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Honorata

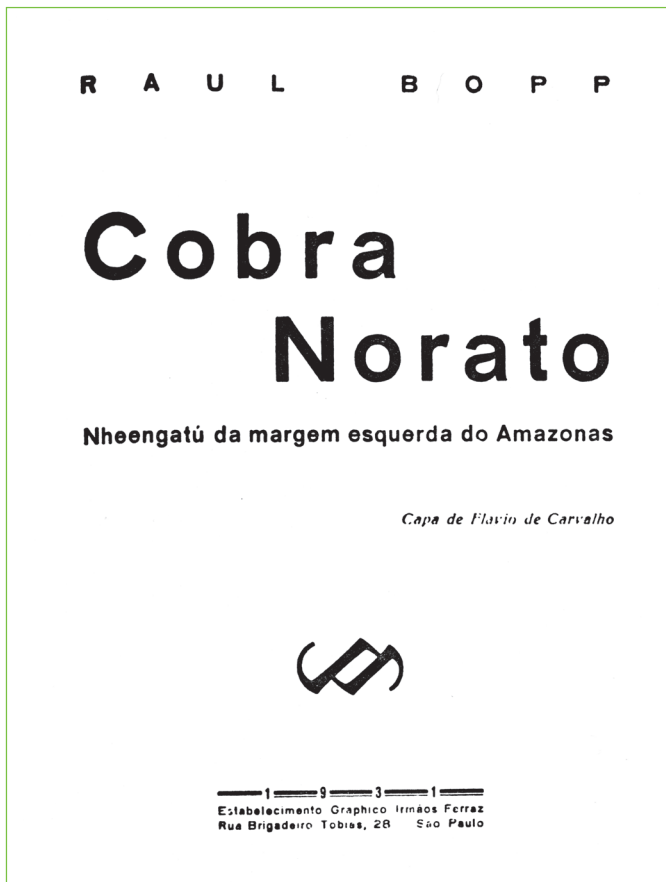


Honorata is a sans-serif typeface for body text inspired on the display anonymous grotesque used on the first edition of Raul Bopp's Cobra Norato, a poetic masterpiece from Brazilian Modernism's Anthropophagic Movement, published in 1931. Its name is a homage to the protagonist of this poem and the Amazonian legend on which it is based. ¶ Honorata's design process took account of the anthropophagic artists' call not to deny what is offered, but instead to feed critically upon it along with various other subjective and objective factors, so as the result of the digestion is an unique artefact, although some of the initial elements can still be detected. This attitude towards type design suggests another way of approaching the very nuanced practice of reviving a typeface: the **anthropophagic revival**. The initial typeface's virtues and weak points were informedly contextualized and either kept or altered, following the intention of creating a typeface suitable for body text in small sizes. ¶ Honorata, an ongoing project, is a contemporary take on the rich genre of grotesque typefaces, with wide-ranging possibilities of usage: from editorial work to literature typesetting. ¶ This project is at the core of my Diplôme National Supérieur d'Expression Plastique (DNSEP – master's degree) at the École Supérieure d'Art des Pyrénées, which was approved in June 2013 with first class honors.

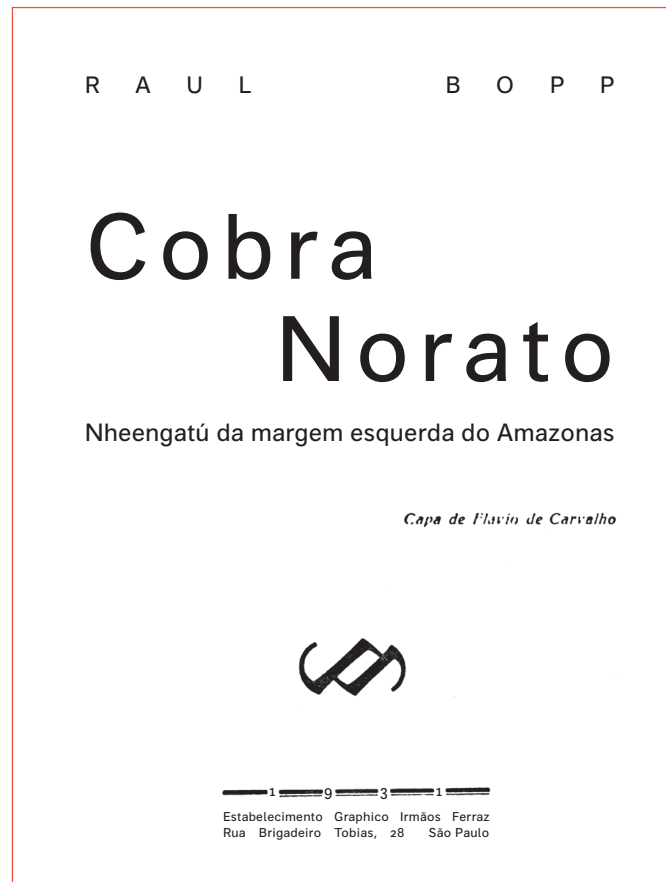
Designed by Mário Vinícius

A large, white, lowercase letter 'h' is centered on a solid red background. The letter is rendered in a clean, sans-serif style with a slightly rounded top and a vertical stem.

While designing Honorata, the balance between rigorous low-contrasted construction and a subtle humanistic touch, as well as the preservation of certain idiosyncrasies of the initial typeface, were two of the main concerns. ¶ Thus, the “o” and other round enclosed letters have a slightly oblique axis, nodding to the calligraphic tradition. In the same fashion, the counters of letters such as “n”, “m”, “h” and “u” are not symmetrical, conferring the typeface a more dynamic aspect. ¶ Other radical alterations were made, such as the addition of a calligraphic terminal to the lowercase “l”, so as to differentiate it from capital “l”, since the heights of ascenders and capitals are the same – one of the features of the initial typeface which was kept, along with the relation among x-height and ascender, descender and capital heights.



