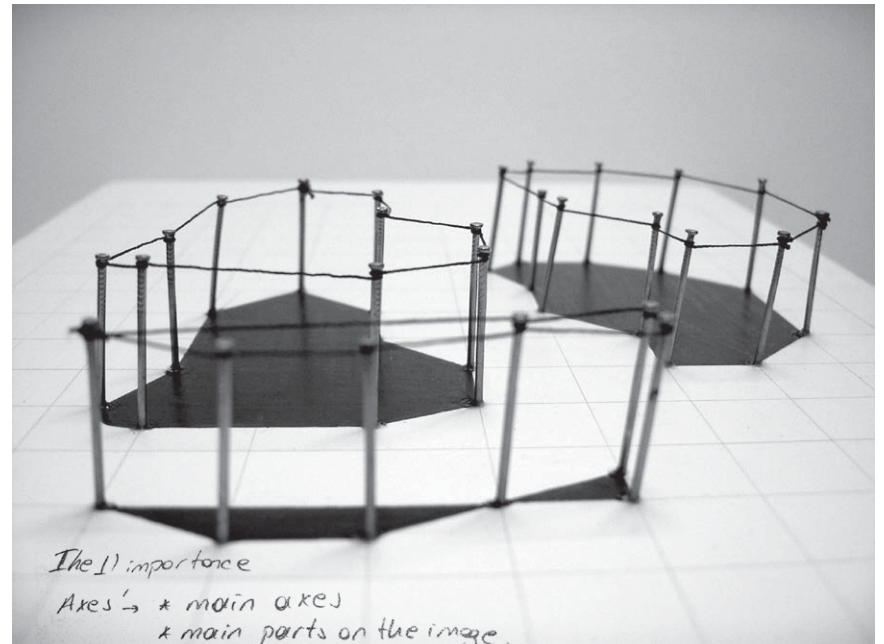




- 1 **Design Space:** *Raster and resolution* — freshman
- 2 **Letterforms:** *Rendering Square Capitals* — sophomore
- 3 **Type Anatomy:** *Morphologic relations* — sophomore
- 4 **Type Design:** *Bitmap 12 pt (FontStruct.com)* — sophomore
- 5 **Making:** *Stainless steel stencil type design & exhibition* — junior
- 6 **Layout Basics:** *History, Tradition, Movements, Styles* — junior
- 7 **Writing:** *Upper to lowercase transition* — junior
- 8 **Book Design:** *Art/Architecture Monograph* — junior
- 9 **Type Specimen:** *Narrative and systems* — senior
- 10 **Craft:** *“Soap Type” (draw, de-serif, cutting)* — senior
- 11 **Posters:** *Event Series* — senior
- 12 **Classifications & Book Design:** *School Font Library Catalog* — senior
- 13 **Microtypography & Book Design:** *Font Metrics Research Guide* — senior
- 14 **Book Design Independent Project:** *Cookbook* — senior
- 15 **Fontography:** *Big Oil Medium OTF* — master
- 16 **Stroke Theory:** *Labanotation research* — master
- 17 **Type Design:** *De-serif* — master
- 18 **Fontography:** *Parametric Type Design* — master
- 19 **Stroke Theory:** *Instructional material* — all levels
- 20 **Letterforms (Capitals & Lowercase):** *Instructional material* — all levels



First layer is dark yellow ~~bees~~ and I used the 3 pieces of cork. I think it is the most important than the others.



2048 x 2048

A B C D E F
G H I K L M
N O P S U V

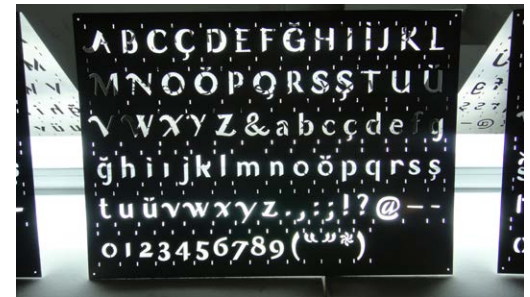
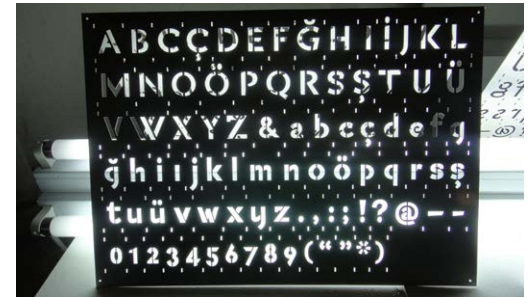


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ABCDEFGHIJKLMNOPQRSTUVWXYZ €

Featured: <http://twitter.com/asegalini/status/263678187500879873>



CHAPTER ONE

TRADITIONAL LAYOUT

"It's important to have something solid to deviate from."

