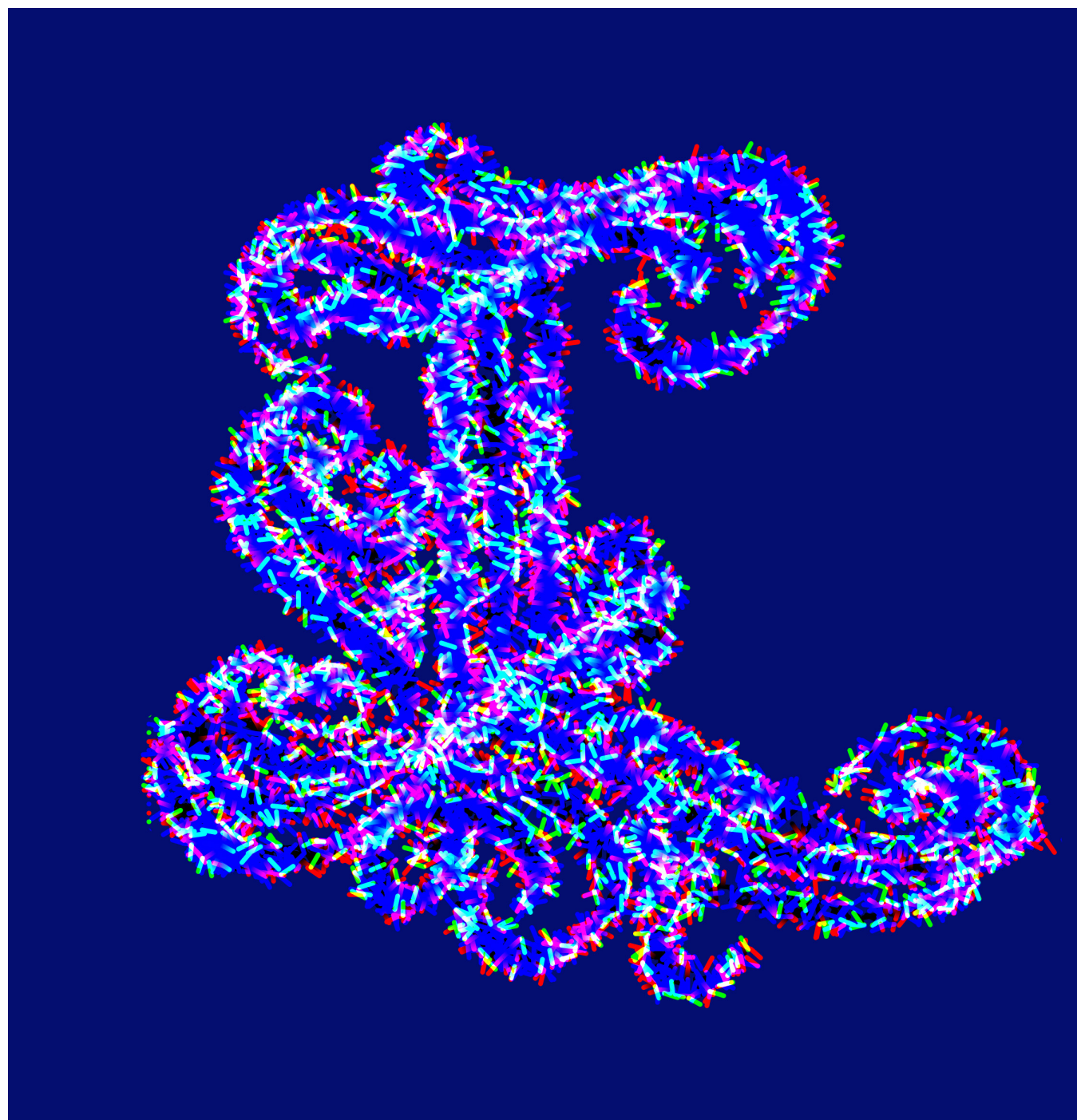


A TEORIA DA ESCRITA DE GERRIT NOORDZIJ: POR UMA CALIGRAFIA HÍBRIDA

MARIANA PEREIRA LEAL

OLÁ

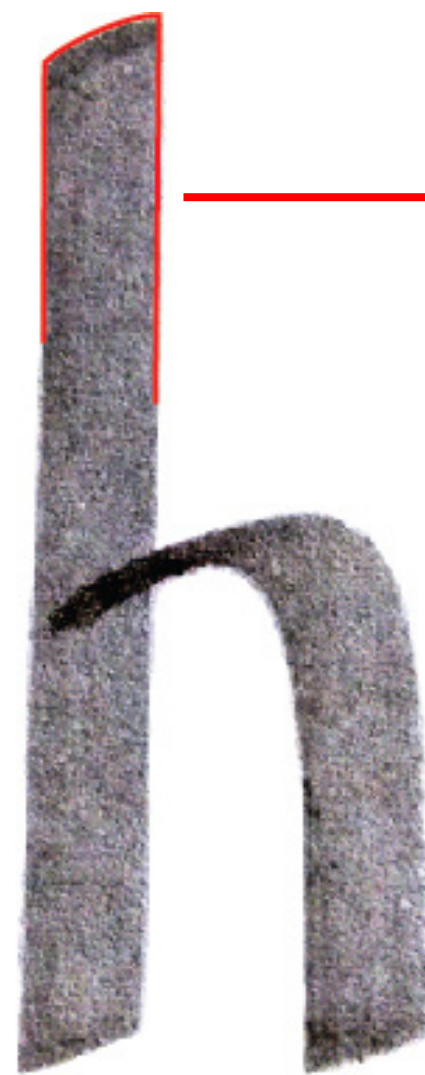


GERRIT NOORDZIJ

O TRAÇO - TEORIA DA ESCRITA

DES-ABSTRAIR OS ELEMENTOS QUE FORMAM O
TRAÇO DA CALIGRAFIA.
TRAZÊ-LOS PARA O UNIVERSO DA PROGRAMAÇÃO.
PERCORRER UM CAMINHO ANALÍTICO.

