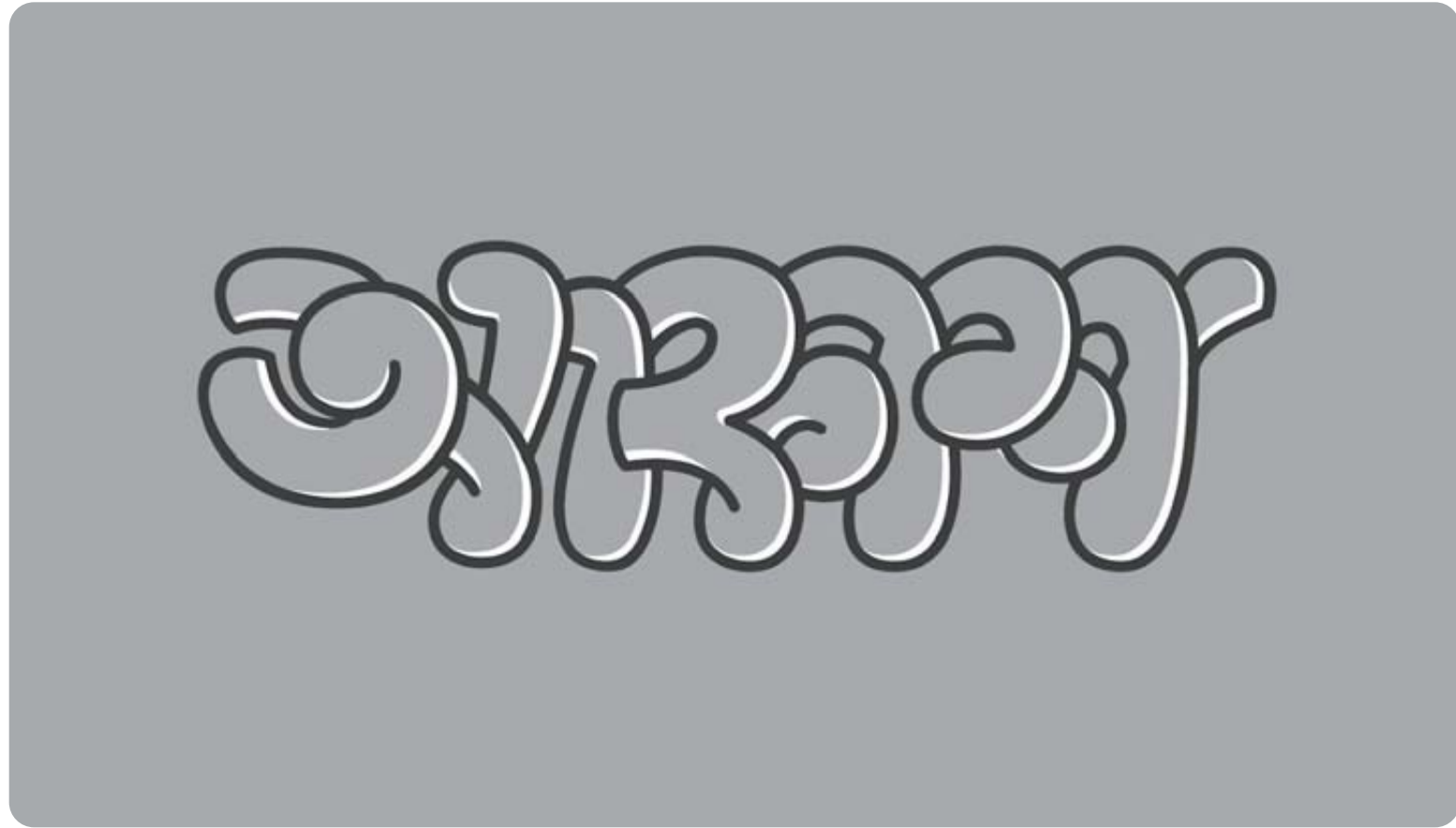
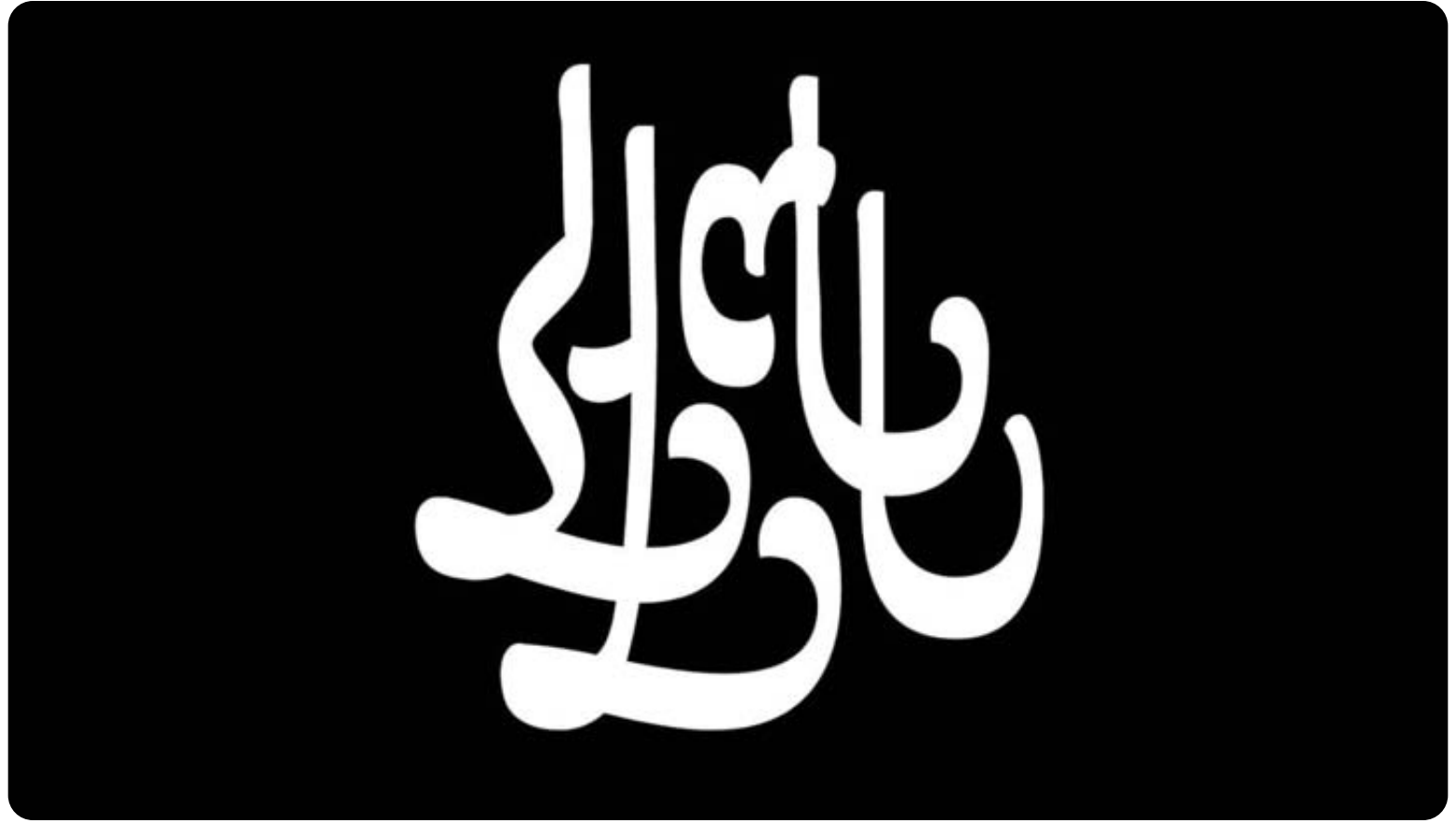