—William Safire

Traditional layout is straightforward process of constructing margins and then filling the live area symmetrically and sequentially, top to bottom, page by page, from beginning to end. The traditional style is linear, structured to facilitate the flow of text. Illustrative elements should neither distract the reader nor disturb this flow. The flow of text is an important aspect of traditional layout. If we think of the text as a flowing river, margins as the banks of the river, and illustrative elements as obstacles such as rocks, we can better understand the relationship between the text and the other elements on the page. While the river can tolerate small obstacles along its banks, a small obstacle in the center of the river is a navigation hazard. And element that cuts through the center of the page from margin to margin stops the flow just as a dam stops the flow of a river.

KEEPING TEXT DOMINANT

The traditional page has been called the writer's page because it gives priority to the text; all other elements are subordinate to the text. Because our layout will either reinforce this message or contradict it, we must consider each layout decision as a message to the reader. The more elements other than text that must be included on the page, the fewer options we have for placing them. Traditional page structure evolved in response to the needs of the text. When elements other than text dominate, either because of their frequency or their relative importance, the designer must either eliminate elements, provide additional structure, or abandon the traditional style for the more flexible modern style. When a graphic element appears too frequently it may distract from or overpower

the text, both text and graphics lose their effectiveness in such cases. Large initial capitals, for instance, lose their charm when they begin each and every paragraph. Frequency of use is a key factor for determining the size and appropriateness of graphic elements; overuse reduces graphic elements to mere decoration. Each element plays a role in communicating to the reader and contributing to the appearance of the page as a whole. The text carries the message, and illustrative elements explain or enhance the message. Graphic elements clarify the message and direct the reader's eye. It is important to think of each element as having a specific role and to consider that role when including the element in the layout. Just as in a play, some elements have starring roles and some are in the supporting cast.

ESTABLISHING PRIORITIES

Many factors contribute to the success or failure of a layout. These include the amount of text that must fit on the page; the number of illustrative elements and frequency with which they appear; the relationship between illustrative elements and the text; the writing hierarchy and how it can be reflected in the visual hierarchy; and the purpose of the information and the printed piece. The designer must find time to consider all of these factors in the face of budgets and deadlines, aesthetics and opinions. We can clarify the purpose of our layout task by first assigning priorities to the information to be included. This helps us to

anticipate and avoid potential conflict, and it introduces issues that are better resolved in advance. Once we are immersed in the process of layout we tend to solve problems on a case-by-case basis as they arise. If we are working on a single page, we can see the effects of our decisions immediately, but if we are working on a multiple-page document, we may not realize the effects or implications of a decision until a few pages or chapters later. In general, the larger the job, the more important it is to plan carefully and to establish overall objectives. During layout it is important to stop once in a while and take a look at our progress in terms of consistency, balance, and how close we are to reading our overall objectives.

DESIGN, LAYOUT, AND AESTHETICS

To be able to make a series of design decisions that will achieve a specific goal, the designer must consider the audience for the printed piece, what the client hopes to achieve with the printed piece, the image the client wants to project, budget and printing limitations, and how the piece will be distributed, used, and stored. Without planning, success is left to chance. Without specified objectives, there is nothing against which success can be measured. Design is frequently misconstrued as something that intuitively flows from the fingertips or as the decoration of the page in the style of the day. Although design may involve both intuition and decoration, it is more importantly a synonym for plan. The design process begins with the

3

Chapter Two

Modern Layout

Grid Systems

Structure is a key difference between traditional and modern pages. On the modern page, structure usually consists of a network of columns and gutters called a grid. The grid serves as an organizational framework by which the proportions, sizes, and locations of elements are determined. Structures such as grids help reduce the number of arbitrary decisions made during layout.

Today, most printed pieces such as magazines and newspapers are based on a grid. Grid systems are objective by intent and provide a rational basis for layout decisions; they help establish proportional relationships between elements and ensure an overall consistency.

Generally, a grid can be developed from the designer's sketches so that the design determines the specifications of the grid. Once a grid is established it is used in turn to determine the specifics of the layout.

The grid helps us make final decisions about size, proportion, and placement. The number of columns in the grid determines how flexible it will be to use. Whereas too few columns do not allow enough flexibility, too many columns may not provide enough constraint. The appropriate balance is decided by the design and by the kinds of elements that will be included.

It is not necessary or desirable to fill all of the grid; the areas we leave empty are as important to the layout as the areas we use. As a general rule, at least one-third of the grid fields should remain empty.



Figure 1

The New Typography

By 1920 those who were experimenting with typography had broken virtually every rule of traditional typography, as much for the sake of breaking rules as for communication or aesthetics. From this experimentation emerged a new-found freedom with typography that has since been codified into a new set of rules that are objective and functional in nature.

