
$\infty$ Designed by Michael Parson © 2021 TYPOGAMA TYPE FOUNDRY

## From the outset of this project,

I had the goal of creating a versatile typeface family with a refined, sophisticated appearance.

I wanted a typeface that had a strong personality when used in large sizes yet could also function well in smaller sizes, retaining legibility.

I set about working on a series of sketches to try and lay out the basic forms, starting with a simple constructed form but gradually tweaking in some very slight variations in the main stems. Inspired by the calligraphic variations that can be produced in a stroke, I worked in this idea of using straight lines that bulged out at the extremities, creating a concave form. I found that this simple line variation added nuance to the elements while also hinting at a humanist, nearly engraved, source. With our really realising it, I was also playing on some of the aspects that was first revealed by Hermann Zapf and his design of Optima that equally uses these variations. This small detail may seem insignificant when first mentioned, but applied to a solid stroke, it gently deforms the mass to lighten, ever so slightly, the overall weight. It seems to sit between a modernist, straight and no fuss approach versus the more crafted approach employed in serif letter forms were the variation becomes an actual graphical element.

Since my sketches were using these curved strokes, I naturally worked towards adding a marked contrast in the horizontal and vertical weights. This big weight variation matched the main strokes well and hinted a traditional, scribe or serif inspired letter form while also adding a touch of refinement. Since a higher contrast can affect the legibility of the shapes in smaller sizes, I tried to avoid making the lighter strokes too thin. One last major choice was to implement an axis on the counter forms, this was done to soften the the vertical tension that seemed to dominate. This also reflected calligraphic inspiration were the pen will naturally produce these strokes variations, based either on pressure or direction, this is one of the base influences of our contemporary letter forms.

Based of my sketches, my first task was to focus on the darkest style, the Black weight, since it showcased the greatest contrast between thick and thin zones and also featured the largest masses, hence revealed any potential overlap issues. A shape that would work in this weight, could then be easily adapted to a lighter style but it also allowed me to fully explore and understand the balance needed between shapes. Just as with my initial sketches, the digitalisation process was broken down into creating the basic building blocks of the typeface, the main stems and curves being of particular importance. Whereas in a sketch, my ideas could remain vague, in the digital phase it was important to work out the precise details, namely on the balance of the bloated terminals. If they were too big, they tended to distract the attention by creation a heavy mass, but if they were too small, they lost the impact I was aiming to instil in the design.
 IN THE SAME SPIRIT OF THE LOW LETTERS WIILE ALSO TAKING INS FROM THE MORE CLASSICAL CAPI THIS IS ESPECIALLY EVIDENT IN TI BETWEEN THE BOWLS AND STEMS LIKE THE B OR P. RATHER THAN AI A HORIZONTAL STROKE LIKE THOS ST CAPITALS, I INCLUDED A VE IVE THAT PROLONGED FROM T THE BOWL. THIS ADDED A SOF PE WHILE ALSO BETTER FOLL THM OF THE CURVED TERMINA ER LETTERS. HAVING WORKED KEST WEICIT, I THEN TURN M GHE LICHTER END OF THE SPEC E HIESITATION ABOUT WHAT § Z LICHTEST WEICHT, WHETHER TOWARDS A VERY THIN STYLE OR


ORIGINAL SKETCH


DIGITAL RENDER


The resulting letter forms are therefore this blend between the rigid, constrained approach one would expect in a modern sans and the more delicate, humanist approach that gives the character it's personality. This can be seen in the details like the droplet terminals in the c or s, that combine a gentle curve on one side with a marked angle on the other side. This feature is also visible on the lower stems were the inside stroke gently curves towards the outside of the letter. I also decided to gently slope the top terminals of the letters with a ten degree angle, this not only softened the mechanical aspect of the form but also provided an interesting rhythm, leading the eye from one letter to the next and complimenting the rotated axis in the counter forms.

For the uppercase forms, I kept working in the same spirit of the lowercase letters while also taking inspiration from the more classical capital letters. This is especially evident in the junctions between the bowls and stems of letters like the B or P. Rather than aiming for a horizontal stroke like those found in most capitals, lincluded a very slight curve that prolonged from the main curve of the bowl. This added a softness to the shape while also better following the rhythm of the curved terminals on the other letters.


