PARCH

BY KEL TROUGHTON

Parch is a variable type family designed by Kel Troughton, based on the deterioration of vinyl signs in the California sunshine.

This type family was created in reverse, leaving behind letterforms in the negative space. Parch is an unicase and uniwidth design made with a few simple building blocks. The building blocks give Parch a distinct and rigid feel in the regular weight, and allows the variable font to morph as those blocks change shape. It was designed to use in reverse with a decaying variable axis, with the lightest and heaviest weights showing the most deterioration. The full family also includes the static .otf files in both positive and negative styles for ease of use. Though it comes from the world of signage, we think this display family would be great for you next spooky, mechanical, expressive layouts.

REGURGITATION
WEIGHTLIFTING
TRANSPOSITION
COMPLICATIONS
PERFECTIONISM
GEOMAGNETISM
IMPRISONMENT
COUNTENANCING

Ligatures:

Ligatures on top, original letters below

AT*CT*LJ*LT*LY*ATA
AT*CT*LJ*LT*LY*ATA

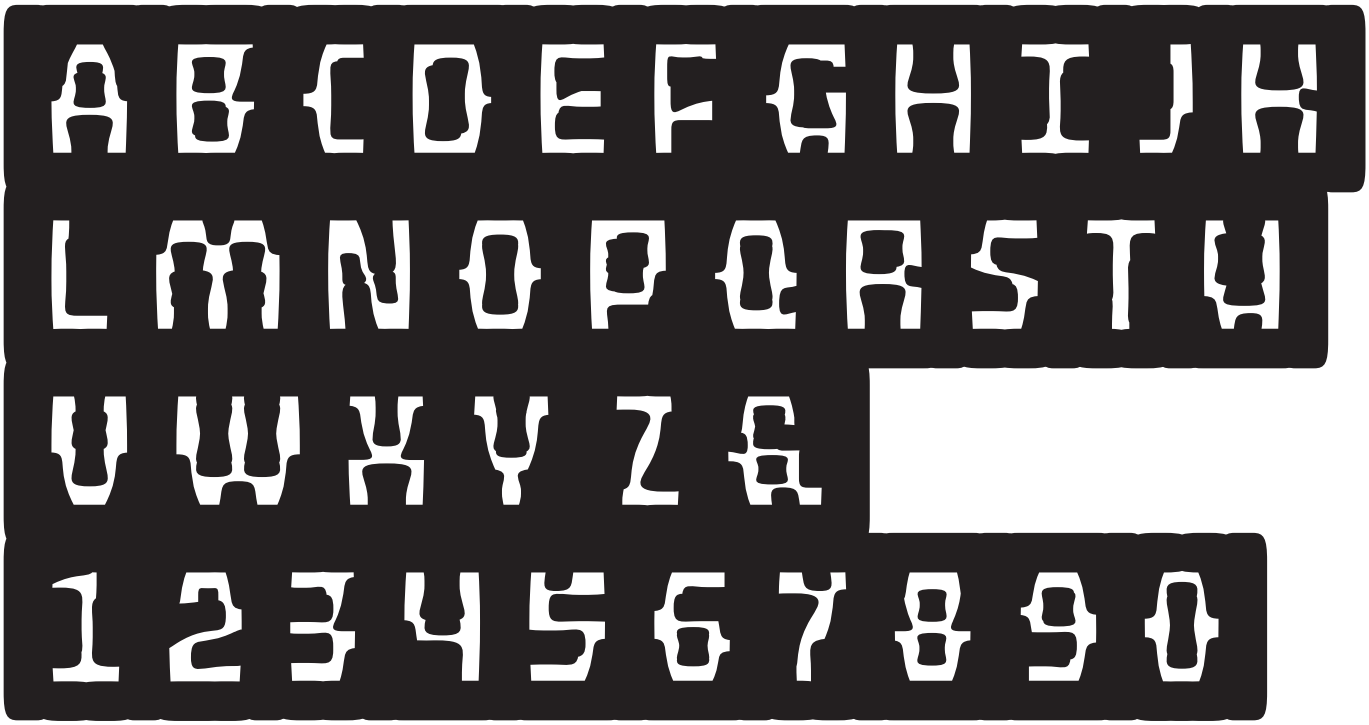
PA*PJ*TA*TJ*TT
PA*PJ*TA*TJ*TT

Ligatures in words, original letters below

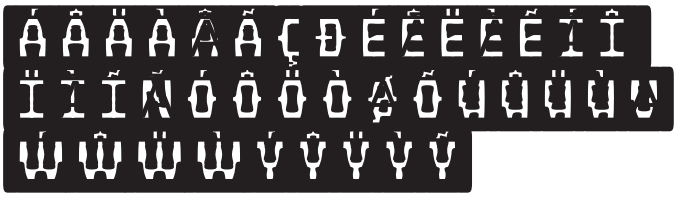
THAT CONNECT SALT CLEANLY STRATA
THAT CONNECT SALT CLEANLY STRATA

PARTICLE PJAYS TABULAR BETTER
PARTICLE PJAYS TABULAR BETTER

Character Set: Thin

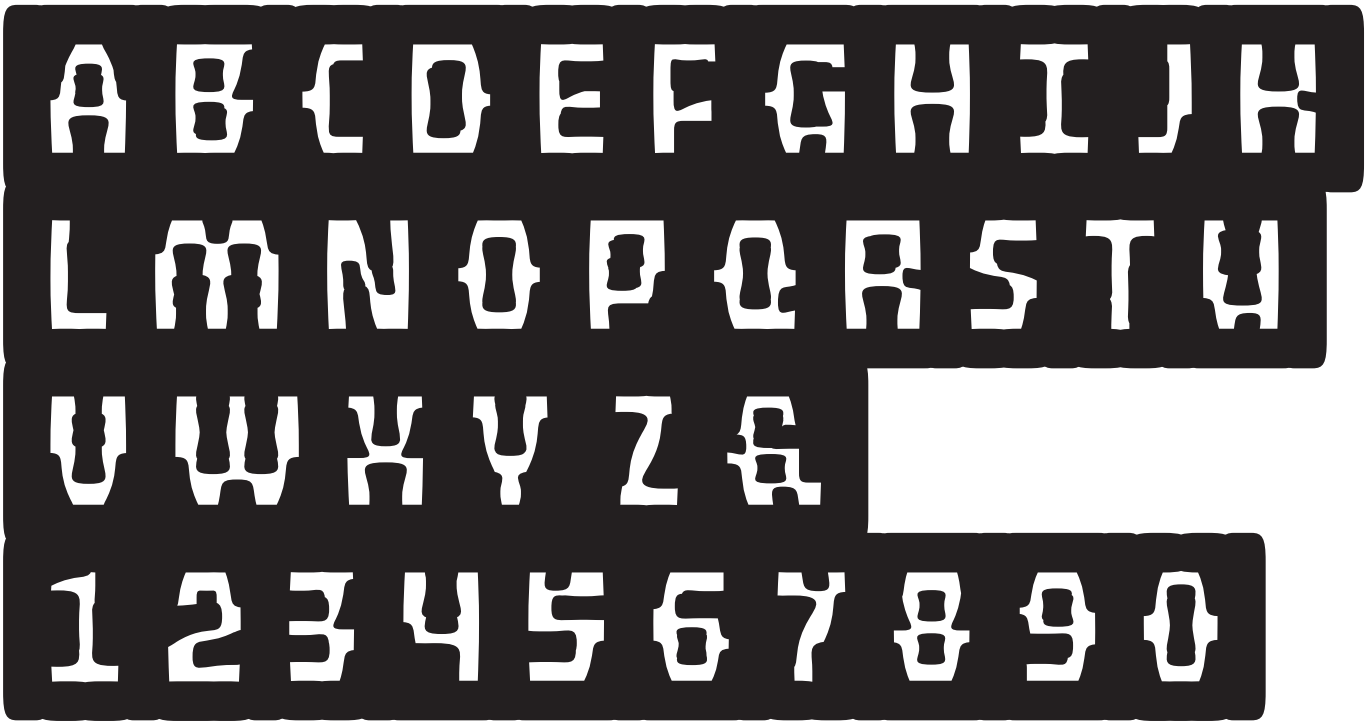


Accents



Symbols & More

Character Set: Light



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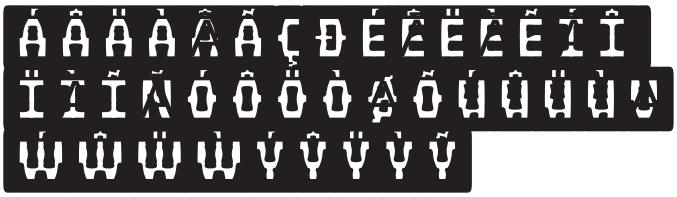
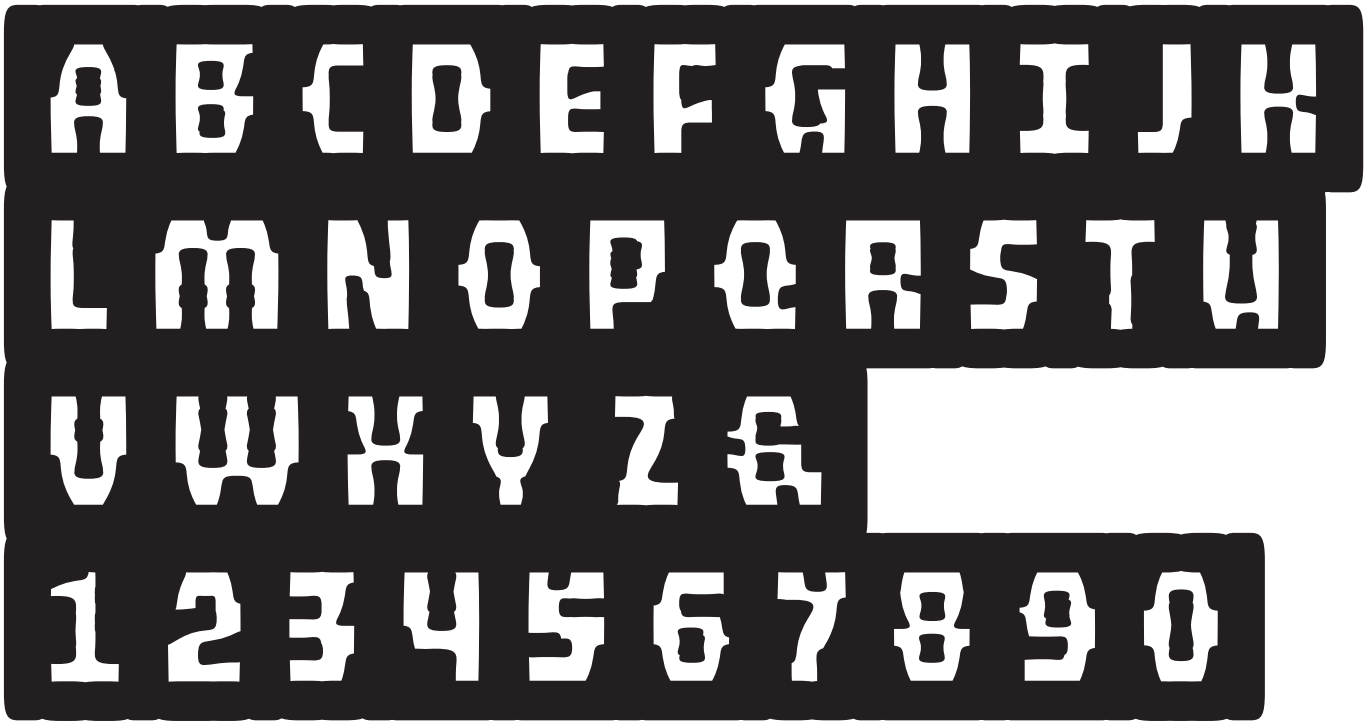


