



# Gorgonzo



SOFT LETTERS WITH  
A LITTLE TWANG

**SINGLE WEIGHT**  
**MULTILINGUAL TYPEFACE**  
LATIN, CYRILLIC & GREEK

# Font info

By Michael Parson

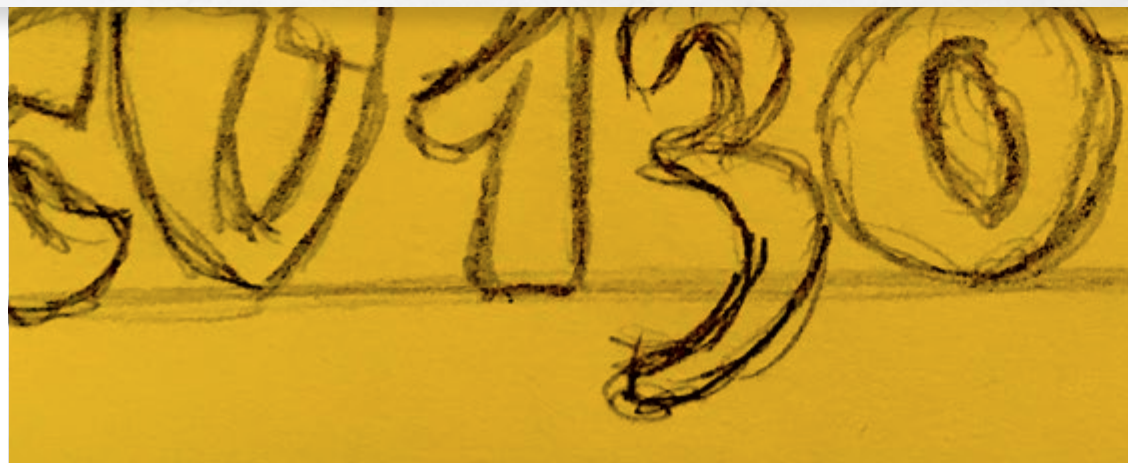
## Gorgonzo typeface

For quite a while, I have been sketching and researching type styles that move away from traditional classification, for example by aiming to mix the free flowing nature of brush script letters with a more constrained, constructed appearance that is more common in modernist typography.

Script typeface have always attracted my interest since their manual forms exude a great vibrance and dynamic that seems to touch both designers and everyday viewers. But with that liberty, sometimes legibility is lost as the more complex or elaborate letters can sometimes be hard to distinguish. At the other end of the spectrum, sans serif designs, especially geometrically inspired ones, offer a great clarity and legibility of form but they may also seem cold and mechanical, lacking the charm and flavour of manual letters. So for this latest typeface, Gorgonzo, I decided to focus on this contrast and working towards blending these two influences.

Born on a few pages of my sketch books, I knew from the start which direction Gorgonzo would be taking. Initially inspired by a curved main vertical stroke, this particular form would become the trademark of the whole family. This shape symbolised the fine balance I was looking for between a calligraphic yet constructed form. I also decided to settle on a rather dark and bold weight, principally to suit my titling and eye catching goals, but also since the heavier weight allowed me to infuse each form with a stronger personality. So armed with a few quick sketches, I quickly moved onto the digital medium, confident that I had uncovered enough of the basic DNA of the letters to be able to create a whole typeface. Yet one of the biggest challenges still remained, it was finding a way to maintain the fluidity of manual forms within the digital space. This was achieved by ensuring that each letter received particular attention and avoiding, as much as possible, the repetition of shapes and strokes that would make the design too mechanical.

So as time went by, I gradually started working through the various glyphs and started to see the typeface emerge as an actual typeface. With the heavy focus on the bold forms and curved shapes, the sequence of letters it was creating threw up one of the first essential questions, letter spacing. This fine art, which can obviously be easily modified by any user, sets the basic tone of the typeface and requires a balance between the shapes, or mass, and the white space around or inside the letters, also referred to as counter forms. Since each letter was very dark in texture with a very narrow counter, it seemed only logical to equally aim for a very tight spacing. This allowed me to play with how each letter would either intersect or squeeze the surrounding forms. This approach allows the letter forms to dominate the surface, using the white space, to act as highlights, cutting into the mass of type. The result is a very heavy typeface that is animated by the mix of soft curves contrasting the more aggressive angles and straight lines. Thanks to this diversity of forms and shapes, the letters remain legible despite their very bold appearance.





