TYPE
BOOK
BOOK
BOOK

March 2013.

Type Book
Type designers
Graphic designers
2013

A-Z
Alphabet
Conceptual Typography &
Typography for Expression
and Experimentation.

The Art
Institutes
Dallas
Final Project Type Book
by: Wales Goriola.

Wales Goriola

Editorial

Type Book

Art Director & Designer:

Wales Goriola

The Art institutes Dallas
Final Project Type Book

March 2013

Conceptual Typography & Typography
for Expression and Experimentation
Alphabet

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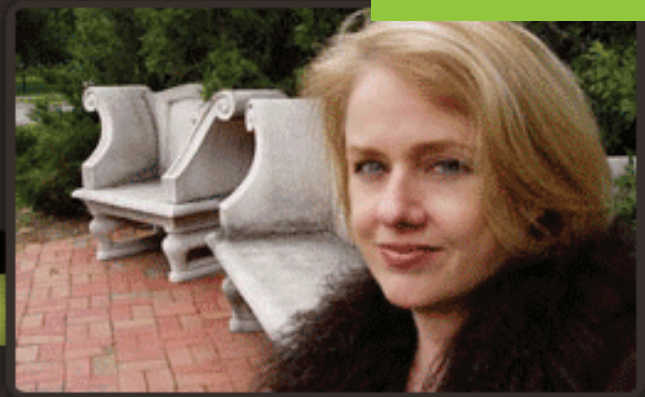### Z

A

Handglove

ASCENDERS

Ascender

An upward vertical stroke found on the part of lowercase letters that extends above the typeface's x-height.

In typography, the upward vertical stem on some lowercase letters, such as h and b, that extends above the x-height is the ascender. The height of the ascenders is an identifying characteristic of many typefaces.

The ascenders of some letters may touch or almost touch letters in the line above causing awkward or distracting patterns. This is most likely to happen or be obvious when a line of text with tall ascenders is below a line of text with long descenders. To resolve the problem of touching ascenders and descenders you can: Increase the leading (line spacing) between lines of type; Choose a different typeface; For headlines and subheads, some careful editing/re-wording can eliminate the problem; Changing the alignment of the text may also help.

Also Known As: *Extender*

B R A N D L E T T E R I N G

Some of her work:

Monograms for Ralph Lauren

Bolshoi Ballet/Paramount

Mary Kay

Jill Bell

About Jill Bell:

A graduate of UCLA and Otis/ Parsons, Jill has worked for herself as a graphic artist primarily creating letter forms for over two decades. Previously she worked as sign painter in a shop and as a production artist for Saul Bass. In her teens she thought she'd be a painter, a writer or a professional photographer and her love for those things has not diminished.

Jill Bell's work has appeared in various shows, annuals and books, has been written about in newspapers, journals and magazines (How, Step-by-Step, Letter Arts Review, etc.). She has spoken at numerous schools, universities, clubs, professional organizations and conferences such as TypeCon, Seybold, ATypI, TypoTechnica and TypoBerlin (see sidebar to left for more information).

Jill Bell Brandlettering creates original, custom lettering solutions of any kind (logos, titles, fonts, taglines, handwriting) for all of the usual suspects: advertising, entertainment, packaging, editorial, corporate, publishing, government as well as other designers and most of the the major type houses.

Bruno
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

Bruno Bold
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

C

Matthew Carter

British Type Designer

Matthew Carter is one of the few type designers who have created typefaces for fonts in metal, photo and the digital medium. This is even more remarkable when considering that his career began slightly by happenstance. In the brief time between secondary school and Oxford University, the then 19-year-old Carter trained at Enschedé type foundry in the Netherlands. This internship enabled him to learn punchcutting from P.H. Rädish, a master of the craft. Carter's Enschedé experience sealed his fate. By the time he returned to London in 1956, his self-imposed "life sentence in type" had begun.

Born in London in 1937, Matthew Carter inherited a love for type from his father, printing historian Harry Carter. His son freelanced for several years in London, taking on sign painting and lettering jobs to sharpen his skills. In 1963, Carter was hired as typographic advisor to Crosfield Electronics, British agents for Photon®/Lumitype™ phototype machines. Lumitype fonts were made at Deberny and Peignot, where Adrian Frutiger was head of the type drawing office. Carter traveled frequently to Paris to work with Frutiger and his team.

In 1965, Carter moved to New York to work in the Brooklyn office of

Mergenthaler Linotype. Here he drew typefaces for photocomposition, including his popular Snell Roundhand® script. Carter returned to London in 1971, where he continued to freelance for Linotype. His body of work for Linotype included such diverse designs as the Galliard® type family and the Bell Centennial™ telephone directory types commissioned by AT&T.

By 1981, sales of traditional typesetting equipment were declining rapidly. The need for a new business model in the type world was evident. Carter and several colleagues left Linotype to found Bitstream Inc., a pioneer in digital type.

Matthew Carter's typefaces include the following:

Bell Centennial	Olympian
Big Caslon	Rocky
Bitstream Charter	Shelley Script
Big Figgins	Snell Roundhand
Carter Sans	Skia
Cascade Script	Sophia
Elephant	Tahoma
Fenway	Verdana
ITC Galliard	Vincent
Gando	Walker
Georgia	Wilson Greek
Mantinia	Wrigley
	Yale

Drop Caps
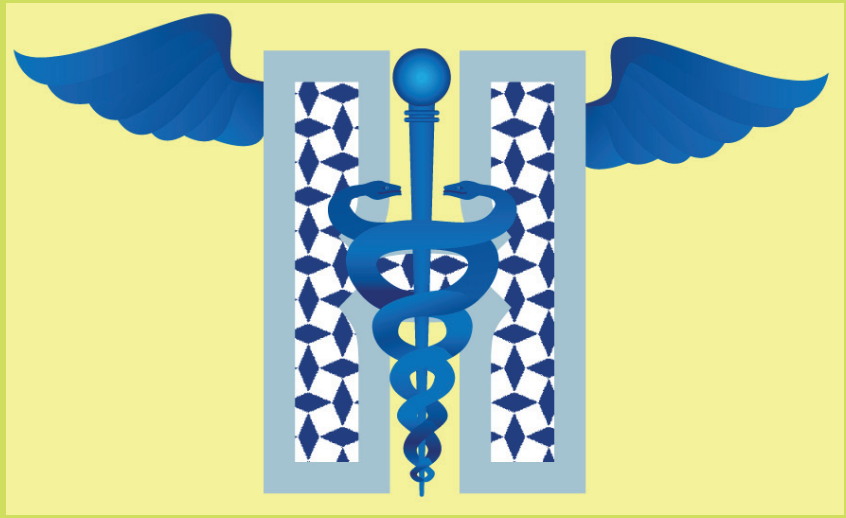
rop caps design, After researching various drop cap designs, the drop cap design "D" presented above was inspired by Disney (Waltography) and flowery. The second cap drop design "S" was inspired by Stars, Ribbons, and Pattern. Using a Smudger let font base. While the third and the fourth drop cap design was inspired by Parchment font for the "G" with flowery and spring time. The "H" was inspired by Hospital, Medical-Health care, and Symbols. And I use Bellcent font for the "H".

The drop caps design can be use in book as chapter openings, which emphasize the lead or introduction to main body of the content. It's also help lead the eye to the main body of the content. The drop cap will also illuminates the content especially when use in black print and the drop caps print in colors.

The drop cap element will increase visual stimulation of the reader and they will also signal the start of a story or a change in focus. When use online of a website design—it draws the customers (users) attention to stay on your site longer—hence increase revenue from online visit and purchase.

Types of publications where Drop caps can be used:

The drop cap design with the "H" will be more appropriate for a medical magazine print or newsletter for medical publication. The S and D will be appropriate for a community magazine, Event publication, posters and children books. While the "G" will be appropriate for a religious book, or print and for a story book, Book publishing and Certificate, or a proclamation/declaration letter print.

E

Environmental Signage

Environmental signage provides orientation throughout the built environment. Effective signage assists visitors – especially first-time visitors – in navigating their way through facilities in a wide variety of industries, including healthcare, governmental, library, educational and retail. Environmental signage elements also act as a signature for the project's identity, and as an extension of the brand.

Complementary
Effective environmental signage complements an environment, but does not overwhelm the architecture or the surroundings. To ensure the right balance between signage and the integrity of the environment, Visual Communications performs careful analyses so as to plan signage only at appropriate decision points. Messages are carefully plotted on a "message schedule" prior to creating the overall sign design. "Location plans" are then created, detailing the placement and position of all signage and to clearly depict all faces of the signage that will have messages.