DO TRAÇO PARA O CONTRAPONTO

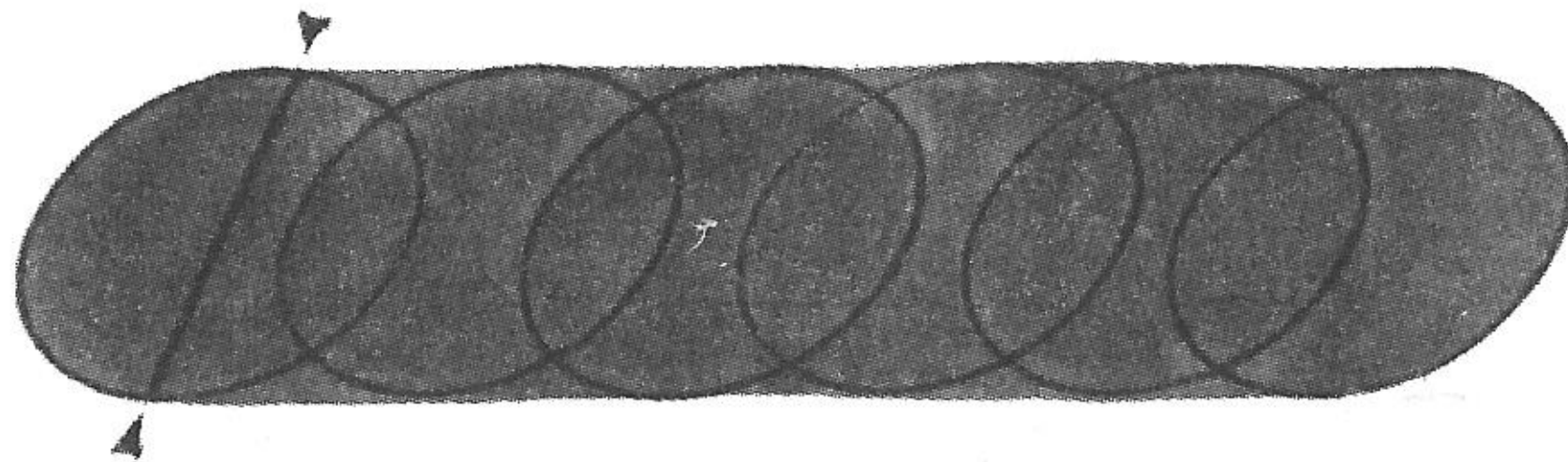


