



Kurstiva

type family

Sans serif typeface family

Opentype format

Extended Latin

Typogama Type Foundry

Designed by Michael Parson

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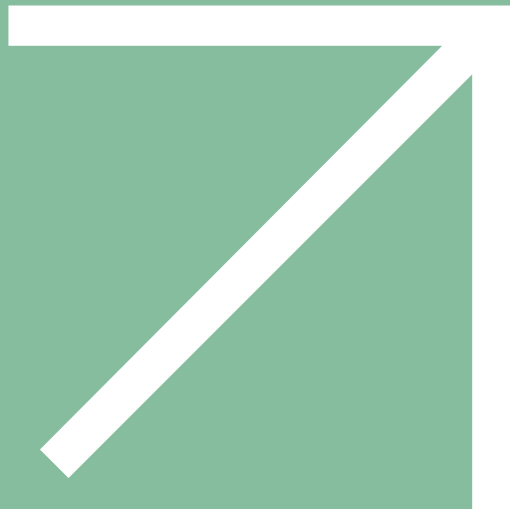
Kurstiva typeface

Designed by Michael Parson

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SECTION 01
Introduction



Kurstiva

Introduction

Welcome to the specimen of my latest typeface, Kurstiva, a ten weight sans serif design. This type family is focused on conveying a strong identity and originality while remaining very adaptable to any context or media. With a pronounced focus on legibility, Kurstiva is both suited for large and smaller sizes of text, whether on screens or print.

For this project, I took the unusual step of starting with the darkest weight following an initial sketch I had made while working on a branding project. It was unusual for me since I normally would design a regular weight, and then later decide on adding further weights, light or dark. This first idea led me to start sketching out a few of the base letterforms with a wide, dark stroke and form. Feeling quite happy with the first digitalisations, I started to pursue the idea of developing these first sketches into a complete typeface family. I felt the few original quirks, from the curved terminals, angled stems and the condensed form, presented an interesting potential for a contemporary, legible, sans serif typeface that could be used in a wide array of settings.

Having completed the initial Black weight led to a few interesting discoveries for the development of the other styles. Firstly, this dark weight would allow me to solve some density issues that can arise as you add weight to a light stroke, especially on the more complicated stroke successions of letters like the lowercase a or e. Secondly, by working with a heavy stroke, I was able to focus on the finer details of each letterform that define its character, how the strokes and stems would combine or if the terminals would be symmetric.



The main overall feature of this character is its narrow form and the squared curves on the rounded letterforms. There is a strong cursive influence in the typeface, with the curved stems and prolonged stroke terminals, reminiscent of the extended forms found in hand written letters. This reflects the original intent of the typeface, to create a sans serif, humanist, soft design that would be full of personality yet remaining highly legible. To add further vitality, the stems are cut at a 20° angle, following the overall rhythm defined by the principal lowercase forms. The historical double storey a and g, were a conscious choice to further assist letter recognition, but were also influenced by my original sketch that featured a cut, squared e letter. That still strikes me as a defining feature of the overall typeface.



Ao

KURSTIVA BLACK

Ba

KURSTIVA BLACK ITALIC

Ao

KURSTIVA BOLD

Ba

KURSTIVA BOLD ITALIC

Ao

KURSTIVA REGULAR

Ba

KURSTIVA REGULAR ITALIC

Ao

KURSTIVA LIGHT

Ba

KURSTIVA LIGHT ITALIC

Ao

KURSTIVA THIN

Ba

KURSTIVA THIN ITALIC

With a total of ten weights, ranging from a very light Thin weight to a dark Black style, Kurstiva offers an array of stroke weights with which to compose interesting layouts.

rea rea

BLACK WEIGHTS

THIN WEIGHTS

The ultra thin weight is obviously difficult to set in smaller sizes due to it's hairline stroke weight but will convey a refined and delicate character when used in larger sizes. At the other end of the scale, the Black weight offers an attention grabbing, bold form that can suit headlines or any text that needs impact. Between them, are three progressive weights that are ideal for text in smaller sizes since they have the most balance between weight and white space.

