

REFORMA

1918 - 2018

Reforma is a bespoke typeface family created for the Universidad Nacional de Córdoba in Argentina, as part of the celebrations for the centenary of the University Reform, which occurred in this house in 1918. In line with Argentinian public education policy, libre and free, the typeface has been liberated for public and private use.

The present specimen shows its qualities & features, as well as some valuable use information.



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Reforma. A versatile type system

Three lowercase 'a' characters are displayed side-by-side. The first is a dark blue 'a' with a classic humanist curve. The second is a dark red 'a' with a slightly more rounded, modern feel. The third is a light red 'a' with a very bold, thick stroke and a rounded top, showing a different weight or style of the typeface.

Reforma is a multi-form humanist typeface that combines the virtues of Roman epigraphic tradition, such as dignity and sobriety, with a sense of modern friendliness. Reforma is also an attempt to balance delicacy in letterforms' drawing with the needs of extreme versatility given a context of highly variable and massive use.

Reforma. A versatile type system

Blanca Gris Negra
a a a

1918

a a a

1969

a a a

2018

Blanca Gris Negra
a a a

a a a

a a a

Reforma. A versatile type system



In order to address the wide variety of uses within a university life, Reforma was thought as a serial type: '1918' (the year of the University Reform) is the classic style; '2018' (the centenary of the Reform) is the modern sanserif; and the hybrid is '1969' (the year of the 'Cordobazo', a sociopolitical event of great implication in the history of Argentina). All of them share proportions & structure and can be combined finely.

Reforma. A versatile type system

Prized at
Tipos Latinos
biennale
2018

Autonomía
COGOBIERNO
Libertad de cátedra
EXTENSIÓN
Investigación
Inclusión

ZACI
al de Mo
mática
ma 1969
CIENCIAS
unio 1918
reflexiones
UNIVERSITARIA
Liminar
Arquitectura

3,141592
LIBERTAD
El Comedor
REFO
Astrofísica &
La Noche d
LATINO A
Centros de Est
La Gaceta U

Read the article on the Reforma project at PampaType's blog **Scriptorium**.

The image is a screenshot of a web browser displaying the PampaType website. The browser's address bar shows the URL <https://pampatype.com/blog/reforma-es>. The website's header includes the logo 'pampatype' and a navigation menu with links for 'Typefaces', 'Custom', 'About', 'Scriptorium', and 'Contact'. Below the header, the article is identified as 'Artículo' and is attributed to 'Written by Alejandro Lo Celso | April 4th, 2018'. The main title of the article is 'Reforma. Una nueva voz para una institución de raíces profundas', written in a large, elegant serif font. To the left of the main text, there is a vertical list of tags: 'DISEÑO DE TIPOS', 'TIPOS A MEDIDA', 'CONCEPTO DE DISEÑO', 'REFORMA', and 'UNC'. The main body of the article begins with a paragraph: 'Estamos orgullosos de este proyecto: el diseño de una tipografía para la Universidad Nacional de Córdoba, Argentina, una institución educativa con más de 400 años de vida, la primera en el país y una de las más antiguas del continente. Como parte de las celebraciones por el centenario de la Reforma Universitaria, ocurrida en esta casa de estudios en 1918, la UNC encargó a PampaType el diseño de una familia tipográfica para atender sus múltiples necesidades de comunicación. El diseño resultante, «Reforma», es una familia serial con diversos estilos. En este artículo desplegamos un poco de contexto, los conceptos fundantes, el proceso de diseño, nuestros dibujos y detalles de producción, y también algunas reflexiones cosechadas a lo largo de esta experiencia fructífera de tres años.' Below this paragraph, there is a section header '— INTRODUCCIÓN' followed by a list of sub-sections: '— Un poco de contexto' and '— Valores de la educación pública'.

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Artículo

Written by Alejandro Lo Celso | April 4th, 2018

Reforma. Una nueva voz para una institución de raíces profundas

DISEÑO DE TIPOS
TIPOS A MEDIDA
CONCEPTO DE DISEÑO
REFORMA
UNC

Estamos orgullosos de este proyecto: el diseño de una tipografía para la Universidad Nacional de Córdoba, Argentina, una institución educativa con más de 400 años de vida, la primera en el país y una de las más antiguas del continente. Como parte de las celebraciones por el centenario de la Reforma Universitaria, ocurrida en esta casa de estudios en 1918, la UNC encargó a PampaType el diseño de una familia tipográfica para atender sus múltiples necesidades de comunicación. El diseño resultante, «Reforma», es una familia serial con diversos estilos. En este artículo desplegamos un poco de contexto, los conceptos fundantes, el proceso de diseño, nuestros dibujos y detalles de producción, y también algunas reflexiones cosechadas a lo largo de esta experiencia fructífera de tres años.

