



INTRODUCING

---

# SILVA

A TYPE FAMILY FOR NEWSPAPERS & MAGAZINES

---

Designed by Daniel Sabino

[www.blacklettera.com](http://www.blacklettera.com)

[info@blacklettera.com](mailto:info@blacklettera.com)

©2015

---

# SILVA DISPLAY

---

Extra Light *Extra Light Italic*

Light *Light Italic*

Book *Book Italic*

Medium *Medium Italic*

Semibold *Semibold Italic*

**Bold** ***Bold Italic***

**Black** ***Black Italic***

**Ultrablack** ***Ultrablack Italic***

{ABCDEFGHIJ}  
(JKLMNOPQ)  
¿RSTUVWXYZ?  
'abcdefghijklm'  
¡nopqrstuvwxyz!  
“0123456789”  
‡0123456789‡  
\*§¶/|:|\\_@©®  
«\$£€#¢;,,,...,»  
[™ & - - -]

**NEWSPAPERS**

Silva Display **Ultrablack** 68 pt

**REBRANDING**

Silva Display **Black** 68 pt

**DISAPPEARED**

Silva Display **Bold** 68 pt

**PESSIMISTICS**

Silva Display **Semibold** 68 pt

**OUTSTANDING**

Silva Display **Medium** 68 pt

**COMMISSIONS**

Silva Display **Book** 68 pt

**TYPOGRAPHER**

Silva Display **Light** 68 pt

**COMMUNICATE**

Silva Display **Extralight** 68 pt

**Exhibitionism**

Silva Display **Ultrablack** 68 pt

**Organizations**

Silva Display **Black** 68 pt

**Become a part!**

Silva Display **Bold** 68 pt

**Type workshop**

Silva Display **Semibold** 68 pt

**Frequent salons**

Silva Display **Medium** 68 pt

**West 36<sup>th</sup> Street**

Silva Display **Book** 68 pt

**582 communities**

Silva Display **Light** 68 pt

**Design excellence**

Silva Display **Extralight** 68 pt

*TYPOGRAPHIC*

Silva Display **Extralight Italic** 68 pt

*DISAPPEARED*

Silva Display **Light Italic** 68 pt

*TYPE DESIGNS*

Silva Display **Book Italic** 68 pt

*SCHOLARSHIP*

Silva Display **Medium Italic** 68 pt

*COMPETITION*

Silva Display **Semibold Italic** 68 pt

*EXHIBITIONS*

Silva Display **Bold Italic** 68 pt

*AUDITORIUM*

Silva Display **Black Italic** 68 pt

*SENSITIVITY*

Silva Display **Ultrablack Italic** 68 pt

*Submit 01 work*

Silva Display **Extralight Italic** 68 pt

*Drag fonts here*

Silva Display **Light Italic** 68 pt

*Grandfathered*

Silva Display **Book Italic** 68 pt

*The percentage*

Silva Display **Medium Italic** 68 pt

*Lettering, type*

Silva Display **Semibold Italic** 68 pt

*Kerning pairs*

Silva Display **Bold Italic** 68 pt

*Collaborative*

Silva Display **Black Italic** 68 pt

*Introductory*

Silva Display **Ultrablack Italic** 68 pt

PROTESTINHOS  
Carros seminovos  
HIPER BACANAS

Silva  
Display  
Extra Light

CALLIGRAPHER  
details are what?  
TEXT FONT CAN

Silva  
Display  
Light

SOME MAY SAY  
3 plans of design  
LESS OR MORE!