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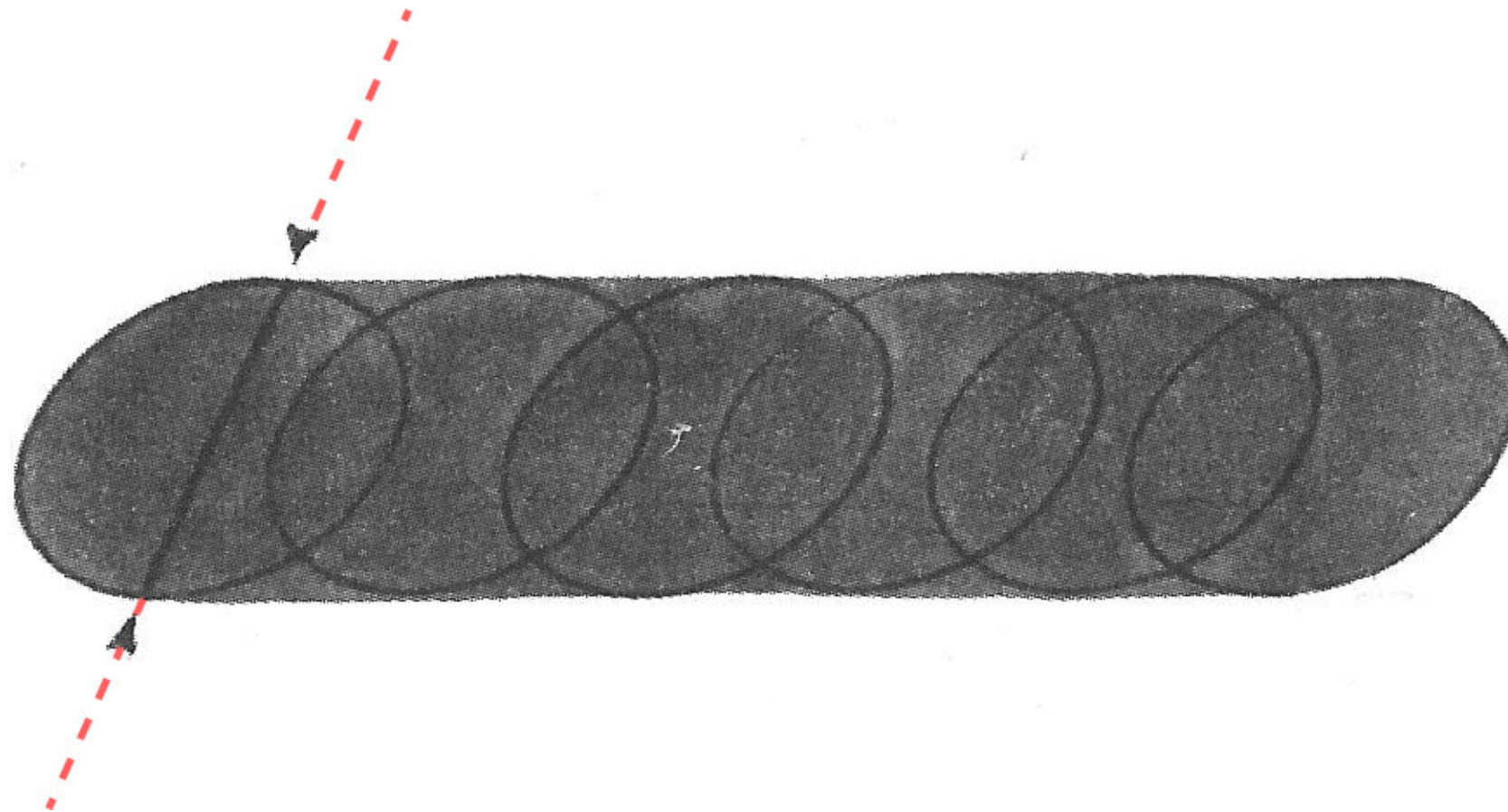


