



CHAPMAN UNIVERSITY

the *margo parwell*¹⁵
20 DESIGN | Quantity and Quality:
16 SYMPOSIUM | The Challenge of Choosing Type Today

Volume 04. Issue 01.

CHAPMAN UNIVERSITY

the margo parrell^{'15}
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20 DESIGN
16 SYMPOSIUM |

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EDITOR'S NOTE

Chapman University's *Design Symposium Journal* is a refereed journal focusing around a different design theme. The journal is published once a year and provides a forum for design scholars, professionals, project managers, writers, and educators. Work and case studies published in the journal challenge assumptions and perceptions of design and exemplify the continued discussion of the ever-changing role of design. A special thank you to the Pawell family for their support and contribution in the renaming of the symposium to the *Margo Pawell Design Symposium*, to the authors for their submissions, to AIGA OC for their sponsored support, and to our moderator, Professor Rachelle W Chuang.



Claudine Jaenichen
Art Department Chair,
Associate Professor of
Graphic Design,
Chapman University

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Symposium Pictures by Ryan Say

EDITOR'S NOTE

Following the two previous Design Symposiums, we were pleased to focus on typography for this year's Margo Pawell Design Symposium held March 1, 2016. The theme for our panel was "Quantity and Quality: the Challenge of Choosing Type Today." We had three presenters give us insight into the potentially paralyzing challenge of utilizing type well amidst today's bewildering choices.

Rachelle W. Chuang
Professor of Graphic Design,
Chapman University



Our first speaker was Stephen Coles, author of *The Anatomy of Type*, who is an editor and typographer based in Oakland and Berlin. He publishes *Fonts in Use* and *Typographica* and speaks internationally on typeface selection and licensing. Our second speaker was Michael Stinson who heads up TypeEd along with his partner Rachel Elnar. Michael is also a typography teacher at USC, Santa Monica College and LCAD and in 2008 was named as one of Graphic Design USA's "People to Watch." The final speaker was Greg Lindy of Lux Typography + Design typography instructor at Art Center, Otis and CalArts. Together the panelists highlighted contemporary issues and strategies to select and specify type more accurately, effectively and creatively.

MARGO PAWELL DESIGN SYMPOSIUM

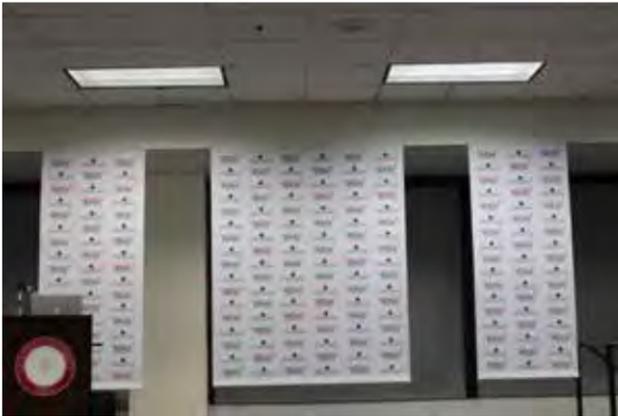
Chapman University's *Margo Pawell Design Symposium* is dedicated to bringing together diverse experts to discuss topics in graphic design and giving our students and community a chance to gather and partake in the discourse of design. In 2016, the symposium was renamed to honor the legacy of Ms. Margo Pawell, beloved former student and alum who inspired creativity, intellect, and passion here at Chapman and Orange County as a whole. Margo passed away in the summer of 2015 after a long battle with a chronic illness. At 24, she lived life to its fullest and made the most of every day. Margo's fierce talent and passion for creative perfection was infectious.



Margo Pawell
Class of 2015
BFA Graphic Design

Her selflessness of showing kindness and compassion was unmatched. She exemplified determination and focus that was obvious to everyone who knew her and she excelled in everything she did. Her devotion and commitment to art and design was driven by unparalleled self-discipline and work ethic.

—*Claudine Jaenichen*



Margo Pawell was always **thoughtful, charming, and witty**. Her devotion and commitment to art and design was driven by **unparalleled self-discipline and work ethic**.

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SYMPOSIUM



Valerie Rustad, BFA in GD 2014, friend, roommate, classmate of Margo.

Her fierce talent and passion for creative perfection was infectious. Her selflessness of showing kindness and compassion was unmatched. She exemplified determination and focus that was obvious to everyone who knew her and she excelled in everything she did.

Valerie Rustad, BFA Graphic Design 2014

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DESIGN
SYMPOSIUM



Margeaux

Anton Warkentin, BFA in GD 2012,
friend and classmate of Margo.

She was always **thoughtful, charming, and witty**. Her devotion and commitment to art and design was driven by **unparalleled self-discipline and work ethic**.

Anton Warkentin, BFA Graphic Design 2012

2016 Symposium Speakers



STEPHEN COLES

Stephen Coles is an editor and typographer living in Oakland and Berlin. He publishes *Fonts In Use* and *Typographica*, writes for type foundries, and consults with various organizations on typeface selection and licensing. Stephen is author of the book *The Anatomy of Type* and serves on the board of the Letterform Archive. He has taught at Type Camp and was formerly a creative director at FontShop and a member of the FontFont TypeBoard.

MICHAEL STINSON

Michael Stinson is a partner at Ramp Creative. With 20 years in the field of design, his identity and annual report work has been recognized by *CommArts*, Mohawk Paper, TDC, *Graphis*, etc. Conversely, he's served on the juries for the Ad Club, *Graphis*, the One Show Design and the Young Ones. In 2008, Michael was named as one of Graphic Design USA's "People to Watch." He is a lecturer in typography at Santa Monica College, the University of Southern California (USC) and Laguna College of Art and Design.





GREG LINDY

Greg Lindy is the founder and creative director of Lux Typographic + Design, which he launched in 2009. The Los Angeles studio is based on Greg's expertise and innovative work in type and brand. For twenty years, Greg was the design director and founding partner of Intersection Studio, an award-winning brand design firm where he was a key creative on projects for The Getty, Sundance Institute, and The Autry Museum among others. In addition, Greg is an internationally recognized type designer with a custom retail font line available under the Village banner. His strong vision and approach led him to create custom fonts and design for brands such as *Esquire*, Johnson & Johnson and Children's Hospital of Orange County. Active in academia, Greg currently teaches type design at Art Center of College of Design, California Institute of the Arts and Otis College of Art and Design.



Quality vs. Quantity

Quality vs. Quantity

Michael Stinson

Michael Stinson is the Creative Director at Ramp Creative, the lead instructor for the TypeEd program and is obsessed with typography. You can find him at @mwstinson on Twitter or at type-ed.com. This presentation was given March 1, 2016 at Chapman's Margo Pawell Graphic Design Symposium.



I would like to talk about the quality versus the quantity of type. I approach this topic in the same way in purchasing a car. Purchasing and storing typefaces is very similar. In typeface choice, it's best to keep a library of fewer high quality typefaces and a multitude of low quality typefaces.

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QUALITY VS. QUANTITY



QUALITY

Roman Typefaces

For Roman typefaces, it's best to have a high quality family of fonts that can handle a lot of looks, layouts and information, similar to an SUV, which you would pay a premium for.

QUANTITY

Decorative Fonts

Decorative typefaces are used for very specific purposes, and it's fine to have many that serve visual importance. These typefaces would have fewer fonts in the family and therefore be less expensive.

QUALITY VS. QUANTITY



ROMAN TYPEFACES

Caslon

Gill Sans

Tisa

Frutiger

The typeface examples on the left show a variety of high quality well-designed options. Depending on the usage and the package offered, the Roman typefaces range in cost from \$200 to \$1,200.

DECORATIVE FONTS

Melany Lane

Gunplay

BENDER

STATION

Decorative typefaces have fewer fonts in their family and cost between free to under \$100.

QUALITY VS. QUANTITY



TISA SUPERFAMILY (\$1K)

Typography

Tisa offers a vast amount of choices. This typeface is what we call, in the typography world, a “super-family.” It has a serif and sans serif typeface that are designed with the same characteristics and proportions. In all, it has 28 fonts.

BUDMO (FREE)

TYPOGRAPHY

Budmo is a free font, and this case would be referred as a “font” since it has no other family members. It has a very specific design calling and might be used for circus or theatre design work.

QUALITY VS. QUANTITY



CHEVY TAHOE (\$60K)



Proxima Nova | \$700 | 140+ Fonts

In my visual analogy, the example on the left shows the sticker price for a Chevy Tahoe. We might not be able to afford such a mechanical beast. However, depending on what you use it for or if you have six kids, it might be worth the \$60k. Below the Tahoe is the sticker price for the typeface Proxima Nova, a popular sans serif that has 140+ font options that can handle just about any project. This would be an example of a valuable high-quality purchase.

FORD FIESTA (\$15K)



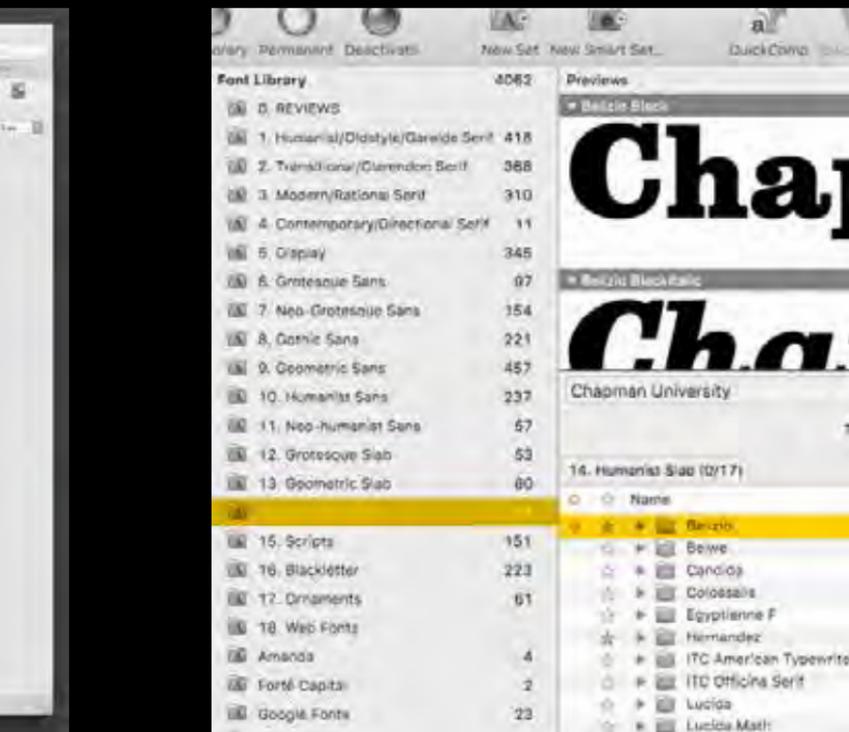
Tahoma | Free | 2 Fonts

The Ford Fiesta is a car marketed at specific demographics and is priced for it. Fifteen thousand dollars is an affordable, basic car that can get you from point A to point B. It's great for people who can do without bells and whistles, like college students and the elderly. The sticker price for Tahoma, doesn't need a "sticker" at all because it's free and is a default typeface on most computers. It is as limited in features as the Fiesta since it has only two fonts in it's family. Tahoma is a typeface that has a lower level of quality, but strictly for a small amount of information.

HUMANIST SLAB: 104

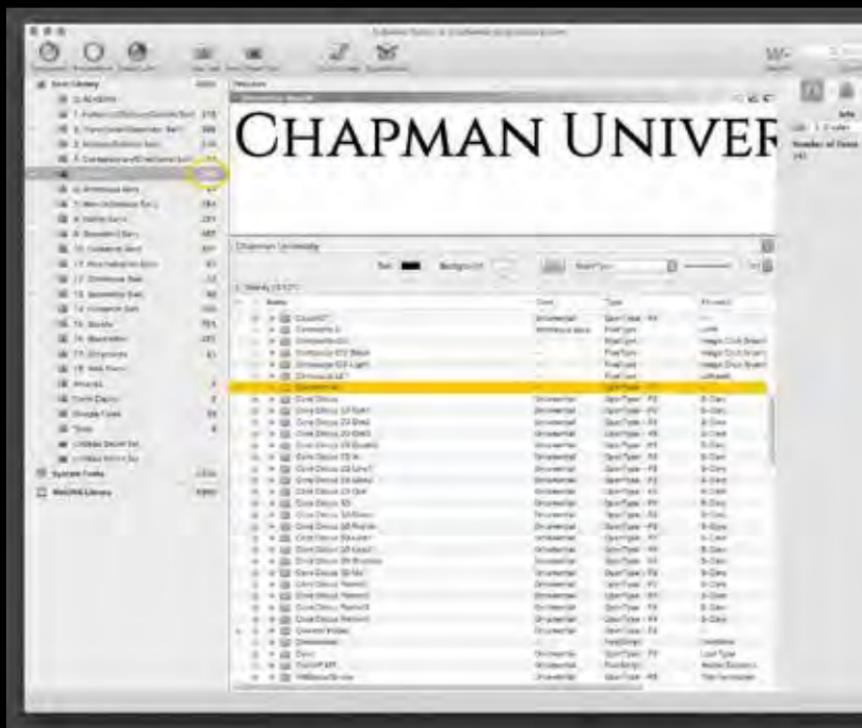


This is a screenshot of my Suitcase Fusion software, which organizes all of our typefaces and fonts. I have them organized by classification so I can quickly choose the right typeface for the right project. The folder count shows a number of 104 fonts total.

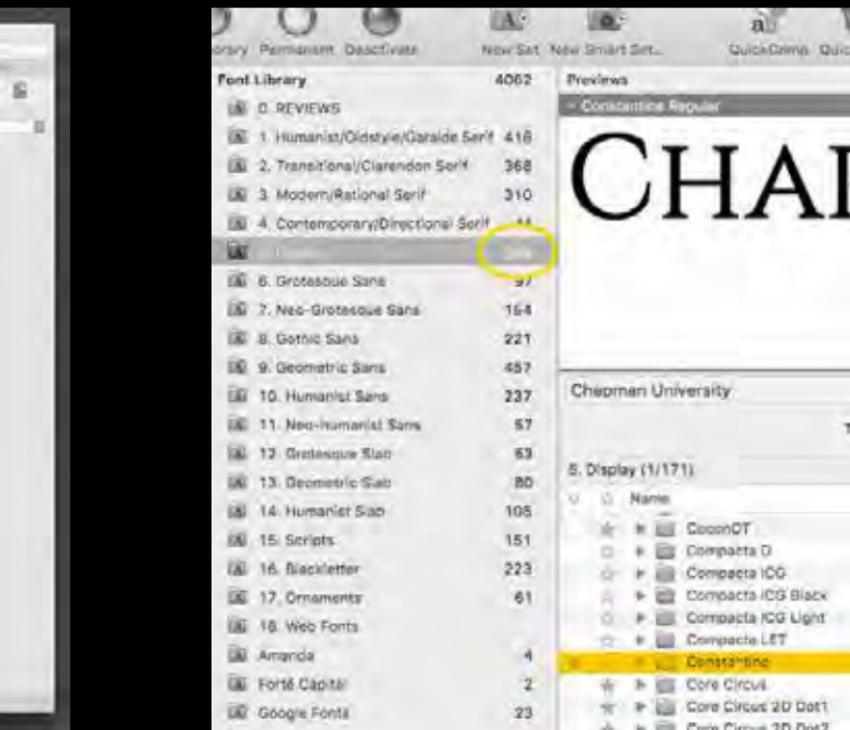


These examples show the typefaces Belizio and Tisa, which are marked with a dot representing access to the fonts on a daily basis and is held in the Humanist Slab classification folder. These two typefaces are highlighted because they are of high-quality and can be used on many of my projects.

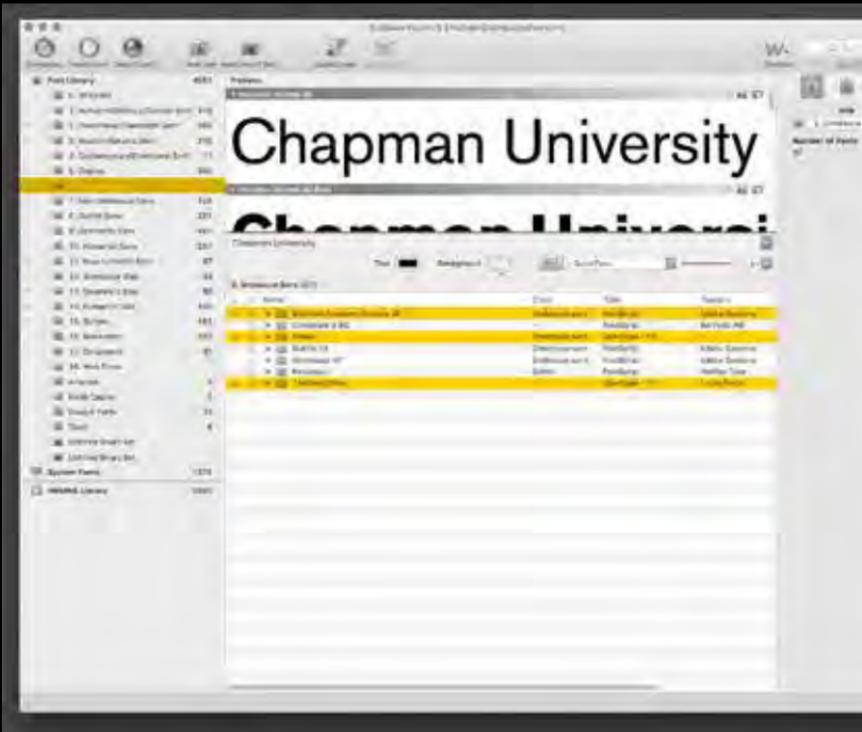
DISPLAY: 345 *te*



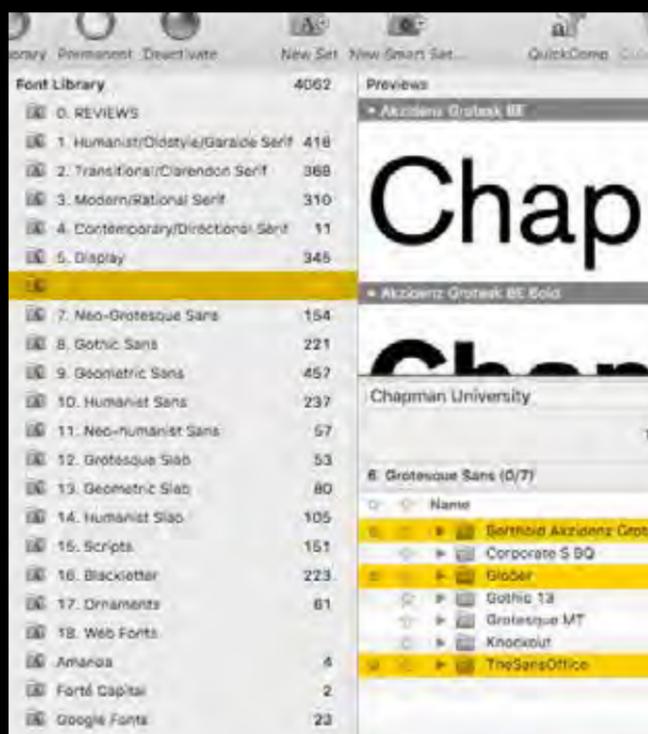
My display typefaces folder show the fonts I use for specific design purposes, such as a Western, comedy, or sports-themed projects. These fonts will only be used with 10 words or less. They have so much “personality” in their design, and built for visual representation rather than lengthy reading. The number of fonts in this folder is much higher at 345 fonts, with a majority of these being single fonts and not a typeface family of multiple fonts.



