

**Cardea**—  
a typeface  
designed by  
*David*  
*Cabianca.*  
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and  
distributed  
by *Emigre.*

1

# CARDEA

## **Introduction.**

The Cardea family of typefaces is the outcome of David Cagianca's 2003–04 MA TYPEFACE DESIGN experience at the University of Reading. Cardea was designed to function as a text face. It is characterized by high contrast, subtle curves and crisp edges to create a typeface that is not shy to sparkle on the page while appeasing the reader with remarkable readability. It features three weights, each with accompanying italics, small caps, and a large variety of ligatures and numerals, making it an excellent typeface for setting lengthy texts in books, journals and annual reports.

Cardea's form is derived from both classical and modern models, with influences ranging from the stoic 2-line Double Pica Roman (or *Gros Canon*) of Henrik van den Keere (1575) and the playful and rather graceful Great Primer Roman of Johann Michael Fleischman (1739), to the muscular feel of the work of contemporary sculptors like Arne Quinze and Mark di Suvero.

During its 10 year development period, Cardea underwent many transformations due to intense study and rigorous trial and error. Cagianca also received professional feedback from a diverse group of notable type designers and teachers including Gerrit Noordzij, Jeffery Keedy, and Fred Smeijers. To read more about Cardea's lengthy incubation period and its fascinating background story, please visit the Cardea page on [www.Emigre.com](http://www.Emigre.com).

## Main features.

Three weights each with italics and small caps.

Cardea Regular & *Italics*

PLUS SMALL CAPS

Cardea Bold & *Italics*

PLUS SMALL CAPS

Cardea Black & *Italics*

PLUS SMALL CAPS

Lining and Non-Lining (Old Style) numerals.

CARDEA 1234567890

Cardea 1234567890

CARDEA 1234567890

*CARDEA* 1234567890

*Cardea* 1234567890

CARDEA 1234567890

Lining and Non-Lining (Old Style) Tabular numerals.

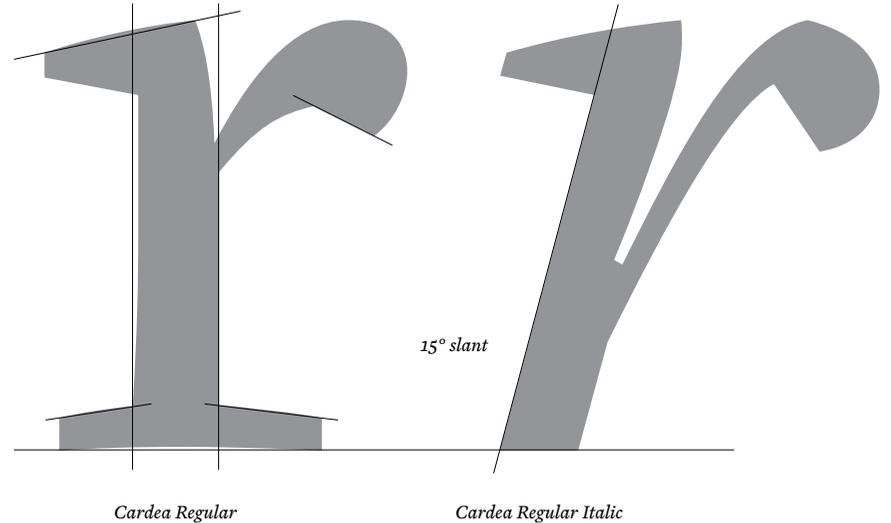
\$4,233,680,967,205.42

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## Some distinguishing characteristics.

**SUBTLE CURVES AND ANGLES** are applied to Cardea to generate visual sparkle. For example, the bottom of Cardea's serifs are concave rather than flat. To get the curvature just right took some testing. Straight-line construction suggests a rational approach, but too much curvature made the design appear "old-fashioned." Noticeable curvature brought to mind an era of Arts and Crafts production, e.g. Goudy Old Style. So a very subtle curve was applied, and this slight "irregularity" produced variances in the gray tone of the text and contributed to the intended visual sparkle of Cardea.



**MANY MODERN ITALICS** follow a fairly gentle slope of 3 to 5 degrees. But Cabianna wanted the italics to be more noticeable in the text, so Cardea's uppercase is set at 12 degrees, while the lowercase is more extreme at a 15 degree slant.

*Homer*

4

**WHILE CLASSICAL ITALICS** tend to be lighter in color and more narrow than their roman companions, e.g. Garamond Monotype Italic, Cabianna sought to follow the more modern proportions of an italic which is similar in width to its roman variant. Cardea's italics are only slightly more condensed at a 97% horizontal compression of the roman. Together, these seemingly incongruent features are in keeping with Cardea's balance between classical and modern traits.

