



INTRODUCING

# Thrifty

Typeface family

Thrifty typeface family Type specimen  
Opentype (OTF) Postscript format  
10 weights included

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Designed by M. Parson



# Thrifty typeface

Over the past months, I have been working on a few different typeface ideas that have focused more on the display and attention grabbing aspect. While I love these stylistic challenges, I was also starting to put together some ideas to create a large, solid typeface family that I could use as a versatile solution. A typeface that could function as well as a title style but equally be used for longer passages of text, a first application being a general catalogue for Typogama.

Through this specimen, you will be able to discover the results of that research, the Thrifty typeface family.

Designed by Michael Parson

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

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Inspired by the humanist principals of sans serif typefaces, I wanted to create a family that could be applied to a wide variety of applications. A relatively simple design that would be clear and legible in smaller point sizes yet also reveal a true identity when used in larger point sizes, like setting titles or posters. This set of constraints allowed me to focus my research into two main areas, defining the overall proportions and form of the letters while reserving a few points of detail that could reveal a strong personality.

As previously stated, when I started working on this typeface, I had a clear set of guidelines that I had imposed on myself in the desire of creating a functional, utilitarian family that would be versatile. One clear demand was to have a form that would be economical in it's horizontal space, without becoming a condensed style, that I felt was too limiting.

With that in mind, I initially focused on the curved letters of the alphabet, opting for an oval form and straight cut terminals. Rather than trying to bend the stroke extensions, I wanted a form that could simply be cut vertically, this would create a clear, legible counter form but also allow me to set the letters closer to each other in spacing. But this mix of gentle curves and vertical strokes could also give an impression of rigidity that seemed too cold and constructed in regards to my initial objective of creating a humanist design. So I started to look into the other details of each shape and more specifically, the ascender terminals and bowl junctions. My first sketches had worked around the common junctions, whereby the curved stroke collides into the main ascenders, but I thought back to an experiment I had used in another typeface, Auro, of exploring wedge shapes. So rather than having a straight stroke, the ascender would taper into a progressive wedge. This slight change brought about two positive changes, firstly, it opened up this junction area and brought a better clarity and legibility of form in smaller sizes. Secondly, this diagonal cut also introduced a new dynamic into the vertical tension, so rather than simply having a very rigid form, these diagonals cut up the eye line and provided a nice rhythm for continuous reading and a nice detail when viewed in larger sizes. Obviously, this small input became the basis for my second concern, the ascender terminals. By simply cutting the tops of each stroke, I could introduce a common theme throughout the diverse letters and equally aid with reading by softening the vertical tension.

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 LETTERFORMS

Å Ä Ã Ä Á Â Ã Ç Ć Č Ď  
Đ È É Ê Ë Ě Ĝ Ğ Ġ Ĥ Ħ Ì Í Î Ï  
Ĵ Ĺ Ł Œ Ñ Ñ Ñ Ò Ó Ô Õ Ö Ø  
Ŕ Ř Š Ś Ŝ Ş Š Ṭ Ṭ Ù Ú Û Ü  
Ǫ ǫ Ǘ ǘ Ǚ Ȳ ȳ ž ž ž ž ρ

á â ã ä å à ã ç c ĉ d' đ  
è é ê ë ě ĝ ħ ì í î ï j t  
í l' ñ n ò ó ô õ ö ø r ř š ś ŝ  
ș ş ț t' ù ú û ü ŭ ũ ı ý ÿ ž ź  
ž þ ő ɓ ´ ` " ^ ˇ ¨