GROTESQUE SANS: 97



Our typefaces of the Grotesque sans serif classification are shown here. Three are highlighted to show the typefaces that are of higher quality, or are designated as OTF (OpenType font) fonts, which are the current file versions we all use today. All three have a healthy variety of fonts to choose from.



WHAT ARE YOUR BEST PERFORMING TYPEFACES?

CHEVY TAHOE (\$60K)



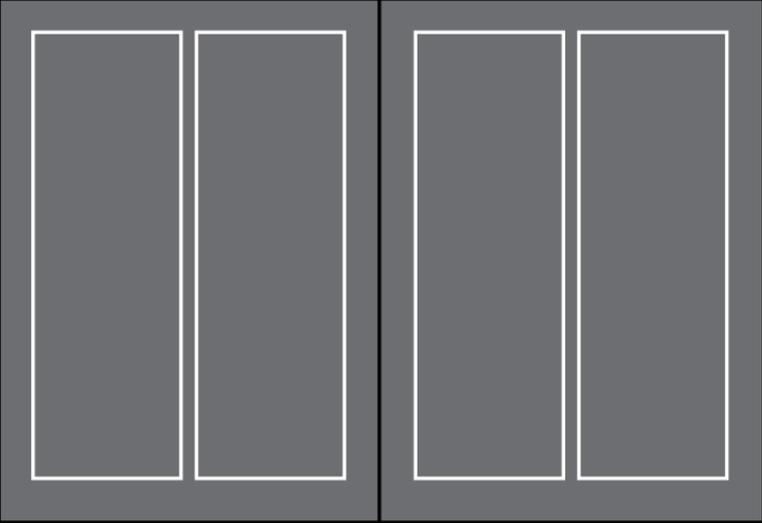
I try my best to keep a library of fewer high quality typefaces versus a multitude of low quality typefaces. What are your best performing typefaces?

PEFACES?

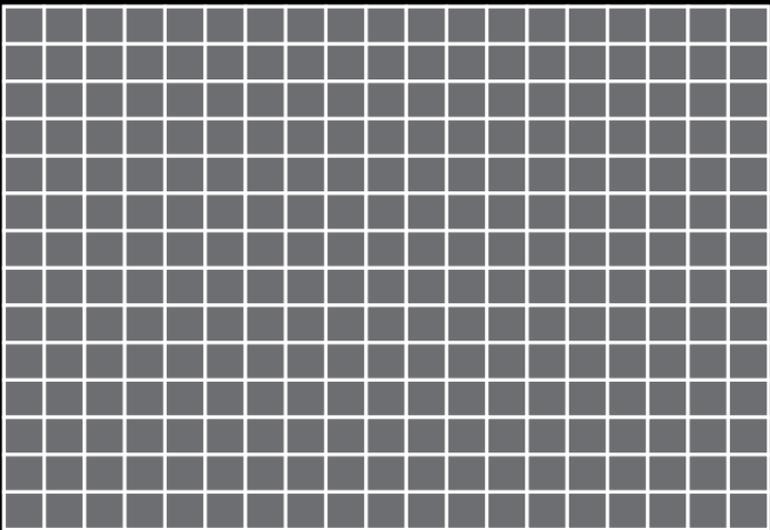


FORD FIESTA (\$15K)





2. Double-Column



5. Modular

Use a Grid

Michael Stinson

Michael Stinson is the Creative Director at Ramp Creative, the lead instructor for the TypeEd program and is obsessed with typography. You can find him at @mwstinson on Twitter or at type-ed.com. This presentation was given March 1, 2016 at Chapman's Margo Pawell Graphic Design Symposium.

What's the secret to incorporate rhythm in your visual design? Use a grid.

The one thing that's saved time and money throughout my career, whether it be working on brand style guides, a poster, or a character within a logo, is working with a grid system.

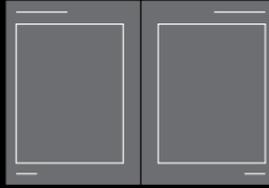
As you know, a grid system serves as an organization tool made of margins, gutters, alleys and baselines. It's a set of imaginary lines used to divide space, separate content and direct the viewers eyes.

But in the early part of my career, the grid wasn't so imaginary. Those days began with me physically drawing out the margins and alleys in blue pencil on mechanical board, and then using a T-square to calculate and guide the baseline down the whole page. It was all said and good if we were designing one page, but typically most of my projects were 48-page annual reports. That's 48 boards. So, yeah, I got to know the page pretty intimately.

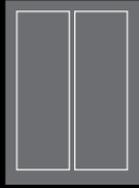
Back then, the only way to render type for comps was to draw it or rub down Letraset. By hand. We didn't have computers.

So for final art, we would make a type order to a typesetter at a typesetting house, and then arrived on paper galleys the next day. It was sort of like calling for next-day pizza delivery with toppings specifically arranged for your client project.

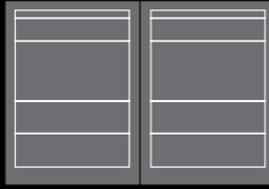
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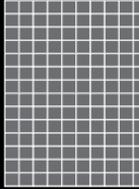
1. Single-Column



2. Double-Column



4. Hierarchical

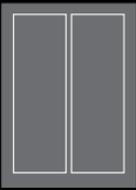


5. Modular

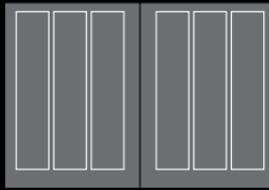
Want to know how typesetters used to work during the phototypesetting days? Register for the Type Dojo session in April with former typesetter Steve Rachwal.

After we received it, any changes to leading, hyphenation, or spelling had to be done with an X-acto knife and a steady hand. As long as I didn't get blood on the layout, I was happy.

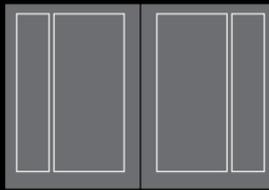
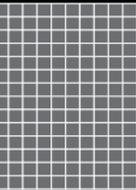
So what used to take days, now takes an hour (or less). Choosing type, specifying characteristics and setting it in place. Here's what I've learned about setting type both the slow way and the fast way:



olumn



3. Multi-Column



6. Asymmetrical

THE GRID WILL SAVE YOU.

It's saved me from headaches, heartaches, time and money.

Using a grid is helpful to whether you're designing a 850 pixel web banner as much as it helps with designing a 48-page document. A grid, once you know how to use one, can speed up your work flow automatically.

As a designer, creating consistency is paramount. It's what creates a visual connection with your reader and gives them a pleasurable reading experience. The grid helps with creating consistency.

Whether you're lettering a phrase, producing a mobile site, designing an infographic, refining a typeface, or setting up a billboard, the grid's where it's at.



ZEMENAWI
a contemporary
Amharic typeface

by Emnet Affework

Zemenawi

*Emnet Affework
Chapman University Alumna
BFA Graphic Design, 2011*

A CONTEMPORARY AMHARIC TYPEFACE

Though a new serif face would be heartily welcome, a modern sans-serif one would be a radical breath of fresh air, the start of a type revolution, if you will, in the (practically non-existent) Amharic type world. Given the current state of the market, what is needed is a face that is clean, highly legible, and suitable for many commercial instances (print or web).

And nothing says that like Helvetica! In particular, an Amharic font based on Neue Helvetica fits the bill. As such, Zemenawi has these qualities: no feet, Transitional in style, medium density, and minimal stroke contrast. (See p. 8 for comparison).

Arabic, which traditionally is based on calligraphic styles, has begun its journey into the modern age of design through its own version of Helvetica, among other contemporary typefaces. Amharic, too, would benefit from such an update. The task, then, would be to maintain the integrity of the Amharic characters while infusing elements of Neue Helvetica to construct a harmonious companion typeface.

So it is with these considerations in mind (concerning the state of the Amharic type market, Ethiopia, and the world at large) that the font of this book, Zemenawi, was born. Given that Zemenawi is still in development, only the 34 Amharic consonants and punctuation in one weight are shown.



ZEMENAWI

means "contemporary"
or "modern" in Amharic

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RESEARCH

A brief history on the development of language & written communication methods in Ethiopia

LANGUAGE The Sabeian alphabet of Old Southern Arabia was brought to Ethiopia in approximately 500 BC. It has 29 letters, consists only of consonants (the one vowel being implied), and uses the boustrophedon style, which alternates from right-to-left and left-to-right. While the Ge'ez language of Ethiopia and Eritrea had been present since about 2000 BC,¹ it only established a written script, called the fidel, after 500 BC, adopting 24 letters from Sabeian (in both form and direction) and 2 letters from Greek. Then upon the nation's conversion to Christianity in the 4th century AD, 6 vowels were added and the direction was changed from left-to-right. Sometime after the 7th century AD, the Amharic language and script were born, taking 26 letters from Ge'ez and adding extra characters, making a total of 33 consonants and 7 vowels (231 characters in all). The Sabeian and Ge'ez languages are now extinct, the exception being Ge'ez as the liturgical language of Ethiopian and Eritrean Orthodox Tewahedo Churches, and in Ethiopian synagogues. Other than Amharic, the Orominga, Tigrigna, Sebatbeit, Me'en, and Tigre, among other Ethiopian languages, also derive their written forms from the Ge'ez alphabet,² as the latter is used to write all of the former.

WRITING METHODS & TYPOGRAPHY During the pre-Christian and Christian eras in Ethiopia, people wrote on hard surfaces such as rock, clay, and various metals. The Bible was translated from Greek to Ge'ez, and at the end of the 5th century Christian missionaries brought parchment to Ethiopia. Other books in Greek, Arabic, and Hebrew were translated into Ge'ez as well. Scribes wrote with quill and ink on parchment, and branna (manuscripts) flourished throughout the country.³

With the advent of printing press, books in Ge'ez were printed in Europe. In 1513, about 100 years after Johannes Gutenberg's modification and popularization of movable type and the printing press in the West, a German typographer and Ethiopian monks printed a Book of Psalms in Ge'ez and the monks helped create type small enough for the presses. The first permanent printing press of Ethiopia (and of Eastern Africa as a whole) was introduced to the country in 1863; subsequently other missionary presses were established, and the government printing press was imported from Europe in 1906 at the request of the King. When private commercial presses arrived, various literature, books, and texts were disseminated; libraries were established and literacy and knowledge increased.⁴ Given the physical constraints of the typewriter, attempts to modify it for the Ge'ez alphabet

were fruitless and it was skipped completely in the development of Ethiopian type.

Eventually the computer age rolled around, and digital type replaced metal type. In the 1980s, once Unicode had expanded its possible characters set and computers had enough memory for the 231 Ge'ez letters, Dr. Aberra Molla digitized the Ethiopian alphabet. The result was released first in 1987 as ModEth, a Disk Operating System platform specifically for the language, and then it was transferred to EthioWord, an add-on to Microsoft Word for the Windows operating system.³ Then in 2003, designers John Hudson and Geraldine Wade developed Nyala, an OpenType TrueType Ge'ez typeface for Windows Vista operating system and onward;⁵ it is now available for Macs as well. At some point the Unicode typeface, GF Zemen, was created. But since its and Nyala's release, no professional Ge'ez typefaces have been developed.

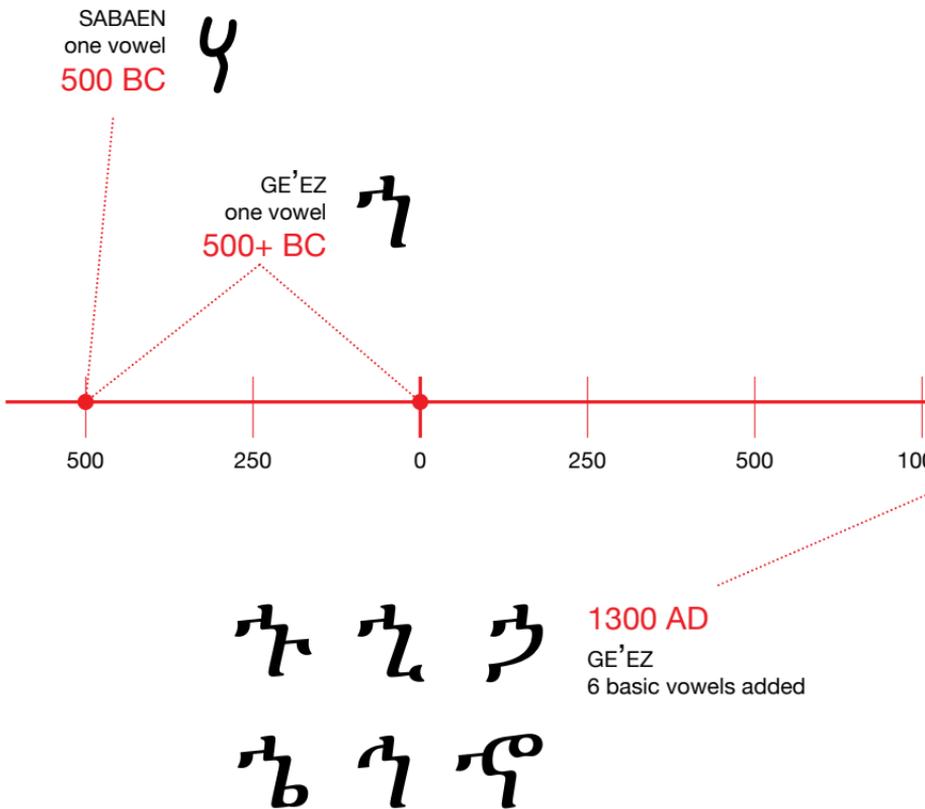
An increasingly globalized world: A call for creating non-Latin (and Ethiopian) typefaces

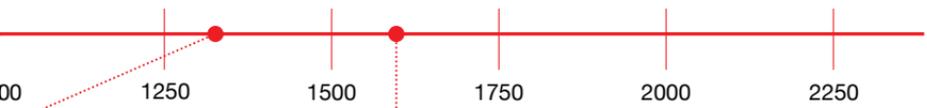
THE WORLD AT LARGE Advances in and the spread of technology and transportation have led to an increasingly globalized world whose nations become more connected with and dependant on each other, those connections facilitated by various manners of exchange and communication. Although globalization has contributed to the widespread use of English, it also calls for greater cross-cultural understanding and thus greater knowledge of other languages, not just to advance the economy but to also preserve and keep the particular language relevant in modern times. Given that graphic design is a means of visual communication, it is important to ensure that people not merely have the availability of a typeface in their respective languages, but that they have a variety of them so they can convey their ideas properly. Furthermore, the increasing use of and advances in technology have made the world more visually oriented, so the call for a plethora of non-Latin typefaces becomes even more persistent to satisfy our need for variety.

When choosing which non-Latin languages to develop typefaces for, a good starting point (other than the obvious lack of typefaces for a particular language) is targeting the languages of countries with growing economies and/or a significant young population. A growing economy will lead to increased technological ability and consumption. And more often than not, the youth (who are usually more up-to-date with technology) are the driving force behind a growing economy. As such, they will want a variety of

3 BACKGROUND

EVOLUTION OF AMHARIC SCRIPT





1600 AD

AMHARIC

1 - 5 extra vowels added
depending on letter

ከ ከ ከ
ከ ከ

5 BACKGROUND (RESEARCH CONT'D)

typefaces to participate in the trends of globalization and be on par with their international peers.

THE CASE FOR ETHIOPIA With one of Africa's fastest growing economies⁶ and the 12th fastest growing population in the world as of 2012—over 64% of which are 24 years old or younger—Ethiopia is one of those countries to target. Close to 20% of its population is 15-24 years old,⁷ so in the next couple of decades that age group will be in the position to spur advancements in design as the economy and connection with international peers grows. While Ethiopia's graphic design sector has yet to develop, as people become more aware of its role in the economy as a means of visual communication they will desire a variety of typefaces to suit their needs.

Why a contemporary Amharic typeface?

As previously established, Ethiopia makes a powerful candidate for broadening its typographic horizons. In particular, there needs to be more contemporary Amharic typefaces for two reasons: 1) the nation's strong economic growth and 2) a sore lack of modern Amharic typefaces in the market, let alone Amharic type in general.

