

# Scto Grotesk A

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Designer

Lauri Toikka & Florian Schick

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Released

2018

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About

By the late 1800s, the grotesque had matured from a display novelty into a no-nonsense style that could be used for a range of applications. The mid-20th century saw a reappraisal of these classic sans serif forms. Fueled by modernist ideas, they were rethought and redrawn, now with consistent details and even text color. Transferred into systematic families of numerous weights and widths, the neo-grotesque became an essential ingredient of the International Typographic Style. To this day, it remains the go-to option for designers who are after a self-evident, transparent vessel for communication.

Scto Grotesk is Schick Toikka's very own take on this genre. Striving for the ultimate grotesque, the type designers brought together all the qualities that they like best, always opting for the least quirky, most rational option: Strokes are invariably cut off horizontally or vertically - across all weights. R has a straight leg, dots are square, ascenders and caps share the same height. Scto Grotesk avoids simplistic solutions in favor of animated, reader-friendly forms, see details like the lowered dots on i or the asymmetric bars in f/t. It is decidedly matter-of-fact, but not sterile. The all-purpose family comes in two flavors, A and B. While A is beaming with confidence, B is narrower, but not a condensed. It serves well when a more economical set width is in order. Italics slope just as much as necessary to work for inline emphasis, rendering them suitable also for longer texts. The extreme weights are perfect companions for bigger sizes, be it the airy, monolinear Thin or the stronger modulated Black with its immovable shapes.

The naming pays tribute to the tradition of typefaces that didn't yet have names of their own, but were rather identified by the foundry or designer, complemented by a style descriptor. An extended latin character set and some handy extras like circled numbers make Scto Grotesk a versatile typographic tool.

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Styles

Thin, Thin Italic, Light, Light Italic, Regular, Regular Italic, Medium, Medium Italic, Bold, Bold Italic, Black, Black Italic

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Styles

Thin

*Thin Italic*

Light

*Light Italic*

Regular

*Regular Italic*

Medium

*Medium Italic*

**Bold**

***Bold Italic***

**Black**

***Black Italic***

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Thin  
Thin Italic  
18 pt

THE CAMERA OBSCURA is an optical device that projects an image of its surroundings on a screen. It is used in drawing and for entertainment. *It was one of the inventions that led to photography and the camera. The device con-*

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Light  
Light Italic  
18 pt

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Regular  
Regular Italic  
18 pt

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Medium  
Medium Italic  
18 pt

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Bold  
Bold Italic  
18 pt

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Black  
Black Italic  
18 pt

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Regular  
Regular Italic  
Bold  
15 pt

MONTEUX CONTINUED TO PLAY in the Concerts Colonne through the first decade of the century. In 1910 Colonne died and was succeeded as principal conductor by **Gabriel Pierné**.<sup>26</sup> As well as leading the violas, Monteux was assistant conductor, taking charge of early rehearsals and acting as chorus master for choral works. In 1910 the orchestra was engaged to play for a Paris season given by **Sergei Diaghilev's** ballet company, the Ballets Russes. Monteux played under Pierné in the world premiere of **Stravinsky's** *The Firebird*. In 1911 Diaghilev engaged **Nikolai Tcherepnin** to conduct the premiere of Stravinsky's *Petrushka*. Monteux conducted the preliminary rehearsals before Tcherepnin arrived; Stravinsky was so impressed that he insisted that Monteux conduct the premiere.<sup>28</sup>

PETRUSHKA WAS PART OF A TRIPLE BILL, all conducted by Monteux. The other two pieces were *Le Spectre de la Rose* and *Scheherazade*, a balletic adaptation of **Rimsky-Korsakov's** symphonic suite of the same name. The three works were choreographed by **Fokine**.<sup>29</sup> In later years Monteux disapproved of the appropriation of symphonic music for ballets, but he made an exception for *Scheherazade*, and, as his biographer **John Canarina** observes, at that stage in his career his views on the matter carried little weight.<sup>29</sup> *Petrushka* was a success with the public and with all but the most diehard conservative critics.<sup>30</sup>

FOLLOWING THE PARIS SEASON Diaghilev appointed Monteux principal conductor for a tour of Europe in late 1911 and early 1912. It began with a five-week season at the **Royal Opera House in London**.<sup>31</sup> The press notices concentrated on the dancers, who included **Anna Pavlova** as well as the regular stars of the Ballets Russes,<sup>32</sup> but Monteux received some words of praise.

