
Pícaro is a bookish typeface family, a tool for graphic designers, which takes its roots into the Spanish 18th type design century, while being a free interpretation of a specimen showing the letters of Antonio Espinosa de los Monteros. Its ‘cut with a knife’ shapes and tight curves, give *Pícaro* a digital and contemporary texture as well as a singular identity, while being readable and functional. It is a 12 cuts family. The two text cuts *Pícaro Regular* and *Pícaro Sans Regular* have both their matching italic and bold. The three striking and baroque display cuts: *Pícaro Display*, *Stripes* and *Dual* have their italic.

Pícaro Text Regular
Pícaro Text Regular Italic
Pícaro Text Bold

Pícaro Text Sans Regular
Pícaro Text Sans Regular Italic
Pícaro Text Sans Bold

PÍCARA DISPLAY
PÍCARA DISPLAY ITALIC
PÍCARA STRIPES
PÍCARA STRIPES ITALIC
PÍCARA DUAL
PÍCARA DUAL ITALIC

Antonio Espinosa de los Monteros and Jerónimo Antonio Gil

They are not craftsmen. Unlike Pradell they follow academic studies, during which they study drawing and engraving. They are disciples of Tomás Francisco Prieto, engraver of the *Real Casa de la Moneda*, with whom they learn the techniques of engraving currencies. Their first task is to

complete the matrices of Bernardo Ortiz. Gil and Espinosa begin their careers similarly but then Espinosa is involved with more rigor into punchcutting. Gil begins working for Juan de Santander at the *Biblioteca Real* until 1778, when he is transferred to the *Real Casa de la Moneda de México* to become its first engraver, which makes Santander lose his best punchcutter. He establishes a school in 1781, which becomes an academy, and never again engraves a single punch. Espinosa, meanwhile, will have several activities, and never receives financial support from official institutions. He is also a printer and therefore he installs his own foundries, one in *Madrid*, another in *Sevilla* and the last one in *Segovia*, where he also founds and leads a school of drawing in 1777. To be a printer, allows him to often print specimens of his fonts. One of his specimen contains a true textual content, which speaks of the properties of

punchcutting. In this text he explains his desire to imitate the Spanish calligraphy forms with its easy and quick effects and that he does not necessarily use counterpunches as he prefers to engrave directly the punch. Updike puts forward several reservations about the fonts chosen for this great work. In fact, Espinosa's punches are less popular than the Gil's ones, because sometimes he was using inferior materials for the metal, which was therefore less strong. Nevertheless, it is Espinosa's italic which is used in the book *La conjuración de Catalina y la guerra de Jugurta*, printed by Ibarra in 1772, in Madrid. In 1761 thanks to the initiative of Juan de Santander, head of the *Biblioteca Real*, a foundry is annexed to it. His goal is to create a collection of fonts necessary for the proper functioning of the press

in the *Biblioteca Real*, imitating the model of the *Imprimerie Royale* in Paris, as well as to provide the other printings of the area. At first, he wants to form this collection with the few and used existing matrices available in Spain, but finally he thinks that it is better to realise the whole process in Spain, from the creation of the punch to the final print of the font because of the high cost meant by the import. Santander requests Gil to perform this task and asks the calligrapher and paleographe Palomares to supervise his work. Then the foundry owns typesets from different origins, those engraved by Gil on Santander request, those gathered in advance by Santander, some ordered to Pradell, some from the school of engraving of the *Universidad de Salamanca*, which existed only for a while

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Calimotxo dolç
Almohada tantôt
Esdrújula aceite
Nueva York doble

