Professional Paper https://doi.org/10.24867/GRID-2026-p41

Promotion of the Dixi Variable Typeface Family for Readers with Dyslexia

ABSTRACT

This study presents the development of Dixi, a variable typeface designed to improve legibility for individuals with dyslexia while remaining suitable for everyday use by a wider audience. Based on a review of typographic recommendations and existing dyslexia-oriented typefaces, several key design principles were identified: increased letter spacing, a larger x-height, simplified sans-serif letterforms, and enhanced differentiation between visually similar characters. These principles guided the creation of four typeface variants: Dixi Regular, Dixi Round, Dixi Regular Contrast, and Dixi Round Contrast. To address the highly individual nature of dyslexia, the typeface was developed as a variable typeface, allowing continuous adjustment of visual characteristics through interpolation axes. The effectiveness of the different variants was evaluated with a group of adult readers with dyslexia. The results demonstrate the potential of variable typography to support individual reading preferences while maintaining aesthetic quality and functional legibility. To further communicate the benefits of the typeface, a promotional presentation was developed. The promotion highlights the functionality and adaptability of the variable typeface system, showing how users can customise typographic characteristics according to their individual reading needs and preferences. The Dixi typeface demonstrates how legibility, aesthetics, and personalisation can be successfully integrated within a contemporary variable typeface system.

Ana Stevanovski
Tanja Medved
Klementina Možina

University of Ljubljana, Faculty of Natural Sciences and Engineering, Department of Textiles, Graphic Arts and Design, Ljubljana, Slovenia

KEY WORDS
Dixi, dyslexia, legibility, promotion material, typeface design, typography, variable typeface

1. Introduction

Dyslexia affects more than 5% of the population and is one of the most common reading disorders (Lyon, Shaywitz & Shaywitz, 2003). It is a neurodevelopmental condition characterised by difficulties in linking written letters with sounds, often accompanied by challenges in reading, spelling and speech. These difficulties are unrelated to intelligence or educational level (Lyon, Shaywitz & Shaywitz, 2003; Snowling, 2003). Current research views dyslexia as a combination of phonological and orthographic deficits that vary between individuals, suggesting that no single typographic solution can suit all dyslexic readers (Moura, 2020; Snowling, 2003; Stein, 2023).

Typography plays an important role in reading, particularly for people with dyslexia. Research shows that typeface design, character differentiation and text variables such as size and spacing can influence legibility (Beier & Larson, 2010; Krivec et al., 2020; Rello & Baeza-Yates, 2013). These findings underpin dyslexia-friendly guidelines, including the British Dyslexia Association's (BDA) style guide, which recommends clear sans-serif letterforms, larger x-heights and increased spacing (British Dyslexia Association, 2003; Yoliando, 2020). These principles informed the development of the Dixi typeface and were considered alongside broader typographic theory (Chang, 2020; Možina, 2023).

Several typefaces, including OpenDyslexic and Dyslexie, have been developed specifically for dyslexic readers. Their designers claim that features such as bottom-weighted strokes and pronounced differentiation of mirror-image letters prevent letter reversal and loss of place (Gonzalez, 2026). However, studies have not consistently demonstrated better reading performance than with conventional typefaces (Leeuw, 2010; Rello & Baeza-Yates, 2013; Somai, Peiris & Tigwell, 2025; Wery & Diliberto, 2017). This reinforces the need for adaptable rather than universal design solutions.

To address this challenge, Dixi was developed as a variable typeface. By combining four design masters across two interpolation axes, it enables users to adjust typographic characteristics to their individual reading preferences (Luthfiasari, Fadillah & Gunawan, 2023). The design process and user evaluation of Dixi are presented in detail elsewhere (Stevanovski, Medved & Možina, 2026).

Communicating a dyslexia-friendly typeface also presents a branding challenge. Positioning it solely as an assistive tool may reinforce associations with disability and reduce broader acceptance. Dixi was therefore designed and promoted as a typeface for everyone, combining dyslexia-friendly features with a contemporary visual identity.

This paper presents the design rationale behind the Dixi variable typeface family and its promotional strategy, demonstrating how legibility, personalisation and visual appeal can be integrated within a single typographic system.