Silva  
Display  
Book

BUENOS AIRES  
It's still possible  
FUNCTIONALIS

Silva  
Display  
Medium



**RANDOMNESS**  
**Know the rules**  
**IS NECESSARY**

Silva  
Display  
Semibold

**AND WE HAVE**  
**Demonstration**  
**UNDERSTOOD?**

Silva  
Display  
Bold

**TYPOGRAPHY**  
**Type Designer**  
**STARTING TO**

Silva  
Display  
Black

**WORKSHOPS**  
**Entrepreneur**  
**CONFERENCE**

Silva  
Display  
Ultrablock

ADMINISTRAÇÃO  
*Libras esterlinas*  
CONSELHEIROS

Silva  
Display  
Extra Light  
Italic

CALIGRAFANDO  
*As it approached*  
FIFTY SIX YEARS

Silva  
Display  
Light Italic

SOME MAY SAY  
*sense of repetition*  
THE WEST BANK

Silva  
Display  
Book Italic

MOST POPULAR  
*It's still possible*  
WESTERN WIND

Silva  
Display  
Medium  
Italic

***NORTHEASTER***  
*was filled with*  
***NEXT MORNING***

Silva  
Display  
Semibold  
Italic

***NATURALISTIC***  
*dívida do grupo*  
***FOUND HIMSELF***

Silva  
Display  
Bold Italic

***LONELY PLACE***  
*setor de cervejas*  
***THE FRAGMENTS***

Silva  
Display  
Black Italic

***DELIBERATELY***  
*built the castles*  
***INSPIRATIONAL***

Silva  
Display  
Ultrablack  
Italic

ÁGUA LEVE POTÁVEL PARA BEBER  
Endocrinologia & Ginecologia Obstetra  
NUTRICIONISTA SUPER LEGALIZADA

Silva Display **Extra Light** 30 pt

THE DESIGN PROCESS OF RECENT  
what is the importance of hinting for a  
HOW LOGOTYPES CAN BE IMPROVED

Silva Display **Light** 30 pt

NEW GLOBAL MEDIA BRANDING  
El día a día del trabajo de un letrista  
LOS PROYECTOS SON PERSONALES

Silva Display **Book** 30 pt

QUANDO ATRELADAS ÀS PESSOAS  
A organização do presente concurso  
PRINTED ON PAPER OR DISPLAYED

Silva Display **Medium** 30 pt

**RELATED LETTERS ARE DIGITAL**  
**Open-type features are supported**  
**YOUR CELL PHONE OR TABLETS?**

Silva Display **Semibold** 30 pt

**RANDOMNESS, IMPROVISATION**  
**We are following many strict rules**  
**YOU CAN'T BE A TYPE DESIGNER**

Silva Display **Bold** 30 pt

**THEY HAVE LOTS OF WEAPONS**  
**We try being very expressive or**  
**WILL LET MY WHOLE ARM FLOW**

Silva Display **Black** 30 pt

**SEAT TO THE COMPUTER AND**  
**the pointed brush is my favorite**  
**OF PERFECTLY SHAPED CURVES**

Silva Display **Ultrablack** 30 pt

*ÚLTIMA OFERTA DE COMPRA DAS  
Endocrinologia & Ginecologia Obstetra  
GLOBAL MEDIA BRAND CELEBRATING*

Silva Display **Extra Light Italic** 30 pt

*THE DESIGN PROCESS OF RECENT  
That book is not particularly fantastic  
NOW PUT THE FOUNDATIONS OF THE*

Silva Display **Light Italic** 30 pt

*THOREAU IS OUR CONSCIENCE  
Cristiano Ronaldo, del Real Madrid  
REQUIRED NOTHING BEYOND HIMSELF*

Silva Display **Book Italic** 30 pt

*I WISHED TO LIVE DELIBERATELY  
Estrella portuguesa logró el galardón  
CAPITAL MISTO BELGA E BRASILEIRO*

Silva Display **Medium Italic** 30 pt

***ESTE MARTES SE DARÁ VIDA AL  
such declarations read like the text  
OS PEDIDOS DE IMPEACHMENT SÃO***

Silva Display **Semibold Italic** 30 pt

***UNDONE BY THE TRAGEDY ALIKE  
As oposições me procuraram pela  
OUR THIRTY MOST POPULAR TYPES***

Silva Display **Bold Italic** 30 pt

***PATERNIDAD ANTE LOS INCAICOS  
sólo tiene en mente ampliar su  
CASO ELE RECUSASSE UM PEDIDO DE***

Silva Display **Black Italic** 30 pt

***ISSO NÃO INTERFERE NO PAPEL  
the pointed brush is my favorite  
CALENDARS — PURPOSES TO WHICH***

Silva Display **Ultrablack Italic** 30 pt

A LONG TIME ONE OF MY FAVOURITE GRAPHIC DESIGN BLOGS  
does stand out is the greater variation in stroke width of Grotesque 215  
GOTHIC AND GEOMETRIC FACES OFTEN BREAK WITH TRADITION