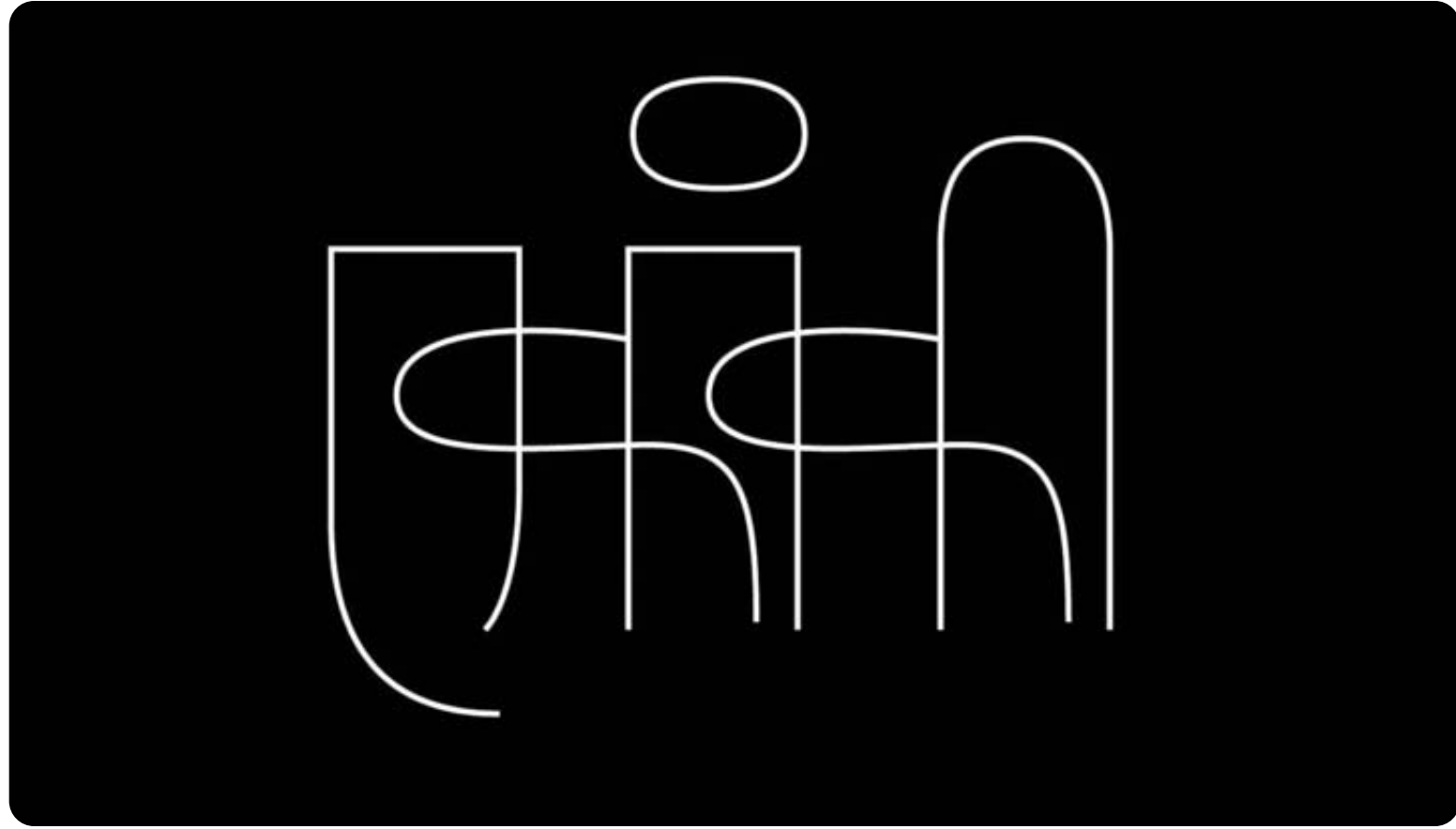
aboutt fi also fi Cee x get

