

«SUDTIPOS  
PRESENTS»

ESMERALDA  
THE CLASSIC ROMAN  
WITH A MODERN TOUCH



Photographs in this specimen  
produced by Ana Fanelli, Pablo Alaejos Perez  
& the great Yani Arabena.

CALLIGRAPHY,  
LETTERING &  
STONE  
CARVING.

Reproduction in Esmeralda Pro of the inscription lying on the pedestal of the «Trajan column».

Reproducción en Esmeralda Pro de la inscripción tallada en el pedestal de la «columna de Trajano».

SENATVS POPVLVSQVE ROMANVS  
IMP CÆSARI DIVI NERVAE F NERVAE  
TRAIANO AVG GERM DACICO PONTIF  
MAXIMO TRIB POT XVII IMP VI COS VI P·P  
AD DECLARANDVM QVANTAE ALTITVDINIS  
MONS ET LOCVS TANT [...] IBVS SIT EGESTVS

From the beginning «Esmeralda» was born with a strong influence of the classical «capitalis monumentalis», carved in stone. In the same way, the origin of this majuscule writing emerged from the brush, from a way of writing made merely by hand. For this reason, these two universes were intended to lie beneath the shape of each letter, redefining them. And this combination of styles should also be reflected in a lowercase set that also allows to open up the spectrum of usage possibilities. Foundational calligraphy represented a solid base for the development of lower case glyphs, ensuring proper interaction with the uppercase letters.

Desde el inicio «Esmeralda» nace con una fuerte influencia de las capitales monumentales clásicas, talladas en piedra. De la misma forma, el origen de esta escritura capitular nace del pincel, de una escritura meramente manual. Por esta razón en la forma de cada letra se buscó reflejar ambos universos, interpretándolos nuevamente. Y esta conjugación de estilos debió reflejarse además en un set de minúsculas que permita abrir el espectro de posibilidades de uso. La caligrafía «foundational» constituyó una base sólida para el desarrollo de los signos de caja baja, garantizando una interacción adecuada con el sistema de mayúsculas.



TASTE



WITH  
LOTS  
OF

OPENTYPE  
FEATURES!

INFINITE POSSIBILITIES  
—UPPER & lower case—



& & & & &

Gorgeous Miscellaneous  
Gorgeous Miscellaneous

«Esmeralda» features a great amount of ligatures that mix classic structures with a more contemporary impression. With more than eleven hundred glyphs, it provides a multiplicity of uses across a wide combinatory of ligatures, alternative signs, initial caps, miscellaneous and connectors; each one of them accessible through Opentype.

«Esmeralda» cuenta con ligaduras que mezclan estructuras clásicas con morfologías más actuales. Con más de mil cien glifos, brinda una multiplicidad de usos a través de una amplia combinatoria de ligaduras, signos alternativos y mayúsculas iniciales, misceláneas y conectores; cada uno de ellos accesibles a través de tecnología Opentype.

THE BELOVED  
HUSBAND & WIFE

THE BELOVED  
HUSBAND & WIFE

- ▼ Standard ligatures
- ▼ Swash characters
- ▼ Contextual alternates
- ▼ Stylistic alternates



# JOURNEY



A R G .



BS.AS

# ST. PAUL'S Church

∞ 1633 ∞

'Fourth Earl of Bedford'

NEAL'S YARD  
DIRY

~ CHEESE SHOP ~

AND NEW  
WEDDING  
FLAVOURS!

FOREVER



EZE & CLAIRE

Save the date!

2014

VIENTE  
& ROSA

– CLASSIC –  
LIGATURES  
PLUS MODERN  
SWASHES

# THEART OF LETTERING, AND THE SCENCÉ BENEATH TYPOGRAPHY

«Esmeralda» is perfect to speak with  
a classical yet fresh, modern,  
-and a little bit bold- tone of voice.

«Esmeralda» es perfecta si se busca hablar con un tono  
clásico y a la vez actual, moderno y audaz.



From Buenos Aires with love.

Fróm Buenos Airés with love.

The special fruit and vegetable market

The special frúit and végetable market

Soft skin, red lips, so kissable

Soft skin, rēd lips, so kissable



**M**ALBEC & TORRONTÉS, ARGENTINA'S  
flagship and a truly native wine variety.  
Of the vines that Pouget brought were the very  
first Malbec vines to be planted there.

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«Esmeralda» –when in use– stands out in a subtle and unexpected way, almost unnoticeable. It's delicate yet solid curves, serifs and endings give each composition a fine, elegant and exquisite feeling, along with a firm and sturdy look.

«Esmeralda» –cuando en uso– se destaca de una forma sutil e impredecible, casi imperceptible. Sus curvas delicadas y a la vez sólidas, sus serifs y terminaciones dan a cada composición un aspecto fino, elegante y exquisito, junto a un aspecto firme y robusto.

# BLACKENED SALMON

SALMÓN  
ROSADO  
Sellado a Negro

Especias  
DE CAJÚN  
Chips de  
mandioca

—\$—  
87  
& CAFÉ

COFFEE

Espresso  
Cappuccino

-LATTE-

MO | AMERI  
CA | CANO

Espresso CŌN Panna

TODAY'S  
SPECIALS

{ OPEN }

FRŌM 9 TŌ 20

7 DAYS ŌF THE WEEK

COFFEE  
MENU

NON-COFFEE

FLOT CHOC  
-LATE

Exotic Teas

Milk Steamers  
WĪTH italian syrups

# PAIN AU CHOCOLAT

The «*Esmeralda*» project was initially born as a typographic project developed by Guillermo Vizzari –tutored by Ale Paul and Ana Sanfelippo– under completion of the Specialization in Typography Design at University of Buenos Aires, Argentina, during the years 2011 and 2012.

«*Esmeralda*» es un proyecto tipográfico inicialmente desarrollado por Guillermo Vizzari en el marco de la finalización de la Carrera de Especialización en Diseño de Tipografías de la Universidad de Buenos Aires, Argentina, tutelado por Ale Paul y Ana Sanfelippo, durante los años 2011 y 2012.

Esmeralda, a new typeface  
designed by Guillermo Vizzari;  
& distributed by Sudtipos.



Photography by the gorgeous Ana Fanelli ([www.anafanelli.com](http://www.anafanelli.com))  
Art Direction and postproduction by Pablo Alaejos Perez.

Photografía por la increíble Ana Fanelli ([www.anafanelli.com](http://www.anafanelli.com))  
Dirección de Arte y postproducción por Pablo Alaejos Perez.

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