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A TYPOGRAPHY SPECIMEN BOOK

BY: RYAN PARKER

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A Typography Specimen Book



Cardiff-By-The-Sea, CA

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Contributors: The students of the first ever Advanced Graphic Design class of the Visual and Performing Arts Department of California State University San Marcos: Asbury, Lucia; Choi, Nathaniel; Dalit, Joemell; Fagaly, Jacob; Gonzaga, Nicole; Hall, Morgan; Lopez, Eric; McCormick, Lance; Nolan, Mathew; Olson,

Donovan; Parker, Ryan; Reynoso, Lauren; Rodriguez, Lilyana; Sevilla, Eric; Volbeda, Ashley; Warlick, Jeff

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University Affiliation: California State University San Marcos 333 S Twin Oaks Valley Road San Marcos, CA 92096-0001 United States of America 760-750-4000 www.csusm.edu

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Common Typographic Diseases

Various forms of dysfunction appear among populations exposed to typography for long periods of time. Listed here are a number of frequently observed afflictions.

Typophilia An excessive attachment to and fascination with the shape of letters, often to the exclusion of other interests and object choices. Typophiliacs usually die penniless and alone.

Typophobia The irrational dislike of letterforms, often marked by a preference for icons, dingbats, and—in fatal cases—bullets and daggers. The fears of the typophobe can often be quieted (but not cured) by steady doses of Helvetica and Times Roman.

Typochondria A persistent anxiety that one has selected the wrong typeface. This condition is often paired with okd (optical kerning disorder), the need to constantly adjust and readjust the spaces between letters.

Typothermia The promiscuous refusal to make a lifelong commitment to a single typeface—or even to five or six, as some doctors recommend. The typothermiac is constantly tempted to test drive “hot” new fonts, often without a proper license. Ellen Lupton,

Thinking with Type, 2nd revised and expanded edition: A Critical Guide for Designers, Writers, Editors, & Students (Design Briefs) (New York, Princeton Press, 2004, 2010)

Print situates words in space more relentlessly than writing ever did. Writing moves words from the sound world to a world of visual space, but print locks words into position in this space.

Control of position is everything in print. Printed texts look machine-made, as they are. In handwriting, control of space tends to be ornamental, ornate, as in calligraphy.

Typographic control typically impresses most by its tidiness and invisibility: the lines perfectly regular, all justified on the right side, everything coming out even visually, and without the aid of guidelines or ruled borders that often occur in manuscripts. This is an insistent world of cold, non-human, facts.”

Quote adapted from Walter Ong, Orality and Literacy: The Technologizing of the Word (London and New York: Methuen, 1982)

“No other design discipline requires so much learning and training as fontography, and by no other aspect can amateurs be so easily distinguished from professionals. To be font literate, a designer has to study the history and the principles of font design.”

Dmitry Kirsanov

“Nothing is original. Steal from anywhere that resonates with inspiration or fuels your imagination. Devour old films, new films, music, books, paintings, photographs, poems, dreams, random conversations, architecture, bridges, street signs, trees, clouds, bodies of water, light and shadows. Select only things to steal from that speak directly to your soul. If you do this, your work (and theft) will be authentic.”

Jim Jarmusch

Ranking For Hierarchy

According to Scrojo (<http://www.scrojo.com>), a promotional poster should answer three questions: Why? When? Where?

All remaining information is subordinate. Unless restricted from doing so, consider adding information of your own to support or elaborate upon the primary question—why?

This is where research is needed. Both textual and visual solutions need to be explored to build a unified design, a unified whole that is bigger than the sum of its parts. The existing fan is already sold. The goal of the poster (commercially) is to grab a potential fan who comes to the event based solely on the poster!

As virtually no design is accepted by the client without at least a few changes, sometimes it's okay to use that to your advantage. Go ahead and add supportive text or remove what you may consider to be extraneous. The client may like your words better than his or her own. Use the proofing process to your advantage.

Establish a hierarchy. Rank groupings into order of importance—what you wish to be read first, then second, and so on.

Don't let the given order of importance influence you overly. You may wish to emphasize a different order, based on logic or aesthetics of your own. Copy/paste each line of text into its own text box so it may be moved around and stylized independently. Ranking now saves time later.

Create subsets within the rankings. (i.e. “Organized By,” can be significantly less emphasized than, “University Global Affairs Committee.”) Although ranked the same, the identifier is not as important as the proper noun, but must remain clustered to make logical sense.

