



TYPOGAMA TYPE FOUNDRY  
PRESENTS

Bildale

DESIGNED BY MICHAEL PARSON  
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A large, white, stylized word 'Introduce' is written vertically on a dark brown background. The font is a bold, rounded script. To the right of the word, the text 'PART 1' is written in a smaller, white, serif font, enclosed in a white rectangular box with horizontal lines above and below it.

Introduce

PART 1

By Michael Parson

# Oildale Typeface

Over the past few years, as typography has gained an even bigger audience, there has been a marked rise in the interest and creation of script fonts. Inspired by hand drawn forms, these letters seem to appeal to our emotions, hinting at a craft, a personal touch to design. My own creations have often played on these visual cues, but the more I reflected on the subject, the more I regretted that so many of the designs, mine included, seemed inspired and stuck in an esthetic of a by gone age rather than reflecting any new design avenues. Driven by these questions, I have often sketched away a few ideas without finding an inspiring solution, until one quiet winter night.

While doodling around with some letter forms, I started to focus on the crossed curves that are often found in the cursive lowercase f. Set in a string of text, this extra bowl seems quite natural, but analysed alone, it seems like a strange left over quirk that actually obscures the letter. In a thin stroke, these crossed strokes look like knotted strings, but with a bold stroke, the counter form is filled in to only reveal the outside bulge. I became intrigued with the dynamic this effect could achieve and found myself quickly sketching out a few letters inspired by this idea.

## **Oildale Typeface**

Designed by Michael Parson

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

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# Character Set

## PART 2

### BASE LETTERS

A B C D E F G H I J K L M N O  
P Q R S T U V W X Y Z  
a b c d e f g h i j k l m n o p  
q r s t u v w x y z

### ACCENTS

À Á Â Ã Ä Å Æ Ç È É Ê Ë  
Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ñ  
Š Š Š Š Š Ţ Ţ Ù Ú Û Ü Ý  
Ÿ Ž Ž Ž Ž Ɔ  
á â ã ä å Æ Ç È É Ê Ë  
Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ñ  
Š Š Š Š Š Ţ Ţ Ù Ú Û Ü Ý  
Ž ž ž ž Ɔ  
h ' ^ ˇ ˆ ˆ



Through these first sketches, I managed to define the main guidelines of this new typeface. Firstly, the main design feature would be the result of this crossed stroke idea, most visible in the main letter stem. This crossed stroke was a bold, dark form that put the emphasis on the shape as a mass rather than exposing the stroke skeleton. Secondly, I blended in a heavy calligraphic influence that gave me more flexibility and solutions while designing the other letter forms, for example visible in the lowercase n or b. With these extensions, I also wanted to expose the marked contrast between the thicker and thinner areas of each stroke, reminiscent of a wide brush. This rounded, twisting stroke with its sharp terminals offered a charming contrast to the more severe, clean cuts I employed on the stems, particularly at the baseline.