## ACCENTS





ORIGINAL SKETCH



DIGITAL CLEAN-UP

hang

DIGITAL VERSION



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

## PUNCTUATION

fi fl fj ff ft ffi ffj œ æ Æ Œ

## LIGATURES

0 1 2 3 4 5 6 7 8 9

## STANDARD NUMBERS

0 1 2 3 4 5 6 7 8 9

## HANGING NUMBERS

0 1 2 3 4 5 6 7 8 9

## TABULAR NUMBERS

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

## TITLING NUMBERS

0 1 2 3 4 5 6 7 8 9

## ALTERNATIVE TITLING NUMBERS

THRIFTY TYPEFACE SPECIMEN

PAGE 11

@

0 1 2 3 4 5 6 7 8 9 0 / 0 1 2 3 4 5 6 7 8 9 0

## SCIENTIFIC NUMBERS

0/0 1/1 2/2 3/3 4/4 5/5 6/6 7/7 7/7 8/8 9/9

## FRACTIONS

ç \$ ¥ € £ ß þ ð ñ ò ó ô õ ö × ø ù

## MONETARY SYMBOLS

← ↑ → ↓ ↔ ↕ ↖ ↗ ↘ ↙

## ARROWS

At least two different general carburetion and induction systems were utilized, possibly three. One, and most probably the original, consisted of a duplicate of the injection pump of the 4-cylinder fitted to a manifold which ran the length of the engine, with two takeoffs, each of which the

BOOK

***This would indicate that the original arrangement of the end cylinders were receiving a rich mixture, when the fuel in the manifold was not properly vaporized. Although the exhaust was on the same side of the engine as the inlet system, no attempt was made to heat the incoming***

BLACK ITALIC



CAP HEIGHT

X-HEIGHT

BASELINE

NARROW WIDTH

CUT DIAGONALS

STRAIGHT TERMINALS

36° WEDGE







While I knew that I wanted the forms to remain quite traditional, I am also quite a fan of introducing some subtle touches to a font that can enhance the character. For this typeface, I set my focus on the lowercase letter k since I was also playing with some calligraphic forms for another project and had a clear idea of the form I wanted to give the letter k. Rather than continuing with the angular, linear expression, I wanted to implement a more contemporary and fresh form that I felt fit the design well and added a unique voice.

The capital letter forms are less distinctive but also have some particular shapes. The most visible aspect is the modern interpretation of the Q letter. Rather than crossing the main form with a diagonal stroke, which can tend to fill the center of the shape, I choose to use a simplified oval, placing the stroke under the form. The other finer detail can be found in the crossbar of the rounded letters like the B, P or R. Rather than joining the bar with the main stroke, I choose to keep a slight distance between the shapes. This interesting direction functions in different ways depending on size. In large point sizes, the space is visible and can be seen as a distinctive visual cue. However in small sizes, the space nearly disappears, creating the illusion of a closed form but keeping a slightly lighter appearance that is agreeable for the eyes.

Having completed a first weight, I started work on adding some additional weights. I had initially planned on creating only four basic weights, light, regular, bold and black. But as I tested these first versions, I became aware of the limitations of this approach. My light weight was still too dense and the black weight felt too light. So I went back to the drawing board and expanded the initial four weights into nine weights. I also made the decision to include what are sometimes called 'true' italics, so not only slanted versions of the roman letters, but letters that were actually designed as a slanted form. These letters differ slightly from the roman, most notably on letters like the lowercase a and are slightly more narrow.



THIN

Tüm yolcular naziktir

EXTRALIGHT

All passengers are kind

LIGHT

Tá gach paisinéir cine

BOOK

Všetci cestující sú lá

REGULAR

Alla passengerare är v

MEDIUM

Alle Passagiere sind

BOLD

Allir farþegar eru vinsamlegastir

EXTRABOLD

Wszyscy pasażerowie są uprzejmi

BLACK

Kaikki matkustajat ovat ystävällisest

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eurodivision.net

The consuming interest of the Wrights, of course, was in flight as such, and in their thinking the required power unit was of only secondary importance. However,

THIN

This business was carried on very successfully, against increasingly severe competition, until Orville Wright withdrew from commercial activity and dissolved the Wright

EXTRALIGHT

The time span covered approximately the twelve years from 1903 to 1915, during the first five years of which they designed and built for their own use several engines

LIGHT

A special racing engine was also built and flown during this period. Accurate records are not available but altogether, they produced a total of something probably close to

BOOK

A similar lack of information concerning their competition, which expanded rapidly after the Wright's demonstrations, makes any comparisons a difficult task.

