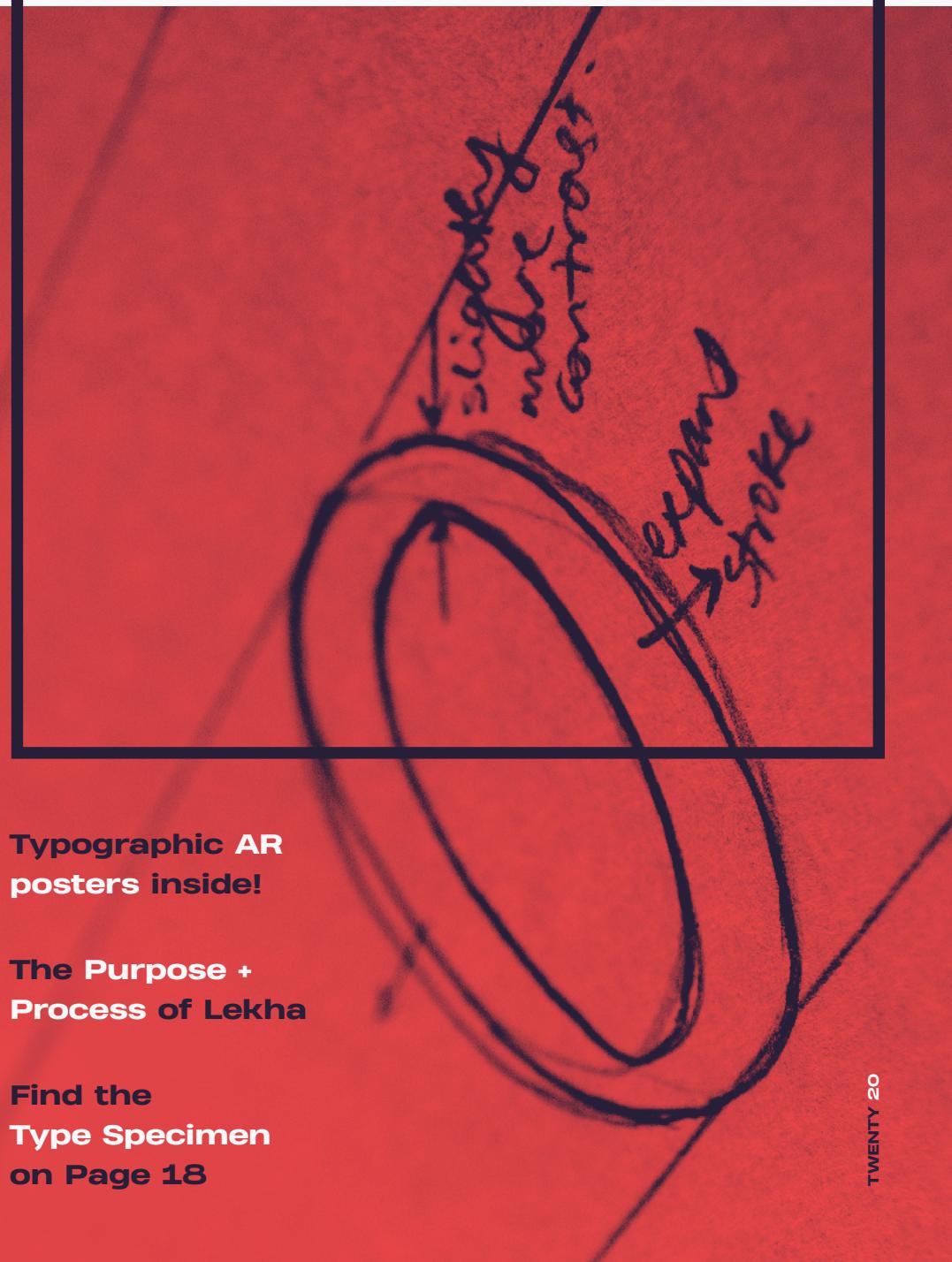


posters and  
other things  
using

# LEKHA

ISSUE ONE/ONE





# The Why purpose of Lekha —

# The purpose of Lekha —

There are numerous typefaces designed that mimic the look of centuries-old scripts like Devanagari, which are often used in text reflecting Indian culture, spirituality or politics. In this abundance of typefaces, it is hard to ignore the overly-decorative quality that is found in almost every "Devanagari-style" font designed, which can sometimes, quite frankly, be visually jarring as they overplay the characteristics found in the script while seemingly giving no thought to the practicality of the font.

The motivation to create Lekha was for it to serve as an alternative to such fonts. Instead of blatantly Indianizing Latin characters, it subtly borrows the strokes and curves from Devanagari, trying to mimic its feel and appearance in a more practical, workable manner while retaining the legibility and recognizability of Latin letterforms that we are so used to seeing.

By the end of this magazine, Lekha hopes to find its humble place among the designer's choice of fonts when he intends to infuse a sense of Indian culture into his work.

**CO<sub>2</sub>**



# features

10

An overview of the features of this typeface and what makes it unique



# type specimen

18

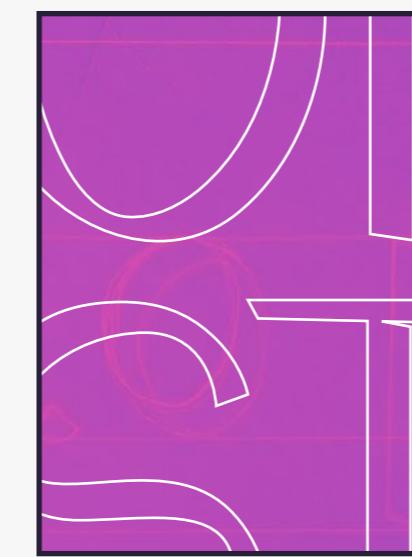
A full-width sample sheet of the characters from Lekha for examination up-close.



# the process

34

A quick walkthrough of the type design process followed while creating Lekha.



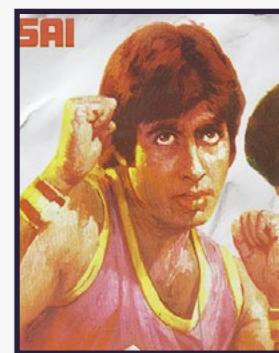
# typographic posters

06

14

26

32



# movie posters recreated

13

28

40



**Look out for  
the 'AR' logo!**



To download  
the AR app.

Scan this code  
or visit [bit.ly/lekha-app](https://bit.ly/lekha-app)



LEKHA TYPOGRAPHIC POSTER

TWENTY TWENTY

# LEKHA TYPOGRAPHIC POSTER 01

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experer ovitatur, sa voloria net ipsandandist quos  
poriati consendi offici.

“Chhotu ran back in shouting,  
“Amma! Come see the huge  
letters on our wall!”

