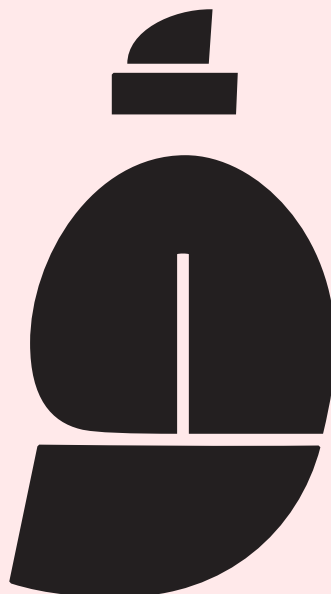


KANAT

A detached stencil typeface originally designed for the letterpress, it carries architectural playfulness and delivers a warm kind of boldness to the reader.



languages

Arabic
Persian
Urdu
(No Latin letters)

release

2023

designed by

Lara Captan

*and Kanat Press
was texturized by
Hilal Mutluel*

styles

Solid
Press
Outline

features

required ligatures
contextual alternates



STYLES

قانت مملوء

SOLID

قانت مطبوع

PRESS

قانت خالط

OUTLINE

ABOUT

Kanat is a display family that dialogues between digital and moveable type technologies. It is best used from size 48pt and above and is meant to highlight words playfully or to use them as an architectural space.

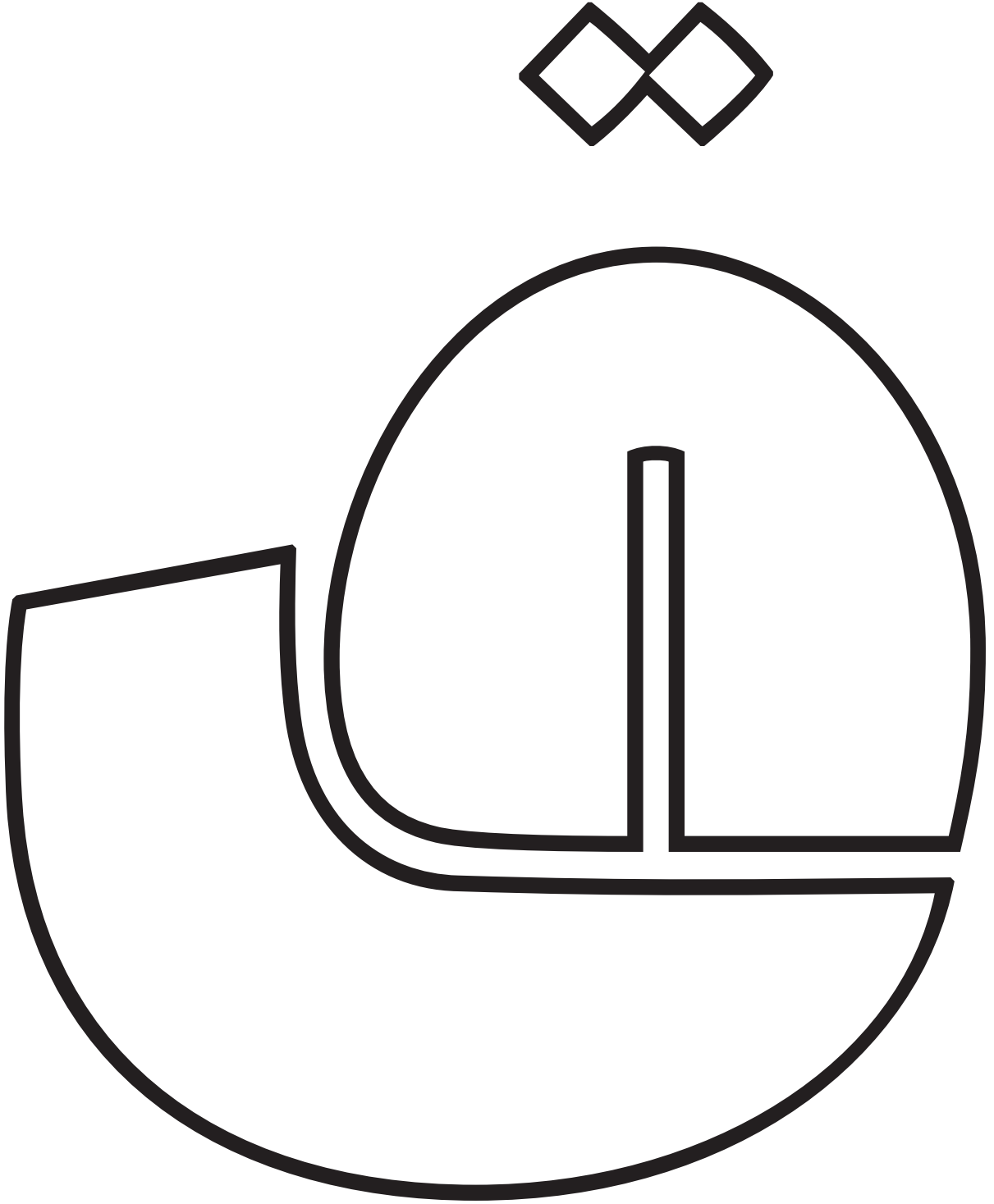
Kanat Outline allows for overlays with the Solid version. And Kanat Press echoes the warmth and texture of its sister wood typeface.