O CONTRAPONTO, OU A
LARGURA DA PENA

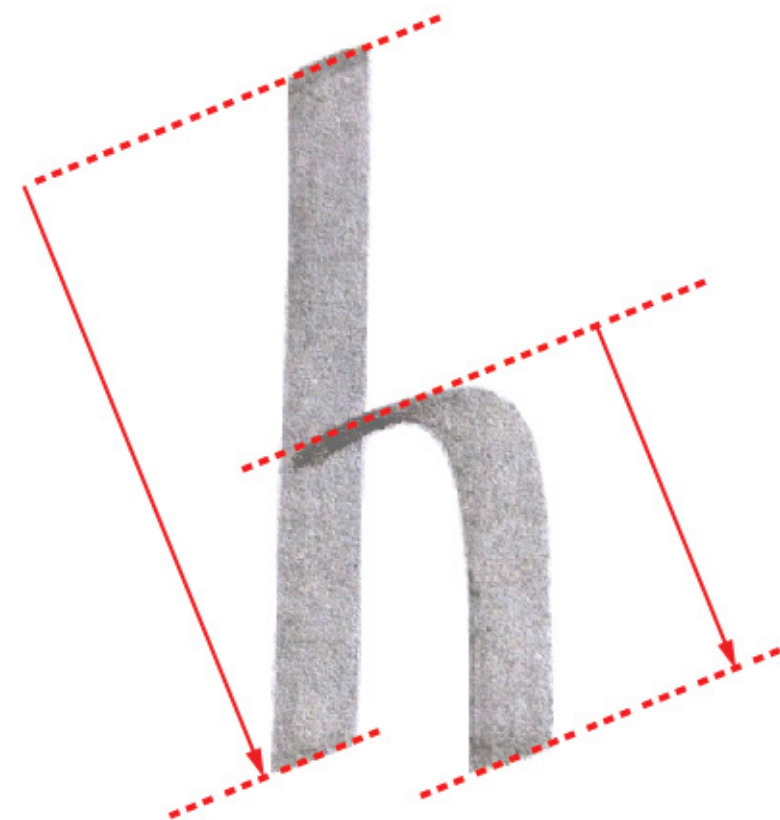
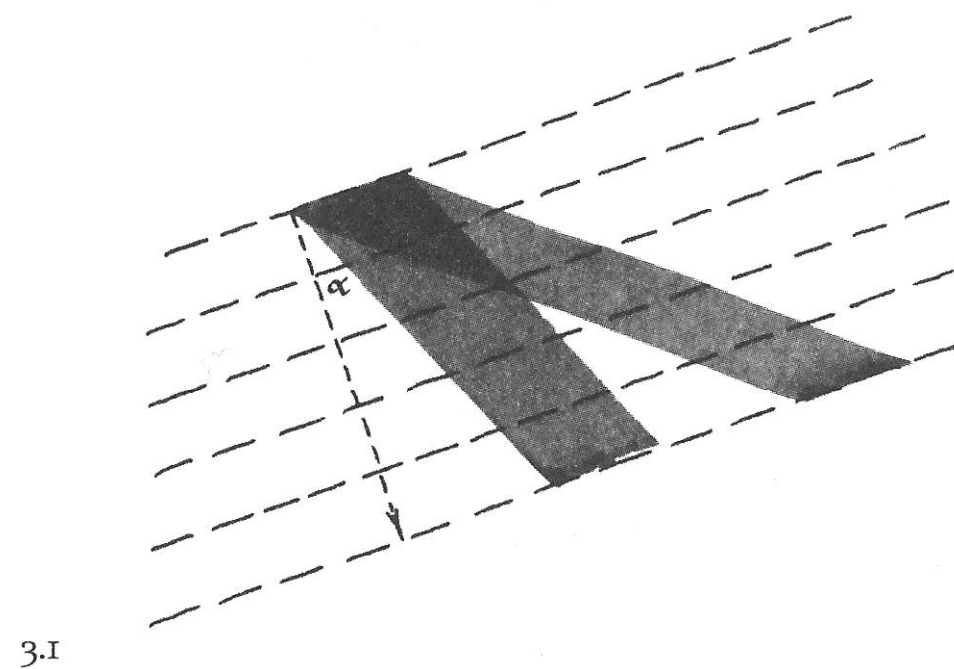
O CONTRAPONTO