ETHIOPIA'S GROWING ECONOMY As mentioned before, Ethiopia has one of Africa's fastest growing economies. And, to expand upon the ideas presented previously, it needs new, modern typography to reflect the changes it's going through and serve as a precursor for the changes to come, embody the new generation, and allow other countries to see and connect with its growth. A growing economy means many goods being sold and companies started, both which require a distinct personality of the company/product to be formed, especially for unfamiliar consumers abroad. This is largely accomplished by visual communication, a variety of styles being key in order to do so, which Ethiopia does not have. Furthermore, as countries' economies are becoming increasingly interconnected due to globalization, relatable design (and thus modern Ethiopian typefaces) becomes important. In order for Ethiopia to be an effective and notable part of the world economy and participate in modern graphic design (which it is currently absent from), it needs to form backbone of visual communication: typography.

CURRENT AMHARIC TYPE MARKET As noted before, there are currently only two quality, professional Ethiopian fonts available commercially: GF Zemen and Nyala. Both Zemen and Nyala are calligraphically-based, with feet (which serve as the equivalent serifs in English type), severe stress, high-contrast strokes, and a rather dense weight. Although the two are well-designed for

the stylistic category they inhabit, they are now the Times New Roman of the Amharic type world: grossly over-used, and out-dated. New typefaces are sorely needed to inject variety and personality into the market.

CALLING FOR A CONTEMPORARY AMHARIC TYPEFACE Though a new serif face would be heartily welcome, a modern sans-serif one would be a radical breath of fresh air, the start of a type revolution, if you will, in the (practically non-existent) Amharic type world. Given the current state of the market, what is needed is a face that is clean, highly legible, and suitable for many commercial instances (print or web).

And nothing says that like Helvetica! In particular, an Amharic font based on Neue Helvetica fits the bill. As such, Zemenawi has these qualities: no feet, Transitional in style, medium density, and minimal stroke contrast. (See p. 8 for comparison).

Arabic, which traditionally is based on calligraphic styles, has begun its journey into the modern age of design through its own version of Helvetica, among other contemporary typefaces. Amharic, too, would benefit from such an update. The task, then, would be to maintain the integrity of the Amharic characters while infusing elements of Neue Helvetica to construct a harmonious companion typeface.

So it is with these considerations in mind (concerning the state of the Amharic type market, Ethiopia, and the world at large) that the font of this book, Zemenawi, was born. Given that Zemenawi is still in development, only the 34 Amharic consonants and punctuation in one weight are shown. A full type family is being produced and will be available in the future.

END NOTES

¹ <http://www.omniglot.com/writing/sabaeen.htm>

² <http://www.ethiopians.com/bayeyima.html>

³ http://www.ethiopic.com/ethiopic_alphabet.htm

⁴ "World Encyclopedia of Library and Information Services" by Robert Wedeworth, published by the American Library Association, pp. 285 – 288.

⁵ <http://www.microsoft.com/typography/fonts/family.aspx?FID=329>

⁶ <http://www.africaneconomicoutlook.org/en/countries/east-africa/ethiopia/>

⁷ <https://www.cia.gov/library/publications/the-world-factbook/geos/et.html>

CORE LETTERS

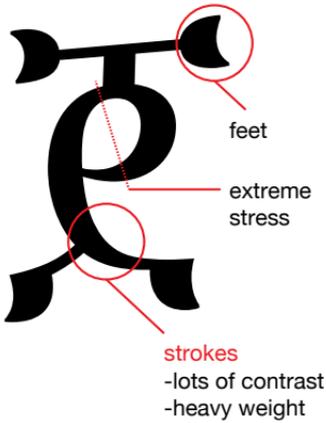
ከ ጠ ተ ያ ክ መ ዐ

Nyala

KEY CHARACTERISTICS

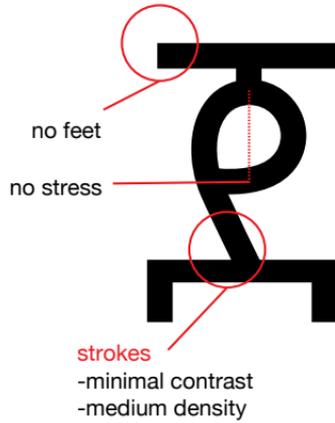
Nyala

style
calligraphic



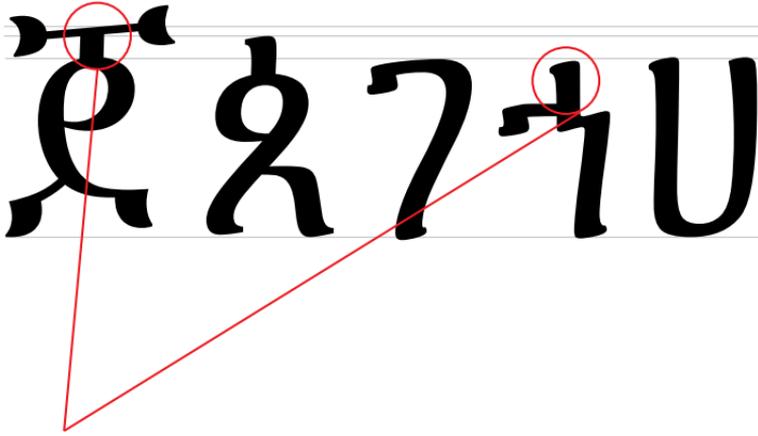
Zemenawi

style
Neo-grotesque



GENERAL ANATOMY OF AMHARIC CHARACTERS

no capital letters



only some ascenders
go above 'cap' height



cap height

almost all same
'cap' height

base line

- no descenders
- nothing goes below
base line

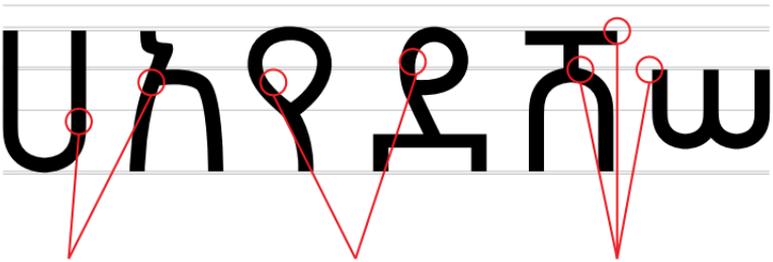
TYPEFACE

ከሀበኸሰቫሽሠጠሐ
ጨኣለዳዳጁጸጸጸተቸ
ፐዘዘነፕፕፕረረመወ
ቀዐፀ ። ፤ ፥ ፣ ፦ ፧ ፨ ፩

a companion face to the
Helvetica & Helvetica Neue type families

FEATURES

spacious letters for
clarity & legibility



strokes

- even width
- medium weight
- clean lines

counters & bowls

- round & large for
quick & easy legibility

hieght

- consistent, for
smooth visual flow

“[visually] clean...and unthreatening and easy to learn even [for] someone who has had no prior exposure to the language.”

-comment from a native Amharic reader & speaker

DEVELOPMENT



issue
varying heights causes letters
to bounce around



HeOu 𐌹𐌺𐌶𐌿𐌸𐌹𐌺𐌻

final solution

use Helvetica Neue height
measurements as guideline

reasoning

- better & easier visual flow via consistency
- compatible & cohesive with Helvetica inspiration

KEY
final solution ■
experimentation ■

issue

looks too much like a Christian cross,
might cause confusion

experimentation

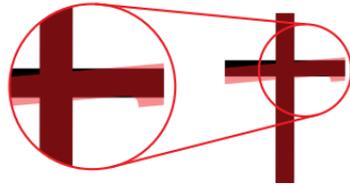
- slanted crossbar
- serif

final solution

- straight crossbar
- no serif

reasoning

- will almost always be read in the context of Amharic words, so confusion about/association with Christian cross is slim
- readers more familiar with (& therefore expect) a straight crossbar; doing otherwise would be visually distracting
- serifs eliminated to keep consistency within typeface, maintain compatibility with Helvetica type varieties, and stay true to Helvetica



issue

straight crossbars make letters look like English ones, may cause confusion

experimentation

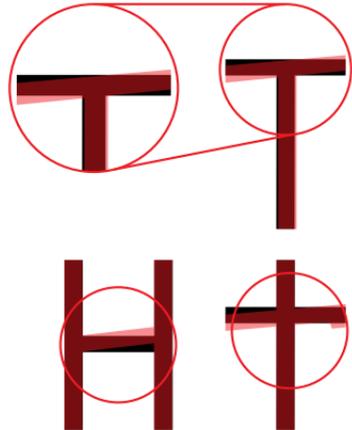
slanted crossbar

final solution

straight crossbars

reasoning

- will almost always be read in the context of Amharic words, so confusion about/association with English letters is slim
- readers more familiar with (& therefore expect) a straight crossbar; doing otherwise would be visually distracting
- regarding the letter that most resembles the lower-case English “t”, confusion is unlikely as most of them have a tail at the end, while it’s visual Amharic counterpart does not



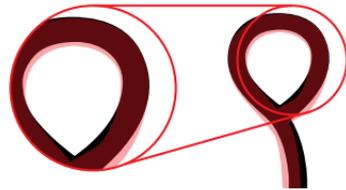
issue

creating rounded shapes consistent with feel of Name

final solution

- circular, teardrop-shaped bowls & counters
- smooth, even strokes

KEY
final solution ■
experimentation ■



issue

harshly-cut stroke terminal

experimentation

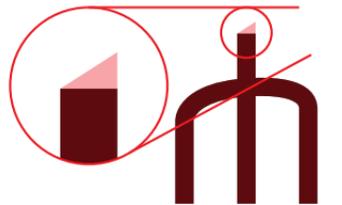
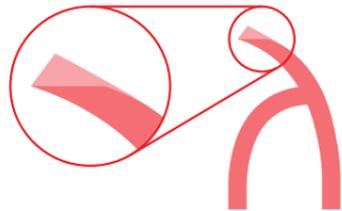
angled & extended terminal

final solution

- straight terminal
- altered curves of strokes

reasoning

ensures visual consistency & cohesion within typeface & with Helvetica inspiration

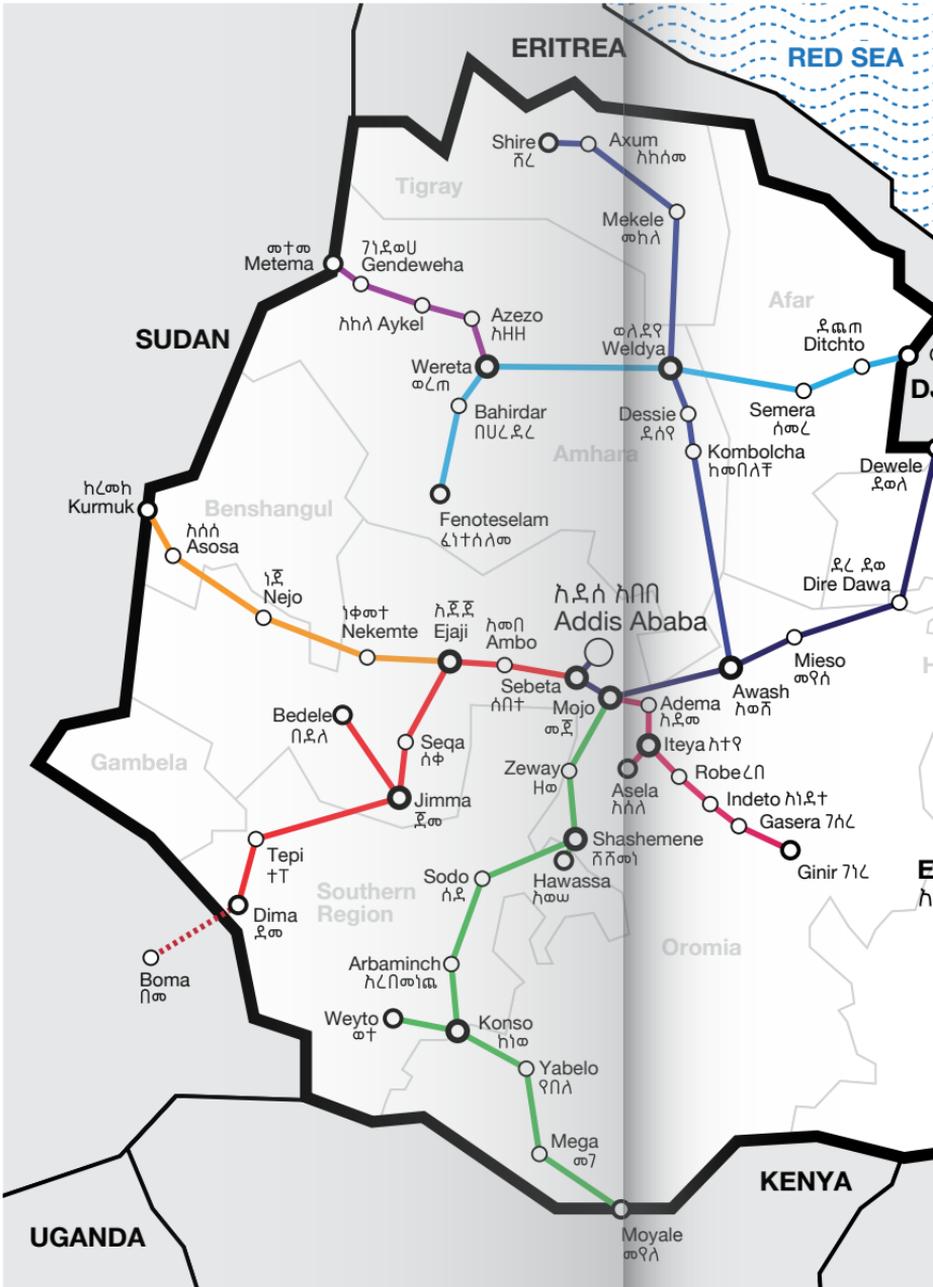


LOREM IPSUM

Zemenawi
36/38 pt.

ከሀጠዓ ጸዐመ ንብ፥ ጠከቀተ
ፀቸጠመጸዐ ደፕቸከ፥ ወጪ
ጂዘጸ ዓመፀወብ ወቸለበ
ፕጸከጸተ ዘቸዓወፀ ጠኸሰ፥
ኸጂፈ ጩቸለረ ፕዘ በፖቀ
ለዘኸበ ሰፕተ፣ ጸቀከነጠ፥
ፕፖመደረ፥ Duis vel arc.
Lorem ipsum dolor
sit amet, consectetur
adipiscing elit nullam
cursu. Velit eu turpis.

Helvetica Neue
36/38 pt



Ethiopian Railways

ሀዲዲ ከተኖጳኖ

KEY መሬቸ

- city መደነ
- transfer city መደነ ረከከቢ
- terminal city መደነ ፈጸመ

- Route 1:** Addis Ababa - Dewele
ሀዲዲ፣ ከደሰ ከቢቢ - ደወላ
- Route 2:** Adema - Asela, Ginir
ሀዲዲ፣ ከደመ - ከሰላ፣ ገነረ
- Route 3:** Mojo - Hawessa, Weyto, Moyale
ሀዲዲ፣ መጅ - ከወወተ ወተ፣ መኖላ
- Route 4:** Sebeta - Bedele, Dima
ሀዲዲ፣ ሰባተ - ባደላ፣ ደመ
- Route 5:** Ejaji - Kurmuk
ሀዲዲ፣ ከጅጅ - ከረመካ
- Route 6:** Wereta - Metema
ሀዲዲ፣ ወረጡ - መተመ
- Route 7:** Fenoteselam - Galafi
ሀዲዲ፣ ፈነተሰላመ - ገላፈ
- Route 8:** Awash - Shire
ሀዲዲ፣ ከወሽ - ሻረ
- extension to Sudan (not a part of Ethiopian Railways)



ARABIAN SEA

GULF OF ADEN

INDIAN OCEAN

ETHIOPIA
ተኖጳኖ
Somali

NEW VS OLD

Zemenawi Nyala

ከ ከ	ሀ ሀ	በ በ	ኸ ኸ
ሰ ሰ	ቫ ቫ	ቮ ቮ	ሠ ሠ
ጠ ጠ	ሐ ሐ	ጬ ጬ	ኸ ኸ
ለ ለ	ዓ ዓ	ደ ደ	ጀ ጀ
ዳ ዳ	ዳ ዳ	ተ ተ	ቸ ቸ
ፐ ፐ	ዘ ዘ	ዠ ዠ	ነ ነ
ፕ ፕ	ገ ገ	ጎ ጎ	ረ ረ
ፊ ፊ	መ መ	ወ ወ	ቀ ቀ
ዐ ዐ	ፀ ፀ		

FULL AMHARIC SCRIPT

ሀ ሁ ሂ ሃ ሄ ህ ሆ
 ለ ሉ ሊ ላ ሌ ል ሎ
 ሐ ሑ ሒ ሓ ሔ ሕ ሖ
 መ ሙ ሚ ማ ሜ ሞ ሠ
 ሠ ሡ ሢ ሣ ሤ ሦ ሧ
 ረ ሩ ሪ ራ ሬ ር ሮ
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 ሸ ሹ ሺ ሻ ሼ ሽ ሾ
 ቀ ቁ ቂ ቃ ቄ ቅ ቆ
 ቦ ቱ ቲ ታ ቴ ት ቶ
 ሸ ሹ ሺ ሻ ሼ ሽ ሾ
 ተ ቱ ቲ ታ ቴ ት ቶ
 ቸ ቹ ቺ ቻ ቼ ቾ ቿ
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 ነ ኑ ኒ ና ኔ ን ኞ
 ኘ ኙ ኚ ኛ ኜ ኝ ኞ
 አ ኡ ኢ ኣ ኤ ኦ ኧ
 ከ ኩ ኪ ካ ኬ ክ ኮ
 ኸ ኹ ኺ ኻ ኼ ኽ ኾ
 ወ ዑ ዒ ዓ ዔ ዕ ዖ
 ዐ ዑ ዒ ዓ ዔ ዕ ዖ
 ዘ ዙ ዚ ዛ ዜ ዝ ዞ
 ዠ ዡ ዢ ዣ ዤ ዦ ዧ

የ ቦ ቱ ታ ቴ ት ቶ
 ደ ዱ ዲ ዳ ዴ ድ ዶ
 ጀ ጁ ጂ ጃ ጄ ጅ ጆ
 ገ ጑ ጒ ጓ ጔ ጕ ጖
 ጠ ጡ ጢ ጣ ጤ ጥ ጦ
 ጨ ጩ ጪ ጫ ጬ ጭ ጮ
 ጸ ጹ ጺ ጻ ጼ ጽ ጾ
 ጸ ጹ ጺ ጻ ጼ ጽ ጾ
 ፀ ፁ ፊ ፋ ፍ ፈ ፇ
 ፈ ፋ ፍ ፈ ፇ ፍ ፎ
 ፐ ፑ ፒ ፓ ፔ ፕ ፖ

SPECIAL CHARACTERS

ሷ ሸ ሺ ሻ ሼ ሽ ሾ
 ቁ ቁጥር ቁ ቁ ቁጥር ሷ ሸ
 ታ ታጥቅ ጎ ጎ ጎ ጎ ጎ
 ኗ ኗጥቅ ጎ ከ ከ ከ ከ
 ከ ከ ጎ ጎ ጎ ጎ ጎ
 ኗ ኗ ጎ ጎ ጎ ጎ ጎ
 ኗ ኗ ጎ ጎ ጎ ጎ ጎ

Nyala, 12 pt

REFERENCES

p. 21 - 22: "Zemenawi takes a train ride!"