The Wrights were meticulous about checking the actual performance of their engines but at that time ratings generally were seldom authenticated and even when different engines were tried in the same airplane the results

REGULAR

However, regardless of their feeling about it, the unit was an integral part of their objective and, due to the prevailing circumstances, they very early found themselves in the

THIN ITALIC

Orville Wright withdrew from commercial activity and dissolved the Wright Company. The time span covered approximately the twelve years from 1903 to 1915, during

EXTRALIGHT ITALIC

*In the latter part of the period, they manufactured and sold engines commercially, and during this time they marketed three models, one of which was basically their last dem-*

LIGHT ITALIC

Accurate records are not available but altogether, they produced a total of something probably 200 engines of which themselves took a small number.

BOOK ITALIC

The Wrights were meticulous in checking the actual performance of their engines but at the time ratings generally were seldom authenticated and even when test engines were tried in the airplane the results usually were not measured with any accuracy or recorded with any permanence. There is evidence that the competition became effective enough to compel the complete redesign

ITALIC

There is evidence that the competition became effective enough to compel the complete redesign of their engine so that it was essentially a new model.

MEDIUM

The time span covered approximately the twelve years from 1903 to 1915, during the first five years of which they designed and built for their own use several engines

**BOLD**

**A special racing engine was also built and flown during this period. Accurate records are not available but altogether, they produced a total of something probably close**

EXTRABOLD

The Wrights were meticulous about checking the accuracy of their own ratings.

BLA

*This business was carried on very successfully, against increasingly severe competition, until Orville Wright withdrew from commercial activity and dissolved the Wright*

MEDIUM ITALIC

*In the latter part of the period, they manufactured and sold engines commercially, and during this time they marketed three models, one of which was basically*

**BOLD ITALIC**

*Accurate records are not available but altogether, they produced a total of something probably close to 200 engines of which they themselves took a small number for*

EXTRABOLD ITALIC

**There is evidence that the competitive market is effective enough to redesign the system. It was essential.**



***The selection of aluminum for the material was an integral part of the basic design decision.***

Despite the excellence and accuracy of the castings that could be obtained, there was nevertheless a minimum dimension beyond which wall thickness could not be reduced; and the use of either one of the two other proven materials, cast iron or bronze, would have made the body, as they called it, prohibitively

THRIFTY EXTRABOLD ITALIC & LIGHT

***THE SELECTION OF ALUMINUM FOR THE MATERIAL WAS AN INTEGRAL PART OF THE BASIC DESIGN DECISION. DESPITE THE EXCELLENCE AND ACCURACY OF THE CASTINGS THAT COULD BE OBTAINED, THERE WAS NEVERTHELESS A MINIMUM DIMENSION BEYOND WHICH WALL THICKNESS COULD NOT BE REDUCED:***



As with most of my typefaces, I decided to add some small Opentype features to offer a few layout choice for users. For example, I have included some ligatures, but only with the intent of improving the letter combinations, by correcting certain overlaps that can be found on combinations like the fi. I also pondered about adding alternates, on the one hand my lowercase k was a defining feature of the family, but I was also aware that certain users may want a more traditional form, so I finally settled on creating a variant.

Where the features become a bit more involved is with the numerals. As I knew that I wanted this family to be versatile and adaptable to any situation, I knew that I needed to include a range of numeral styles that could match each setting. The default set, lining numbers, are aligned to the capital letters and are the basic choice for most layouts. But if a user is setting text in lowercase forms, a preferred solution would probably be to select the hanging numbers that include ascending and descending forms that mimic the rhythm of lowercase letters. A third solution can be found in the tabular lining numerals, these numbers are, like the lining numbers, aligned to the uppercase letters. However, each number shares a common width, this is done to allow the vertical alignment of the numbers for uses in grids and other tables. A further option is if a user wishes to set scientific formulas or other mathematical forms that may require exponential values, either as superscript, which are aligned to the top of the capital letters, or subscript, which hang just below the baseline. Similar digits are equally employed for the fraction feature that will allow a seamless integration of any fractions within a string of text. A final numeral form was added in the titling feature, here the numbers are set within a circular shape, either as a contour or by switching on alternates, as a negative form within a solid shape. The goal was to use these special digits within data tables or if you wish to highlight a value.

