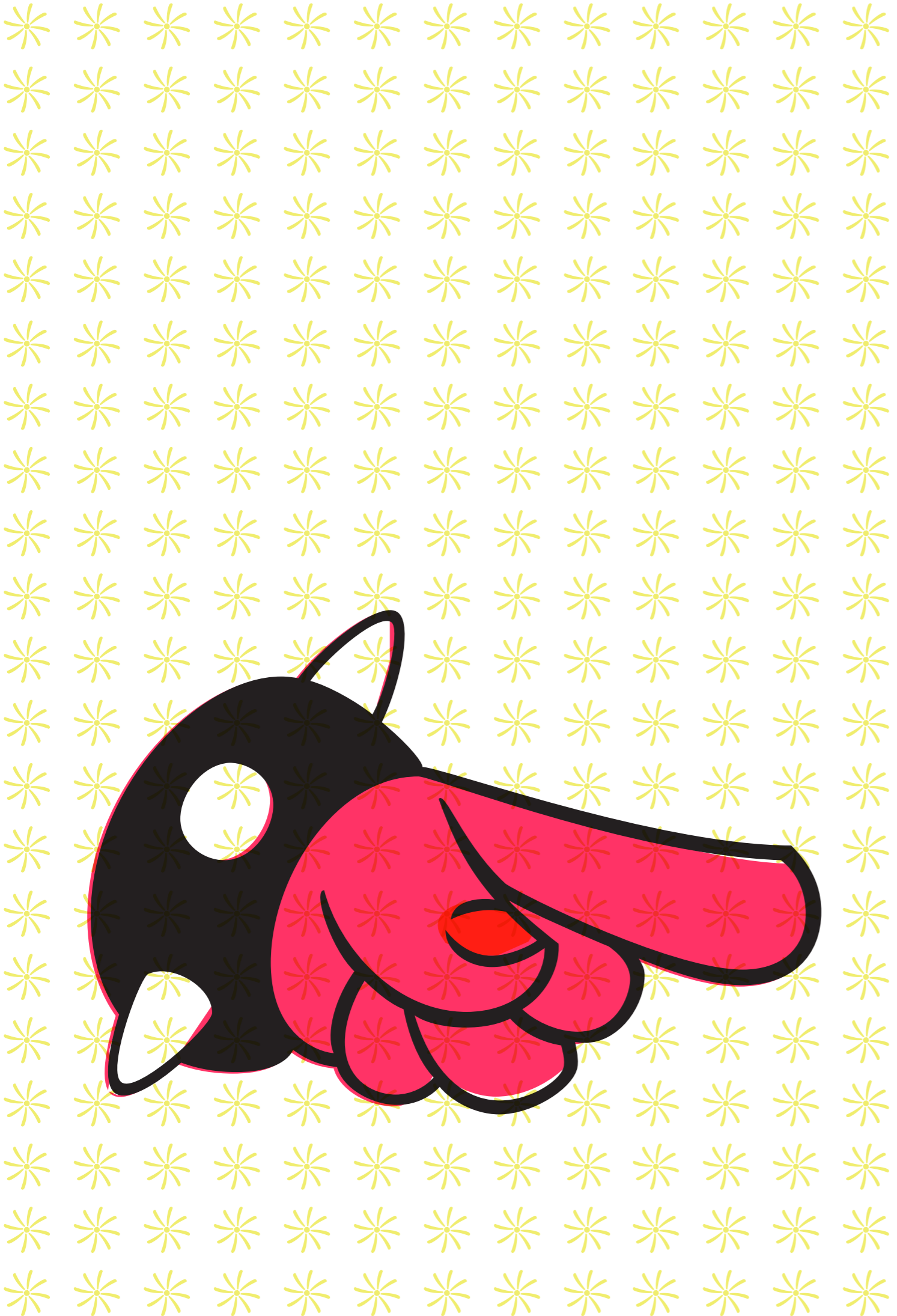


**Baldufa**

*Baldufa*



Балдуфа  
WIRUJĄCY BĄK  
Ziba  
بلبل  
TROTTOLO  
Káča  
SPINNING TOP  
Toupie



by Letterjuice

Regular & Bold

NEW  
SOS  
FIF  
H

**Baldufa** is a charming typeface with strong personality, which looks very comfortable in text. There is a search to obtain complicated curves and detailed features, which gives the typeface a touch of beauty and elegance. However, this is also a self-conscious design that claims through the rounded serifs and irregular vertical stems appreciation for *quirkiness* and *human imperfection*.