Kurstiva equally includes five italic weights for each roman form, that, true to it's cursive inspiration, I decided to create as more rounded, manuscript shape. This is especially visible in the lowercase a or g, but equally in the stroke junctions which are lower than the roman form and with a more marked curvature. This deliberate graphical difference combined to the pronounced slant, creates enough visual distinction between both styles to allow a true contrast while staying coherent in their character.

aegon

ROMAN

aegon

ITALIC

KURSTIVA REGULAR
8PT/9.6PT

Most of the earliest forms of drawing known to us in history, like those of the child we were discussing in the last chapter, are largely in the nature of outline drawings. This is a remarkable fact considering the somewhat remote relation lines have to the complete phenomena of vision. Outlines can

only be said to exist in appearances as the boundaries of masses. But even here a line seems a poor thing from the visual point of view; as the boundaries are not always clearly defined, but are continually merging into the surrounding mass and losing themselves to be caught up again later on and defined once more. Its

Its relationship with visual appearances is not sufficient to justify the instinct for line drawing. It comes, I think, as has already been said, from the sense of touch. When an object is felt there is no merging in the surrounding mass, but a firm definition of its boundary, which the mind instinctively conceives as a line.

KURSTIVA BLACK ITALIC
12PT/14.4PT

KURSTIVA LIGHT
18PT/21.6PT

There is a more direct appeal to the imagination in line drawing than in possibly anything else in pictorial art. The emotional stimulus given by fine design is due largely to line work. The power a line possesses of instinctively directing the eye along its course of the utmost value also, enabling the artist to concentrate the attention of the beholder where he wishes. There is a harmonic sense in lines and their relationships, a music of line is found at the basis of all good art. But this subject will be treated later when talking of line rhythm. Most

On this basis of line drawing the development of art proceeded. In early Egyptian wall paintings outlines tinted, and the earliest sculpture was an incised outline. After these incised lines some of genius thought of cutting into the surface of the wall between the outlines and modelling it into low relief. The appearance of this may have suggested to the painter his outline on the wall, the idea of shading between

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KURSTIVA REGULAR
 22PT/26.4PT

KURSTIVA LIGHT ITALIC
 10PT/12PT

This is a remarkable fact considering the somewhat remote relation lines have to the complete phenomena of vision. Outlines can only be said to exist in appearances as the boundaries of masses.

All through the work of the men who used this light and shade (or chiaroscuro, as it was called) the outline basis remained. Leonardo, Raphael, Michael Angelo, Titian, and the Venetians were all faithful to it as the means of holding their pictures together; although the Venetians, by fusing the edges of their outline masses, got very near the visual method to be introduced later by Velazquez. In this way, little by little, starting from a basis of simple outline forms, art grew up, each new detail of visual appearance discovered adding, as it were, another instrument to the orchestra at the disposal of the artist, enabling him to add to the somewhat crude directness and simplicity of the early work the graces and refinements of the more complex work, making the problem of composition more difficult but increasing the range of its expression. But these additions to the visual formula used by artists was not all gain; the simplicity of the means at the disposal of a Botticelli gives an innocence and imaginative appeal to his work that it is difficult to think of preserving with the more complete visual realisation of later schools. When the realisation of actual appearance is most complete, the mind is liable to be led away by side issues connected with the things represented, instead of seeing the emotional intentions of the artist expressed through them. The mind is apt to leave the picture and looking, as it were, not at it but

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KURSTIVA REGULAR
10PT/12PT

Outlines can only be said to exist in appearances as the boundaries of masses. But even here a line seems a poor thing from the visual point of view; as the boundaries are not always clearly defined, but are continually merging into the surrounding mass and losing themselves to be caught up again later on and defined once more. Its relationship with visual appearances is not sufficient to justify the instinct for line drawing. It comes, I think, as has already been said, from the sense of touch. When an object is felt there is no merging in the surrounding mass, but a firm definition of its

KURSTIVA BOLD
21PT/25.2PT

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KURSTIVA BLACK
10PT/12PT

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Now the facts of life are conveyed by our senses to the consciousness of us, and stimulate the world of feeling that constitutes our reality. These feelings are very intimately connected with our mental perceptions, when they first dawn upon us, unaccompanied by some fact. It is this general division to be made, the extreme of which is what we call pure



SECTION 02
Opentype features



LIGATURES

final flash

ALTERNATES

Q&A Q&A

EXTENDED LATIN

Açćêñţş

DEFAULT NUMBERS

18 Déc 1936

TABULAR NUMBERS

18 Déc 1936

HANGING NUMBERS

18 Déc 1936

FRACTIONS
 SCIENTIFIC NUMBERS

27/189 (C²H⁵)₂NH

Features

As with most of my fonts, Kurstiva includes a range of OpenType features to offer every user a selection of potential glyph choices while setting content. This starts with the extended character set that has been built to include all the necessary accents of the Latin based ISO languages including Polish, Icelandic or Turkish.