2. Experimental part

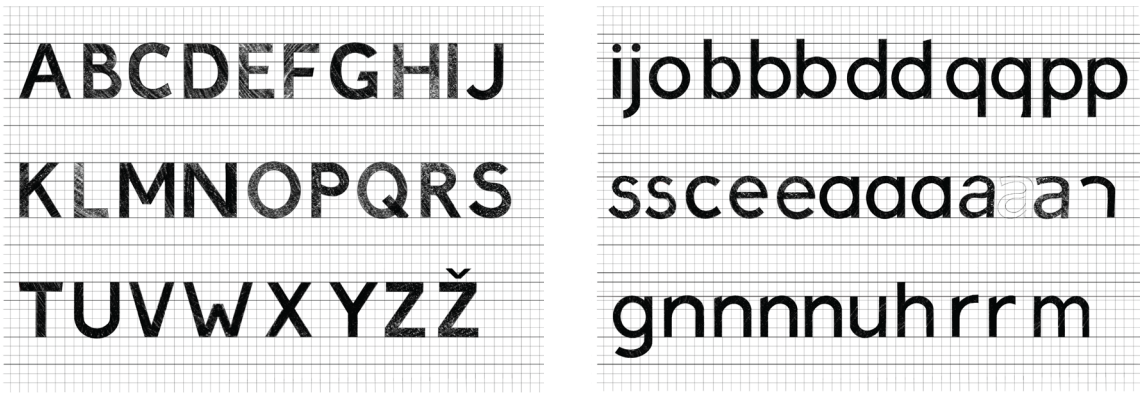
We designed the Dixi typeface in FontLab (https://www.fontlab.com), which enabled us to work with different masters. These gave us the option to create different instances of the Dixi typeface and define the variable axes. For the design of promotional graphics, we used Adobe Illustrator (https://www.adobe.com/products/illustrator.html). Additionally, vectorised graphics were imported into Adobe After Effects (https://www.adobe.com/products/aftereffects.html), which allowed us to create letter animations showcasing the typeface and its variability (Stevanovski, Medved & Možina, 2026).

2.1. Planning and design of the Dixi typeface family

The design process began with a visual analysis of seven reference typefaces (Arial, Helvetica, Verdana, Lexend, Comic Sans, Dyslexie, and OpenDyslexic), selected on the basis of legibility research and BDA recommendations (Beier & Larson, 2010; British Dyslexia Association, 2003; Rello & Baeza-Yates, 2013; Yoliando, 2020). Each typeface was visually analysed for its letterform characteristics, such as stroke width, x-height proportion, aperture size, letter spacing, and the differences between stroke shapes. Based on the analysis, objectives for the design of the Dixi typeface family were established. The objectives were as follows (Stevanovski, Medved & Možina, 2026):

- a clear sans serif typeface intended for general digital use,
- optimal typeface legibility,
- clear differentiation between characters,
- enlarged x-height,
- increased space between characters,
- multiple typeface variations with dyslexia-friendly features and
- variability between typefaces, allowing individual adjustments to user needs.

Based on the reference typeface analysis and the established objectives, sketches of individual letter and non-letter characters were made. These key design steps enabled us to define character parameters. Drawing and experimenting with different letterform stroke shapes led to the definition of the final proportions and variant characteristics (Figure 1). Through the sketching process, four versions of the typeface



» **Figure 1:** *Base sketches for Dixi typeface*

were defined. Three additional instances were based on the first basic sans-serif typeface, Dixi Regular. With the aim of emphasising distinctions between similar letterforms and introducing more circular, softer strokes, the Dixi Round typeface was planned. Subsequently, to test dyslexia-friendly letter proportions, contrasted versions of both typefaces (Dixi Regular Contrast and Dixi Round Contrast) were also sketched.

2.1.1. Designing the base typeface Dixi Regular and establishing proportions

The design process continued in FontLab, a software application for typeface design. At this stage, the sketches were digitally converted into vector glyphs. Before vectorizing the sketches, the vertical typeface proportions were defined. The typeface was developed at 1000 units per em (UPM). The overall type size was set to 910 units, with the x-height occupying 475 units. This configuration results in the x-height representing 52% of the total body height, which is significantly higher than in many standard typefaces (Stevanovski, Medved & Možina, 2026). The decision to use a higher x-height was made in accordance with BDA guidelines, which identify an enlarged x-height as a key factor in improving legibility for dyslexic readers (British Dyslexia Association, 2003), and with research confirming that increasing the size of the middle zone improves character recognition (Beier & Larson, 2010).

Assembly of the Dixi Regular vector glyphs began with the capital letter O, which served as the primary reference for establishing the width proportions of the remaining glyphs. To define the stroke thickness and contrast, the capital letter H was subsequently developed, providing the reference for the stroke widths used throughout the typeface. Bézier curves were used to construct both letterforms, allowing the relationship between the main strokes and the thinner strokes to be carefully defined. These proportions were then applied across the entire uppercase character set. In the capital letters, the thick stroke width is set at 100 units, while the thinnest stroke area measures 90 units, resulting in a difference of only 10 units. Stroke contrast in Dixi Regular is intentionally minimal. Special consideration was given to the overall width of the glyphs and the design of their counters.

After the uppercase character set had been completed, the design process continued with the lowercase characters. At this stage, the same principles were applied, focusing on the balance between character width, counter form structure, and the relationship between thicker and thinner strokes. In lowercase characters, the thickest stroke widths measure 88 units and the thinnest strokes 82 units. This uniform stroke width supports an even typographic tonal value across the page.

