

Epica PRO



ABOUT

► DESIGNED BY OSCAR GUERRERO. PUBLISHED BY SUDTIPOS

Epica is a contemporary interpretation of the Venetian Renaissance types. A humanist type family with a contemporary design. This family encompasses different typographic scenarios with emphasis in style and functional equilibrium. Its letterforms show the visual richness of Epica that includes some calligraphic reminiscences perfectly legible in small and display sizes. Its strong personality makes it distinguish, because it perfectly combines the elegance of antique typographies and the forcefulness of contemporary ones.

This family has been designed in two different moments. Epica Serif, which have a more classical design, was finished 5 years ago in its first version. The first sketches were drew 8 years ago during the Master of Type Design at the University of Buenos Aires. Through the years was re design in several times to the point of reaching its current version. On the other hand, Epica Sans was completed in 2020 and is the counterpart of Epica Serif. A complementary system designed to enrich the serif version and give new options for hierarchy and composition. This is a versatile type family perfectly fit for books, editorial, and usage in print and on screens. It possesses great legibility in body texts, which makes it ideal for extended reading and supports a variety of languages.

► AWARDS

- BIENAL IBEROAMERICANA DE DISEÑO 2016
- BIENAL TIPOS LATINOS 2016
- COMMUNICATION ARTS TYPOGRAPHY COMPETITION 2016
- MORISAWA TYPE DESIGN COMPETITION 2016 | FINALIST
- LATIN AMERICAN DESIGN AWARDS 2019
- COMMUNICATION ARTS TYPOGRAPHY COMPETITION 2020

DESIGNER → OSCAR GUERRERO CAÑIZARES

DESIGN YEAR → 2021

FORMAT → OPEN TYPE



Ariodante

QUANTUM FICTION

Giovanni Battista Pergolesi 1710-1736

Süßigkeit

❖ **BLACK MOUNTAIN POETS** ❖

Macbeth

Romance NOVEL

Eurídice

Subgenres in speculative fiction

zkrášlování



LEGEND OR TRADITIONAL NARRATIVE



KARENINA

The God of Small Things by Arundhati Roy (1997)

Pôchëmúçhkã



EPICA SANS PRO

Montecristo

Alexandre Dumas & Auguste Maquet

 GIOVANNI BOCCACCIO

Los detectives salvajes ♦ ROBERTO BOLAÑO

£832,690,72,42

Shakespeare

An 1870 oil painting by Ford Madox Brown

SKUTEČNÁ UDÁLOST

LE PARFUM: histoire d'un meurtrier

In Cold Blood

A TRUE ACCOUNT OF A MULTIPLE MURDER AND ITS CONSEQUENCES

TEXT SAMPLES

EPICA SERIF PRO

LIGHT | 12/14

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REGULAR | 12/14

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LIGHT ITALIC | 12/14

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ITALIC | 12/14

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TEXT SAMPLES

EPICA SANS PRO

THIN | 12/14

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EXTRALIGHT | 12/14

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LANGUAGES

EPICA SERIF PRO

CZECH | 12/14

Ýöne aşgabatly mugallym, 42 ýaşly Geldimyrat Türkmenistanyň Statistika baradaky döwlet komitetiniň ýurduň ilatynyň we ýaşayyş jaý gorunyň uçdantutma ýazuwyna görýän taýýarlyk işleriniň gidişine oňyn baha berilýändigine garamazdan, bu ýazuwyň nähili geçiriljekdigini bilmeyän ýa-da asla ýazuwyň geçirilýändiginden bihabar adamlaryň hem az dældigini aýdýar. Ilat ýazuwyna gatnaşmaly Geldimyrat mugallym Azatlyk Radiosyna bu barada şeýle gürrüň berýär: “Adamlaryň köpüsi türkmen gazetlerini okamayarlar. Türkmen telewideniýesine tomaşa etmeýärler. Ilat arasynda bu ýazuw barada hem köp gürrüň edilmeyär. Şonuň üçin, bu çäreden bihabar adamlar heniz hem köp”. Türkmenistanyň ilatynyň we ýaşayyş jaý gorunyň uçdantutma ýazuwy 15-26-njy dekabry aralygynda geçiriler. Ýurtda ilat ýazuwy iň soňky gezek 1995-nji ýylda geçirilipdi. Şonda Türkmenistanyň ilatynyň jemi sanynyň 4 million 483 müň adama barabardygy habar berlipdi.