Font Design
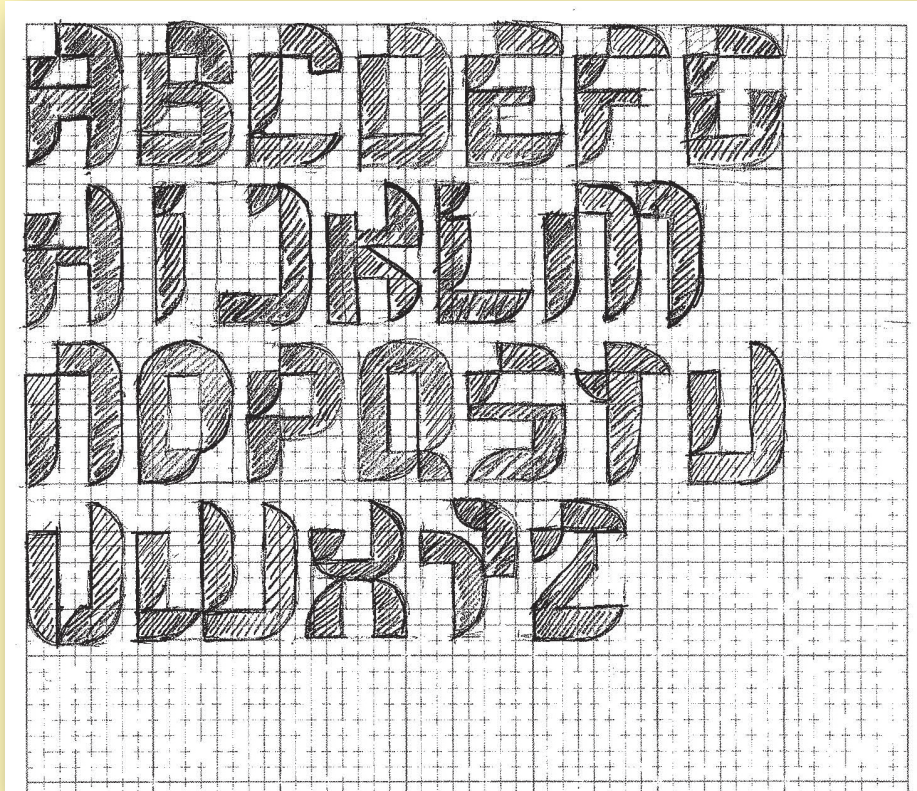
The Grid size used to create the geometric font: One inch with division of 4 grids was used for this project.

The grid sizes enable one to use a selected proportion with in the 1" grid and this also allows have a clear shape that is balance.

3 geometric structures were used as circles and square and as rectangle to create and achieve the font design.

I use the same size of circle, and semi-circle, likewise the square and the rectangle of the same size and proportion to achieve a good shape for the font.

The letters were set together by using a fix size on the grid to arrange all with the same spacing. While the spacing between the straight stem strokes and the round curve strokes have is bigger than the rest. Where this newly designed font can be used in the graphic design industry:

It may be use a title of header in poster design or magazine cover design for band. It could also be use for community event and promotions.
This font design is suitable for the above purpose because of it digital like shape—since it's bolder and for geometric style.

ABCDEFG HIJKLM NOPQRSTU VWXYZ

Creating a pangram from the alphabet.

Few black taxis drive up major roads on quiet hazy nights.

FEW BLACK TAXIS DRIVE UP MAJOR ROADS ON QUIET HAZY NIGHTS

G

Johann Gutenberg
Type Designer

Johannes Gensfleisch zur Laden zum Gutenberg was a German blacksmith, goldsmith, printer, and publisher who introduced printing to Europe. His invention of mechanical movable type printing started the Printing Revolution and is widely regarded as the most important event of the modern period. It played a key role in the development of the Renaissance, Reformation, the Age of Enlightenment, and the Scientific Revolution and laid the material basis for the modern knowledge-based economy and the spread of learning to the masses.

Gutenberg was the first European to use movable type printing, in around 1439. Among his many contributions to printing are: the invention of a process for mass-producing movable type; the use of oil-based ink; and the use of a wooden printing press similar to the agricultural screw presses of the period. His truly epochal invention was the combination of these elements into a practical system which allowed the mass production of printed books and was economically viable for printers and readers alike. Gutenberg's method for making type is traditionally considered to have included a type metal alloy and a hand mould for casting type.

The use of movable type was a marked improvement on the handwritten manuscript, which was the existing method of book production in Europe, and upon woodblock printing, and revolutionized European book-making. Gutenberg's printing technology spread rapidly throughout Europe and later the world.

His major work, the Gutenberg Bible (also known as the 42-line Bible), has been acclaimed for its high aesthetic and technical quality.

Incipit liber Bresith quem nos Gene-
sim. In principio creauit deus celum et bo?
et terram . Terra autem erat inanis et
vacua: et tenebre erant super faciem abissi:
et spiritus dui ferebatur super aquas.
Dixitque deus. Fiat lux. Et facta e lux.
Et vidit deus lucem op esset bona : et
diuisit lucem a tenebris· appellauitque
lucem diem et tenebras noctem. factum
op est vespere et mane dies vnus. Dixit
quoque deus . Fiat firmamentum in me-
dio aquarum: et diuidat aquas ab a-
quis. Et fecit deus firmamentum : diui-
sitque aquas que erant sub firmamen-
to ab hijs que erant super firmamen-
tum: et factum est ita. Vocauitque deus
firmamentum celum: et factum est vespere
et mane dies secundus. Dixit vero de-
us. Congregentur aque que sub celo
sunt in locum vnum et appareat arida.
Et factum est ita. Et vocauit deus ari-
dam terram: congregationesque aquarum
appellauit maria . Et vidit deus op es-
set bonum· et ait. Germinet terra herbam
virentem et facientem semen : et lignum
pomiferum faciens fructum iuxta genus
suum: cuius semen in semetipso sit super
terram . Et factum est ita . Et protulit
terra herbam virentem et facientem se-
men iuxta genus suum: lignumque faciens
fructum et habens vnumquodque sementem secundum
speciem suam. Et vidit deus op esset bonum:
et factum e vespere et mane dies tercius.
Dixit aut deus . Fiant luminaria
in firmamento celi · et diuidant diem ac
noctem: et sint in signa et tempora· et dies et
annos: ut luceant in firmamento celi et
illuminent terram. Et factum est ita. fecitque
deus duo luminaria magna: luminare
maius ut preesset diei et luminare min?
ut preesset nocti: et stellas· et posuit eas in
firmamento celi ut lucerent super terram: et

pressent diei ac nocti: et diuiderent lucem
ac tenebras. Et vidit deus op esset bonum:
et factum e vespere et mane dies quartus.
Dixit etiam deus . Producant aque
reptile anime viuentis et volatile super
terram : sub firmamento celi. Creauitque
deus cete grandia· et omnem animam vi-
uentem atque motabilem quam produxe-
rant aque in species suas: et omne vo-
latile secundum genus suum. Et vidit de-
us op esset bonum : benedixitque eis dicens.
Crescite et multiplicamini· et replete a-
quas maris : auesque multiplicentur
super terram. Et factum e vespere et mane
dies quintus . Dixit quoque deus. Pro-
ducat terra animam viuentem in gene-
re suo: iumenta et reptilia· et bestias ter-
re secundum species suas. Factum e ita. Et
fecit deus bestias terre iuxta species su-
as: iumenta et omne reptile terre in ge-
nere suo . Et vidit deus op esset bonum:
et ait. faciamus hominem ad ymaginem et
similitudinem nostram· et presit piscibus maris·
et volatilibus celi· et bestijs vniuerseque terre:
omnique reptili qd mouet in terra. Et crea-
uit deus hominem ad ymaginem et simi-
litudinem suam : ad ymaginem dei crea-
uit illum: masculum et feminam creauit eos.
Benedixitque illis deus · et ait. Crescite
et multiplicamini et replete terram · et
subicite eam: et dominamini piscibus
maris· et volatilibus celi : et vniuersis
animantibus que mouentur super terram.
Dixitque deus . Ecce dedi vobis omnem
herbam afferentem semen super terram·
et vniuersa ligna que habent in semetipsis
sementem generis sui: ut sint vobis in esca·
et cunctis animantibus terre· omnique volucri
celi et vniuersis que mouentur in terra· et in
quibus est anima viuens: ut habeant ad
vescendum. Et factum est ita. Viditque deus
cuncta que fecerat : et erant valde bona.