— INTRODUCCIÓN

- Un poco de contexto
- Valores de la educación pública

Reforma. *Typographic styles & details*

CLASSICA
PROPORTIO

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

In order to convey a history of four centuries, the design needed to evoke qualities such as dignity, sobriety, authority. We worked hard in the interpretation of classic Roman letterforms though with a sense of delicate drawing and a feel of true friendliness.

Reforma. *Typographic styles & details*

1918

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
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

1969

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
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

2018

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
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

Reforma. *Typographic styles & details*

1918

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
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

1969

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
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

2018

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
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

Reforma. *Typographic styles & details*

1918

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
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

1969

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
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

2018

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
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

Reforma. Typographic styles & details

1918

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
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

1969

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
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

2018

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
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

Reforma. *Typographic styles & details*

1918 ligatures

æ œ ff fi fj fl ffi ffl & æ œ ct st tt ff fi fj fl ffi ffl &
æ œ ff fi fj fl ffi ffl & æ œ ct st tt ff fi fj fl ffi ffl &
æ œ ff fi fj fl ffi ffl & æ œ ct st tt ff fi fj fl ffi ffl &

1969 ligatures

æ œ ff fi fj fl ffi ffl & æ œ ct st tt ff fi fj fl ffi ffl &
æ œ ff fi fj fl ffi ffl & æ œ ct st tt ff fi fj fl ffi ffl &
æ œ ff fi fj fl ffi ffl & æ œ ct st tt ff fi fj fl ffi ffl &

2018 ligatures

æ œ ff fi fj fl ffi ffl & æ œ ct st tt ff fi fj fl ffi ffl &
æ œ ff fi fj fl ffi ffl & æ œ ct st tt ff fi fj fl ffi ffl &
æ œ ff fi fj fl ffi ffl & æ œ ct st tt ff fi fj fl ffi ffl &

Reforma. Typographic styles & details

1918 Blanca

Type is, of all the design tools, the most ubiquitous and the most invisible. It is the most important visual element for the construction of meaning and it is intrinsically linked to written language. Since its purpose is the construction of messages within the most variable situations and supports, the typographic palette of tones and flavors which we can paint from must be equally infinite. *It is therefore essential to know the variety, to distinguish between the various species, colors, and intensities so that their use is not only correct but also could stimulate the reader.*

1969 Blanca

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1918 Negra

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Reforma. *Typographic styles & details*

1918 Alternate Caps

J J K K Q Q R R T T

1969 Alternate Caps

J J K K Q Q R R T T

2018 Alternate Caps

J J K K Q Q R R T T

Reforma. *Typographic styles & details*

1918 Alternate Caps

JJ KK QQQ RR TT YY

1969 Alternate Caps

JJ KK QQQ RR TT YY

2018 Alternate Caps

JJ KK QQQ RR TT YY

Reforma. *Typographic styles & details*

1969 Capitals Ligatures



AD AR AV © CIÓN © CT DC
Ð DO Ð FT HE HU IJ LA LA
LE LL LO LU ME ND NE NR NT
OC OE © OG OO OO OR TT
TZ UD UN UN UN UR US VA WA