Subdivide text groupings with line breaks into smaller units and remove extraneous punctuation and conjunctions. Simplify text wherever possible. (you can add these items back in later, if necessary)

What your client likes and expects plays a big part in what you choose to emphasize. Sometimes you are given broad creative license, sometimes not. Either way, a strong visual path of information hierarchy is essential to effective communication.

Ryan Parker
3-24-98

Type Anatomy

Do you like
green eggs and ham?

baseline

descender

ascender

I do not like them,
Sam I am.

terminal

spine

I do not like
green eggs and ham.

counter

shoulder

Would you like them
here or there?

vertex

cap height

x-height

f -2 no ligature

Characters conjoined in order to
avoid overlap and clumsy spacing.



L -2 no serif

A stroke added as a stop to the beginning
and end of the main strokes of a character.

Type Anatomy

Typeface anatomy describes the graphic elements that make up printed letters in a typeface.

The cap height is the distance from the top of the capital letter to its bottom. Some vertical elements (ascenders) may extend slightly above the cap height.

In typography, a sans-serif, sans serif or san serif typeface is one that does not have the small features called “serifs” at the end of strokes. The term comes from the French word sans

The x-height is the height of the main body of the lowercase letter (or the height of a lowercase x), excluding its ascenders and descenders.

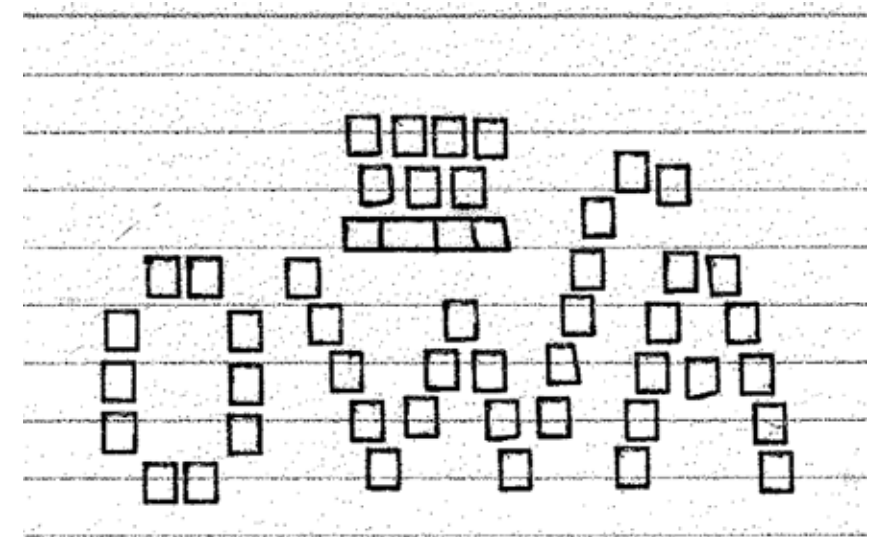
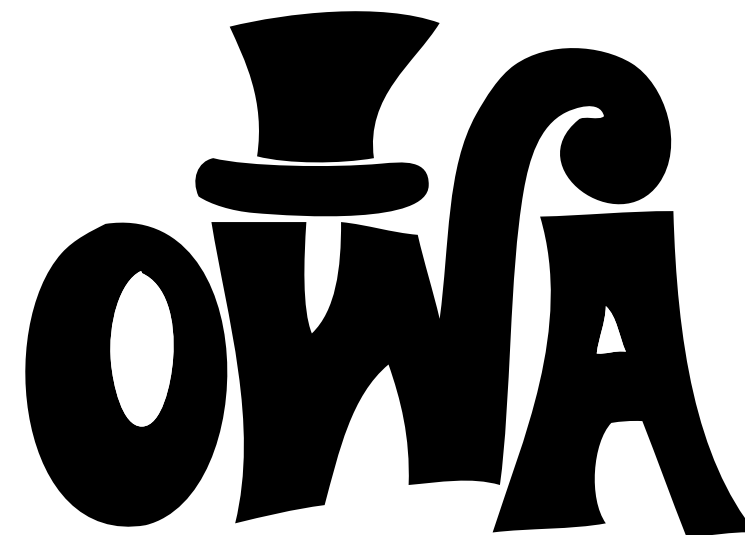
The baseline is the most stable axis along a line of text. The curves at the bottom of letters such as a or c hang slightly below the baseline. Commas and semicolons also cross the baseline. If a typeface were not positioned this way, it would appear to teeter precariously, lacking a sense of physical grounding.