Text Regular Italic, 55 pt

Lazarillo de Tormes
Snowflake ayer
Compostela viñedo
Júcar diptongo

Text Bold, 55 pt

Mourisco funky
Sangría aldea
Torreznos meiga
Verbena fiesta

Juerga jabalís
Goya chupa chups
Fiscola fistera
Le goût des olives

Text Sans Regular Italic, 55pt

*Palma y guitarra
Félix Lope de Vega
Entre dos Aguas
Rosalía y Castelao*

Text Sans Bold, 55pt

**Kas limón lentejas
Muiñeira Serrat
Burbuja tute crisis
Peseta recesión**

MEJILLONES
QUÉVEDO
CERVANTES
AZAFRÁN

Stripes Regular, 55pt

CEBOLLA
MIRO DALÍ
JOAQUÍN
DE LUCÍA

Dual Regular, 55pt

EUGENIO
ALMODÓVAR
INDURAIN
VELÁZQUEZ

*EBRO SEGURA
TAJO RHÔNE
GUADIANA
MIÑO DUERO*

Stripes Regular Italic, 55 pt

*ALPES JURA
PIRINEOS
ATLÁNTICO
LAC LÉMAN*

Dual Regular Italic, 55 pt

*ENTROIDO
XANTAR
ESCALADE
GAITEIRO*

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 01234567890123456789
 ÁÂÃÄÅÀÇÉÊËÈÌÍÎÏÑÓÔÕÖÙÚÛÜ
 ÆŒæœffiffiffi
 áâäåàçéêëèíîïñóôõöùúûü
 .,:;|!¿?----—«»»»„“”

Text Regular Italic, character map, 21 pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
01234567890123456789
ÁÂÃÄÅÀÇÉÊËÈÌÍÎÏÑÓÔÕÖÙÚÛÜ
ÆŒæœffiffiffi
áâäåàçéêëèíîïñóôõöùúûü
.,:;|!¿?----—«»»»„“”

Text Bold, character map, 21 pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
01234567890123456789
ÁÂÃÄÅÀÇÉÊËÈÌÍÎÏÑÓÔÕÖÙÚÛÜ
ÆŒæœffiffiffi
áâäåàçéêëèíîïñóôõöùúûü
.,:;|!¿?----—«»»»„“”

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
01234567890123456789
ÁÂÃÄÅÀÇÉÊËÈÌÍÎÏÑÓÔÕÖØÙÚÛÜ
ÆŒƆæœfflfflffff
áâãäåàçéêëèìíîïñóôõöøùúûü
.:,:;|!;!¿?-----«»«»„“”

Text Sans Regular Italic, character map, 21pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefggghijklmnopqrstuvwxyz
 01234567890123456789
 ÁÂÃÄÅÀÇÉÊËÈÌÍÎÑÓÔÖØÙÚÛÜ
 ÆŒæœffiffiffi
 áâäåàçéêëèìíîñóôöøùúûü
 .,:;|!¿? - - - — — «» «» „ “ ”

Text Sans Bold, character map, 21pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 01234567890123456789
 ÁÂÃÄÅÇÉÊËÈÌÍÎÏÑÓÔÖØÙÚÛÜ
 ÆŒæœffiffiffi
 áâäåçéêëèìíîïñóôöøùúûü
 .,:;|!¿? - - - - - «» «» „ “ ”

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 0 1 2 3 4 5 6
 7 8 9 Á Â Ã Ä Å Ç È É Ê Ë
 Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú
 Û Ü.,:;¡!¿?---—«»„“”()

*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 0 1 2 3 4 5 6 7 8 9 Á
 Â Ã Ä Å Ç È É Ê Ë Ì Í Î Ï
 Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü.,:;¡!
 ¿?---—«»„“”()*

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 0 1 2 3 4 5 6
7 8 9 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 Ü ß , . : ; ! ? — — « » , “ ” ()

*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 0 1 2 3 4 5 6 7 8 9 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 Ü ß , . : ; !
? — — « » , “ ” ()*

