# A Study of Typeface Design Which Reflected Thai Women Personality: Case Study of Typeface in Women Magazine Covers during 1888 - 1988[*]

## การศึกษาแนวทางการออกแบบแบบอักษรประดิษฐ์ที่สะท้อนบุคลิกของผู้หญิงไทย กรณีศึกษา "แบบอักษรประดิษฐ์บนปกนิตยสารผู้หญิงระหว่าง พ.ศ. 2431-2531"

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**Abstracts**

This article aims to accumulate and explore the aesthetic concepts, the typographic designer's creative ideas, and the evolution of the typeface, which reflected the personality of Thai women during 1888 – 1988. The researcher studied and analyzed both the historical data and the creativity of the design by using typographic design theory, principles of visual elements, history of art and design, history of fashion, and the personality theory. The study focused on the three issues which are (1) the influence of art and design, (2) typographic design process and aesthetics, and (3) the personality of Thai women. The researcher linked these three issues and found the relationship between the typeface on the magazine covers and the personality of Thai women.

The research instruments included the typeface prototype and the questionnaire for the specialists. The study resulted in the taxonomy of the typeface and their characters, which is applicable to the typographic design to reflect the personality of Thai women. Finally, the result was evaluated through the typographic design experimental workshop and another questionnaire. This research will be beneficial in directing the typographic design to represent the characters of Thai women during 1888 – 1988, and the emphasis of the Thai typeface usage within the communication design industry.

**Keywords** : Typeface Design, Thai Display Typeface, Thai Woman Personality, Aesthetic Concept

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**บทคัดย่อ**

วัตถุประสงค์ของบทความนี้เพื่อรวบรวมแนวคิดทางสุนทรียศาสตร์, สืบสานแนวคิดในการสร้างสรรค์งานออกแบบแบบอักษรประดิษฐ์และวิวัฒนาการของการออกแบบแบบอักษรประดิษฐ์ที่สะท้อนบุคลิกผู้หญิงไทยระหว่าง พ.ศ. 2431- พ.ศ. 2531 ข้อมูลทั้งหมดในงานวิจัยเป็นการศึกษาและวิเคราะห์ทั้งด้านประวัติศาสตร์และความคิดสร้างสรรค์ของการออกแบบ โดยใช้ทฤษฎีทางการออกแบบแบบอักษร, หลักการทางทัศนธาตุ, ประวัติศาสตร์ศิลปะการออกแบบ, ประวัติศาสตร์แฟชั่น, และทฤษฎีบุคลิกภาพ ซึ่งเน้นไปที่การศึกษาและวิเคราะห์ในสามประเด็น ประเด็นที่หนึ่งด้านอิทธิพลของศิลปะและการออกแบบ ประเด็นที่สองกระบวนการออกแบบแบบอักษรและแนวคิดทางสุนทรียศาสตร์ของแบบอักษรประดิษฐ์ และประเด็นที่สามบุคลิกของผู้หญิงไทย นำสามประเด็นนี้มาเชื่อมโยงและสร้างความสัมพันธ์ของแบบอักษรประดิษฐ์บนปกนิตยสารผู้หญิงกับบุคลิกของผู้หญิงไทย

เครื่องมือในการวิจัยประกอบด้วย ต้นแบบของการออกแบบแบบอักษรประดิษฐ์และแบบสอบถามสำหรับการสัมภาษณ์ผู้เชี่ยวชาญ ผลของการวิจัยคือหมวดหมู่รูปแบบของประเภทแบบอักษรประดิษฐ์และบุคลิกแบบอักษรประดิษฐ์ เพื่อใช้เป็นแนวทางการออกแบบแบบอักษรประดิษฐ์ที่สะท้อนบุคลิกของผู้หญิงไทย สุดท้ายประเมินผลวิจัยด้วยการทดลองออกแบบแบบอักษรประดิษฐ์และแบบสอบถามอีกครั้ง ประโยชน์ของงานวิจัยนี้จะช่วยในการกำหนดแนวทางการออกแบบแบบอักษรประดิษฐ์ที่ต้องการสื่อถึงลักษณะผู้หญิงในช่วงปี พ.ศ. 2431-2531 เป็นสื่อกลางในการถ่ายทอดองค์ความรู้ ส่งเสริมวงการการศึกษา วิชาชีพการสร้างงานออกแบบนิเทศศิลป์โดยเน้นใช้ตัวอักษรไทยในการออกแบบ ให้กับผู้สนใจและเป็นประโยชน์ต่อสาธารณะชนต่อไป

## 1. Introduction

Typeface is extremely important to the graphic design for its communicative role of transmitting the message through both the words and the visual characters of the typeface itself. Display typeface is usually designed for the specific task, such as the typeface for trademark, headlines in the public relation media, or the magazine covers.