Jemere, Yehualaeshet, and Ethiopian Railways Corporation. "Addis Ababa Light Rail Transit Project." Unep.org. United Nations Environment Programme, July 2012. Web.
<http://www.unep.org/transport/pcf/PDF/icct_2012/LRT_Yehualaeshet_Jemere_ERC.pdf>.

ACKNOWLEDGEMENTS

A huge thank you to

CLAUDINE JAENICHEN for your mentorship throughout the process of developing Zemenawi. I could not have done it without your valuable insights, enthusiasm, positivity, and understanding; thank you for your kindness and belief in me.

MY MOM for your input during the development of Zemenawi. But much more importantly, thank you for your continual love, support, patience, and belief in me. I could not have made it nearly as far without you.



ከሀበኸሰቫሻወጠሐ
ጩኦላዓዲጅጸጸተቸ
ፐዘዘነገገረፈመወ
ቀዐፀ ፡ ፤ ፡ ፖ ፡ ኃ ፡ ። ፥ ፦ ፧

“
OLD BOOKS
EXERT
= a strange =
FASCINATION
◀ IN ME ▶
their SMELL
THEIR
FEEL
THEIR
HISTORY
Wondering Who
MIGHT HAVE
OWNED
THEM
HOW THEY
LIVED &
WHAT THEY
FELT
”

Lauren Willig

A Vintage Typeface in a Modern World

*Kimmy Kirkwood
Chapman University Alumna
BFA Graphic Design, 2010*

Kimmy Kirkwood is a graduate of the Chapman Graphic Design B.F.A. program. You can read more about her love of typography and font design at kimmydesign.com/about.

APPAREO

[ap'pa:.re.o]

Latin Verb

I appear, am visible, come into sight.

In 2013 I was working in the film industry as a graphic designer. While it was a job that paid most of my bills, I was in a transitional period that would define where my life was headed. My working hours were spent tied to a cubicle surrounded by a flurry of other designers, editors, producers and directors, but every other minute of my life was spent in the quiet of my apartment, at my desk in the corner of my living room, relentlessly creating typefaces. It consumed every minute of my life outside of work: early hours in the morning, late into the night when I got home, and most of my weekends.

The projects I was working on at my day job would provide inspiration for the fonts I was creating at home. In early spring I was working on an advertisement that required vintage newsprint type. Distressing and texturing existing old-style serif fonts was a tedious job that was made even more frustrating whenever the smallest text changes needed to be made. It dawned on me that the market might be in need of an authentically distressed serif type family.

All images and text copyright Kimmy Kirkwood

For inspiration I found an old magic-trick book that had beautifully worn type. Each page presented varying degrees of boldness depending on how much the ink was pressed into the page. As a *Harry Potter* nerd, it reminded me of the Marauder's Map and the history books Hermione would find in the Hogwarts Library. So I scanned in pages from the magic book and decided to use them as a base for my next project. I wanted to give the typeface authenticity by making it appear to be actually printed from old books rather than the digital feel of a modern font. Using Opentype features, I was able to assign five letter variations to each character, and code the font so the letters continuously cycled through each variant, making no two letter combinations look the same. The challenge was to accomplish this while retaining the detail and quality of the printed texture and maintaining a small enough file size to work on any computer.

The font had 4 styles in both roman (upright) and italic. Instead of using line weight, the styles were varying amounts of distress, starting with Black—in which the ink was pressed fully into the page—to Medium, Light and Extralight. Extralight had the heaviest texture, which gave the impression of the printing press running out of ink.

When the font-work was completed, I used lines from old books and *Harry Potter* quotes to help market its purpose and abilities. In doing so I decided to name it based on the appearing and disappearing ink used in the Marauder's Map. I landed on Appareo, which is latin for "I appear, am visible, come into sight."

Appareo is a worn and weathered typeface that was built for the modern designer. It has features and variations to help any vintage inspired project achieve an authentic look without the hassle of having to manually distress the type.

APPAREO

Illustration by: David Dreyer

Appareo is a balanced serif typeface with varying degrees of ornament (or weight). Each weight comes in both upper and lower case in both its regular (upright) and cursive (italic) forms.

BLACK	black	<i>Black</i>
MEDIUM	medium	<i>Medium</i>
LIGHT	light	<i>Light</i>
EXTRALIGHT	extralight	<i>Extralight</i>

This typeface was created by the pages of dirty old books, and the beauty of ornamentation in the printing process.

APPAREO

Illustration by: David Dreyer

Using OpenType, Appareo gives a truly authentic feel, as it includes & ornaments to each letter. Because of this, may it be a duplicate letter in a headline or multiple paragraphs of text, the design will feel truly unique and authentic.

REGULAR

CONTEXTUAL ALTERNATES

AAAAA	AAAAA
BBBBB	BBBBB

APPAREO

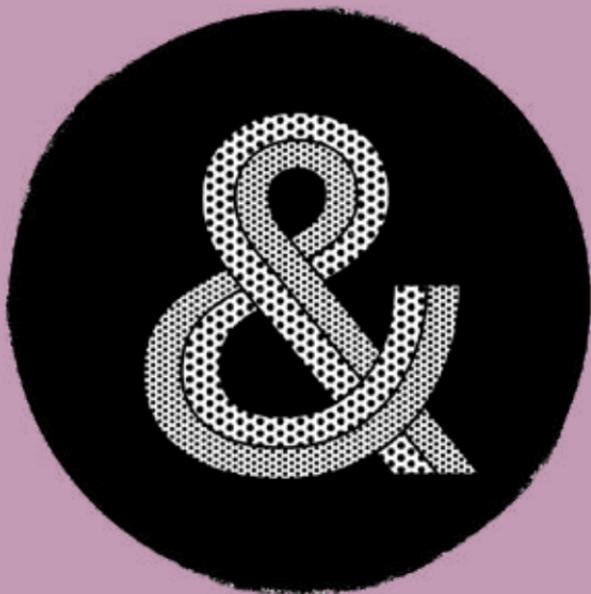
Illustration by: David Dreyer

The wear and tear on the letters is a natural part of the letterpress printing process.

A B C D

black medium light extralight





Delicious Design League

Graham Erwin
Senior Designer | DDL
deliciousdesignleague.com

ALPHABET PRINT SERIES

The idea of doing an alphabet print series fell into our laps at Delicious Design league after two of our designers were separately asked to participate in the popular online design competition, *Type Fight*, in 2014. In March of that year Graham Erwin's bold black letter inspired G went live on the site, and a month later Billy Baumann's ornate letter D came out victorious. Later that fall, with several poster festivals on the horizon, it was a no-brainer to use those two designs as a jumping off point for a full fledged series. Over the course of the following months drawing up the most wild, and diverse range of illustrated letter forms became a passion project for the whole team, an outlet for us to show off our abilities as designers, type nerds, and print makers. Each letter was screen printed in-house, with special consideration taken to show off the unique textures and overprinting inherent to the screen printing process. Now that the prints have become a hit, we hope to expand the series in the future with new type styles and symbols, our own homage to the beauty of the letter form and all it's creative possibilities.

Graham Erwin, Senior Designer | DDL

THE LETTER A BILLY BAUMANN

Size: 12" x 12"

The alpha letter. The top dog. The letter that started it all appearing to rise out of the clouds in all it's 3-dimensional glory.

Delicious Design League was started in 2006 by two friends; Jason Teegarden-Downs and Billy Baumann; in Chicago Illinois. With over ten years of experience in the design and ad biz we started Delicious simply as a rock poster design/screenprinting hobby but by 2008 it had quickly grown into a full-time design and illustration studio. Over that span we had gone from designing rock posters for bands you've never heard of for lunch money to designing and illustrating for some of the most recognizable brands in the world.

Perhaps our secret to success is that for every client, big or small, we strive to create the most insightful, well crafted, impactful, and uncompromising work that we can. So, no matter if you are a band trying to put out your first record or you run the largest internet browser in the world you know that we will treat your project with the utmost importance.

All images used by permission. Copyright Delicious Design League



THE LETTER B LUKE PAISLEY

Size: 12" x 12"

This letter B is one parts antique blackletter and one part futuristic cyber-punk, creating a unique mash-up of styles that would work great on the cover of a William Gibson novel.

THE LETTER C
GRAHAM ERWIN

Size: 12" x 12"

Concentric and layered colors create an interesting amount of movement and vibrancy in this C to make it a great print.



THE LETTER D
BILLY BAUMANN

Size: 12" x 12"

This was originally designed for Typefight and it inspired us to design the entire alphabet series. This D combines the overall shape of a simple san-serif filled with organic and natural shapes, creating a fun dynamic letter form.



THE LETTER F
LUKE PAISLEY

Size: 12" x 12"

This letter F definitely doesn't fail.





THE LETTER G
GRAHAM ERWIN

Size: 12" x 12"

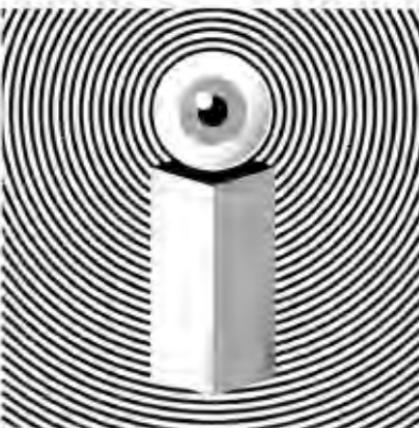
This amazing letter G really pops off the page and the detail is fantastic.



THE LETTER H
GRAHAM ERWIN

Size: 12" x 12"

Our letter H is bold and strong like a brick. It's so blocky you could probably build a house with this print.



THE LETTER I
BILLY BAUMANN

Size: 12" x 12"

This may be our favorite alphabet print. Or maybe it's because the all knowing eye told me to say that.

THE LETTER J
LUKE PAISLEY

Size: 12" x 12"

*This J is a bit hidden in this print.
A modern and bold camouflage filled
with go-go girls and simple patterns.*



THE LETTER K
BILLY BAUMANN

Size: 12" x 12"

*This bold and playful K is
unpretentious in the best
way possible.*



THE LETTER M
BILLY BAUMANN

Size: 12" x 12"

*This kelly green M would brighten
up any room and you could get lost
staring at the details for...EVER.*

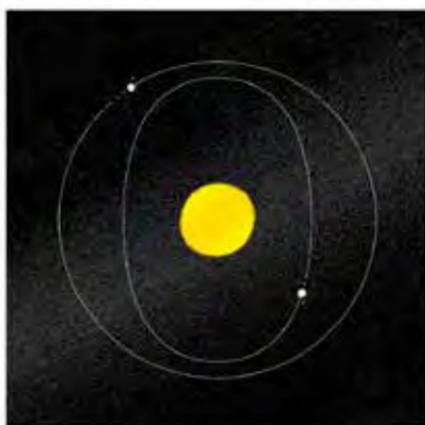




THE LETTER N
BILLY BAUMANN

Size: 12" x 12"

The N is always appealing because of its flowing balance between its curves and straight connecting lines.



THE LETTER O
BILLY BAUMANN

Size: 12" x 12"

The elliptical orbits of celestial bodies around a star form the perfect O.



THE LETTER Q
LUKE PAISLEY

Size: 12" x 12"

The loose and brushy look of this Q is wonderfully bold and distressed.

THE LETTER R
GRAHAM ERWIN

Size: 12" x 12"

*The dimension on this gothic R
is a perfect combination
of bold and smooth.*



THE LETTER S
GRAHAM ERWIN

Size: 12" x 12"

*This S is our version of an illuminated
letter with a bit mid-century styling
and color choices mixed in.*

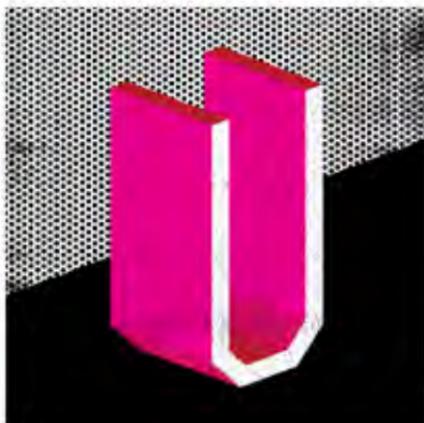


THE LETTER T
BILLY BAUMANN

Size: 12" x 12"

T Time!





THE LETTER U
BILLY BAUMANN

Size: 12" x 12"

U don't want to miss out on this dimensional 80's inspired print in hot pink.



THE LETTER V
BILLY BAUMANN

Size: 12" x 12"

This V is printed with gold metallic ink and inspired by art deco shapes and textures to create this feathery and flowing print.



THE LETTER W
BILLY BAUMANN

Size: 12" x 12"

This W is rad, that's all I really have to say about this one.

THE LETTER X
GRAHAM ERWIN

Size: 12" x 12"

*X marks the spot for this fun
retro sci-fi inspired print.*



THE LETTER Y
BILLY BAUMANN

Size: 12" x 12"

*This isometric Y stands tall
among the clutter of isometric
blocks, placed on a textured
background grid.*



THE LETTER Z
GRAHAM ERWIN

Size: 12" x 12"

*It's the end of the line with
this geometric Z.*



LUNCHBOX

A QUIRKY
HAND DRAWN
TYPE FAMILY

THE THING ABOUT LUNCHBOX
IS IT BRINGS A LOT TO THE TABLE



COMES IN
ANS
AND
LAB : LIGHT • REGULAR • BOLD
ALL CAPS • SMALL CAPS • lowercase

WHAT'S COOLER...
THERE ARE OVER **1,500** TOTAL CHARACTERS
HOW YOU SAY? HERE... LET'S BREAK IT DOWN

TEXTUAL ALTERNATIVES
GIVE 4 DIFFERENT
LETTER VERSIONS

LET'S TAKE A LOOK →
A BBBB CCCC

TRICK IS SUPER 'DUPER HELPFUL'
A CHARACTER APPEARS MULTIPLE
TIMES IN THE SAME WORD OR SENTENCE.

[is pretty much always]

ADD SOME PIZZAZZ USING
Stylistic?
Alternatives:

HAVE SOME FUN WITH THE
Pretty Sweet
Swashes

DISCRETIONARY LIGATURES
FOR MOST COMMON LETTER COMBINATIONS
THESE SPECIALIZED LIGATURES GIVE US
HEAPS OF CUSTOMIZABLE OPTIONS SAY W



HERE ARE A FEW OF THE

GRAPHIC

EXTRAS

CHAPMAN UNIVERSITY

ISSUE 1

Creating Organic Typefaces

*Kimmy Kirkwood
Chapman University Alumna
BFA Graphic Design 2010*

THE ART OF MAKING HAND-LETTERED TYPE
BOTH FUNCTIONAL AND AUTHENTIC

Ever since I was old enough to hold a pen, I've been enamored by drawing letters and words. Armed with Sharpie pens, Crayola markers and an inability to spell anything, I would fill in the edges of my notebooks with everything that popped into my head. This style of quirky handmade letters became a hallmark look for me.

When I began creating fonts, I loved the idea of mimicking my handmade style in a series of organic style typefaces. In the five years that I've been making and selling fonts, I've released four different handmade font families. Each one has its own distinct personality.

My goal with each new typeface is to provide customers with a multitude of extra features, allowing their designs to have a truly authentic look. By using the Opentype panel in advanced programs (Adobe Illustrator, Photoshop, InDesign, Quark, Microsoft Publisher and more) designers can manipulate fonts to best fit their project.

To start, I typically create between one and three different variations of each character. Using contextual alternatives, I program the variations to cycle between each other so no two letter combinations look the same. The most important part of this feature is to keep the viewer thinking the font is actually hand-lettered type. For example, when two 'E's next to each other are perfectly identical, it takes away from the authenticity of the design.

I also include Stylistic Alternatives for specific characters, offering a secondary alphabet that varies slightly from the main one. While some of my fonts only have a few characters that change, others offer an entirely new secondary alphabet.

Swashes are also included to provide more ornate options. Typically found on all capital letters and some lowercase letters, swashes add typographical flourishes to the tails or terminals of characters. They can appear at the front or end of a word as well as on mid characters with ascenders or descenders.