fi out Kai take fi she gg

# **Interlocking In Indian Scripts**

अक्षरयोग

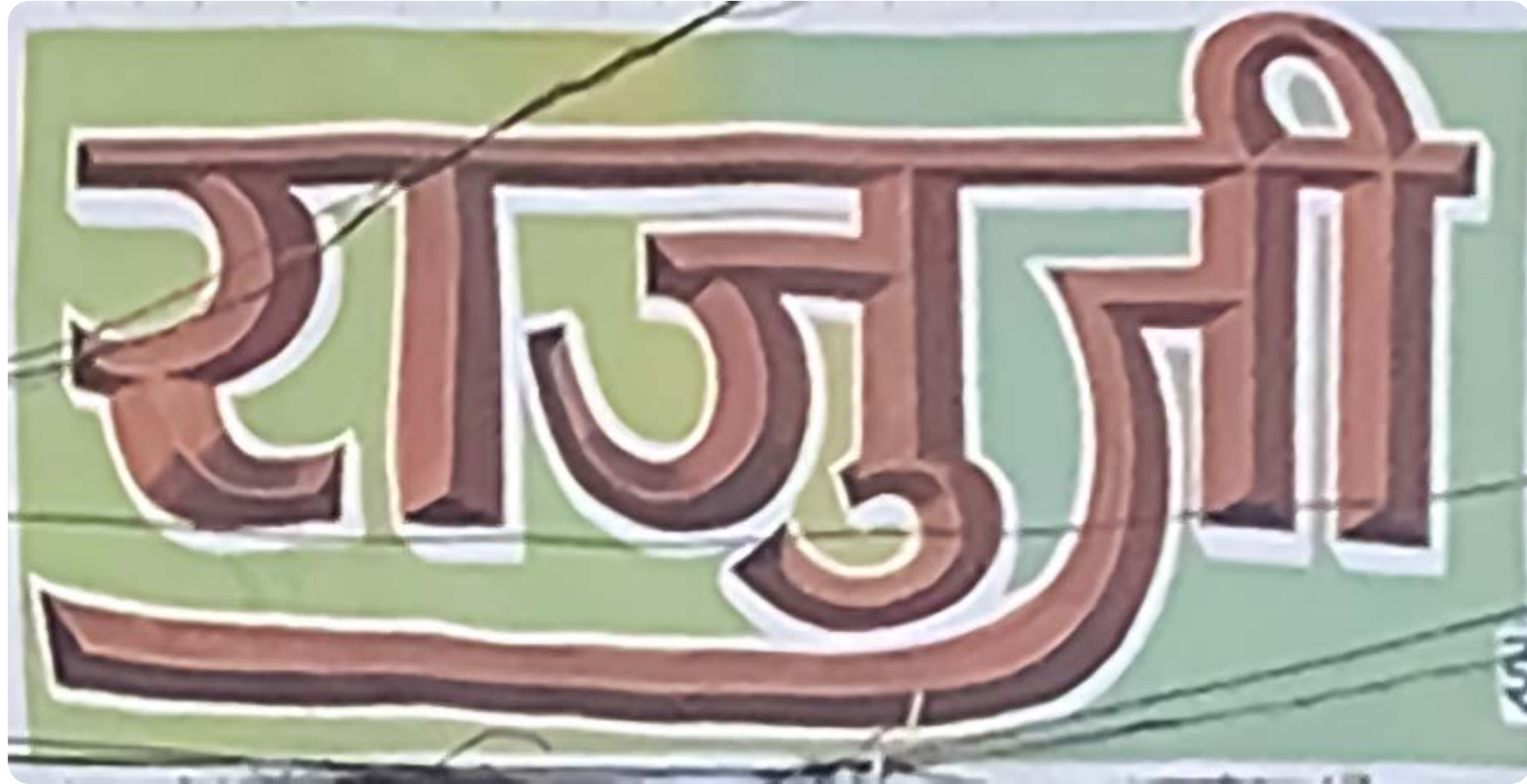
'Aksharayoga' artwork by S.M. Wadisherla [dsource.in/course/calligraphy/examples/aksharayogaarchaic](https://dsource.in/course/calligraphy/examples/aksharayogaarchaic)



Letterbox India (by Ektype) ([www.instagram.com/letterbox.india](http://www.instagram.com/letterbox.india))



Interlocking Monograms of Ranjana Script [wikipedia.org/wiki/Ranjana\\_script](https://wikipedia.org/wiki/Ranjana_script)