Magazine is the highly sensitive medium to the popularity of typeface in each period. It is essential to select the appropriate typeface and magazine cover layout to match the taste of the target group and thereby resulting in the different character of each magazine. The overall graphic and typographic design is a powerful instrument to express such unique character, which may or may not be coherent to the content of the magazine.

The typeface design on the covers of magazines for women during 1888- 1988 does not only express the creativity and imagination of the designers but also exhibit the evolution and the factors involving in the typeface design in Thailand during the era. Moreover, they show the aesthetic beauty through the line and form of the typeface.

This research aim to study and analyze the typeface that reflect the personality of Thai women by using the case studies of display typeface on the cover of the magazine aiming

at Thai women during 1888 – 1988. [1] The typeface will be analyze based on the typographic design theory, principle of visual elements, history of art and design, fashion, and the personality theory[2]. The analysis will be done in three issues, which are (1) the influence of art and design over the display typeface design on the cover of Thai women magazines, (2) the typographic design process and the aesthetic of display typeface on the cover of Thai women magazines, and (3) the personality of Thai women during 1888 - 1988[3]. The researcher will relate these three issues together in order to find the relationship between the display typeface and the personality of Thai women.

The result will be the typographic design guideline, which can be used to direct the design of display typeface to represent the personality of Thai women during the selected period. This research will be beneficial in directing the typographic design to represent the characters of Thai women during 1888 – 1988, and the emphasis of the Thai typeface usage within the communication design industry.

**2. Objectives**

This article aims to accumulate and explore the aesthetic concepts, the typographic designer's creative ideas, and the evolution of the typeface, which reflected the personality of Thai women during 1888 – 1988

**3. Scope of study and material**

This dissertation limited the scope for study and analysis as followings

3.1  The Thai women magazines in which the display typeface will be analyzed were limited according to the list in the study of Thai women magazine during the past 100 years (from 1888 – 1988)

3.2 The independent variables were the influences of art and design, the reflections of women, the technology involving in the typeface design, and the social change. The dependent variable was the image of the display typeface on the Thai women magazines cover during 1888 to 1988.

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[1] The case studies for this dissertation derived from the findings in the study of Thai women magazine in the past hundred years, which recommended further study from other perspective.

[2] Kobayashi, S.Color Image Scale. Japan: Kodansha, 1990.

[3] To explore the concept of Thai women personality through the analysis of literature or historical fiction, which acted like a reflecting mirror of the lifestyle and society in the past. Therefore the analysis of literature and historical fiction could bring forth the accurate reflecting of Thai women and the society of their own time.

3.3 The characters of the display typeface and their evolution will be grouped and evaluated by the specialist of Thai typeface design, selecting from those who received awards and acknowledged in their typeface design.

3.4 The factors which influence the typeface design will be analysis in terms of (1) influence from the western art movement, (2) influence of the technology involving in the typeface design development, and (3) influence from the other factors such as socio-political, economic, and the creativity of designers.

3.5 The lead Thai female characters from the historical fictions during the late reign of King Chulalongkorn to the reign of King Bhumipol were analyzed in terms of external personality, internal personality, the contribution to Thai women image, and the socio-cultural reflection in terms of education, clothings, hairstyle, and jewelry.



*Figure 1 : Selected display typefaces on the Thai women magazine cover during 1888 – 1988 for case studies*

## 4. Methodology of the research

This is a qualitative study, exploring both the historical and creativity dimension in the design. The conceptual frameworks involve three main issues, which were (1) the influence of art and design, (2) the design process and aesthetic concepts, and (3) the personality of Thai women during 1888 – 1988. The research instruments involved the display typeface prototypes and the questionaire for interviewing specialists. . The study resulted in the

taxonomy of the typeface and their characters, which is applicable to the typographic design to reflect the personality of Thai women. Finally, the result was evaluated through the typographic design experimental workshop and another questionaire.
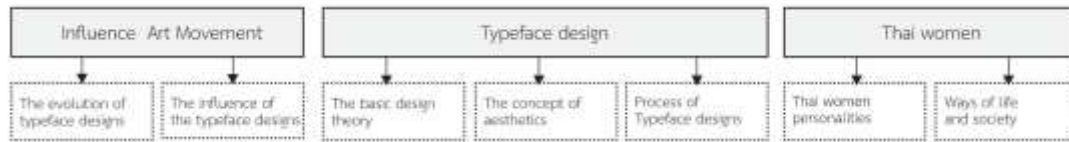