Silva Display Extra Light 17 pt

ARTS FESTIVAL THAT TAKES PLACE EVERY JUNE IN KANSAS  
the musings and typographic meanderings from The Counter Press  
O COPOM DESTACA EM MOMENTOS COMO O ATUAL [DEFINIÇÃO

Silva Display Light 17 pt

MINIMIZAR RISCOS DE QUE NÍVEIS ELEVADOS DE INFLAÇÃO  
Considera-se participante todo aquele que tiver trabalho recebido  
SERÁ COLOCADO O RESUMO DO CURRÍCULO PROFISSIONAL DE

Silva Display Book 17 pt

INFLAÇÃO DEVE IR A 4,5% EM 2016, AVALIOU INSTITUIÇÃO  
It's a long time since newspapers were printed by letterpress or  
TYPE CREATE NEW TYPOGRAPHIC DESIGN, ARTWORK, BOOKS

Silva Display Medium 17 pt

DESIGNED, TYPESET & PRINTED ENTIRELY BY HAND AND  
Designed in 1957 by Max Miedinger, Helvetica's design is based  
SANS SERIF FACES ADHERE TO THE SAME RULE, AS DO SLAB

Gouache Display Semibold 17 pt

YEARS OF THE DESIGNER'S OUTSTANDING TYPOGRAPHIC  
the crossbar of the 't' to be at the font's midline line, and for  
THE PROCESS OF TYPE DESIGN AS A RESEARCH AND PLAY

Silva Display Bold 17 pt

DESIGNS ARE DEFEATING LEGIBILITY BUT REMAIN OR  
Ulm School of Design (HfG Ulm) ranks among the world's  
DESIGNER, DESIGN EDUCATION, METHODOLOGY THEORY

Silva Display Black 17 pt

ORIGINALLY IT WAS CALLED NEUE HAAS GROTESQUE  
A rich typographic expression and an impressive variety  
THE CROSSBAR ALIGNS WITH THE FONT'S X-HEIGHT

Silva Display Ultrablack 17 pt



*DESIGNED, TYPESET & PRINTED ENTIRELY BY HAND AT THE NEW*  
*A rich typographic expression and an impressive variety of things to enjoy*  
*ELE SERÁ COLOCADO COM RESUMO DO CURRÍCULO PROFISSIONAL DE*

Silva Display Extra Light 17 pt

*TAXA DE JUROS SOBR A 9,3% EM 2017, AVALIOU INSTITUIÇÃO*  
*Considera-se participante todo aquele que tiver trabalho recebido pela*  
*THE PROCESS OF TYPE DESIGN AS A RESEARCH AND PLAY OF THE*

Silva Display Light 17 pt

*ORIGINALLY IT WAS CALLED NEUE HAAS GROTESQUE AND IT*  
*Stands out is the greater variation in stroke width of Grotesque 215*  
*DESIGNER, DESIGN EDUCATION, METHODOLOGY THEORY AND PRIME*

Silva Display Book 17 pt

*DESIGNS ARE DEFEATING LEGIBILITY BUT REMAIN GREAT*  
*Designed in 1957 by Max Miedinger, Helvetica's design is based*  
*GOTHIC AND GEOMETRIC FACES OFTEN BREAK WITH TRADITION*

Silva Display Medium 17 pt

*MINIMIZAR RISCOS DE QUE NÍVEIS ELEVADOS DE INFLAÇÃO*  
*Ulm School of Design (HfG Ulm) ranks among the world's best*  
*THE CROSSBAR ALIGNS WITH THE FONT'S X-HEIGHT OR THE*

Gouache Display Semibold 17 pt

*LONG TIME ONE OF MY FAVOURITE GRAPHIC DESIGN BLOGS*  
*the musings and typographic meanderings from The Counter*  
*COPOM DESTACA EM MOMENTOS COMO O ATUAL [DEFINIÇÃO] DE*