Regular

Bold

10 pt

→

Regular

Bold

8 pt

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AFTER ITS SEASON IN LONDON the company performed in Vienna, Budapest, Prague and Berlin. The tour was successful, artistically and financially, but was not without untoward incident. A planned visit to St Petersburg had to be cancelled because **the Narodny Dom** theatre burned down,<sup>34</sup> and in Vienna the Philharmonic was unequal to the difficulties of the score of *Petrushka*.<sup>35</sup> The illustrious orchestra revolted at the rehearsal for the first performance, refusing to play for Monteux; only an intervention by Diaghilev restored

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Thin  
25 pt

THEATRICAL ANIMATED  
SHORTS went dormant until 1987,  
when new shorts were made to  
introduce Looney Tunes to a new  
generation of audiences. New Loo-  
ney Tunes shorts have been pro-  
duced and released sporadically

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Light  
25 pt

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Regular  
25 pt

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Medium  
25 pt

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Bold  
25 pt

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Black  
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Regular

Bold

9 pt

**English**

Sirenia is an order of fully aquatic, herbivorous mammals that inhabit rivers, estuaries, coastal marine waters, swamps and marine wetlands. Sireni-ans, including manatees and dugongs, possess major aquatic adaptations: arms used for steering, a paddle used for propulsion, and remnants of hind limbs in the form of two small bones

**Deutsch**

Ihre äußere Gestalt teilen die Meerjungfrauen mit den bereits genannten anderen weiblichen Wasserwesen. Ihre schönen jungen Körper sind nur in der oberen Hälfte menschlich, die untere Hälfte wird als mit Schuppen bedeckter Fischeschwanz beschrieben. Auf den meisten Abbildungen ist die Schwanzflosse aber keine senkrechte

**Spanish**

Ser capaz de respirar directamente aire es resultado de la adaptación para peces que habitan aguas poco profundas, donde sus niveles varían o donde la concentración de oxígeno en el agua puede disminuir en ciertas épocas del año. Los mecanismos para ello son variados. La delgada piel de las anguilas eléctricas les permiten cierto grado de

**Swedish**

Sjöjungfru eller havsfru är i folktron en råhare eller ett rå, ett kvinnligt naturväsen som tros råda över vattnets krafter. Hon tänktes som en vacker och erotisk tilltalande kvinna med fiskstjärt som förr lockade sjömän i fördärvet med sin vackra sång. Och hon lockade även ner männen i vattnet och dödade dem. Ursprungligen ansågs dessa vä-

**Hungarian**

A sellők avagy habléányok mitológiai lények. Olyan léányok, akiknek a teste halfarokban végződik. A félig ember, félig hal testű lény sok nép folklórjában fellelhető, a Közel-Kelet, Európa, Ázsia és Afrika népei között. Az első történet az ókori Asszír Birodalomból maradt fenn, melyben Asratum istennő sellővé változtatta magát szégyenében, amiért

**French**

De nombreuses légendes européennes font état de sirènes, vivant non seulement dans la mer, mais aussi dans les rivières et les petits cours d'eau. Elles portent le nom de sirènes ou des noms vernaculaires (ondines, nixes dans le domaine germanique, dragas ou donas d'aiga — dames d'eau — en Occitanie, etc.), mais leur description est généra-

**Italian**

Le sirene classiche dell'antichità mediterranea affondano il loro mito in epoche che non hanno tuttora potuto far giungere a noi documentazione originale scritta. Citate nell'Odissea e non descritte, si ricollegano a precedenti epiche, come il mito degli Argonauti e quindi alla civiltà egea. Sono comunque numerose le rappresentazioni coeve

**Finnish**

Merenneito eli vedenneito on taruolento, meren valtijat, jonka tunnistaa jalkojen sijaan lantiosta alkavasta pyrstöstä ja pitkistä hiuksista. Merenneito on kaunis, siro, pitkähiuksinen nainen, joka elää vedessä ja hengittää sen alla yhtä hyvin kuin ilmassa. Merenneito muistuttaa suuresti kreikkalaisen mytologian seireenejä, laulullaan lumoavia

**Turkish**

Dünya üzerinde birçok kültürde deniz kızları farklı, ama birbirine çok yakın şekillerde betimlenmiştir. Sirenler gibi bazı deniz kızları denizcilere şarkılar söyleyip onları büyülerler, işlerinden alıkoyarlar ve güverteden denize yuvarlanmalarına ya da daha kötüsü geminin batmasına neden olurlar. Diğer hikâyelerde ise deniz kızları boğulma tehlikesi

**Czech**

Popisy těchto bytostí se různí, nicméně mají společnou blízkost k pramenům, řekám a mořím. Ženy tohoto národa byla údajně půvabná, nádherná stvoření, která lákala námořníky svou krásou do moře, kde je utopily nebo sežraly, aby získaly duši, kterou ony samy neměly. Jejich horní část těla byla lidská, ale místo nohou měly rybí ocas.

Thin  
18 pt

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Tabular lining

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\$56,400 12,899€ → \$56,400 12,899€

Numerator, Denominator

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x<sup>23</sup> + y<sup>45</sup> = z<sup>67</sup> → x<sup>23</sup> + y<sup>45</sup> = z<sup>67</sup>

Superscript, Subscript

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x<sub>23</sub> + y<sub>45</sub> = z<sub>67</sub> → X<sub>23</sub> + Y<sub>45</sub> = Z<sub>67</sub>

Fractions

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123456/123456 → 123456/123456

All cap punctuation

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«¡Hola!» (2-6) → «¡HOLA!» (2-6)