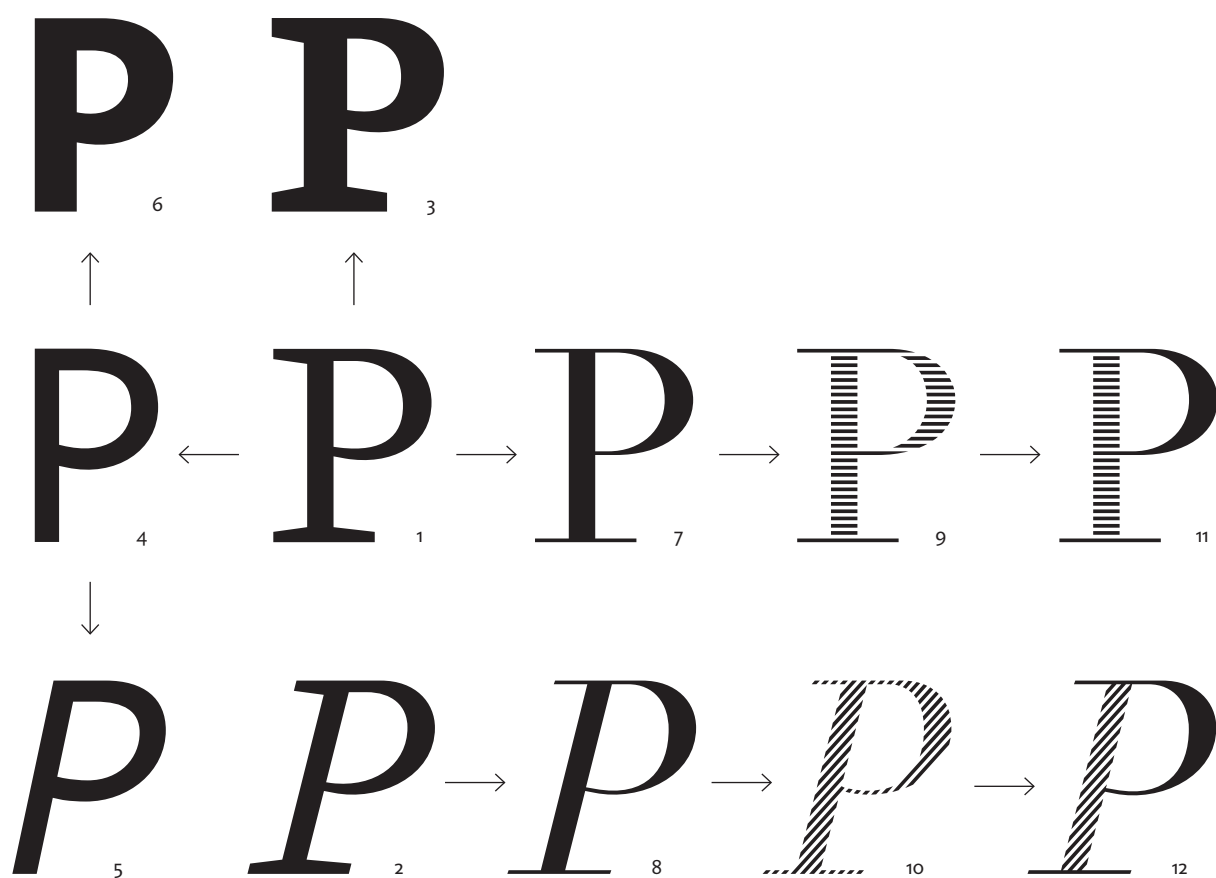
A B C D E F G H I J K
 L M N O P Q R S T U
 V W X Y Z 0 1 2 3 4 5 6
 7 8 9 Á Â Ã Ä Å Æ Ç È É Ê Ë
 Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú
 Û Ü Ü.,,:;!¿?---—«»„“”()

33556789.:,:;!¿?¿?()«
 »„“”OÓÔÕÖQ

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 0 1 2 3 4 5 6 7 8 9 Á
Â Ã Ä Å Ç È É Ê Ë Ì Í Î
Ï Ñ Ò Ó Ô Õ Ö Ù Ú Û Ü Û . , ; !
¿ — « » „ “ ” ()

Dual regular Italic, alternates, 55pt

33556789.:;!@#%&'()*«
»,,“”QqOoÖö



Specimen model: Muestra de los caracteres que se funden por direccion de D. Antonio Espinosa de los Monteros y Abadia, (...)

MUESTRAS
DE LOS
CARACTERES
QUE SE FUNDEN POR DIRECCION
DE D. ANTONIO ESPINOSA
DE LOS MONTEROS Y ABADIA,
ACADEMICO
DE LA REAL
DE SAN FERNANDO,
UNO DE SUS PRIMEROS
PENSIONADOS,
EN MATRICES
Hechas enteramente por el mismo,
CON PUNZONES,
QUE
IGUALMENTE PROSIGUE TRABAJANDO
hasta concluir un surtido completo.