SKETCH

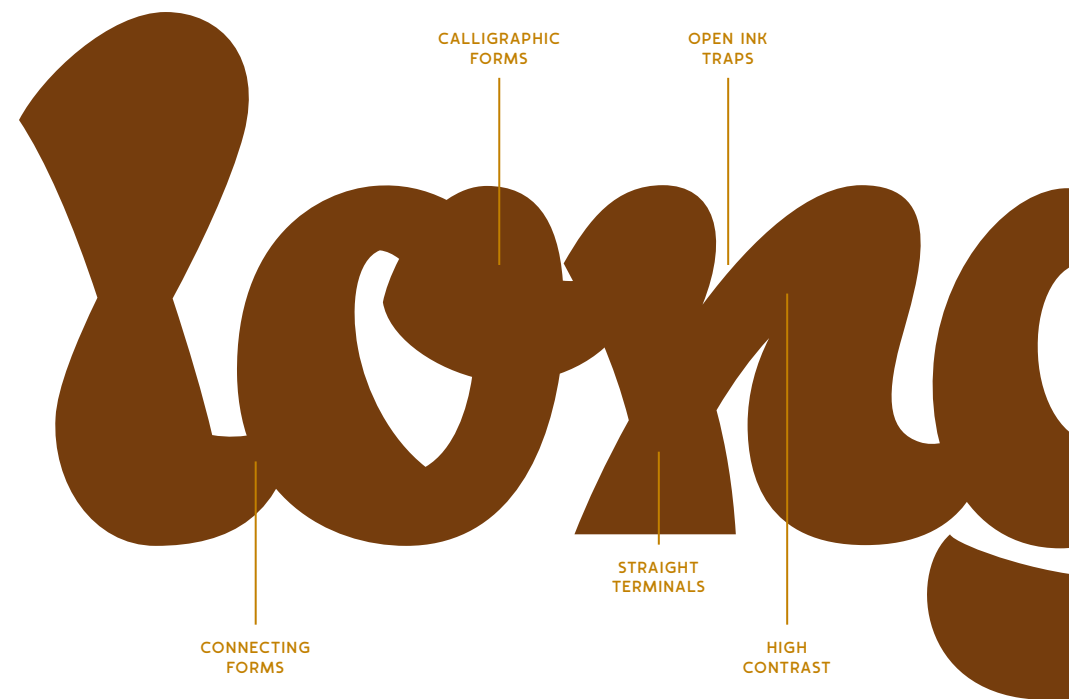


FIRST RENDER



FINAL FORM

Working of these main principles, Oildale slowly started to come to life. I initially focused on the lowercase forms, since those were the main sketches I had, and started to focus more on the overall rhythm of the typeface. It is often said, type design is not only the attention to single letters, but equally how they interact with each other. I had designed some dark, bold letters with small counters, so I knew the letters would sit quite closely. I explored single standing letters, but finally settled on using connecting forms that seemed to extend the design of each form into its neighbour, creating a nice unity.



When I started to move towards the uppercase letters, I explored the two ideas of either creating very decorative, elaborate letters that function principally as initial letters, or then focusing more on an all uppercase setting by using more constructed, restricted letters. I settled on a solution that combined a bit of both, by simply extending the design principal of the lowercase letters into capitals, so maintaining the pronounced junction between the main stroke and curves. This solution seemed to extend the common graphical traits of the typeface while also further developing the idea of contrasting forms and ideas, so suited the design neatly.

Oildale is therefore the result of this questioning, a striking single weight typeface that combines a crossed main stem with a strong calligraphic influence. Inspired by old forms but blended with a contemporary thinking, the aim was to design a font that is both familiar and reassuring yet original and bold. I felt that the typeface worked well as a single entity but I still wanted to include some OpenType features.

IT'S PLAIN TO SEE THAT  
you're not about to fall  
DEEP IN YOUR SMILE  
there's a soft dream  
FOR ANY OF MY SMILES  
a love, sweet & warm inside  
HOW STRONG IS A BAND OF GOLD

LOWERCASE  
STANDARD  
LETTERS

What truth was there, after all, in the stories which were invented as to the early portion of M. Myriel's life? No one knew. Very few families had been acquainted with the Myriel family before the Revolution. M. Myriel had to undergo the fate of every newcomer in a little town, where there are many mouths which talk, and very few heads which think. He was obliged to undergo it although he was a bishop, and

LOWERCASE  
SWASH &  
LIGATURES

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CAPITAL  
SWASH &  
LIGATURES

M. MYRIEL HAD ARRIVED AT DERRY ACCOMPANIED BY AN ELDERLY SPINSTER, MADEMOISELLE BAPTISTINE, WHO WAS HIS SISTER, AND TEN YEARS HIS JUNIOR. THEIR ONLY DOMESTIC WAS A FEMALE SERVANT OF THE SAME AGE AS MADEMOISELLE BAPTISTINE, AND NAMED MADAME MAGLOIRE, WHO, AFTER HAVING BEEN THE SERVANT OF M. LE CURÉ, NOW ASSUMED THE DOUBLE TITLE OF MAID TO MADEMOISELLE & HOUSEKEEPER TO

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With  
every skin  
& eyes of  
emerald green



OILDALE  
14/15PT

He was well formed, though rather short in stature, elegant, graceful, intelligent; the whole of the first portion of his life had been devoted to the world & to gallantry. The Revolution came; events succeeded each other with precipitation; the parliamentary families, decimated, pursued, hunted down, were dispersed. M. Charles Myriel emigrated to Italy at the very beginning of the Revolution. There his wife died of a

OILDALE  
24/24PT

Was he, in the midst of these distractions, these affections which absorbed his life, suddenly smitten with one of those mysterious and terrible blows which sometimes overwhelm, by striking to his heart, a man whom public

OILDALE  
18/19PT

What took place next in the fate of M. Myriel? The ruin of the French society of the olden days, the fall of his own family, the tragic spectacles of '93, which were, perhaps, even more alarming to the emigrants who viewed them from a distance, with the magnifying powers of terror, did these cause the ideas of renunciation and solitude to germinate in him? Was he, in the



# Decorative features

## PART 2

The main joy of adding features is that it allows both the designer and end user more options and choices while setting text with the typeface. Whether it be choosing a suitable number or switching to a ligature or swash letter, features are a fantastic expansion of a design.

My first feature, chosen due to the tightly spaced letter forms, was to include a set of ligatures to deal with the potentially colliding letters, typically the fi or fj combination. But as with any idea, once you start, you then see loads of combinations that could be interesting to treat as a ligature. So rather than just covering the basic five or ten forms, this font includes over forty ligatures that can be easily set in a text through automatic substitutions.

Secondly, I decided to add a little touch of the script influence by creating a range of decorative extensions to the letters in the swash form. I decided to play with the three options, firstly by creating some initial letters, these are intended to be employed at the beginning of a string of text. The second form, terminals, are as their name suggests, intended to be used at the end of a line of text. The final, third form is a simple substitution that will replace the letter wherever it fits in the string of letters. These various forms are all included in an automatic substitution, so by simply activating the feature, the font will automatically place the correct form.

