Thin Light Regular Bold Extrabold Black

uring the nineties, I worked at Rivertown Trading Company, which published mail order gift catalogs, including *Wireless* ("for fans of public radio") and *Signals* ("for fans of public television"). My job was designing products like t-shirts, mugs, umbrellas, and packaging for audio cassettes and videotapes, which were all sold in these catalogs. Sometimes I helped with design of the catalogs. ¶ In late 1993, I was assigned to redesign the Signals catalog. One of the logo concepts I came up was a sort of mid-20th-century European

script, like the kind you might see on a vintage camera or radio. It was a bit of a cross between Typo Upright and Kabel.

The Story

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It ended up not being used, but something about this script idea caught my imagination. I became preoccupied with it and started making sketches in idle moments. Pretty quickly I had the basic design worked out. But with a full-time job and other things going on in my life, Deco Script, as I called it at the time, got put on the shelf. ¶ In 1995, I made an attempt to turn it into a font. I decided to call it Ruby Script, after my daughter, since she was born around time I had the initial idea. Working in Adobe illustrator, I built it from simple geometric shapes. But it came out stiff and mechanical looking and failed to capture the spirit of the design. Frustrated, I set it aside. I In early 2001, I decided to start fresh and try a different approach. By this time, I knew exactly how I wanted it to look. I started sketching the boldest weight in pencil. Part of my strategy was to make the drawings fairly small-about a half inch tall, close to a size the font might be used. I've found that working too large can lead to letter designs that don't work as well when they are set smaller. I also didn't try to make very precise drawings. The idea was to get the idea down, to capture the essence of it, not to nail down the details and finished appearance. They were notes to myself rather than working drawings. ¶ I scanned the sketches and started working on the computer. This was were the real drawing happened. But I was careful not to rely too much on the circle tool, the mistake I'd made in my earlier failed attempt. And I tried not to be too rigid with measuring every little thing, trusting my eye instead. I was surprised at how well it worked, and I've worked this way ever since. ¶ As the new font neared completion, I discovered that there was a fairly new scripting language called Ruby, so Ruby Script was not going to work as a name. The design loosely follows the French script model, so I started looking through a French/English dictionary. Of all the possibilities I found, Coquette stood out as the clear winner. ¶ I released Coquette in 2001 with three styles—Light, Regular, and Bold—and a basic Western Latin character set. In 2010 I added support for Central European Latin-based languages. In 2017 I released version 2.0, adding three new weights-Thin, Extrabold, and Black, which had been on the back burner for ages-and 81 new glyphs, including alternate b and o forms (without the little blobs), an alternate s, a complete set of f-ligatures, support for arbitrary fractions. and a bunch of incidental math symbols that will probably never be used, but were missing in earlier versions. -Mark Simonson

ARBITRARY FRACTIONS 2/3, 1/8, 53/72... > 2/3 1/8, ⁵³/72...

alternate characters Verbose > Verbose A&E > A&E 100% > 100%

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Coquette Thin



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THE COMPLETE CHARACTER SET



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CURRENCY AND FIGURE-RELATED CHARACTERS

PUNCTUATION AND MISCELLANEOUS CHARACTERS

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THE COMPLETE CHARACTER SET

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CURRENCY AND FIGURE-RELATED CHARACTERS

PUNCTUATION AND MISCELLANEOUS CHARACTERS



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LATIN CAPITALS

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CURRENCY AND FIGURE-RELATED CHARACTERS

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PUNCTUATION AND MISCELLANEOUS CHARACTERS

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Coquette Bold

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CURRENCY AND FIGURE-RELATED CHARACTERS

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PUNCTUATION AND MISCELLANEOUS CHARACTERS



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CURRENCY AND FIGURE-RELATED CHARACTERS

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PUNCTUATION AND MISCELLANEOUS CHARACTERS

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Coquette Black

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Coquette Black

THE COMPLETE CHARACTER SET

LATIN CAPITALS

LATIN LOWERCASE

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CURRENCY AND FIGURE-RELATED CHARACTERS

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PUNCTUATION AND MISCELLANEOUS CHARACTERS

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