

# Convexion®

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## TYPEFACE

6 WEIGHTS  
TEXT & DISPLAY

CONVEXION TYPEFACE SPECIMEN

# General overview

PAGE 4

This concept for this typeface family started with a desire to instill some of the dynamic of brush script lettering into the more rigid general serif style. Through it's often extreme stroke contrast and irregular forms, script letters often contain a clear human trait that is pleasing to the eye and familiar to users, they feel comforting and familiar. Yet, with that flamboyance and exuberance, they also suffer from a lower legibility and clarity. I therefore decided I wanted to explore a path that could combine the best of both worlds, a letter form that would be clearly humanist and flowing in it's form, yet adapted and enhanced to be clear and legible enough to be used in a range of settings.

The first sketches focused on a few basic letter forms that allowed me to put my ideas into a first version and I rapidly fell onto my main issue, the terminals. In typeface design, the terminals are the endings of the main strokes, sometime ended with a serif or otherwise simply cut as can be found in sans serif designs. If I followed the calligraphic route, my strokes would simply end in a narrowed point reminiscent of the thick and thin of the quilt pen. Now while this idea certainly had it's merit and created a dynamic form, it's overall balance guided the style of the typeface towards script letters and therefore did not resolve my main creative drive of wanting to merge two styles into one. I explored a whole range of forms, from straight cut, garaldes or even slab serifs, but no form seemed to match. Until an idea dawned on me, I started playing with mirror forms, and this suddenly sparked a simple but neat solution, convex serifs that could merge into the curves provided by the calligraphic forms. This original form resulted in a nice, darker mass that gently balanced the main strokes while providing an interesting horizontal tension, I had found my main guidelines.



Renfiagvd w  
u

FGKKNTE

naZg




ORIGINAL SKETCH



DIGITAL VERSION

Through a balance between calligraphic forms and roman shapes, I gradually started to complete the first typeface, that mixed what appealed to me in both directions. The lowercase n was probably one of the more obvious examples. To the right of the letter, one can find a balanced, rather rigid form that combines a conventional stroke with my convex serif. But to the left of the letter, the calligraphic approach takes over with a rounded, progressive form that ends in a single sided serif that is natural with a pen stroke. Throughout the other letters, I have left hints of the mix, the lowercase e that has a rounded curve leading into it's central bar, the v, or w have a clear rounded left stroke with the enhanced y ascender that bends under the form. And the capitals equally showcases this approach, notably in the diagonal strokes like the R or K that have an elaborate and visible curved extension. All of these finer details add a real character to the typeface and give it a unique voice and vision in the serif style.

I quickly progressed through the first letter forms and quickly completed a first working font that allowed me to test and develop my initial findings. While I was very happy with the direction, I quickly realized that I had designed a relatively heavy weight that, while being suited for logos or titling, would not result in a very versatile typeface that could be used in different settings, I needed to add more weights. But rather than creating a wide range of weights that would dilute the strengths of the style, especially in lighter weights, I settled on making two additional weights. The first, was the Light weight, designed with a thinner stroke and therefore opening the counter shapes produce a more clear and legible weight that could be used for longer passage of text. The second was to create a darker, Black weight that is slightly more dense than the regular form and would be used in titles and larger point sizes. With these three weights, I found that my initial idea could now be used in a more versatile and expressive manner, combining the various styles and mixing them to create even more impact.



Lastly, with these three weights, I thought that adding the accompanying italics would be a nice *final* touch and allow me to integrate a few alternate letter forms I had not used in the roman weight. As would be more common in casual script lettering, the lowercase a and g letters switch from double bowl shapes into single bowl letters and the f has an extended stroke below the baseline. These new forms are then slanted at a slight twelve degree angle to produce a sufficient diagonal contrast without straying too much from the original forms.

Convexion is a multilingual typeface that supports a wide array of languages ranging from English or German to Turkish or Polish, these correspond to the Unicode standard ISO 1, 2, 3 and 4 glyph encodings.