LETURA GORDA.

EN ESTA CIUDAD DE OVIEDO HAY OTRA MARAVILLA DE ESTA CLASE, nada inferior á la mas prodigiosa de todas las expresadas. Consiste en treinta y quatro Calices de marfil, perfectamente labrados, y tan menudos, que todos se contienen en una caxita redonda, igual por la superficie externa á un grano de pimienta, y aun sobra hueco para otros diez, ú doce, ó mas. Añadese la notable circunstancia, de que cada uno de los Calices tiene una argollita tambien de marfil, de una pieza, que le ciñe por la garganta, y está suelta por toda la circunferencia. *Es de mucho menor ambito que el asiento del Caliz, y que el labio de la copa. De modo, que es preciso que argolla, y Caliz todo se hiciese de una pieza; lo que aumenta en gran manera la dificultad. Vistos los Calices sin microscopio, solo representan unos puntos blancos, sin especificar figura determinada. Aun vistos con microscopio, parece la copa mas delicada que el condal mas sutil, ó que el mas fino papel. Don Joseph Miguél de Heredia, Caballero ilustre de este Principado, dueño de esta alhaja, la recibió de mano de un Estrangero; pero ignora quien fue el Artifice.*

ABCDEÆFCHIJKLMNOPQRSTUVWXYZ
† € ¥. R. * □ § SS !! ?? () & * & tt ff fiæthff
æiôù æiôù æiôù ; : 1 2 ½ 3 4 5 6 7 8 ½ 9 ñ k l æ h f i

ABCDEÆFGHIJKLMNPQRSTVUXYZ
æiôù æiôù æiôù & k f f a n a f i æ l o f f.

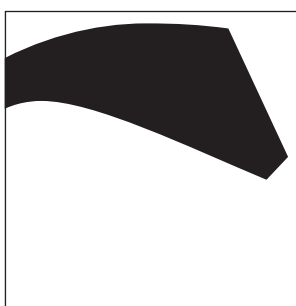
Pícaro Text Regular typeface is a free interpretation from the letters cut in Spain by *Antonio Espinosa de los Monteros* in 177-. The most obvious influence of the specimen can be seen: on details of some specific letters like the long t and on the squarish y tail; on the baroque Fleischmann like capital's serifs; on the highly calligraphic slanted axis; on the main letters proportions. The ascenders, descenders and

cap-height have been shortened in comparison with the specimen, allowing a tighter line spacing. Through its 'cut with a knife' details, such as a, c, f and s terminals and serifs, Pícaro differs from the specimen and acquires a contemporary texture which is enhanced by the tight and digital feeling of the curves. Pícaro is a bookish typeface, adapted for long texts.

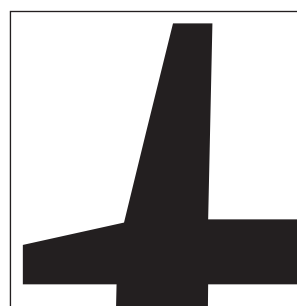
ane



y



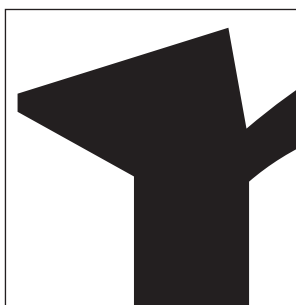
fi



t



a



n



ñ



p



œ



s

Pícaro Text Regular Italic is deeply influenced by the Spanish calligraphy, which can be seen on specific letters such as the distinctive g and y lowercase and as on C, J and Z uppercases. Although the italic cut is much more derived from the specimen than the roman, some features are changed: the narrow width of the letters is more even; the capitals grey is adapted to the lowercases grey; the upper serifs are

as sharp as in the roman cut, in order to make them match together. Nevertheless, Pícaro Text Italic stands out from the roman and has highly articulated strokes, allowing an excellent perception of words set in italic in the middle of a roman text.