Diagram 1 : Conceptual Frameworks

The researcher related the three issues of analysis result to find the relationship between the typeface and the personality of Thai women, in order to find the design direction that represent the being of Thai women. The typeface designs were directed according to the relationship found.
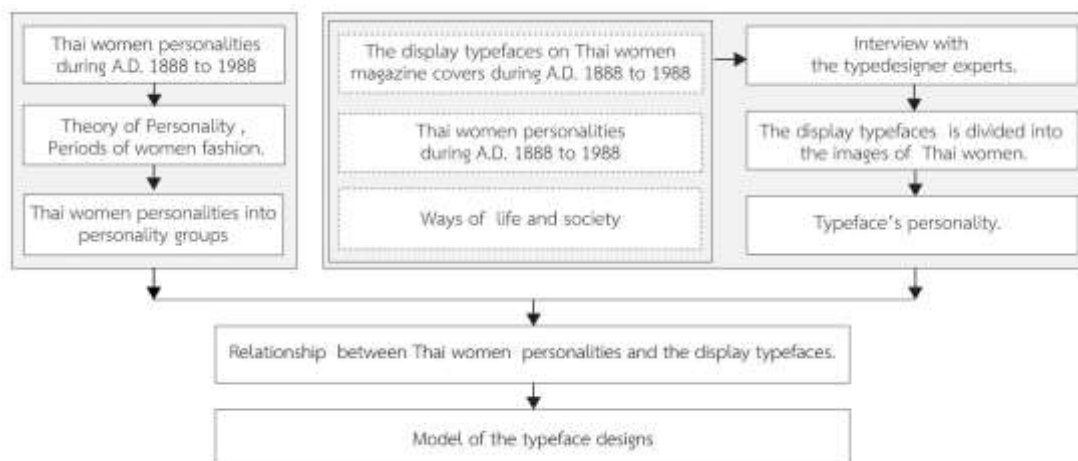


Diagram 2 : Typeface design process to generate the prototype that reflect the personality of Thai women

## 5. Conclusion

From the literature analysis, the researcher found the evolution of display typeface design in Thailand, the influence from international art and design, and the concept employed by the typeface designers at the time. The results enable the researcher to demonstrate the relationship between display typeface on the cover of magazines aiming at Thai female audiences and the personality of Thai women during 1888 – 1988. The typeface developed during the similar period share the same evolution trend and could be classified into three groups according to the period in used: during 1888 – 1946, 1947 – 1974, and 1974 – 1988.

**First group :** 1888 – 1946, total 58 years, 18 typefaces found in total



*Figure 2 The cover of magazine "Kulsatri (Ladies)"[4] and "Satrisapt (Ladies' Words)" [5]*

This period can be considered the origin of display typeface design on the cover of Thai magazines aiming at female audiences. The design objective was mainly to express the unique character for each magazine. The early design was decorative and emphasising the head and the tail of each glyph, symbolized the women dressed in lace and jewelery and expressed the femininity and gentleness as an ideal personality of women. Moreover, they also reveal the meticulous design process in the attempt to communicate to the female target group. In the researcher's opinion, this early period of Thai display typeface design was highly influenced by the Art and Craft movement from two decades earlier. The decorative line could also be influenced by the Thai drawing style merging with the Art Nouveau movement, especially the motives of clematis vine. However, it was not possible to be identified the country in which the Art Nouveau influence originated.



*Figure 3 The cover of magazine "Pramuanmark"[6] and "Suanaksorn (Garden of Alphabets)"[7]*

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[4] *The cover of magazine "Kulsatri (Ladies)", 1st issues, 1907*

[5] *The cover of magazine "Satrisapt (Ladies' Words)", 1892*

[6] The cover of magazine "Pramuanmark" 22nd issues, 1934

[7] The cover of magazine "Suanaksorn (Garden of Alphabets)", 1st year, 4th issues, 22nd, 1942

Around the end of this period, the Thai society underwent the political change and the aftermath of the Second World War. Thai women became more educated, more active politically, and responsible to more equivalent duties to the male counterparts. The personality of Thai women thus became more determined and masculine. The display typeface started to show less decorative feature and the vine-like line. The resulting Thai typeface became similar to the Roman Serif typeface. The designers also implemented the instruments such as ruler an compass to design the typeface, resulted in the more geometrical look and thicker lines. The researcher articulated that the typeface design in this period might be strongly influenced by the Art Deco movement.