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## LEKHA **FEATURES**

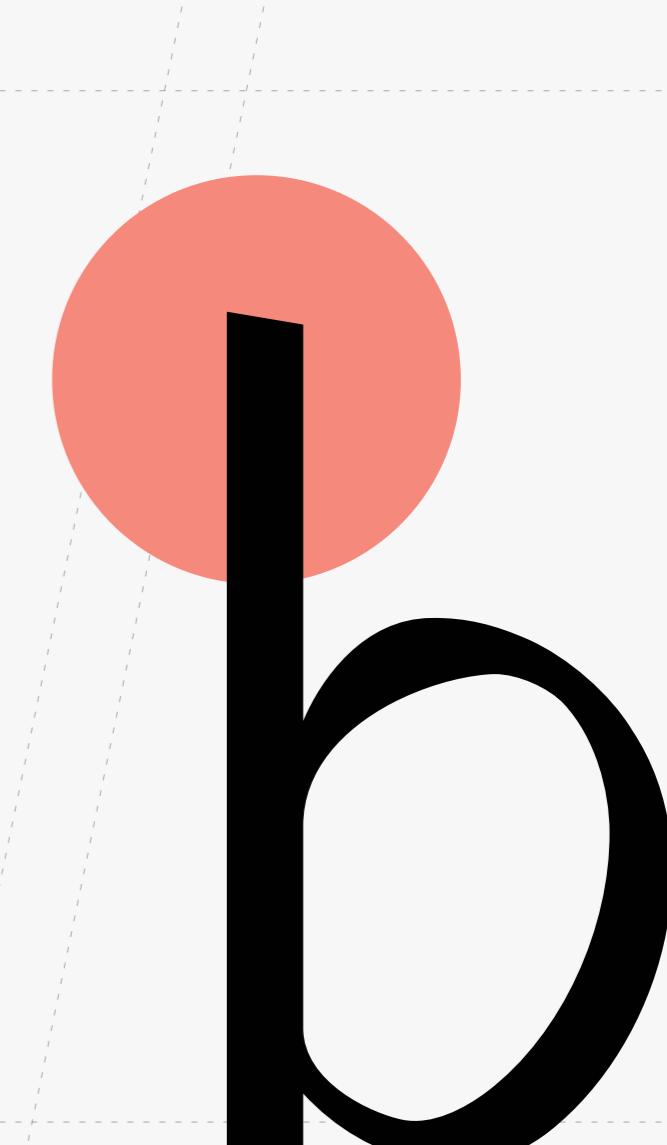
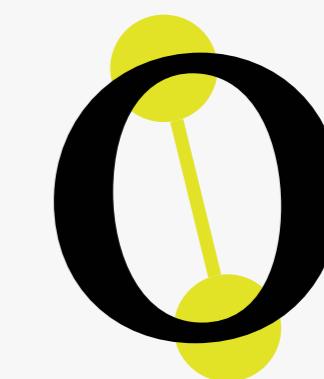
### LEFT-SLANTED NIB

Unlike traditional Western typography that is written with a right-slanted nib, Lekha features an opposite nib angle much like traditional Devanagari writings which gives it a distinct, handwritten feel.



### REVERSED STRESS ANGLE

Due to the reversed nib angle, the vertical stress angle leans towards the right. Care was taken to not make the letters appear unsightly, by making the transition from the thickest part of the stroke to the thinnest in one swooping motion.



अ ब

# ñ

## BALANCED JOINTS

One of the problems was the visual weight of the joint due to the nib angle. This was solved by narrowing the thick stroke of the shoulder as it approaches the stem, as seen in Latin letters.

# ñ

## GENEROUS CURVES

Two of the key features of the Devanagari script are the generous curves and twisted loops found in several letters. Lekha employs such loops where possible, as a nod to the script's unique style.

# ñ

# ñ



## MOVIE POSTER RECREATION

**Lekha**, used in place of the original typeface of the poster.

Lakshya is a movie about a young man who finds his path in life after joining the Indian Army. The poster style is minimal, but the play on typography communicates the gist of the movie in a simple, effective way.