5

Los Angeles

Orange

ARCHITECTURE

Mannequin

850,234

*Conflicting Paths*

Wonderland

Western Landscapes

Efficacy

*Icecream*

Anonymous

MOON

Governmental

638,961,721

*Massachusetts*

PREDETERMINED

ABCDEFGH

IJKLMNOPQ

RSTUVWXYZ

abcdefghijklm

nopqrstuvwxyz

0123456789

ct ee ff fi fl ffi ffl fbffb ffh  
ffj ffk ffr fft ffy fh fj fk fr ft  
fy gi st sp tt ty ...

*ABCDEFGH*

*IJKLMNOPQ*

*RSTUVWXYZ*

*abcdefghijklm*

*nopqrstuvwxyz*

*0123456789*

*as ass ch ck cp ct cta ee ess  
ff fi fl ffi ffl fbffb ffh ffi ffk  
ffr fft ffy fh fj fk fr ft fy nt nty  
ns st sh shy sk sky sp spy sta  
sty sh sk sp spy ss sta sty tt  
tti ttl tty ty ts ...*

**ABCDEFGHIJ  
KLMNOPQ  
RSTUVWXYZ  
abcdefghijklm  
nopqrstuvwxyz  
0123456789**

**ct ee ff fi fl ffi ffl fb ffb ffh ffj  
ffk ffr fft ffy fh fj fk fr ft fy  
gi st sp tt ty ...**

10

***ABCDEFGHIJ  
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RSTUVWXYZ  
abcdefghijklm  
nopqrstuvwxyz  
0123456789***

***as ass ch ck cp ct cta ee ess  
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ffr fft ffy fh fj fk fr ft fy nt nty  
ns st sh sky sk sky sp spy sta  
sty sh sk sp spy ss sta sty tt  
tti ttl tty ty ts ...***

11

**ABCDEFGHIH  
IJKLMNOPQ  
RSTUVWXYZ  
abcdefghijklm  
nopqrstuvwxyz  
0123456789**

**ct ee ff fi fl ffi ffl fb ffb ffh  
ffj ffk ffr fft ffy fh fj fk fr ft  
fy gi st sp tt ty ...**

12

***ABCDEFGHIH  
IJKLMNOPQ  
RSTUVWXYZ  
abcdefghijklm  
nopqrstuvwxyz  
0123456789***

***as ass ch ck cp ct eta ee ess  
ff fi fl ffi ffl fb ffb ffh ffi ffk  
ffr fft ffy fh fj fk fr ft fy nt nty  
ns st sh shy sk sky sp spy sta  
sty sh sk sp spy ss sta sty tt  
tti ttl tty ty ts ...***

13

5 r S  
o q S  
g v c p f

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# A Perfect Game.

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## THE CARDEA TYPEFACE

is used here for the first time in its finished form  
to set a transcript of **Vin Scully's** radio call of the ninth inning of  
**Sandy Koufax's** 1965 *perfect game* against the Chicago Cubs.

PLAY BALL!

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# THREE TIMES

in his *sensational* career has Sandy Koufax walked  
out to the mound to pitch a fateful ninth where he  
turned in a no-hitter.

BUT TONIGHT,

*September the 9th*

NINETEEN HUNDRED AND 65,

he made the toughest walk of his career, I'm sure,  
because through eight innings he has pitched a

**PERFECT GAME.**

He has *struck out* 11, he has *retired* 24 consecutive batters, and  
the first man he will look at is catcher Chris Krug,  
big right-hand hitter, flied to second, grounded to short.

Dick Tracewski is now at second base

and Koufax ready and delivers:

*curveball for a strike.*

**0 AND 1 THE COUNT TO CHRIS KRUG.**

OUT ON DECK TO PINCH-HIT IS ONE OF THE MEN WE MENTIONED EARLIER  
AS A POSSIBLE, JOEY AMALFITANO.

Here's the **strike 1** pitch to Krug:

*fastball*, SWUNG ON AND MISSED, **strike 2.**

AND YOU CAN ALMOST TASTE THE PRESSURE NOW.

*Koufax* lifted his cap, ran his fingers through his black hair,  
then pulled the cap back down, fussing at the bill.

*Krug* must feel it too as he backs out, heaves a sigh,  
took off his helmet, put it back on  
and steps back up to the plate.

Tracewski is over to his right to fill up the middle, Kennedy is deep to guard the line.

**THE STRIKE 2 PITCH ON THE WAY:**

*fastball,*  
**OUTSIDE, BALL 1.**

Krug started to go after it and held up and Torborg held the ball high in the air trying to convince Vargo but Eddie said nossir.