Jessica Hische

Jessica Hische is a letterer, illustrator, and self-described "avid internetter". After graduating with a degree in Graphic and Interactive Design from Tyler School of Art (Temple University) in 2006, she worked for Headcase Design in Philadelphia before taking a position as Senior Designer at Louise Fili Ltd. While working for Louise, she learned most of her skills as a letterer and spent upwards of 16 hours every day working (9 for Louise, 7+ for freelance clients). After two and a half years, Jessica left to further her freelance career and embark on several fun personal projects. Jessica began Daily Drop Cap, a project in which every day she created a new illustrative letter, working through the alphabet a total of twelve times. At its peak, the site had more than 100,000 visitors per month. It culminated with a thirteenth alphabet, each letter crafted by a guest contributor.

Jessica has become as well known for her side projects as she has for her client work. While she doesn't consider herself a web designer, many of her personal projects are web-centric. She's created several educational micro-sites including Mom This is How Twitter Works, Should I Work for Free? and Don't Fear the Internet (with Russ Maschmeyer), each as entertaining as they are helpful. She coined the term "procrastiworking" to describe her tendency to procrastinate on client work by working on personal projects.

Jessica's clients includes Wes Anderson, Tiffany & Co., The New York Times, Penguin Books, Target, Leo Burnett, American Express, and Wired Magazine. She has also released several commercial typefaces which are available in her store. Jessica has been named a Print Magazine New Visual Artist (20 under 30), one of Forbes 30 under 30 in Art and Design, an ADC Young Gun, a "Person to Watch" by GD USA, and one of 25 Emerging Artists by STEP Magazine. She's been personally profiled in many magazines including Eye Magazine (UK), Communication Arts, Grafik Magazine (UK), and Novum Magazine (Germany). She is currently serving on the Type Directors Club Board of Directors and divides her time fairly evenly between San Francisco, Brooklyn, and airports en route to design and illustration conferences.

Work Samples:

Design Boom

Full page lettering and numbers to accompany an article about creatives bringing an indie spirit to mainstream design. I also happened to be one of the featured "visionaries" in the article!
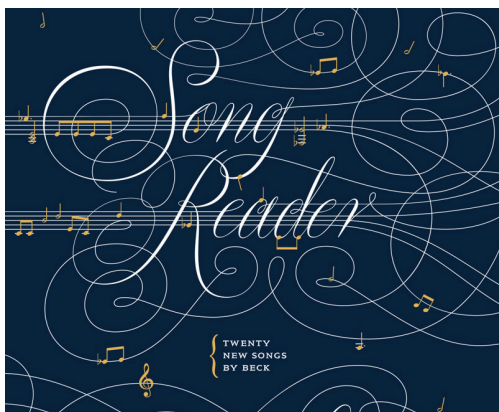
Daily Drop Cap is a project I started in September of 2009 in which I illustrated a decorative letter every day (or at least every work day). The project continued for twelve alphabets and I'm now excited to start licensing them to vendors! I also sell beautiful letterpress prints of a select number of the drop caps in my store. Please visit dailydropcap.com to see the full project.

Jessica Hische

I

Innovators of Expressive Typography

Milton Glaser

To many, Milton Glaser is the embodiment of American graphic design during the latter half of this century. His presence and impact on the profession internationally is formidable. Immensely creative and articulate, he is a modern renaissance man — one of a rare breed of intellectual designer-illustrators, who brings a depth of understanding and conceptual thinking, combined with a diverse richness of visual language, to his highly inventive and individualistic work. *

Born in 1929, Milton Glaser was educated at the High School of Music and Art and the Cooper Union art school in New York and, via a Fulbright Scholarship, the Academy of Fine Arts in Bologna, Italy. He co-founded the revolutionary Pushpin Studios in 1954, founded New York Magazine with Clay Felker in 1968, established Milton Glaser, Inc. in 1974, and teamed with Walter Bernard in 1983 to form the publication design firm WBMG. Throughout his career, Glaser has been a prolific creator of posters and prints. His artwork has been featured in exhibits worldwide, including one-man shows at both the Centre Georges Pompidou in Paris and the Museum of Modern Art in New York. His work is in the permanent collections of many museums. Glaser also is a renowned graphic and architectural designer with a body of work ranging from the iconic logo to complete graphic and decorative programs for the restaurants in the World Trade Center in New York. Glaser is an influential figure in both the design and education communities and has contributed essays and granted interviews extensively on design. Among many awards throughout the years, he received the 2004 Lifetime Achievement Award from the Smithsonian Cooper-Hewitt, National Design Museum, for his profound and meaningful long-term contribution to the contemporary practice of design.

* Excerpted from CSD, August/September, 1999 — "Milton Glaser: Always One Jump Ahead" by Patrick Argent
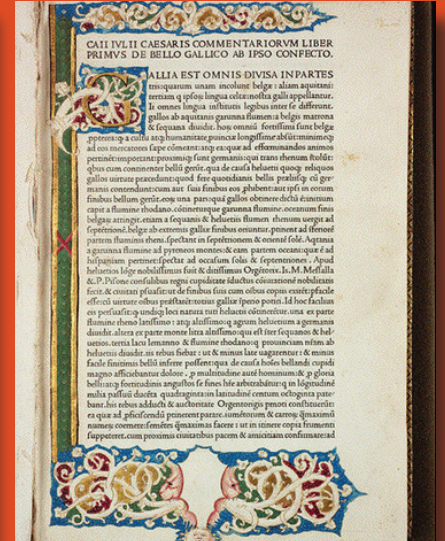
The Works:

J

Nicholas Jenson

In 1469 Johann de Spira set up the first printing press in Venice, when he was granted a five-year monopoly on the process in the city. When he died the following year, the press was taken over and continued by his brother Wendelin, but the monopoly lapsed, and printers flooded into Venice to take advantage of the free market. One such was Nicolas Jenson, a Frenchman by birth who had worked as Master of the Mint in Paris. In 1458 he was sent by the French King to Mainz to learn the art of type founding, punch cutting and printing, which has led to speculation that he was sent there to spy on the new process and bring the information back to France.

Whatever his motivation, he quickly acquired a reputation as a prolific and artistic punch cutter. He never returned to France, but journeyed south to set up a press in Venice. He went on to produce about 150 titles, including classical texts and religious books. He developed several handsome typefaces: a noble Roman fount, which was first used in 1470 to print Eusebius's De Evangelica Praeparatione; a Greek typeface that was used for quotations within the text; and a Black letter or Gothic fount, which was used to print books on history and medicine.

Jenson was a highly successful businessman as well as a printer and punch cutter. He enjoyed the patronage of Pope Sixtus IV, who made him a papal count in 1475.

Fonts designed by Nicolas Jenson:

Jenson Classico
Adobe Jenson Pro
Adobe Jenson Pro Bold
Adobe Jenson Pro Caption
Adobe Jenson Pro Display
Adobe Jenson Pro Italic
Adobe Jenson Pro Subhead

Incipit epl̃a sãcti Hieronymi ad Paulinũ pb̃r̃z de oíb̃ diuine histoie lib̃ris Capl̃. i

Rrater am
brosius tua mi-
hi munuscula
pferens detulit
simul z suauissi-
mas litteras: q
a principio ami-
citiaz fide pba-
te iã fidei z ve-
teris amicitie no-
ua pferebãt. Ue-
ra.n. illa necessitudo ẽ z christi glutino co-
pulata: quã nõ vtilitas rei familiaris: non
pntia tm̃ coporum non suboola z palpãs
adulatio: sed dei timor: z diuinaz scriptu-
raz studia cõciliant. Legimus i veteribus
histoijs quosdam lustrasse puincias: no-
uos adiisse pplos: maria trãsisse: vt eos q̃s
ex libris nouerat: coza quoqz videret. Sic
pythagoras memphiticos vates: sic plato
egyptum z archyta tarẽtinum: eãqz oram
italie q quondam magna grecia dicebatur:
laboriosissime peragrauit: vt q athenis ma-
gister erat z potens: cui z doctrinas aca-
demie gymnasia psonabãt: fieret peregrin9
atqz discipulus malens aliena verecunde
discere: qp sua ipudent̃ igerere. Deniqz cuz
litteras quasi toto orbe fugientes psequit:
captus a piratis z venundatus tyranno
crudelissimo paruit: ductus captiu9 victus
z seruus: tm̃ qa philosoph9 maior emẽte se
fuit. Ad titum liuium lacteo eloquetie fo-
te manantem de vltimis hispanie galliaz
qz finibus quosdam venisse nobiles legim9
z quos ad contemplationez sui roma non
traxerat: vnius hois fama pduxit. Habuit
illa etas inauditum oibus seculis: celebra-
dumqz miraculum: vt vrbe tãtã igressi ali-
ud extra vrbem quererent. Apolloni9 siue
ille magus ut vulgus loquitur: siue philo-
sophus: ut pythagorici tradũt: itrauit psas
ptransiuit caucasũ: albanos scythas mas-
sagetas: opulentissima indie regna penetra-
uit: z ad extremuz latissimo physon amne
transmisso puenit ad bragmanas: ut biar-
chã in throno sedentem aureo z de tantali
fonte potantem inter paucos discipulos o
natara de moribus: ac de cursu dierz z sio-
rum audiret docentem. Inde p elamitas

babylonios chaldeos medos assyrios par-
thos syros phenices arabes palestinos re-
uersus ad alexandriã prexit ad ethiopias:
ut gymnosophistas z famosissimam solis
mensam videret in sabulo. Inuenit ille vir
vbiqz quod disceret: z semper pficiens sep
se melior fieret. Scripsit sup hoc plenisse
octo voluminibus philostratus. ¶II