The second step was to include a basic set of standard ligatures, however due to the narrow letterforms, their application is not an obligation but rather a stylist choice. The same can be said for the Alternative character of the ampersand, two versions are provided so you can choose which style you prefer for your layout.

hönnuður

ICELANDIC CHARACTERS

During the course of the development of the typeface, I had started to explore the world of Unicode tables. These standardized charts, map every internationally recognized glyph into a digital value to help with their mapping in various softwares. To my great surprise and enjoyment, I started to discover a whole range of glyphs that I had never explored or applied to my typefaces. One huge area was monetary symbols. As a typical western user, I had mostly focused on the standard Latin forms, dollar, yen, pound, cent and the euro symbol. But with my desire to make this family applicable in an array of situations, it only seemed logical to also include a wider choice of currency symbols. But rather than add all the signs, I principally focused on the currencies of countries that would be covered by my letterforms.

The Unicode exploration also led me to finally discover the correct encodings for arrows and dingbats, so I obviously had to include a few! Kurstiva features a complete set of arrows that can be used as symbols or navigation tools. These arrows are adapted to each weight, so there is a total of 5 different sets.



SECURITIES

Quarterly statements

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CALCULATOR

INTERNATIONAL DEPOSITS

percentage

COURSES → ZOOLOGY

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ttres & MiniPac International

e tarifaire et délais d'acheminement par pays

d'acheminement moyens en jours ouvrables (du lundi au vendredi), jour de distribution non compris.
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ue du Sud	3	2-3	3-7	10-20	2
nie	1	1-2	3-4	7-15	1
rie	3	2-4	4-6	7-15	2
agne	1	1	2-3	4-8	1
orre	1	2	3-4	4-8	1
ola	3	3-6	3-7	15-25	2
uilla	3	3-4	4-6	10-20	2
arctique français	-	-	-	15-30	2
gua et Barbuda	3	4	4-6	15-25	2
ie Saoudite	3	2-3	2-4	10-20	2
ntine	3	2-4	3-5	10-15	2
énie	3	3-4	3-7	10-20	2
a	3	3-4	4-6	7-15	2
nsion	3	-	5-8	10-20	2
ralie	3	2-4	5-6	7-15	2
iche	1	1-3	2-3	4-7	1
baidjan	3	1-3	3-7	10-20	2

Introducing

Kurstiva
typeface

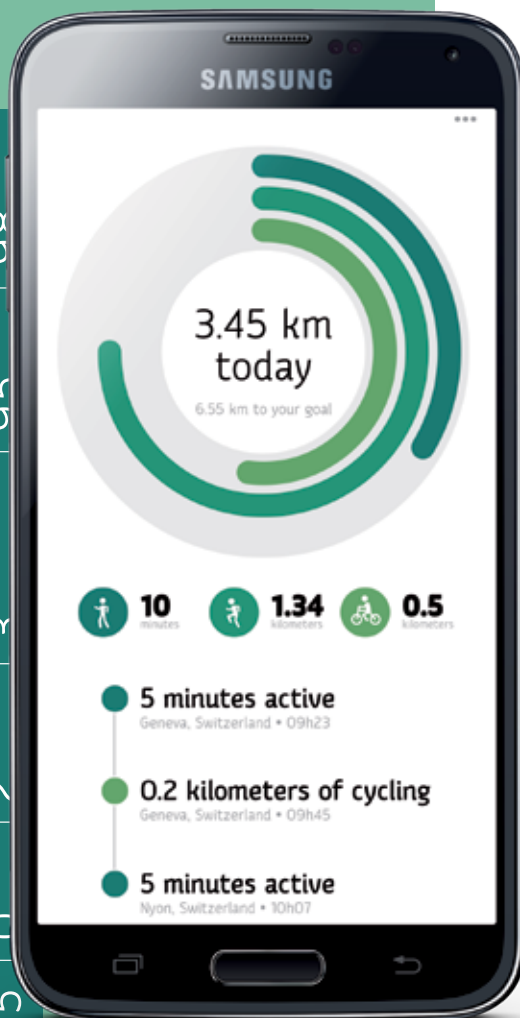
Sans serif typeface family
Opentype format
Latin, Extended Latin

Typogama Type Foundry
Designed by Michael Parson

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Activity	Total	Peak	Cardio	Fat-burn	Av. HR	Calories
Walk	28:13	0	1	29	121	129
Zumba	45:15	0	5	20	110	142
Workout	42:07	7	18	2	89	90
Walk	12:25	0	2	6	92	100
Walk	23:56	1	0	2	102	240
Workout	33:12	11	7	5	130	250
Walk	10:19	0	0	0	87	90
Cycling	22:59	5	3	9	108	102
Walk	17:25	0	2	3	95	98

TABULAR NUMBERS



Numbers

For the numbers of Kurstiva, OpenType once again offers a great solution to allow more than one choice. The default numerals are capital lining, these numbers are the most familiar to users and will work best when set with uppercase letters.