*Hand-painted hoardings by unknown artists*

# Previous Work



# Explorations

अपरा

अप

अपरा

अपरा

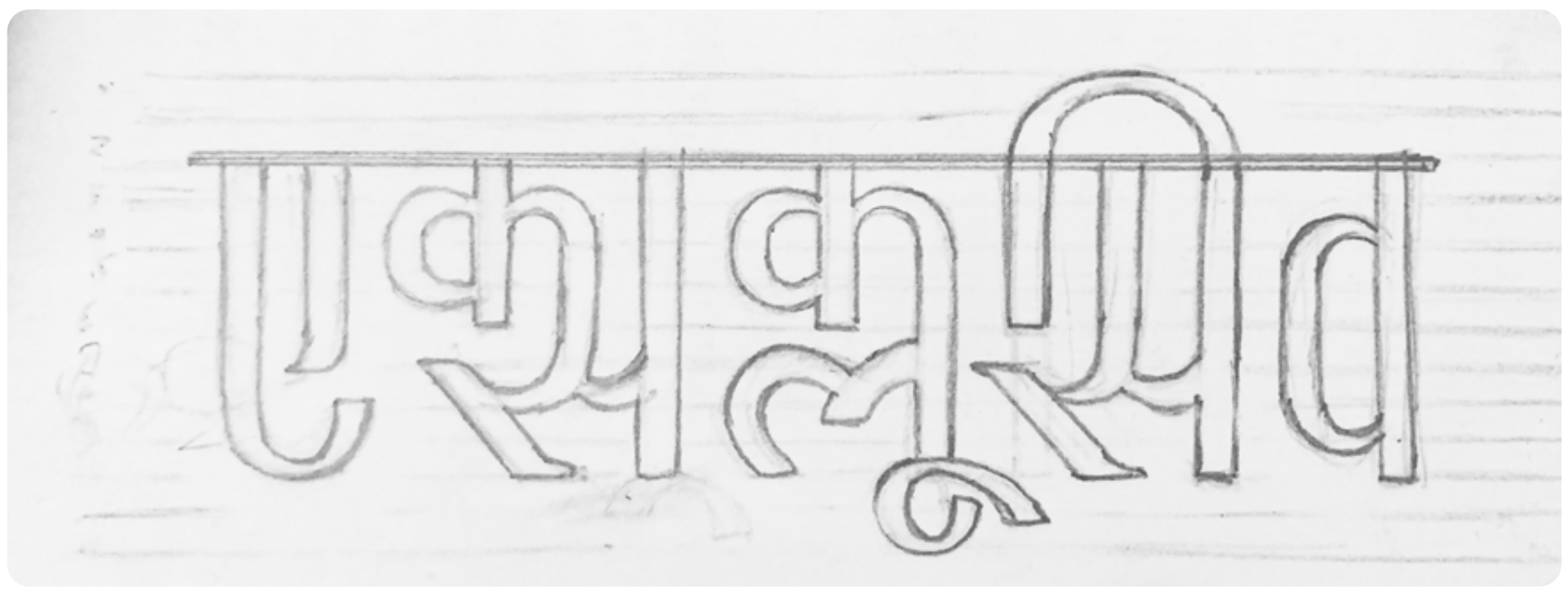
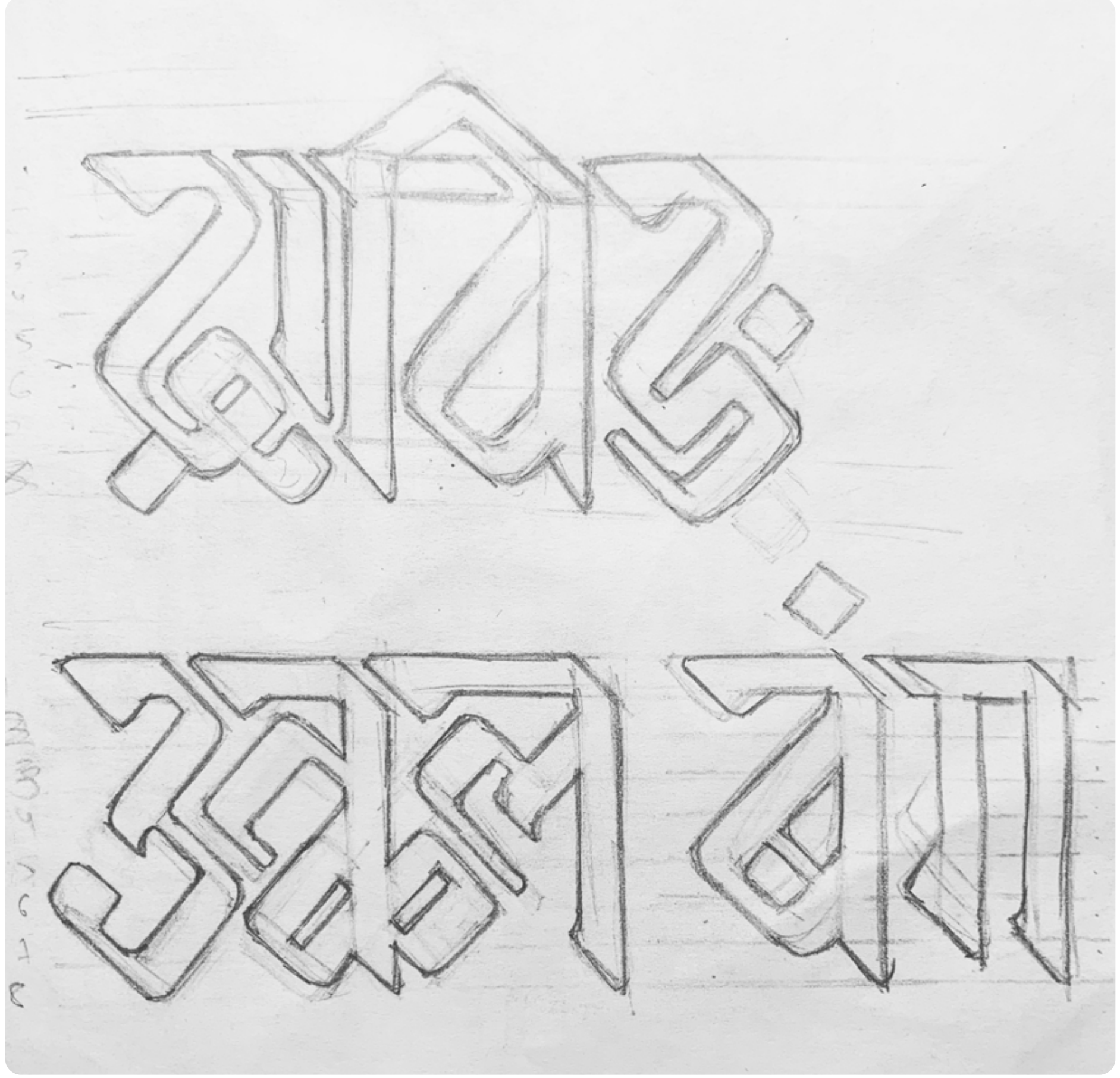
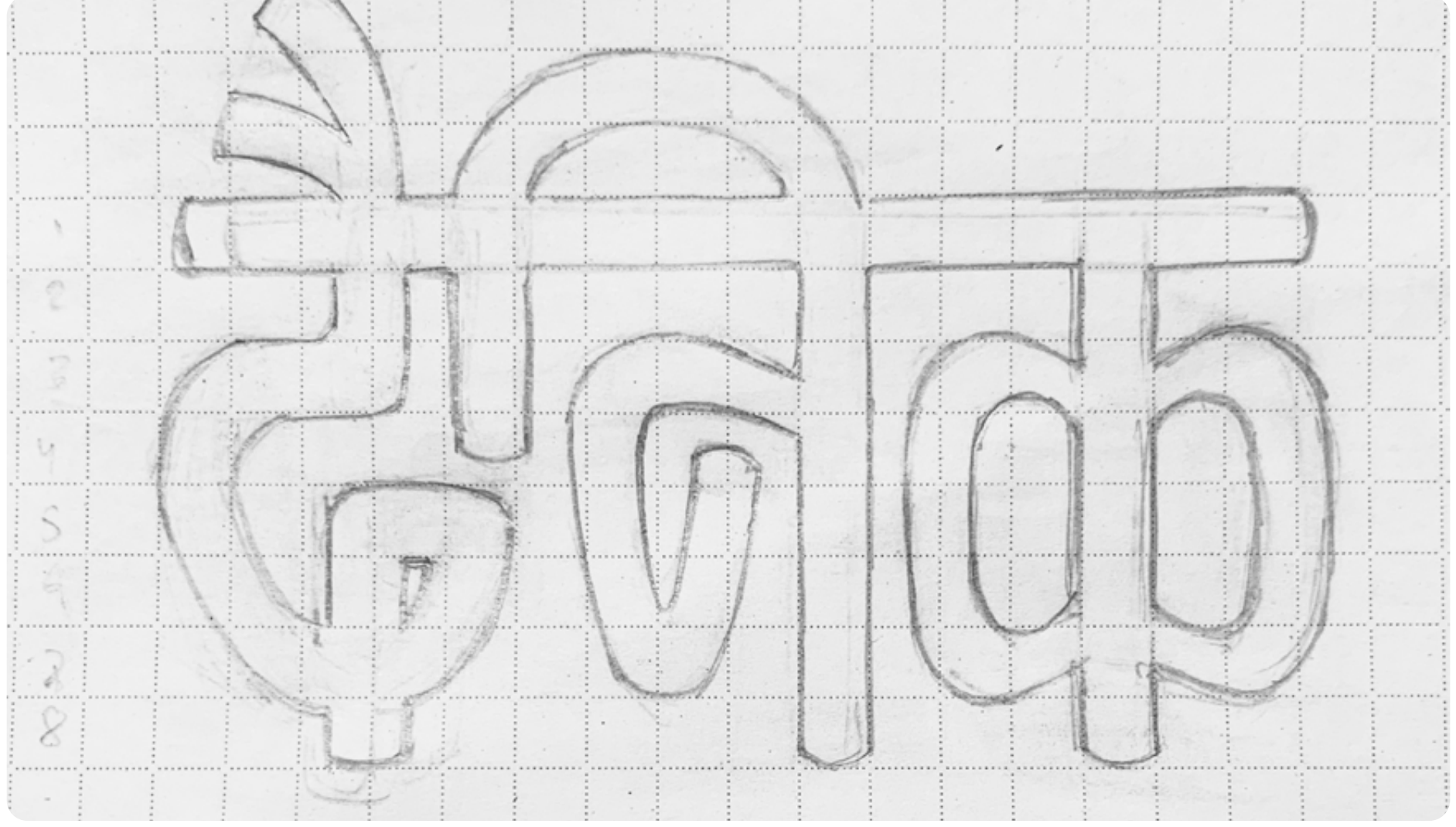
अपरा ए हस