Discretionary Ligatures provide custom and often unique letter configurations that exist outside of the normal ligature settings (ff, fi, ft, etc.). They can be funky and playful and add an extra element to a typeface.

Titling Alternatives are typically used to help create characters that appear better in a display format. Many text-style fonts don't expand well to large sizes, so a separate alphabet is often created to help accommodate this. Alternatively, organic typefaces often don't reduce well to small sizes. To deal with this, I use Titling Alternatives to create a set of characters that can be read easily at smaller sizes. This provides users with a version of the font that can be used in paragraphs and captions. This is particularly helpful for uses such as children's books, web design and packaging design, where there is a display text as well as smaller sized text.

The last aspect of these fonts is a set of ornamental extras that are made to go with the character set. These can vary from catchwords to borders, frames, flourishes, and other doodles.

Using all of these features along with multiple weights allows me to create typefaces that feel infinitely customizable. Designers are able to take the font and create something that becomes completely their own. Nothing gives me more pleasure as a typeface designer than seeing my fonts being used out in the world, having played little to no role in the end design process. The digital age of typography has allowed organic fonts to take on a new life, and I love being able to play a part in it!







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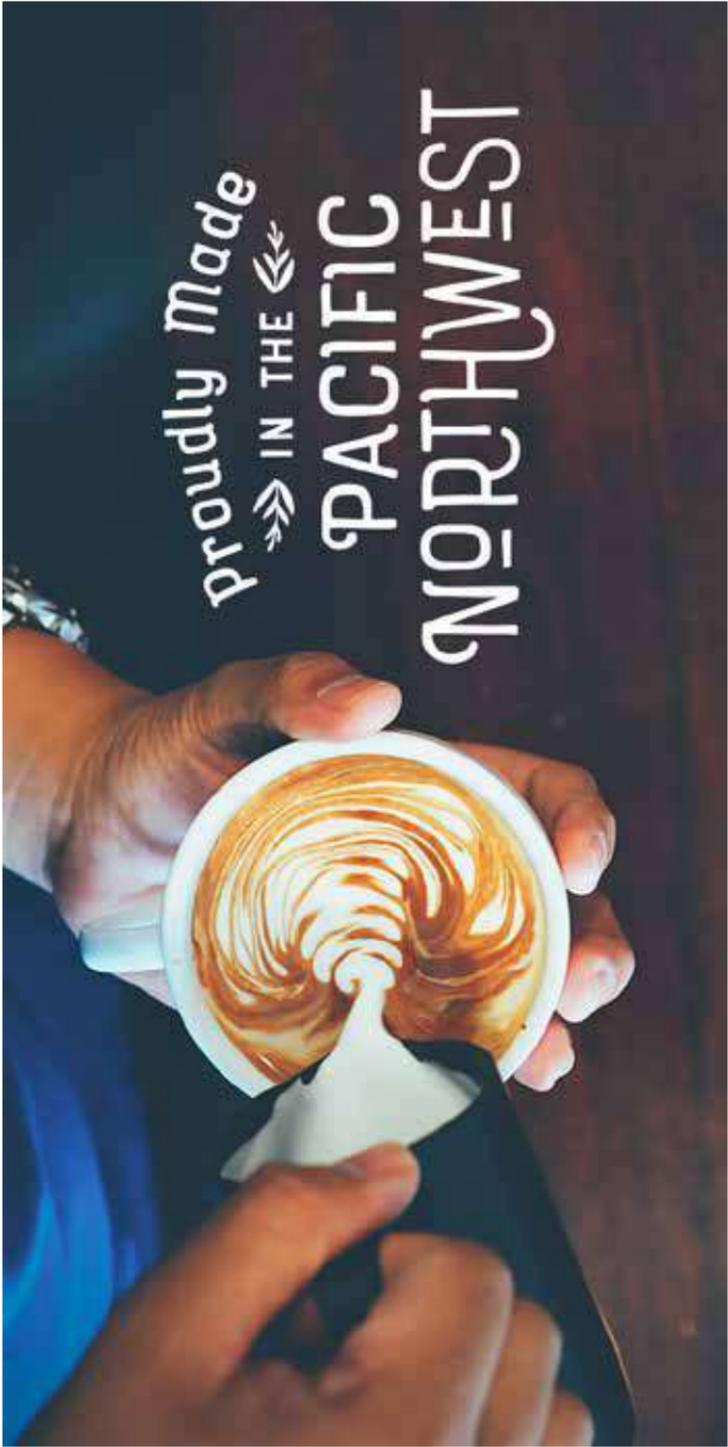


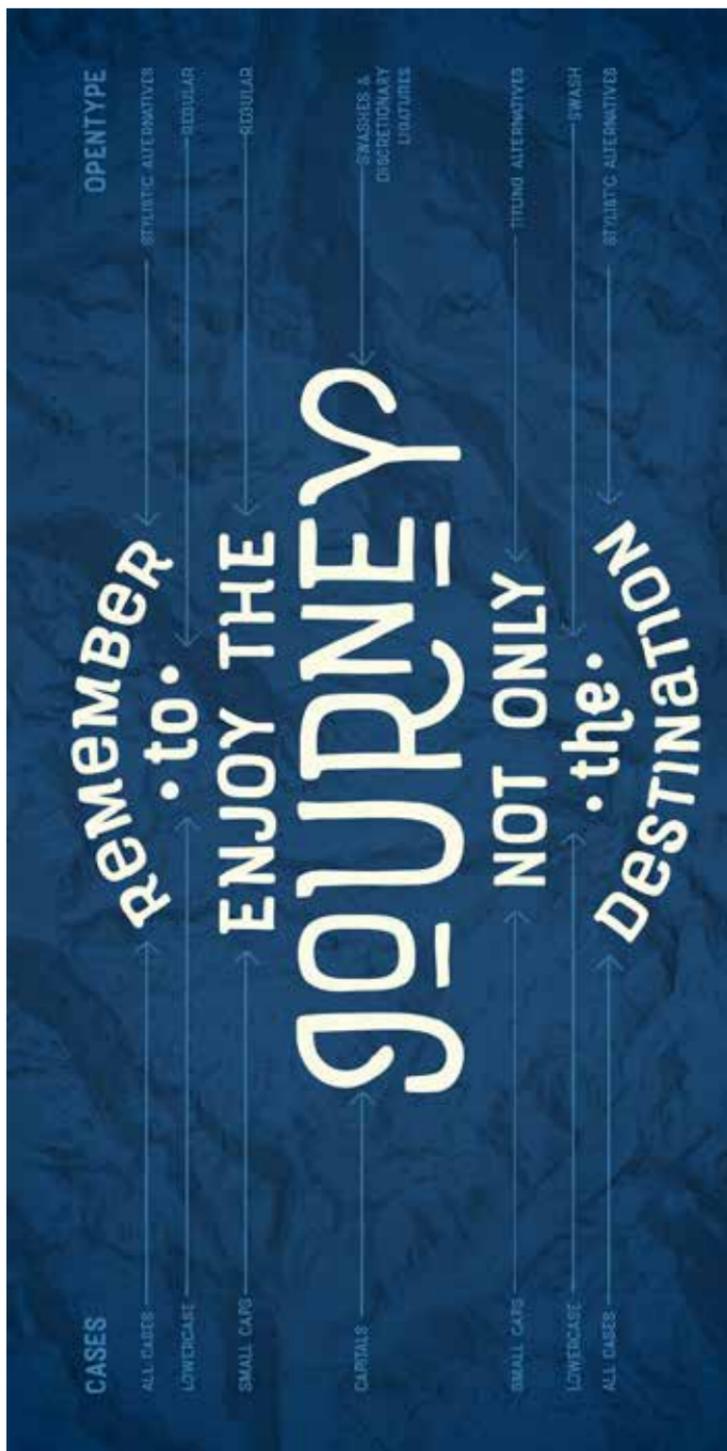


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OKEMO

Mountain Resort



OKEMO
Mountain Resort
Have a wonderful stay

WEAR
Okemo

Student Case Studies

Richard Shank and Rachelle Chuang

FIRST CASE STUDY

Okemo Mountain Resort

Gretchen Grage

BFA Graphic Design, 2017

Gretchen's solution to this assignment was clean and contemporary. I challenged the students to use type to convey specific emotions, a distinct personality, and the nature and quality of the product to the intended audience. Gretchen's design for the Okemo Mountain Resort logo molds the letterforms into mountains, trails, and it even includes a vague reference to old school ski poles. The extended "E" adds emphasis to this letter as a center-balancing element and helps with the proper pronunciation of the resort name. Gretchen did an excellent job of applying the logo to various pieces of business collateral, she even revisited her design for an packaging assignment for the Objects In Space II class.

— *Professor Richard Shank*



DESIGN BRIEF

For Project #1: Typographic Logo, the goal of the designer was to learn how a font or type treatment can convey various emotions, ideas, and levels of quality. Then, the designer had to choose an existing resort and develop a typographic logo that reflects the style and personality of the resort for various pieces of business collateral. A typographic logo is a unique font or lettering arrangement that spells out the name of a company or product. In full, they are type-driven logos that are created through different fonts, font combinations, colors, and sometimes small graphics that symbolize a business and their unique personality.

The designer chose the Okemo Mountain Resort in Ludlow, Vermont as her resort to redesign a logo for. Okemo is a family-operated “four-season outdoor enthusiast’s playground.” The resort has earned top awards and accolades for snow quality, terrain parks, family programs, resort dining, and friendly and professional guest service. Okemo was originally a small community-run ski hill that gained popularity in 1982 when Tim and Diane Mueller purchased the ski area and transformed it into the popular four-season resort that it is today. Now, it identifies itself as the perfect place for family fun and adventure at any time of the year.

With all this information in mind, the designer began to form concepts for a redesign of Okemo’s logo. She acknowledged the resort’s emphasis on community and family and that the word Okemo means “all come home,” while also considering Okemo’s adventurous side: skiing, snowboarding, mountain biking, an adventure zone, zip-lining, swimming, and ice skating. Further, through research, the designer found her key audience to be wealthier, middle class families with adventurous and outdoorsy personalities. She wanted to create a logo that said family fun with an adventurous edge to it that could appeal to young adults as well.

First, the designer created many possibilities for the typographic logo through sketches and computer renderings. After coming up with many ideas, she chose the one logo that she believed best represents her audience and the Okemo Resort. Her chosen logo consists of “Okemo” in a sans serif font, Neutra Book, in all caps with extended lines coming from both the K and M, that are connected to the two Os in Okemo, to create a linear mountain shape. The typeface reads very modern and cool, much like a ski resort is, while also hinting at adventure. The decision for the graphic mountain peaks was the designer’s way of incorporating the location of the resort into her design without keying in on a specific season since the resort is open year round. Since Vermont is known for its mountains and the Okemo Resort is located on a mountain, the inclusion of the graphic checks. Also, this is the reason the type is in a dark purple because it’s a color people don’t associate to a specific season. Also, purple shows value and wealth which, as mentioned previously, are two characteristics related to the Okemo Resort. Finally, the E in Okemo is slightly taller than the other letters to put emphasis on the way Okemo is pronounced. Okemo is an uncommon word and can lead to confusion in its pronunciation, the tall E however tells the viewer to add emphasis on that specific letter.

Further, the “Mountain Resort” text is a scripted, hand-drawn font, Notera, that is very smooth and peaceful. It creates contrast with the Okemo type treatment to tell the viewer the resort isn’t all about high-energy activities. The font reads as very friendly, relaxing and inviting to all. The Okemo resort offers a variety of restaurants, spa treatments, rooms for overnight stay, and events which are emphasized in this part of the typographic logo. With this being said, the script font of “Mountain Resort” comforts the viewer and makes them feel at home. The designer chose to make the type a darker green because green is the color of balance, reliability and growth which are

all aspects of the resort. Green symbolizes balanced and calms emotions, it represents nature and is family oriented while encouraging the ‘social joining’ of groups and a need to belong, all key aspects of the way Okemo wishes to be perceived. Overall, the contrast of two fonts flow nicely together and tell the viewer the resort is outdoorsy and adventurous fun while also a place to relax and vacation.

All in all, for Project #1: Typographic Logo, the designer came up with a type treatment that conveys the various emotions, ideas, unique personality, and quality of the Okemo Mountain Resort. Throughout the entire process, she kept in mind the Okemo’s audience with an emphasis on portraying community and family through adventurous activities. Overall, through the use of colors, fonts, and shapes, the designer has created a logo that suggests family fun with an adventurous edge that is perfect for the Okemo Mountain Resort located in Ludlow, Vermont.









OKEMO
Mountain Resort





RESEARCH SUMMARY & DOCUMENTATION

Time Period: Okemo Mountain Resort is located in Ludlow, Vermont. It celebrated its first season in the winter of 1955. “While skiing in Okemo State Forest dates back to the 1930s, lift served skiing was not developed on Ludlow Mountain until the 1955-56 season. A \$200,000 development was rolled out for that season featuring two Poma lifts, including the longest one of its type in New England history. Okemo officially opened on January 31, 1956.

For its sophomore year, Okemo added another trail and some more open slopes. The base lodge was improved for the 1957-58 season (newenglandskihistory.com).”

Purpose: Okemo Mountain Resort offers terrific snow quality at a 5-star resort with exceptional guest service to families from all around. “Thirty years ago Tim and Diane Mueller designed Okemo Mountain with their two young children in tow - and it shows! Fast forward to today, and they still maintain one of the best Vermont skiing resorts with that same personal touch. Our guests tell us we’re the big Vermont ski mountain that gets the little things right. Maybe it’s the perks we offer like family pricing, sensible resort layout or service with a smile. Or could it be our commitment to snow quality, varied terrain and constant mountain improvements (okemo.com).”

Audience: With not only skiing, snowboarding, swimming, and ice skating, Okemo offers family fun all year long with its mountain bike paths and adventure zone for kids. The resort specifically targets active families with kids and singles from ages 8 - 64. Ski area visitor numbers continue to grow annually due to the large growth of snow sports and the investment of millions of dollars from the ski area operators on facilities and marketing.

Demographic: The snow sport target audience is an ideal demographic consisting of 1.5 million skiers and snowboarders:

50% of whom are male, 50% are female | 70% are in the 18-64 year age group

Skiers & Snowboarders are well educated, 60% of whom earn a household income greater than 75K per year. | 70% of skiers & snowboarders go with friends & family

50% are hooked – return every year | 40% decide on ski holiday three months

Skiers & Snowboarders are ‘early adopters’ and ‘tech savvy’

Competition: Vermont, home to the Green Mountains, is an iconic state for New England skiers and snowboarders and is perhaps the Ski Capital of the Eastern United States. This being said, Okemo vies with all high end resorts in the area, including the Mount Snow, Stratton Mountain, Mad River Glen, Killington, Smuggler’s Notch, Stowe Mountain, Bolton Valley and Sugarbush Resorts. Each provide the same great terrain along with first-class amenities and luxuries.

Origin & Facts: Local legend is that the Abenaki (Native American tribe) had named the mountain “Okemo” meaning “All come home”.

Vertical Drop: 2200 feet

Standing Lifts: 5 high speed quads, 4 quads, 3 triples, surface lift

Growth: “An ambitious project was rolled out in 2002, when a new base area and trail pod were developed on Jackson Gore. While original plans called for extensive developments such as a gondola, the implementation has been much more gradual.

On December 5, 2008, Okemo parent company Triple Peaks, LLC sold its developed ski area assets (including Okemo) to the Real Estate Investment Trust CNL Lifestyle Properties for \$132 million. Triple Peaks, LLC then entered into an agreement to lease its three areas back from CNL for 40 years, therefore continuing operational control.

During the 2010 off season, the Snow Star Poma was replaced with a Magic Carpet lift, marking an end to Okemo's long Pomalift history. More recently, Okemo has unveiled plans to develop South Face Village below South Face, providing new trails, lifts, and real estate opportunities. During the 2014 off season, Okemo installed a new high speed six pack bubble chair, replacing the Northstar Express Quad (newenglandskihistory.com)."

"2015 Okemo becomes the first resort in North America to have multiple bubble chairs with the installation of Quantum 4. This retrofit of the Jackson Gore Express coincides with the construction of a new fixed-grip quad chair linking SouthFace Village to the base of South Face. The Sunshine Quad also serves the new Suncatcher trail that returns to SouthFace Village. Snowmaking is installed on White Lightning and Rolling Thunder at Jackson Gore. RFID lift access cards are introduced with RFID readers and gates installed at several key lifts. The partnership with SPT continues and Homeward Bound is renamed to honor Gordon Robbins, Okemo's first director of snowboarding (okemo.com)."

Culture: Spring 2014, Vermont Business Magazine and the Vermont Chamber of Commerce ranked Okemo Mountain Resort fourth in the large-business category of Best Places to Work in Vermont for 2015. Okemo promotes a culture of support for local community and charitable giving. Okemo raises money for local educational and charitable endeavors in the fields of fine art, performing arts, technology, and curriculum integration in the local school systems. They also award thousands of dollars in

scholarships to their resort staff as a part of the Okemo Academic Reward Program while sponsoring several young athletes each year as well. Okemo receives numerous requests for fundraising assistance each year and fulfilled more than 1,000 charitable requests for lift tickets last season.

Offered On-Site: Season passes, skiing, snowboarding, weekly activities and events, summer concert series, pools, hot tubs, spa & massage services, ice skating, golf specials, mountain biking, mountain coaster, adventure zone/summer activities, zip line tours, fitness center, resort lodging, restaurants, wedding & banquet rooms, and real estate options.

Objective: A redesigned logo for the Okemo Mountain Resort that is type driven and relates to the style of the resort. The logo will then be applied to various, realistic applications.