When all 118 characters, including numbers, punctuation, and special characters, had been designed, letter spacing was defined. Spacing was adjusted based on character shape according to the principles outlined in Chang (2020), followed by additional visual refinement to align with the typeface design goals. These were set slightly above standard values throughout, consistent with BDA recommendations for increased character spacing (British Dyslexia Association, 2003; Zorzi et al., 2012).

2.1.2. From single Dixi Regular typeface to the Dixi type family

A core design decision in the development of Dixi was to treat the project not as a single typeface but as a typeface family, with each variant serving a distinct typographic function while remaining visually coherent with the others. Four instances were developed: Dixi Regular, Dixi Round, Dixi Regular Contrast, and Dixi Round Contrast.Each instances began with the duplication of Dixi Regular into a new master. Masters are a FontLab feature that enabled us to duplicate all the characters into a new instance and adjust them, functioning similarly to layers in graphic design software. In addition, the use of masters allowed us to develop variability between typeface instances.

Dixi Round was developed through the careful introduction of curved, slightly inclined strokes intended to evoke characteristics of handwriting. These features produced a softer, more rounded appearance.

The contrasted variants (Dixi Regular Contrast and Dixi Round Contrast) introduce bottom-weighted stroke variation into both previously designed styles. By adding weight to the lower parts of the character strokes, we aimed to adopt the purported dyslexia-friendly features used in OpenDyslexic (Gonzalez, 2011) and Dyslexie (Boer, 2008) to improve reading performance for dyslexic readers.

In Dixi Regular Contrast, the thick stroke of capital letters increases from 100 to 130 units in the lower portion of each character, and the thin stroke from 90 to 115 units. In lowercase letters, the wide stroke increases from 88 to 108 units, and the narrow stroke from 82 to 100 units.

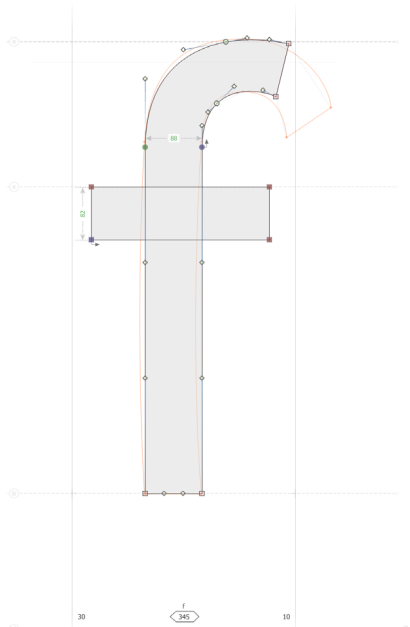
In Dixi Round Contrast, the bottom stroke contrast is more pronounced. The thick stroke in capital letters increases from 100 to 135 units, and the thin stroke from 90 to 125 units. The greater contrast in this variant reflects the design intention that this instance should represent the furthest point from standard sans-serif conventions, while Regular Contrast occupies a middle ground. Increased letter spacing was applied in both contrast variants to compensate for the additional stroke weight.

The key distinction between designing a single typeface and designing a family lies in this systematic relationship between variants. Each variant in Dixi shares the same vertical proportions, spacing system, and base letterform architecture, differing only in the specific parameters that define its typographic instances. This coherence is what allows the family to function as a variable typeface system and as a sound basis for comparing the performance of instances (Beier & Larson, 2010).

2.1.3. Implementation of variable axes between instances

The four instances of Dixi were connected through two interpolation axes defined in FontLab, enabling the typeface to be exported and used as a variable typeface in OTF variable format. This was possible because each instance was designed in its own master. For the interpolation to work, each corresponding letter across the masters had to share the same contour, with the same number of anchor points of the same type (on-curve or off-curve). Only under these conditions did each anchor point have a single unambiguous counterpart in every other master, allowing FontLab to map the outlines onto one another and generate continuous intermediate forms.

Maintaining this correspondence was difficult, as the instances differ in stroke form. The Dixi Round variant introduces curved strokes and additional terminals, which created a challenge in aligning it with the Regular instances. To keep the masters compatible after Dixi Round was designed, additional anchor points were added to the Dixi Regular instance to ensure the two matched. Figure 2 shows the letter outline with the anchor points of the glyph f



» **Figure 2:** *Outline of character f (orange outline Dixi Round and black Dixi Contrast)*

overlaid across the Regular and Round instances. FontLab's master-compatibility check was used throughout to resolve mismatches before export.

With all the elements in place, the two axes were defined. The x-axis, named Custom, operates along the horizontal dimension with values from 0 to 1000. It controls the interpolation between the Regular and Round variants. A value of 0 corresponds to the Regular letterform structure; a value of 1000 corresponds to the Round structure with its curved strokes, inclined terminals, and differentiated confusable letters (d, b, p, q I, l, …).