Uid loquar de seculi hoibus: cuz
aplus Paulus vas electiois z ma-
gister gentium: qui de pscientia tã-
ti in se hospitis loquebatur dicens: an ex-
perimentũ queritis eius q in me loquitur
christus: post damascũ arabiazqz lustratã
ascedit hierosolymã: ut videret petram: z
mansit apud cum dieb9 qndecim. Hoc eni
mysterio hebdoadis z ogdoadis futurus
gentium pdicator: instruendus erat. Rur-
sumqz post annos quatuor decim assupto
barnaba et tito exposuit cum aplis euage-
lium: ne forte in vacuum curreret aut cu-
currisset. Habet nescio quid latentis ener-
gie viue vocis actus: et in aures discipuli õ
auctoris ore transfusa fortius sonat. Und
z eschines cum rhodi exularet z legeretur
illa demosthenis oratio: quã aduersus eũ
habuerat: mirantibus cunctis atqz laudã-
tibus suspirãs ait. Quid si ipsã audissetis
bestiaz sua vrba resonante. ¶III

Nec hoc dico: qp sit aliqd i me tale:
qd vel possis a me audire vel vis
discere sed quo ardor: tuus z disce-
di studium et absqz nobis p se pbari debe-
at. Ingeniuz docile z sine doctore laudabi-
le ẽ. Nõ quid inuenias: sed qd q̃ras psidera-
mus. Mollis cera z ad formandũ facilis
et si artificis z plaste cessent manus: tamẽ
virtute totum est quicqd esse potest. Pau-
lus aplus ad pedes gamalielis lege moysi
z pphetas didicisse se gloriatur: ut arma-
tus spualib9 telis: postea docet psident. Ar-
ma.n. nre milicie no carnalia sũt: sed pote-
ria deo ad destructionẽ municionũ: z cogi-
tationes destructes z oem altitudine extol-
lente se aduersus sciam dei: z captiuantes
oem itellectũ ad obediedũ christo z para-
ti subiugare oem iobediectam. Timotheũ
scribit ab ifãtia sacris literis eruditũ: z hor-
tatur ad studiũ lectiois: ne negligat gratiam
q data sit ei p ipositione man9 presbyteri.
Tito precipit: ut inter ceteras vtutes epqz
breui sermone depigit: scian quoqz non

a 2

1823

K

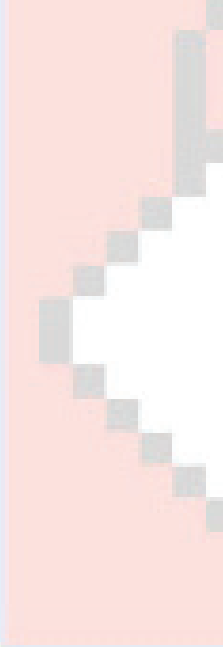# Susan Kare

User Interface
Graphics designer

Artist and graphic designer Susan Kare is known as a master of creating icons. Her groundbreaking career began at Apple in 1983, where she used just a handful of pixels to design typefaces and icons that have become part of the visual language of computing.

Kare's most recognizable works from the early days of Apple include the Chicago typeface, the Geneva typeface, the original monospace Monaco typeface, the "Happy Mac" smiling computer that welcomed users when starting their machines, and the "command" key symbol on Apple keyboards.

Her work for the original Macintosh operating system launched a distinguished career. The Museum of Modern Art in New York describes Kare as "a pioneering and influential computer iconographer," whose icon designs "communicate their function immediately and memorably, with wit and style."

A native of Ithaca, New York, Kare studied art at Mount Holyoke and graduated summa cum laude. She then continued her education at New York University where she earned both an M.A. and Ph.D. in fine arts. After graduating, she moved to San Francisco where she worked a curatorial job for the Museum of Modern Art. In 1982, having returned to doing her own art, Kare was hired by Apple to design user interface graphics and fonts. At the time, digital typefaces were monospaced, a legacy of how a typewriter advances, one space at a time. Kare designed the first proportionally spaced digital font family that allowed text to appear on screen as naturally on the pages of a book. In 1986, she became one of the original employees of NeXT, the company formed by Steve Jobs after leaving Apple in 1985.

In 1989, Kare founded her own digital design firm, Susan Kare LLP. Her projects have included designing icons for the Windows and IBM OS/2 operating systems and bitmapping the virtual deck in the Windows version of Solitaire. In 2006, Kare began producing icons—such as, birthday cakes,
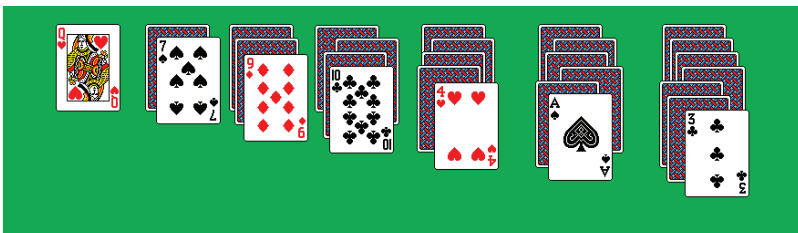
engagement rings, roses, and disco balls—for Facebook's "gifts" feature.

Kare is the author of Susan Kare Icons, a curated look at 80 of her favorite icons created between 1983 and 2011. She also sells limited edition, signed, and numbered fine-art prints of her classic designs.

Simple Star

flowgram

Label design

Process Analysis

Three descriptive characteristics that describe product's brand.

1. Home-made style
2. Healthy
3. Original flavor

The typeface selected for this brand's identity is Edwardian Script and Plantagenet Cherokee.

Edwardian Script and Plantagenet Cherokee fonts were used, because of it old script style and curve like ribbon style of the script. It also appears to go with the pattern and flower used. It is classic and represent wealth.

Three descriptive phrases that describe each product label in relation to the product's brand.

1. Original
2. Chipotle
3. Sweet Hickory Onion

To simplify the label brand and relate the classic design, a serif font "Plantagenet Cherokee" and sans-serif font "Arial" were used for the description and the ingredients. Most of the common serif fonts will be good for to compliment the brand identity of the product, but in this project, the Plantagenet Cherokee was selected because of the way it compliment the brand name.

I modified by extending the curve lines and make it to stand out. And also, I extended the uppercase letter "W", lowercase "h", "f" and lowercase letter "l" to give it a unique new look that became the brand identity for the products. (Whitfield's)

ABCDEabcde

abc
123

Max Meidinger

Max Miedinger – born 24.12.1910 in Zurich, Switzerland, died 8.3.1980 in Zurich, Switzerland – type designer.

1926-30: trains as a typesetter in Zurich, after which he attends evening classes at the Kunstgewerbeschule in Zurich. 1936-46: typographer for Globus department store's advertising studio in Zurich. 1947-56: customer counselor and typeface sales representative for the Haas'sche Schriftgießerei in Münchenstein near Basle. From 1956 onwards: freelance graphic artist in Zurich.

1956: Eduard Hoffmann, the director of the Haas'sche Schriftgießerei, commissions Miedinger to develop a new sans-serif typeface. 1957: the Haas-Grotesk face is introduced. 1958: introduction of the roman (or normal) version of Haas-Grotesk. 1959: introduction of a bold Haas-Grotesk. 1960: the typeface changes its name from Neue Haas Grotesk to Helvetica™.

1983: Linotype publishes its Neue Helvetica®, based on the earlier Helvetica™.

2001: Linotype publishes Helvetica World an update to the classic Helvetica design using the OpenType font format with multilingual characterset. It contains the following Microsoft code pages:
1252 Latin 1, 1250 Latin 2 Eastern, 1251 Cyrillic, 1253 Greek, 1254 Turk, 1255 Hebrew, 1256 Arabic, 1257 Windows Baltic, 1258 Windows Vietnamese, as well as a mixture of box drawing element glyphs and mathematical symbols & operators.
In total, each weight of Helvetica World contains 1866 different glyph characters!