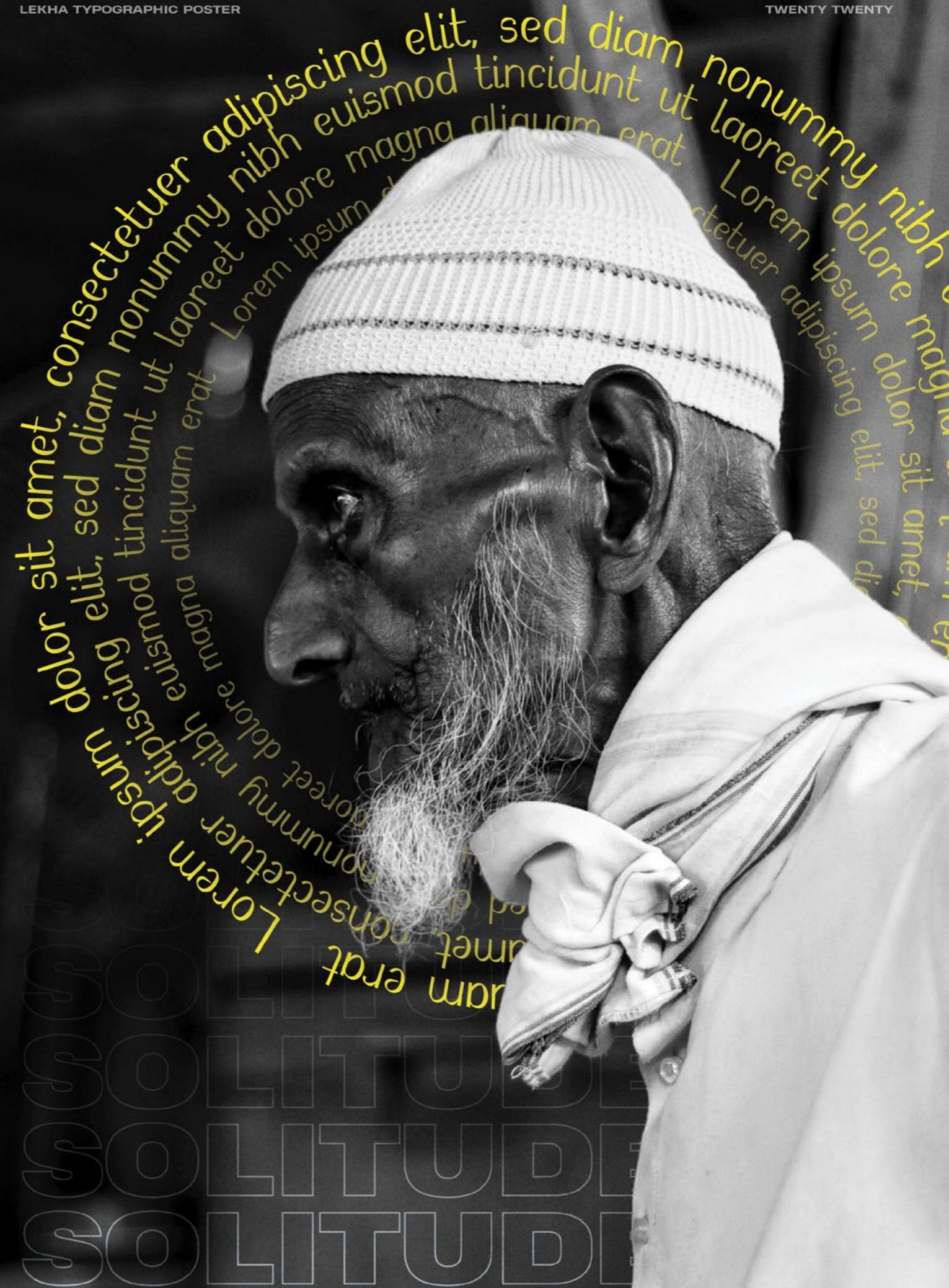
# LEKHA TYPOGRAPHIC POSTER

02

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re nemporibus derit atem aut verum quid ute eost  
volecta estempe ratibusciet rest adit aut qui sunt omnimus  
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quam in es as doluptibus.

 The greatest thing in the  
world is to know how to  
belong to oneself.

Net qui dessitia nis ut porero bla quam seritis rae. Ut quam  
in es as doluptibus. Con nonsequi officaepe offic tectianOssi  
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doluptate si dem. Ed quas evelende voluptae in nos dolor as  
doles doluptio. Obit atur?







LEKHA

**TYPE SPECIMEN**



**WHAT'S INSIDE**

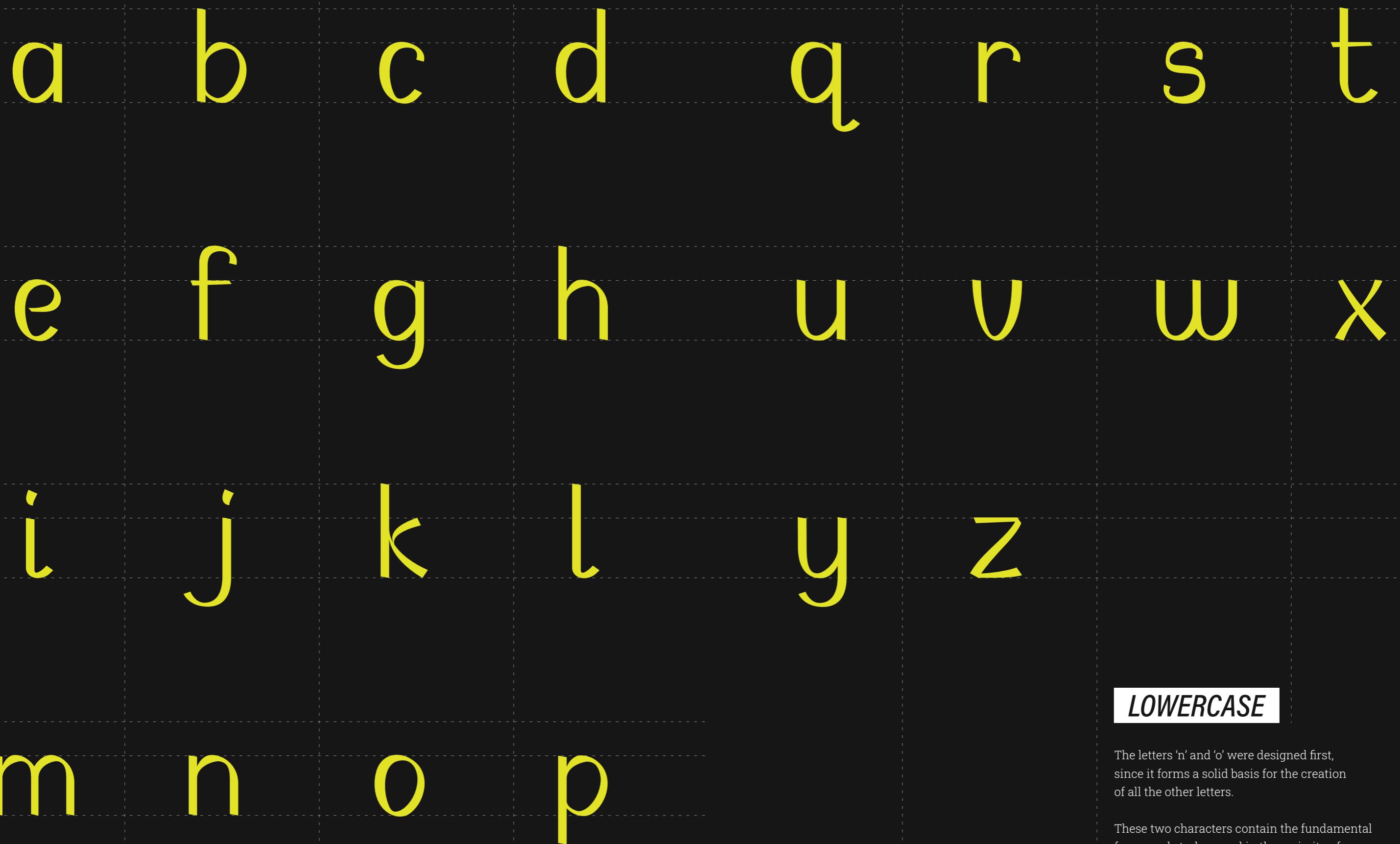
High-contrast type specimen of the characters from Lekha. This type sheet includes uppercase, lowercase, numerals and some of the commonly used symbols.

# *LOWERCASE*

Cap height

x-height

Baseline



**LOWERCASE**

The letters 'n' and 'o' were designed first, since it forms a solid basis for the creation of all the other letters.

These two characters contain the fundamental forms and strokes used in the majority of characters that are designed later.

# *UPPERCASE*



## *UPPERCASE*

Similarly, 'H' and 'O' were designed first, since they provide the basis for the design of all other uppercase characters.

The 'H' establishes the form of the vertical and horizontal strokes, and the 'O' shows us how the stroke curves.

# NUMERALS

1

2

3

4

!

@

#

\$

5

6

7

8

%

&

\*

/

9

0

(

)

{

}

## NUMERALS & SYMBOLS

Numerals were considered separately since they have a different set of forms that are not seen in the uppercase and lowercase letters.

Some numerals like 3, 5 and 8 have a dense number of strokes, while others like 1 and 7 have a lot of whitespace in and around them.