Symbols & More

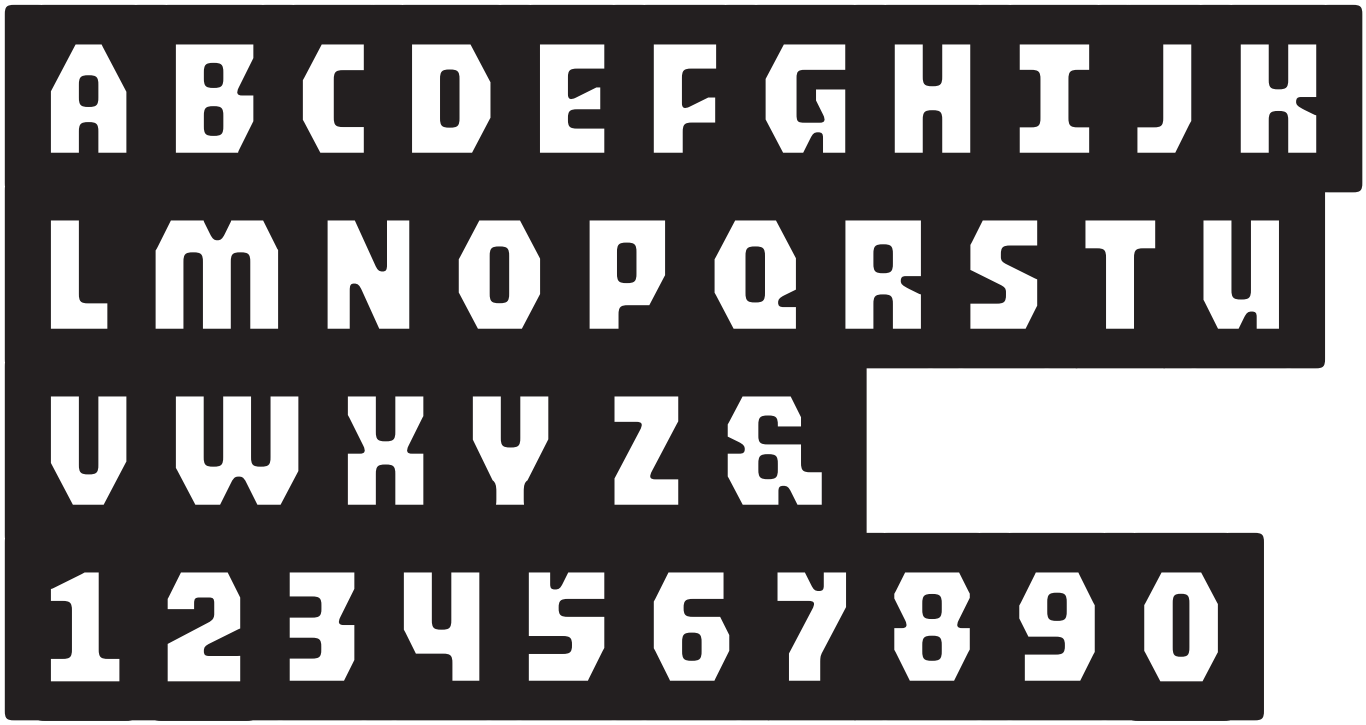
Character Set: SemiLight



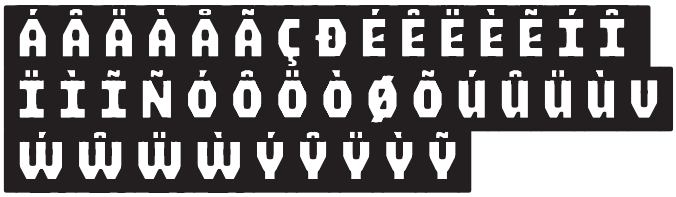
Accents

Symbols & More

Character Set: Regular



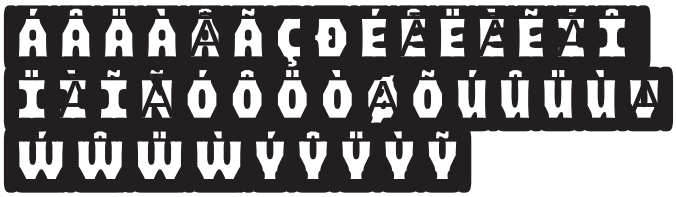
Accents



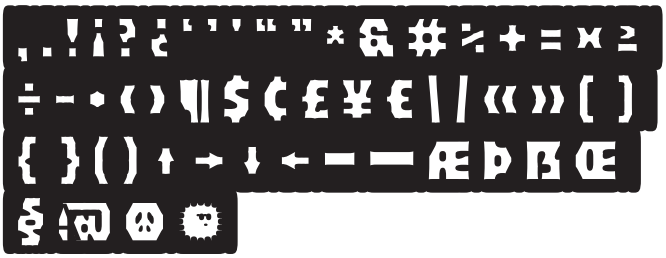
Symbols & More

Character Set: SemiBold

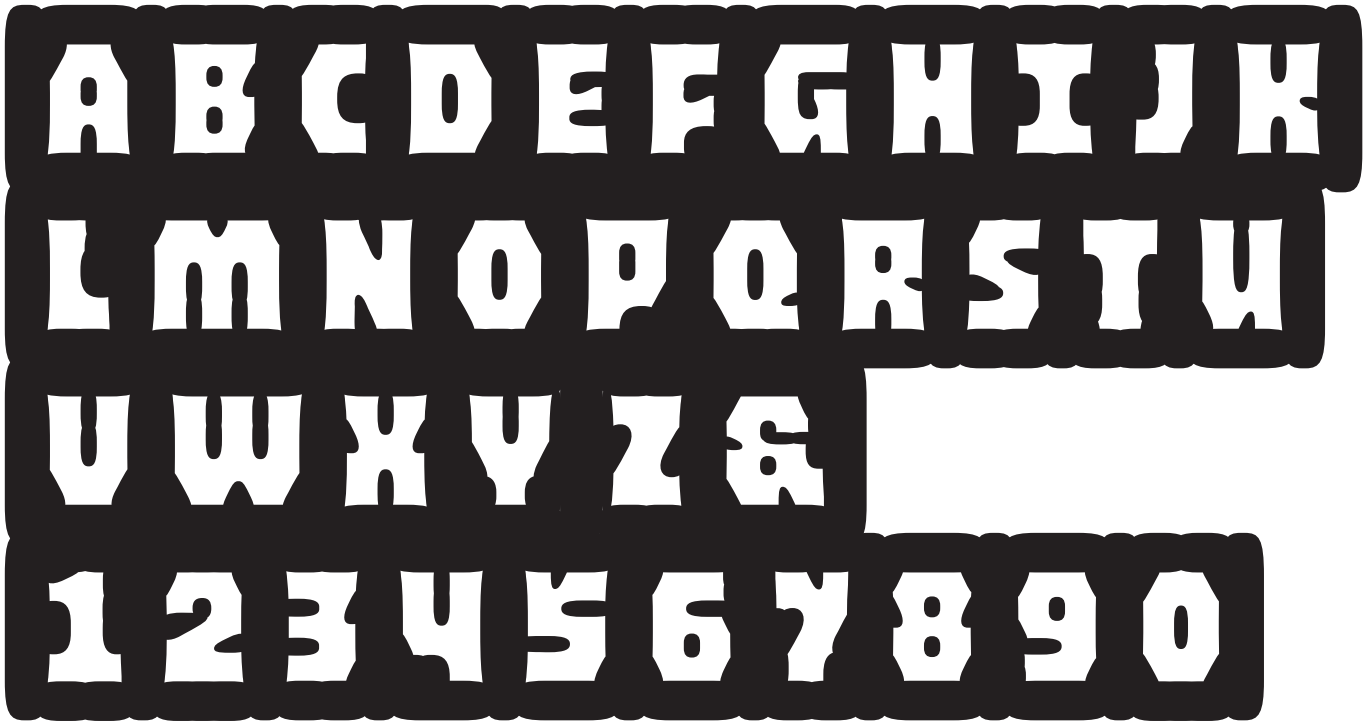
Accents



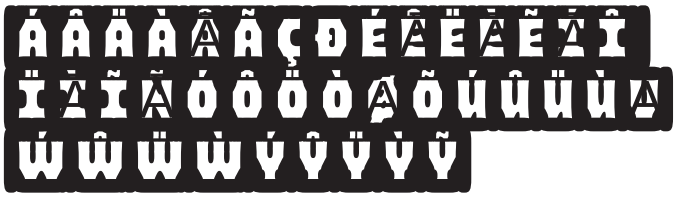
Symbols & More



Character Set: Bold

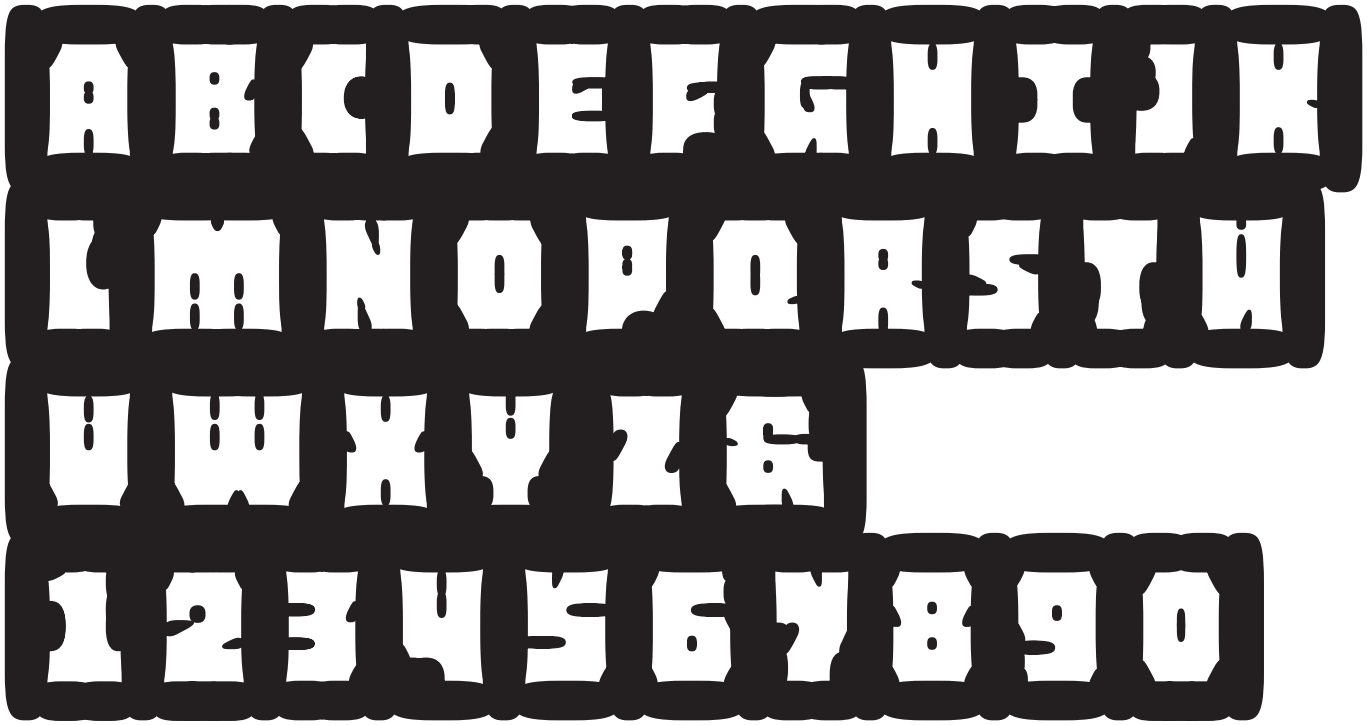


Accents

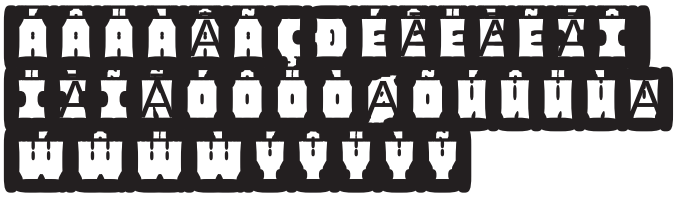


Symbols & More

Character Set: Heavy



Accents



Symbols & More

Styles

