

# ManuEla

**Spécimen designed by**

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Maria Carlos

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**Type designed by**

Aurélia Ferreira

Maria Carlos

Melissa Henao

Design de Tipos

FBAUP / MDGPE

Porto

Inktrap: [typedesign.fba.up.pt](http://typedesign.fba.up.pt)

2024

Modern  
Minimalist  
Feminine  
Sans-serif  
Kind

## **Starting point - TiaLira**

"In a volume-spécime of types designed, paginated and digitally printed by MS, published in April 2003, with a print run of 10 ex. and distributed to family and friends, it says about the TiaLira font: "The TiaLira font is, by definition - of course - an experimental typeface. It was "born", on paper and in essence, more than 20 years ago, to help educate my children Jorge and Margarida.""

## **Why design a new font?**

The answers to this question range from the pragmatic to the poetic.

-Karen Cheng

ABCDEFGH  
 IJKLMN OP  
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 WXYZ 9 + \*  
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 ([&!?'%&]))†€

Fonte Tia Lira (Bold), Manuel Pereira da Silva (2004)





## **This is a type revival**

Some designs are not revivals of typefaces per se but of letterforms, from inscriptions to calligraphic manuals to lettering in posters. Some revivals are aesthetic extensions or reimaginings of 20th-century typefaces occasioned by the need to update them technically. And others are actually reinterpretations or variations of typefaces from the past

### Legibility,

says the dictionary, mindful of the Latin root of the word, means the quality of being easy to read. In typography we need to draw the definition a little closer; we want the word to mean the quality of being decipherable and recognisable- so that we can say, for example, that the lowercase h in a particular old style italic is not really legible in small sizes because its in-turned leg makes it look like the letter b; or a figure 3 in a classified advertisement type is too similar to the 8. So legibility is the term to use when discussing the clarity of single characters. It is a matter for concern in text sizes, and especially in such special cases as directories, where the type is quite small. In display sizes legibility ceases to be a serious matter; a character which causes uncertainty at 8 point will be plain enough at 24 point.





maistu

### **Readability is a different thing.**

The dictionary may say that it, too, means easy to read. In typography we can give the word a localised meaning, thus: if the columns of a newspaper or magazine or the pages of a book can be read for many minutes at a time without strain or difficulty, then we can say the type has good readability. The term describes the quality of visual comfort – an important requirement in the comprehension of long stretches of text but, paradoxically, not so important in such things as telephone directories or air-line time-tables, where the reader is not reading continuously but searching for a single item of information.

18pt,

Despite the enormous respect we had for each other, I always considered Manel to be the person who knew the most about the art and passion that united us: handwriting, calligraphy and typography.

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12pt,

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### About sans typography

The main feature is the clean finish in its endings, the absence of serifs typical of a much more mechanical reproduction, far from the possible irregularities of a hand-made work. Developed for commercial advertising use, sans-serif letters offered higher efficiency on the page and more possibilities for thickening.

John Soane is considered the first to use, both in his construction plans and in the final works, capital letters that to modern eyes resemble geometric sans-serif typefaces.

William Caslon IV's foundry was the first to design and cast a sans-serif typeface for the Latin alphabet.

William Gell, an English archaeologist, published his book "Itinerary of Greece," which includes illustrations by the author. The sans-serif letters he drew reference Greek capitals.

Vincent Figgins named them sans serif (French for "without serif"). He published his own sans-serif in 1832 with three weight variants and ten more weights in the following version.



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Our type is called ManuEla, after the wife of TiaLira's author. Without her support and contribution, we would probably not have access to much of his work. The name ManuEla was chosen not only as a tribute, but also to reflect the feminine essence that we want to incorporate into our typography design. The choice of this name perfectly underscores our commitment to typography that celebrates and emphasizes feminine delicacy, strength and beauty.

ManuEla: created from love and for love.

This typeface expresses the love that Manuel Silva always showed for his family and the people who surrounded him. It is consistent as a tribute to a great character of Portuguese typographic design.

It is inspired by the basic geometric linear typeface, TiaLira, with which Silva taught his children to write. ManuEla is a serene, comfortable, friendly and feminine typeface that makes it easy to read.