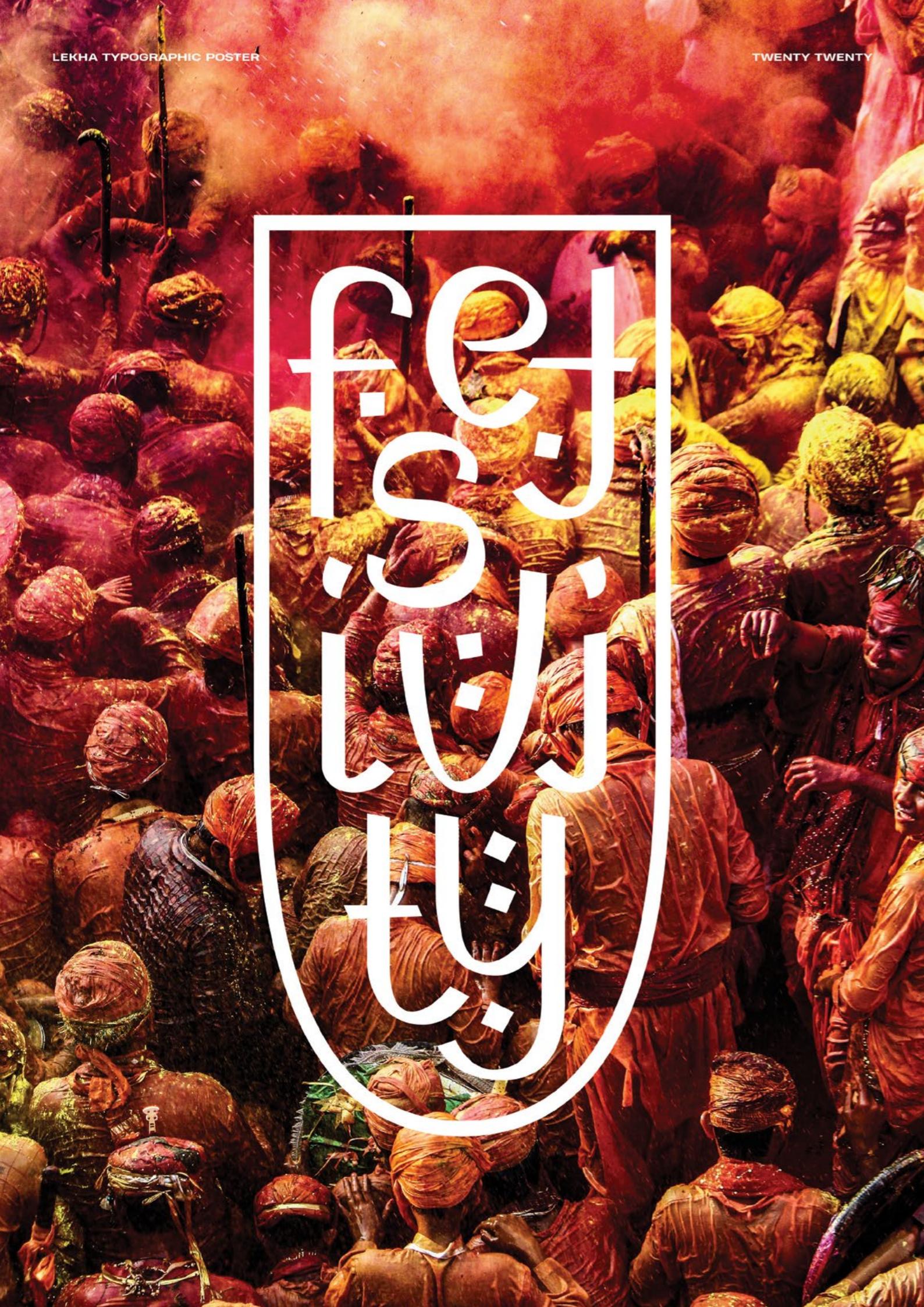
As for symbols and punctuation marks, the period (.) was first designed since it appears in several other characters like ;;! ? etc. The same design process was followed for consistency in form and structure.

-

+

=

;