The typeface family is also a multi script project, containing Latin and Arabic scripts. The Latin consists of Regular, Bold and Italic styles, including Small Caps and Open Type features. Whereas Arabic *Naskh* includes Regular and Bold weights. The whole family has been designed to work harmoniously together to help to produce catalogues and small publications of cultural content. We believe that Baldufa is a tinny but nice contribution to build bridges between cultures and this make us very happy!

The letterforms in the Latin are inspired by the slight distortions and idiosyncrasies that came with old printing methods. It has distinct, features such as rounded serifs, irregular vertical streams, ink traps and extremely thin junctions. In the Italic, serifs have been removed to enhance movement and expressivity. These experiments in form have not come at the cost of legibility: The typeface remains suitable for both small and display text.

To certain extent, the design of the Arabic gathers same interests for experimentation. Baldufa Arabic respects the basic features of Arabic script such as thick strokes in the baseline, multiple vertical axis, genuine stem modulation and good linking between words. However, it steps away from traditional Calligraphic Style. It has rounded top terminals and the traditional contrast between curves and straight strokes has been softened. Letterforms sometimes slightly escapes from tradition in order to obtain more expressivity. Overall, Arabic has been designed to acquire the same elegant and quirky aspect of the Latin. 🌟

# UNEXPECTED RAIN

## Chapter 2

.....

JENKINS LEANED BACK FROM THE MONITOR and made broad motions with his finger, saying

“Nine of these squares themselves form the block, three rows of three. In the middle square, there’s a supply store and a little community garden.”

“Bing. Block 23 D,” said an extremely calm, disembodied female voice. “Pressure stable. Oxygen level stable.” A bunch of the indicator lights that Runstom was pretending to look at turned a welcoming

Runstom was still thinking about the operators. “These guys all just woke up. Where’s the LifSup Op on duty for this block?”

McManus glared at him, but Horowitz said,

“Hey yeah. That’s a good question.”

“Ah, uh,” said Jenkins. “Your uh, detective. Detective Brute?”

“Detective Brutus,” said McManus.

“Right, Brutus. He told us to take the Op on duty over to the BHPD station and put him in holding until someone can interrogate him.”

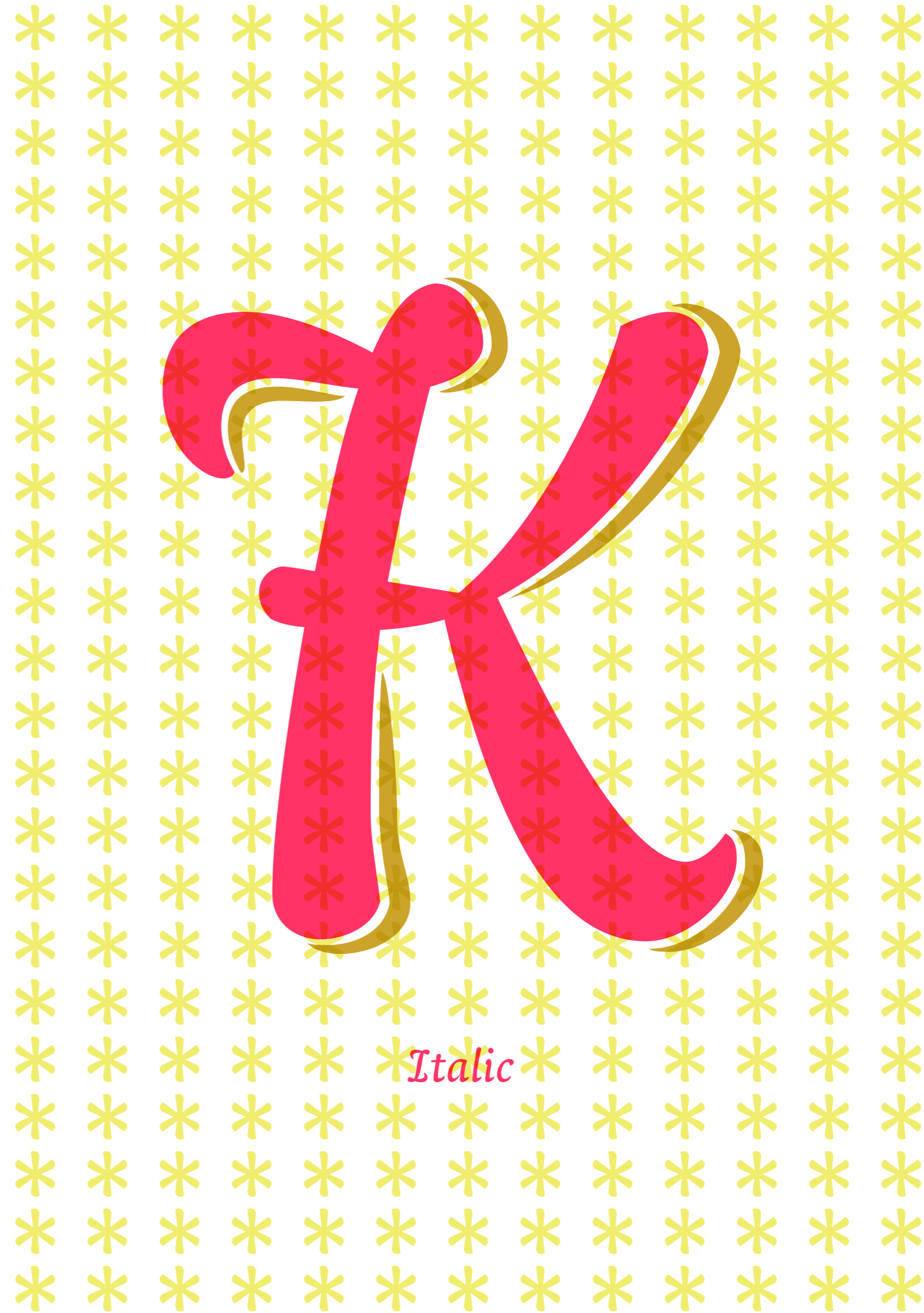
“You mean *question*,” said Horowitz, speaking, then turning to dip her head slightly and look Officer Nate Jenkins in his gray eyes. “You took him in for questioning.”