Thrifty includes an extended Latin character set, this means the inclusion of a wide range of accents that will allow the settings of over 60 different languages, from English to French or Polish or Turkish.

# ***flesh fjord***

LIGATURES

Q&A Q&A

ALTERNATES

23 june 1965

DEFAULT NUMBERS

**23 june 1965**

TABULAR NUMBERS

23 june 1916

HANGING NUMBERS

C<sub>10</sub>H<sub>22</sub> C<sub>14</sub>H<sub>30</sub>

SCIENTIFIC NUMBERS

② Locker №

TITLING NUMBERS

DEPARTURE	DESTINATION	FLIGHT N°	STATUS	GATE
08:05	Barcelona	EZY5131	Flight closing	94
08:35	Madrid	EZY5475	Flight closing	35
09:10	Copenhagen	EZY5363	Flight closing	32
09:10	Bilund	QI5662	Flight closing	4
09:20	Rotterdam	HV5169	Go to Gate	31
09:25	Edinburg	EZY703	Flight closing	10
09:30	Copenhagen	QI5762	Boarding	36
09:30	Guernsey	GR601	Boarding	12
09:30	Belfast	EZY733	Go to Gate	6
09:35	Newcastle	DY1303	Flight closing	1
09:40	Venice	BE903	Gate Opens	3
09:40	Oslo	BE933	Please Wait	-
09:45	Guernsey	EI231	Boarding	22
09:50	Jersey	BE272	Boarding	20
09:50	Dublin	DY3511	Gate Opens	32
09:55	Isle of Man	TCX286	Gate Opens	33
10:00	Copenhagen	BE962	Boarding	47
10:00	Las Palmas	EZY5085	Gate Opens	90