Louis XIV. died in 1715, and the heir to the throne being an infant only seven years of age, the Duke of Orleans assumed the reins of government, as regent, during his minority. Law now found himself in a more favourable position. The tide in his affairs had come, which, taken at SCOOTCHY REGULAR

The regent was his friend, already acquainted with his theory and pretensions, and inclined, moreover, to aid him in any efforts to restore the wounded credit of France, bowed down to the earth by the extravagance of the long reign of Louis XIV. Hardly was that monarch

He who, during his life, had been flattered with an excess of adulation, to which history scarcely offers a parallel, was now cursed as a tyrant, a bigot, and a plunderer. His statues were pelted and disfigured; his efingies torn down, amid the execrations of the

> SCOOTCHY BOLD

The finances of the country were in a state of the utmost disorder. A profiuse and corrupt monarch, whose profirseness and corruption were imitated by almost every finnctionary, from the highest to the Iowest grade, had brought France to the verge of

Law now found himself in a more favourable position. The tide in his affairs had come, which, taken at the flood, was to waft him on to fortune. The regent was his friend, already acquainted with his theory and pretensions, and inclined, moreover, to aid him in any

SCOOTCHY MEDIUM

> His statues were pelted \& disfigíured; his effigies torn down, amid the execrations of the populace, and his name rendered synonymous with selfishness and oppression. The glory of his arms was forgotten, and nothing was remembered but his reverses, his

SCOOTCHY MEDIUM
A profise \& corrupt monarch, whose profiseness and corruption were imitated by almost every fiuctionary, from the highest to the lowest grade, had brought france to the verge of ruin. The national debt amounted to 3000 millions of livres, the revenue

SCOOTCHY BLACK
The first care of the regent was to afscover a remedy for an evil of such maggitude, and a council was early summoned to talke the matter into consideration.
The Duke de St. Simon was of opinion that nothing could save the country firom revolution but a


Having worked through the darkest weight, I then turn my attention to the lighter end of the spectrum. I had some hesitation about what should be the lightest weight, whether I worked towards a very thin style or stayed in a more regular range. I finally decided to settle with a relatively dark thinnest weight since it allowed to maintain the overall DNA of the style and kept a marked contrast between the thick and thin areas of the letter forms. The main work here was in reducing the main weight, the stem mass, all while keeping a relatively consistent horizontal mass to avoid these areas becoming too light, and hence, lose their legibility. Compared to the Black weight, this regular weight offers a greater balance between the mass of each letter form and the white space. This obviously reduces it's impact as an eye catcher, but actually improves the reading experience by creating less visual distractions for the eye.

I had initially not planned to create any italic styles, the tall, narrow appearance of the fonts seemed to suit itself better in a straight direction. But as I tested the first exports and created some sample layouts, I felt that avoiding the italic actually limited certain applications. Since the forms are already quite calligraphic in nature, I decided to stick with my forms and simply create a slanted, or oblique version of the letters rather than crafting a new form. But I did yes a marked, twelve degree angle to ensure that there was a strong visual distinction between the styles.

Having crafted my main masters, I then set about with the final tasks of defining the intermediate weights and styles, settling with four defined weights. These range from a regular, light form to the very contrasted and dark weight, the Black. I wanted each weight to have a clear visual distinction for each other, so by keeping the instances low with only four variants, I feel the family offers a weight variation that is clear and defined at all sizes and applications.

The duke replied th: too circumscribed 1 great a project, anc too poor a potentat advised him, howev France once more; 1 knew any thing of $t$ that the people wo plan, not only so ne Louis XIV. died in 171 throne being an inf: age, the Duke of Or reins of governmen minority. Law now $f$ more favourable pc affairs had come, w flood, was to waft h

Law now found hin favourable position affairs had come, v flood, was to waft The regent was his acquainted with hi pretensions, and in aid him in any effor wounded credit of to the earth by the long reign of Louis monarch laid in his popular hatred, su burst forth against during his life, had an excess of adula scarcely offers a pa

Louis XIV. died in 1 the throne being a years of age, the I assumed the reins regent, during his found himself in a position. The tide i come, which, take to waft him on to 1 was his friend, alr with his theory an inclined, moreove: efforts to restore of France, bowed the extravagance Louis XIV. Hardly u laid in his grave er

Hardly was that I grave ere the po suppressed so lo against his memo his life, had been excess of adulati scarcely offers a cursed as a tyran plunderer. Ilis sta and disfigured; h almid the execrat and his name ren with seliishness a glory of his arms nothing was rem reverses, his extr cruelty.