Lastly, for the numerals, I also decided to add in some extra characters to expand the options while setting text. The default forms are capital lining letters, these are best suited to be used with the capital letter forms they match. For a better combination with the lowercase letters and their ascending and descending strokes, I then added in some hanging numbers, sometimes also called old style. A last style is the tabular lining, like the default forms, they equally align to the capitals but are set so that each number has the same width. This feature is especially suited for any tables or text setting whereby the numbers must align vertically as well as horizontally.

The final set of numerals are the scientific sets, both superior and inferior, these numbers are used traditionally in settings chemical formulas but could also be used as a stylistic choice. These smaller digits are equally employed for the fraction feature. Thanks to this simple function, any user can easily and quickly compose any fraction.

final flight

LIGATURES

difficulty

DISCRETIONARY LIGATURES

Royalties

SWASH LETTERS

H<sup>2</sup>N<sub>3</sub>O<sup>2</sup>

SCIENTIFIC NUMBERS

12 Dec 1975

DEFAULT NUMBERS

12 Dec 1975

HANGING NUMBERS

#10239467

TABULAR NUMBERS

12/62 Perc.

FRACTIONS



Country Music  
Doors open @ 10pm  
Live performances  
featuring Grand old Barn  
Open bar & food  
Route 1829, Drills farm house  
ALL PERSONS WELCOME, CARE FOR ANIMALS & PETS



He was well formed,  
though rather short in  
stature, elegant, graceful,  
intelligent; the whole of  
the first portion of his life  
had been devoted to the  
world & to gallantry.  
The Revolution came;  
events succeeded each  
other with precipitation;  
the parliamentary families,  
decimated, pursued, hunted  
down, were dispersed.

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stature, elegant, graceful,  
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One fun problem in type design is trying to find a name, something that can encapsulate the design DNA while also being identifiable and unique. Since this typeface was aiming to explore new design ideas, but also combined a series of influences, I was becoming very hard to nail one word that could resume the whole idea. I thought about technical terms, explanations for how the crossed stroke came about, but the idea actually struck while watching TV.

I had stumbled across a series of fascinating documentaries about country music, not a subject I knew much about or thought I had much interest for. Yet, the more I watched, the more I became engrossed in the wild lives of these different characters. One that stood out to me, was a certain Merle Haggard. So I started to explore some names of groups, styles and such, but again, I doubted, thinking my work was not exactly Nashville style! But after reading more about Mr Haggard, I came across his birth town, a certain Oildale, that somehow struck me. It was an appealing name, evoked industry but also a certain wilderness, it had a emotional, natural feel yet also reflected a manufactured source.

# Nashville Oildale

PART 3

A photograph of an older man with a mustache, wearing a light-colored cowboy hat and a dark shirt, sitting and smoking a cigarette. He is looking down at his hands. The background is a rustic wooden wall. Overlaid on the image is the text "I knew, you'd have to get tough or die" in a large, white, stylized script font.

I knew,  
you'd have  
to get  
tough or die



# Fontin

## PART 4

Initially started as an experimental design, Oildale evolved into a solid, display typeface that can adapt to a range of settings. Thanks to its bold form and striking construction, its aims to be a unique voice among the various script typefaces. Its connecting forms and soft appearance hint at a cursive, retro inspired style but featuring unique distinctions that make this design contemporary. As a single weight design, Oildale is best suited for use in branding or logo designs, but it will equally function well as a headline or titling design. With a bold and condensed appearance, it maintains its clarity and strength on any background or medium.



I REMEMBER  
lonesome whistle  
KNOWING YOU  
freight train  
CHANGE MY MIND  
not knowing how  
BUT MAMA TRIED  
one & only rebel  
BUT MAMA TRIED

the 4th of July  
RAISE ME BETTER  
hold me anyone  
FAMILY MEEK  
what lay in store  
SUNDAY LEARNING  
towards the bad  
KEPT TURNING  
no one could steer

The ruin of the French society of the olden d  
fall of his own family, the tragic spectacles  
which were, perhaps  
emigrants who view  
magnifying powers o  
of renunciation & so  
he, in the midst of th  
which absorbed his  
those mysterious and  
overwhelm, by striking to his heart, a man  
public catastrophes would not shake, by str  
existence and his fortune? No one could ha





With.  
Flaming  
locks  
of auburn  
hair

Except this ole  
GUITAR & AN EMPTY BOTTLE  
That was quite a joke  
LAUGHS FROM A LOT  
Seems I had to fight  
MY WHOLE LIFE  
some gal would giggle  
MY FIST GOT HARD  
roamed from town  
TO HIDE MY SHAME  
vow to the stars

typogama

**Oildale Typeface**

by Michael Parson

1 weight

Display

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

Specimen Layout: Michael Parson

Text &amp; visuals: Michael Parson

Font used: Oildale

Longer text &amp; notes set in

Helvetica Neue.