# TAXI

*duty free*

→ ENTRANCE

3 terminals



# CUSTOMS

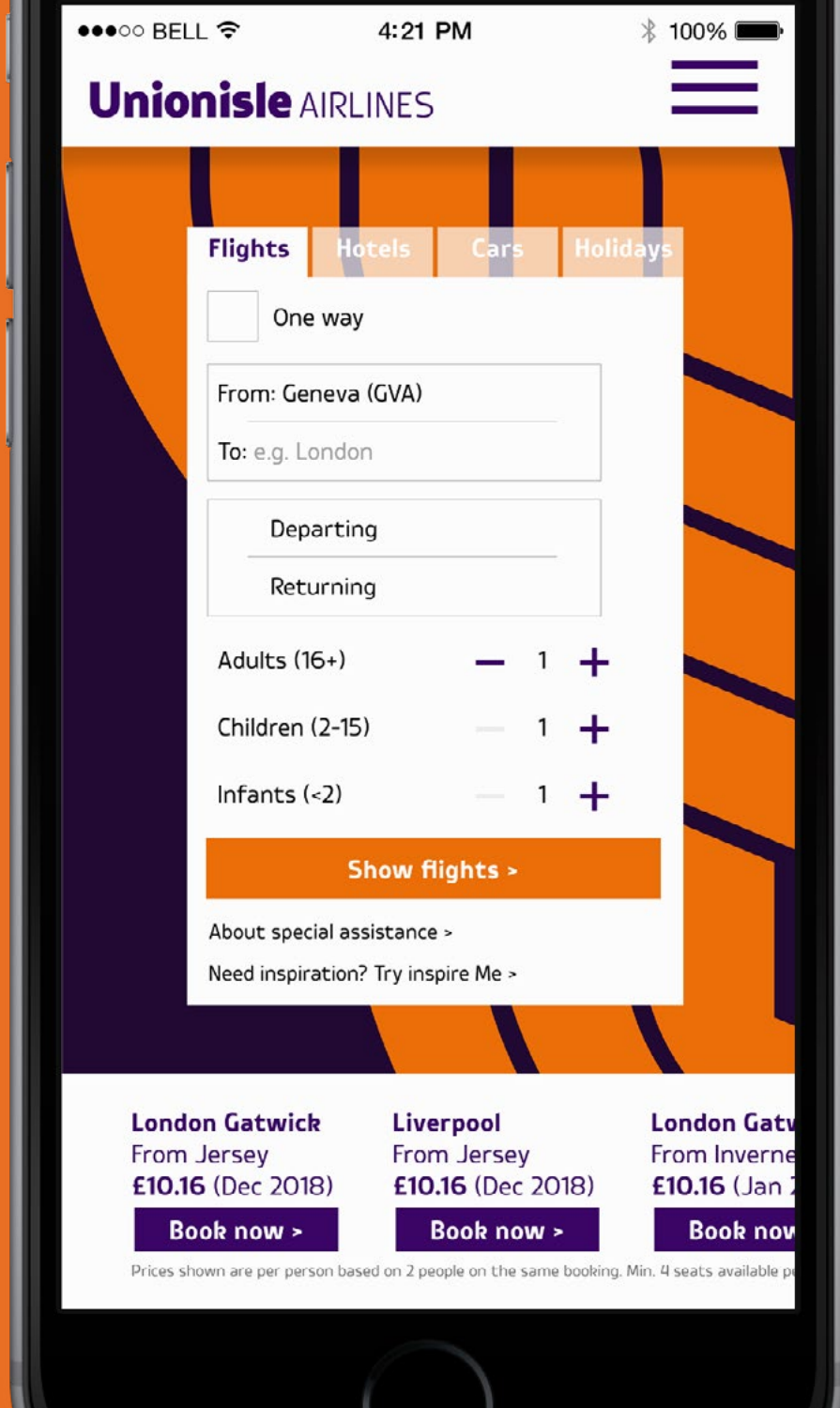
*wild animals*

ZEBRA CROSSING

Built in 1956

Nevertheless, they were continuously considering the power requirement & its problems. In his September 1901 lecture to the Western Society of Engineers, Wilbur Wright made two statements: ***“Men also know how to build engines and screws of sufficient lightness and power to drive these planes at sustaining speed”***; and in conjunction with some figures he quoted of the required power and weight: ***“Such an engine is entirely practicable. Indeed, working motors of one-half this weight per horsepower [9 pounds per horsepower] have been constructed by several different builders.”*** It is quite obvious that with their general knowledge and the experience they had acquired in designing and building a successful shop engine

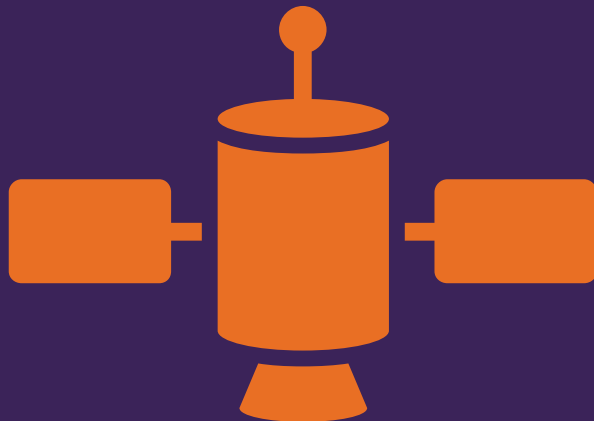




*Powertools*  
**SUCCESSFUL SHOP**  
**Aeronautics**  
 #2930/54601  
**Requirement**  
*TRANSPORT*  
 Groupe Nationale  
 EXTENSIVE ZEPHYR  
*set fishing*

Having spent over a year developing this family, I was getting to the finishing touches of the family and felt that I could maybe add in a few more design details. I had purposely kept the features to a simple solution, but I also wanted to include a few little surprises for the end users to play with. Since one of the applications I had imagined for the typeface was for use in signage and other navigation tools, I started to look at various symbols and pictograms that could fit in with my design. I finally decided on a set of ninety nine different symbols, focused on mobility and transport, that can be seamlessly integrated into any text, there are even a few little jokes like the spaceship or alien craft!