festival

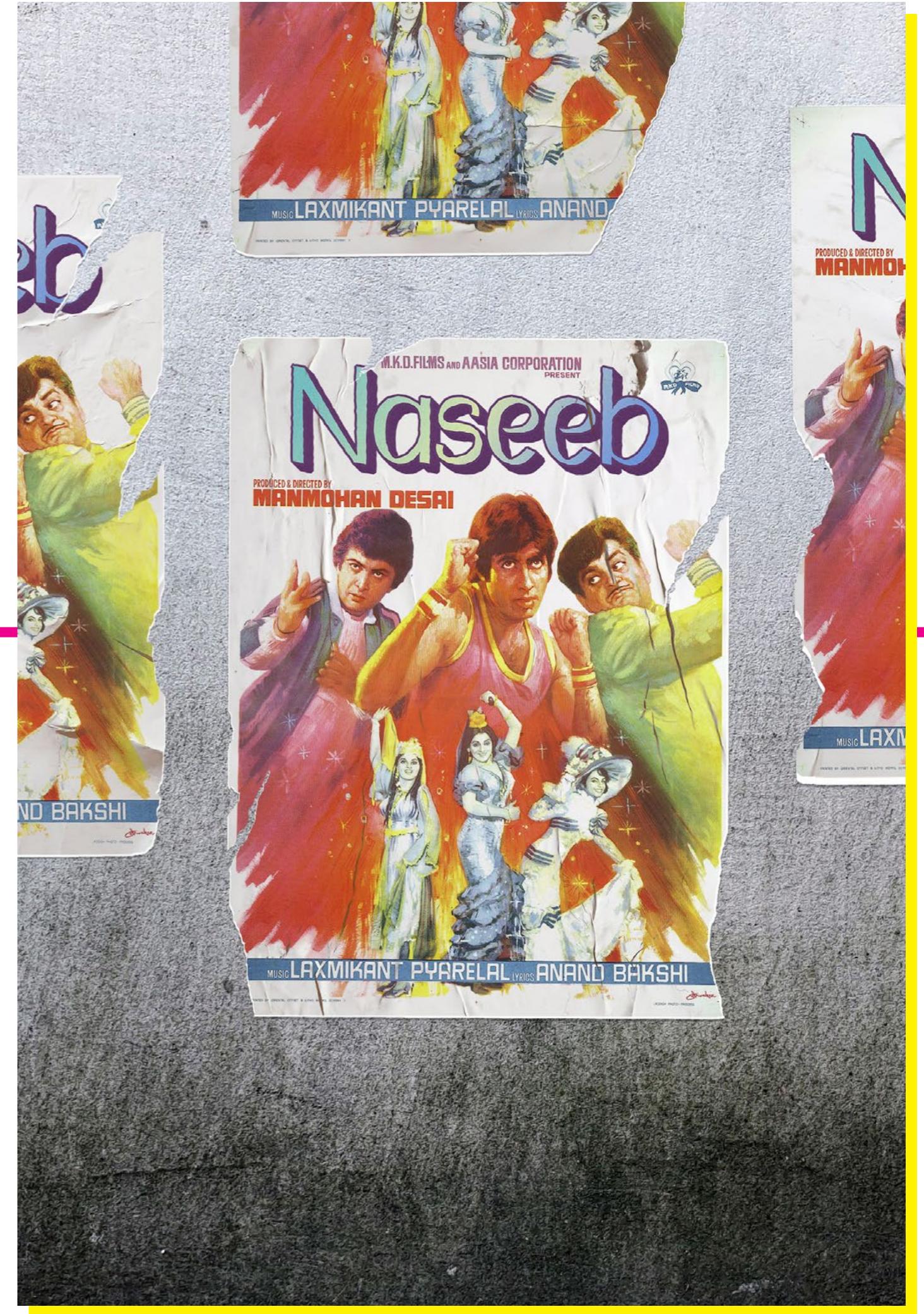
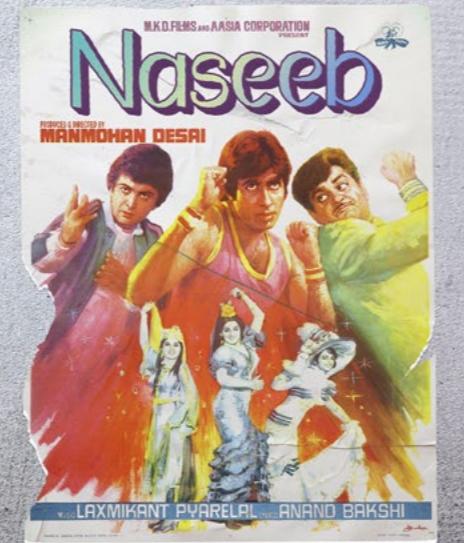
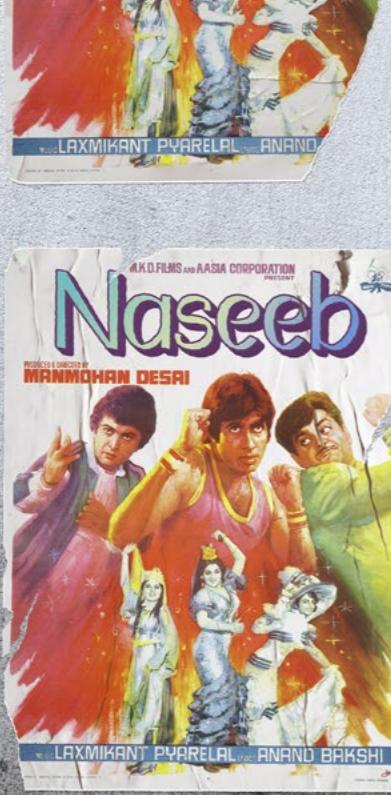
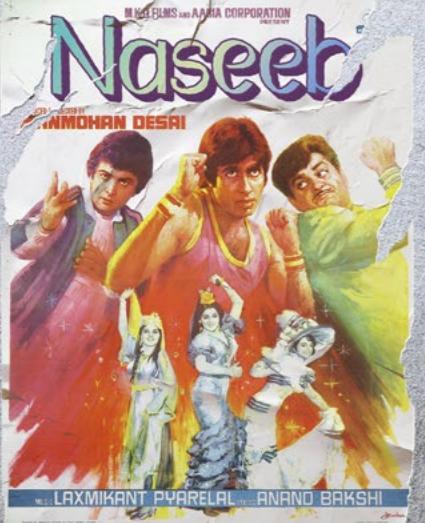
# LEKHA TYPOGRAPHIC POSTER 03

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aut etur similique ea diciisciis pe pelitamus siminciusa  
que inunque venimus si dolorer ferumquam,  
inction sequiduciis dolorum ut aut.

“The greatness of a culture  
can be found in its festivals.

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qui odi consequam quae nonsequ ibusam que que mint  
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rero et et apere pedis net officat as alis et, elluptat quid quassim  
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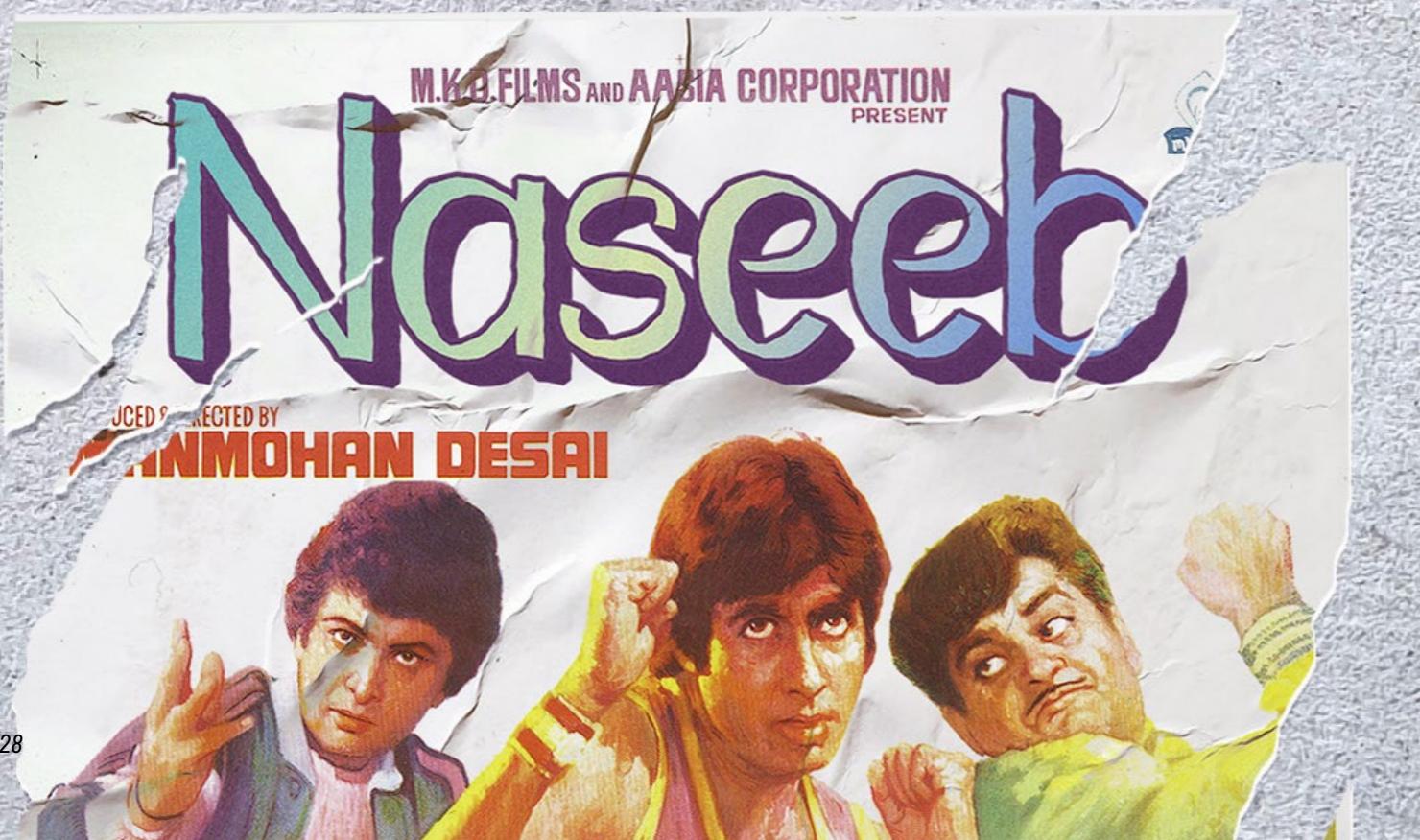
Sedia voloritatist voluptatur renimus deniae rerumque eat  
atia quaspit ibusto veris sinimi, ius molorehenime vit, sequi is  
aut velecta temqui consed quos dolorem quo eum.