The next option is to use the old style or hanging numerals, these historical forms mimic the rhythm of lowercase letters by aligning on the x height and having ascenders and descenders like the minuscule forms.

605 605

DEFAULT NUMBERS OLD STYLE NUMBERS

A last option is to use the Tabular numbers, these, like the default numerals, are aligned to the capitals yet share a common letter width. This common width is to allow the composition of tables and grids where each number will occupy the same width, ensuring consistent line length.

A final set of numerals are the superscript and inferior numbers, these numbers have been scaled and adjusted to match the weight of the standard numbers or letters, this is opposed to the digitally scaled forms that are generated automatically that simply scale the default numbers. These numerals are equally used in the fraction feature, a neat little OpenType addition that allows you to set any type of fraction automatically in your layout without having to perform time-consuming typographic adaptations.

C⁶H₁₄+¹⁹/₂

SUPERScript NUMBER INFERIOR NUMBER FRACTION

		KURSTIVA TYPEFACE SPECIMEN	PAGE 32	
USD/JPY	↓↑	109.680	109.710	-0.02% ↓
GBP/USD	↓↑	1.29200	1.29220	0.01% ↑
USD/CHF	↓↑	0.95535	0.95565	-0.02% ↓
GBP/JPY	↓↑	141.702	141.742	-0.07% ↓
EUR/JPY	↓↑	131.299	131.339	-0.07% ↓
EUR/GBP	↓↑	0.92650	0.92680	0.00%
USD/CAD	↓↑	1.25135	1.25165	0.03% ↑
AUD/USD	↓↑	0.79485	0.79515	-0.01% ↓
EUR/CHF	↓↑	1.14344	1.14394	-0.03% ↓
EUR/USD	↓↑	1.19715	1.19735	0.00%
USD/JPY	↓↑	109.680	109.710	-0.02% ↓
GBP/USD	↓↑	1.29200	1.29220	0.01% ↑
USD/CHF	↓↑	0.95535	0.95565	-0.02% ↓
GBP/JPY	↓↑	141.702	141.742	-0.07% ↓
EUR/JPY	↓↑	131.299	131.339	-0.07% ↓

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SECTION 03
Layout examples



MULTIPLE WEIGHTS

True italics

12 MONKEYS

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BRANDING DESIGN

KURSTIVA BLACK ITALIC
12PT/14.4PT

The emotional stimulus given by fine design is due largely to line work. The power a line possesses of instinctively directing the eye along its course is of the utmost value also, enabling the artist to concentrate the attention of the beholder where he wishes. Then there is a harmonic sense in lines and their

KURSTIVA THIN ITALIC
25PT/27PT

Its relationship with visual appearances is not sufficient to justify the instinct for line drawing.

KURSTIVA BOLD
18PT/21.6PT

It comes, I think, as has already been said, from the sense of touch. When an object is felt there is no merging in the surrounding mass, but a firm definition of its boundary, which the mind instinctively conceives as a line.

KURSTIVA LIGHT
18PT/21.6PT

There is a more direct appeal to the imagination in line drawing than in possibly anything else in pictorial art. The emotional stimulus given by fine design is due largely to line work. The power a line possesses of instinctively

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KURSTIVA BOLD
10PT/12PT

Its relationship with visual appearances is not sufficient to justify for line drawing. It comes, I think, as has already been said, from of touch. When an object is felt there is no merging in the surround but a firm definition of its boundary, which the mind instinctively a line. There is a more direct appeal to the imagination in line drawing in possibly anything else in pictorial art. The emotional stimulus design is due largely to line work. The power a line possesses of directing the eye along its course is of the utmost value also, enabling an artist to concentrate the attention of the beholder where he wishes; there is a harmonic sense in lines and their relationships, a musical

KURSTIVA BLACK ITALIC
24PT/28.8PT

Its relationship with visual appearances is not sufficient to justify the instinct for line drawing. It comes, I think, as has already been said, from the sense of

KURSTIVA THIN
24PT/28.8PT

When an object is felt there is no merging in the surround but a firm definition of its boundary, which the mind instinctively conceives as a line. There is a more direct appeal to the imagination in line drawing

You need this typeface

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multiple features & functions

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Kurstiva Typeface

by Michael Parson

10 weights

Display / Text

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Specimen Layout: Michael Parson

Text & visuals: Michael Parson

Font used: Kurstiva

Longer text & notes set in

Kurstiva

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