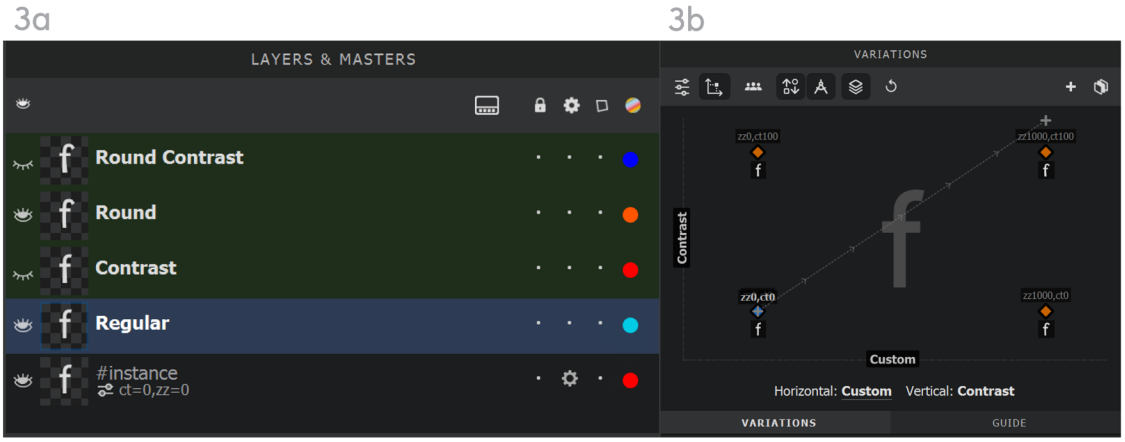
The second y-axis, named Contrast, operates along the vertical dimension with values from 0 to 100. It controls the interpolation between the Regular and Regular Contrast variants, and simultaneously between the Round and its Contrast variants. A value of 0 corresponds to a uniform stroke width throughout the letterform; a value of 100 corresponds to maximum bottom-weight contrast, while intermediate values produce letterforms with a continuously adjustable degree of stroke contrast (Figure 3).

2.2. Designing promotional material for the Dixi typeface family

Promoting a typeface designed for dyslexic readers presents a particular communication challenge because the typeface must be perceived as both functionally supportive and visually appealing. Typefaces positioned solely as assistive tools for dyslexia may risk reinforcing associations with disability, which can influence user acceptance. Research has also shown that specialised dyslexia typefaces such as Dyslexie and OpenDyslexic are not consistently preferred by readers with dyslexia when compared with conventional typefaces, despite their intended accessibility benefits (Kuster et al., 2017; Leeuw, 2010; Wery & Diliberto, 2017). Dixi was therefore designed and promoted as a typeface for everyone, incorporating dyslexia-friendly characteristics within a contemporary and broadly appealing visual language. This positioning informed the overall promotional strategy.

For the Dixi typeface family, a logo was first developed in Adobe Illustrator. In Adobe After Effects, the logo was then animated into a loop.

For the promotion of the typeface, a specimen poster, social media posts and short promotional animations were created. All materials showcase the range of the Dixi typeface family and its purpose through purely typographic compositions. The specimen poster was produced in A3 format in three monochrome colourways (blue, black and white). Animations and social media posts were created on a 1350 by 10180 px canvas to suit a variety of social media platforms.



» **Figure 3:** *Display of the master list (3a) and the graph display of interpolation axes (3b)*

To enhance the versatility of the typeface and encourage its use, the slogan “Črkovna vrsta, tako za dislektike, kot tudi za vse ostale” (Slovenian for “A typeface for dyslexics, as well as everyone else”) was used.

3. Results and Discussion

Dixi was designed to enhance legibility and help minimise dyslexic symptoms. All Dixi instances contain 118 characters needed for Slovenian and English (Stevanovski, Medved & Možina, 2026).

3.1. Planning and design of the Dixi typeface family

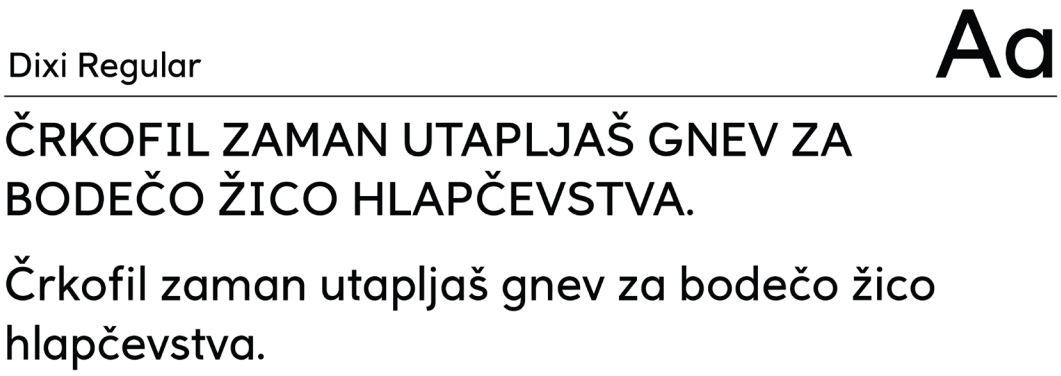
Analysis of reference typefaces for Dixi revealed several shared characteristics. All are sans-serif typefaces. Except for Arial, they exhibit increased apertures at stroke terminals. Typefaces designed for or recommended for dyslexic readers (Lexend, Comic Sans, OpenDyslexic, and Dyslexie) are characterised by a higher x-height, increased letter spacing, and bifurcated forms in characters such as a and g.