**Second group :** 1947-1974, total 27 years, 35 typefaces found in total



*Figure 4 :  The cover of magazine "Srisakol (Internationally Splendour)" [8],*
*"Pakkathong (Golden Pen)", [9] and"Kulsatri (Ladies)" [10]*

By the end of the Second World War, Thailand entered the developmental phase. Thai women during the post-war era were modern women, highly educated, and confident in expressing opinion. HRH Prince Chitcharoen, The Prince Narisara Nuvadtivongs invented the typeface that became very popular during this period.[11] His design included the slightly different line thickness and the abstraction of the glyph head, resembling the Roman Serif typeface. The display typeface during this time emphasized the use of technique or instrument following the popular trend over the representation of femininity. The researcher's opinion was that the Art Deco movement as well as the traditional typography principle influenced the typeface designs in this group.

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[8] The cover of magazine "Srisakol (Internationally Splendour)" 1950

[9] The cover of magazine "Pakkathong (Golden Pen)"1st year, 3rd issue, August 15th, 1956

[10] The cover of magazine "Kulsatri (Ladies)", 1st issues, August 12th, 1953

[11] Prince Naris Style means the character of the typeface design invented by Prince Narisara Nuvadtiwongs, which became popular due to the fact that it can be written quickly and conveniently using speedball pen, flat brush, or flat-point marker. This styled is also called as "flat-head typeface".

**Third group :** 1974-1988, total 14 years, 45 typefaces found in total



*Figure 5 : The cover of magazine "Sao-Siam (Siam girls)"[12] "Praew (Glistening)"[13] "Pooying (Women)"[14] "Kradangna (Ylang Ylang)" [15] and "Mae Ban Tan Samai (Fashinable Housewife)"[16]*

The third period was the time of information technology and communication development. The news and common knowledge became highly important. Thai women were educated in various different levels. Computer-aided display typeface design became common due to the speed and convenience. The display typeface became more specific to the target group and more responsive to the international trend due to the fast communication technology. Some alphabets were intentionally designed to look like the roman alphabets. For example, the head of the glyph ท (Tor) disappeard and the glyph without the serif became similar to the n (lowercase) in the San Serif family. The display typeface also exhibited the distinct personality such as casual, classic, or traditional, etc. The typeface design in this time seems to be influenced by the functional typography concepts, in which the form follows function.

However, the specialists remarked about the display typefaces in this period that although the designers aimed to represent the magazine's personality, some display typeface was too thick to seem feminine. Fierce competition with other magazines might be the reason why designers had to increase the glyph's clarity to emphasis the distinctive quality of their magazine, resulting in the more gender-ambiguous character in the display typeface.

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[12] The cover of magazine *"Sao-Siam (Siam girls)"*, 1st year, May 1st, 1974

[13] The cover of magazine *"Praew (Glistening)"*, 1st year, 7th issue, December 10th, 1979

[14] The cover of magazine *"Pooying (Women)"*, 2nd year, 102nd issue, July 1981

[15] The cover of magazine *"Kradangna (Ylang Ylang)"* , 2nd year, 11th issue, February 1985

[16] The cover of magazine *"Mae Ban Tan Samai (Fashinable Housewife)"*, 1st year, 1st issue, April 1986

**The personality of the display typeface on the cover of magazines aiming at female audience during 1888 – 1988**

The researcher accumulated and analyzed total 99 display typefaces from the cover of magazines aiming at Thai female audience during 1888 – 1988, using the principle of typeface design, visual elements, history of fashion among Thai women, history of typeface design, and the personality theory. The display typefaces were classified into eight groups according to the typeface personality. Six specialists including four typeface designers and two academics evaluated the taxonomy of display typefaces and found that the display typefaces were the vivid representation of various different personalities.

The researcher then separated the display typefaces into two categories: those clearly represent the single personality, and those represent multiple personalities. However, the personalities derived from the historical data that could be different from current understanding. Therefore, the specialists further suggested that the definition of each personality should also be provided in order to prevent the confusion between the current definition and the historical definition. The personality definition would also be beneficial in determining the design direction.