“Oh, no,” said Officer Jenkins with a broad smile. “We arrested him.”

“He’s a suspect,” said one of the other officers with a touch of pride in his voice.

He went back to doing an impersonation of a statue.


.....



1.



Source sample of text:  
Rousseau, J.J.(1782).  
*The Confessions*. Web  
edition published by  
eBooks@Adelaide (2012),  
University of Adelaide,  
South Australia.  
Retrieved from [http://  
ebooks.adelaide.edu.au/r/  
rousseau/jean\\_jacques/  
r864c/index.html](http://ebooks.adelaide.edu.au/r/rousseau/jean_jacques/r864c/index.html)

...and insure the good will of *Madam de Warrens*. I enclosed *M. de Pontverre's* letter in my own, and waited on the lady with a heart palpitating with fear and expectation. It was Palm Sunday, of the year 1728; I was informed she was that moment gone to church: I hasten after her, overtake, and speak to her. —The place is yet fresh in my memory— how can it be otherwise? often have I moistened it with my tears and covered it with kisses. —Why cannot I enclose with gold the happy spot, and render it the object of universal veneration? Whoever wishes to honor monuments of human salvation would only approach it on their knees. 

P.54

Arabic Regular & Bold



جميل

بلبل و بلبل بولد

# قالت: بلغني أيها الملك السعيد أن ذا الكراع لما نزل بذلك الوادي بات تلك الليلة هناك وتقرب من ذلك الموضع فسمع الصراخ فقال: ما هذا العويل الذي فوق الجبل؟ فقالوا له: إن هذا قبر حاتم الطائي وإن عليه حوضين من حجر وصور بنات من حجر محلولات الشعور وكل ليلة

من أصحابه ثم أردفه خلفه فلما كان في وسط  
النهار رأوا راكباً على راحلة وفي يده راحلة أخرى  
فقالوا له: من أنت؟ قال: أنا عدي بن حاتم الطائي  
ثم قال: أين ذو الكراع أمير حمير؟ فقالوا له: اركب  
هذه الناقة عوضاً عن راحلتك فإن ناقتك نحرها  
أبي لك قال: ومن أخبرك؟ قال: أتاني في المنام  
في هذه الليلة وقال لي: يا عدي إن ذو الكراع ملك  
حمير استضافني فنحرت له ناقته فأدركه بناقة  
يركبها فإني لم يكن عندي شيء فأخذها ذو الكراع  
وتعجب من كرم حاتم حياً وميتاً. ❁