3.1.1. Designing the base typeface Dixi Regular and establishing proportions

Dixi Regular (Figure 4) serves as the foundational style within the Dixi typeface family. It was designed as a sans-serif typeface with a strong emphasis on legibility. The typeface is intended for use by readers with and without dyslexia (Stevanovski, Medved & Možina, 2026).

To support faster recognition of sentence boundaries, punctuation marks in this typeface were designed with heavier weights than the main strokes. This decision was based on the idea that they would allow faster recognition of sentences, as discussed in Dislexi and OpenDyslexic research on reducing errors caused by losing track while reading (Leeuw, 2010; Stevanovski, Medved & Možina, 2026; Wery & Diliberto, 2017).

Additional specific letterform decisions were made to improve legibility and speed up differentiation between characters. The letters I, l, and numeral 1 were differentiated through the addition of serifs to I and J, and a distinct form for the 1. The lowercase t received a rounded terminal to distinguish it from l and f.



» **Figure 4:** *Pangrams set in Dixi Regular*



» **Figure 5:** *Pangrams set in Dixi Round*

The apertures of c, č, e, and g were enlarged to prevent confusion with o and with each other. The lowercase a and g were designed in their monocular forms to reduce visual complexity, which is also consistent with the approach taken by the reference typeface Lexend and several BDA-recommended typefaces (British Dyslexia Association, 2003). When designing additional variants, further dyslexia-friendly characteristics were added.

3.1.2. From single Dixi Regular typeface to the Dixi type family

In Dixi Round (Figure 5), the letters b, d, p, and q were redesigned so that no two are mirror images of one another. Each has a distinct combination of stroke-terminal form, internal counter shape, and baseline ending. The letters C, c, Č, and č received further enlarged apertures. The eye of the lowercase e was made conspicuously round. The descending strokes of g and j were enlarged to emphasise the visual weight of the character. Diacritical marks were redrawn with additional stroke contrast. Punctuation was further enlarged and drawn in a uniform shape for an even clearer distinction of sentences. All Dixi Round characteristics include subtly oblique, softened strokes intended to evoke a handwritten appearance. Many strokes are gently curved to reinforce this effect, including crossbars in A, F, H, J, T, 2, 5, and 7, as well as modified stroke weight in the lower parts of D, E, g, h, I, i, L, l, q, and 1, and diagonals in N, v, w, W, y, Z, z, Ž, and ž. Several glyphs are slightly slanted, including D, d, F, J, K, l, m, n, p, R, t, U, u, 4, and 6. Lowercase a, d, q, and l feature serifed terminals, while the lowercase t has an enlarged terminal. Diagonals in v, w, and y follow a calligraphic curvature. Rounded glyphs such as O, Q, G, C, and 0 vary in character width, with a lengthened and curved tail in capital Q and an emphasised foot in capital G. The lowercase e maintains a distinctly round counter, while the loops of g and j are enlarged. Numerals are further differentiated, including a serifless numeral 1, an open numeral 4, enlarged lower curves in 3, 5, 6, and 8, and a crossbar in 7. Special characters such as @, #, &, €, $, %, and the slash were also redesigned to maintain stylistic consistency (Stevanovski, Medved & Možina, 2026).

These modifications collectively increase the visual distinctiveness of potentially confusable letterforms, addressing the orthographic deficit symptoms most commonly associated with reading errors in dyslexia (Rawson, 1986; Snowling, 2003). Most of the changes introduced from the Regular variant to the Round variant



» **Figure 6:** *Pangrams set in Dixi Regular Contrast*

Dixi Round Contrast Aa

UŽALJEN FANT SE HRABRO PODI SKOZI GOŠČAVO MACESNOV.

Užaljen fant se hrabro podi skozi goščavo macesnov.