DO CONTRAPONTO PARA A LINHA FRONTAL



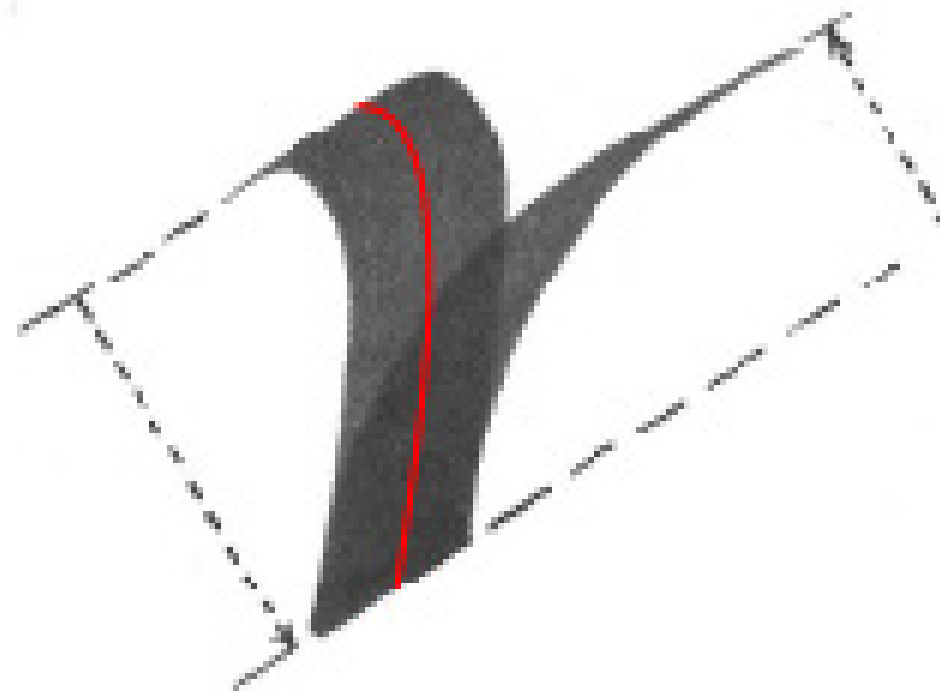
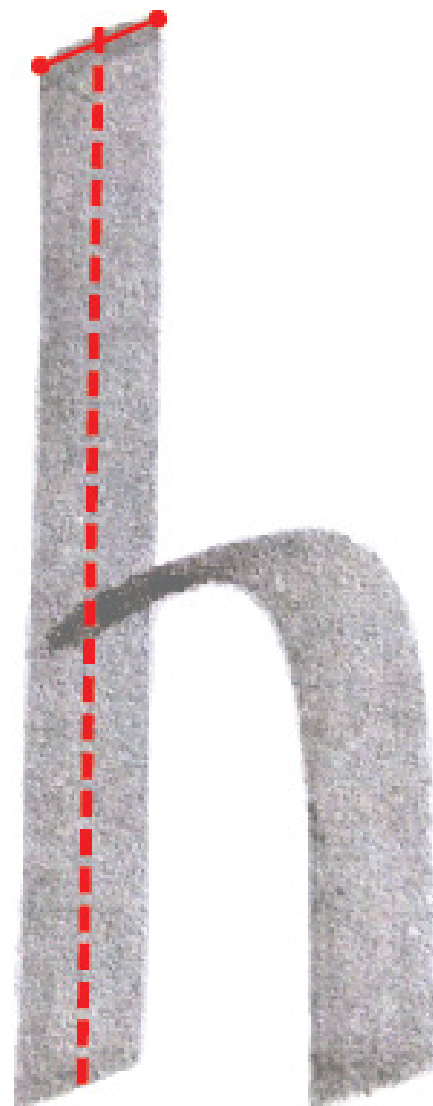
DA LINHA FRONTAL À FRONTE.