During the exploration of the different references of typographic history, it is unquestionable the great influence that typefaces without finials had on Silva. Some emblematic ones such as Paul Renner's Futura, or the Akzidenz Grotesk from the Berthold Type Foundry, among others, mark their great proximity to the moment in which Manuel Silva created TiaLira and the context in which it took place around him.

"I think typography's appeal for designers derives from its specialized nature, not generally shared by other kinds of art-making; or, because letters embody the abstract, mystical fusion of beauty and utility that is fundamental to the design ethos; or, perhaps, that drawing alphabets links contemporary makers to those of ancient times along an uninterrupted continuum. It is most likely a combination of all these things."

-Timothy samara







“What happens in other similar activities: why make a new song, or a new novel, or a new movie? Luckily there are people that make new attempts and the results are remarkable. We would have lost a great deal if no one had made rock music after the Beatles.”

–Cristóbal Henestrosa

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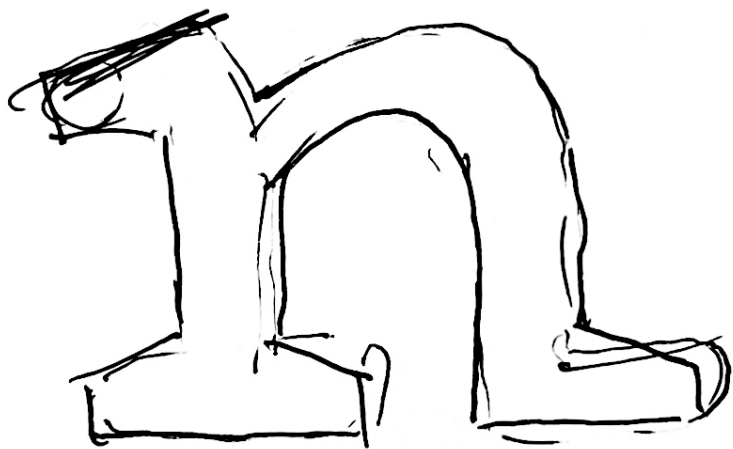
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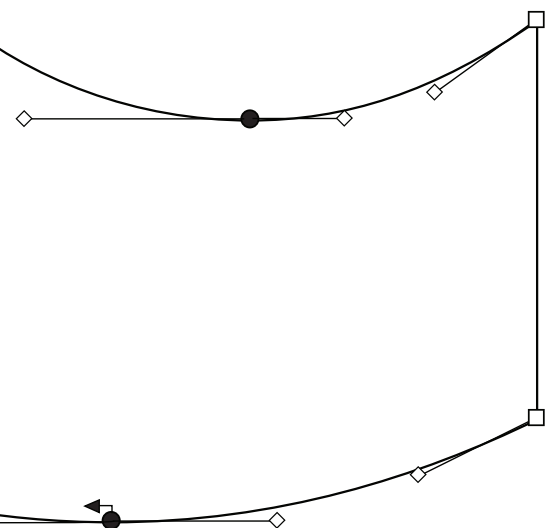
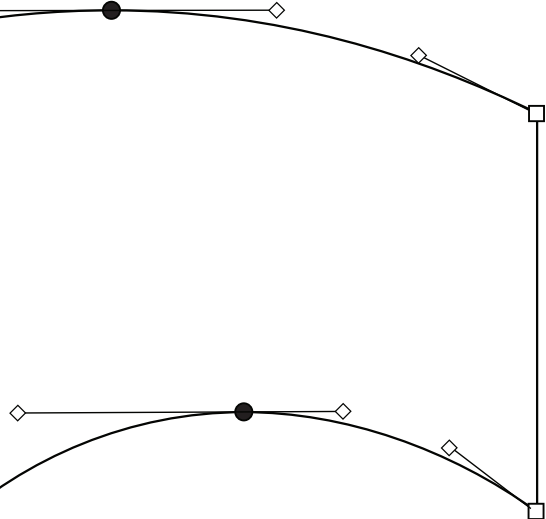