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The finances of the country were in a state of the utmost disorder. A profuse and corrupt monarch, whose profuseness and corruption were imitated by almost every functionary, from the highest to the lowest grade, had brought France to the verge of ruin. The national debt amounted to 3000 millions of livres, the revenue to 145 millions, and the expenses of government to 142 millions per annum; leaving only

The Duke de St. Simon was of opinion that nothing could save the country from revolution but a remedy at once bold and dangerous. He advised the regent to convoke the states general, and declare a national bankruptcy. The Duke de Noailles, a man of accommodating principles, an accomplished courtier,

SCOOTCHY BLACK ITALIC - 21/23PT
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## final <br> LIGATURES

FRACTIONS


sYMBOLS

One added personal adventure for the creation of this typeface was that it was the first time that I have worked with Variable fonts. This new format allows users even more detailed control of the variations in style of a typeface by providing sliding controls for the end users. Despite not being completely sold on the idea, I thought that it would be interesting to offer Scootchy as both a regular, styled family but equally as a variable opentype for those that wish.

Scootchy features an extended Latin encoding, this allows it to cover over sixty different languages, ranging from English and German to Turkish or Polish. This extended character range is also applied to the monetary symbols, that not only cover the historical signs, like Dollar or Sterling, but also includes signs like the Rouble, Turkish Lira or even Bitcoins for the more trend setting users.

Scootchy includes a range of Opentype features to further enhance the design options. The first of these is the creation of a few alternative letters and forms, the lowercase $\mathrm{a}, \mathrm{g}$ and the ampersand. Despite believing that the double storied solutions in the default letters offer a greater legibility and style for the typeface, I equally noticed that by using a simpler, circular form, the overall rhythm could be harmonized, which could be an interesting design solution.

This family includes a set of $f$ based ligatures to offer some alternative to the overlapping forms, these shapes are normally activated by default but can be easily turned off though the Opentype panel.

Scootchy offers a wide range of numerals for all possible settings. The default numbers are lining figures, intended to be combined principally with capital letters. When setting longer passages of text, the hanging numbers will be better suited since their ascending and descending strokes match the rhythm found in lowercase letters. If you are setting tables or using type in columns, then Tabular numbers will better be suited since they all use a common width. This ensure that all the numbers will aligned perfectly, both horizontally and vertically. Initially intended for use in chemical formulas, Scientific numbers are also included, so both superior and inferior figures. But these could equally be chosen for stylistic reasons, for example while setting prices or times. A last familiar feature is the inclusion of the Fraction option, this allows any composition of fractions by simply activating the option.

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ARROWS \＆FLEURONS

before the death of Louis XIV., or, as some say, in v proposed a scheme of finance to Desmarets, the Iller. Louis is reported to have inquired whether jector were a Catholic, and on being answered egative, to have declined having any thing to do
h.
this repulse that he visited Italy. His mind being still occupied with finance, he proposed to Victor Amadeus, duke of Savoy, to establish ink in that country. The duke replied that his dominions were too bed for the execution of so great a project, and that he was by far potentate to be ruined. He advised him, however, to try the king of more; for he was sure, if he knew any thing of the French character, pple would be delighted with a plan, not only so new, but so plausible. ed in 1715, and the heir to the throne being an infant only seven years Duke of Orleans assumed the reins of government, as regent, during 4. Law now found himself in a more favourable position. The tide in rad come, which, taken at the flood, was to waft him on to fortune. was his friend, already acquainted with his theory and pretensions, d, moreover, to aid him in any efforts to restore the wounded credit bowed down to the earth by the extravagance of the long reign of lardly was that monarch laid in his grave ere the popular hatred,


With it's subtle blend of influences, it sits between a formal condensed style and a humanist approach that makes it both familiar and surprising. In smaller sizes, it's narrow aspect and clear form allow for a good legibility while the larger point sizes can reveal it's delicate curves and refined details.

## Intended initially for titles,

Scootchy has grown to a
four style family that is both versatile and unique.