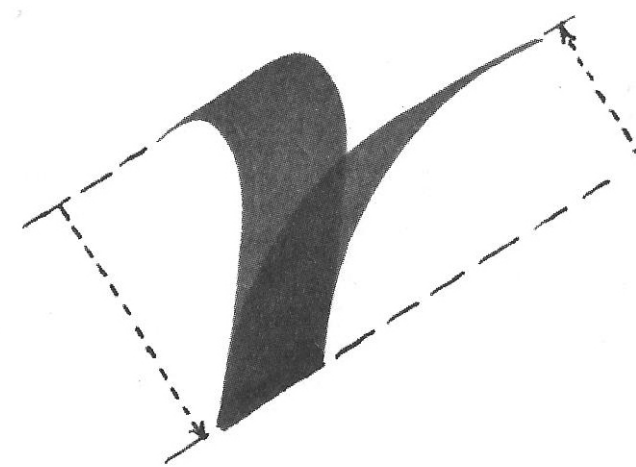
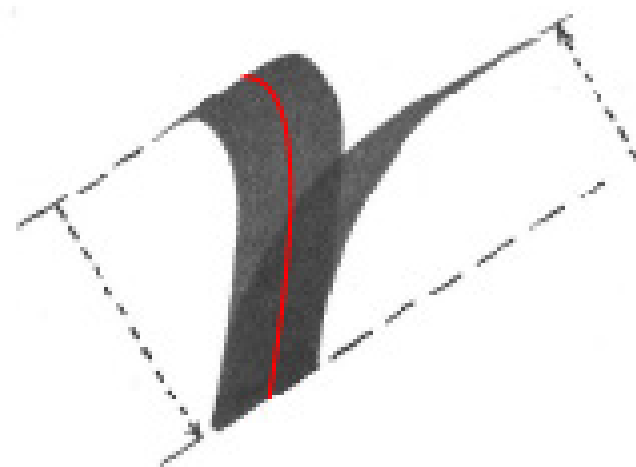
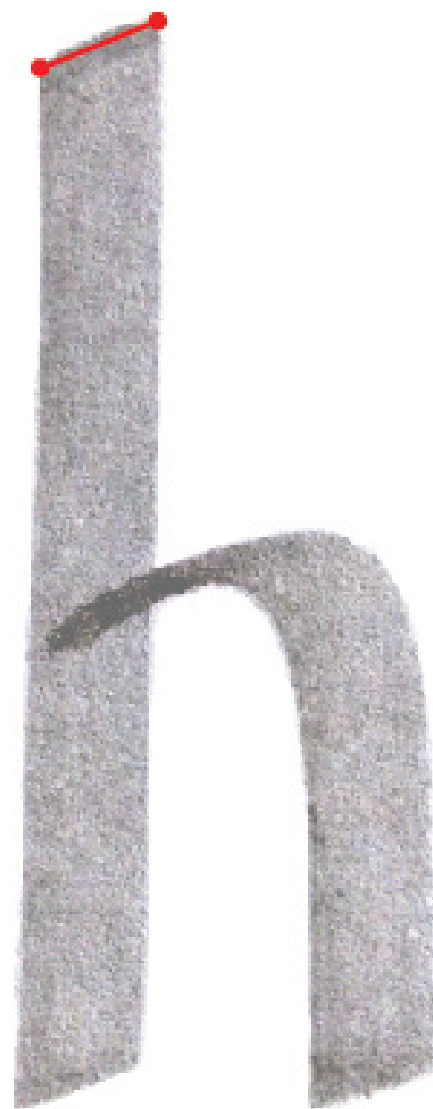
FRONTE EM DIREÇÃO À SUA MÃO:
O TRAÇO DESCE