ane



g



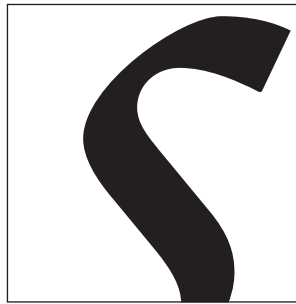
y



C



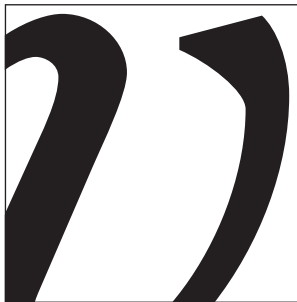
r



s



J



v



x



Q

Even though there is no bold on the specimen of 177-, Pícaro family is made for a contemporary use and allow the user to compose hierarchy on a layout, which is possible with the bold weight. The shift from the regular to the bold obliges to modify some features in order to obtain a darker, more massive and compact weight: greater x-height and wider proportions, whereas, the shapes, curve tensions and style are kept.

ane



v



E



3



v



E



3



,



c



g

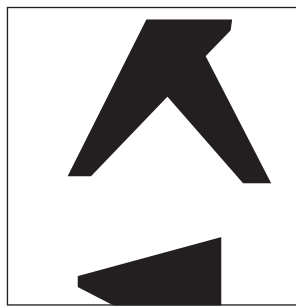
The sans version of Pícaro came out after a graphic design need for a book written in two languages, a need for a second typeface that could fit to the serif while being different, allowing hierarchy and harmony at the same time. Starting with Pícaro Text Regular, some obvious changes were conducted: cutting serifs, decreasing the contrast, narrowing the proportions. Though, to give personality to the sans cut,

the asymmetrical accents of the serif and the tension on curves are kept. In order to interpret and adapt the slanted contrast of the serif, a slight pinched section on the stroke is added. Whereas Pícaro Text Sans keeps the humanistic feeling of the serif version, the axis differs and becomes almost vertical. This cut is suitable for body text because of its pretty open shapes and plain strokes.

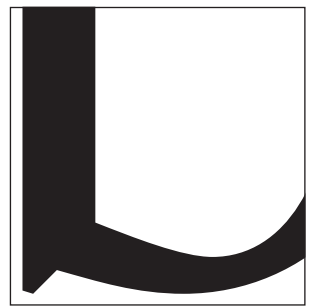
ane



a



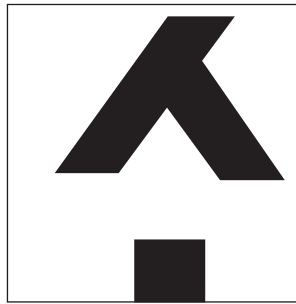
î



b



a



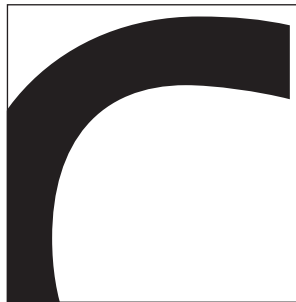
î



b



t



c



9

While Pícaro Text Italic is a real cursive italic, Pícaro Text Sans Italic is an oblique version of the roman sans. Despite the fact that the italic sans is slanted at 12 degrees and optically corrected, it assimilates some shapes of Pícaro Text Italic like on the g and y lowercases, bringing it a more calligraphic and friendly feeling. The tension of the curves and the pinched zone are kept and give dynamism to the cut.

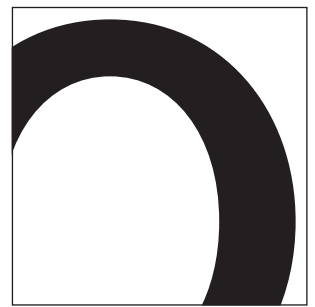
ane



a



f



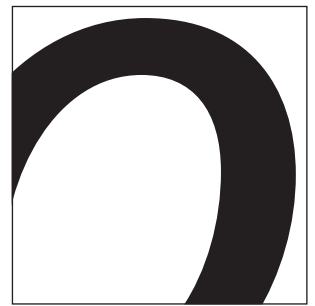
o



x



f



o



g



y



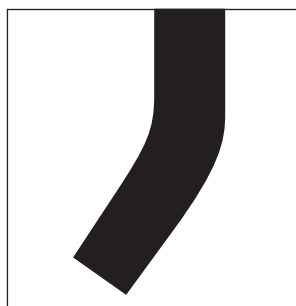
3

As well as in the serif version, Pícara Text Sans family is made for a contemporary use and allow the user to compose hierarchy on a layout, which is possible with the bold weight. The shift from the regular to the bold obliges to modify some features in order to obtain a darker, massive and compact weight: greater x-height and wider proportions, whereas, the shapes, the curve tensions and the style are preserved.