**1$^{st}$ Category: The typefaces that clearly represent the single personality**

**1.  Display typeface with casual personality**

**Definition:**  This group of display typefaces imitated the vintage handwriting of Thai women resulting from the quick scribble. The typeface was usually aligned irregularly and given the casual feeling.
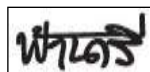


*Figure 6 : Example of the display typeface with casual personality, "Fah Nari (Women Sky)", 1977*

**2.  Display typeface with modern personality**

**Definition:**  This group included the display typefaces with geometric form, obvious curve, straigth line, and angle. The typefaces were rid of head or serif, giving the modern,

resolute, clear, and straightforward. The line in the glyph was hardly or without contrast, representing the instrument aided in the design process such as the ruler or compasses.



*Figure 7 Example of the display typeface with modern personality, "Sakul Thai (Thai Family)", 1954*

3. **Display typeface with romantic personality**

**Definition:** The group of typefaces came with some decorative feature, in the similar way with the feminine clothes with lace and jewelery. The glyph included more curve line than straigth line. The angle was replaced by curve, which expressed the sweet and feminine feeling as well as the meticulous care in the typeface design.



*Figure 8 Example of the display typeface with romantic personality, "Sao-Samai (Fashinable Girl)", 1981*

4. **Display typeface with natural personality**

**Definition:** This is the group of display typeface imitating the look of a simple handwriting, non-italic, and without any decorative feature as would be found in the display typeface with romantic personality. The glyphs included the head. The overall personality feels quiet and down-to-earth.



*Figure 9 Example of the display typeface with down-to-earth personality, "Siam Yupadee (Siamese Girl)", 1928*

5. **Display typeface with chic personality**

**Definition:** The display typeface with chic personality were usually geometrical similar to the modern personality. However, there were more curves and contrast between thick and thin line in the glyphs. Serif would not be used. The overall feeling was sweet, luxury, dignified, and refined.

*Figure 10 Example of the display typeface with chic personality, "Lalana (Cute Girl)", 1978*

### 6.  Display typeface with elegant personality

**Definition:** The elegant display types were geometric and slender. The glyphs usually imitated the italic Latin alphabets and decorated with serif. The overall feeling was gentle and dignified.

*Figure 11 Example of the display typeface with elegant personality, "Cattleya", 1985*

### 7.  Display typeface with classic personality

**Definition:** The display typefaces with classic personality imitated the traditional calligraphy, using flat-tip pen or quill, which were widely found in the formal or royal work. The overall feeling was antique and traditional.

*Figure 12 Example of the display typeface with classic personality, "Narinat (Powerful Women)", 1930*

### 9.  Display typeface with dandy personality

**Definition:** The display typefaces with dandy personality were geometric, with thick lines, no decorative serif, and hardly sprawl. The overall feeling was tough and daring

*Figure 13 Example of the display typeface with dandy personality, "Monday Delimail", 1950*

**2nd Category: The typefaces that represent multiple personalities**

Some personalities were similar to each other. Therefore the typeface designers were able to combine them and design the typeface with multiple personalities.

**1. Display typeface with romantic and natural personality**

The specialists from the academic group gave further comment according to the personality theory "Color Image Scale" and defined the natural personality[17] as the imitation of natural material, such as vine or clematis, as found in the display types "Kulsatri (Ladies)", "Ying Thai (Thai Women)", "Satrisapt"(Ladie's Words), "Nari Nitade (Women's Info)", "Srisapdaha (Splendid Week)", and "Roong Thong (Golden Rainbow)".



*Figure 14 Example of the display typeface with romantic and natural personality*

However, the specialists from the typeface designer group mentioned that these display typefaces also represent the romantic personality, according to the higher usage of curve lines per straight lines and curve angle per sharp angle. These elements represent the sweetness and femininity.

In the researcher's opinion, the contrasting comments of the specialists might be the result of different perspective. The designer specialists might have commented from their design experience and visual perception. Therefore, the researcher decided to classify these typefaces in the multiple personalities group.