“Type design is one of
the most visible and
widespread forms of
graphic expression in
daily life”

Herrman Zapf



Bitmapped Letterforms



Bitmapped Letter forms

When I first started drawing my bitmapped image it felt extremely foreign to me having to draw in these letter forms. It's just the changing of times I suppose, as printing and paper in general seems to be a dying industry. Although there is something to be said about the texture and fine qualities of a hand drawn image

Identify a facet of your life that expresses who you are



Making Connections

A diagram is a graphic representation of a structure, situation or process.

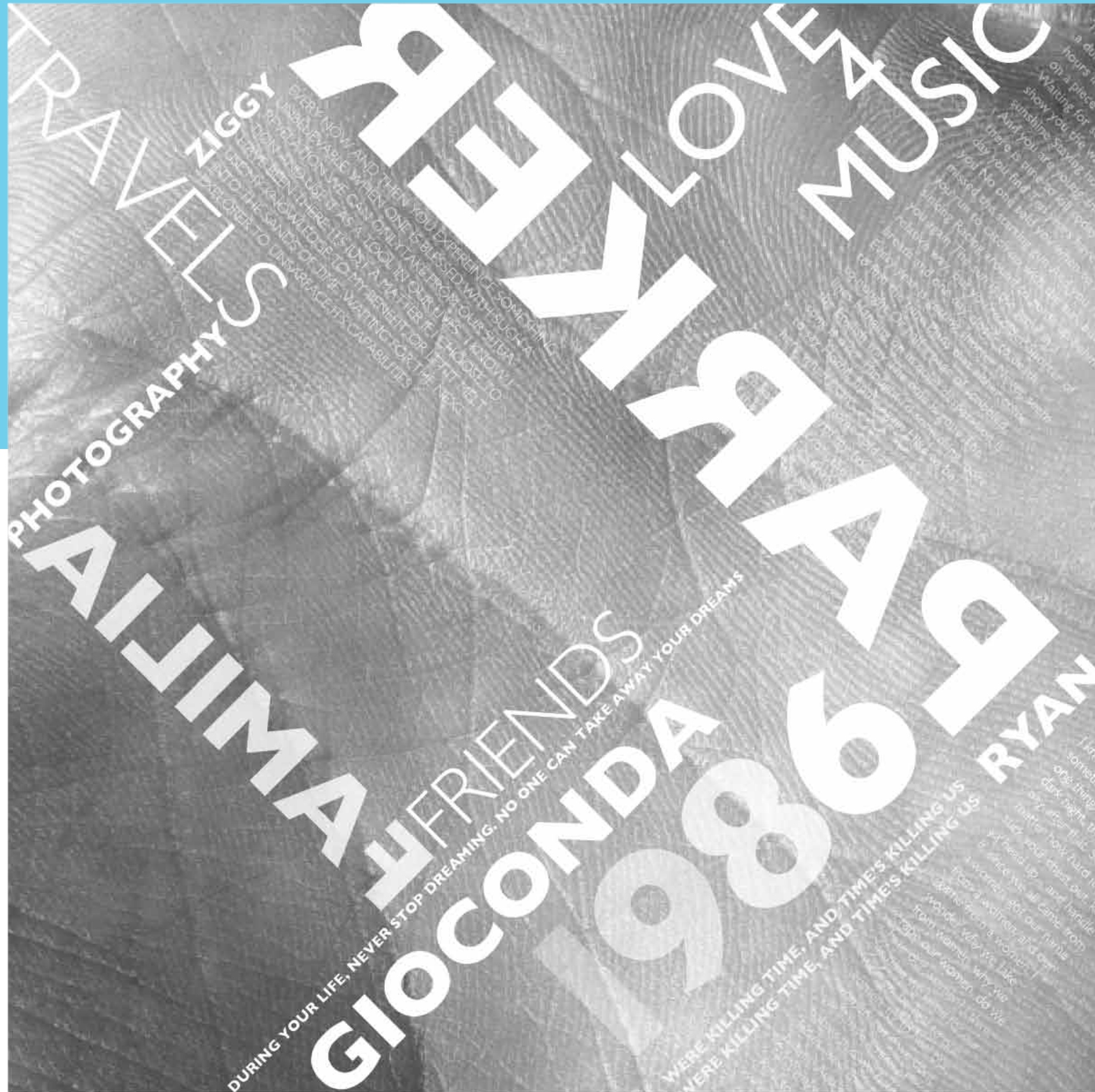
Diagrams can depict the anatomy of a creature (or type), the hierarchy of a corporation, or the flow of ideas.