ane



v



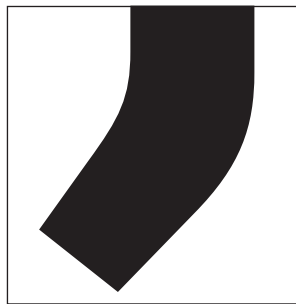
j



s



v



j



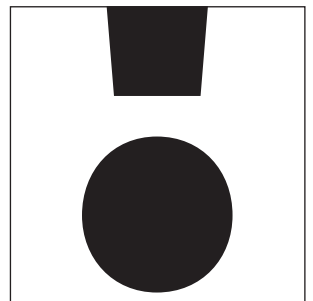
s



z



m



i

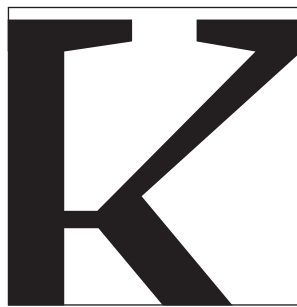
Wonderfully elegant, Pícaro Display has been designed to complement the text version of Pícaro. It has been made to suit editorial design, where there is a need for eye-catching headlines and to be mixed all together with the stripes and dual cuts. The spacing is tighter, the contrast between thick and thin parts is increased, requiring a use of this cut at a minimum of 35 pt. However, the axis is slightly

more vertical, the expansion of certain letters of the text version are removed, like on K, the humanists serifs are shifted to modern serifs, in order to make it fit with the Stripe and Dual versions of Pícaro.

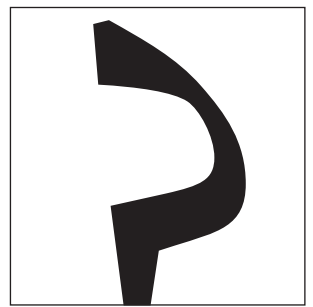
A B C



E



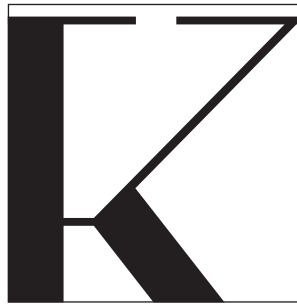
K



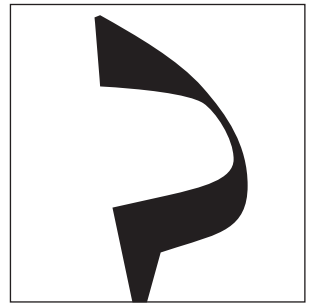
?



E



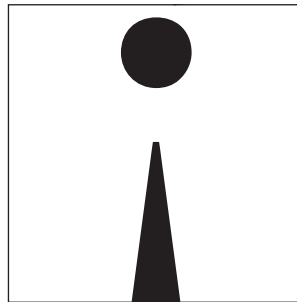
K



?



W



i



5

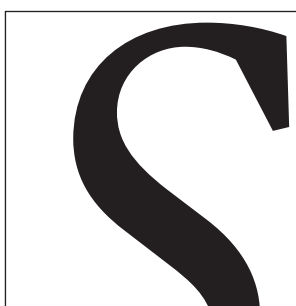
Wonderfully elegant, Pícaro Display Italic has been designed to complement the text version of Pícaro Italic. It has been made to suit editorial design, where there is a need for eye-catching headlines and to be mixed all together with the stripes and dual cuts. The spacing is tighter, the contrast between thick and thin parts is increased, requiring the use of this cut at a minimum of 35 pt. However, the expansion

of certain letters of the text version are removed, like on A, the humanists serifs are shifted to modern serifs, in order to make it fit with the Stripes and Dual Italic versions of Pícaro.