**2. Display typeface with modern and dandy personality**

The two personalities of modern and dandy display typefaces were similar in their geometric forms, distinct curve and angle, without head or decorative serif, resulting in the modern, determined, clear, and straightforward feeling. The glyph lines hardly had any

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[17] A natural, warm, simple appearance, with a heartwarming image . Full of the richness of nature materials. The feeling here is diametrically opposed to the artificial feeling of modern. The impression is one of serenity.

contrast. But the typeface with dandy personality usually employed thicker lines than the typeface with modern personality.
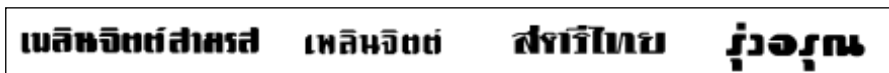


*Figure 15 Example of the display typeface with modern and dandy personality*

### 3. Display typeface with modern and chic personality

The two personalities of modern and chic display typefaces were similar in the distinct straight and curvy even lines with no contrast in line thickness. The glyphs also consisted of more curve than the typefaces with modern personality, resulting in the overall gentle feeling.



*Figure 16 Example of the display typeface with modern and chic personality*

### 4. Display typeface with dandy and chic personality

The display typefaces with dandy and chic personality usually employed thick lines in italic and curves, which expressed gentleness and informality. The typefaces then lose the masculinity of the dandy personality but feel rather soft and gentle.
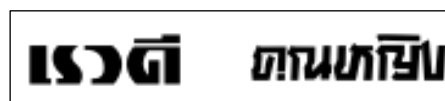


*Figure 17 Example of the display typeface with dandy and chic personality*

### 5. Display typeface with elegant and chic personality

The display typefaces with elegant and chic personality were geometrical, slender, and varied in the contrast of line thickness. The curve serif is also found in this typeface, resulting in the soft but dignified feeling.

*Figure 18 Example of the display typeface with elegant and chic personality*

### 6. Display typeface with chic, classic, and dandy personality

The display typefaces with chic, classic, and dandy personality represented the antique personality, but with the wider lines, resulting in the dandy but quiet, serene, and down-to-earth feeling. The proportion of the typeface tended to be slender. The glyph lines tended to be contrast, which also enhance the chic personality.
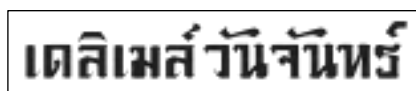


*Figure 19 Example of the display typeface with chic, classic, and dandy personality*

### 6. The qualities of typefaces, which can represent the personality.

In order for the typefaces to be able to represent the feminine personality, they have to be possessed the following qualities:

#### 1. The expressive visual elements, especially the line and directions.

The glyph's main element is the line, which can be chosen in many ways. For example, the thick line, thin line, oblique line, or curve. The curve lines with contrast between thick and thin lines may be the most distinctive way to represent the femininity. For the curves related physically to the female body, while the strong and massive lines may be more suitable for the representation of the male body.

#### 2. Other quality.

It may be possible that the quality of visual elements may works together in the way that cannot be distinguish separately. Therefore the researher consulted with the specialists and combined more than one quality which can represent the female personality altogether, especially the thickness and contrast in the glyph.

### 2.1 Weight and colour



*Figure 20 thickness*

The line thickness is a very important element in the distinctive representing the personality. For example, the thin line is related to the vulnerable feeling, while the thick line is related to the firm and strong feeling. The specialists further commented here that the thick line seems like the strong physique, and the thicker the line is the stronger feeling it will be. The thin line, on the contrary, should represent the femininity, because the female physique is not as strong as the male's. The thickness of lines also affected the space within the glyph. The lines quality and the glyph direction also represent the feminity. The colour became the quality of the visual element, and therefore received secondary importance in the typographic design, which emphasized the use of line, one of the four major visual elements (dot, line, plane, form), more than any other elements. Thus, the colour is merely the additional element that result in the weaker effect than the line thickness. For example, the thin line is more effective than the changing colour.

### 2.2  Contrast



*Figure 21 Contrast*

The difference between the contrast in thick line and thin line is that, the typeface with monoline seems more like a strong woman than the typeface with high contrast between the thick and thin lines. The different personality could be adjusted by changing the direction of the glyphs, whether they were italic or regular, and could also be adjusted by other minor quality such as structure, shape, loop / terminal / serif or san serif, and decoration.