*One and 2 the count to Chris Krug.*

IT IS 9:41 P.M.  
ON SEPTEMBER THE 9TH.

The 1-2 pitch on the way:

**CURVEBALL**

*tapped foul off to the left of the plate.*

THE DODGERS DEFENSIVELY IN THIS SPINE-TINGLING MOMENT:

**Sandy Koufax and Jeff Torborg.**

THE BOYS WHO WILL TRY AND STOP ANYTHING HIT THEIR WAY:

**Wes Parker, Dick Tracewski, Maury Wills and John Kennedy;**

THE OUTFIELD OF

**Lou Johnson, Willie Davis and Ron Fairly.**

*And there's 29,000 people in the ballpark and  
a million butterflies.*

Twenty nine thousand,

one hundred

and thirty-nine paid.

18

**KOUFAX INTO HIS WINDUP AND THE 1-2 PITCH:**

*fastball, fouled back out of play.*

In the Dodger dugout Al Ferrara gets up and walks down near the runway, and it begins to get tough to be a teammate and sit in the dugout and have to watch.

**SANDY BACK OF THE RUBBER, NOW TOES IT.**

All the boys in the bullpen straining to get a better look as they look through the wire fence in left field.

**One and 2 the count to Chris Krug.**

KOUFAX, FEET TOGETHER,

now to his windup and the 1-2 pitch:

**FASTBALL OUTSIDE, BALL 2.**

**( CROWD BOOS )**

A lot of people in the ballpark now are starting to see the pitches with their hearts. The pitch was outside, Torborg tried to pull it over the plate but Vargo, *an experienced umpire*, wouldn't go for it.

**TWO AND 2 THE COUNT TO CHRIS KRUG.**

*Sandy reading signs, into his windup,*

**2-2 PITCH:**

**FASTBALL**

*got him swingin'!*

19

**SANDY KOUFAX HAS STRUCK OUT 12.**

He is two outs away from a *perfect* game.

HERE IS JOE AMALFITANO  
TO *pinch-hit* FOR DON KESSINGER.

**Amalfitano** is from Southern California, from San Pedro.  
He was an original bonus boy with the *Giants*.  
Joey's been around, and as we mentioned earlier,  
he has helped to beat the *Dodgers* twice,  
and on deck is Harvey Kuenn.  
Kennedy is tight to the bag at third,

# THE *fast*·BALL

A S T R I K E .

0 AND 1 WITH ONE OUT IN THE NINTH INNING,  
1 TO NOTHING, DODGERS.

Sandy reading, into his windup and the strike 1 pitch:

**CURVEBALL,**  
tapped foul, 0 AND 2.

And *Amalfitano* walks away and shakes himself a little bit,  
and swings the bat. And *Koufax* with a new ball, takes a hitch at his belt and  
walks behind the mound. I would think that the mound at *Dodger Stadium*

R I G H T N O W

IS THE *loneliest* PLACE IN THE WORLD.

Sandy fussing, looks in to get his sign,  
0 AND 2 TO AMALFITANO.

**THE STRIKE 2 PITCH TO JOE:**

Fastball  
*swung on and missed,*  
S T R I K E 3!

He is one out away from the *promised land*,  
AND HARVEY KUENN IS COMIN' UP.  
So Harvey Kuenn is batting for Bob Hendley.

**THE TIME ON THE SCOREBOARD IS 9:44.**

**THE DATE, SEPTEMBER THE 9TH,**

**1 9 6 5**

and *Koufax* working on veteran *Harvey Kuenn*.  
*Sandy* into his windup and the pitch,

*a fastball for a strike!*

HE HAS STRUCK OUT, BY THE WAY,  
FIVE CONSECUTIVE BATTERS,  
AND THAT'S GONE UNNOTICED.

Sandy ready and the strike 1 pitch:

**VERY HIGH**  
*and he lost his hat.*

HE REALLY FORCED THAT ONE.

That's only the second time tonight where I have had the  
feeling that *Sandy* threw instead of pitched, trying to get that  
little extra, and that time he tried so hard his hat  
fell off—*he took an extremely long stride to the plate*—and  
*Torborg* had to go up to get it.

**One and 1 to Harvey Kuenn.**

*Now he's ready:*

*fastball, HIGH, BALL 2.*

YOU CAN'T BLAME A MAN  
FOR PUSHING JUST A LITTLE BIT NOW.  
Sandy backs off, mops his forehead, runs his left index finger  
along his forehead, dries it off on his left pants leg.

All the while Kuenn just waiting.

Now Sandy looks in.  
INTO HIS WINDUP  
and the 2-1 pitch to Kuenn:

*swung on and missed*  
**STRIKE 2!**

IT IS 9:46 P.M.