Reforma. *Typographic styles & details*

1918 Blanca

AD AR AV © CIÓN © CT DC
Ð DO Ð FT HE HU IJ LA LA
LE LL Lº LU ME ND NE NR NT
OC OE ƒ OG OO O OR TT
TZ U U U U UR U VA WA

1918 Gris

AD AR AV © CIÓN © CT DC
Ð DO Ð FT HE HU IJ LA LA
LE LL Lº LU ME ND NE NR NT
OC OE ƒ OG OO O OR TT
TZ U U U U UR U VA WA

1918 Negra

AD AR AV © CIÓN © CT DC
Ð DO Ð FT HE HU IJ LA LA
LE LL Lº LU ME ND NE NR NT
OC OE ƒ OG OO O OR TT
TZ U U U U UR U VA WA

1969 Blanca

AD AR AV © CIÓN © CT DC
Ð DO Ð FT HE HU IJ LA LA
LE LL Lº LU ME ND NE NR NT
OC OE ƒ OG OO O OR TT
TZ U U U U UR U VA WA

1969 Gris

AD AR AV © CIÓN © CT DC
Ð DO Ð FT HE HU IJ LA LA
LE LL Lº LU ME ND NE NR NT
OC OE ƒ OG OO O OR TT
TZ U U U U UR U VA WA

1969 Negra

AD AR AV © CIÓN © CT DC
Ð DO Ð FT HE HU IJ LA LA
LE LL Lº LU ME ND NE NR NT
OC OE ƒ OG OO O OR TT
TZ U U U U UR U VA WA

2018 Blanca

AD AR AV © CIÓN © CT DC
Ð DO Ð FT HE HU IJ LA LA
LE LL Lº LU ME ND NE NR NT
OC OE ƒ OG OO O OR TT
TZ U U U U UR U VA WA

2018 Gris

AD AR AV © CIÓN © CT DC
Ð DO Ð FT HE HU IJ LA LA
LE LL Lº LU ME ND NE NR NT
OC OE ƒ OG OO O OR TT
TZ U U U U UR U VA WA

2018 Negra

AD AR AV © CIÓN © CT DC
Ð DO Ð FT HE HU IJ LA LA
LE LL Lº LU ME ND NE NR NT
OC OE ƒ OG OO O OR TT
TZ U U U U UR U VA WA

Reforma. *Typographic styles & details*

2018 UltraNegra

A B C D E F G H I J J
K K L M N O P Q R R R
S T U V W X Y Z

2018 UltraNegra Itálica

A B C D E F G H I J J
K K L M N O P Q R R R
S T U V W X Y Z



Reforma. *Typographic styles & details*

2018 UltraNegra

a b c d e f g h i j k l m n
o p q r s s t u v w x y z
æ œ ff fi fj fl ffi ffl &

2018 UltraNegra Itálica

a b c d e f g g h i j k l m n
o p q r s s t u v w x y z
æ œ ff fi fj fl ffi ffl &



Reforma. *Typographic styles & details*

2018 UltraNegra Caps Ligatures

**AD AE AR AV C C CT DC D DO
HE HU IJ LA LE LI LL LO LU ME
ND NE NR NT OC OE F OG OO
OR TT U U U UR US VA WA**



2018 UltraNegra Itálica Caps Ligatures

***AD AE AR AV C C CT DC D DO
HE HU IJ LA LE LI LL LO LU ME
ND NE NR NT OC OE F OG OO
OR TT U U U UR US VA WA***

Reforma. *Typographic styles & details*

1918 oldstyle figures

0 1 2 3 4 5 6 7 8 9

1969 oldstyle figures

0 1 2 3 4 5 6 7 8 9

2018 oldstyle figures

0 1 2 3 4 5 6 7 8 9

Reforma. Typographic styles & details

Complete figures

style + weight
oldstyle
lining
oldstyle tabular
lining tabular

1918 Blanca

0123456789
0123456789
01 23456789
0123456789

1918 Blanca Itálica

0123456789
0123456789
01 23456789
0123456789

1918 Gris

0123456789
0123456789
01 23456789
0123456789

1918 Gris Itálica

0123456789
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01 23456789
0123456789

1918 Negra

0123456789
0123456789
01 23456789
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1918 Negra Itálica

0123456789
0123456789
01 23456789
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1969 Blanca

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1969 Blanca Itálica

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1969 Gris

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01 23456789
0123456789

1969 Gris Itálica

0123456789
0123456789
01 23456789
0123456789

1969 Negra

0123456789
0123456789
01 23456789
0123456789

1969 Negra Itálica

0123456789
0123456789
01 23456789
0123456789

2018 Blanca

0123456789
0123456789
01 23456789
0123456789

2018 Blanca Itálica

0123456789
0123456789
01 23456789
0123456789

2018 Gris

0123456789
0123456789
01 23456789
0123456789

2018 Gris Itálica

0123456789
0123456789
01 23456789
0123456789

2018 Negra

0123456789
0123456789
01 23456789
0123456789

2018 Negra Itálica

0123456789
0123456789
01 23456789
0123456789

Reforma. *Typographic styles & details*



2018 UltraNegra [regular figures]

0 1 2 3 4 5 6 7 8 9

2018 UltraNegra [alternative 'fancy' figures]

0 1 2 3 4 5 6 7 8 9

2018 UltraNegra

0 1 2 3 4 5 6 7 8 9
0 1 2 3 4 5 6 7 8 9
0 1 2 3 4 5 6 7 8 9

2018 UltraNegra Itálica

0 1 2 3 4 5 6 7 8 9
0 1 2 3 4 5 6 7 8 9
0 1 2 3 4 5 6 7 8 9

The Reforma typeface is available for free download at these websites:

unc.edu.ar/comunicacion/identidad-reforma

reforma.pampatype.com

The Reforma typeface was designed by Alejandro Lo Celso in Río Ceballos, Córdoba, Argentina, and postproduced by Guido Ferreyra. The project was entirely developed by the PampaType foundry, from 2015 to 2018, in conversation with Sergio Cuenca and Juan Pablo Bellini, graphic designers at the UNC. We would like to express our gratitude to Gustavo Mathieu & Agustín Massanet for their support, as well as to all the people who, in one way or another, were involved in the project. Thank you all.
Córdoba, Argentina,
March 2018.



pampatype™

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