N

Numerals

147428580
234147889
02492438429
49070385882

41898436088144408424148
543318147702708541143948
60401978248824147886045

2438429490703858828364I898
4360881444084241485433I8I47
702708541I43986040I9782488
24I47886045082438290257074

8436088I444084244I4854331814770 2708
541I439486040I97824882414788604508
2438290257074970I4742 05707497030
820I48003083 207018907843014830884
3774320824384294907 2088030328068

Like their architectural counterpart, a building's street number, the numerals of more than a few typefaces are underdeveloped afterthoughts. However, numerals can strongly shape a font's personality or make an otherwise reserved typeface distinctive. A well-designed set of numerals can be justification enough for a typographer to employ a font. Unlike letters, which must combine as words to have meaning, numbers have concrete definitions and significance on their own. A type designer can safely assume that a g will rarely be used outside the context of other letters, yet it is not uncommon to see a 6, 1, or 5 working solo as a page number, price tag, or street sign. Type designers must consider this expanded end use when developing numerals for their typefaces.

Early fonts included only a single set of text figures or "old style" numerals of varying heights and baselines. These deviating heights correspond to the lowercase characters' ascenders, descenders, and calligraphic origins and are meant for use among text. Accompanying the proliferation of commercial typography in the eighteenth century, numbers began to play a more prominent role in the printed world, appearing in numerical tables, charts, dates, and lists. Reflecting these new uses, type foundries introduced alternate styles of numerals to their fonts. Lining numerals sit on the baseline and all have the same height, often equivalent to the cap height or slightly shorter. Tabular figures have equal widths and spacing to create well-aligned and uniform tables, columns, and charts. These two developments proved so useful and popular that by the twentieth century many fonts were released with only a single set of lining, tabular numbers, at the expense of the traditional, text-friendly old style figures.

While lining and tabular figures are perfect for mathematical and numerical applications, they tend to look out of place when used among lowercase text. Contemporary type designers have revived the practice of releasing multiple sets of numerals with their typefaces, to address the widest possible variety of applications. Like any other aspect of a typeface, end use should guide design of numbers—text figures are the natural and useful numeral style for a book typeface, while a display family usually features lining numerals.

$530,012.94

110% 23

551,940 DTL FLEISCHMANN

528-7448 1.6 INTIMO TWO

57

1477
1993
5.14
159265359
501
AGENCY WIDE
1
38
ULTURA
BIRRA STOUT
$3.94
7
1812
GREYTON SCRIPT

Organic

Organic letterforms generally convey a human-made or natural origin. Their forms usually feel spontaneous, loose, or even grown, rather than built up and mechanically constructed. While many organic typefaces or letters can also be considered decorative, some fonts are surprisingly readable at text sizes and have a warm, handwritten feel.
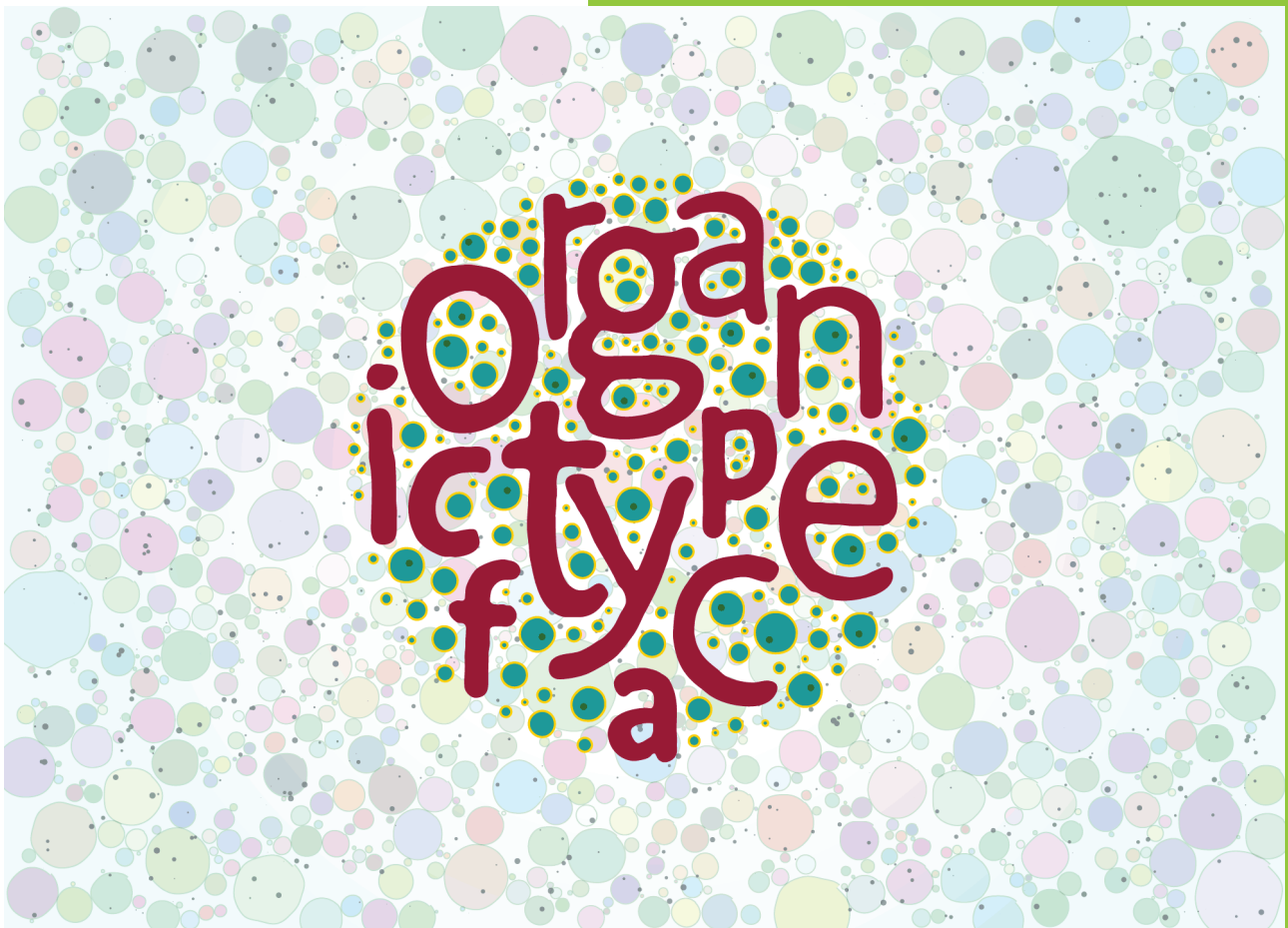
These packages use typography as the main visual element and succeed to create great packages.

Packaging

Staying simple is a good way to create elegant and efficient packaging.

Typography is very important in today's packaging. The type helps the product appeal to a specific market, and by so doing there is increase demand in for the product. A serif font like Times New Roman can appeal better to a more mature market while font like Helvetica can appeal to a wider market and doesn't specifically target any.

Many major companies have taken type to a new level of marketing even for their brands identity—some can be recognized solely from the font and color even without reading the brand name because of globalization.

David Quay

Work Samples:

David Quay studied graphic communication at Ravensbourne College of Art & Design from 1963–67.

For the next seven years he worked in various leading London design companies as a packaging and graphic designer. In 1975 he became a freelance designer specializing in lettering and logotypes. In 1984 he formed with Paul Gray, Quay & Gray.

In 1989 he formed his own company David Quay Design to concentrate on graphic and typographic design. He also began to design his first text typefaces which were subsequently released by The International Typeface Corporation in New York and H Berthold ag in Germany.

Since 1989 he has worked closely with Freda Sack on a broad range of type projects. In 1990 they co-founded The Foundry, to design, manufacture and market their own exclusive typefaces designed by the partners to designers and businesses internationally. The Foundry also developed custom typefaces, marks and logotypes for companies internationally those included: a special typeface to be readable at very small sizes for Yellow pages, corporate fonts for BG plc (British Gas) NatWest Bank and signage typefaces for both RailTrack in the UK and the Lisbon Metro system in Portugal. Yellow Pages typeface received a D&AD Silver Award.

He was elected a Fellow of the International Society of Typographic Designers (ISTD) in 1992 and was joint chair of the ISTD from 1994–99. He is involved as an accessor on the ISTD yearly student assessment scheme and was on twice on the panel of international judges of the ISTD TypoGraphic Awards 92.

