



Gerusa™ Type Family

Specimen Book

COPYRIGHT © 2009
Fábio Duarte Martins | Loligovulgaris.com

LOLIGO
VULGARIS
.COM



Hello there! — Gerusa™ Heavy Italic, 26 pt.

Gerusa™ Type Family is a OCR/ ISO-like typeface family, with the usual ugliness chopped away.

About Gerusa

Gerusa™ Book, 10 pt.

Gerusa™ is a sans-serif monoline technical typeface family by Loligovulgaris.com.

It is OCR and ISO inspired, with an engineering/architectural feel, robust and pragmatic, with the usual technical ugliness chopped away.

As odd as it might seem, Gerusa™ was designed mainly for editorial purposes. It features a large x-height and a confident openness, making it very competent when set in small sizes.

Gerusa™ has 9 weights with true italics — a uncommon feature of octogonal and/or technical typefaces —, a very complete character set (around 1400 glyphs), small caps, greek, math symbols and others.

About the Designer

Gerusa™ Book & Book Italic, 10 pt.

Born in Espinho, Portugal, at 2a.m. on Halloween, 1984, Fábio Duarte Martins — son of a Arts and Crafts teacher and grandson of typographer — decided, when still a child, that he would be a medic, starting to read everything he could find on Anatomy.

He is a Graphic, Media & Type Designer / Art Director, from Portugal, that little rectangle on the most western part of continental Europe.

Weights

11 pt.

Gerusa™ Hairline	Gerusa™ Hairline Italic
Gerusa™ UltraLight	Gerusa™ UltraLight Italic
Gerusa™ Light	Gerusa™ Light Italic
Gerusa™ Book	Gerusa™ Book Italic
Gerusa™ Medium	Gerusa™ Medium Italic
Gerusa™ SemiBold	Gerusa™ SemiBold Italic
Gerusa™ Bold	Gerusa™ Bold Italic
Gerusa™ ExtraBold	Gerusa™ ExtraBold Italic
Gerusa™ Heavy	Gerusa™ Heavy Italic

Colophon

Gerusa™ Extrabold & Medium Italic, 8 pt.

Designer: Fábio Duarte Martins

Foundry: Loligovulgaris

Website: <http://www.loligovulgaris.com>

Copyright © 2009, Loligovulgaris & Fábio Duarte Martins

LET US PLAY THIS VERY LITTLE GAME

one filled with history & hysteria & shock

& Martini Metz.

ALL YOU NEED IS A NICE BALLOON

a thick marker

a brownish curly haired wig

the fanciest cotton jacket

(über Liebestraße)

IMAGINATION

a lot of H₂O at 23° Celsius

μία χούφτα ελιές, τα δαμάσκηνα και κατσικίσιο τυρί

fram með ást og góðvild

since 1984

Fill up the ballon, until the surface has a nice tension. Grab the marker and check if the tip is ready to go. Draw a face on the balloon's surface. Get a chair and glue the balloon's tip to the chair's back, and put the wig on top of it. Put the jacket on the chair. *Declare to Gerusa.*

Never forget to read the small words. They may contain the best type of advice that you can find, aswell as it may also contain the tricks others use to abuse.



The architects of this land and generation are now brought face to face with something new under the sun namely, that evolution and integration of social conditions, that special grouping of them, that results in a demand for the erection of tall office buildings.

Gerusa™ Bold, Small Caps, 12 pt.

IT IS NOT MY PURPOSE TO DISCUSS THE SOCIAL CONDITIONS; I ACCEPT THEM AS THE FACT, AND SAY AT ONCE THAT THE DESIGN OF THE TALL OFFICE BUILDING MUST BE RECOGNIZED AND CONFRONTED AT THE OUTSET AS A PROBLEM TO BE SOLVED A VITAL PROBLEM, PRESSING FOR A TRUE SOLUTION.

Gerusa™ Bold, Book & Book Italic, 10 pt.

Silence is not — as commonly thought at a glance — the representation of void, but that of *home*, a kind of shelter. Thus, John Cage knew that in order for us to truly appreciate music, we have to know silence.

Art is meant to cleanse and stands as a sensorial stairway for the silence that succeeds it, granting access to the divine in human nature.

There is a certain sense of homecoming in this access of the unconscious, and we prove this by hypnotizing ourselves various times during the day and even talking inwards. Many times one finds oneself staring vacuously into a blank — there's a reason for calling it white noise — and indefinite point in space.