## MOVIE POSTER RECREATION

Lekha, used with a gradient and a jagged, extruded outline.

Movie posters from the 80's and 90's used a highly illustrative, hand-painted style with catchy colours and bold, ornate typography.





# LEKHA TYPOGRAPHIC POSTER

If liberty means anything at all,  
it means the right to tell people  
what they do not want to hear.

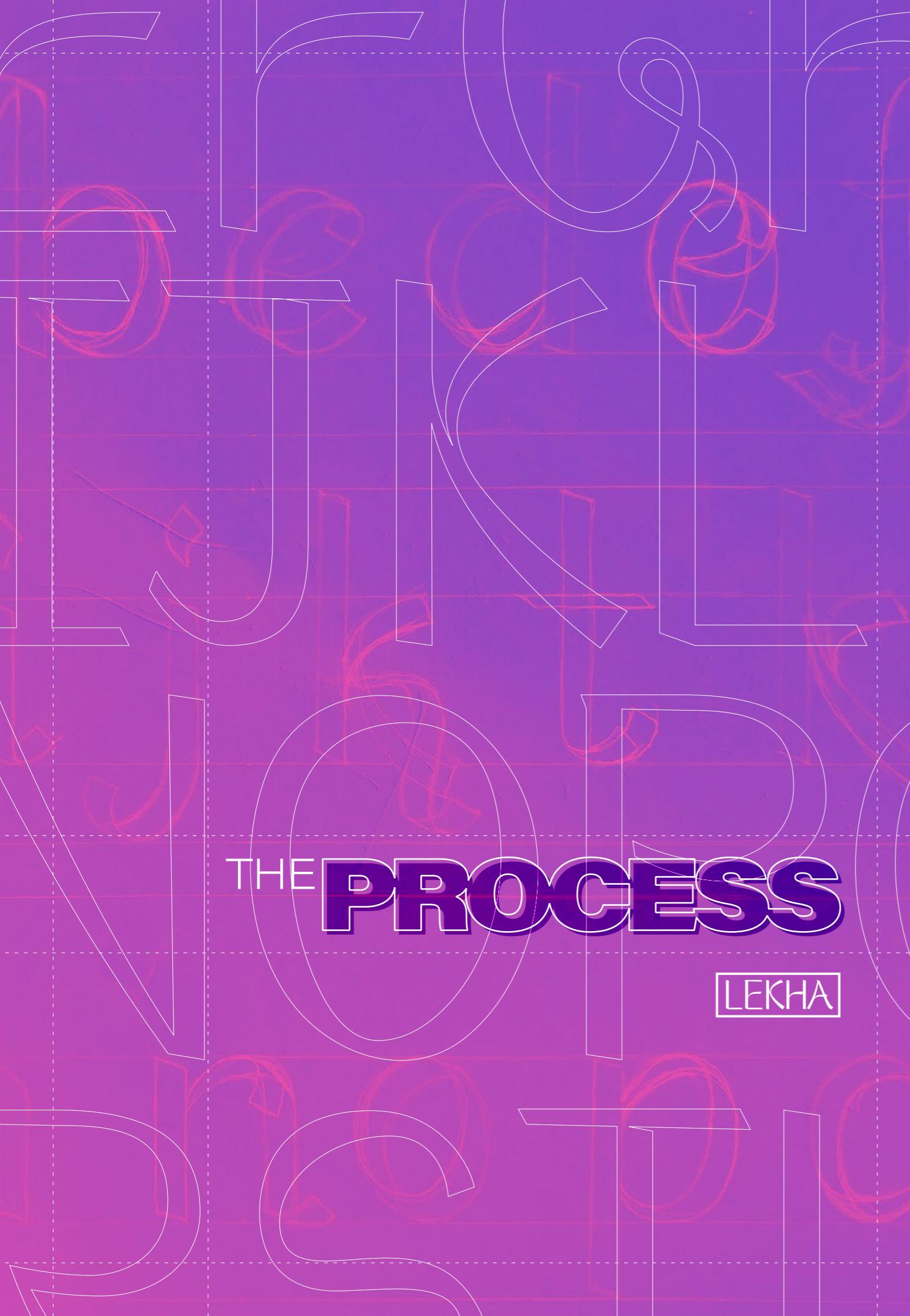
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iatisit derfers perferit duntem est, quias  
ipsunt lic te vendus acculla pors  
ccusdanim quamet perovit  
estia cusdani ostrum,  
et rerchit, volo  
eiciatio qui  
te sitiata  
ectatio  
fuga.



# Liberty once lost,



**is lost forever.**



# THE **PROCESS**

LEKHA

01

## overview

A font is a graphical representation of a set of text characters that follow a specific style, whereas a typeface is the collective name for a family of fonts that share the same design cues. A font is a part of a typeface, never the other way around.

Since this is the first iteration of Lekha, I decided to start with just one weight: regular.

## feeling

One of the most essential steps is to decide the "feeling" of the type designs. I wanted Lekha to embody characteristics like—figurative, graceful, rotund, calm, handwritten and organic.

02

qg

# 03



## x-height

I decided the x-height to be 60% of the cap height, as I felt this would give the type a good balance between the heights of the uppercase and lowercase letters.

An x-height of about 75% is suitable when the type is intended to be used as body text, but since this isn't the primary purpose of this font, I settled with 60%.