TYPEFACES

Okemo Mountain Resort

OKEMO

Futura T1

OKEMO

gotham

OKEMO

COPPERPLATE GOTHIC STD

OKEMO

UbiqGothicSK

OKEMO

ITC Avant Garde Gothic BT

OKEMO

ITC Avant Garde Gothic BT

OKEMO

TC Avant Garde Gothic BT

OKEMO

Italis 14

OKEMO

Gothic 13

OKEMO

Frutiger 45 Light

Mountain Resort

Bureau Agency

Mountain Resort

Archer

Mountain Resort

the Foundry Script Pro SP1

Mountain Resort

before the rain

MOUNTAIN RESORT

Futura

Mountain Resort

Bodoni Regular

Mountain Resort

the Constitution of Handels

Mountain Resort

the White Deer

Mountain Resort

before the Rain

MOOD BOARD

Okemo Mountain Resort

OKEMO

Futura T1

OKEMO

gotham

OKEMO

COPPERPLATE GOTHIC STD

OKEMO

UbiqGothicSK

OKEMO

ITC Avant Garde Gothic BT

OKEMO

ITC Avant Garde Gothic BT

OKEMO

Neutra Display

Mountain Resort

Archer

MOUNTAIN RESORT

Futura

Mountain Resort

the

Mountain Resort

the White Deer

Mountain Resort

before the Rain



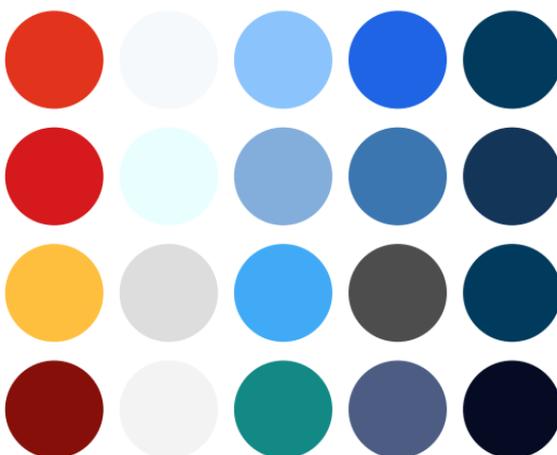
ORIGINAL COLOR PALETTE

Okemo Mountain Resort



NEW COLOR PALETTE

Okemo Mountain Resort



FINAL COLOR PALETTE

Okemo Mountain Resort



FINAL TYPEFACE

Okemo Mountain Resort

OKEMO

Neutra Display Medium

Mountain Resort
Neutra

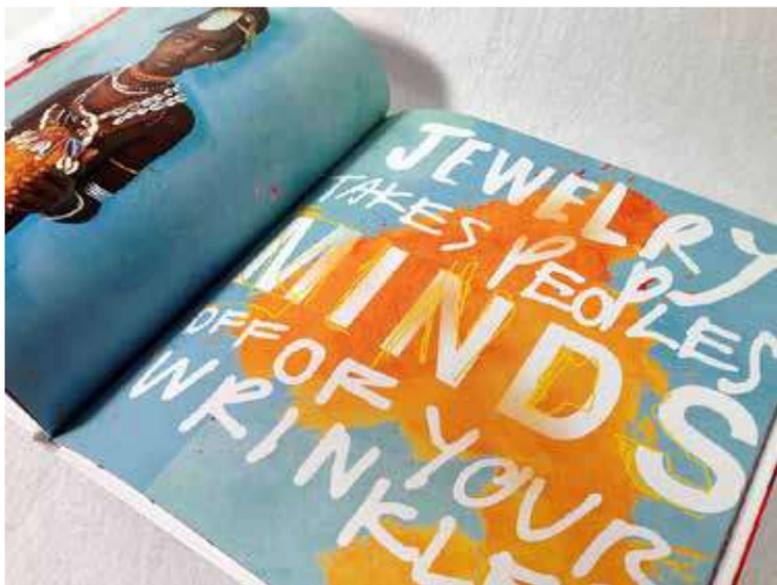
SECOND CASE STUDY

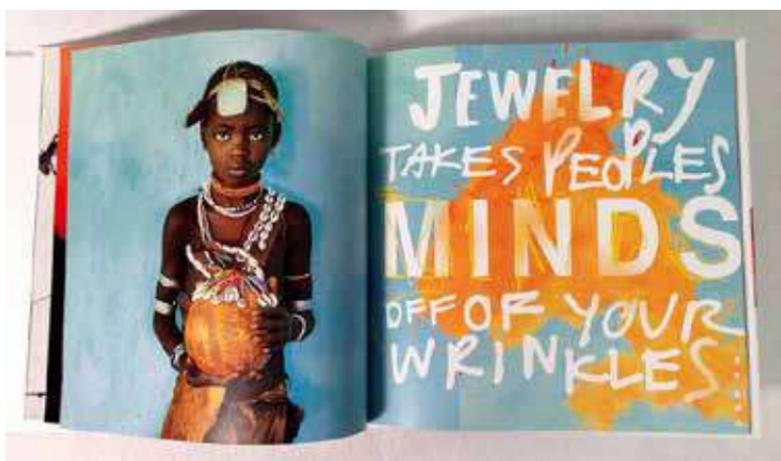
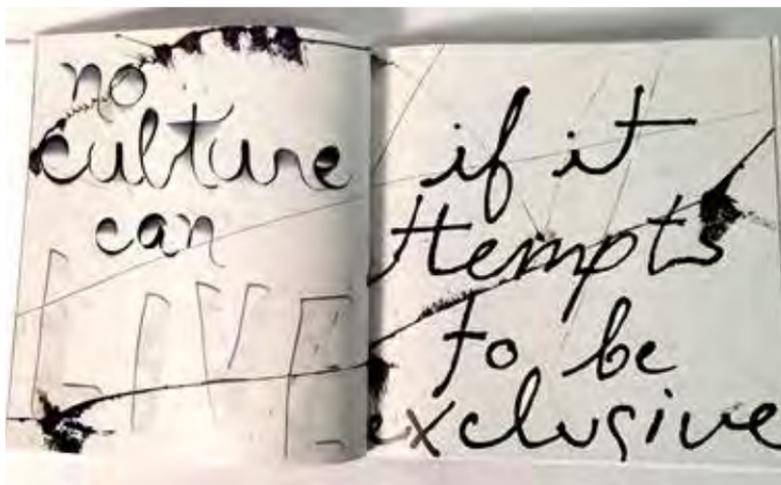
The Style of Tribe

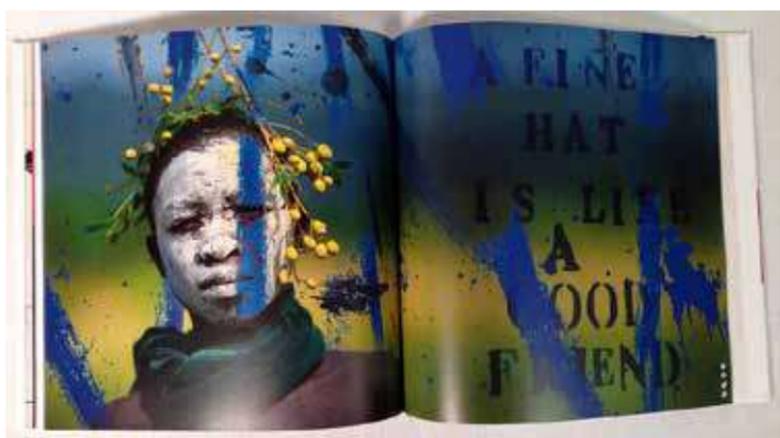
Paige Kastner

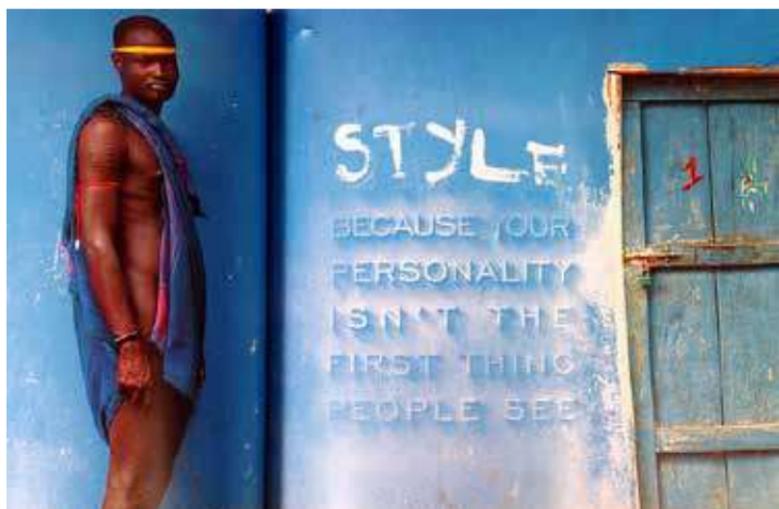
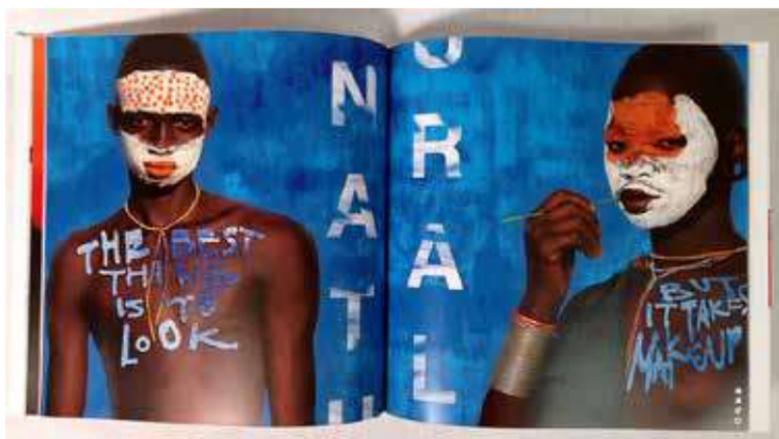
BFA Graphic Design, 2016

This assignment challenged the students to design a coffee table book that works as a biography of someone famous or an examination of a famous event using typography as the main visual element. Paige chose to question traditional Western standards of beauty by juxtaposing quotes about fashion with images of members of various tribes from Ethiopia. The results are truly beautiful. You can see Paige pushing through traditional typography and exploring various methods of manipulation in an effort to integrate the words into the compositions. Paige uses typography in creative ways to accentuate the striking images and call attention to the “globalization of individuality.”













TYPEFACE DESIGN STUDENT CASE STUDIES

Rachelle W. Chuang
Professor of Art, Chapman University

The core project for Advanced Typography Spring 2016 was for students to design a complete, original typeface using a rigorous process. This assignment built upon their previous grid-based typeface designed in their first typography class.

Several preparatory labs were completed in class before beginning the design. First, students were asked to draw grid-based characters and numbers on graph paper to remind themselves of their project in their first typography class. Their grid-based work gave them natural constraints and referenced typefaces designed in the early 80s such as the “Lo-Res” family of fonts by Zuzana Licko¹. Forcing students to design in a grid taught them about this period of graphic design history in the early days of the Macintosh when bitmapped fonts were required due to the developing technology of the time. Grid-based fonts also prepared students for using the Fontstruct program. Secondly, students studied Times Roman and Helvetica in-depth to identify repetitive parts, which create cohesiveness and harmony in a successful typeface. Identical or nearly-identical parts were grouped such as counters, the tittles above the “I” and “j,” serifs, terminals, stem strokes and other type anatomy portions. This also reinforced type vocabulary so students would go into their typeface design using accurate terminology. The third lab was to use Fonstruct to create beginning capital, lowercase, numeric and punctuation glyphs to learn the constraints, possibilities and tools in the program.

The main portion of the assignment was to design an original typeface including the uppercase, lowercase,

1 Licko, Zuzana. Low-Res. First Published in the Summer of 2001 in Emigre #59. <http://www.emigre.com/EFfeature.php?di=101>

numbers and punctuation as available on Fontstruct. Students established a large grid height, baseline, x-height, ascender and descender height rule lines immediately. Students engaged in a rigorous and thorough design process for several weeks. They had to use repetitive parts and pay attention to both positive and negative spaces. As a grid-based program, Fontstruct does have certain limitations especially in creating curves, but students adeptly worked through these constraints with the tools at hand. If anything, it reminded them that sometimes constraints and boundaries increases one's visual problem-solving and creative thinking. Fontstruct builds an automatic live preview so students were able to judge their font quickly and accurately along the way. They were required to preview "the quick brown fox jumps over the lazy dog" and other phrases to examine their work. Print tests were completed in 12 pt., 18 pt., and 30 pt. to ascertain legibility.

After the typeface was complete, the final portion of the assignment was to successfully apply and market their typeface. First they designed a poster in the spirit of *The Anatomy of Type* by Stephen Coles who was our Symposium Speaker in the spring. They were required to include ten features of their typeface and write an original, "witty" blurb in a similar style to what is found in the book. Posters were printed and mounted for the critique. The second component was to design myfonts.com mock-ups and banner images as if the typeface was being released for sale. The third component was to design a marketing poster that theoretically would be mailed to design agencies and graphic designers to advertise the typeface's release. Finally, I often require students to create three-dimensional "artifacts" in my classes because I believe making physical objects reinforces design and this is the case especially with type. When a student has to work physically with type they understand positive form, contours, negative spaces, anatomy parts and the tone of their work in lasting ways. The results of these three-dimensional

artifacts were highly successful. Examples were hand-carved soap or blocks, an “X” cut out of wood, paper objects, a printed tee-shirt, cookies in the shape of letters and many more.

This entire project took one month but was well worth the investment as students now have a working .ttf file and felt they went through a valuable type “journey” from start to finish. Here are comments from two students:

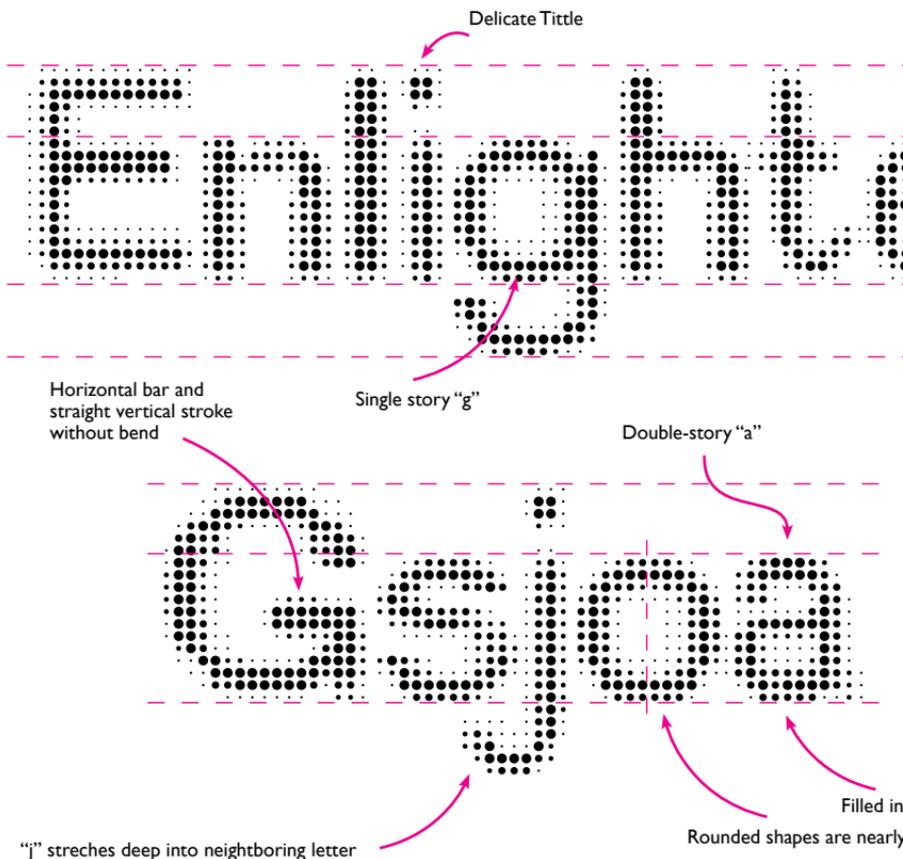
“Overall, I had an amazing time working on Digi Sans and by the end of the process, after experiencing self doubt, I came to truly love what I created and was so excited to bring my own personal style and aesthetic to the font and its marketing pieces. It has definitely been one of my favorite projects so far in the course of my graphic design life at Chapman.” —Claire Furukawa, BFA Graphic Design, 2017

“Designing an original font was a new and challenging experience that had pushed me out and farther from my comfort zone. At first, I felt a little bit overwhelmed that I had to create the entire set of a typeface. However, I learned how to work with the Fontstruct fairly quickly and it was more exciting than frustrating. Although I have somewhat deviated from what I initially had planned, I truly enjoyed creating my own typeface and am actually pleased with the final solution. Even though the typeface shouldn’t be used in paragraphs due to clear legibility, I would love to use it in my future design projects in logos, headlines or quotes. This is one of the projects that I had most enjoyed and satisfied with the final product I had gone through in the Chapman graphic design program.” —Krystal Lee, BFA Graphic Design, 2018

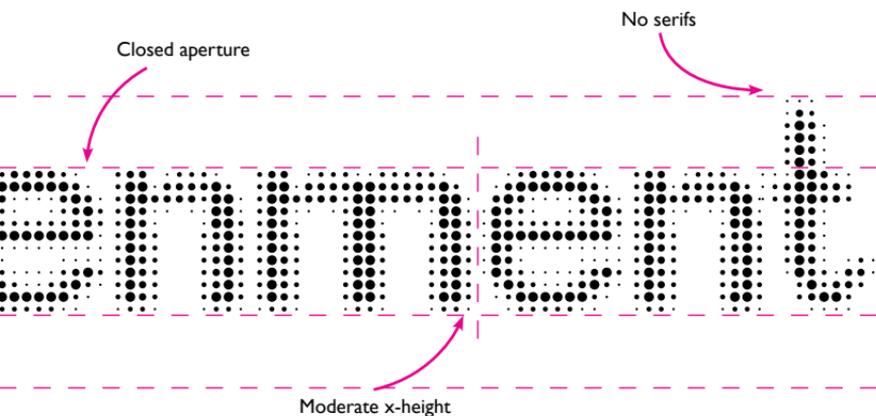
Luminosa

Designer: Jamey Siebenberg // **Foundry:** Chapman University

Country of Origin: CA, United States // **Release year:** 2016 // **Classification:** Halftone



ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 1234567890
 .?!@_ *# \$ % & ' () + - / : ; < = ` ()



Luminosa is a geometric halftone typeface inspired by the 1960s toy the Lite-Brite. This popular toy allows the artist to create a glowing picture by placing multicolored translucent plastic pegs through opaque black paper. Using a standard lightbulb, the light is blocked by the black paper except where the pegs conduct the light. When lit, the pegs illuminate and create beautiful images. The pegs come in a variety of different colors, which allows for endless creations. Luminosa, which translates to "bright" in Italian, brings the same excitement and creative experience as the Lite-Brite first did in 1967. Luminosa allows for designers to easily incorporate eye-catching aspects into their design and enhance the final deliverable.