Silva Display Bold 17 pt

*ARTS FESTIVAL THAT TAKES PLACE EVERY JUNE INTO*  
*It's a long time since newspapers were printed by printers*  
*SANS SERIF TYPEFACES ADHERE TO THE SAME RULE, AS DO SLAB*

Silva Display Black 17 pt

*YEARS OF THE DESIGNER'S OUTSTANDING TYPOGRAPHIC*  
*the crossbar of the 't' to be at the font's midline line, and*  
*TYPE CREATE NEW TYPOGRAPHIC DESIGN, ARTWORK, BOOKS*

Silva Display Ultrablack 17 pt

---

# Silva Text

---

Light *Light Italic*

Book *Book Italic*

Medium *Medium Italic*

**Bold** ***Bold Italic***

**Black** ***Black Italic***

{ABCDEFGHIJ}  
(JKLMNOPQ)  
¿RSTUVWXYZ?  
'abcdefghijklm'  
inopqrstuvwxyz!  
“0123456789”  
†0123456789‡  
\*§¶/|:!\\_@©®  
«\$£€#¢;,,,...,»  
[™⟨&⟩--- — ]

MALAYALAM WRITING, like Latin or Devanagari, is written from left to right and in structural terms is very similar to all other scripts derived from Brahmi. Graphically, as well as other scripts of southern India, Malayalam forms are quite wavy, an almost spiralic rhythm rarely broken by straight forms. The probable reason for this is the origin of the script, between the X and XIII centuries AD, when writers used to write on palm leaves using a stylus. To use the palm leaf as a surface for writing (Figure 5), one must remove it from the tree before it is dry, cut it down to the right size, boil it in water to soften and dry it in the sun. **After a process of polishing and pressure they are ready for use. This process makes the leaves very perishable and susceptible to insects and variations in temperature and humidity.** As good as its preservation, they have a lifespan of 300 years, which causes them to be periodically replaced by new manuscripts. The writing in the whole of India is closely related to the palm leaf, but the tradition in the north is to write with a reed-pen and ink, and in the south with an iron stylus. The process of iron stylus consists of making incisions in the leaf, chopping the parts one want to create the letters. It is a process similar to engraving. There are two techniques for doing so: the first is to place the sheet on a table and write normally, as if it were a normal pen, using only one hand. In the second technique, scribes hold the palm with one hand and the other promotes thinning. *Graphically, as well as other scripts of southern India, Malayalam forms are quite wavy, an almost spiralic rhythm rarely broken by straight forms. The probable reason for this is the origin of the script, between the X and XIII centuries AD, when writers used to write on palm leaves using a stylus.* To use the palm leaf as a surface for writing (Figure 5), one must remove it from the tree before it is dry, cut it down to the right size, boil it in water to soften and dry it in the sun. After a process of polishing and pressure they are ready for use. This process makes the leaves very perishable and susceptible to insects and variations in temperature and humidity. As good as its preservation, they have a lifespan of 300 years, which causes them to be periodically replaced by new manuscripts. The writing in the whole of India is closely related to the palm leaf, but the tradition in the north is to write with a reed-pen and ink, and in the south with an iron stylus. The process of iron stylus consists of making

MALAYALAM WRITING, like Latin or Devanagari, is written from left to right and in structural terms is very similar to all other scripts derived from Brahmi. Graphically, as well as other scripts of southern India, Malayalam forms are quite wavy, an almost spiralic rhythm rarely broken by straight forms. The probable reason for this is the origin of the script, between the X and XIII centuries AD, when writers used to write on palm leaves using a stylus. To use the palm leaf as a surface for writing (Figure 5), one must remove it from the tree before it is dry, cut it down to the right size, boil it in water to soften and dry it in the sun. **After a process of polishing and pressure they are ready for use. This process makes the leaves very perishable and susceptible to insects and variations in temperature and humidity.** As good as its preservation, they have a lifespan of 300 years, which causes them to be periodically replaced by new manuscripts. The writing in the whole of India is closely related to the palm leaf, but the tradition in the north is to write with a reed-pen and ink, and in the south with an iron stylus. The process of iron stylus consists of making incisions in the leaf, chopping the parts one want to create the letters. It is a process similar to engraving. There are two techniques for doing so: the first is to place the sheet on a table and write normally, as if it were a normal pen, using only one hand. In the second technique, scribes hold the palm with one hand and the other promotes thinning. *Graphically, as well as other scripts of southern India, Malayalam forms are quite wavy, an almost spiralic rhythm rarely broken by straight forms. The probable reason for this is the origin of the script, between the X and XIII centuries AD, when writers used to write on palm leaves using a stylus.* To use the palm leaf as a surface for writing (Figure 5), one must remove it from the tree before it is dry, cut it down to the right size, boil it in water to soften and dry it in the sun. After a process of polishing and pressure they are ready for use. This process makes the leaves very perishable and susceptible to insects and variations in temperature and humidity. As good as its preservation, they have a lifespan of 300 years, which causes them to be periodically replaced by new manuscripts. The writing in the whole of India is closely related to the palm leaf, but the tradition in the north is to write with a reed-pen and ink, and in the

