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and my classmates Wolfgang Homola, Gabriela Varela Andrade and especially Eirini Vlachou
for contributing to my education. Cardea Regular 7/8.5

DESIGNED BY DAVID CABIANCA AND SUBMITTED IN PARTIAL FULFILLMENT OF THE MASTER OF ARTS IN TYPEFACE DESIGN, UNIVERSITY OF READING, AUGUST 10, 2004. Cardea Bold 5/8.5

One would expect to find

Cardea * a typeface designed to straddle ideas.

a direct correlation in a typeface

A work of fiction. A representation of ideas in a world of images.

specimen about the design

David Cabianca Cardea Bold 7/42

and the designer's inspiration...

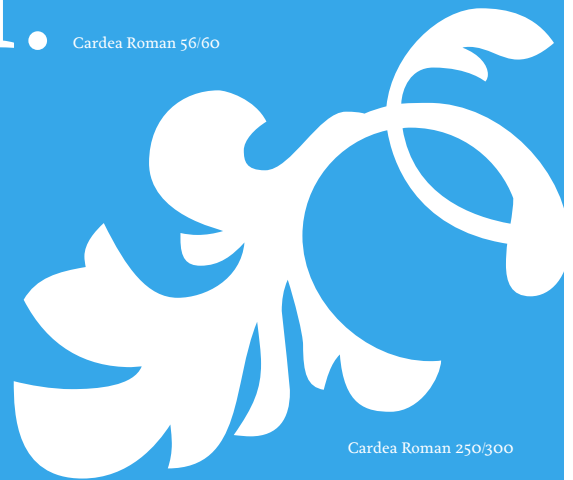
Cardea Regular 32/42

...or barring that, a record of his process. But process is not so easily charted in the abstract arts.