محلولات الشعور وكل ليلة يسمع النازلون هذا  
العويل والصراخ فقال ذا الكراع ملك حمير يهزأ  
بحاتم الطائي: يا حاتم نحن الليلة ضيوفك ونحن  
خماً فغلب عليه النوم ثم استيقظ وهو مرعوب  
وقال: يا عرب الحقوني وأدركوا راحلتي فلما جاءوه  
وجدوا الناقة تضرب فنحروها وشووا لحمها  
وأكلوه ثم سألوه عن سبب ذلك فقال: إني نمت  
فرأيت حاتم الطائي في المنام قد جاءني بسيف  
وقال: جئنا ولم يكن عندنا شيء وعقر ناقتي  
بالسيف ولو لم تنحروها لماتت.  
فلما أصبح الصباح ركب ذو الكراع راحلة واحد

After two years silence and patience, and notwithstanding my resolutions, I again take up my pen. Reader, suspend your judgment as to the reasons which force me to such a step: of these you can be no judge until you shall have read my book.

You have seen my youth pass away calmly without any great disappointments or remarkable prosperity. This was mostly owing to my ardent yet feeble nature, less prompt in undertaking than easy to discourage: quitting repose by violent agitations, but returning to it from lassitude and inclinations, and which, placing me in an idle and tranquil state for which alone I felt I was born, at a distance from the paths of great virtues and still further from those of great vices.

The first part of my confessions was written entirely from memory, and is consequently full of errors. As I am obliged to write the second part from memory also, the errors in it will probably be still more numerous. The remembrance of the finest portion of my years, passed with so much tranquility and innocence, has left in my heart a thousand charming impressions which I love to call to my recollection. Far from increasing that of my situation by these sorrowful reflections, I repel them as much as possible, and in this endeavor often succeed so well as to be unable to find them at will. This facility of forgetting my misfortunes is a consolation which Heaven has reserved to me in the midst of those which fate has one day to accumulate ... ❁

# The Infinity بی نهایت

مفهوم فیزیکی بینهایت، دارای تعریف دقیقی نیست و در جای‌های مختلف دارای تعاریف متفاوت است. به عنوان مثال، می‌گوییم که اگر جسم در کانون عدسی محدب قرار گیرد، تصویر در بینهایت تشکیل می‌شود. حال دو عدسی با فواصل کانونی متفاوت در نظر بگیرید و اجسامی را روی کانون این دو عدسی قرار دهید. طبق قاعده، تصاویر هر دو در بینهایت تشکیل می‌شود. اما قطعا تصویر این دو دقیقا در یک نقطه تشکیل نمی‌شود؛ یعنی بینهایت برای این دو

**Infinity** (symbol:  $\infty$ ) is an abstract concept describing something without any limit and is relevant in a number of fields, predominantly mathematics and physics. The English word infinity derives from Latin infinitas, which can be translated as "unboundedness", itself calqued from the Greek word apeiros, meaning "endless".[1]

In mathematics, "infinity" is often treated as if it were a number (i.e., it counts or measures things: "an infinite number of terms") but it is not the same sort of number as the real numbers. In number systems incor-



Photography, *The Infinitie*, 2013. 48 × 72

لوازم عکاسی: بی نهایت، ۴۸ × ۷۲، ۲۰۱۳.





Ligatures



Off with their heads! → Off with their heads!

Discretionary Ligatures



which way (...) → whi<sup>ch</sup> way (...)

Arabic Discretionary Ligatures



اشكر كل من يعاون ← اشكر كل من يعاون

Localised Forms



Il·lusió → Ill·lusió  
Băşţinaşă → Băşţinaşă

Smgall Caps



“have i gone mad?” → “HAVE I GONE MAD?”

Cap Spacing



I'M AFRAID SO, (...) THE BEST PEOPLE USUALY ARE ». → I'M AFRAID SO, (...) THE BEST PEOPLE USUALY ARE ».

Case Sensitive



«WHO IN THE {WORLD} AM I?» → «WHO IN THE {WORLD} AM I?»