Thin **56/90**

Light **56/90**

SemiLight **56/90**

Regular **56/90**

SemiBold **56/90**

Bold **56/90**

Heavy **56/90**

Thin Positive 20/23

THE TECHNOLOGY OF PRINTING TEXT USING MOVABLE TYPE WAS INVENTED IN CHINA, BUT THE VAST NUMBER OF CHINESE CHARACTERS, AND THE ESTEEM WITH WHICH CALLIGRAPHY WAS HELD, MEANT THAT FEW DISTINCTIVE, COMPLETE TYPEFACES WERE CREATED IN CHINA IN THE EARLY CENTURIES OF PRINTING.

Thin 20/23

GUTENBERG'S MOST IMPORTANT INNOVATION IN THE MID 15TH CENTURY DEVELOPMENT OF HIS PRESS WAS NOT THE PRINTING ITSELF, BUT THE CASTING OF LATINATE TYPES. UNLIKE CHINESE CHARACTERS, WHICH ARE BASED ON A UNIFORM SQUARE AREA, EUROPEAN LATIN CHARACTERS VARY IN WIDTH, FROM THE VERY WIDE "M" TO THE SLENDER "L". GUTENBERG DEVELOPED AN ADJUSTABLE MOLD WHICH COULD ACCOMMODATE AN INFINITE VARIETY OF WIDTHS. FROM THEN UNTIL AT LEAST 400 YEARS LATER, TYPE STARTED WITH CUTTING PUNCHES, WHICH WOULD BE STRUCK INTO A BRASS "MATRIX". THE MATRIX WAS INSERTED INTO THE BOTTOM OF THE ADJUSTABLE MELD AND THE NEGATIVE SPACE FORMED BY THE MOLD CAVITY PLUS THE MATRIX ACTED AS THE MASTER FOR EACH LETTER THAT WAS CAST. THE CASTING MATERIAL WAS AN ALLOY USUALLY CONTAINING LEAD, WHICH HAD A LOW MELTING POINT, COOLED