Design simulated after *The Anatomy of Type*
 by Stephen Coles for *Advanced Typography*,
 Chapman University, Fall 2016

Eye
 circular

DESIGN BRIEF

When I started with Fontstruct I was originally planning on making a thin sans serif font. I quickly learned that creating a typeface like that in Fontstruct was nearly impossible. I then began working on a thicker serified typeface. I was determined to have nice, smooth curves. I completed all of the uppercase letters in class. When I logged back in a couple days later all of my nice, smooth curves were all messed up. With frustration, I fixed it and made my curves beautiful again. But alas, it happened again. At this point I was very frustrated with Fontstruct but still determined to have curves.

I looked online for some inspiration. I stumbled upon some halftone fonts. It took me a little bit of time to create the first couple of letters but once I established my rules I was able to get through all of the glyphs quickly. As I began creating my own halftone font, I had to decide the width of my vertical lines and ascenders. I then was able to keep this consistent throughout my design. I then had to figure out how to make curves in my letters without using funky bricks so Fontstruct wouldn't get mad at me again. Drawing from my inspiration, I used a variety of different sized dots to give the edges the illusion that they are curving. After making the "o" I was able to set the x-height for the rest of my letters. I already knew at the beginning that I wanted to do a sans serif typeface, so that wasn't an issue.

I didn't have any issues until I encountered glyphs with terminals and diagonals. I struggled with the "y", "k", and "7" the most. The "k" and "7" are much wider than the rest of my glyphs because I had to compensate for the diagonal line. Once I was able to conquer that hurdle, the rest was smooth sailing. Thankfully I only had to do a few spacing adjustments and then after a couple of test prints I was good to go.

At first I really did not enjoy this project, but once I found a solid source of inspiration it started to fall into place. While I was working on my typeface, a classmate mentioned that it looked like a lite-brite. I immediately became more inspired by this and integrated this idea into my concept when branding this font. It was fun doing something so far out of my style.

The use of black with neon colors is not something I would normally do, nor is building a halftone display font. I came up with the name Luminosa, after playing around with words like light, bright, shine, and enlightenment. I then turned to Google translate, because everything is better in a different language and landed on Luminosa which means bright in Italian. As listed above, my Fontstruct issues consisted of my bricks disappearing multiple times. This caused me to have to restart in the middle of the project.



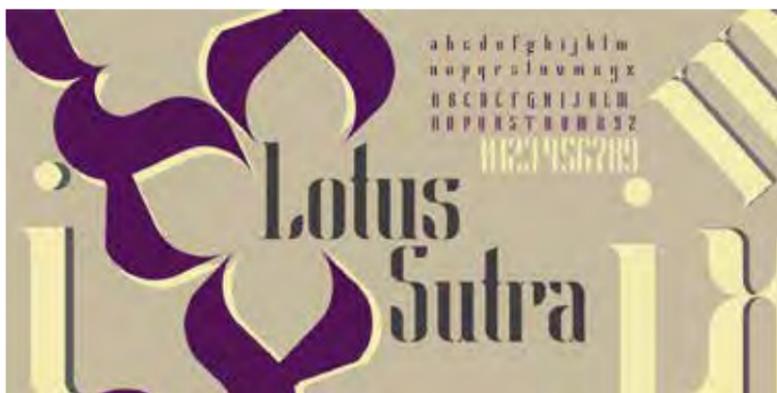
LOTUS SUTRA

Ivana Orozco

BFA Graphic Design, 2017

Ivana Orozco created a unique, condensed display typeface designed with a high-contrast style. She astutely describes it as “the ultimate celestial typeface that combines both stencil elements and serif elegance.”

—*Rachelle W. Chuang*

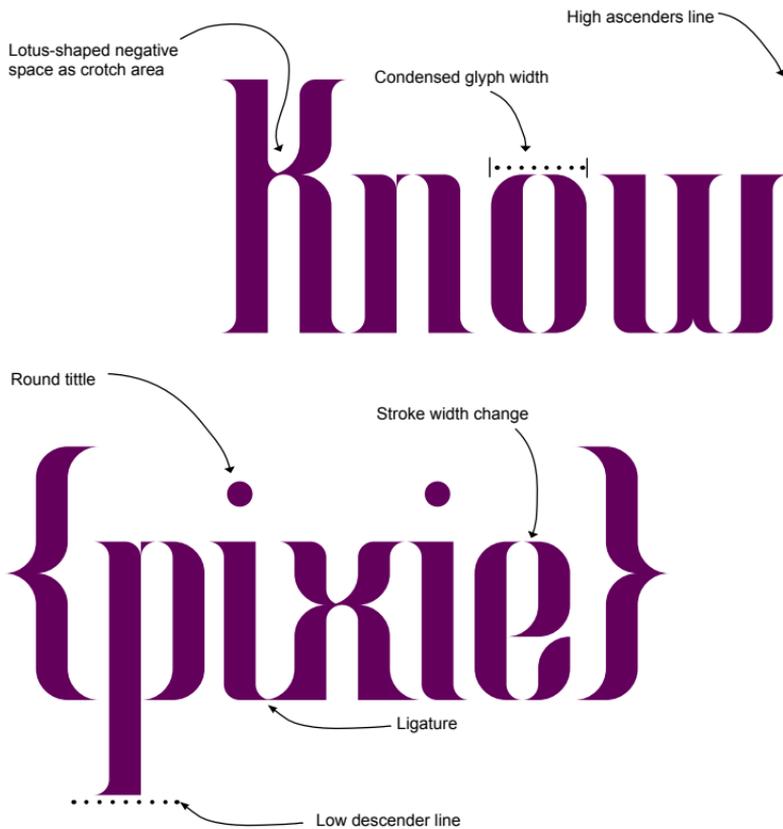


DESIGN BRIEF

Designing an original font was an interesting and tedious process that depended mainly on the somewhat new program, Fontstruct. At first, I had to explore the different functions and understand the limitations of the program because the block system limits the usage of curves or a “handwriting style” which limited my design options. Despite having these limitations, I did not want it to dominate the overall design and decided to modify other aspects of the typeface to avoid having a simple sans serif font. First, I played around with different blocks and stacked different blocks to create different block shapes which I used to finally define specific characteristics of the typeface that would be applied cohesively. For the terminals I wanted to have an organic shape and designed it to look like lotus petals and established a tall x-height because the width of the glyphs are 3 blocks long which created condensed glyphs. The typeface is a combination of stencil elements and serif elegance with stroke width change and ligatures between some glyph pairings. According to East Asian Buddhists, the Lotus Sūtra contains the ultimate and complete teaching of the Buddha and the recitation of the text is understood to be very good karma (Mahāyāna Buddhism: The Doctrinal Foundation). Having characteristics from a lotus flower, I wanted this typeface to have a name that connected with the “good karma” and “ultimate teachings” of a deity which can be translated as the ultimate, celestial typeface. The Lotus Sutra typeface, is designated to be a display font which led me to market this typeface by showing it as a display font in different situations such as a logo for a hair salon or a logo for a bar and grill restaurant. In addition, making the Stephen Cole’s poster, made me analyze and look in detail different characteristics of Lotus Sutra. Ultimately, I enjoyed creating the 3D artifact as a type snow globe because I was able to create and view the typeface in action by the movement caused inside the snow globe to fill with water.

Lotus Sutra

Designer: Ivana Orozco // **Foundry:** Chapman University // **Country of origin:** United States // **Release year:** 2016 // **Classification:** Contemporary 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 0 1 2 3 4 5 6 7 8 9
 . , % * \$ # (a) ! ~ ` ' = + - _ € 0 [] { } " ? / \ | . ; ' ^ < >

ledge

Lotus-shaped terminal

Tall x-height

Double-story (g) with an open loop and lotus-shaped counter

Lotus Sutra is the ultimate celestial typeface that combines both stencil elements and serif elegance. As any supernatural gift from the gods, it brings a dramatic effect that is destined for display usage and brings balance with its condensed glyph width. With lotus-shaped terminals and tall glyph height, the rebirth of a serif typeface was transformed with a modern twist.

Compare to:

Nirvana
 Birch Std

DESIGN BRIEF

The way in which designers receive inspiration is as unique as the work they produce. Inspiration is not just limited to looking at other people's work, but comes from taking a deeper look at the world that surrounds us. In my opinion one of the most valuable traits a designer can have is being an observant individual, and noticing the subtle things that most people overlook. It is with the keen observant eye that allows designers to see things, not for what they are, but for what they could be, and turning that into inspiration.

My inspiration for the font I created was pipes, and the way they are formed, and constructed. Similar to the restriction of FontStruct, piping and the way its formed is very limiting, not allowing for any curvature. Starting out with this thought process helped me wrap my head around constructing each letter.

It was interesting merging something as crude and industrial as plumbing, with something as unique and delicate as typography. Although to the average viewer each letter seems simple, and easy to create, there were many thoughtful decisions that went into each brick and the unique characteristics that they formed. Between the cap-height, baseline, x-height; each decision was carefully consider to create something that is bold and unique.

With the inspiration of industrial piping, I wanted to create something that was vintage, and felt like old exposed plumbing. To do that I felt creating a slab serif would work well, to accomplish the vintage look and feel I was going for. One unique characteristic of Pipeline is the way in which the crossbar extends through the stem, making it look like the pipe is continuing on.

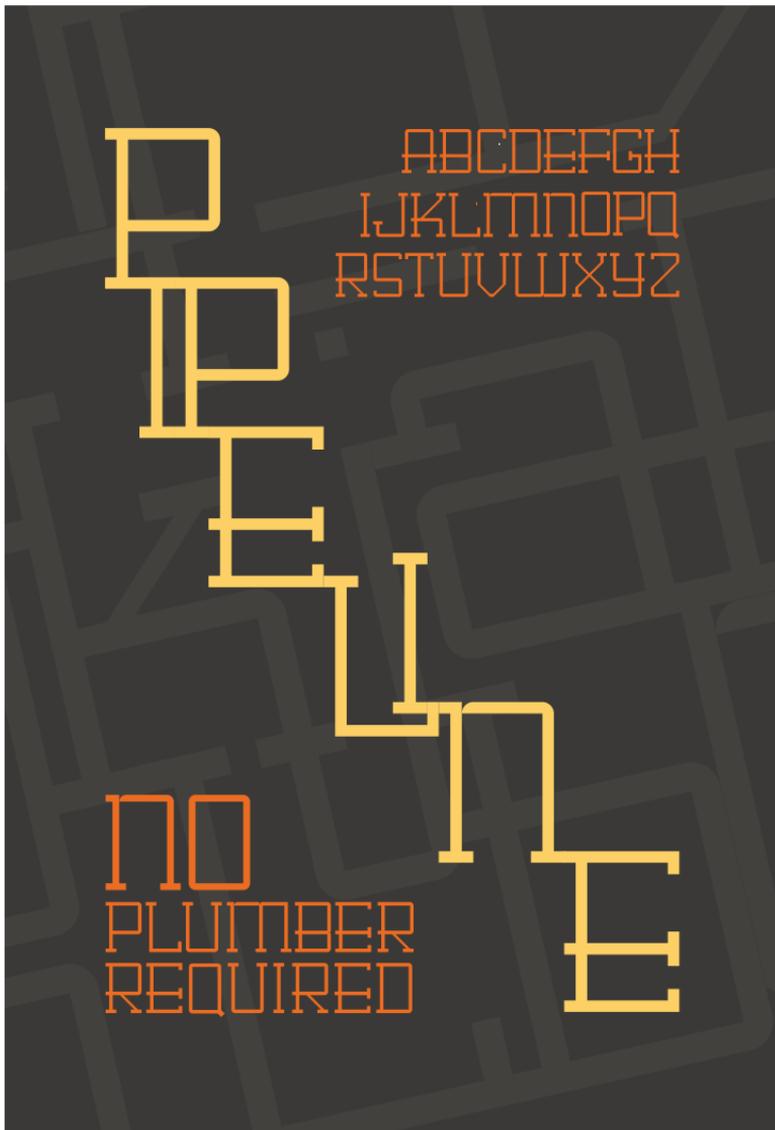
After the completion of the font, I wanted to carry through the same industrial feel with all the supporting material. One of the major ways I did this was through the abstract connection of the letters,

in both the promotional poster and in the MyFonts PNG's. I like how the connection of the letters associates with the connection of pipes, creating an abstract formation similar to what you would find behind your walls.

Pipeline Description

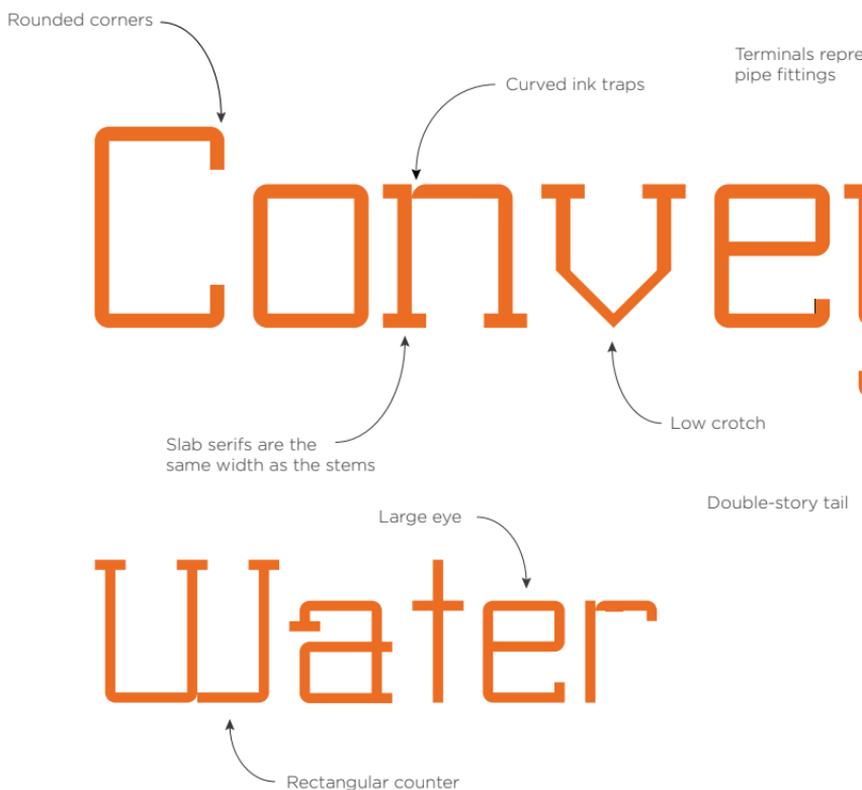
(As found on Type Anatomy Poster)

Pipes are the conduit for which we receive many of our essential necessities. Pipeline takes inspiration from that, acting as a conduit for information between the writer and the reader. Its bold, industrial feel, gives the font gravitas, refusing to be overlooked. Although it looks as if it could be, Pipeline is not available at your local hardware store, and no plumber is required. With its slab serifs, Pipeline has a vintage feel that makes you think it could be pulled right out of your grandfathers toolbox. Just like the pipes that run through our walls, and under our feet, Pipeline is meant to stand the test of time with its simple type anatomy and geometric features.

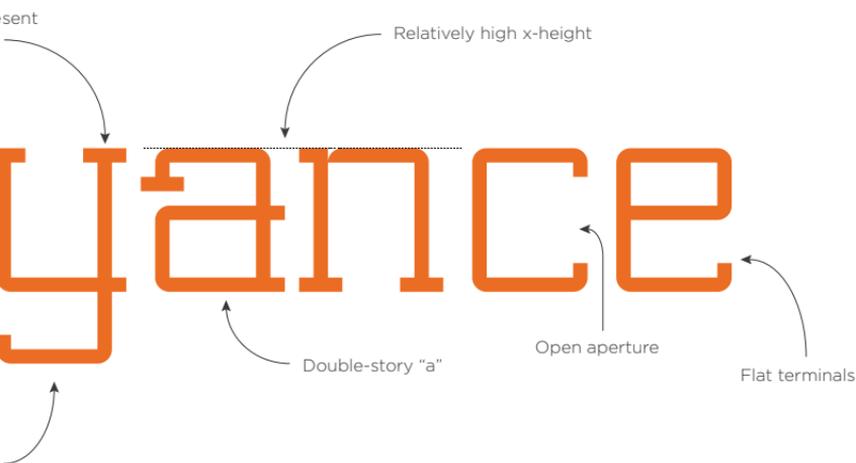


Pipeline

Designer: Eric Stigna // **Foundry:** ES Type // **Country of origin:** United States of America
Release year: 2016 // **Classification:** Slab Serif



ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890()[]-+=_<>|/ \ " ' : ! @ # \$ % ^ & * |



Pipes are the conduit for which we receive many of our essential necessities. Pipeline takes inspiration from that, acting as a conduit for information between the writer and the reader. It's bold, industrial feel, gives the font gravitas; refusing to be overlooked. Although it looks as if it could be, Pipeline is not available at your local hardware store, and no plumber is required. With its slab serifs, Pipeline has a vintage feel that makes you think it could be pulled right out of your grandfathers toolbox. Just like the pipes that run through our walls, and under our feet, Pipeline is meant to stand the test of time with its simple type anatomy and geometric features.

