

**Comalle**

A typeface designed by Juan Pablo De Gregorio

*Letritas*

**Curicó Briangon**  
**Nufenenpass Farellones**  
**Finestre Anglirú Luz**  
**Montjuic Zoncolan**  
**La Línea Grammond Ardiden**  
**El Peral Aubisque**  
**Quebrantahuesos Ropemberg Duitama**  
**Caracoles Tourmalet Peyresourde**  
**Paipa Montjuic Madeleine Izoard**  
**Lagos de Ritzbuheler Horn**  
**Covadonga Manizales Galibier**  
**Glandon Alpe d'Huez Rettenbachferner**  
**Minas Luchon La Grita Chile**  
**Queniquea La Vecquée Huy Cauberg Las Cuevas**  
**Mortirolo Grimselpass**  
**Navacerrada**  
**Pordoi Calar Alto Letras San Pellegrino**  
**Stelvio Valle Nevado**

gr@ck

### The concept of Comalle

Comalle is an organic typeface that rescues some elements of handwritten script, but its stroke does not necessarily answer to a literal calligraphy structure.

In order Comalle could produce a powerful impact in the page, it was designed with thicker strokes than its counter forms. The objective is that the black of the letter fills the page and causes a fastest visual impact than typographies that balance blacks & whites.

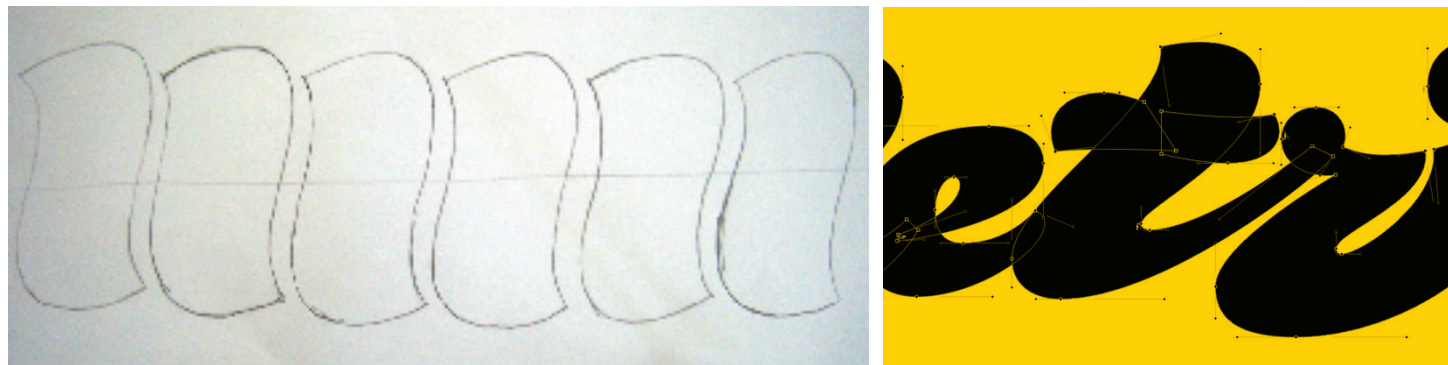
One of the most important tasks of Comalle design was to think how to handle the unequal percentages of blacks and whites in the typeface. The peculiar thing, is that the precision work of the letter does not make the blacks, but the whites, reason why in one first instance it was very valid to start off designing in a very gross way, nevertheless, the majority energies are put in the details of the design of counter space.

From the drained filling concept of forms Comalle was born, a typeface that pretends to enchant with its delicate counter space design and to impact with the heavy outlines which compose its form.



▲ The design of Comalle was inspired by the laws of perception of the form.

▲ The value of Comalle's design lies in conceptualizing the form with the same importance as the counterform. The result is a font that is readable thanks to its form, and enjoyed because of its counterform.



## The process of Comalle

The process of the construction of the letter does not respond to the classic sketch in paper and its later digitalization.

Comalle was born digital, and whenever it suffered of the digitalization problems became from the pencil to the digital platform in search of a clear and a high end solution.

Any sheet was useful to solve what vector cannot give easily. Nevertheless, the fact of working with transparencies and superposing layers to correct errors is fundamental in the process of acceptance or rejection of forms. A critical process that consumes many energies.

There are many letters that had to change its structure, and not because they were ugly, but because the search of an optimal operation of the complete alphabet (perhaps they called the attention so much, perhaps its complexity was exaggerated).





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