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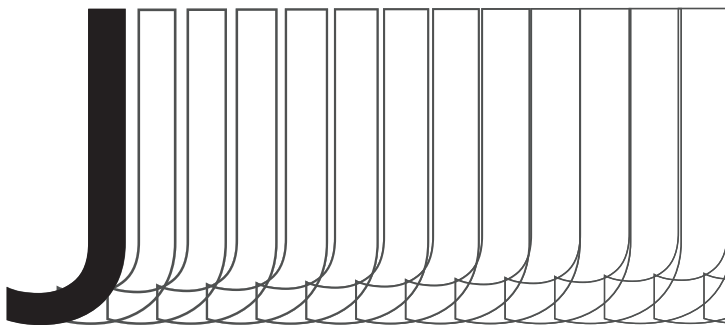
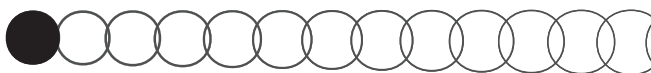
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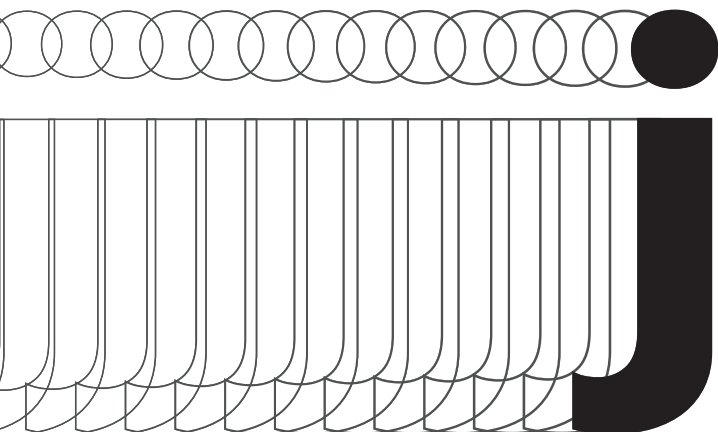
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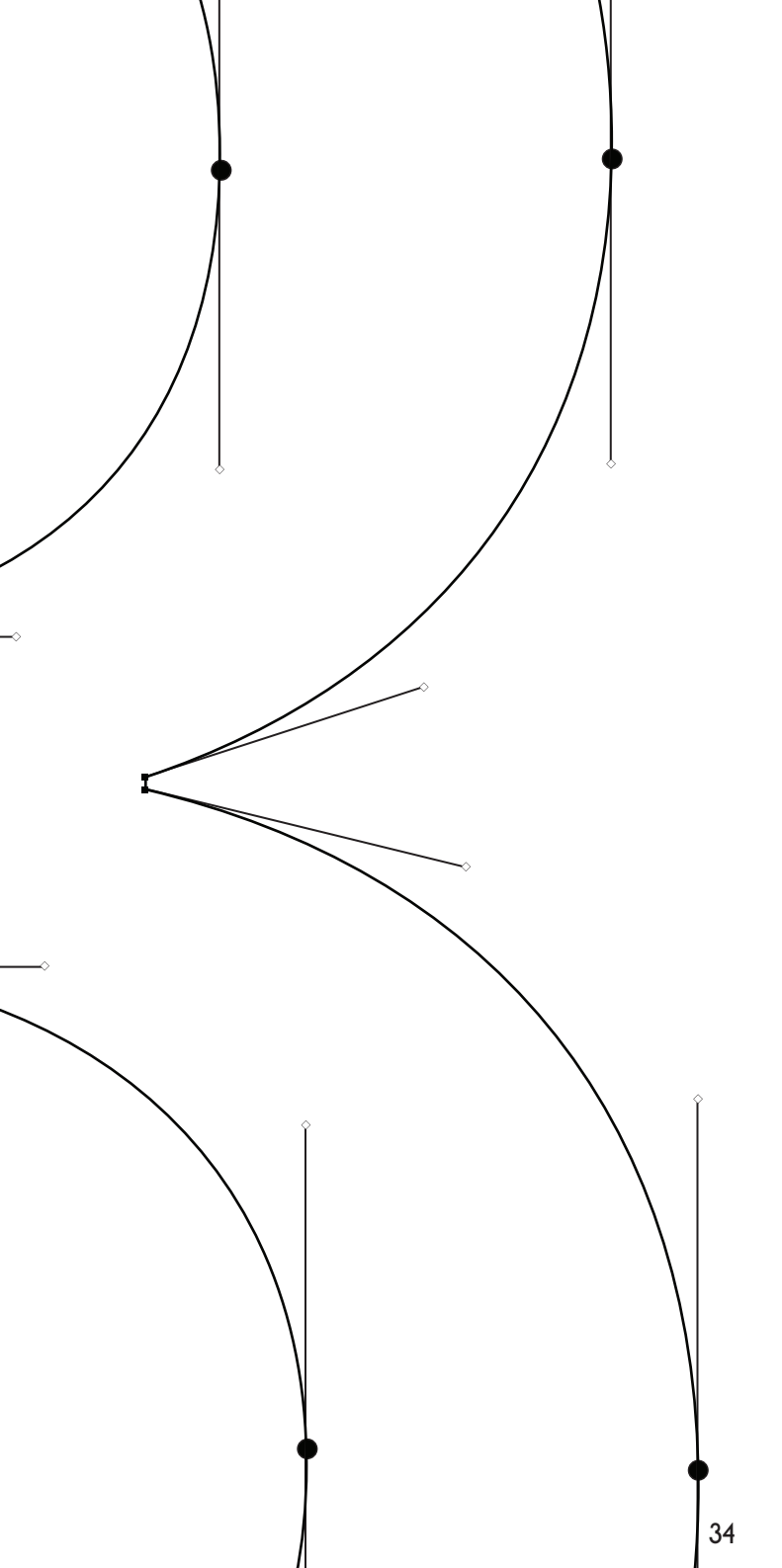