MALAYALAM WRITING, like Latin or Devanagari, is written from left to right and in structural terms is very similar to all other scripts derived from Brahmi. Graphically, as well as other scripts of southern India, Malayalam forms are quite wavy, an almost spiralic rhythm rarely broken by straight forms. The probable reason for this is the origin of the script, between the X and XIII centuries AD, when writers used to write on palm leaves using a stylus. To use the palm leaf as a surface for writing (Figure 5), one must remove it from the tree before it is dry, cut it down to the right size, boil it in water to soften and dry it in the sun. **After a process of polishing and pressure they are ready for use. This process makes the leaves very perishable and susceptible to insects and variations in temperature and humidity.** As good as its preservation, they have a lifespan of 300 years, which causes them to be periodically replaced by new manuscripts. The writing in the whole of India is closely related to the palm leaf, but the tradition in the north is to write with a reed-pen and ink, and in the south with an iron stylus. The process of iron stylus consists of making incisions in the leaf, chopping the parts one want to create the letters. It is a process similar to engraving. There are two techniques for doing so: the first is to place the sheet on a table and write normally, as if it were a normal pen, using only one hand. In the second technique, scribes hold the palm with one hand and the other promotes thinning. *Graphically, as well as other scripts of southern India, Malayalam forms are quite wavy, an almost spiralic rhythm rarely broken by straight forms. The probable reason for this is the origin of the script, between the X and XIII centuries AD, when writers used to write on palm leaves using a stylus.* To use the palm leaf as a surface for writing (Figure 5), one must remove it from the tree before it is dry, cut it down to the right size, boil it in water to soften and dry it in the sun. After a process of polishing and pressure they are ready for use. This process makes the leaves very perishable and susceptible to insects and variations in temperature and humidity. As good as its preservation, they have a lifespan of 300 years, which causes them to be periodically replaced by new manuscripts. The writing in the whole of India is closely related to the palm

Silva Text **Light** 8/10 pt

WHEREAS RECOGNITION OF THE INHERENT DIGNITY and of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world, Whereas disregard and contempt for human rights have resulted in barbarous acts which have outraged the conscience of mankind, and the advent of a world in which human beings shall enjoy freedom of speech and belief and freedom from fear and want has been proclaimed as the highest aspiration of the common people, Whereas it is essential, if man is not to be compelled to have recourse, as a last resort, to rebellion against tyranny and oppression, that human rights should be protected by the rule of law, Whereas it is essential to promote the development of friendly relations between nations, Whereas the peoples of the UNITED NATIONS have in the Charter reaffirmed their faith in fundamental human rights, in the dignity and worth of the human person and in the equal rights of men and women and have determined to promote social progress and better standards of life in larger freedom, Whereas Member States have pledged themselves to achieve, in cooperation with the United Nations, the promotion of universal respect for and