Authentic  
agent

CONVEXION LIGHT

Authentic  
agent

CONVEXION REGULAR

Authentic  
agent

CONVEXION BOLD

Regular → *Regular*

CONVEXION REGULAR

CONVEXION ITALIC

# Character set overview

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

## BASIC LATIN LETTER FORMS

Å À Ã Ä Á Â Ã Ç Ç Ç Ç Ď Đ È  
É Ê Ë Ì Í Î Ï Ĵ Ľ Ļ  
Ñ Ñ Ñ Ò Ó Ô Õ Ö Ø Ő Ŕ Ŗ Š Š Š Š Š  
Ţ Ť Ù Ú Û Ü Ů Ű Ų Ÿ Ý Ž Ž Ž Ž Þ  
á â ã ä å à á ç ç ç ç đ è é ê ë  
ę ě ĝ ğ ħ ì í î ï ĵ ł ł ñ ñ ñ ò ó ô  
õ ö ø ŕ ŗ š š š š ť ŧ ù ú û ü ů ű ŷ  
ÿ ž ž ž þ ð ð ´ ` ^ ˇ ˘ ˙ ˚

## ACCENTS

**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**

@ § ? ¿ ! ¡ / | | \ + ± × ÷ ~ - - - = ≈ ≠ ∂  
 Δ Π Σ √ ∞ ∫ % ‰ “ ” „ ‘ ’ , \* ° . , ; :  
 ... • · ≤ < < « » > > ≥ [ ] ( ) { } / - \_ & v ™  
 © ® # ¶ ◊ Ω π ¹ º ³ ¼ ½ ¾

PUNCTUATION & MATHEMATICAL SYMBOLS

0 1 2 3 4 5 6 7 8 9

DEFAULT NUMBERS

0 1 2 3 4 5 6 7 8 9

OLDSTYLE NUMBERS

0 1 2 3 4 5 6 7 8 9

TABULAR NUMBERS

% 1/1 2/2 3/3 4/4 5/5 6/6 7/7 7/7 8/8 9/9

FRACTIONS

fi fl œ æ Æ Œ fj ff fh ffj ffl ft

LIGATURES

£ ¢ \$ ¥ € ₯ ₧ € ₨ ₪ ₮ ₯ ₰ ₱ ₲

MONETARY SYMBOLS

# Layout examples

They were of course quite undistinguished looking men, as indeed all true Scientists are. There is more personal distinction about the mildest-mannered actor alive than there is about the entire Royal Society. Mr. Bensington was short and very, very bald, and he stooped slightly; he wore gold-rimmed spectacles and cloth boots that were abundantly cut open because of his numerous corns, and Professor Redwood was entirely ordinary in his appearance. Until they happened upon the Food of the Gods (*as I must insist upon calling it*) they led

lives of such eminent and studious obscurity that it is hard to find anything whatever to tell the reader about them. Mr. Bensington won his spurs (*if one may use such an expression of a gentleman in boots of slashed cloth*) by his splendid researches upon the More Toxic Alkaloids, and Professor Redwood rose to eminence - I do not clearly remember how he rose to eminence! I know he was very eminent, and that's all. Things of this sort grow. I fancy it was a voluminous work on Reaction Times with numerous plates of sphygmograph

CONVEXION LIGHT 7/8.4PT

The general public saw little or nothing of either of these gentlemen. Sometimes at places like the Royal Institution and the Society of Arts it did in a sort of way see Mr. Bensington, or at least his blushing baldness and something of his collar and coat, and hear fragments of a lecture or paper that he imagined himself to be reading audibly; and once I remember - one midday in the vanished past - when the British Association was at Dover, coming on Section C or D, or some such letter, which had taken up its quarters in a public-house, and following two, serious-looking ladies with paper parcels, out of mere curiosity, through a door labelled "Billiards" and "Pool" into a scandalous darkness, broken only by a magic-lantern circle of

CONVEXION REGULAR 9/10.8PT

*In the middle years of the nineteenth century there first became abundant in this strange world of ours a class of men, men tending for the most part to become elderly, who are called, and who*

***But the Great Public and its Press know better, and "Scientists" they are, and when they emerge to any sort of publicity, "distinguished scientists" and "eminent scientists" and "well-known scientists" is the very least we call them. Certainly both Mr. Bensington and Professor Redwood quite merited any of these terms long before they came upon the marvellous discovery of which this story tells. Mr. Bensington was a Fellow of the Royal Society and a former president of the Chemical Society, and Professor Redwood was Professor of Physiology in the Bond Street College of the London University, and he had been grossly libelled by the anti-vivisectionists time after time.***

And they had led lives of academic distinction from their very earliest youth. They were of course quite undistinguished looking men, as indeed all true Scientists are. There is more personal distinction about the mildest-mannered actor alive than there is about the entire Royal Society. Mr. Bensington was short and very, very bald, and he stooped slightly; he wore gold-rimmed spectacles and cloth boots that were abundantly cut open because of his numerous corns, and Professor Redwood was entirely ordinary in his appearance. Until they happened upon the Food of the Gods (*as I must insist upon calling it*) they led lives of such eminent and studious obscurity that it is hard to find anything whatever to tell the reader about them. Mr. Bensington won his spurs (*if one may use such an expression of a gentleman in boots of slashed cloth*) by his splendid researches upon the More Toxic Alkaloids, and Professor Redwood rose to eminence—I do not clearly