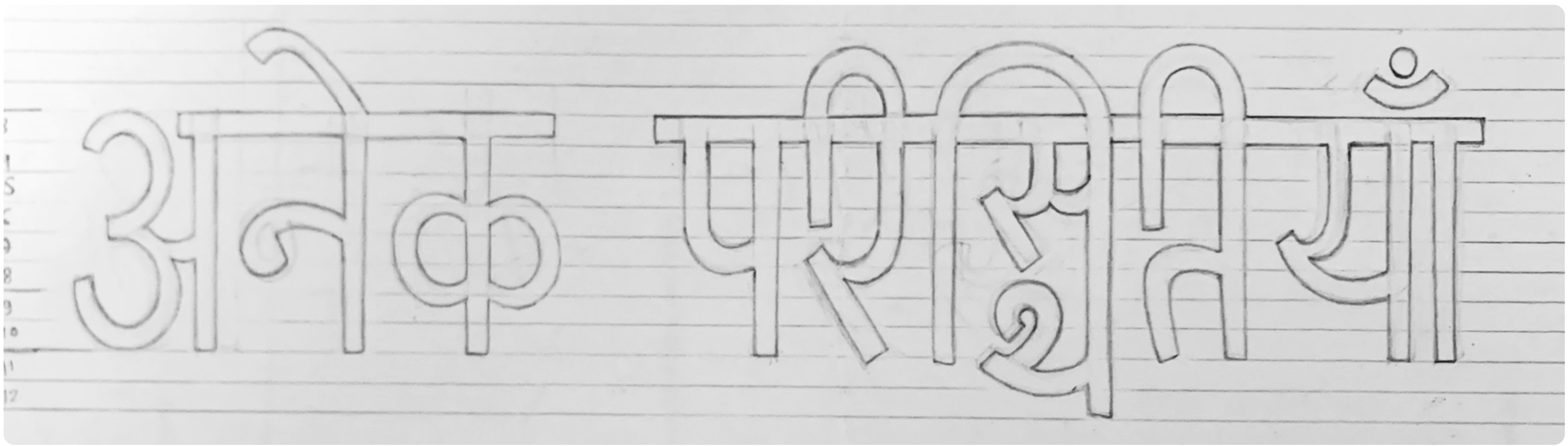
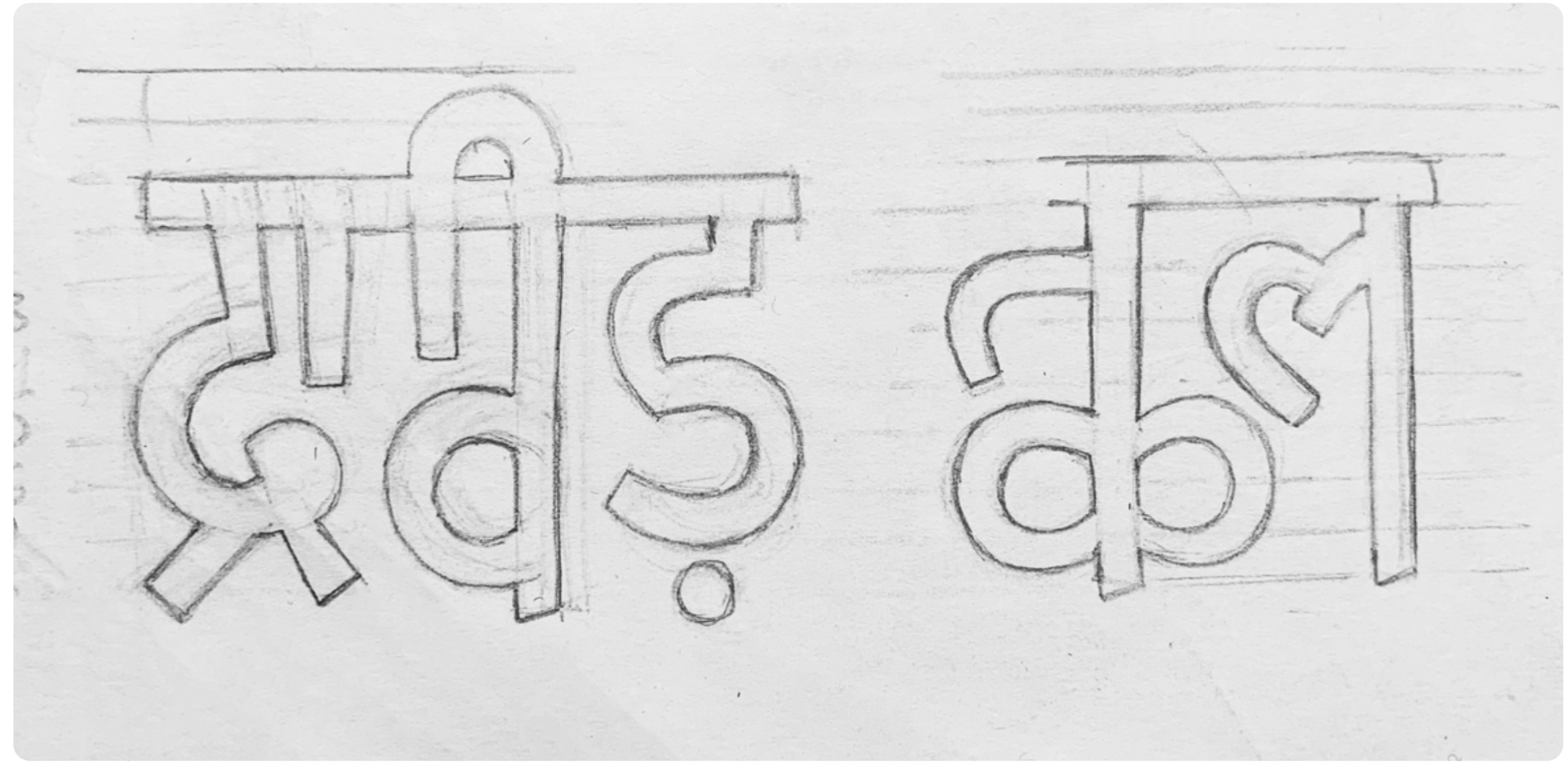
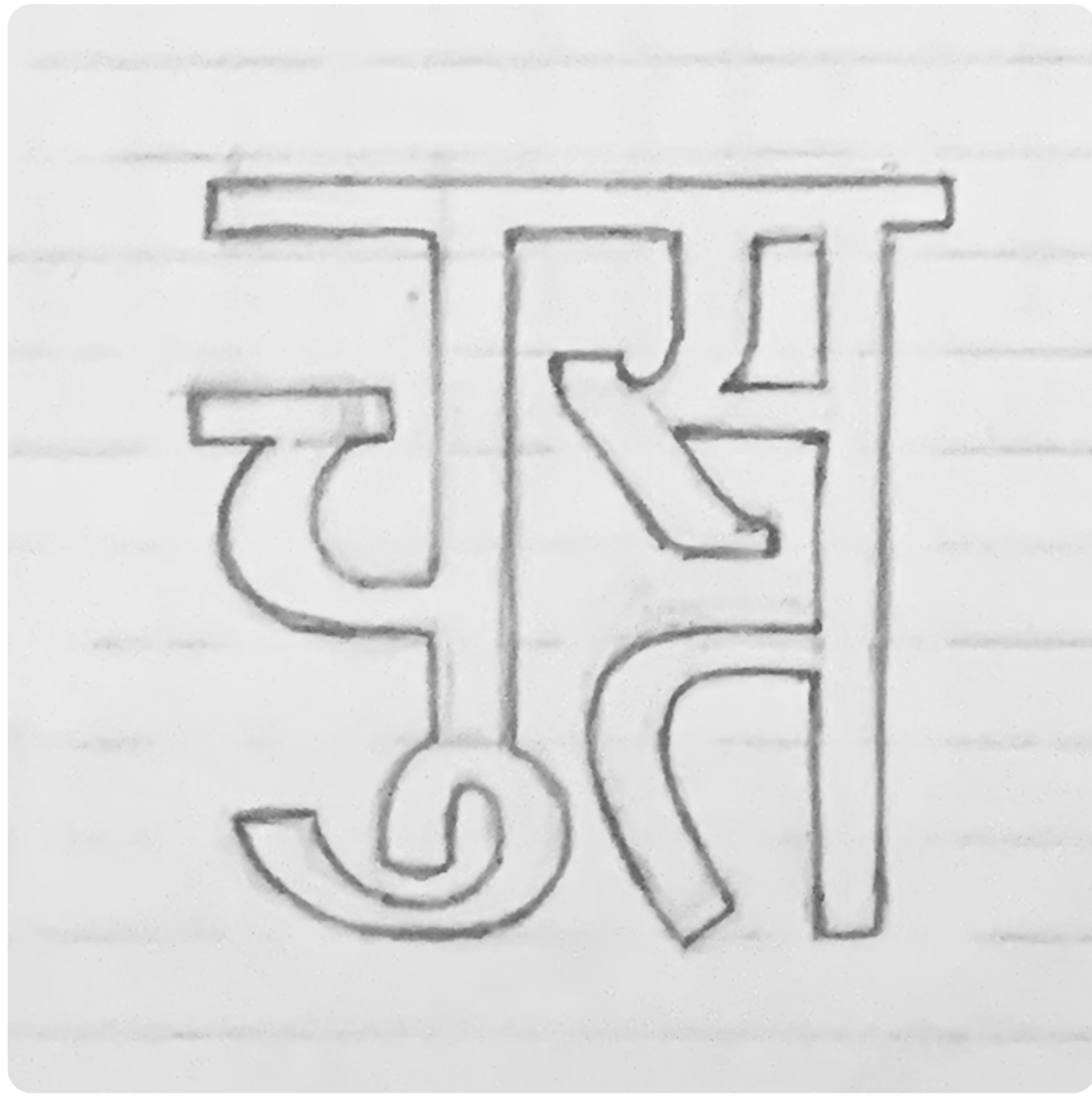
अपाणी  
वनापुन