» **Figure 7:** *Pangrams set in Dixi Round Contrast*

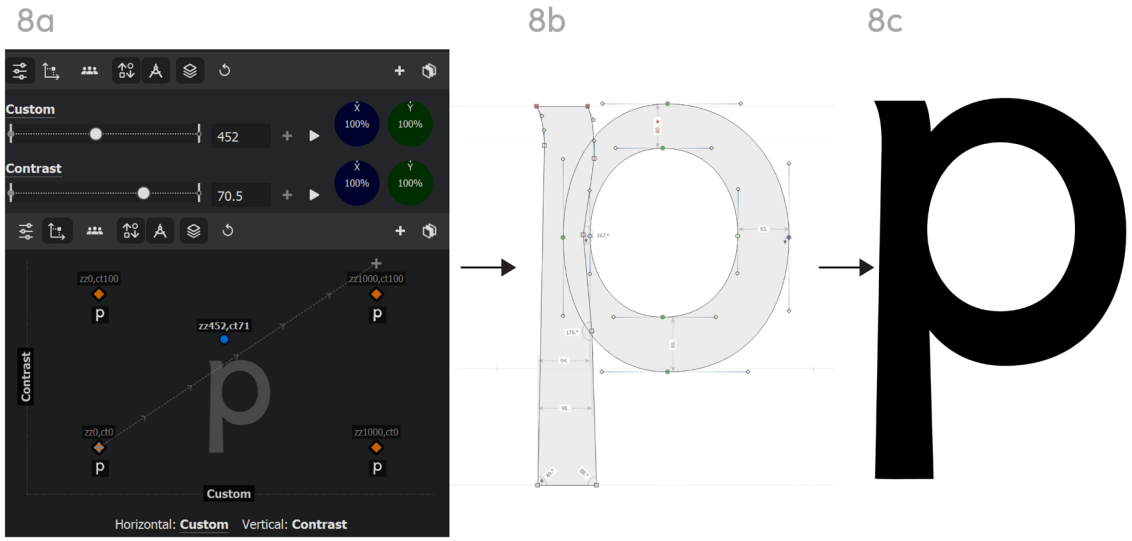
were intended to minimise the symptoms of dyslexia. Clearer differentiation between similar letterforms may help prevent or reduce letter transposition and loss of place during reading, while the slightly slanted, handwritten characteristics may promote more coherent word shapes and facilitate visual word recognition (Beier & Larson, 2010; Rello & Baeza-Yates, 2013). These factors may assist dyslexic readers in reading more effectively.

The final design variants were the contrasted versions of the previously described ones. Dixi Regular Contrast and Dixi Round Contrast retain the core characteristics of their original variants. Dixi Regular Contrast (Figure 6) features slightly reinforced strokes in the lower parts of the letterforms, balanced with increased character spacing. This ensures that the adjustments neither exaggerate nor disrupt the overall typographic tonal density, maintaining a visually balanced text appearance. In Dixi Round Contrast (Figure 7), the emphasised strokes are more pronounced, yet remain balanced in relation to the overall form and character spacing.

3.1.3. Implementation of variable axes between instances

The interpolation produces a continuous spectrum of letterforms rather than four fixed instances. Along the Custom axis, the form transitions from the Regular structure (0) to the Round (1000), with the strokes acquiring curvature and the terminals inclining. The second progression governs the Contrast axis, from uniform weight (0) to maximal bottom-weight contrast (100). At each stage, the contour structure remains consistent while the character form shifts. Variability was one of the key objectives of this work.

As shown in Figure 8, new letterforms can be created, unconstrained by predefined styles; the reader may traverse either axis until the letterforms suit their requirements. Figure 8a shows an interpolated point of the character p between the two axes marked in blue, Figure 8b shows the resulting contour, and Figure 8c shows a final outline of the interpolated character.



» **Figure 8:** *Interpolation of typeface variability in lowercase letter p – graph and slider controls for interpolation (8a) interpolated p (contour outline, 8b, and full character, 8c)*



» **Figure 9:** *Design of the Dixi logo from the word Dixi (9a), with the movement of letters (9b) to the final logo (9c)*

3.2. Designing promotional material for the Dixi typeface family

3.2.1. Logo design

We began the promotional material by designing a basic logo for the typeface, derived from the word “Dixi” itself. The design emerged from the observation that, by rotating the letter “i” by 90 degrees and placing it above the letters “xi”, the two dots of the “i” align into a single horizontal element, with the rotated “D” positioned above, as shown in Figure 9. Together, these elements create an abstract monogram that functions both as a typographic specimen and as a symbol. The primary logo is set in Dixi Regular; in addition, secondary variants were created for all styles.

The animations show how the word “Dixi” transforms into the logotype and back into text. The animation can be viewed by scanning the QR code in Figure 10.

» **Figure 10:** *QR code for the logotype animation*

3.2.2. Typeface specimen poster

The typeface specimen poster shown in Figure 11 sets white typography on a black background. The variants are distinguished by form rather than colour. The composition is built from the diagonal repetition of the word “Spremenljiva” (Slovenian for “variable”), shown in both outline and solid renderings. The outlined instances overlay the contours of all four variants (Regular, Round, Regular Contrast, and Round Contrast) so that their shared structure and points of difference become visible at once, while each solid instance shows a single variant. The alternation between overlapping outlines and filled forms demonstrates how one letterform shifts into another across masters, and thus emphasises the typeface’s variability. Below each solid text, a full set of characters is presented. The typeface logo sits in the upper-left corner with a QR code beneath it. The code (Figure 12) links to a short animation showing the typeface’s variability.