CONVEXION LIGHT ITALIC 21/22.5PT

CONVEXION BOLD ITALIC &amp; LIGHT 7/8.4PT

In the middle years of the nineteenth century there first became abundant in this strange world of ours a class of men, men tending for the most part to become elderly, who are called, and who are very properly called, but who dislike extremely to be called—"Scientists." They dislike that word so much that from the columns of Nature, which was from the first their distinctive and characteristic paper,

CONVEXION LIGHT 8/12PT

*They dislike that word so much that from the columns of Nature, which was from the first their distinctive and characteristic paper, it is as carefully excluded as if it were—that*

CONVEXION BOLD ITALIC 21/21PT

Certainly both Mr. Bensington and Professor Redwood quite merited any of these terms long before they came upon the marvellous discovery of which this story tells. Mr. Bensington was a Fellow of the Royal Society and a former president of the Chemical Society, and Professor Redwood was Professor of Physiology in the Bond Street College of the London University, and he had been grossly libelled by the anti-vivisectionists time after time. And they had led lives of academic distinction

CONVEXION LIGHT 10/12PT

There is more personal distinction about the mildest-mannered actor alive than there is about the entire Royal Society. Mr. Bensington was short and very, very bald, and he stooped slightly; he wore gold-rimmed spectacles and cloth boots that were abundantly cut open because

CONVEXION LIGHT 21/21PT

But the Great Public and its Press know better, and "Scientists" they are, and when they emerge to any sort of publicity, "distinguished scientists" and "eminent scientists" and "well-known scientists" is the very least we call them. Certainly both Mr. Bensington and Professor Redwood quite merited any of these terms long before they came upon the marvellous discov-

CONVEXION REGULAR 8/12PT

*Certainly both Mr. Bensington and Prof*



*Professor Redwood w  
Professor of Physiolo*



Mr. Bensington won his spurs (*if one may use such an expression of a gentleman in boots of slashed cloth*) by his splenidid researches upon the More Toxic Alkali & **Professor Redwood** rose to eminence. I do not clearly remember how he rose to eminence! I know he was very eminent and that's all. Things of this sort grow. I fancy it was a voluminous work on Reaction Times with numerous plates and chromatographic tracings (I write such

Mr. Bensington was short and very, very bald, and he stooped slightly; he wore gold-rimmed spectacles and cloth boots that were abundantly cut open because of his numerous corns, and Professor Redwood was entirely ordinary in his appearance. Until they happened upon the Food of the Gods (*as I must insist upon calling it*) they led lives of such eminent and studious obscurity that it is hard to find anything whatever to tell the reader about them.

CONVEXION LIGHT & LIGHT ITALIC 14/16.8PT

# CONVEX FORMS

## *Calligraphic*

# ORIGINALITY

*I know he was very eminent, and that's all. Things of this sort grow. I fancy it was a voluminous work on Reaction Times with numerous plates of sphygmograph tracings (I write subject to correction) and an admirable new terminology, that did the thing for him. The general public saw little or*

