

120

45 / 54

La esencia de Cordelia son el punto de inflexión con ligeras distorsiones en las formas internas de las letras y sus remates asimétricos, resultado del ritmo, el ductus, y el cursus de la caligrafía utilizando una pluma de punta plana. Combina estos rasgos con serifs mas expresivos y dinámicos con influencias holandesas. Incluye el peso regular con SMALL CAPS, y tiene un amplio set de caracteres que le permite la cobertura de más de 200 idiomas con 600+ glífos.

Es una tipografía serif humanista con una esencia caligráfica pensada para texto continuo en un rango de 8 a 12 puntos y diseñada por Roy Rivera en el Postgrado en Diseño Tipográfico de Seeway 2014-2015 en Barcelona, España.

The future of a civilization is based on its tradition

THE SOUTH-LONDON ROYAL AIR TRAVELLING BY TRAIN FROM PETERBOROUGH EAST, 1845

The essence of a stroke

You heavens, give me that patience, patience I need!

TYPE-DESIGN CAN'T EXIST INDEPENDENTLY FROM HANDWRITING

WHEN THE ONLY WAY OF CAPTURING LANGUAGE WAS WRITING BY HAND, NO ONE learned to read their letters without also learning to form them. No one mastered the art of reading without, in the process, coming to grips with the art of the scribe. Some people, of course, were better than others. But everyone who used books and documents learned to be actively, not passively, involved. If a person really knew how to read he also knew how to design and produce a competent manuscript. These prototypographers [the scribes] laid the foundations of the craft. They had all the intellectual and visual skills, all the organic instead of material skills, required of typographers, though they might not have thought to give themselves that name.

After printing arrived, reading grew more and more passive. It has grown more passive still with the widespread use of computers. Many people now cannot form legible letterforms at all except by tapping on a keyboard. For those people, writing and the alphabet have, quite literally, ceased to be human. How do you expect to be able to cook good food or make good love when you write with pre-fabricated letters. How do you expect to have good music when you live on a typographic diet of bad Helvetica and even worse Times New Roman – never mind the parodies of letters that flash across your cellphone screens and the parodies of numbers displayed on pocket calculators and cash-dispensing machines.

Using computers has led many people to take an interest in typography who were quite unaware of it before – but where can this interest go when the root experience of creating letters by hand is entirely missing. Typography has become, like baseball and hockey, music and literature, and like architecture too, a spectator sport for many and a celebrity profession for a few. But typography isn't something to watch; it's something to do, like writing and reading and cooking and music and literature. It's an intrinsically rewarding, honest craft. And the nature of craft is that mental and physical stay in touch; they hold each other by the hand.

Excerpt from *The Typographic Mind*, Robert Bringhurst.

WHEN THE ONLY WAY OF CAPTURING LANGUAGE WAS WRITING BY HAND, no one learned to read their letters without also learning to form them. No one mastered the art of reading without, in the process, coming to grips with the art of the scribe. Some people, of course, were better than others. But everyone who used books and documents learned to be actively, not passively, involved. If a person really knew how to read he also knew how to design and produce a competent manuscript. These prototypographers [the scribes] laid the foundations of the craft. They had all the intellectual and visual skills, all the organic instead of material skills, required of typographers, though they might not have thought to give themselves that name.

After printing arrived, reading grew more and more passive. It has grown more passive still with the widespread use of computers. Many people now cannot form legible letterforms at all except by tapping on a keyboard. For those people, writing and the alphabet have, quite literally, ceased to be human. How do you expect to be able to cook good food or make good love when you write with prefabricated letters? How do you expect to have good music when you live on a typographic diet of bad Helvetica and even worse Times New Roman – never mind the parodies of letters that flash across your cellphone screens and the parodies of numbers displayed on pocket calculators and cash-dispensing machines?

Using computers has led many people to take an interest in typography who were quite unaware of it before – but where can this interest go when the root experience of creating letters by hand is entirely missing? Typography has become, like baseball and hockey, music and literature, and like architecture too, a spectator sport for many and a celebrity profession for a few. But typography isn't something to watch; it's something to do, like writing and reading and cooking and music and literature. It's an intrinsically rewarding, honest craft. And the nature of craft is that mental and physical stay in touch; they hold each other by the hand.

[illegible]