Diagrams allow us to see visual relationships that would not be evident in a straight list of verbal or numerical data. (i. e. charts and graphs)

Diagrams often function to illuminate and explain complex ideas, playing a pivotal role in the service of information architecture. Making complex and copious amounts of data accessible and readable is a graphic designer's job.

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Write a set of facts about your life, and create a scan or photographic image of your hand. Map your life onto the image of your hand.

Facts At Hand

“Typography has one plain duty before it and that is to convey information in writing. No argument or consideration can absolve typography from this duty.”

Emil Ruder

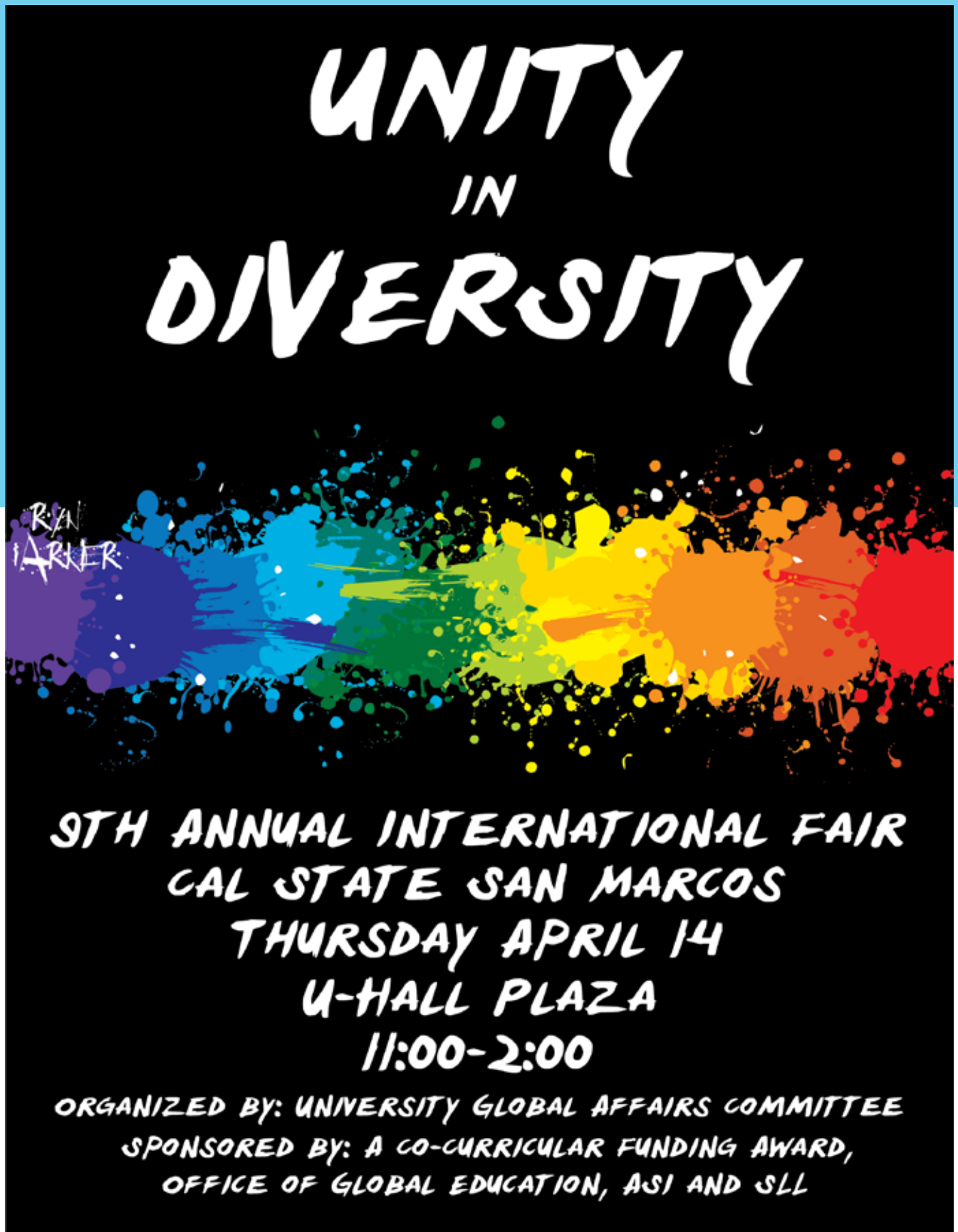


Cal State San Marcos has a spectacular International Fair to celebrate the cultural diversity on campus.

CSUSM Design Competition

“Typography is two-dimensional architecture, based on experience and imagination, and guided by rules and readability. And this is the purpose of typography: The arrangement of design elements within a given structure should allow the reader to easily focus on the message, without slowing down the speed of his reading.”