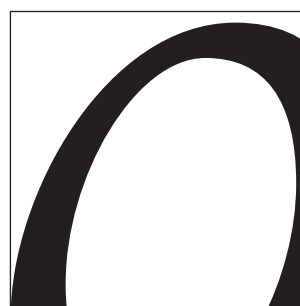
A B C



J



S



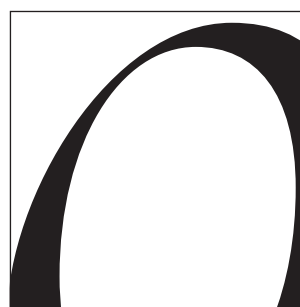
O



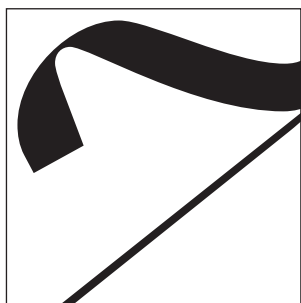
J



S



O



Z



7



4

This thin horizontal stripes come from the front page of the specimen and give Pícaro a strikingly delicate feeling. This cut has been designed to be mixed all together with the display and stripes cuts. Like Pícaro display, it suits editorial design, were there is a need for appealing headlines, the spacing is tighter, the contrast between thick and thin parts is increased, requiring the use of this cut at a minimum of 35 pt.

A B C



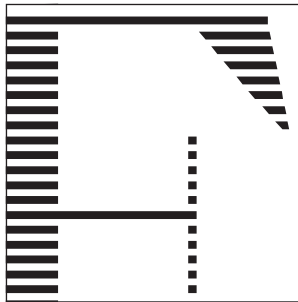
E



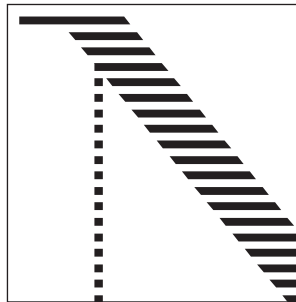
N



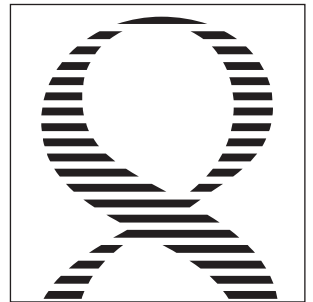
8



E



N



8



2



R



S

This thin slanted stripes come from the front page of the specimen and give Pícaro a strikingly delicate feeling. This cut has been designed to be mixed all together with the display and dual italic cuts. Like Pícaro display italic, it suits editorial design, where there is a need for appealing headlines, the spacing is tighter, the contrast between thick and thin parts is increased, requiring the use of this cut at a minimum of 35 pt.

A B C



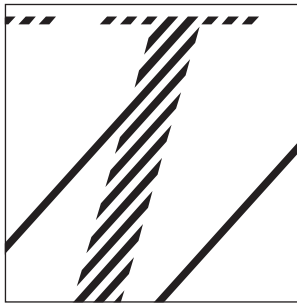
W



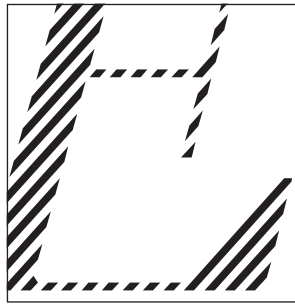
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R



W



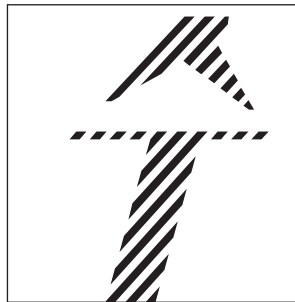
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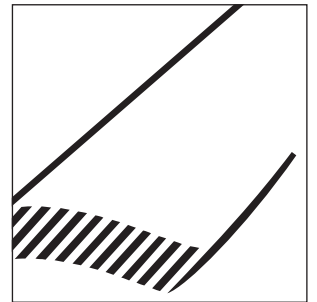
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T