Silva Text **Light Italic** 8/10 pt

*WHEREAS RECOGNITION OF THE INHERENT DIGNITY and of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world, Whereas disregard and contempt for human rights have resulted in barbarous acts which have outraged the conscience of mankind, and the advent of a world in which human beings shall enjoy freedom of speech and belief and freedom from fear and want has been proclaimed as the highest aspiration of the common people, Whereas it is essential, if man is not to be compelled to have recourse, as a last resort, to rebellion against tyranny and oppression, that human rights should be protected by the rule of law, Whereas it is essential to promote the development of friendly relations between nations, Whereas the peoples of the UNITED NATIONS have in the Charter reaffirmed their faith in fundamental human rights, in the dignity and worth of the human person and in the equal rights of men and women and have determined to promote social progress and better standards of life in larger freedom, Whereas Member States have pledged themselves to achieve, in cooperation with the United Nations, the promotion of universal respect for and observance of human*

Silva Text **Book** 8/10 pt

WHEREAS RECOGNITION OF THE INHERENT DIGNITY and of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world, Whereas disregard and contempt for human rights have resulted in barbarous acts which have outraged the conscience of mankind, and the advent of a world in which human beings shall enjoy freedom of speech and belief and freedom from fear and want has been proclaimed as the highest aspiration of the common people, Whereas it is essential, if man is not to be compelled to have recourse, as a last resort, to rebellion against tyranny and oppression, that human rights should be protected by the rule of law, Whereas it is essential to promote the development of friendly relations between nations, Whereas the peoples of the UNITED NATIONS have in the Charter reaffirmed their faith in fundamental human rights, in the dignity and worth of the human person and in the equal rights of men and women and have determined to promote social progress and better standards of life in larger freedom, Whereas Member States have pledged themselves to achieve, in cooperation with the United Nations,

Silva Text **Book Italic** 8/10 pt

*WHEREAS RECOGNITION OF THE INHERENT DIGNITY and of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world, Whereas disregard and contempt for human rights have resulted in barbarous acts which have outraged the conscience of mankind, and the advent of a world in which human beings shall enjoy freedom of speech and belief and freedom from fear and want has been proclaimed as the highest aspiration of the common people, Whereas it is essential, if man is not to be compelled to have recourse, as a last resort, to rebellion against tyranny and oppression, that human rights should be protected by the rule of law, Whereas it is essential to promote the development of friendly relations between nations, Whereas the peoples of the UNITED NATIONS have in the Charter reaffirmed their faith in fundamental human rights, in the dignity and worth of the human person and in the equal rights of men and women and have determined to promote social progress and better standards of life in larger freedom, Whereas Member States have pledged themselves to achieve, in cooperation with the United Nations, the promotion of universal respect for and*

Silva Text **Medium** 8/10 pt

WHEREAS RECOGNITION OF THE INHERENT DIGNITY and of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world, Whereas disregard and contempt for human rights have resulted in barbarous acts which have outraged the conscience of mankind, and the advent of a world in which human beings shall enjoy freedom of speech and belief and freedom from fear and want has been proclaimed as the highest aspiration of the common people, Whereas it is essential, if man is not to be compelled to have recourse, as a last resort, to rebellion against tyranny and oppression, that human rights should be protected by the rule of law, Whereas it is essential to promote the development of friendly relations between nations, Whereas the peoples of the UNITED NATIONS have in the Charter reaffirmed their faith in fundamental human rights, in the dignity and worth of the human person and in the equal rights of men and women and have determined to promote social progress and better standards of life in larger freedom, Whereas Member States have pledged themselves to achieve, in cooperation with the

Silva Text **Medium Italic** 8/10 pt

*WHEREAS RECOGNITION OF THE INHERENT DIGNITY and of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world, Whereas disregard and contempt for human rights have resulted in barbarous acts which have outraged the conscience of mankind, and the advent of a world in which human beings shall enjoy freedom of speech and belief and freedom from fear and want has been proclaimed as the highest aspiration of the common people, Whereas it is essential, if man is not to be compelled to have recourse, as a last resort, to rebellion against tyranny and oppression, that human rights should be protected by the rule of law, Whereas it is essential to promote the development of friendly relations between nations, Whereas the peoples of the UNITED NATIONS have in the Charter reaffirmed their faith in fundamental human rights, in the dignity and worth of the human person and in the equal rights of men and women and have determined to promote social progress and better standards of life in larger freedom, Whereas Member States have pledged themselves to achieve, in cooperation with the United Nations, the promotion of*