Title page of *Cobra Norato*'s first edition (1931), containing the sample of the initial anonymous grotesque.  
Dimensions: 14 x 19 cm



Same page typeset in Honorata Regular. The weight was reduced for this style, which is the first in an intended ongoing series.

Initial typeface



Superposed vectorization of Cobra Norato's typeface.  
Uneven widths between the letters.

Honorata



Widths of the letters adjusted in order to optimize readability.  
Counter and connection of "a" are drastically distinct.

## Design features



### Preserved features

- a Same height for ascenders and capitals
- b Smooth connections
- c Oblique terminals

### Changes

- a Slightly oblique axis
- b Round dots
- c Calligraphic terminal

g

k

Tupy or not tupy

THAT'S THE QUESTION

genießen

nous avons passé un vrai quart d'heure cartésien

que misterios tem

Clarice?

es war spät abend als K. ankam

sueño es alivio

In 1922 the Modern Art Week takes place

A B C D È F G H I  
J K L M N O P Q R  
S T Ü V W X Y Z &  
a b ç d é f g h i j k  
l m ñ ô p q r s t ü v  
w x y z ß fi ff ffi  
1 2 3 4 5 6 7 8 9 0  
( . , : ; " " ? ! § ¶ @ )

Honorata Regular 30 pt



## Da doutrina antropofágica

Oswald de Andrade, 1928

Contra todas as catequeses e contra a mãe dos Gracos.  
¶ Só me interessa o que não é meu. Lei do homem, lei do antropófago. ¶ Contra todos os importadores de consciência enlatada. ¶ A existência palpável da vida. E a mentalidade pré-lógica para o Sr. Levy Bruhl estudar. ¶ A idade de ouro anunciada pela América. A idade de ouro e todas as girls.  
¶ Roteiros. Roteiros. Roteiros. Roteiros. Roteiros. Roteiros.  
¶ Contra as elites vegetais. Em comunicação com o solo.  
¶ Nunca fomos catequisados. Fizemos foi Carnaval. O índio vestido, de senador do império. Fingindo de Pitt. Ou figurando nas óperas de Alencar, cheio de bons sentimentos portugueses. ¶ Já tínhamos a língua surrealista e a idade de ouro. ¶ Catiti Catiti Imara Notiá Notiá Imara Ipejú. ¶ Contra as histórias do homem que começam no cabo Finisterra. O mundo não datado. Não rubricado. Sem Napoleão. Sem César. ¶ Contra as sublimações antagônicas. Trazidas nas caravelas. ¶ Contra a verdade dos povos missionários, definida pela sagacidade de um antropófago, o Visconde de Cairu: É a mentira muitas vezes repetida. ¶ Não tivemos especulação. Mas tínhamos adivinhação. Tínhamos política que é a ciência da distribuição. E um sistema social planetário. ¶ As migrações. A fuga dos estados tediosos ¶ Antes dos portugueses descobrirem o Brasil, o Brasil tinha descoberto a felicidade.  
¶ Contra o índio de tocheiro. O índio filho de Maria, afilhado de Catarina de Medicis e genro de D. Antônio de Mariz. ¶ A alegria é a prova dos nove. ¶ Contra a Memória, fonte de costume. A experiência pessoal renovada ¶ A baixa antropofagia aglomerada nos pecados de catecismo: a inveja, a usura, a calúnia, o assassinato. Peste dos chamados povos cultos e cristianizados, é contra ela que estamos agindo. Antropófagos. ¶ Contra Anchieta, cantando as onze mil virgens do céu na terra de Iracema.

## On the Anthropophagic Doctrine

Oswald de Andrade, 1928 (translated by Ângela Destro)

Against all catechisms. And against the mother of the Gracchi.  
¶ I am only interested in what is not mine. Law of man. Law of the anthropophagus. ¶ Against all importers of canned consciousness. ¶ The palpable existence of life. And the pre-logical mentality for Mr. Levi Bruhl to study. ¶ The golden age proclaimed by America. The golden age. And all the girls.  
¶ Routes. Routes. Routes. Routes. Routes. Routes. Routes.  
¶ Against plant elites. In communication with the soil. ¶ We were never catechized. We had Carnival instead. The Indian dressed up as senator of the Empire. Pretending to be Pitt. Or featuring in Alencar's operas full of good Portuguese feelings. ¶ We already had communism. We already had the surrealist language. The golden age. ¶ Catiti Catiti Imará Notiá Notiá Imara Ipeju. ¶ Against the stories of man, beginning at Cape Finisterre. The undated world. The unmarked world. No Napoleon. No Caesar. ¶ Against the antagonical sublimations. Brought in caravels. ¶ Against the truth of missionary peoples, defined by the sagacity of an anthropophagite, the Viscount of Cairu: It is the often repeated lie. ¶ We did not have speculation. But we had the power of guessing. We had Politics which is the science of distribution. And a planetary-social system.  
¶ The migrations. The escape from tedious states. ¶ Before the Portuguese discovered Brazil, Brazil had discovered happiness. ¶ Against the torch-bearing Indian. The Indian son to Mary, godson to Catherine de Médicis and son-in-law to Don Antônio de Mariz. ¶ Joy is the real proof. ¶ Against the Memory source of custom. Personal experience renewed.  
¶ Low anthropophagy agglomerated in the sins of catechism: envy, usury, calumny, assassination. Plague of the so-called cultured and Christianised people, it is against it that we are acting. Anthropophagy. ¶ Against Anchieta singing the eleven thousand virgins of the sky, in the land of Iracema.

R

Q



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