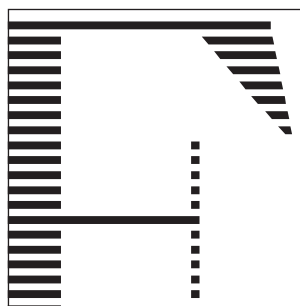
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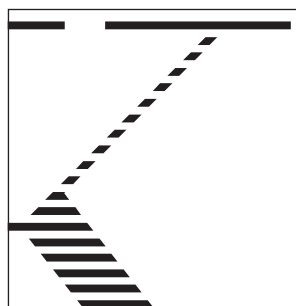
Z

Pícaro Dual is not on the specimen, but it is an extravagant interpretation of what could represent the word 'baroque' in nowadays contemporary use. The thin horizontal stripes are merged with full parts, which sometimes expand and give Pícaro an excessive stylish feeling. This cut has been designed to be mixed all together with the display and stripes cut. Like Pícaro display and stripes, it suits editorial design,

were there is a need for appealing headlines, the spacing is tighter, the contrast between thick and thin parts is increased, requiring the use of this cut at a minimum of 35 pt. Sorted with alternates, it allows the user to create a various range of word combinations.



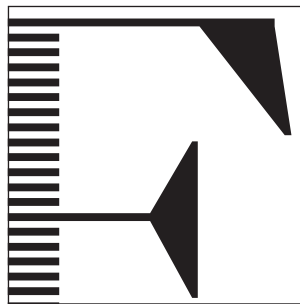
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K



6



E



K



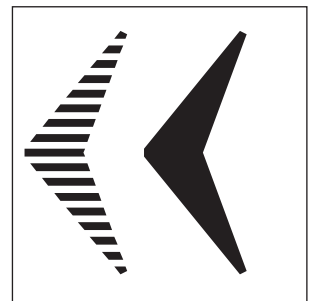
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o



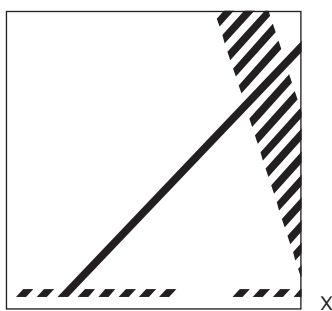
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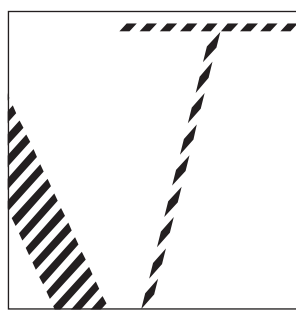
«

Pícaro Dual Italic is not on the specimen, but it is an extravagant interpretation of what could represent the word 'baroque' in nowadays contemporary use. The thin slanted stripes are merged with full parts, which sometimes expand and give Pícaro an excessive stylish feeling. This cut has been designed to be mixed all together with the italics display and stripes cut. Like Pícaro display and stripes Italic, it

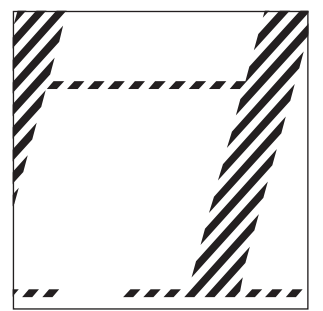
suits editorial design, where there is a need for appealing headlines, the spacing is tighter, the contrast between thick and thin parts is increased, requiring the use of this cut at a minimum of 35 pt. Sorted with alternates, it allows the user to create a various range of word combinations.



X



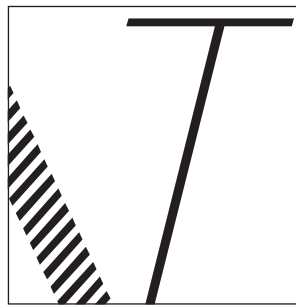
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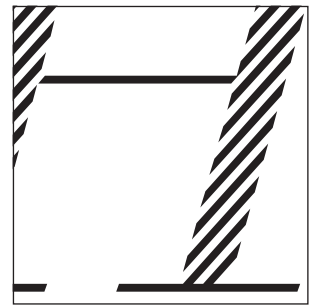
H



X



N



H



T



O



3