सुखिक सिद्धता

लललल लं ह

अप्लेश गिंजली





इंद्रलोकिका

देवनागरी डिस्प्ले फॉन्ट

# Feedback From The Jury

1. The chosen concept has a very subtle interaction between glyphs. Hence the "surprise element" that a typical interlocking font has is lacking.
2. The final font was "half baked". There should be alternate glyphs wherever the system of Interlocking fails
2. The visual feel of the font changed as you developed it. The charm of the lettering got lost in the process.
4. Some glyphs look odd because of following the rigid grid.

इंद्रलोकिका के

आर्यें उदाहरण

# **New Explorations**



डॉ

काम शुरू सिर्फ  
६ सैकड़ में

पुष्प और पुष्प मयार

சுயமிக

आपिक

सुखेति वाच्यं

# Feedback

1. Narrower font is better, the vertical space can be used to manipulate the skeleton of the glyphs.
2. Working on a font with more curves would be better learning experience.
3. Make the basic glyphs set first and then make the system of interlocking (take cues from all the similar explorations) and then merge the two.

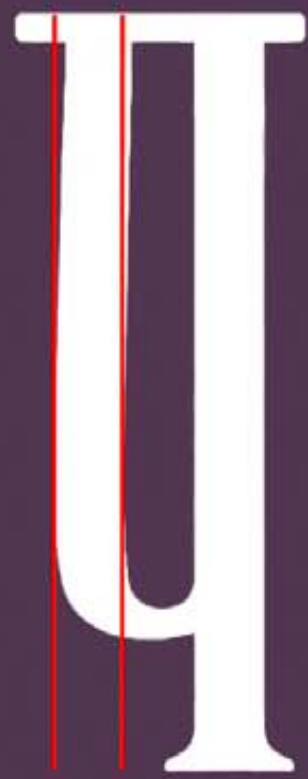
अक प पाशर पऱ्णा  
अल र पाशर पऱ्णा

Concept

अक प पाशा पना  
अक प पाशा पना

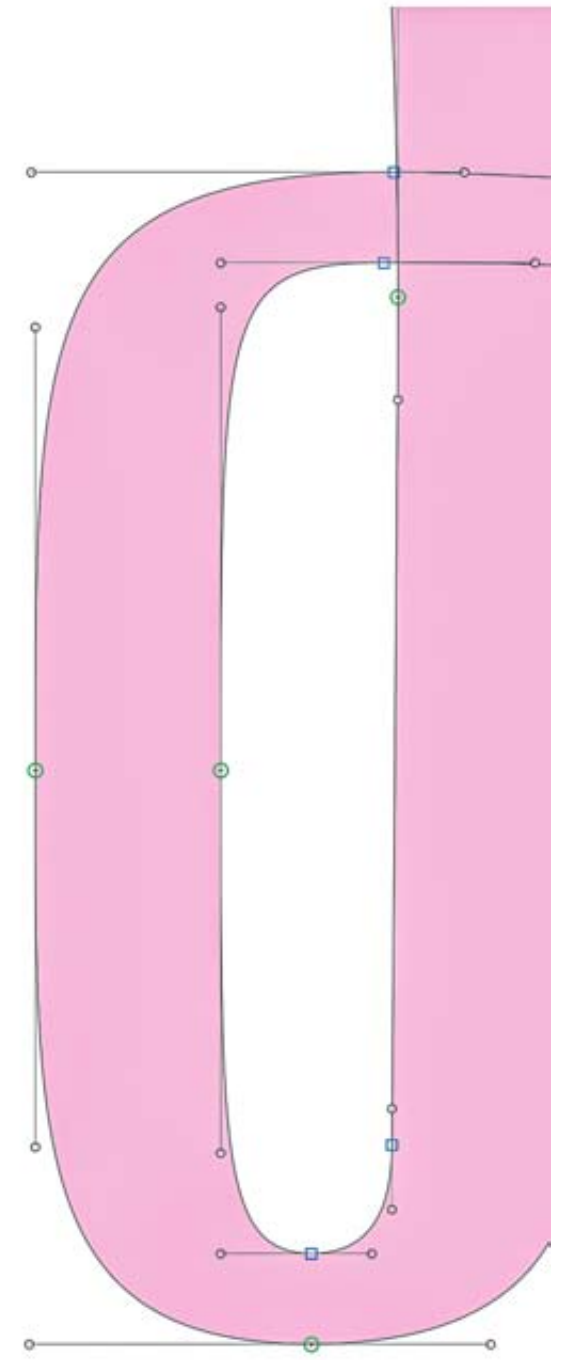
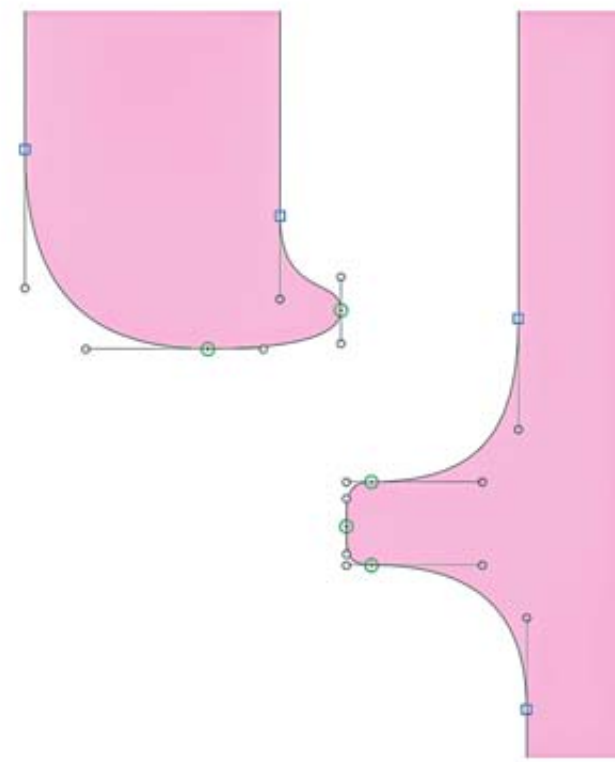
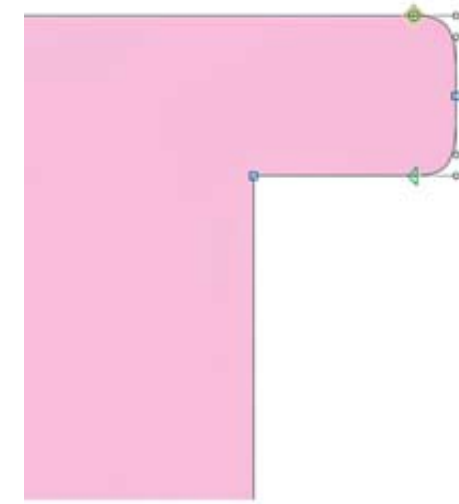
Final Font





Before

After





ਸਿਨੀ ਆ ਕੁਲ

A diagram illustrating the vertical matra proportion for the Gurmukhi text "ਸਿਨੀ ਆ ਕੁਲ". The text is shown in white on a dark background, with horizontal yellow lines indicating the vertical spacing between the matras. A vertical yellow bar on the left side of the text is divided into three segments, representing the proportions 0.25, 1, and 0.1. The text is arranged in two lines: "ਸਿਨੀ ਆ" on the top line and "ਕੁਲ" on the bottom line.

*Vertical Matra Proportion = 0.25:1:0.1*



ਸਿ ਕੁਲ ਸਿਨੀ

A diagram illustrating the internal vertical proportion for the Gurmukhi text "ਸਿ ਕੁਲ ਸਿਨੀ". The text is shown in white on a dark background, with horizontal yellow lines indicating the vertical spacing between the matras. A vertical yellow bar on the left side of the text is divided into two segments, representing the proportions 1 and 30. The text is arranged in two lines: "ਸਿ ਕੁਲ" on the top line and "ਸਿਨੀ" on the bottom line.