edgy  
ENDING  
new  
3 LANGUAGES

The resulting design is therefore a blend of shapes, navigating between gentle, curved letters and more aggressive forms. Despite being heavily influenced by vintage script lettering, I also clearly aimed to add in some unique forms and letters that are particularly visible in the lowercase e, g or y. The e presenting a particular vertical edge on the right hand side, that can seem too angular when viewed alone, but actually provided the perfect tension when the letter is followed by a stroke. I was especially happy with the curve of the ascenders, rather than simply extending into a curve, the stroke seems to bend around the base of the letter and end by hugging the form to the left, encapsulating the top shape and creating a harmonious design.

For the capital letters, I avoided the traditional decorative forms found in script lettering, since despite being very aesthetic, they sometimes suffer from legibility issues, particularly with non native viewers. My inspiration was therefore closer aligned to the traditional forms of capitals found in printed letters, with the main exception being the uppercase E and it's double curved form, reminiscent of the numeral three. Again, the desire was to break away from the traditional shapes and infuse the font with a clear personality.

Having worked through these first stages, I was comfortable with my ground work and felt that the overall look and feel of the design worked well, my mind therefore started to look ahead at other applications or solutions. I was starting to really enjoy the letter explorations and felt they offered a lot of potential solutions, so naturally, I started to look into new or different letters which led me to look at extending the language support. Certain letters could easily be transfered to other scripts, but the challenge of exploring other languages really intrigued me so I decided to explore that avenue.

climatic conditions  
EDAM & GOUDA  
Ευρώπης ανέπτυξαν  
ΕΧΕΙ ΕΠΙΧΕΙΡΗΘΕΙ  
ТОМУ времени  
СТРАНЫ ЕВРОПЫ  
England predominated  
ΚΑΝΑΔΑΣ ΕΧΟΥΝ  
κλιματολογικές συνθήκες  
ЭКОНОМИЧЕСКИМ  
established methods



Since my inspiration was first found in the calligraphic letters, I decided to initially explore a script that is still heavily based on these shapes, the Greek language. It's letters are both close to the Latin glyphs they historically inspired while at the same time retaining a much more manual influence, nearly calligraphic, compared to the more constructed appearance found in Latin. Certain of the Greek letters are direct sources of the Latin letters while others, offered further occasions to play with my designs and explore new letters. However certain glyphs like the phi, psi or omega forms presented a special attention due to their complex forms that contrast the more open letters like the lambda or zeta. In Latin, most forms have become harmonised in their weight and proportions to the other forms, lending a very balanced feel to a typeface, however in Greek, the forms seem more disconnected, arbitrary and exclusive, so the challenge was finding a way to balance these shapes, all while questioning whether my interpretation would stand up for a mother tongue reader.

Having worked through the Greek letters, I felt that it was only natural to then start work on the Cyrillic extension. Since Cyrillic letters were created after both Greek and Latin, it shares a great deal of letter forms, but contrary to the very humanist style found in Greek, uses many more capital inspired letter shapes that are immediately more angular than the lowercase.

The biggest challenge, for me, therefore was how I could aim to best match the various forms and weights of each language. I have always imagined that the majority of the users will be Latin based, the hope is that in cases that users must either match or solely use the other languages sets, that a common personality will shine from the typeface.

**Когда именно был сделан  
первый сыр, неизвестно. К  
тому времени, когда первые  
иммигранты прибыли в  
Америку, производство  
сыра было довольно широко**

CYRILLIC

**Just when the first cheese  
was made is not known. By the  
time the first immigrants came  
to America, cheese-making  
was rather generally known  
in Europe, so that the early**

LATIN

**Μόλις έγινε το πρώτο τυρί  
δεν είναι γνωστό. Μέχρι  
τη στιγμή που οι πρώτοι  
μετανάστες ήρθαν στην Αμερική,  
η παραγωγή τυριών ήταν  
μάλλον γενικά γνωστή στην**

GREEK







One of the serious difficulties of the early manufacture was the production was entirely different from that practiced at the present time. All the cheeses made during the entire season were held until fall and marketed at one time. They were packed in casks four to six in