**2.3  Structure**



Continuous structure        Broken or interrupted        Structural

*Figure 21  Structure*

In the classifying of the glyph structure, it may not be easy to explain which structure would represent the female personality, because the glyhp is more complicated to be classified by its structure only. For example, the continuous structure may represent many personalities involving the male character. Therefore it is important to consider the personality from the line quality and direction as well.
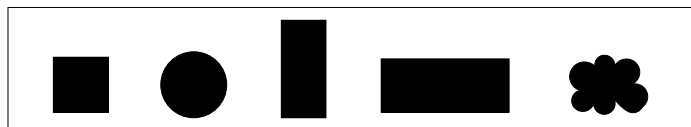
**2.4  Shape**



*Figure 22  Shape*

The effect of shapes towards the glyph personality is minimal. It may be possible to say that the non-rigid or tall shape may seems more feminine than the short or flat form. The shape with curves and the organic shape could also be used to represent the fragile and gentle personality of the ideal women.
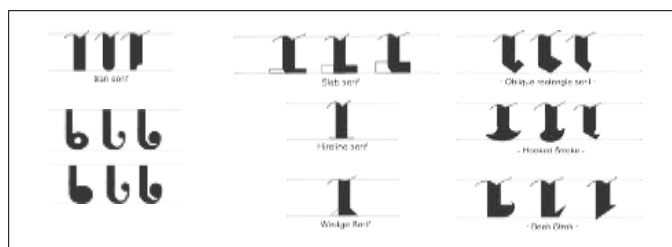
**2.5  Loop/ Terminal/ serif or San serif**



*Figure 23  Loop/ Terminal/ serif or San serif*

The Thai alphabets usually started with the loop head, which may be simplified or replaced by the serif or san serif. The terminal can be both serif or san serif depending on the particular typeface's personality.All the loop, terminal, and serif or san serif are related to the both the rectangular shape or circular shape. The specialists from the designer group commented that serif seems more feminine than san serif, for the serif share the decorative purpose with the women's clothings. The different types of serif can also represent different sub-personalities. For example, the strong women may be represented by the slab serif, or rectangular san serif. Or the sweet, feminine women may be represented by the curve serif or hairline serif depending on the imagination of the designers.

The specialists further commented that the loop is also similar to serif, for they are both the extension outwards from the glyph. Some contemporary designer started to replace the loop with serif at the head of the Thai alphabets, especially when they wanted to imitate the form of the latin alphabets.

### 2.6  Decoration



*Figure 24  Decoration*

The decoration style immensely influences the representation of personality, although some decorative style may represent both female and male character. For example, the additional line around the glyph would add the thickness and give the stronger look. While the typeface with the structural line may seems delicate and sensitive in the same way with the women who add the jewelery or special items to their clothings. The additive decoration then became the sub-personalities.

## 7. Discussion

The typefaces found at the title of magazines aiming at the female audience during the early period were design solely to emphasis the content of each magazine, which aim to

inform the women.[18] Therefore the early typefaces derived from the typeset with increased size to be distinctive and catching. There was hardly any design or representation of the magazine's personality. Afterwards when there were more competition among the female magazines market, it became essential to design the typeface in order to call for attention from the audience, resulting in the cover design and the typeface design.

The design was not only serving the objective and the target group, but also influenced by the socio-political, socio cultural, religious, art, design, and fashion environment in Thailand, which may also be influenced by the international trends. The same change among the typeface designs also occur with other kind of printed media, such as newspaper, cartoon, brochure, flyers, advertisement, and movie poster. The display typeface is also another kind of fashion, and Thailand also followed the international trend with some degree of delays due to the obstruction in communication.

During one period, Prince Narisara Nuvadtivongs led the fashion of display typeface in Thailand using the speedball handwriting style. The popularity of this Prince Naris style spreaded throughout the country and can be found in many places such as shop signs, magazines, newspaper, and book headlines. Although most design followed the same trend, but the display typeface design for the cover of women magazines were done to match the target group, included creativity and imagination of the designers who attemped to represent the delicateness and sweetness of women. The content of the magazines also influence the selection of shape, form, and direction of the display types.

Many of the typefaces in used nowadays were inherited or inspired from the past, but readjusted to match the contemporary technological change. Apart from the serious typeface design, the typographic designer may work on the experimental idea or the specific project. Therefore it is possible for designers to experiment with any idea. Although this vintage typeface design representing the female qualities might not be popular in the market, sometimes it can become famous too, as long as the creativity is involved.

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[18] The first magazines for Thai women was "Narirom (Women's Entertainment)", published in 1888, aiming at the female readers. (The foundation of Thai Magazines, 2006)

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