The upside of this (in)definition is focusing through unfocus.

Paradoxically but co-dependently, by unfocusing, you rest your eyes comfortably and recognise the value of this home allowing for the dust to settle down, hence focusing.

So, "there, where none of those objectives are sought, silence becomes something different — in a way silence — but sounds, ambient sounds".

Take type design for instance: the counter, negative (white) space is seen unanimously as what truly defines the soul of the alphabet, and ultimately the typeface. And the generally deceiving perception that the body of a letter is its true recognition — when obviously one can't live without the other, being complementary — is dropped as soon as you see past through plain syntax.

This of course is an essay on a resting space, a pause for breathing; after all, the rest is what defines rhythm. And it also doesn't have to — I personally think it shouldn't — be as *haiku* or irritatingly *zen* as that. It is merely a suggestion of balance.

Drop your *but does it float* or *fffound feeds* and just gaze for a while. I know that most designers already have their kind of haven or their walks in the park, even

Gerusa™ Book & Book Italic, 8 pt.

sheep in the big city moments; whatever floats your boat.

But stop looking and start seeing.

The act of seeing is a sensible interaction. It isn't just watching or sheerly observing.

In turn, this creates an isthmus where artist and life or reality perceived meet and merge; practically speaking, creating renewed semantics instead of redundant, uninterpreted — barely or not even changed at all — cut-and-pastes.

Pretty much like trying to fit two different pieces from two different puzzles together. These mind-numbing juxtapositions of concepts usually result in lifeless depictions — more noise, that is.

Good designers are by and large good observers whereas the great artist — or human — is an active seer.

That's why an eraser is a great transparent pencil that may come in handy.

Silence is a still water; a perfect basis for being able to be surprised, by not putting reality in a box of routine/predictability, i.e. expectations — in the most literal sense of the word — as if you're looking for something greater. Allowing yourself to see what's around you with a simple moment of quietness can shed some clarity.

And bring you home.

Gerusa™ Bold, Book & Book Italic, 6 pt.

That everyone agrees that Design is an artistic *métier* is widely unquestionable. But when we discuss about what distinguishes the Design *praxis* from other artistic expressions or from Art itself, it becomes rather controverse.

First of all, artists and humans are, generally speaking, narcissists. In spite of this being a really interesting subject, we prefer to be right than being truthful. With this pointed out and assimilated, we can now see the random shooting of arguments and connect them to the human ego.

Well, I believe that Design is purely another artistic *medium*. For those who are used to this latin word, it still may sound confusing. "When you refer *medium*, do you mean a pencil or a canvas?", yes, I do — but not in a physical way.

Like a piece of paper, clay, a canvas or a screen — and the list goes on — any artistic *medium* has inherit characteristics, and these are the ones that makes the *medium* identifiable. So, as the canvas is to the painter, Painture, Sculpture, Design, Architecture and other artistic *métiers* are for Art. That's why Design is easily inside the

Arts' paradigm.

The boundaries question is a lot more complicated. As for any Art's *medium media* (canvas, paper, and so on) it's not that easy. Just because there is paint on a canvas, it doesn't means that it is painture. In fact, it can be sculpture. And I'm not talking about modulating ink into a 3D form, that could be painture. I am talking about intension.

If the artist is concerned, on a 2D surface, about the way that piece is interacting with space, that is sculpture. And if a designer is concerned how typographic elements can form an image, he is doing illustration, not typography. But in other hand, when he is concerned on how a particular glyph is shaped inside that illustration, he is on a typographic ride.

So, and this is nothing new — Nelson Goodman already exemplified it with genius —, the question "what is Design" or any other *métier* in the Arts, is wrong. There are no wrong answers, only bad questions and much, much worse interpretative minds. The question "when?", "in which universe?", "in which culture?" or "in what sense or scope?", seem a lot better.



ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

01234567890 01234567890 01234567890 01234567890
0123456789 0123456789 0123456789 0123456789

A A A A A A A A A A E E C C C C D D E E E E E E E E E E N G G G G H I I I I I I I J K L L L L L N N N N O O O O O
O O O O E R R R S S S S T T T T U U U U U U U U U U V V V V W W Y Y Z Z Z a a a a q a a a a æ é ç c c ç d' è e é e e e
è e ê ð η g g g g h i i i t j l j k l l l l t n n n o o o o ø ø o o ö œ f r r s s s s s b t t t t p u u u u u u u u u u y w y y
y z z z z A A A A A A A A A A E E C C C C D D E E E E E E E E E E N G G G G H I I I I I I I J K L L L L L N N N N O O O O O O O
O O O E R R R S S S S T T T T U U U U U U U U U U V V V V W W Y Y Z Z Z

Α Β Γ Δ Ε Ξ Ζ Η Θ Ι ΙΙ ΙΚ Λ Μ Ν Ξ Ο Π Ρ Σ Σ Τ Υ Ύ Ψ Φ Χ Ψ Ω α ά β γ δ ε έ ζ η θ ι ιϊ κ λ μ ν ξ ο ό π ρ σ ς τ
υ ύ ü õ φ χ ψ ω ώ Α' Β' Γ' Δ' Ε' Ξ' Ζ' Η' Θ' Ι' ΙΙ' ΙΚ' Λ' Μ' Ν' Ξ' Ο' Π' Ρ' Σ' Σ' Τ' Υ' Ύ' Ψ' Φ' Χ' Ψ' Ω'

a b c d e f g h i j k l m n o p q r s t u v w x y z * * () , . - a b c d e f g h i j k l m n o p q r s t u v w x y z * * () , . -

fi ft fj ffi ffj ffl ff fl tf tfi ti tj ttf tz tt cp cb ch ck cl cti ctj cp ct sb sh sk sl sp st sp fh fl ft fi

\$ % & ' (* + , - . / : ; < = > ? [\] ^ _ ` { | ~ ¡ ¢ £ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾ ¿ À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ ß à á â ã

!"#\$%&'()*+,-./:;?@[\]_`{|}~«·»¿—‘’„†‡•…‰‹›!!|§©®°´¸™ª



ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

01234567890 01234567890 01234567890 01234567890
0123456789 0123456789 0123456789 0123456789

A A A A A A A A A A E E C C C C Q D D E E E E E E E E E D N G G G G H I I I I I I J K L L L L L N N N N O O O O O
O O O O E R R R S S S S T T T P U U U U U U U U U W Y Y Y Z Z Z a a a a q a a a æ æ c c c c ç d' è é é é e e
é q é ð η g g g g h i i i t j j j k l l l t n n n o o o o ø ø o o ö œ r r s s s s s f t t t p u u u u u u u u y w y y
y z z z A A A A A A A A A A E E C C C C Q D D E E E E E E E E E D N G G G G H I I I I I I J K L L L L L N N N N O O O O O O O
O O O E R R R S S S S T T T P U U U U U U U U U W Y Y Y Z Z Z

Α Α Β Γ Δ Ε Ξ Ζ Η Θ Ι Ι Ι Κ Λ Μ Ν Ξ Ο Ο Π Ρ Σ Σ Τ Υ Υ Ψ Φ Χ Ψ Ω α ά β γ δ ε έ ζ η θ ι ι ι κ λ μ ν ξ ο ό π ρ σ ς τ υ ύ ύ ϖ ϗ ψ ω ώ Α Α Β Γ Δ Ε Ξ Ζ Η Θ Ι Ι Ι Κ Λ Μ Ν Ξ Ο Ο Π Ρ Σ Σ Τ Υ Υ Ψ Φ Χ Ψ Ω

abcdefghijklmnopqrstuvwxyz * * () , . - a b c d e f g h i j k l m n o p q r s t u v w x y z * * () , . -

fi ft fj ffi ffj ffl ff fl tf tfi ti tj ttf tz tt cp cb ch ck cl cti ctj cp ct sb sh sk sl sp st sp fh fl ft fl

$\$ \text{ } \zeta \in \Re \neq \Phi F E \in + = > | - \vdash \times \div ^{\circ} / \partial \Delta \Pi \Sigma - \sqrt{\infty} \int \approx \# \leq \% \% \frac{1}{2} \frac{1}{3} \frac{1}{4} \frac{1}{5} \frac{1}{6} \frac{1}{7} \frac{1}{8} \frac{1}{9} \frac{2}{3} \frac{2}{5} \frac{2}{7} \frac{2}{9}$

! " # \$ % & ' () * + , - . / : ; ? @ [\] ^ _ { | } ~ « » ¿ — ‘ ’ „ † ‡ • … ‰ ‹ › ¨ ¡ § © ® ° ´ ¶ · ¸ ¹ º » ¼ ½ ¾



Fábio Duarte Martins | Loligovulgaris
Graphic/Multimedia/Type Designer & Art Director

www.loligovulgaris.com
work@loligovulgaris.com
+351 912 462 030