» **Figure 11:** *Dixi specimen poster*

» **Figure 12:** *QR code from the poster – representation of the typeface variability*

3.2.3. Promotional material for social media

The design of additional social media posts and animations extends the promotion of the typeface to a wider digital audience. We based the promotion on animations, as a large proportion of social media content is currently viewed in video format. The material presents the typeface variants and visually represents the family's capabilities. First, a promotional animation shows the letters D, i, x, and i in close-up as they change between variants, after which the characters draw back to assemble the Dixi wordmark. The animation closes with the slogan "Črkovna vrsta, tako za dislektike, kot tudi za vse ostale" (Slovenian for "A typeface for dyslexics, as well as everyone else") written beneath it. Set in the typeface itself, the slogan states the "for everyone" positioning directly, presenting accessibility as one feature of a broadly usable family rather than its defining limitation. The animation can be viewed by scanning the QR code in Figure 13.

» **Figure 13:** *QR code for the promotional animation*

A set of three short animations was then made, each isolating individual letters and presenting them across the variants. The first shows the uppercase and lowercase d set against typographic lines. Setting the letter against fixed baseline, x-height, cap height, and ascender lines gives the viewer a stable reference, so each shift in weight, contrast, and roundness reads as a measurable change. The letter d transforms from Dixi Regular into its contrasted form, then shifts to the Round Contrast variant. From here, the lowercase letter transforms into the uppercase D, which then shifts from Round Contrast to Round and finally back to the Regular variant. The animation ends with the transition from the capital D to the full word Dixi with the slogan these time in English written underneath. The animation can be viewed by scanning the QR code in Figure 14.

» **Figure 14:** *QR code for the animation of the letter d*

Two further animations present a group of letters as they switch through the variants. First, a group of the opening letters of the alphabet was chosen (A, b, c); this animation can be viewed by scanning the QR code in Figure 15. Next, a group of letters b, d, q, and p was chosen, as these often mirror each other and are among the most frequently confused by dyslexic readers (Rawson, 1986; Snowling, 1998). This animation, which can be viewed by scanning the QR code in Figure 16, demonstrates how visually similar letters become well differentiated across the instances. The animation of the and the typeface slogan were added in the end. In the a,b,c animation (figure 15) the slogan is presented in Slovenian while in animation d, q, p b (figure 16) the English slogan was used.

» **Figure 15:** *QR code for the animation of letters A, b, c*

» **Figure 16:** *QR code for the animation of letters b, q, p, d*

Finally, a four-part post displaying all characters of each instance was created. Each card carries one variant, showing its name, a large "Aa", and the full character set. The backgrounds alternate between black and white, placing the contrasted variants on white and the base variants on black. Swiping through the cards one at a time presents every character in a viewer-friendly way. These posts serve as a showcase of the typeface, just as the specimen poster does in physical form. A sample of one card showcasing Dixi Round is shown in Figure 17.

4. Conclusions

This study set out to develop and promote a variable typeface family that improves legibility for individuals with dyslexia while remaining aesthetically appropriate and adaptable for a wider readership. Dixi demonstrates that these objectives are not mutually exclusive, as dyslexia-friendly characteristics and broad everyday usability can be successfully integrated within a single, coherent typographic system.



» **Figure 17:** *One card from the four-part carousel, showing the Dixi Round variant*

The design outcome is a family of four instances: Dixi Regular, Dixi Round, Dixi Regular Contrast, and Dixi Round Contrast. These are built on a shared system of vertical proportions, spacing, and letterform architecture, and linked through two interpolation axes. Maintaining contour compatibility across masters made it possible to define a continuous, two-dimensional design space, rather than a fixed set of styles, in which roundness and bottom-weight contrast can be adjusted independently. This variability is the central contribution of the work and allows the typeface to be tuned to the individual needs of readers. The reading tests (Stevanovski, Medved & Možina, 2026) support the design rationale.

By positioning Dixi as a typeface for everyone, the accompanying promotional material, including a logo, specimen poster, social media posts, and supporting animations, communicates the accessibility features without framing the typeface as a disability tool. Through its slogan and social media-based promotion, it avoids the stigma that has limited the acceptance of earlier dyslexia-oriented typefaces. Taken together, the design, testing, and promotional material show how legibility, aesthetics, and personalisation can be integrated within a contemporary variable typeface.

The present study will be continued. Legibility testing should be conducted on a large and representative sample. Comparative testing with participants without dyslexia would help establish which effects are specific to dyslexic reading. On the basis of these findings, and the feedback gathered through the promotional materials, the Dixi typeface family will be further refined.

5. References

Beier, S. and Larson, K. (2010) 'Design improvements for frequently misrecognized letters', *Information Design Journal*, 18(2), pp. 118–137. DOI: 10.1075/idj.18.2.03bei

Boer, C. (2008) *Dyslexie [typeface]. Dyslexie Font.* Available from: https://www.dyslexiefont.com [Accessed 10 March 2026].