These symbols are accompanied by a set of ten standard arrows that can be used to signal directions or other focus areas. Each weight features a set of arrows that have been balanced in mass to best match the letter forms, but obviously these can be mixed and matched as a designer sees fit.



PICTOGRAMS



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ZINC DEPOSITS

**Love turns the whole**



The general history of the flight engines used by the Wright Brothers is quite fascinating and fortunately rather well recorded.[1] The individual interested in obtaining a reasonably complete general story quickly is referred to three of the items listed in the short bibliography on page 69. The first, The Papers of Wilbur and Orville Wright, is a primary source edited

THRIFTY THIN - 8PT

***The individual interested in obtaining a reasonably complete general story quickly is referred to three of the items listed in the***

THRIFTY BLACK ITALIC - 15PT

This source is supplemented by the paper of Baker[2] and the accompanying comments by Chenoweth, presented at the National Aeronautics Meeting of the Society of Automotive Engineers on 17 April 1950. Aside from their excellence as history, these publications are outstanding for the manner in which those responsible demonstrate their competence and

THRIFTY EXTRALIGHT - 8PT

***The first, The Papers of Wilbur and Orville Wright, is a primary source edited by the authority on the Wright brothers, Marvin***

THRIFTY EXTRABOLD ITALIC - 15PT

The consuming interest of the Wrights, of course, was in flight as such, and in their thinking the required power unit was of only secondary importance. However, regardless of their feeling about it, the unit was an integral part of their objective and, due to the prevailing circumstances, they very early found themselves in the aircraft engine

THRIFTY LIGHT - 8PT

***This source is supplemented by the paper of Baker[2] and the accompanying comments by Chenoweth, presented at the National***

THRIFTY BOLD ITALIC - 15PT

This business was carried on very successfully, against increasingly severe competition, until Orville Wright withdrew from commercial activity and dissolved the Wright Company. The time span covered approximately the twelve years from 1903 to 1915, during the first five years of which they designed and built for their own use several

THRIFTY BOOK - 8PT

***This source is supplemented by the paper of Baker[2] and the accompanying comments by Chenoweth, presented at the National***

THRIFTY MEDIUM ITALIC - 15PT

COURSE, WAS IN FLIGHT AS SUCH, AND THINKING THE REQUIRED POWER UNIT WAS OF SECONDARY IMPORTANCE. HOWEVER, REGARDLESS OF THEIR FEELING ABOUT IT, THE UNIT WAS AN INTEGRAL PART OF THEIR OBJECTIVE AND, DUE TO THE PREVAILING CIRCUMSTANCES, THEY VERY EARLY FOUND THEMSELVES IN THE AIRCRAFT ENGINE BUSINESS DESPITE THEIR INEXPERIENCE. THIS BUSINESS WAS CARRIED ON VERY SUCCESSFULLY, AGAINST INCREASINGLY SEVERE COMPETITION, UNTIL ORVILLE WRIGHT WITHDREW FROM COMMERCIAL ACTIVITY AND DISSOLVED THE WRIGHT COMPANY. THE TIME SPAN COVERED APPROXIMATELY THE TWELVE YEARS FROM 1903 TO 1915, DURING THE FIRST FIVE YEARS OF WHICH THEY DESIGNED AND BUILT FOR THEIR OWN USE SEVERAL ENGINES OF VARIOUS TYPES FOR EXPERIMENTAL AND DEMONSTRATION DEVELOPMENT. IN THE LATTER PART OF THE PERIOD, THEY MANUFACTURED AND SOLD ENGINES COMMERCIALY, AND AT THE SAME TIME THEY MARKETING THREE MODELS, ONE OF WHICH WAS BASICALLY THEIR LAST DEMONSTRATION MODEL. A SPECIAL RACING ENGINE WAS ALSO BUILT

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-

1

+

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-

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+

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-

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+

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**Thrifty Typeface**

by Michael Parson

18 weights

Display / Text

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

Specimen Layout: Michael Parson

Text &amp; visuals: Michael Parson

Font used: Thrifty

Longer text &amp; notes set in

Thrifty Book

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