Two and 2 to Harvey Kuenn,  
*one Strike away.*

Sandy into his windup,  
HERE'S THE PITCH:

*Swung on and missed,*

A Perfect Game.

( 38 SECONDS OF CHEERING )

**ON THE SCOREBOARD IN RIGHT FIELD IT IS 9:46 P.M.**  
in the City of the Angels, Los Angeles, California. And a crowd  
of 29,139 just sitting in to see the only pitcher in baseball  
history to hurl four no-hit, no-run games.

He has done it four straight years, and now he caps it:

On his fourth no-hitter he made it a *perfect game*.

And *Sandy Koufax*, whose name will always remind you  
of strikeouts, did it with a flurry.

He struck out the last six consecutive batters.

So when he wrote his name in capital letters in the record  
books, that "K" stands out even more than the

**•O•U•F•A•X•**



Sandy Koufax  
**Johnson**

DICK TRACEWSKI

FAIRLY

Jeff Torborg

*Parker*

Maury Wills & Willy Davis

JOHN KENNEDY

## Take me out to the ball game

1908 VERSION BY JACK NORWORTH AND ALBERT VON TILZER

Katie Casey was baseball mad,  
 Had the fever and had it bad.  
 Just to root for the home town crew,  
 Ev'ry sou  
 Katie blew.  
 On a Saturday her young beau  
 Called to see if she'd like to go  
 To see a show, but Miss Kate said "No,  
 I'll tell you what you can do:"

### CHORUS

Take me out to the ball game,  
 Take me out with the crowd;  
 Just buy me some peanuts and Cracker Jack,  
 I don't care if I never get back.  
 Let me root, root, root for the home team,  
 If they don't win, it's a shame.  
 For it's one, two, three strikes, you're out,  
 At the old ball game.

Katie Casey saw all the games,  
 Knew the players by their first names.  
 Told the umpire he was wrong

**Perfect Game:** A perfect game is defined by Major League Baseball as a game in which a pitcher (or combination of pitchers) pitches a victory that lasts a minimum of nine innings and in which no opposing player reaches base. [2] Thus, the pitcher (or pitchers) cannot allow any hits, walks, or batters out, or any opposing player to reach base safely for any reason: in short, "27 up, 27 down."

## Sandy Koufax Pitching Stats

YEAR	AGE	TEAM	W	L	PCT	ERA	G	IP
1955	19	BRO	2	2	.500	3.02	12	41.2
1956	20	BRO	2	4	.333	4.91	16	58.2
1957	21	BRO	5	4	.556	3.88	34	104.1
1958	22	LAD	11	11	.500	4.48	40	158.3
1959	23	LAD	8	6	.571	4.05	35	153.1
1960	24	LAD	8	13	.381	3.91	37	175.0
1961	25	LAD	18	13	.581	3.52	42	255.2
1962	26	LAD	14	7	.667	3.54	28	184.1
1963	27	LAD	25	5	.833	1.88	40	311.0
1964	28	LAD	19	5	.792	1.74	29	223.0
1965	29	LAD	26	8	.765	2.04	43	335.2
1966	30	LAD	27	9	.750	1.73	41	323.0
			<b>165</b>	<b>87</b>	<b>.655</b>	<b>2.76</b>	<b>397</b>	<b>2324.1</b>

## Sandy Koufax

Pitcher

LOS ANGELES DODGERS



Dodger Stadium  
 1000 Elysian Park Avenue  
 Los Angeles, California 90090-1112

SECTION 28FD

.....  
 ROW H

Los Angeles Dodgers vs Chicago Cubs

**THREE TIMES in his sensational career has Sandy Koufax** walked out to the mound to pitch a fateful ninth where he turned in a no-hitter. But tonight, September the 9th, nineteen hundred and 65, he made the toughest walk of his career, I'm sure, because through eight innings he has pitched a perfect game. He has struck out 11, he has retired 24 consecutive batters, and the first man he will look at is catcher Chris Krug, big right-hand hitter, flied to second, grounded to short. Dick Tracewski is now at second base. Koufax ready and delivers: *curveball for a strike.*

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Chicago Cubs Outfielder  
*Splitfinger*  
Los Angeles Dodgers  
29,139  
**CHAVEZ RAVINE**  
*fastball got him swingin'*  
Outfielder  
*coaching staff*

**THREE TIMES in his sensational career** he walked out to the mound to pitch a fateful ninth in a no-hitter. But tonight, SEPTEMBER THE 9TH and 65, he made the toughest walk of his career through eight innings he has pitched a perfect game out 11, he has retired 24 consecutive batters, and will look at is catcher Chris Krug, big right-handed second, grounded to short. Dick Tracewski is not Koufax ready and delivers: *curveball for a strike.*

if? for  
in  
book

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