British Dyslexia Association. (2003) *Dyslexia style guide*. Available from: https://www.bumc.bu.edu/jmedday/files/2025/05/Dyslexia-Style-Guide-2023-BDA-Style-Guide-2023.pdf [Accessed 10 March 2026].

Cheng, K. (2020) *Designing type*. London: Laurence King Publishing.

Gonzalez, A. (2011) *OpenDyslexic – About*. Available from: https://opendyslexic.org/about [Accessed 10 March 2026].

Krivec, T., Košak Babuder, M., Godec, P., Weingerl, P. and Stanković Elesini, U. (2020) 'Impact of digital text variables on legibility for persons with dyslexia', *Dyslexia*, 26(1), pp. 87–103. DOI: 10.1002/dys.1646

Kuster, S. M., van Weerdenburg, M., Gompel, M. and Bosman, A. M. T. (2018) 'Dyslexie font does not benefit reading in children with or without dyslexia', *Annals of Dyslexia*, 68(1), pp. 25–42. DOI: 10.1007/s11881-017-0154-6

de Leeuw, R. (2010) *Special font for dyslexia?* Master's thesis. University of Twente.

Luthfiasari, A., Fadillah, C. and Gunawan, F. (2023) 'Fluid geometric: an experimentation of designing flexible multi-style typeface using variable font'. In: *2023 IEEE 9th International Conference on Computing, Engineering and Design (ICCED)*, Kuala Lumpur, Malaysia, 2023, pp. 1–6. DOI: 10.1109/ICCED60214.2023.10425659

Lyon, G. R., Shaywitz, S. E. and Shaywitz, B. A. (2003) 'A definition of dyslexia', *Annals of Dyslexia*, 53(1), pp. 1–14. DOI: 10.1007/s11881-003-0001-9

Možina, K. (2023) *Tipografska kunšt: upodobitev informacij*. Ljubljana: Univerza v Ljubljani, Naravoslovnotehniška fakulteta.

Moura, O., Pereira, M., Moreno, J. and Simões, M. R. (2020) 'Investigating the double-deficit hypothesis of developmental dyslexia in an orthography of intermediate depth', *Annals of Dyslexia*, 70, pp. 43–61. DOI: 10.1007/s11881-020-00190-1

Rawson, M. B. (1986) 'The many faces of dyslexia', *Annals of Dyslexia*, 36(1), pp. 177–191. DOI: 10.1007/BF02648028

Rello, L. and Baeza-Yates, R. (2013) 'Good fonts for dyslexia'. In: *Proceedings of the 15th International ACM SIGACCESS Conference on Computers and Accessibility (ASSETS '13)*, 21–23 October 2013, Bellevue, Washington. New York: Association for Computing Machinery, Article no. 14, pp. 1–8. DOI: 10.1145/2513383.2513447

Snowling, M. (1998) 'Dyslexia as a phonological deficit: evidence and implications', *Child Psychology and Psychiatry Review*, 3(1), pp. 4–11. DOI: 10.1111/1475-3588.00201

Somai, M. S., Peiris, R. L. and Tigwell, G. W. (2025) 'A review of text accessibility standards, guidelines, and font tool limitations'. In: *Proceedings of the 27th International ACM SIGACCESS Conference on Computers and Accessibility (ASSETS '25)*, pp. 1–7. DOI: 10.1145/3663547.3759692

Stein, J. (2023) 'Theories about developmental dyslexia', *Brain Sciences*, 13(2), article 208. DOI: 10.3390/brainsci13020208

Stevanovski, A., Medved, T. and Možina, K. (2026) 'Designing a variable typeface for dyslexia-friendly reading', *Acta Graphica*, 34(2), pp. 39–51.

Wery, J. J. and Diliberto, J. A. (2017) 'The effect of a specialized dyslexia font, OpenDyslexic', *Annals of Dyslexia*, 67(2), pp. 114–127. DOI: 10.1007/s11881-016-0127-1

Yoliando, F. T. (2020) 'A comparative study of dyslexia style guides in improving readability for people with dyslexia'. In: *Proceedings of the International Conference of Innovation in Media and Visual Design (IMDES 2020)*. DOI: 10.2991/assehr.k.201202.050

Zorzi, M., Barbiero, C., Facoetti, A., Lonciari, I., Carrozzi, M., Montico, M., Bravar, L., George, F., Pech-Georgel, C. and Ziegler, J. C. (2012) 'Extra-large letter spacing improves reading in dyslexia', *Proceedings of the National Academy of Sciences*, 109(28), pp. 11455–11459. DOI: 10.1073/pnas.1205566109



© 2026 Authors. Published by the University of Novi Sad, Faculty of Technical Sciences, Department of Graphic Engineering and Design. This article is an open access article distributed under the terms and conditions of the Creative Commons Attribution license 4.0 Serbia (https://creativecommons.org/licenses/by/4.0/deed.en).