## lowercase

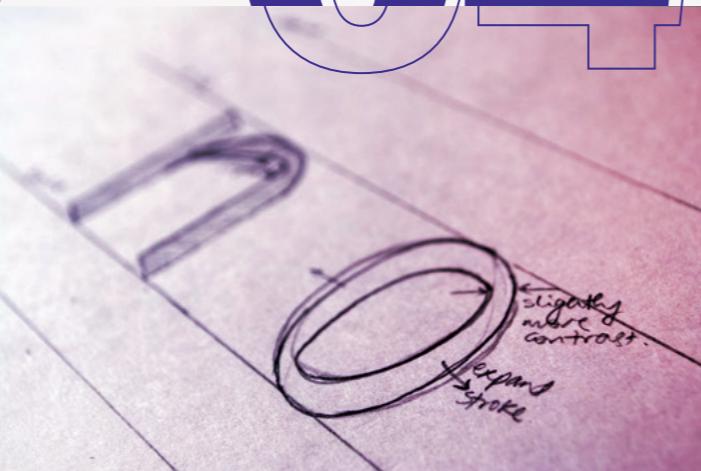
To provide a solid basis for the design of characters, I first designed the letters 'n' and 'o'. By perfecting the form of these letters, one can get a clear idea of the strokes, weight, spacing and balance required to design all the other characters.

For example, the form of 'o' can be seen in letters like c, e, s, and the bowls of b, d, g, p, and q.

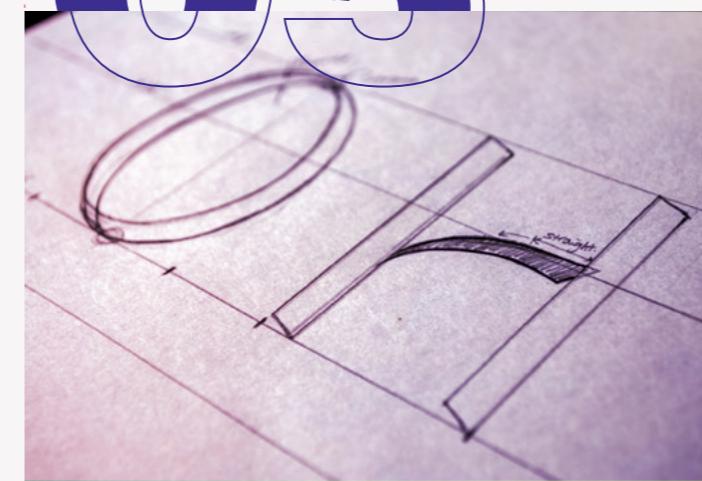
Next, the way 'n's shoulder curves borrows a little from the 'o'. The form of 'n' serves as a base when designing the letters h, m, r, and u.

This is why perfecting 'n' and 'o' is essential before designing any other letter.

# 04



# 05



## uppercase

Creating the uppercase letters follow a similar approach—the key characters to draw are 'H' and 'O', since they are made up of the basic horizontal, vertical and curved stroke—that can be expanded to all other uppercase letters.

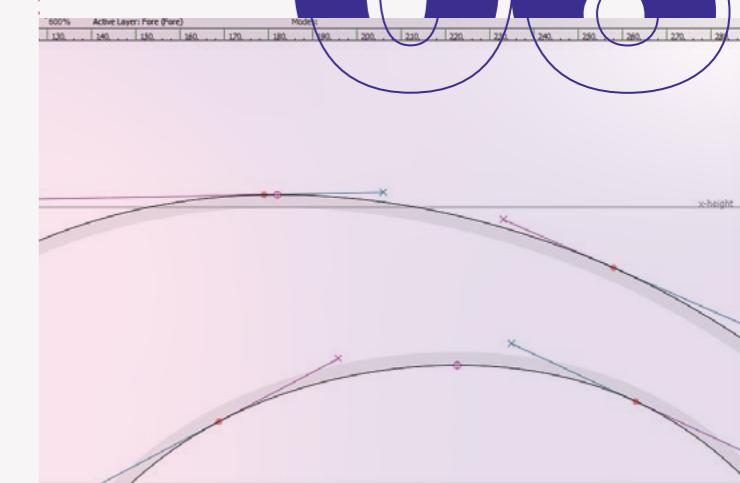
Most of the uppercase letters are the same width as the 'H', then adjusted for optical balance.

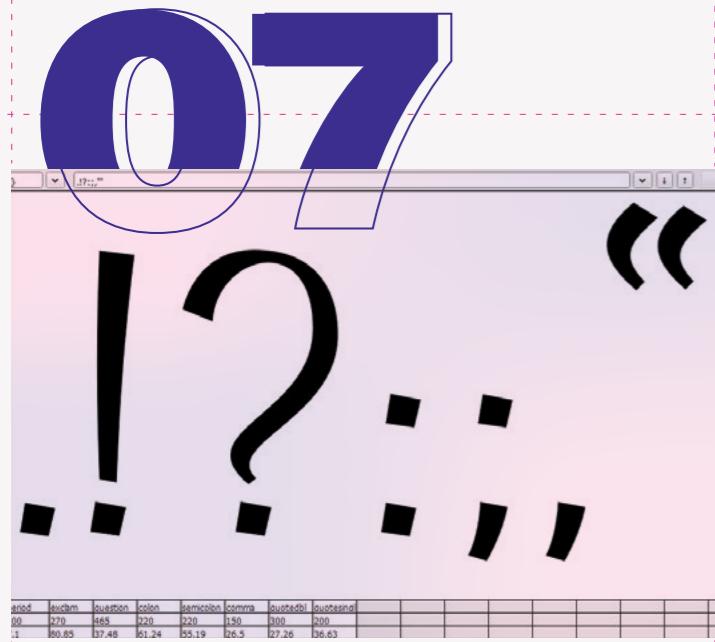
## optical balance & illusions

Some letters like O, o, C, c, e, S, s, overshoot the cap height and the baseline by a small margin so as to make them appear as having the same height as the other letters.

This is because, in order for a curved and a straight edge to look aligned correctly on the baseline, x-height or cap height, the curve must overshoot that guide line by a small amount, without which the letters would look misaligned.

# 06





# numerals

Numerals usually consist of forms that are vastly different than that of letters. Some numerals have a lot of whitespace (like 1, 2, and 7), while some have a lot of strokes (like 5 and 8).