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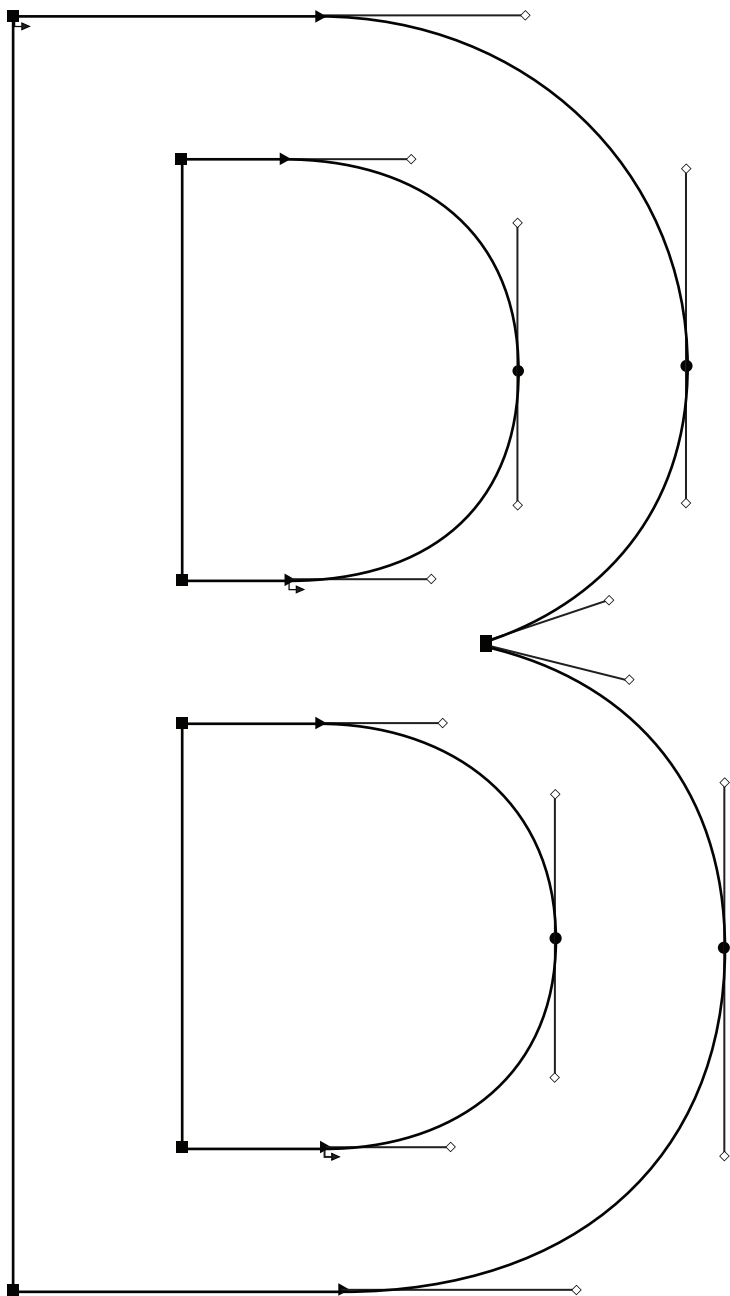
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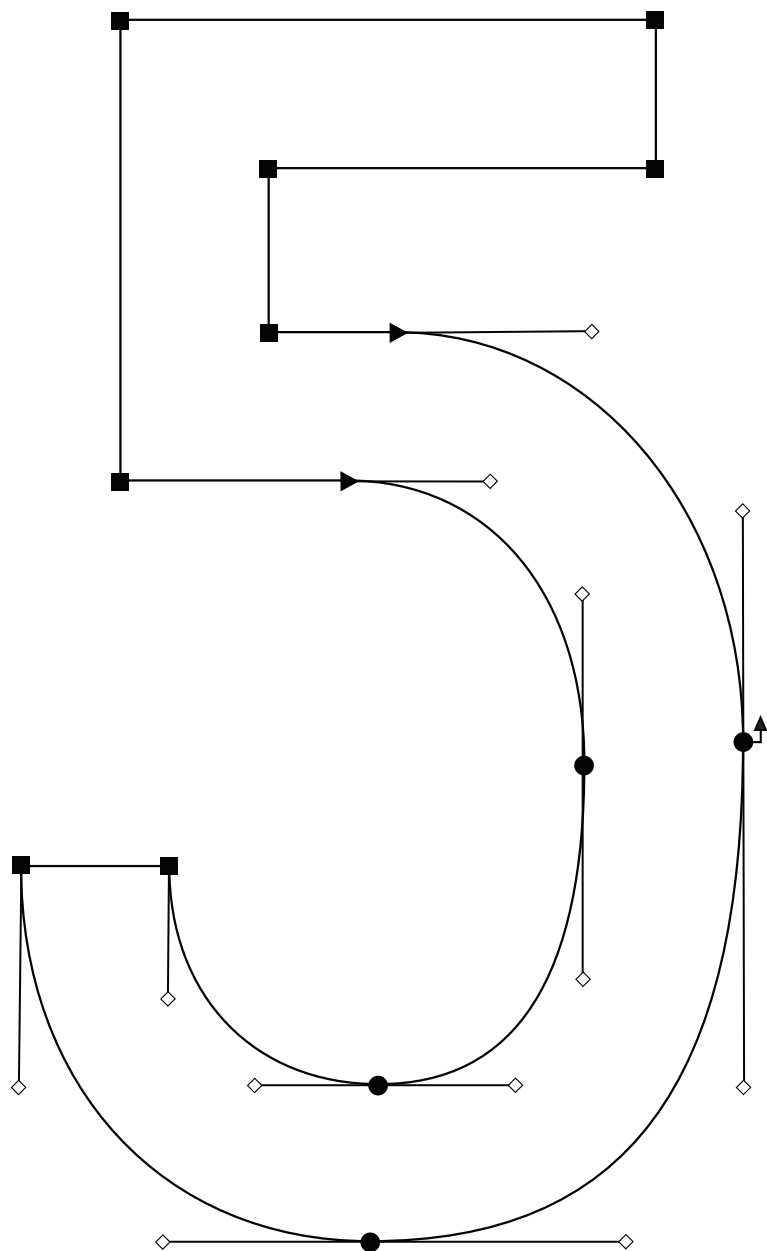