POLISH | 12/14

Donald Tusk przeciwny ryczałtowi za śmieci. Co na to pomorscy samorządowcy? Premier Donald Tusk skrytykował samorządy, które do naliczania opłaty za wywóz śmieci zamierzają wykorzystać metodę ryczałtową. Na Pomorzu wykorzystywać ten sposób planuje kilka dużych gmin, w tym sam Gdańsk, w którym rządzi PO. Tusk stwierdził, że ta metoda jest “oderwana od życia”, a radni, którzy się zdecydują na takie rozwiązanie, “pokażą, że liczy się dla nich budżet miasta, a nie jego mieszkańcy”. Nasi wyborcy nam tego nie wybaczą. Dlaczego emerytka, właścicielka 25-metrowej kawalerki, ma płacić za odpady tyle samo co mój minister Tomasz Arabski, który mieszka z żoną i czwórką dzieci w 200-metrowej willi? - mówił Donald Tusk podczas spotkania z podlaskimi działaczami Platformy Obywatelskiej. Choć wypowiedzi premiera padły podczas zamkniętego spotkania, jego kancelaria nie zdementowała żadnego z przedstawianych twierdzeń.

PORTUGUESE | 12/14

Tudo começou com as flores. “Encham-me a montra com flores”, pedia o alfarrabista Bernardo Trindade em finais de Janeiro, dias antes de a sua livraria ser encerrada. E, assim, ainda a Campos Trindade não tinha fechado as portas e já lhe enchiam a montra de ramos e mensagens, em jeito de despedida. Nesta série de fotografias, Ana Paganini preserva a memória desta Lisboa a desaparecer. Não são flores que deixa na montra da histórica livraria-alfarrabista do Chiado, mas a preservação de uma memória que, tal como a luz das fotografias, “é algo que permanece”. A fotógrafa começa por contar ao P3 que a sua intenção inicial “era transmitir a frustração de uma pessoa a olhar a montra, de fora, e não conseguir entrar”, mas que, quando voltou a passar pela livraria e entrou para fotografar, o projecto se transformou na representação de “uma luz que não se extingue nunca”. Um trabalho fotográfico em película, a preto e branco, “para mostrar a intemporalidade”, com uma textura que “encapsula uma emoção, também muito nostálgica”.

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PORTUGUESE | 12/14

Tudo começou com as flores. “Encham-me a montra com flores”, pedia o alfarrabista Bernardo Trindade em finais de Janeiro, dias antes de a sua livraria ser encerrada. E, assim, ainda a Campos Trindade não tinha fechado as portas e já lhe enchiam a montra de ramos e mensagens, em jeito de despedida. Nesta série de fotografias, Ana Paganini preserva a memória desta Lisboa a desaparecer. Não são flores que deixa na montra da histórica livraria-alfarrabista do Chiado, mas a preservação de uma memória que, tal como a luz das fotografias, “é algo que permanece”. A fotógrafa começa por contar ao P3 que a sua intenção inicial “era transmitir a frustração de uma pessoa a olhar a montra, de fora, e não conseguir entrar”, mas que, quando voltou a passar pela livraria e entrou para fotografar, o projecto se transformou na representação de “uma luz que não se extingue nunca”. Um trabalho fotográfico em película, a preto e branco, “para mostrar a intemporalidade”, com uma textura que “encapsula uma emoção, também muito nostálgica”.



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