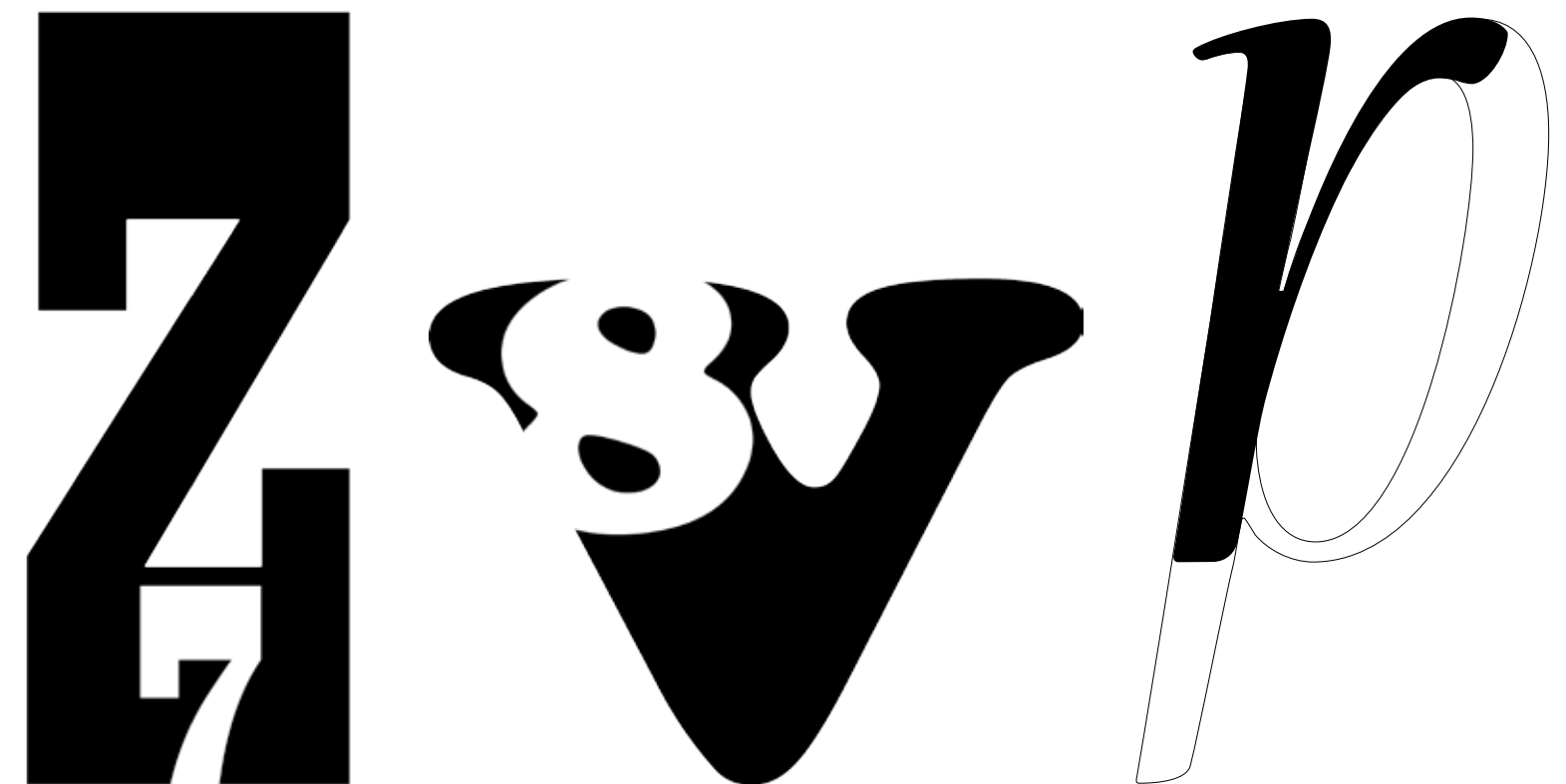
Hermann Zapf





Type Arrangement

Letter forms are combined with single-digit numbers. Use of typographic joinery unifies the two distinct forms into an organized whole that is more than the sum of its parts. Exploration variables of scale, proportion, weight, and shape are employed to understand the variety of spatial relationships that can exist among characters.



“The grid system is an aid, not a guarantee. It permits a number of possible uses and each designer can look for a solution appropriate to his personal style. But one must learn how to use the grid ; it is an art that requires practice. ”

Josef Müller-Brockmann