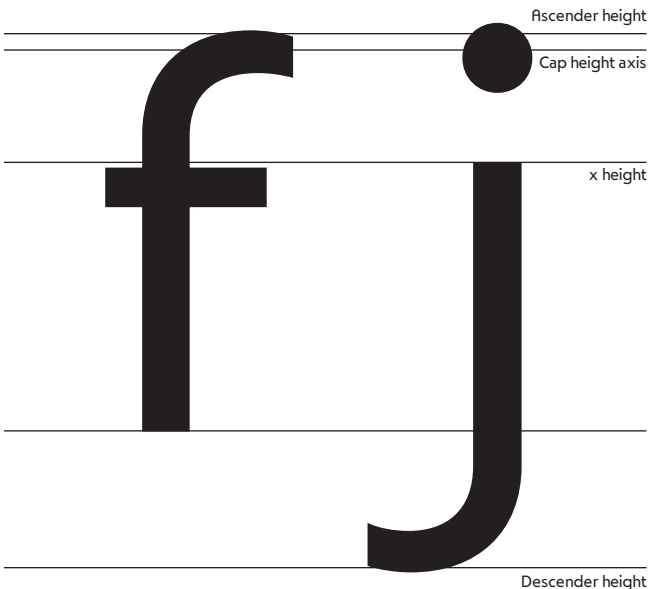


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Increasing the height of the x in a typeface is an effective strategy for improving readability, especially in long texts and in smaller sizes. This technique helps to ensure that each letter is clearly visible, reducing eyestrain and improving the reading experience. However, we do not fail to consider the aesthetic impact and harmony of the font in the overall context of its use. With the right balance, the height of the x can significantly transform the effectiveness and attractiveness of a typeface.







Q

Typography is full of minute details, some imperceptible to the eye. This is what can differentiate a great typographic design. Understanding where and how to reduce ink, how to clean each character to prevent it from becoming a blot, is one of the main aspects of type design and the primary goal in choosing this path.

Alternates

Alternates

Alternates

Alternates

Alternates

Alternates

Alternates

Alternates

**a**

**A**

B

B

Q

Q

f

f



Designed especially for use in running text, the soft and controlled forms give ManuEla a calculated balance between the modernity of sans serif typefaces while retaining its humanistic and soft heart. In large sizes it responds very well to a display typeface and its contours lend themselves to the designer's ability to graphically and visually explore all the possibilities that ManuEla offers.



28pt

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This was priceless, and there were no tuition fees! It was a unique relationship, one of constant give and take in which I would later realize, and as he constantly and paternally warned me, that I would have to 'pay back' with an exemplary doctoral thesis; equally, I felt that my self (in this research) was a kind of extension of his thought and work[3]. In June 2003, thanks to Manel's persistent support and the rigorous orthotypographic revisions that I so gratefully received, I finally publicly defended 'our' thesis (Antero/Tormo/Manel), once again counting on his presence, as well as that of his wonderful wife, Manela.

On that day I was able to breathe a sigh of relief, because I finally felt that I had repaid all the support I had had from Manel, Tormo, my family and everyone who had helped me to 'seal' my knowledge in this noble and remarkable area of our history (the study of typography and typographers).

Manel is gone (May 16, 2008), but his presence remains alive in my memory. I 'talk' to him when I think, communicate, work and research; I continue to feel his legacy, presence and wise opinions. The letters he recreated and designed, the writings, the books he produced (author's edition) and collected are a unique legacy for the history of Portuguese typography; the unique books he carefully collected throughout his life represent an incalculable value, in the sense that they were

strategically sponsored with a single indivisible and humanist objective: to serve him and those who seek them[8] ! On the other hand, his library includes not only the greatest paradigms of national and world typography, but will serve as an example to all bibliophiles, as all the books are irreproachably cared for, restored and preserved, many of them by his own hands. I'll end with one of Manel's most insightful opinions (my interpretation), which portrays his staunch and immovable personality: In a text, a single spelling mistake is a disgrace, it's unacceptable - it makes the text, the book and the work of the typographer and designer absolutely nothing! To Manel, who was modest, self-taught, a friend and personified the typographer Camões would have liked to have known, I leave my deepest tribute and esteem. Rest in well-deserved peace... we'll take care of the letters and books you've left us.

Thank you, Manel!

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