David Quay lectures extensively in typography and type design both in the UK and internationally. He has had a long association with the London School of Printing and has been a visiting lecturer at the Danmarks Designskole in Copenhagen, Hochschule für Gestaltung Offenbach and for three years Professor of typography and book design at the Fachhochschule Mainz. In 2000 he moved to Wiesbaden and in 2001 to Amsterdam. In Holland he taught typography and design at Akademie voor Kunst en Vormgeving|St. Joost, Avans Hogeschool Breda.
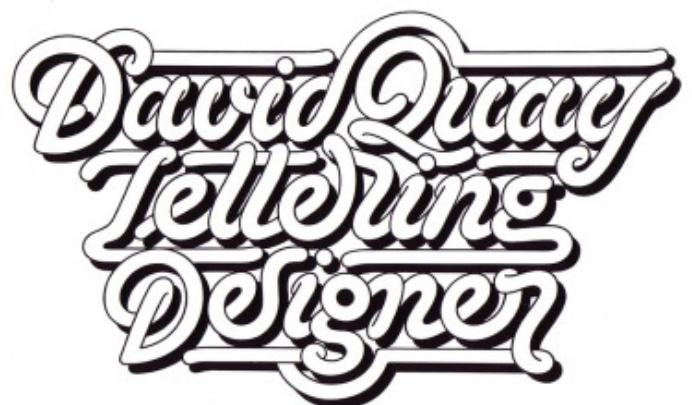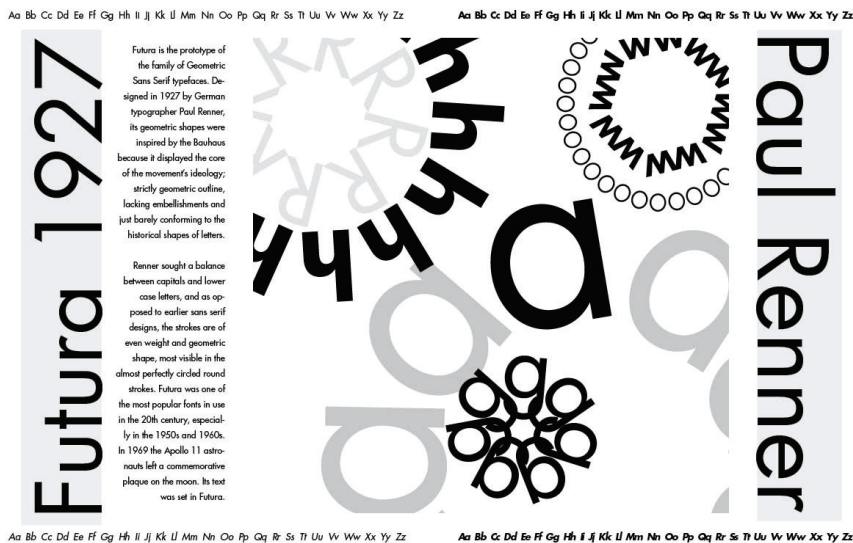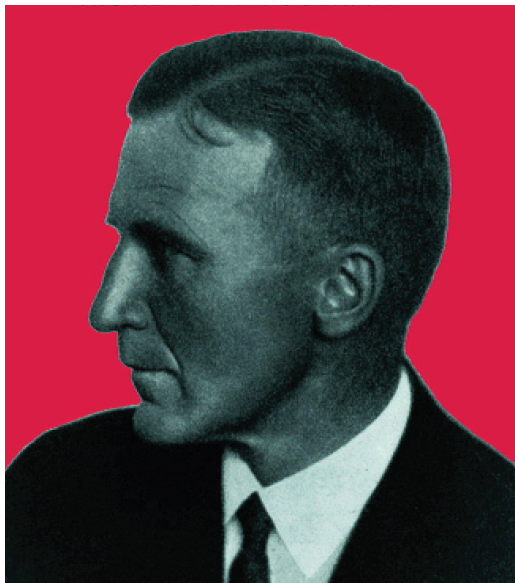
Paul Renner

Paul Renner – born 9.8.1878 in Wernigerode, Germany, died 25.4.1956 in Hödingen, Germany – graphic artist, painter, type designer, author, teacher.

Studied architecture and painting in Berlin, Munich and Karlsruhe. Then worked as a painter in Munich. 1907-17: production assistant and presentation manager for Georg Müller Verlag in Munich. 1911: cofounder of a private school for illustration in Munich. 1925-26: head of the commercial art and typography department at the Frankfurter Kunstschule. 1926: director of the city of Munich's Grafische Berufsschulen and from 1927 the Meisterschule für Deutschlands Buchdrucker.

1933: as arepresentative of the German Reich he is charge of the design of the German section at the Milan Triennale. Receives the Triennale's Grand Prix. 1933: is dismissed from teaching. Works as a painter from 1934 onwards. Writes on topic pertaining to typography, lettering, graphics and color studies.

Fonts: Futura® (1928), Plak® (1928), Futura® Black (1929), Futura® licht (1932), Futura® Schlagzeile (1932), Ballade (1937), Renner™ Antiqua (1939), Steile Futura ®(1954).

Publication include: "Typographie als Kunst", Munich 1922; "Kulturbolschewismus?", Zurich 1932; "Die Kunst der Typographie", Berlin 1948; "Das moderne Buch", Lindau 1946; "Vom Geheimnis der Darstellung", Frankfurt 1955.Phillip Luidl (ed.) "Paul Renner", Munich 1978.

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
1234567890(.,-:;!¡?¿€£¥$"„"'‹›«»*†)
ÅÇÉÎÑÒØÜÆŒåçéîñòøüæœß

Structure

Design Process Analysis

Qus: What related letters and alphabet shapes were your guides to modifying your 4 selected letters? Describe their characteristics.

Ans: Futura and Swiss fonts were the basic guide for the selection of font for this design.

Qus: What structure do the letterform terminals have? Examine them closely for specific shape, such as roundness of serif ends, arching of serifs, flaring of the stroke at the ends, stoke weight transition, etc. Describe 3 of their characteristics.

Ans:

1. The structure of this font has no serifs. The counterspace is narrower for R letter.

2. The leg completely straight and the Bowl shape rounder.

3. There is no stress due stroke weight being the same all over. And there is no transition of thick to thin stroke weight
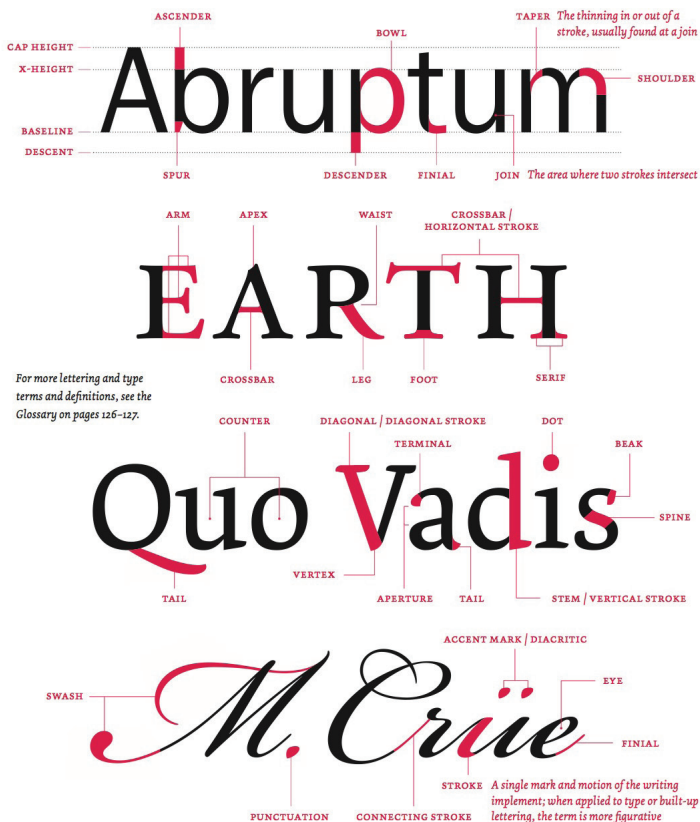
Qus: Observe and describe the typeface proportion relationships of the ascenders and descenders to xheight and cap height?

Ans: The ascenders has no serif and the curves sit below the baseline. Likewise the descenders has no serif.

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

LETTER STRUCTURE

ASCENDER

TAPER *The thinning in or out of a stroke, usually found at a join*

CAP HEIGHT
X-HEIGHT

BOWL

SHOULDER

Abruptum

BASELINE
DESCENT

SPUR   DESCENDER   FINIAL   JOIN *The area where two strokes intersect*

ARM   APEX   WAIST   CROSSBAR / HORIZONTAL STROKE

EARTH

For more lettering and type terms and definitions, see the Glossary on pages 126–127.