Typeface Specimen Project

Rachelle W. Chuang
Professor of Art, Chapman University

Upper division students in my ART338 Advanced Typography course were asked to create a collection of twenty typeface specimen sheets using a consistent template. Historically, typeface specimens were found in directories produced by type manufacturers or service bureaus during both the letterpress and phototypesetting era. They are also found in typography and lettering books. Contemporary typeface specimens are found online for each individual font such as on myfonts.com.

Each Typeface Specimen sheet included:

- Full A-Z uppercase
- Full a-z lowercase
- 0-9 numbers
- Punctuation: .,:;"/?!"@#\$\$%&*()[]+=---—
- List of fonts in the typeface family if available.
- A three-line minimum paragraph repeated in the same font in 12 pt, 18 pt and 24 pt.
- At least one individual unique glyph that is especially beautiful or worthy

**20 Typeface Specimen sheets included
the following:**

A. THREE SERIF

- You must use an Old Style typeface such as Garamond
- You must use a Transitional typeface such as Baskerville
- Choose one other serif typeface from any period in history. See *The Anatomy of Type* by Stephen Coles

B. ONE MODERN

- See *The Anatomy of Type* by Stephen Coles on reserve. Bodoni would be an excellent choice.

C. TWO SLAB SERIF

- You must use two Slab Serif fonts from any period in history

D. THREE SANS SERIF

- You must create three from any of the sans serif categories listed in *The Anatomy of Type* by Stephen Coles

E. TEN OTHERS

- Your choice.

F. YOUR ORIGINAL TYPEFACE THAT
YOU DESIGNED

- You will only have one font to use of course

TYPEFACE SPECIMEN SAMPLES

Gillian Steinmetz-Blair
BFA Graphic Design, 2018

Family Members of Garamond

Regular

abcdefghijklmnopqrstuvwxyz

Italic

abcdefghijklmnopqrstuvwxyz

Bold

abcdefghijklmnopqrstuvwxyz

W W W

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

.,:;!@#\$\$%&*([+=-])—

1234567890

Garamond

“The point I’m trying to make is that I am the most unpleasant, rude, ignorant and all-round obnoxious asshole that anyone could possibly have the misfortune to meet. I am dismissive of the virtuous, unaware of the beautiful and uncomprehending in the face of the happy. So if I didn’t understand I was being asked to be best man, it is because I never expected to be anyone’s best friend. Certainly not the best friend of the bravest and kindest and wisest human being I have ever had the good fortune of knowing.”

“The point I’m trying to make is that I am the most unpleasant, rude, ignorant and all-round obnoxious asshole that anyone could possibly have the misfortune to meet.”

“So if I didn’t understand I was being asked to be best man, it is because I never expected to be anyone’s best friend.”

Family Members of Bodoni 72

Book

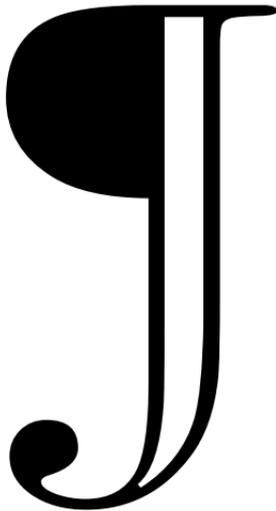
abcdefghijklmnopqrstuvwxy

Book Italic

abcdefghijklmnopqrstuvwxy

Bold

abcdefghijklmnopqrstuvwxy



ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxy

.,:;/?!@#\$\$%&*([+=-])—

1234567890

Bodoni 72

“The point I’m trying to make is that I am the most unpleasant, rude, ignorant and all-round obnoxious asshole that anyone could possibly have the misfortune to meet. I am dismissive of the virtuous, unaware of the beautiful and uncomprehending in the face of the happy. So if I didn’t understand I was being asked to be best man, it is because I never expected to be anyone’s best friend. Certainly not the best friend of the bravest and kindest and wisest human being I have ever had the good fortune of knowing.”

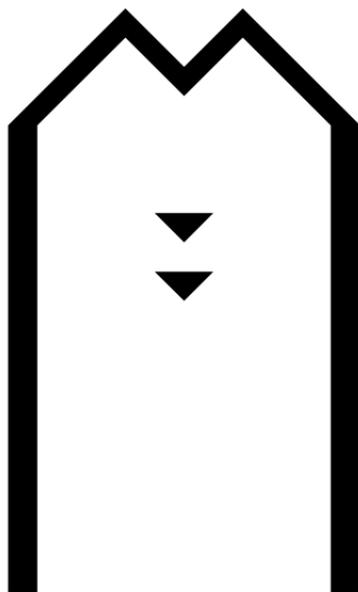
“The point I’m trying to make is that I am the most unpleasant, rude, ignorant and all-round obnoxious asshole that anyone could possibly have the misfortune to meet.”

“So if I didn’t understand I was being asked to be best man, it is because I never expected to be anyone’s best friend.”

Family Members of INITIUM SANS

Regular

abcdefghijklmnopqrstuwxye



ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuwxye
...:;!@#%&*([+=-])
1234567890

INITIUM SANS

"The point I'm trying to make is that I am the most unpleasant, rude, ignorant and all-round obnoxious arsehole that anyone could possibly have the misfortune to meet. I am dismissive of the virtuous, unaware of the beautiful and uncomprehending in the face of the happy. So if I didn't understand I was being asked to be best man, it is because I never expected to be anyone's best friend. Certainly not the best friend of the bravest and kindest and wisest human being I have ever had the good fortune of knowing."

"The point I'm trying to make is that I am the most unpleasant, rude, ignorant and all-round obnoxious arsehole that anyone could possibly have the misfortune to meet."

"So if I didn't understand I was being asked to be best man, it is because I never expected to be anyone's best friend."

TYPEFACE SPECIMEN SAMPLES

Severina Worthington
BFA Graphic Design, 2017

Palatino

OLD STYLE SERIF

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789

.,:/'/?!@#\$\$%&*()[]+ = - _

12 POINT

The quick brown fox jumps over the lazy dog.

18 POINT

The quick brown fox jumps over the lazy dog.

24 POINT

The quick brown fox jumps over the lazy dog.

There is a place where the sidewalk ends
and before the street begins,
and there the grass grows soft and white,
and there the sun burns crimson bright,
and there the moon-bird rests from his flight
to cool in the peppermint wind.

Let us leave this place where the smoke blows black
and the dark street winds and bends.
Past the pits where the asphalt flowers grow
we shall walk with a walk that is measured and slow
and watch where the chalk-white arrows go
to the place where the sidewalk ends.

Shel Silverstein

Regular

Italic

Bold

Bold Italic



American Typewriter

SLAB SERIF

ABCDEFGHIJKLMN OPQRSTU-
VWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789

,:;"/?!@#\$\$%&*()[]+=---

12 POINT

The quick brown fox jumps over the lazy dog.

18 POINT

The quick brown fox jumps over the lazy dog.

24 POINT

The quick brown fox jumps over the lazy dog.

There is a place where the sidewalk ends
and before the street begins,
and there the grass grows soft and white,
and there the sun burns crimson bright,
and there the moon-bird rests from his flight
to cool in the peppermint wind.

Let us leave this place where the smoke blows
black
and the dark street winds and bends.
Past the pits where the asphalt flowers grow
we shall walk with a walk that is measured and
slow
and watch where the chalk-white arrows go
to the place where the sidewalk ends.

Shel Silverstein

Light

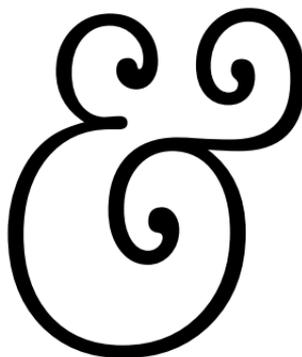
Regular

Bold

Condensed Light

Condensed

Condensed Bold



Friendly Robot

DISPLAY

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789
.,:;’/?!@#%&’(){}+*-~

12 POINT

The quick brown fox jumps over the lazy dog.

18 POINT

The quick brown fox jumps over the lazy dog.

24 POINT

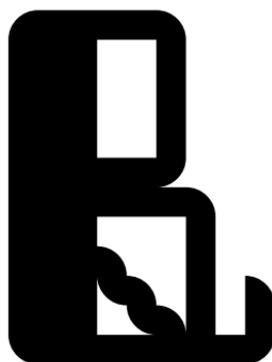
The quick brown fox jumps over the lazy dog.

There is a place where the sidewalk ends
and before the street begins,
and there the grass grows soft and white,
and there the sun burns crimson bright,
and there the moon-bird nests from his flight
to cool in the peppermint wind.

Let us leave this place where the snake blows black
and the dark street winds and bends.
Past the pits where the asphalt flowers grow
we shall walk with a walk that is measured and slow
and watch where the chalk-white arrows go
to the place where the sidewalk ends.

Shel Silverstein

Regular



TYPEFACE SPECIMEN SAMPLES

Claire Furukawa
BFA Graphic Design, 2017

ROCKWELL

A B C D E F G

Regular

abcdefghijklmn

H I J K L M N

Italic

abcdefghijklmn

O P Q R S T U

Bold

abcdefghijklmn

V W X Y Z

Extra Bold

abcdefghijklmn

abcdefghijklm

opqrstuvwxyz

&

0 1 2 3 4 5 6 7 8 9 . , ; ' / ? ! @ # \$ % & * () [] + = - _

Bavarian bergkase stinking bishop cheese strings. When the cheese comes out everybody's happy cut the cheese lancashire cheesy feet cheese and wine jarlsberg paneer cream cheese. The big cheese hard cheese pecorino fromage cheddar fromage frais taleggio queso.

Bavarian bergkase stinking bishop cheese strings. When the cheese comes out everybody's happy cut the cheese lancashire cheesy feet cheese and wine jarlsberg paneer cream cheese. The big cheese hard cheese pecorino fromage cheddar fromage frais taleggio queso.

Bavarian bergkase stinking bishop cheese strings. When the cheese comes out everybody's happy cut the cheese lancashire cheesy feet cheese and wine jarlsberg paneer cream cheese. The big cheese hard cheese pecorino fromage cheddar taleggio queso.

NEWS GOTHIC

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

abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz



0123456789.,:;"/?!@#\$\$%&*()[]+=-___

Bavarian bergkase stinking bishop cheese strings. When the cheese comes out everybody's happy cut the cheese lancashire cheesy feet cheese and wine jarlsberg paneer cream cheese. The big cheese hard cheese pecorino fromage cheddar fromage frais taleggio queso.

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Bavarian bergkase stinking bishop cheese strings. When the cheese comes out everybody's happy cut the cheese lancashire cheesy feet cheese and wine jarlsberg paneer cream cheese. The big cheese hard cheese pecorino fromage cheddar taleggio queso.

DIGI SANS

A B C D E F G

Regular

abcdefghijklmnopqrstuvwxyz

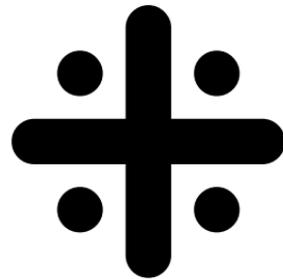
H I J K L M N

O P Q R S T U

V W X Y Z

abcdefghijklmnopqrstuvwxyz

abcdefghijklmnopqrstuvwxyz



0123456789.:;?!"#\$%&'()*+,-

Bavarian bergkase stinking bishop cheese strings. When the cheese comes out everybody's happy cut the cheese lancashire cheesy feet cheese and wine jarlsberg paneer cream cheese. The big cheese hard cheese pecorino fromage cheddar fromage frais taleggio queso.

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Shayne Bock
BFA Graphic Design, 2017

I Klinik Slab

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

The quick brown fox
jumped over the lazy dog.
The dog woke up, confused.

The quick brown fox
jumped over the lazy dog.
The dog woke up, confused.

The quick brown fox
jumped over the lazy dog.
The dog woke up, confused.

.,:;"/?!@#\$\$%

&*()[]+ = - - - -



TUVWXYZ



Aa

Bold

Aa

Bold Italic

Aa

Book

Aa

Book Italic

Aa

Light

Aa

Light Italic

Aa

Medium

Aa

Medium Italic

I BioRhyme

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

The quick brown fox jumped
over the lazy dog. The dog
woke up, confused.

The quick brown fox jumped
over the lazy dog. The dog
woke up, confused.

The quick brown fox jumped
over the lazy dog. The dog
woke up, confused.

.,:;”/?!@#\$%
&*()[]+ = - _

STUVWXYZ

yz

A large, bold, black letter 'Q' with a thick stroke and a rounded tail, positioned on the left side of the page.

Àa

ExtraBold

Àa

Bold

Àa

Regular

Àa

Light

Àa

ExtraLight

I Frutiger

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

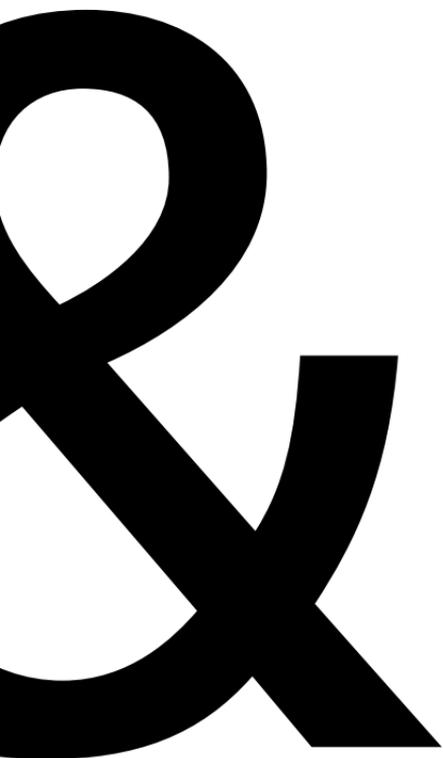
The quick brown fox jumped
over the lazy dog. The dog
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The quick brown fox jumped
over the lazy dog. The dog
woke up, confused.

The quick brown fox jumped
over the lazy dog. The dog
woke up, confused.

.,:;"/?!@#\$\$%
&*()[]+ = - _

XYZ



Aa

Light
Condensed

Aa

Condensed

Aa

Bold
Condensed

Aa

Black
Condensed

Aa

Extra Black
Condensed

Aa

Light

Aa

Light Italic

Aa

Roman

Aa

Italic

Aa

Bold

Aa

Bold Italic

Aa

Black

Aa

Black Italic

Aa

Ultra Black



Print Slams

*Rachelle W. Chuang
Professor of Art, Chapman University*

I have had the privilege of hosting several “Print Slams” in my garage with my two Vandercook-4 presses named “Jot” and “Tittle.” Students and fellow professors are invited to design, compose and print unique typographic posters using my collection of antique wood type. I have found over the years that traditional letterpress printing imparts specific typographic appreciation and skills through this historic process.

Firstly, participants examine my modest collection of wood type such as Gothic, Antique Tuscan and Slab Serifs. Students compose their posters directly upon a sheet of pre-selected paper so they stay within the format. The process of touching and feeling wood type helps them understand proportion, typographic relationships, design possibilities and constraints, as well as multiple ways of communicating meaning through a composition.

Pictured: Rick Schank

Secondly, participants transfer their composition directly on the bed of the press which is called the lock-up phase. Kerning, tracking, leading are considered in this phase. Type is measured in picas and individual reglets (smaller shims of wood) are added to adjust spacing. Larger wood pieces called furniture are added in between the lines of type to control leading. Because of the meticulous and tedious nature of locking up type on a press, it slows the process down and allows the participant to truly “see” type and perceive spacing in a way that digital programs cannot. Fine-tuning spacing or just allowing the irregular nature of wood type to show through the composition is considered. We then add additional wood furniture, quoins (adjustable metal bars) and magnets to lock in the wood type so everything is secure.



Ink is added directly on the rollers, paper is inserted into the grippers and participants are taught how to operate the Vandercook-4 presses. The most satisfying part for me is to watch a participant pull the first print at the end of the press off the roller and the “print magic” occurs. With few exceptions, participants experience a joyful and proud satisfaction having spent significant time during the entire process just to get to this stage. Once adjustments or corrections have been made, a final edition is pulled.

I feel fortunate to devote my presses mostly to educational experiences rather than production printing. These educational print slams become social activities as well where collaborative work and experiments are created.



Design Notes

This Design Symposium Journal (DSJ) and the graphics utilize the following:

MINION PRO Chapman's serif family, is a digital typeface designed by Robert Slimbach in 1990 for Adobe Systems. The name comes from the traditional naming system for type sizes, in which minion is between nonpareil and brevier. It is inspired by late Renaissance-era type.

BERTHOLD AKIZEDENZ GROTESK is Chapman's sans serif family. It is a grotesque typeface originally released by the Berthold Type Foundry in 1896 under the name Accidenz-Grotesk. It was the first sans serif typeface to be widely used and influenced many later neo-grotesque typefaces after 1950.

Journal template by EMC Illustration & Design. EMC's work has won a Gold Advertising Award, been selected for inclusion into *LogoLounge: Master Library, Volume 2* and *LogoLounge Volume 9*, and been featured on visual.ly, the world's largest community of infographics and data visualization. The studio has 18 years of experience in the communication design industry. To view a client list and see additional samples please visit www.behance.net/ericchimenti.



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UNIVERSITY
PRESS

Established in 2013, Chapman University's Design Symposium and refereed Design Symposium Journal (DSJ) cover all aspects of design.

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