GORGONZO LATIN - 21/19PT

Одна из серьезных трудностей раннего изготовления заключалась в том, что производство полностью отличалось от того, что практикуется в настоящее время. Все сыры, приготовленные в течение всего сезона, содержались до осени

GORGONZO CYRILLIC - 21/19PT

Μία από τις σοβαρές δυσκολίες της πρώιμης κατασκευής ήταν ότι η παραγωγή ήταν τελείως διαφορετική από αυτή που ασκείται σήμερα. Όλα τα τυριά που έγιναν κατά τη διάρκεια ολόκληρης της σεζόν κρατήθηκαν μέχρι το φθινόπωρο και διατέθηκαν στο εμπόριο ταυτόχρονα.

GORGONZO GREEK - 21/19PT

the in so cheeses of the Cheddar group were the farms. The work One of the serious dif of the early manufac the production was e different from that p at the present time. 7 cheeses made during entire season were h fall and marketed at They were packed in four to six in a packa top of the other. The do to when single box



**International**  
**LANGUAGE SUPPORT**  
**δύσσομα τυρί**  
**СТИЛЬ СЦЕНАРИЯ**  
**(smaczne go)**  
**ОСНОВНО ЯСТІЕ**  
**otantik yivecekler**  
**ΩΡΑΙΑ ΚΡΑΣΙΑ**  
**сир і молочні продукти**  
**OTANTIK YİVECEKLER**



# Opentype features

Since this typeface started as a few sketches, I had naturally explored a few different solutions for each letter shape. But in the desire to move forward and provide a clear direction, choices must be made and certain forms are retained over others. But thanks to Opentype alternates, one can add in these lost characters as a stylistic alternative for the end users. Thanks to software support, these features can easily be activated or deactivated through the simple click of a button.

I started initially with the Latin based letters as these were the most familiar to me. I had some obvious candidates I wanted to include, these were the lowercase 'a', 'g' and 'd' letters. These forms define some of the basic styling for the overall typeface, but I had also explored some simplified shapes, inspired by manual writing, that seemed a pity to ignore. The final two letters to include were a curved d, removing the ascending junction and leading to a cleaner shape. And finally an alternative uppercase E that simply offers users a more conventional glyph.

For the Greek letters, I was happily surprised to see a wide array of letters that could be interpreted in different ways. Letters like the rho, phi and gamma could also be interpreted as more calligraphic forms, displaying a stronger link to their manual source as demonstrated by the curved descender on the rho letter, replacing the more constructed straight stroke. Another nice alternative was the uppercase omega that can equally be drawn as a circle with a line under the form. While this form is less common in contemporary typography, it works very well for Gorgonzo by offering a better weight distribution than the default form.

Since the original inspiration for the typeface was actually the manual brush stroke, it felt natural to explore some Swash letter forms. These decorative letters, are more elaborate variants of certain letters, and are designed either as initial letters, to be used at the beginning of a phrase. Endings, to be used at line ends, or default swash letters that are designed to replace the default lowercase letters. Thanks to more exuberant strokes, these optional forms can be a nice addition into your type while trying to create eye catching headlines or simply to give a bit of variety to the default forms.

Gorgonzo equally features a selection of ligatures, in Latin, Cyrillic and Greek. These ligatures are either default, like the standard fi or fl or discretionary and are principally designed to solve certain potential letter collisions that did not seem ideal when the glyphs were lined up. The ligatures are featured as standard forms but also as swash letters in certain occasions.

d

DEFAULT LETTERS

d

DEFAULT LETTERS

a

DEFAULT LETTERS

a

DEFAULT LETTERS

g

DEFAULT LETTERS

g

DEFAULT LETTERS



Thank

DEFAULT LETTERS

final

LIGATURES

Handy

DEFAULT LETTERS

Thank

ALTERNATE LETTERS

egg

Handy

SWASH LETTERS

# 19085

DEFAULT LINING NUMBERS

# 19085

TABULAR NUMBERS

# 19085

HANGING NUMBERS

# ①⑨①⑧

TITLING NUMBERS

As I wanted to provide a complete typeface and having already spent a long time developing a large character set, it only seemed logical to equally feature a wide range of numeral forms for users to choose from.