CROSSBAR   LEG   FOOT   SERIF

COUNTER   DIAGONAL / DIAGONAL STROKE   DOT

TERMINAL   BEAK

Quo Vadis

SPINE

VERTEX

TAIL   VERTEX   APERTURE   TAIL   STEM / VERTICAL STROKE

ACCENT MARK / DIACRITIC

SWASH   EYE

M. Crüe

FINIAL

STROKE *A single mark and motion of the writing implement; when applied to type or built-up lettering, the term is more figurative*

PUNCTUATION   CONNECTING STROKE

T

Terminal

Terminal

A circular form at the end of the arm in letters.

Definition: In typography, the terminal is a type of curve. Many sources consider a terminal to be just the end (straight or curved) of any stroke that doesn't include a serif (which can include serif fonts, such as the little stroke at the end of "n" as shown in the illustration). Some curved bits of tails, links, ears, and loops are considered terminals using the broader definition.

Ball terminal is a combination of a dot (tail dot) or circular stroke and the curved bit (hook) at the end of some tails and the end of some arms (a, c, f). Beak terminal refers to the sharp spur or beak at the end of a letterform's arm and the curved bit (terminal) between the beak and the arm.
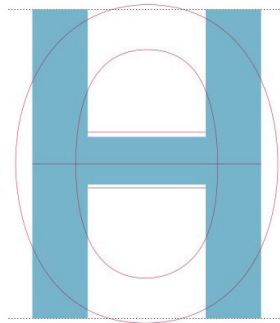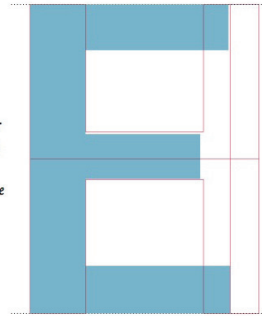
U

CALIFORNIA
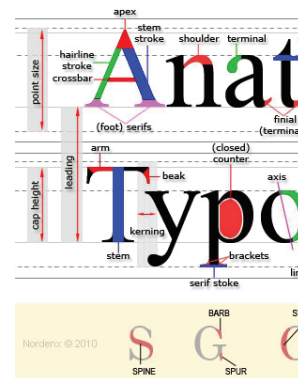
UPPERCASE

FONTS USED IN GRAPHIC: CORPID

Like the crossbar of the H, the E's middle arm is slightly above the center line.

Uppercase

Like the crossbar of the H, the E's middle arm is slightly above the center line.

The bottom arm of the E usually extends beyond the top two arms.

Maintaining the relationship of proportions between uppercase and lowercase usually means that a font's capitals, customarily taller than the lowercase, are also wider and occupy more space than their shorter counterparts. To compensate for this additional area and white space, the stroke weight of most capital letters is slightly heavier than that of the lowercase. Uppercase characters with the same stroke thickness as their lowercase counterparts often feel light by comparison. Type designers typically condense the uppercase characters slightly, to prevent the capitals from dominating the smaller lowercase alphabet and to maintain more consistent widths throughout the font. The lowercase ascenders do not necessarily define the cap height—the uppercase of many fonts is shorter than the height of the ascenders.

The H is a control character for the uppercase, and its attributes set the standard for all of the square capitals. The E is narrower   The center arm of the E than the H, is noticeably shorter and compensating for   somewhat thinner than the its open right side. top and bottom arms.

The H's crossbar in most typefaces is placed slightly higher than half of the cap height.

Work Samples:

Old Gold

SPHINX

TERRA COTTA

Dark Myrtle Green

EMERALD

LIGHT SPRUCE

chrome blue

fLeSH

marigold

Alice Blue

CRIMSON

Bright Lavender

WOODLAND

Rudy Vanderlans

Rudy VanderLans is the co-founder of Emigre, together with his wife Zuzana Licko.

VanderLans studied graphic design at the Royal Academy of Art in The Hague. After working for a number of design studios in Holland for several years, he moved to California and studied photography at University of California at Berkeley. In 1984, VanderLans founded Emigre Magazine, a journal for experimental graphic design.

Zuzana Licko
Zuzana Licko is the co-founder of Emigre, together with her husband Rudy VanderLans.

Licko was born in 1961 in Bratislava, Czechoslovakia and emigrated to the U.S. in 1968. She graduated with a degree in Graphic Communications from the University of California at Berkeley in 1984.

Emigre Magazine was founded in 1984 and garnered much critical acclaim when it began to incorporate Licko's digital typeface designs created with the first generation of the Macintosh computer. This exposure of her typefaces in Emigre magazine led to the manufacture of Emigre Fonts, which Emigre now distributes as software, worldwide.
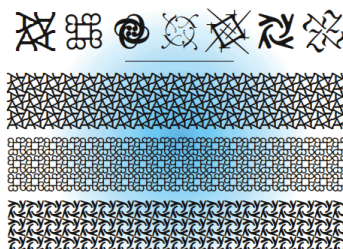
Word as Image
Celebrity Portrait

Process Analysis

The fonts used to execute this celebrity portrait are:

    1. Arial

    2. Arial Black

    3. Impact

    4. Swiss 921 BT

3 reasons for the font selections:

    1. I chose the font for clarity and simplicity. Arial is been a sans serif font is known for clarity.

    2. I chose the Arial font because many people can easily recognize the font as they come across   it every day.

    3. I chose the Impact font because of it shape. It can easily be used in a place where other font will be too wide and take more space,   while Impact font takes less space.

3. Illustrator type techniques that you have employed to execute your celebrity portrait.

    1. I use the type wrap that is type in a shape or path. Using this technique, I can contain the type within a specified container or path.

    2. I also use the outline technique by converting the selected typeface of my choice into curve and outline form.

    3. I trace out the photo image after taking it into Photoshop to manipulate the color to achieve a contrast color. Then I was able to identify where the different shade tones are.

4. I also render the color image in Coral draw and later import and save for illustrator to work with it.

5. I also manipulate the font by using the font character tools to change angles, spacing, and leading—others.

4. Question: Describe your design selection process for the image you used, and the way in which you cropped/positioned/oriented it within your 9" x 15" frame.

Answer: It actually took me a while trying to make a decision on the right image photo of the same celebrity, because I have to take the posture into consideration. And after my selection, I use Photoshop to crop the photo to be able to fit into the 9" x 15" frame. The image was quite larger than the 9" x 15" frame, so I have to reduce and scale down to the specified size. Hence the photo image has been in portrait style before I got it from Google.

X

ascent | ascender height

cap height

mean line | median

Sphinx

x-height

baseline

descent | descender height

xheight

The x-height is the vertical measurement of a lowercase letter's main body, usually defined by the x. It differs from typeface to typeface. Increasing a font's x-height increases the apparent size of the letters and generally improves legibility at small sizes.

An excessively large x-height can have the opposite effect, reducing the overall readability of word shapes and making the letters seem graceless. An x-height that is too small can produce letters that look top-heavy or stunted.

Hawkhurst Regular

abcdefghijklmnop
qrstuvwxyz

Hawkhurst Italic

abcdefghijklmnopqr
stuvwxyz

Hawkhurst Bold

abcdefghijklmno
pqrstuvwxyz

Hawkhurst Bold Italic

abcdefghijklmnopq
rstuvwxyz

ABCDEabcde12345

ABCDEa

Work Samples:

Richard Yeend

Born: London, 5 April 1945

Education: Kings College, Taunton, and Cambridge School of Art.

Art director, caricaturist and type designer.

ART DIRECTOR

The Wall Street Journal Europe

Die Welt

1998–1999

Redesigned the newspaper; Drew daily editorial cartoons.

Drew logotype for Berliner Morgenpost

International Herald Tribune

1987–1998

Redesigned the newspaper. Drew editorial cartoons.

The New York Times

1978–1987

Designed the Financial sections and business magazines, and drew sports caricatures.

Won a SND gold award in 1982.

The Boston Herald American

1975–1978

Redesigned the daily and Sunday papers and the color magazines.

Drew political cartoons for the op-ed pages.

EDITORIAL CARTOONIST

1969–1974

The Guardian

The Sunday Times

Contributed caricature to Newsweek, Fortune, Rolling Stone, New York Magazine, Le Monde, Berliner Morgenpost.

In 1970 designed a neon sign for Lloyds Bank in Picadilly Circus, London.

Designed typefaces:

Achispado™, Amherst Gothic Split™, Bandalero™, Linotype Buckingham Fraktur™,Burgstaedt Antiqua™, Hawkhurst™, Italienne™, Neuseidler™, Anasdair™, Linotype Richmond™ for Linotype Library.