*Internal Vertical Proportion = 1:30*

*Half height Internal Proportion = 1:14*

ओ औ उ ऊ ँः क व ख फ ब प ष

र र् र् स ष ण न ह ग ग भ न त ल

ए ऐ ँ ऌ ड ण र ष ष थ य ष

ध ष ष न च क्ष ढ ढ ठ ठ ढ

# **System Of Interlocking**

Basic concept

श श अ अ अ  
श अ

# Interlocking with Matra

आ आ आ आ आ  
आ आ आ आ आ

आ आ आ आ आ  
आ आ आ आ आ

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က က က က က က က

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शुभ शुभ



सद्यो सार  
मपि फल

सद्यो सार  
मपि फल

शाम  
शाम

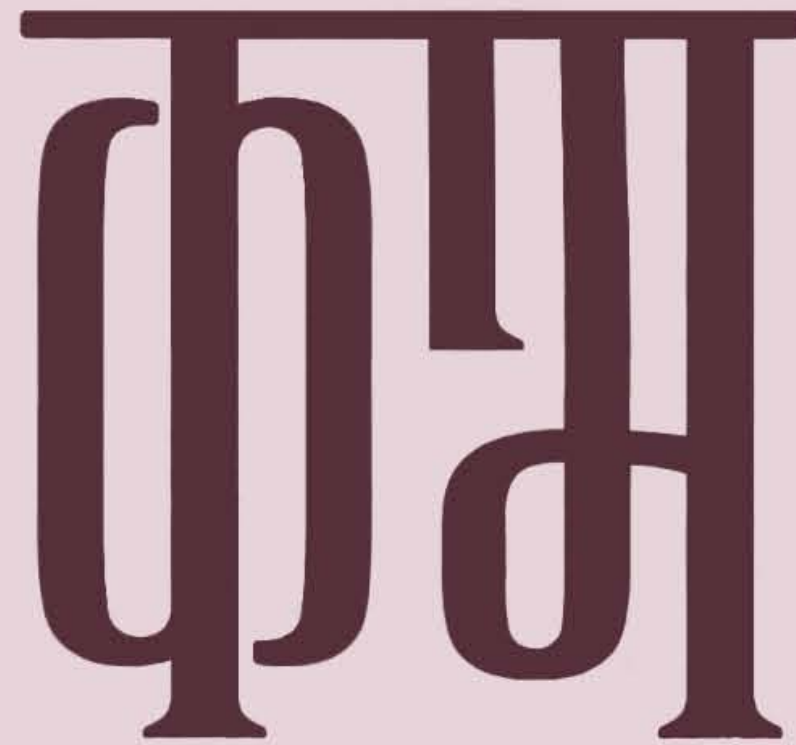
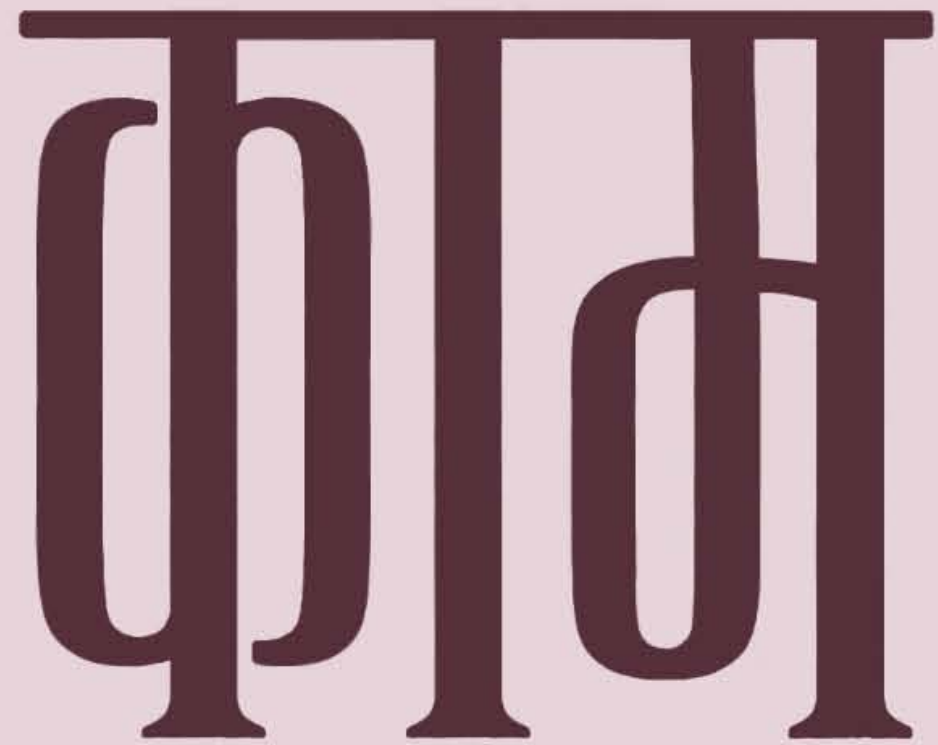
One right way to interlock?

मोम

मोम

मोम

One right way to interlock?



One right way to interlock?

XXXX XXXX XXXX XXXX

**Everything Comes Together To Save Space**

बिना और दुध की सख्तपानी

बिना और दुध की रसगुली



ਸਿਲੀ ਐ ਦੁਖ ਦੀ ਲਾਗਾਨੀ

श्रीलंका और दूध की रसवाली

# Limitations & Further Work

1. Completing the glyph set
2. Creating more wordmarks
3. Testing the font
4. Testing the legibility and speed of reading.

# Samples

आर्ग सापीया  
उदर सापीया

निधर जाते है सब जाना रधर

अच्छा नही लगता

मुझे पामाल रसो का अफर

अच्छा नही लगता

निधर नमो है स्या न्ना रधर

अथा नही लगता

मुझे पाप्म रसो का अर

अथा नही लगता

वो लो बहुत सुहा-क़िमत थे

जो इश्क़ के कम झुंझो थे

या कम से आँक़ी क़से थे

हम जीते-जी झुंझ रहे

कुछ इश्क़ किया कुछ कम किया

कम इश्क़ के अड़े अना रहा

औ इश्क़ से कम झुंझा रहा

फिर आँक़िर तंग आ कर हम ने

दोनों के अधूरा छोड़ दिया



मि  
या

प्रको  
पहा

न  
हा



ॐ  
श्री  
सदा  
शुभकार्यक्रम

# Final Thoughts & Learning

**Thankyou**