FRONTE EM DIREÇÃO CONTRÁRIA À
DA MÃO:
O TRAÇO SOBE

DO CONTRAPONTO À LINHA MESTRA



percurso do ponto médio
do contraponto



TRANSLAÇÃO

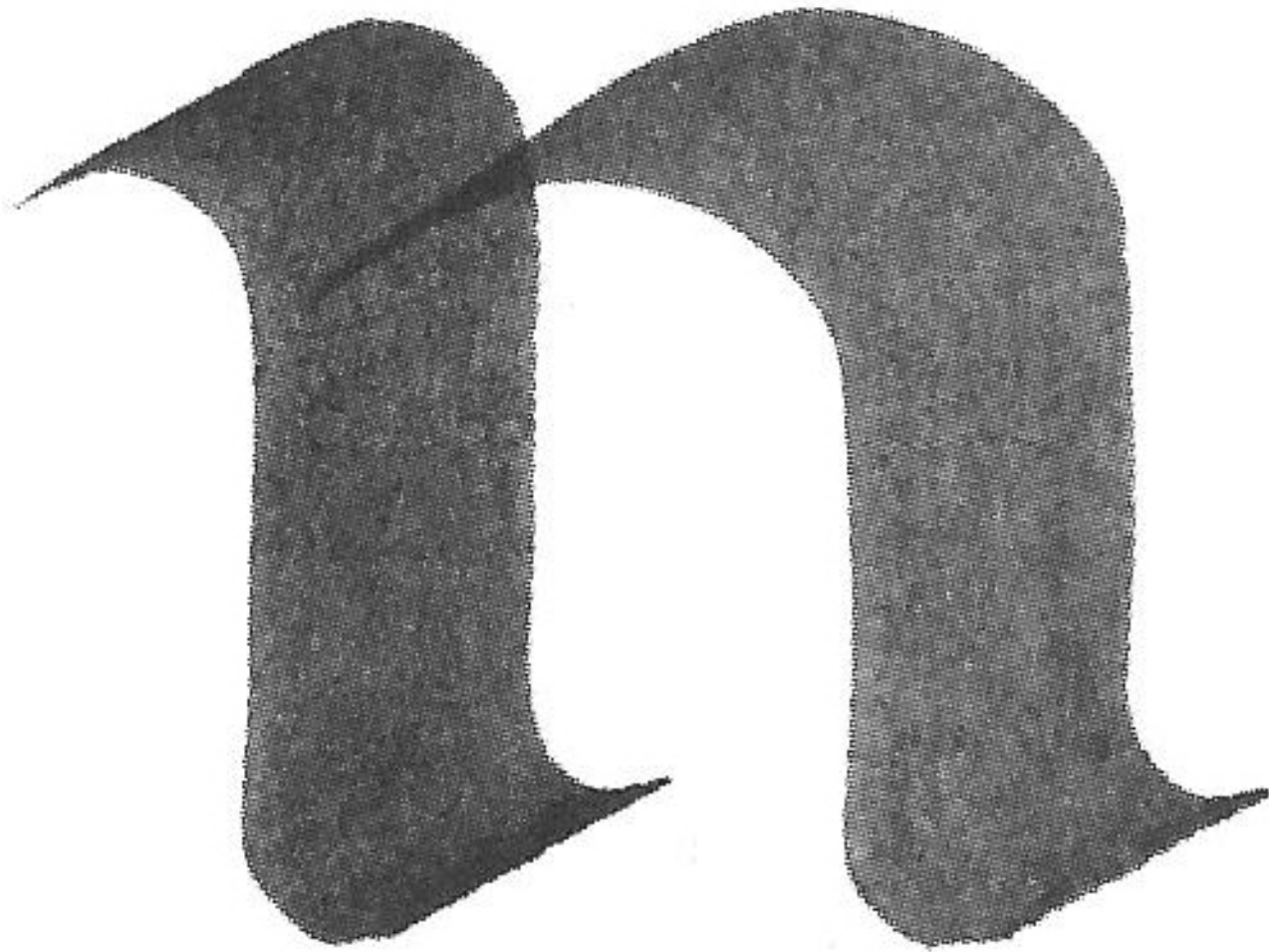