Hermann Zapf
Type Designer

Hermann Zapf is considered one of the great lettering artists of modern times. Born in Nuremberg in 1918, Zapf was interested in technology and science early in his youth. He read voraciously to learn about inventions that changed the world.

Zapf's first foray into the world of typeface design was an experiment in the 1930s when he developed a secret writing system so that he and his brother could exchange private information. "It was some kind of cross between Germanic runes and Cyrillic and could only be deciphered if you knew the code, " Zapf says. "That's over 70 years ago now, and I suppose this secret writing system constituted my first alphabetic creations."

Zapf had wanted to become an electrical engineer, but the oppressive political climate in the early 1930s in Germany did not allow him to study engineering. He had to start an apprenticeship in a photo retoucher. His search for an apprenticeship led him to training as a photo retoucher in 1934.

In 1935, a memorial exhibition was held for Nuremberger Rudolf Koch, who had recently died in 1934. Koch's work heightened Zapf's interest in lettering. He bought books by Koch and the British lettering artist Edward Johnston. Using the books for reference, Zapf taught himself calligraphy using a broad-edged pen.
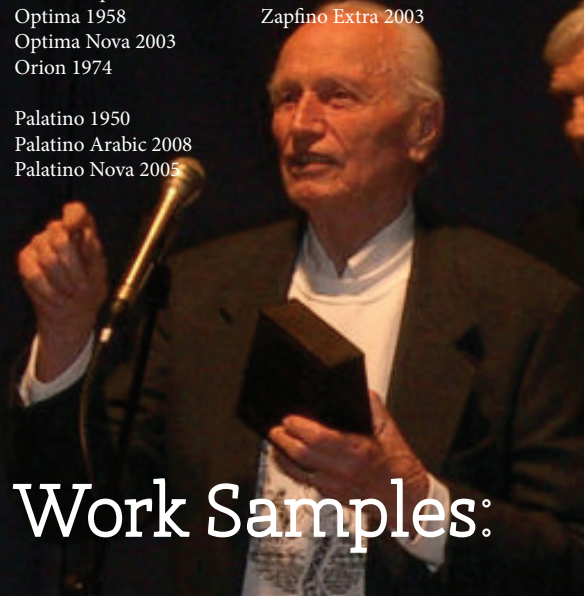
When his apprentice master discovered Zapf's gift for calligraphy, he put the young artist to work retouching lettering. He was also asked to improve the work of his less able colleagues, often toiling late into the evening.

After completing his apprenticeship, Zapf went to Frankfurt and spent time at a workshop run by Paul Koch (son of Rudolf Koch). Printing historian Gustav Mori introduced Zapf to
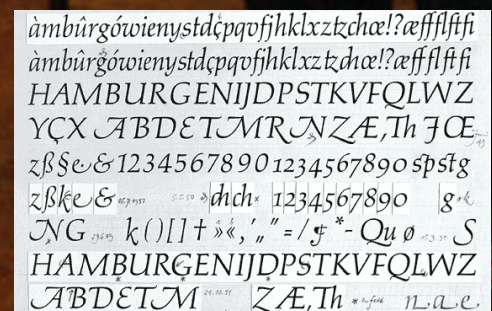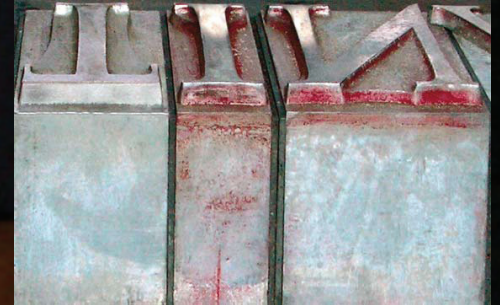
Work Samples:

Stempel and Linotype, where he designed his first printed typeface for the companies in 1938, the Gilgengart™.fraktur design.

On April 1, 1939, Zapf was called to military service. Unaccustomed to the rigors of military life, he developed heart trouble and was sent to a more suitable office environment, where he wrote camp records and sports certificates instead of working in the trenches. He later moved to the cartography unit, where his skill with drawing and lettering helped him survive. Zapf was captured by the French and held prisoner near the end of World War II. His captors, however, respected his artistic talents and did not mistreat him or send him to coal mines in Northern France.

After the war ended, Zapf was sent home to Nuremberg, where he taught calligraphy. In 1947, he was hired as the artistic head of the in-house print shop for D. Stempel AG, Frankfurt. He continued to teach calligraphy and worked in book design for publishing companies.

Zapf designed many typefaces in the late 1940s and 1950s, including the Optima® and Palatino® typeface families. He continually honed his calligraphic skills.

In the 1960s, Zapf became interested the rapid changes of the printing industry. His ideas for streamlining production through computer-aided typesetting were scoffed in Germany. He turned to America; and gave in 1964 his first lecture on typographic computer programs at Harvard and was teaching at the Rochester Institute of Technology from 1977 through 1987. Zapf became familiar with computers from contacts at IBM, Xerox and other high-tech companies.

VENEZIA

WWW.VENEZIA.IT

Credits

Typography Deconstructed
http://www.typographydeconstructed.com/ascender/

Typography Deconstructed
http://www.typographydeconstructed.com/ball-terminal/

Jessica Hische
http://jessicahische.is

Willen, B. (2009). Lettering & Type: Creating Letters &
Designing Typefaces (1st ed). Princeton Architectural
Press.
 Retrieved from http://digitalbookshelf.artinstitutes.edu/
books/9781616890988/page/116

http://en.wikipedia.org/wiki/File:Typography_Line_
Terms.svg

Jill Bell
http://www.jillbell.com/process.html
http://kclax.tumblr.com/page/2

Matthew Carter
http://www.myfonts.com/person/Matthew_Carter/
http://en.wikipedia.org/wiki/Matthew_Carter#Typefaces
http://www.monotypeimaging.com/ProductsServices/
TypeDesignerShowcase/MatthewCarter/

http://www.monotypeimaging.com/productsservices/
TypeDesignerShowcase/HermannZapf/
http://www.hermannzapf.de/
http://archiv.dante.de/dante2005/photos/tuesday/
imgp5402-3-0-2.shtml

http://www.hrc.utexas.edu/educator/modules/
gutenberg/johann/
http://en.wikipedia.org/wiki/Johannes_Gutenberg
MLA citation. Wallau, Heinrich. "Johann Gutenberg." The
Catholic Encyclopedia. Vol. 7. New York: Robert Appleton
Company, 1910. 15 Mar. 2013 <http://www.newadvent.
org/cathen/07090a.htm>.

Gutenberg's (42-line) Bible: Opening of Genesis. Johann
Gutenberg, Johann Fust and Peter Schoeffer. Mainz, 1455
British Library C.9.d.4, f.5
http://www.bl.uk/onlinegallery/sacredtexts/gutenberg_
lg.html

The University of Manchester Library, The University
of Manchester <http://www.library.manchester.ac.uk/
firstimpressions/Pioneers-of-Print/Nicolas-Jenson/>
http://www.library.manchester.ac.uk/firstimpressions/

Pioneers-of-Print/Johann-Gutenberg/
Emigre, Inc.
http://www.emigre.com/Bios.php?d=10
http://www.emigre.com/Bios.php?d=2

Mount Holyoke College
https://www.mtholyoke.edu/175/gallery/susan-kare
http://25.media.tumblr.com/tumblr_m5zbzhLMWl1qk4i6fo8_
r1_1280.jpg

Monotype GmbH
http://www.linotype.com/522/maxmiedinger.html

Ron Bercume <http://ronbercume.com/max-miedinger-
graphic-design-pioneer/>

http://www.linotype.com/762/paulrenner.html
http://designkultur.wordpress.com/2011/02/04/corporate-
identity-designkultur-new-wordmark-logo-introducing-v-2-0-
a-corporate-id-rethink/paul-renner/

http://www.linotype.com/762/paulrenner.html
http://designkultur.wordpress.com/2011/02/04/corporate-
identity-designkultur-new-wordmark-logo-introducing-v-2-0-
a-corporate-id-rethink/paul-renner/

http://luc.devroye.org/fonts-24164.html

VISUAL Communications
http://www.visualcomm.com/Environmental-Signage.html
http://www.visualcomm.com/entertainment-Signage.html

http://www.noupe.com/design/products-and-packages-with-
fantastic-typography.html

http://www.northwestmedia.net/blog/typography-in-
packaging/
http://typography-daily.com/2010/12/28/15-examples-of-
good-typography-in-packaging/

Milton Glaser
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