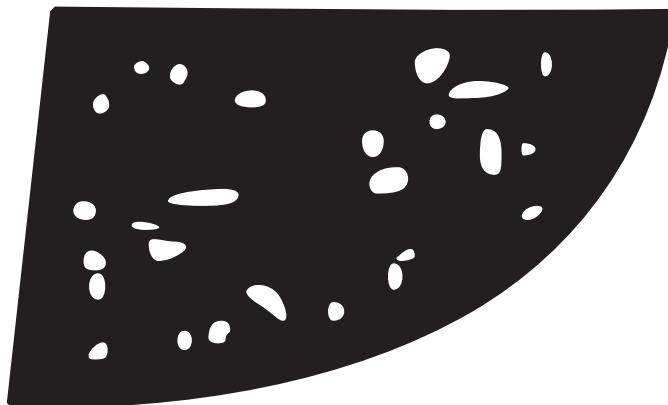
Kanat Solid was initially drawn in 2017 to be CNC-milled by Rutger Paets into the Kanat wood typeface. It is housed at the [typo]Grafische Werkplaats Amsterdam [GWA].

The design sprung from a question: How to create an Arabic wood typeface that embraces both Arabic script tradition and the letterpress's constraint of having letters fit into a physical, rectangular block? As a result, the Kanat family is based on one of the earliest forms of Arabic calligraphy [a style generally known as Primary Kufic] and is fully detached to optimize itself for moveable type technology. The typeface is a homage to Wiek Molin, the late director of the GWA who, along with current director Corine Elemans, were the initiators of the wood-type project. Kanat is the Turkish word for "the wing."