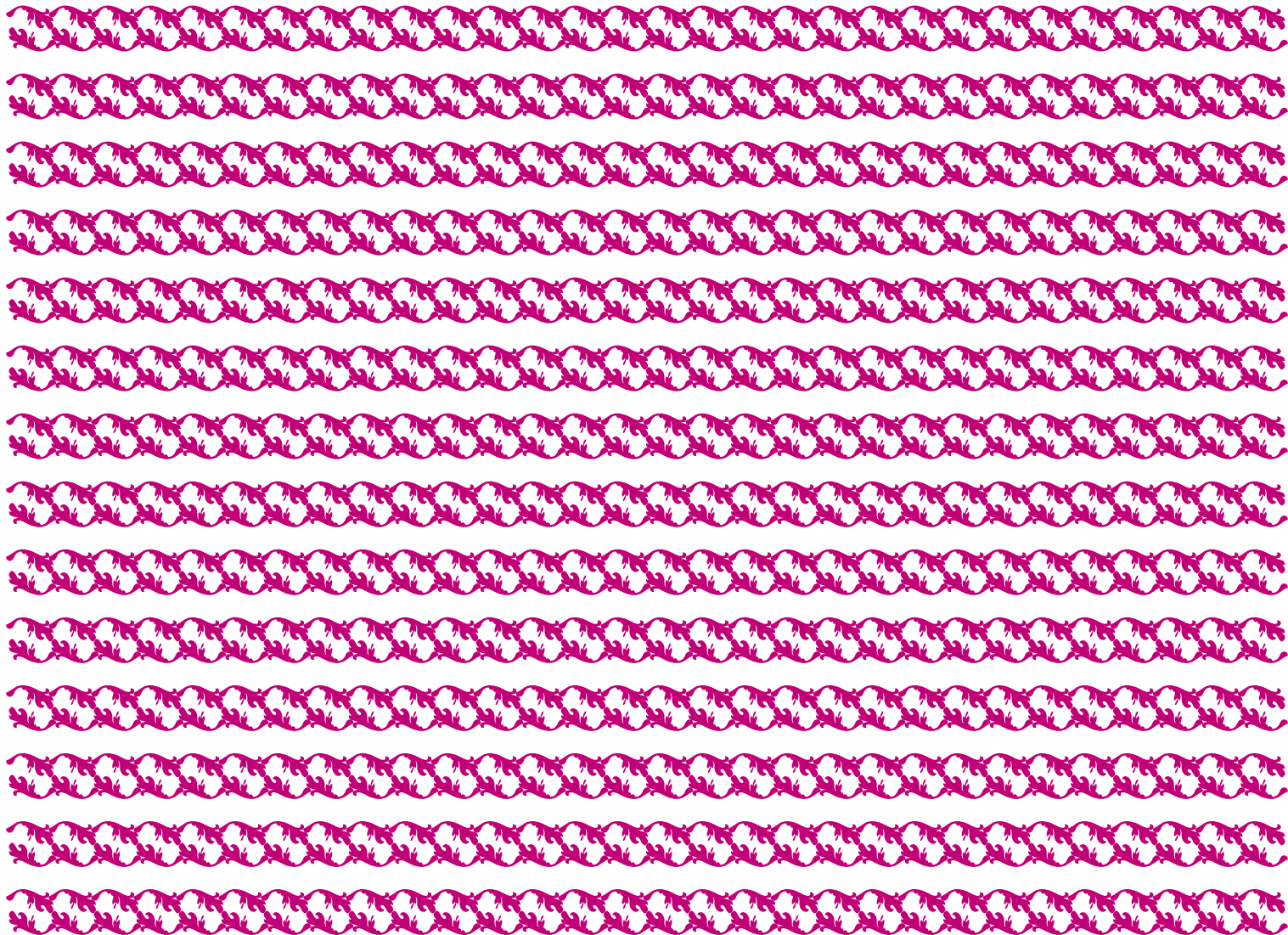
Cardea Roman 56/60

In fact, it is often opaque to interpretation.

Cardea Roman 56/60



Cardea Roman 250/300



*I find I am drawn to works that
display similar contradictory thoughts:*

In literature, certain authors present the language of a world which does not

the floor plates of Carl Andre,

communicate. The metonymic consciousness of Samuel Beckett

the social mysticism of Joseph Beuys,

the voluminous excesses of Marcel Proust and the verbal dicing of Carlos Fuentes

the double spirals of Richard Serra.

Cardea Italic 36/48

point elsewhere beyond the confines of language.

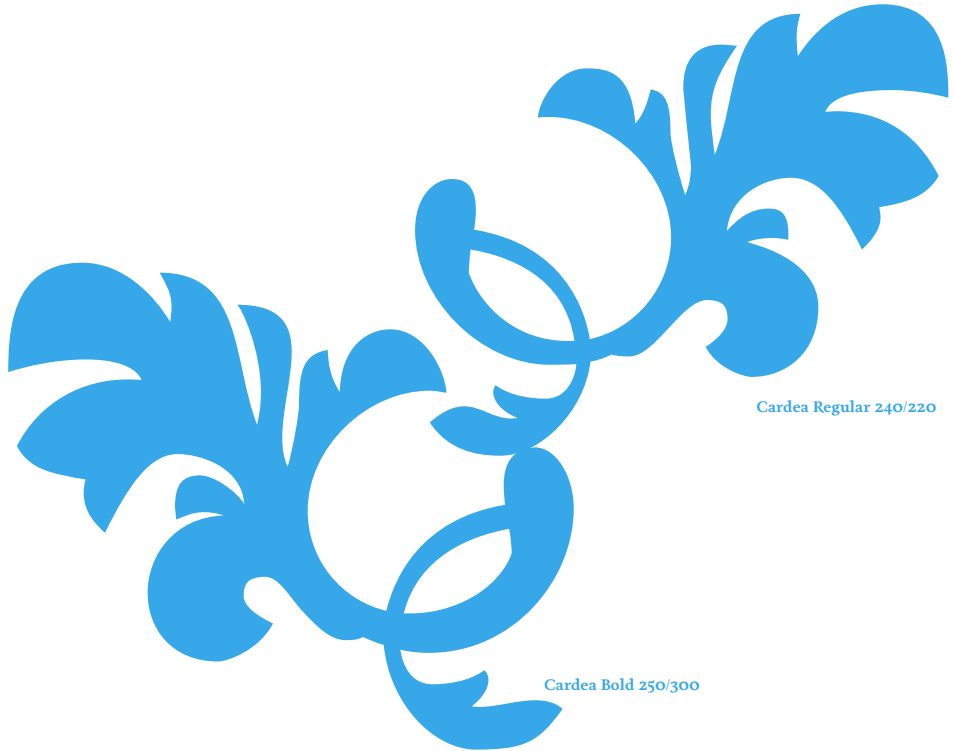
Here, you will find a typeface born of two interpretive conditions:

the calligraphic tendencies of the broad nib pen

and the typographic tradition of structured geometry. Cardea Italic 12/24

floral,
breathy,
and
fresh.

Cardea Bold 56/60



Cardea Regular 240/220

Cardea Bold 250/300

The present is full of surprises.

Cardea Roman 56/60

