

## How to use Sugar Pie

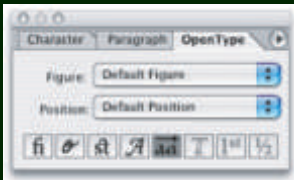


*R*

Type "R"  
to begin

R

Apply  
stylistic  
alternates



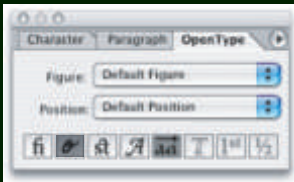
\*Accessible in OpenType palette in any Adobe Creative Suite application, or Quark XPress 7.0

Ro

Now type  
an "o"

# Re

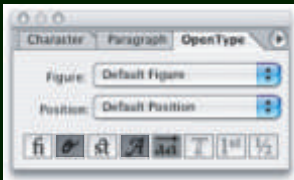
Select both  
characters and  
apply Contextual  
Alternates



\*Accessible in OpenType palette in any Adobe Creative Suite application, or Quark XPress 7.0

# Reel

Type an "l".  
Select all  
characters and  
apply Swash feature



\*Accessible in OpenType palette in any Adobe Creative Suite application, or Quark XPress 7.0

# Roll

What  
happens  
if you add  
another "l"?

Rolls

OK, let's  
add a final "s"



*Rolls*

*introducing*

*Sugar Pie*

*introducing*  
**Sugar Pie**  
*a hot font for brands and packaging*

Los  
Corals  
and  
Simon Roos

live@Wolfgang  
August  
16th

Make your type sing  
with alternate characters

samples

*Silk* *Silk*  
*Silk* *Silk*  
*Silk*

Same words,  
different solutions

*samples*

**Hot**  
**Barbacoa**

**New**  
**Cereal**  
Trigo y Avena

Spice up  
wordmarks  
and packaging  
with Sugar Pie's  
many glyphs.  
**Tasty!**

**Salsa**  
**Tomate**  
**Orgánico**

When Candy Script was officially released and in the hands of a few designers, I was in the middle of a three-week trip in North America. When I got back to Buenos Aires, I found a few reactions to the font in my inbox. Alongside the congratulatory notes, flattering usage samples, and the inevitable three or four "how do I use it?" emails, one interesting note asked me to consider an italic counterpart to Candy Script.

I had experimented with a few different angles during the initial brainstorming of the concept, but never really thought of Candy as an upright-and-italic set. A few trials here and there confirmed to me that an italic Candy would be a bad idea. However, some of these trials showed conceptual promise of their own, so I decided to pursue them and see where they take me. Initially it seemed that a few changes to the Candy forms would work well at angles ranging from eighteen to 24 degrees, but as the typeface evolved, I realized that all the forms had to be modified considerably in order for a typeface of this style to work as both a digital font and a true emulation of real hand lettering.

Those were the birth contractions of the idea for this font, which I am calling Sugar Pie because it has a sweet taste quite similar to Candy Script, mostly because of its round-to-sharp terminal concept, which in turn echoes the concept of a few clean brush scripts as implemented within different film type processes in late 1960s and early 1970s American typography, wherein lies the foundation of the basic set.

Designed  
by Ale Paul

## About *SUGAR PIE*

Candy's visual appeal derives from its variety of loops, swashes, and stroke extensions. Sugar Pie is a more straightforward packaging typeface. Its many ligatures and alternates are as visually effective as Candy's, but in a subtler, less pronounced fashion.

The alternates and ligatures of Sugar Pie offer nice variety to the main character set. Use them to achieve the right degree of softness you desire for your design.

Thanks

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