KANAT SOLID, 900 PT







KANAT, 420 PT

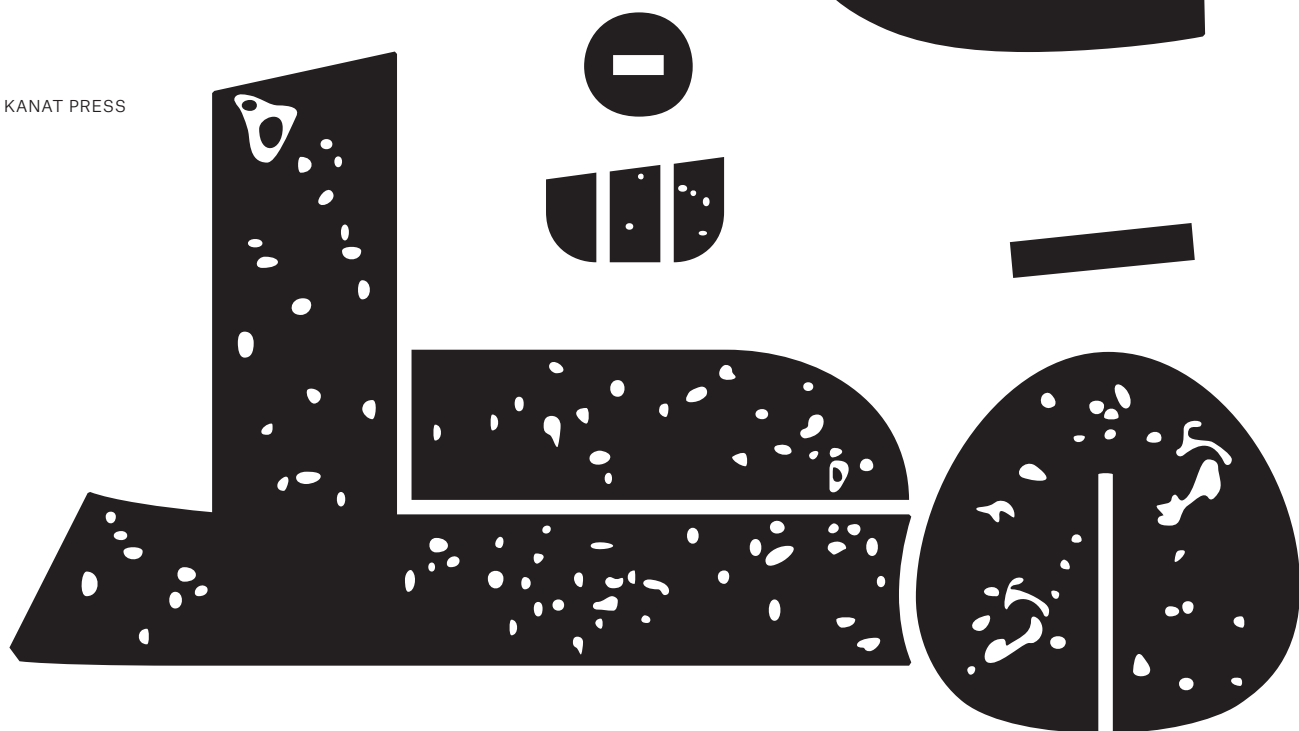
KANAT OUTLINE



KANAT SOLID



KANAT PRESS



KANAT, 210 PT

خودداد

KANAT OUTLINE

خودداد

KANAT SOLID

خودداد

KANAT OUTLINE

خودداد

KANAT PRESS

KANAT, 130 PT

آن که محتاجه:

KANAT SOLID

فیه، وشوشته

کرد یودن؟

KANAT OUTLINE

فیلستخداوم

KANAT PRESS

منه اکو

KANAT, 100 PT

سقطات عملك

KANAT SOLID

الخجاجة الشاة

كذلك يقيق

KANAT OUTLINE

المحروف حايخ

التأكيده «بالتق»

KANAT PRESS

لون الفسفور

KANAT, 72 PT

قصص التأكيد النتائج
 کے لیے گایاؤ نے دورین

KANAT SOLID

یہ ایک دورین ایجاد ہے
 کیونکہ یہاں چند

KANAT OUTLINE

بالہ بادی الأساسية لحام
 مشاهدات سیستماتیک

KANAT PRESS

[...] كان ولا بَئِد معه ولا قبل، ولا فوق
 ولا تحت، ولا قُرْب ولا بُعْد، ولا كيف،
 ولا أين ولا حين، ولا أوان ولا وقت ولا زمان،
 ولا كون ولا مكان، وهو الآن كما كان.
 هو الواحد بلا وحدانية، وهو الفرد بلا
 فردانية. ليس مركَّبًا من الأسماء والمسماة؛
 هو الأول بلا أولية وهو الآخر بلا آخرية، وهو
 الظاهر بلا ظاهريّة وهو الباطن بلا
 باطنية [...]. فلا أول ولا آخر ولا ظاهر ولا
 باطن إلا وهو بلا كسيران. [...] - فافهم
 هذا لئلا تقع في غلط الحاولية. لا هو في
 شيء، ولا شيء فيه، لا داخلًا ولا خارجًا.
 [...] ابن عربي، ورد في مقدمة ابن خلدون

KANAT OUTLINE

KANAT OUTLINE

ABOUT THE DESIGNER

Lara Captan is an independent type designer and typographer based in Amsterdam. She spent years studying the vast and culturally rich field of Arabic script. She developed individual methods and techniques to make new digital typefaces that both adhere to the original written script and bring them to the current time and modern technology. She also co-developed her unique educational program to teach these methods and techniques to existing and aspiring Arabic type designers.

Lara holds a BFA in Graphic Design from the American University of Beirut (2006), a Masters in Advanced Typography from the Escola de Disseny i Art (Barcelona, 2011), and a Certificate in Type Design from the Cooper Union (New York, 2012). She taught design and typography at the American University of Beirut between 2006 and 2013 then moved to The Netherlands where she has been creating Arabic typefaces for multiple technologies and practising multi-disciplinary design. She enjoys regularly speaking at conferences and giving workshops around the world.

CONTACT & COPYRIGHT

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