CONVEXION BOLD ITALIC 18/21PT

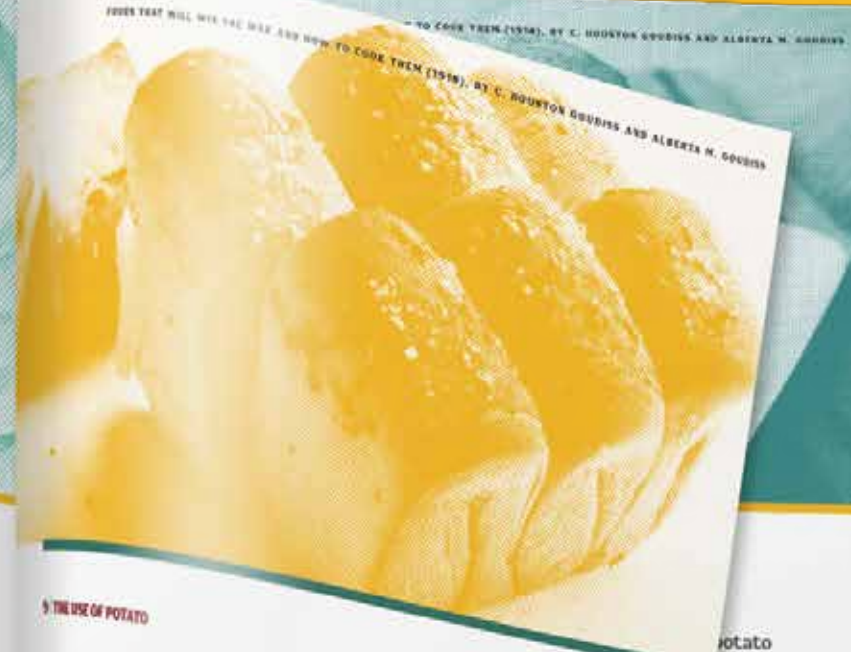


In the middle years of the nineteenth century first became abundant in the ranks of a class of men, men tending to come elderly, who are called, properly called, but who ought to be called, "Scientists."

THE NINETEENTH CENTURY THERE FIRST BECAME ABUNDANT IN THIS STATE

Mr. DeWitt and I quite merited any of the honor before they came upon the scene, the glory of which this story of my life was a Fellow of the Royal Society, and a member of the Redwood Bond Society.

No



9 THE USE OF POTATO

# Potato Bread

- 1 1/2 cups tightly packed mashed potato
- 2 1/2 cups wheat flour
- 1 tablespoon warm water
- 1/2 yeast cake
- 1/2 teaspoon salt

Make dough as usual. Let rise in warm place for 15 minutes. Mould into loaf, put in pan, let rise until double in bulk in warm place. Bake for 45 minutes in hot oven.

9 THE USE OF POTATO

# Potato Parker House Rolls

- 1/2 cake yeast
- 1 cup milk (scalded)
- 1 teaspoon fat
- 3 tablespoons corn syrup (or 1 tablespoon sugar)
- 3 1/2 cups flour
- 2 cups potato (mashed and hot)
- 1 teaspoon salt
- 1 egg

Dissolve yeast in milk (luke warm). Stir in dry ingredients. Add potato and knead until smooth. Let rise until light. Roll thin, fold over, bake until brown.

and characteristic paper, it is fully excluded as if it were—that word which is the basis of all real-

THE MORE, AND TO ANY SORT



# Opentype features

Like many of my typefaces, Convexion uses Opentype features to offer a small selection of advanced typographic features. These start with the ligatures, not only does the family contain the standard six forms, but it equally includes an expanded discretionary ligature set that covers the double fs and similar combinations. These ligatures have been conceived to aid in the visual conflict of the tittle on the i and j that may clash with the preceding f letter. One can also choose between two ampersand styles, either the modern, default shape or the more classical style of ampersand that displays a clearer link to the original latin ligature.

₹ ₩ ₪ € ₹ ₪ ₪

And lastly, to help expand it's potential usage, Convexion features an extended set of monetary symbols that add forms like the Indian Rupee or the Russian Rouble.

For the numbers, Convexion offers four different numeral styles with the default being capital lining forms, meaning numbers that are aligned to the uppercase letters. These numbers are best suited for setting numbers with capital letters or standing alone. The secondary form, the hanging numbers, are numbers that have been designed to suit the rhythm of lowercase letters. With a smaller form and strokes that incorporate ascenders and descenders, these digits will set more seamlessly into continuous text. A third set of numbers is the tabular numerals, these figures are created with a matching width to make setting the numbers in columns a more balanced exercise. The last figures are the scientific numerals, that are the inferior and superior numerals and are used to set scientific formulas, or other non aligned settings.

These numerals are equally featured in the Fraction feature, this feature allows the creation of automatic fractions directly within a line of text.

**finality** → **finality**

STANDARD LETTER FORMS

LIGATURES

**official** → **official**

STANDARD LETTER FORMS

DISCRETIONARY LIGATURES

**& Cie.** → **& Cie.**

STANDARD LETTER FORMS

ALTERNATES

**ca 1672** → **ca 1672**

STANDARD NUMERALS

HANGING NUMBERS

**3/4 cup** → **3/4 cup**

STANDARD NUMERALS

FRACTIONS

**agnog** → **agnog**

STANDARD ROMAN FORMS

ITALICS



Mr. Bensington won his spurs (*if one may use such an expression of a gentleman in boots of slashed cloth*) by his splendid researches upon the More Toxic Alkaloids, and Professor Redwood rose to eminence—I do not clearly remember how he rose to eminence! I know he was very eminent, and that's all. Things of this sort grow. I fancy

***The general public saw little or nothing of either of these gentlemen. Sometimes at places like the Royal Institution and the Society of Arts it did in a sort of way see Mr. Bensington, or at least his blushing baldness and something of his collar and coat, and hear fragments of a lecture or paper that he imagined himself to***