---

MALAYALAM WRITING, like Latin or Devanagari, is written from left to right and in structural terms is very similar to all other scripts derived from Brahmi. Graphically, as well as other scripts of southern India, Malayalam forms are quite wavy, an almost spiralic rhythm rarely broken by straight forms. The probable reason for this is the origin of the script, between the X and XIII centuries AD, when writers used to write on palm leaves using a stylus. To use the palm leaf as a surface for writing (Figure 5), one must remove it from the tree before it is dry, cut it down to the right size, boil it in water to soften and dry it in the sun. After a process of polishing and pressure they are ready for use. This process makes the leaves very perishable and susceptible to insects and variations in temperature and humidity. As good as its preservation, they have a lifespan of 300 years, which causes them to be periodically replaced by new manuscripts. The writing in the whole of India is closely related to the palm leaf, but the tradi-

---

MALAYALAM WRITING, like Latin or Devanagari, is written from left to right and in structural terms is very similar to all other scripts derived from Brahmi. Graphically, as well as other scripts of southern India, Malayalam forms are quite wavy, an almost spiralic rhythm rarely broken by straight forms. The probable reason for this is the origin of the script, between the X and XIII centuries AD, when writers used to write on palm leaves using a stylus. To use the palm leaf as a surface for writing (Figure 5), one must remove it from the tree before it is dry, cut it down to the right size, boil it in water to soften and dry it in the sun. After a process of polishing and pressure they are ready for use. This process makes the leaves very perishable and susceptible to insects and variations in temperature and humidity. As good as its preservation, they have a lifespan of 300 years, which causes them to be periodically replaced by new manuscripts. The writing in the whole of India is closely related to the palm leaf, but the tradi-

---

MALAYALAM WRITING, like Latin or Devanagari, is written from left to right and in structural terms is very similar to all other scripts derived from Brahmi. Graphically, as well as other scripts of southern India, Malayalam forms are quite wavy, an almost spiralic rhythm rarely broken by straight forms. The probable reason for this is the origin of the script, between the X and XIII centuries AD, when writers used to write on palm leaves using a stylus. To use the palm leaf as a surface for writing (Figure 5), one must remove it from the tree before it is dry, cut it down to the right size, boil it in water to soften and dry it in the sun. After a process of polishing and pressure they are ready for use. This process makes the leaves very perishable and susceptible to insects and variations in temperature and humidity. As good as its preservation, they have a lifespan of 300 years, which causes them to be periodically replaced by new manuscripts. The writing in the whole of In-

---

MALAYALAM WRITING, like Latin or Devanagari, is written from left to right and in structural terms is very similar to all other scripts derived from Brahmi. Graphically, as well as other scripts of southern India, Malayalam forms are quite wavy, an almost spiralic rhythm rarely broken by straight forms. The probable reason for this is the origin of the script, between the X and XIII centuries AD, when writers used to write on palm leaves using a stylus. To use the palm leaf as a surface for writing (Figure 5), one must remove it from the tree before it is dry, cut it down to the right size, boil it in water to soften and dry it in the sun. After a process of polishing and pressure they are ready for use. This process makes the leaves very perishable and susceptible to insects and variations in temperature and humidity. As good as its preservation, they have a lifespan of 300 years, which causes them to be periodically replaced by new manuscripts. The writing in the whole of In-

---

## **About the typeface**

Designed primarily for editorial use, Silva is a superfamily ideal to typographically complex environments requiring a highly versatile typeface. With slightly condensed proportions, generous x-height, moderated ascenders and descenders and robust serifs, it is an extremely readable and economic type. Subdivided in two optical sizes, the family has a total of 26 fonts including italics.

---

## **About Blackletra**

Blackletra is the type foundry of Brazilian type designer Daniel Sabino, currently based in São Paulo. Daniel holds an MA in Advanced Typography by EINA/UAB, Barcelona. Established in 2012, Blackletra develops custom and retail typefaces, lettering and logotypes. Blackletra's work has been recognized by the Type Directors Club (USA), Laus (Spain) BienalTipos Latinos (Latin America) and others. Since 2014 the foundry became a member of Village.