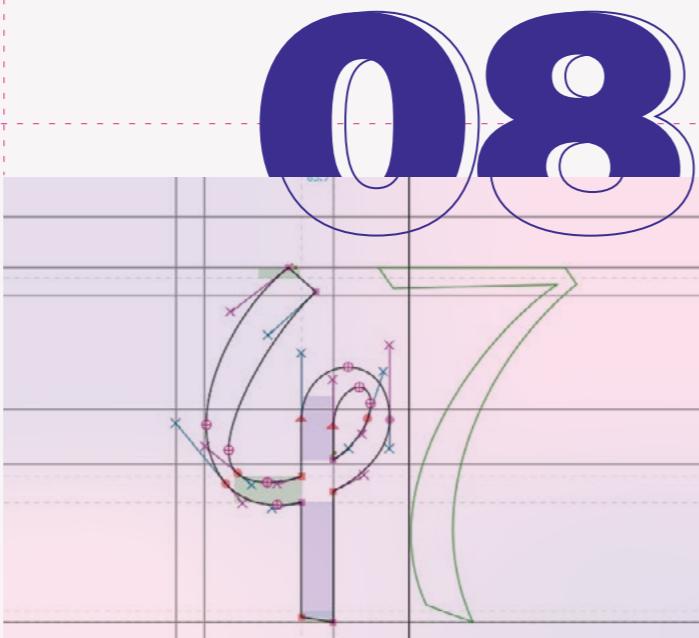
Visual consistency among numerals and in relation with the letters were maintained by following similar stroke characteristics and employing rotund curves and loops where possible, like those found in the Devanagari script.

Numerals with less number of strokes have a slightly increased stroke thickness, whereas numerals with a large number of strokes use a thinner stroke. This balance was especially hard to achieve.

# punctuation & symbols

The dots found in the period (,), !, ?, ; and ; are derived from the dot over the letter 'i'—called a title.

The quotation marks are derived from the comma (,) after designing it.



A screenshot of a font editor application. The menu bar includes 'File', 'Edit', 'Element', 'View', 'Metrics', 'Window', and 'Help'. The search bar shows 'house...'. Below the menu is a toolbar with icons for 'Font', 'Text', 'Color', 'Size', 'Style', 'Font', 'Text', 'Color', 'Size', 'Style', and 'Font'. A vertical scroll bar is on the left. The main area displays the word 'house' in a large, bold, black sans-serif font. Above the word, two large blue outlines of the letters 'o' and 'g' are shown, indicating specific characters for analysis or modification. At the bottom, there is a table with columns for names, p, u, s, e, period, and rows for height, ascender, descender, and x-height.

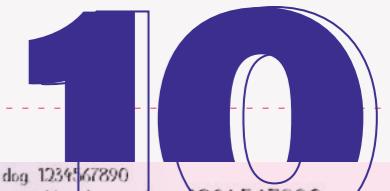
# spacing

Finally, the kerning and tracking of the letters were adjusted in relation to each other to look balanced when used to form words.

The visual weight, or the density of strokes have to look consistent even when different combinations of words and sentences are typed.

# generate .otf

The font is finally converted into an Open Type format (.otf) file that can be installed on major operating systems such as Windows, Mac OS or Linux, and used in any word processing or design software.



The quick brown fox jumps over the lazy dog. 1234567890  
The quick brown fox jumps over the lazy dog. 1234567890  
The quick brown fox jumps over the lazy dog. 12  
The quick brown fox jumps over  
The quick brown fox jum  
The quick brown fo  
The quick brown



### MOVIE POSTER RECREATION

Lekha, used with a solid colour and an extruded effect in perspective.

Again, we can see a dramatic, detailed illustration of Nargis. The text in perspective gives a sense of motion, as if it were jumping out at the viewer.

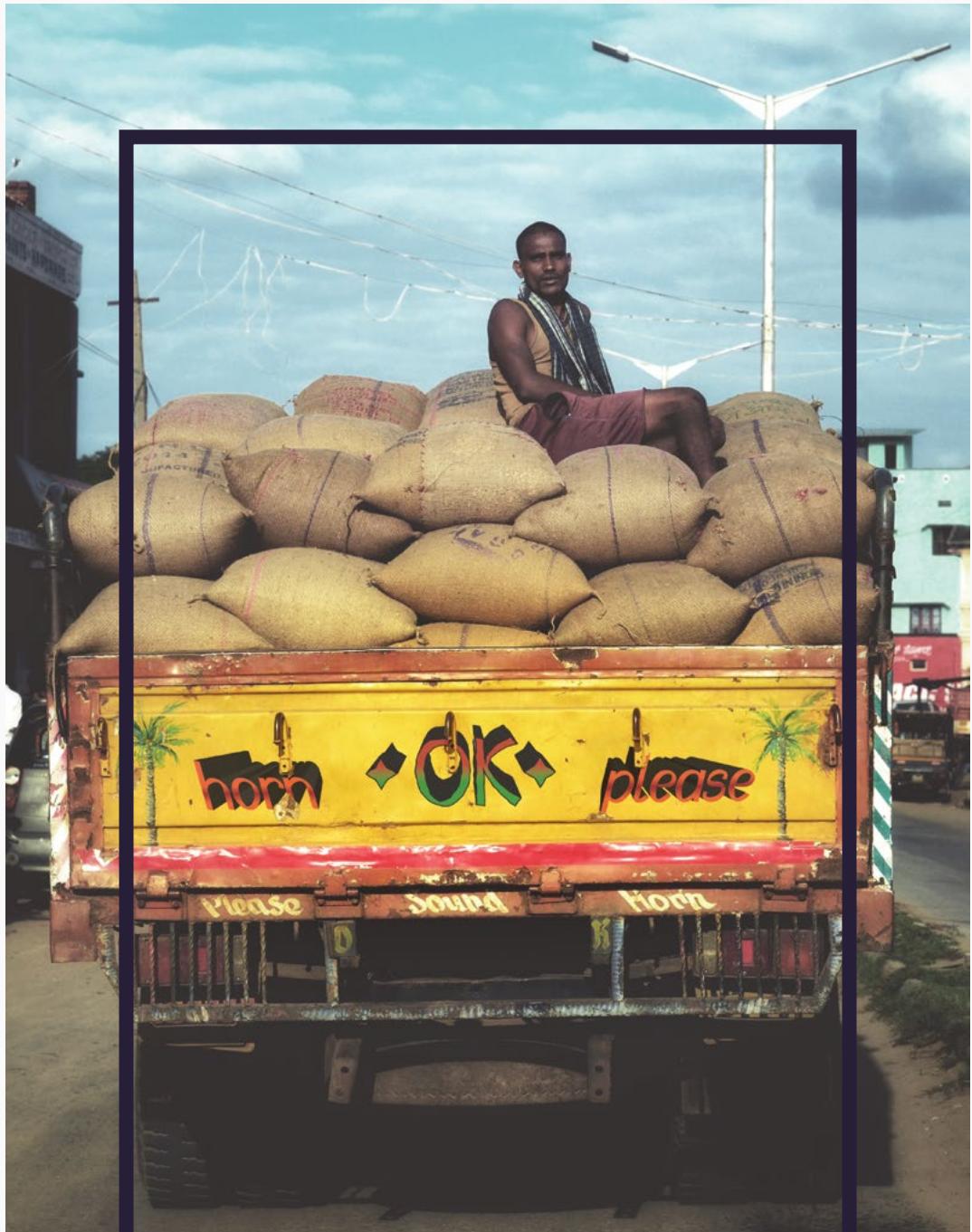


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