Light Positive 20/23

READILY, AND COULD BE EASILY FILED AND FINISHED. IN THOSE EARLY DAYS, TYPE DESIGN HAD TO NOT ONLY IMITATE THE FAMILIAR HANDWRITTEN FORMS COMMON TO READERS, BUT ALSO ACCOUNT FOR THE LIMITATIONS OF THE PRINTING PROCESS, SUCH AS THE ROUGH PAPERS OF UNEVEN THICKNESSES, THE SQUEEZING OR SPLASHING PROPERTIES OF THE INK, AND THE EVENTUAL WEAR ON THE TYPE ITSELF.

Light 20/23

BEGINNING IN THE 1890S, EACH CHARACTER WAS DRAWN IN A VERY LARGE SIZE FOR THE AMERICAN TYPE FOUNDERS CORPORATION AND A FEW OTHERS USING THEIR TECHNOLOGY—OVER A FOOT (30 CM) HIGH. THE OUTLINE WAS THEN TRACED BY A BENTON PANTOGRAPH-BASED ENGRAVING MACHINE WITH A POINTER AT THE HAND-HELD VERTEX AND A CUTTING TOOL AT THE OPPOSITE VERTEX DOWN TO A SIZE USUALLY LESS THAN A QUARTER-INCH (6 MM). THE PANTOGRAPHIC ENGRAVER WAS FIRST USED TO CUT PUNCHES, AND LATER TO DIRECTLY CREATE MATRICES.

IN THE LATE 1960S THROUGH THE 1980S, TYPESETTING MOVED FROM METAL TO PHOTO COMPOSITION. OUR

SemiLight Positive 20/23

RUBYLITH WAS A COMMON MATERIAL IN THE PRINTING TRADE, IN WHICH A RED TRANSPARENT FILM, VERY SOFT AND PLIABLE, WAS BONDED TO A SUPPORTING CLEAR ACETATE. PLACING THE RUBY OVER THE MASTER DRAWING OF THE LETTER, THE CRAFTSMAN WOULD GENTLY AND PRECISELY CUT THROUGH THE UPPER FILM AND PEEL THE NON-IMAGE PORTIONS AWAY. THE RESULTING LETTERFORM, NOW EXISTING AS THE REMAINING RED MATERIAL STILL ADHERING TO THE CLEAR SUBSTRATE, WOULD THEN BE READY TO BE PHOTOGRAPHED USING A REPRODUCTION CAMERA.

SemiLight 20/23

WITH THE COMING OF COMPUTERS, TYPE DESIGN BECAME A FORM OF COMPUTER GRAPHICS. INITIALLY, THIS TRANSITION OCCURRED WITH A PROGRAM CALLED IKARUS AROUND 1980, BUT WIDESPREAD TRANSITION BEGAN WITH PROGRAMS SUCH AS ALDUS FREEHAND AND ADOBE ILLUSTRATOR, AND FINALLY TO DEDICATED TYPE DESIGN PROGRAMS CALLED FONT EDITORS, SUCH AS FONTOGRAPHER AND FONTLAB. THIS PROCESS OCCURRED RAPIDLY: BY THE MID-1990S, VIRTUALLY ALL COMMERCIAL TYPE DESIGN HAD TRANSITIONED TO DIGITAL VECTOR DRAWING PROGRAMS. EACH GLYPH DESIGN CAN BE DRAWN OR TRACED BY A STYLUS ON A DIGITIZ-

Regular Positive 20/23

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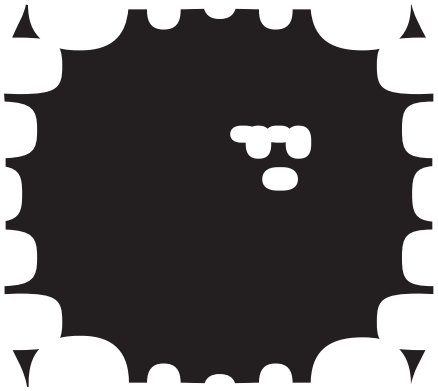
Pangrams **80/86**



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