ALEXA CHUNG'S FIRST Barbour collection saw the designer take personal memories of the storied label and rum with them to create a considered edit that modernised the classic country wear for the city.
or spring/summer 2020, Chung, who is now a regula ${ }^{125}$-year-old company's South Shields headquarters, st: experiment within her honed Barbour vision. New fabr and colourways have been developed; interior mater ransformed into exteriors and jackets are cropped to Chung's personal style. "This collection marries British I vith contemporary living - classic, durable, irreven respectful," "Chung tells Vogue of the 4 pieces of outerw a shirt on sale now. "We are looking back but moving fo Not literally, as you'd probably fall over:"
highlight of AlexaChung's contemporary take on Ba utility pieces is the Margot Wax. Inspired by the label's firs acket introduced in the 1980s, the Margot comes in both olive and bordeaux hues with a striking monoc orthumbria check lining. The Ivy Casual Jacket, means ooted in Barbour style circa 1959, when motorcycle ccents on particular pieces emulated mods and rockers. lildred - a summer cover-up in a new lighter waxed-cott - marks a milestone for the label: it is the first time Batt cake pink has appeared in the Barbour palette. Inside, yo the signature country-born Tattersall check, which Chu equally enamoured with during the design process.
the checked Bella Shirt, the most feminine piece ollection, is a nod to Barbour's Scottish roots, but ti ollar and cuffs are arguably the most in-line with Chum aesthetic. When AlexaChung first collaborated with Barb designer said it was a "waxy dream" to be able to pue rear n a brand that is woven into the British psyche. One yering as written her own chapter in Barbour's history by vomenswear expertise into the fold. And the journey cont

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## Les entrées

Saladine de saison \& sa vinaigrette balsamique -共 8.- ${ }^{-1}$
Terrine de foie gras de canard (maison) \& son chutney du moment
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Farandole de crudités de saison
ब®) 12.- ©

Gaspacho andalous maison,
Quenelle de fromage de chèvre frais ๑e) 12.- ©o
Cassolette de champignons du moment \& son oeuf mollets ๑e) 17.- ©0
Salade d'été, concombre, fêta grecque, tomate coeur de boeuf olives noires de Kalamata, oignon rouge façon grecques
అ) 18.- ©

Ceviche de daurade royal au citron
vert, mangue fraiche et piment vert ๑๒) 19.- ©

## Les viandes

Tartare de bœuf assaisonné par nos soins, pommes allumettes
-e) 36.- ©0

Ribs marinés de boeuf désossé cuit de 2 façon, légumes de saison \& pommes allumettes
๑( 38.- ©

Cailles désossées snackées accompagné de son jus aux girolles fraiches, légumes de saison \& pommes allumettes
(e) 36.- ©0

Filet de boeuf grillé nature, légumes de saison, pommes allumettes
-®) 42.- ©0

Filet de boeuf grillé au foie gras Légumes du moment et pommes
allumettes
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At the intersection of style, discretion and sustainability, Another Tomorrow has arrived.

By Ellie Pithers. Photographs by Theo Wenner: Styling by Julia Sarr-Jamois
"Aggressive", "testosterone- fuelled", "intimidating" - all have been deployed to describe the atmosphere on the trading floor at the world's major banks. For Vanessa Barboni Hallik, who spent 15 years at Morgan Stanley, however, the experience was "fabulous". "It was a very masculine environment, but I realised that it was a great place to be a woman," says the softly spoken lowa native, over the phone from New York. "It certainly shaped my personality - I had an independent streak, but I became more willing to fight for myself."

Banking's cut-throat milieu seems to have adequately prepared Barboni Hallik for fashion. In January, she pressed play, alonǵside creative director Jane Chung, on the e-commerce website for their sustainable brand Another Tomorrow. This month, the label will launch exclusively on Matchesfashion.com. Barboni Hallik describes the clothes as a "foundational, sustainably driven wardrobe for the urban woman" - albeit one for whom supreme quality is also non-negotiable. Streamlined tailoring is front and centre, next to relaxed shirting and generously cut knits. The go-anywhere suits are Barboni Hallik's favourite element of the collection, though there's nary a lurid Wall Street pinstripe to be found - candy brights and tasteful neutrals are more the vibe.

Barboni Hallik "pivoted" to fashion - to use the management speak that the 38 -year-old occasionally reverts to - after a six-month sabbatical in 2017. "I was interviewing for sustainable finance jobs, but I fell down a rabbit hole of all the impacts of the

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FRACTIONS
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LIGATURES

refined typography LUXURY ITEMS info@communication.net RESTAURANT \& HOTELS education tools for all FLARED EDGES EXTEND condensed but classy ENTRANCE 1956 EXIT elevators mysteries (WASHING) lake of fire de firy


Scootchy typeface by Michael Parson 8 weights Display / Text
www.typogama.com
Specimen Layout: Michael Parson Text \& visuals: Michael Parson

Font used: Scootchy Longer text \& notes set in

Scootchy Regular
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Available in a Desktop, Web, Epub or
Application licence. Opentype (OTF) and Variable (TTF) typeface.


[^0]:    SCOOTCHY REGULAR - 16/20PT