# COMPARATIVE COMPOSITION OF MEAT & MEAT SUBSTITUTES

Name	Water %	Protein %	Fat %	Carbohydrate %	Mineralmatter %	Calories per lb.
<b>Cheese</b>	34.2	25.2	31.7	2.4	3.8	1,950
<b>Eggs</b>	73.7	13.4	10.5	-	1.0	720
<b>Milk</b>	87.0	3.3	4.0	5.0	0.7	310
<b>Beef</b>	54.8	23.5	20.4	-	1.2	1,300
<b>Cod</b>	58.5	11.1	0.2	-	0.8	209
<b>Salmon</b>	64.0	22.0	12.8	-	1.4	923
<b>Peas</b>	85.3	3.6	0.2	9.8	1.1	252
<b>Baked Beans</b>	68.9	6.9	2.5	16.9	2.1	583
<b>Lentils</b>	15.9	25.1	1.0	56.1	1.1	1,620
<b>Peanuts</b>	9.2	25.8	38.6	24.4	0.2	2,490
<b>String Beans</b>	93.7	1.1	0.1	3.8	1.3	92
<b>Almonds</b>	2.5	18.4	64.4	13.0	1.7	3,182
<b>Walnuts</b>	4.8	21.0	54.9	17.3	2.0	2,940



↑ **SAVE WHEAT: THE REASONS WHY OUR GOVERNMENT ASKS US TO SAVE WHEAT, WITH PRACTICAL RECIPES FOR THE USE OF OTHER GRAINS** 11 / A GENERAL RULE FOR PROPORTIONS IN BREAD-MAKING 15 / USE OF CORN 18 / USE OF OATS 20 / USE OF RYE 22 / USE OF BARLEY 23 / USE OF POTATOES 24 / USE OF MIXED GRAINS 25 / PANCAKES & WAFFLES 27





**10.5% PROTEIN**  
*The best beef*  
IN NEED OF A NEW  
**equilibrium**  
FLESH DULL RED  
pound *for* pound  
ZACHARY KING  
*Cooking book*  
CREATIVE INDUSTRIES

**Food Expert & Publisher**

**TOTALS 5,400,000,000 LBS**

*The School of Modern Cookery*

**RABBITS, DUCK & GOOSE**

whole milk and let cream rise

**SMALLER QUANTITY OF MEAT**

*Mix tropical oils*

OR IF ANYTHING ON THE UNPRACTICAL SIDE OF ORDINARY. AND THAT YOU WILL FIND IS THE CASE WITH “SCIENTISTS” AS A CLASS ALL THE WORLD OVER. WHAT THERE IS GREAT OF THEM IS AN ANNOYANCE TO THEIR FELLOW SCIENTISTS AND A MYSTERY TO THE GENERAL PUBLIC, AND WHAT IS NOT IS EVIDENT.

There is no doubt about what is not great, no race of men have such obvious littlenesses. They live in a narrow world so far as their human intercourse goes; their researches involve infinite attention and an almost monastic seclusion; and what is left over is not very much. To witness some queer, shy, misshapen, grey-headed, self-important, little discoverer of great discoveries, ridiculously adorned with the wide ribbon of some order of chivalry and holding a reception of his fellow-men, or to read the anguish of Nature at the “neglect of science” when the angel of the birthday honours passes the Royal Society by, or to listen to one indefatigable lichenologist commenting on the work of another indefatigable lichenologist, such things force one to realise the unfaltering littleness of men. And withal the reef of Science that these little “scientists” built and are yet building is so wonderful, so portentous, so full

*Certainly both Mr. Bensi  
Professor Redwood quite  
ny of these terms long b  
they came upon the marv  
discovery which this s  
Mr. Bensi as a Fel  
the Royal and a f  
president Chemical  
and Pro Redwood v  
Professor Biology i  
Bond St ge of th  
Univers e had be  
ibelled ti-vivisc  
time after And the  
ives of academic distinct*



3½ cupfuls of flour  
**MAKE A LOAF**  
Mix & sift dry  
**BUTTERMILK**  
*whites of eggs*  
**25 MINUTES**  
Serve with milk  
**GREASE BAKING DISH**  
*whole or skim*  
**AVAILABLE NOW**

typogama

**Convexion Typeface**

by Michael Parson

6 weights

Display / Text

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

Specimen Layout: Michael Parson

Text &amp; visuals: Michael Parson

Font used: Convexion

Longer text &amp; notes set in

Convexion Light

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