The default numerals are the lining type, so digits that align to the height of the uppercase letters. These default numbers are best suited for use with all capital letters in situations like setting title typography. The second form, the hanging, also called old style, numbers. These forms are aligned to the x height and feature ascending and descending strokes that match the lowercase letters. Due to their forms, these numerals are best used in longer passages of text and with lowercase letters that will match their weight and proportions. A further traditional number option is to also include tabular lining numerals, these numerals are equally aligned to the capital letters but share a common width. They are best suited for setting typography in tables or other vertically aligned blocks of text.

Despite being a display typeface, I also wanted to include some scientific numerals, smaller digits that are set either to the top of the letters, superior numbers, or aligned under the base line, inferior numbers. These are traditionally used for setting chemical formulas and other scientific sets but they could equally be used for setting prices or other stylistic choices.

A final option that I decided to add towards the end of the creative process was two sets of encapsulated numbers, either a contoured circle or a solid version. These numerals are easily accessed through the titling feature and could be used to set lists or tables.

Room ①

TITLING NUMBERS

Room ①

ALTERNATIVE TITLING NUMBERS

tél: +476 22 75

HANGING NUMBERS

₨ 510<sup>75</sup>

ADDITIONAL MONETARY SYMBOLS

👉 Open

TYPOGRAPHIC FLEURONS

🌀 Welcome 🌀

...too, it was also important to have no accident than to any attention of the cheese-maker to improve quality. One of the complaints from England was that the cheeses were too small and of an inferior size. The practice of making on the factory system continued until about 1851, when the factory system



# Font in use

As previously stated, despite starting its life as a simple font, Gorgonzo has grown into a complete design solution, offering a selection of letter forms and styles, a range of different numerals to suit each setting, and even an expanded character set to cover over sixty different languages, ranging from English or Spanish, Greek, Bulgarian or Russian.

With a strong humanist personality and bold weight, it attracts attention while conveying a unique character that will give your message a visible and memorable presence will remaining clear and legible. It can be used in a wide choice of creations, from branding or editorial design to websites and applications and thanks to its different letter shapes, can offer any users a choice of forms to best match their desires.

Available as a Desktop, web or app font, it will function just as well in a printed environment or a screen display.





εφαρμόστηκαν καθιερωμένες μέθοδοι  
ПРОИЗВОДСТВОТО НА СИРЕНА  
warunki klimatyczne tego kraju  
THE QUALITY OF THE FARM CHEESE  
Между 1820 и 1840 годами  
👉 SOUTHERN ENTRANCE 5  
{Özel – Bugün açık}

The farm dairy cheese was rather an open-textured sweet curd product. If not, it was due more to accident than to any intention of the cheese-maker to improve the quality. One of the early complaints from England was that the cheeses were too small and uneven in size. The practice of making on the farm continued until about 1851, when the factory system was started, although home manufactures continued

GORGONZO - 16/17PT

Following are the reasons for the change from the farm to factory system: (1) England demanded larger cheese; (2) the farm product was not uniform; (3) the quality of the farm cheese did not suit the English trade; (4) factories saved much labor on the farms; & (5) could secure higher

GORGONZO - 27/28PT



Just when the cheese was not known. By the first immigrants came to America cheese-making rather general known in Europe that the early brought with practiced established methods. The of Europe dev

LATIN

Μόλις έγινε το τυρί δεν είναι γνωστό. Μέχρι τη στιγμή που οι πρώτοι μεταναστες ήρθαν στην Αμερική παραγωγή τυριού μάλλον γενικά γνωστή στην Ευρώπη, έτσι οι πρώτοι άποικοι μαζί τους και εξοικειωμένοι με καθιερωμένες μεθόδους. Οι χώρες της Ευρώπης ανέπτυξαν διάφο

GREEK

Когда именно был сделан первый сыр неизвестно. К началу времени, когда первые иммигранты переехали в Америку, производство сыра было довольно широко известно в Европе, так что поселенцы брали с собой и практически установленные методы. Страны Европы

CYRILLIC

farm product  
BOXED CHEESES  
uniform strength  
WOODEN KNIFE  
Between 1820 & 1840  
SQUEAK BETWEEN  
conveniently  
TRANSFERRING BACK  
less haphazard  
SHEEP OR GOATS  
was very simple





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**Gorgonzo 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: Gorgonzo

Longer text &amp; notes set in Auro

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