Superiors



n<sup>2</sup> 1<sup>st</sup> → n<sup>2</sup> 1<sup>st</sup>

Inferiors



H<sub>2</sub>O 1<sub>nil</sub> → H<sub>2</sub>O 1<sub>nil</sub>

Superiors



1/2 ℓ → ½ ℓ

Lining Figures



0123456789\$€£¥ → 0123456789\$€£¥

Tabular Lining Figures



0123456789\$€£¥ → 0123456789\$€£¥

Tabular Old Style Figures



0123456789\$€£¥ → 0123456789\$€£¥

Persian Figures



۹ ۸ ۷ ۶ ۵ ۴ ۳ ۲ ۱ ۰ ← ۹ ۸ ۷ ۶ ۵ ۴ ۳ ۲ ۱ ۰

Urdu Figures



۹ ۸ ۷ ۶ ۵ ۴ ۳ ۲ ۱ ۰ ← ۹ ۸ ۷ ۶ ۵ ۴ ۳ ۲ ۱ ۰

Stylistic Set 01 - Arrows



abcdef → →←↑↓↖↗

Stylistic Set 02 - Hands



abcdefgh →

Stylistic Set 03 - Unlinked Baldufas



abcd →

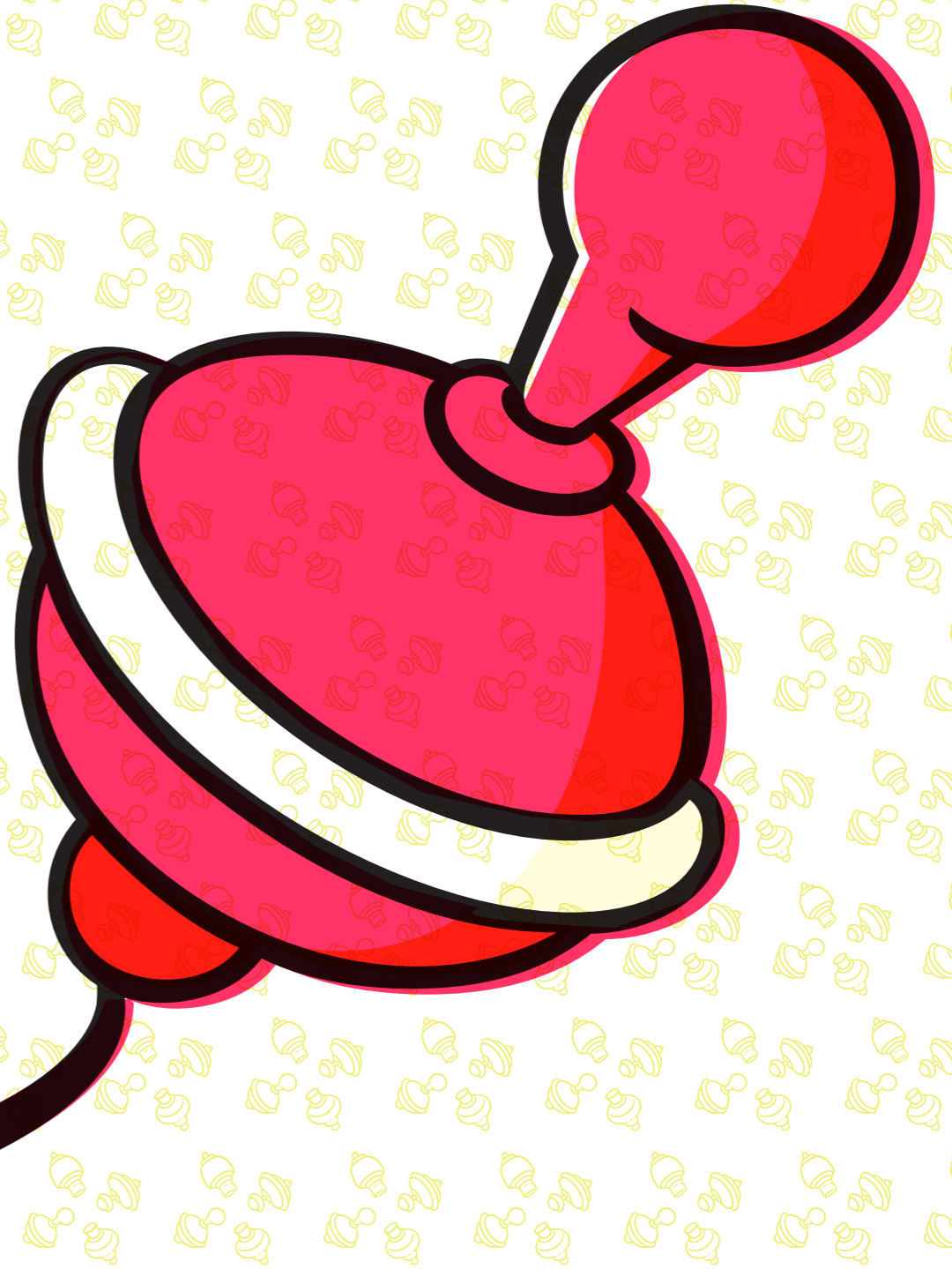
Stylistic Set 04 - Linked Baldufas



abcdefg →

شكرا!

Thank You!





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