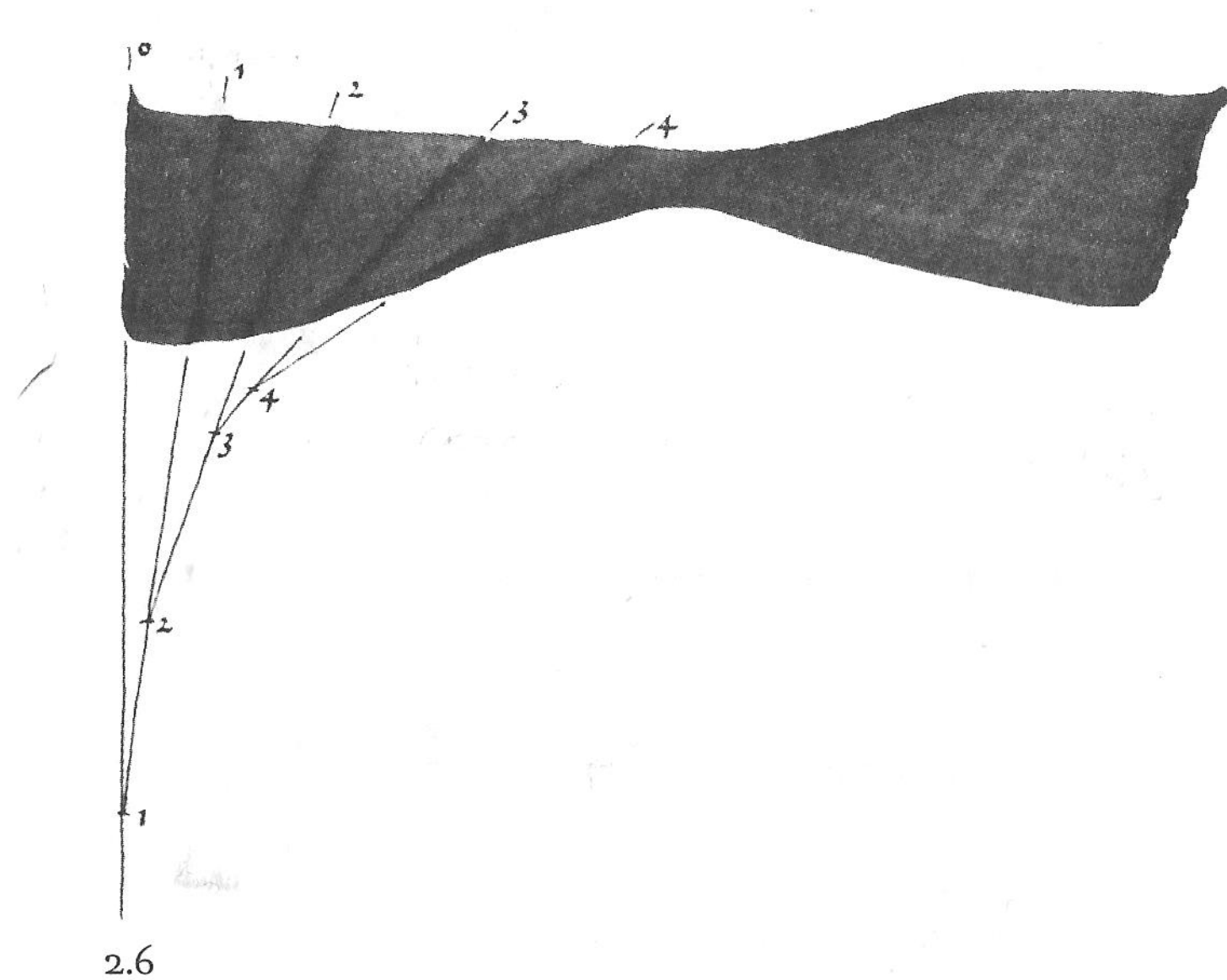


IMAGEM DE “O TRAÇO - TEORIA DA ESCRITA”

ROTAÇÃO



curva cujas tangentes são as linhas
frontais do traço

Light Hand

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