According to John Lewis, in the *Twentieth Century Book*, new (modern) typography developed from the same philosophical approach that Bauhaus director Walter Gropius applied to architecture. A comparison between typography and architecture is appropriate: just as the traditional page and traditional architecture were modeled on classic forms, so the modern page and the modern building are designed for simplicity and function. The modern architect considers the functional needs of a house's future residents; the graphic designer considers the functional needs of the reader. Both modern architecture and modern typography are neutral: the architect does not build a shoe store in the shape of a shoe, and the modern typographer does not set typography as an illustration of the message it is conveying with words.

During the Bauhaus era, experimentation with typography matured into a cohesive and practical style. Moholy-Nagy, a prominent figure at the Bauhaus, declared that clarity is of utmost importance to the modern typographic style. In *Die Neue Typographie* (The New Typography), Jan Tschichold further formalized the approach, providing the basis for what we now commonly term Swiss typography.



Figure 2

Modern typefaces

Modern typefaces are sans serif, typified by Helvetica and Univers. These are not to be confused with the traditional classification of "modern" that includes Bodoni. Unlike traditional typefaces, which have a thick-thin stroke, the modern typeface has a consistent stroke weight. The modern sans serif typeface reflects the functional modern approach to design. Early modern sans serif typefaces were geometrically constructed from straight lines and circles. One typical example is Futura, designed by Paul Renner in 1930. Although it is beautifully simple in concept, it is inappropriate for large amounts of text because its letters have such similar shapes. Typeface designs, like other modern design elements, must strike a balance between unity and variety.

Helvetica and Univers, designed twenty-five years later, were drawn for optical balance rather than constructed geometrically. Their letterforms differentiate much more clearly to the reader.

Typical of the trend in typeface design since World War II, Helvetica and Univers have large x-heights in proportion to their ascenders and capitals. This allows smaller point sizes to be used without loss of readability because of size. Modern typefaces are designed as families, that is, sets of typefaces in different proportions and weights that are developed from a single master design. Univers, designed by Adrian Frutiger, offered twenty-one variations when it was introduced.



Figure 3

Figure 1. This is the caption text for the first image.

Figure 2. This is the caption text for the second image.

Figure 3. This is the caption text for the third image.

3

CHASE

CHASE

CHASE

chase

chase



PH. 02

and harmony among rooms also play a huge part in their final designs. Bedrooms are designed to be just as equally pleasant as living rooms for many of the houses. Interior sections of these selected works also play on the beauty of simplicity and the importance of nature. From ceiling to floor glass walls that seem to magnify the nature outside, or balancing rooms on thin steel beams to allow the building to appear as if its floating in the woods, working in harmony with nature is at the core of their design principles. Nature is by far the richest source of inspiration that we have. In recognition of that notion, here are some incredible examples of nature inspired buildings.

INDEX

PH. 01

Juvet Landscape Hotel
Room 09 & Room 10
Alstad, Norway
Jensen & Skodvin

PH. 04

Juvet Landscape Hotel
Interior, Spa Room
Alstad, Norway
Jensen & Skodvin

PH. 07

Juvet Landscape Hotel
Room 01, Alternate View
Alstad, Norway
Jensen & Skodvin

PH. 10

Juvet Landscape Hotel
Sauna Waiting Room
Alstad, Norway
Jensen & Skodvin

PH. 13

Storfjord Summer House
Interior, Kitchen
Storfjord, Norway
Jensen & Skodvin

PH. 02

Juvet Landscape Hotel
Room 03
Alstad, Norway
Jensen & Skodvin

PH. 05

Juvet Landscape Hotel
Rooms 06 & 07
Alstad, Norway
Jensen & Skodvin

PH. 08

Juvet Landscape Hotel
Exterior, Spa Room
Alstad, Norway
Jensen & Skodvin

PH. 11

Storfjord Summer House
Exterior
Storfjord, Norway
Jensen & Skodvin

PH. 14

Storfjord Summer House
Interior, Bedroom
Storfjord, Norway
Jensen & Skodvin

PH. 03

Jan Olav Jensen &
Berre Skodvin,
Founding Partners

PH. 06

Juvet Landscape Hotel
Room 01
Alstad, Norway
Jensen & Skodvin

PH. 09

Juvet Landscape Hotel
Interior, Sauna
Alstad, Norway
Jensen & Skodvin

PH. 12

Storfjord Summer House
Interior, Living Room
Storfjord, Norway
Jensen & Skodvin

FIG. 01

Juvet Landscape Hotel
Topographic Overview
Alstad, Norway
Jensen & Skodvin

FIG. 04

Storfjord Summer House
Topographic Overview
Storfjord, Norway
Jensen & Skodvin

FIG. 02

Juvet Landscape Hotel
Blueprint, Room 01
Alstad, Norway
Jensen & Skodvin

FIG. 05

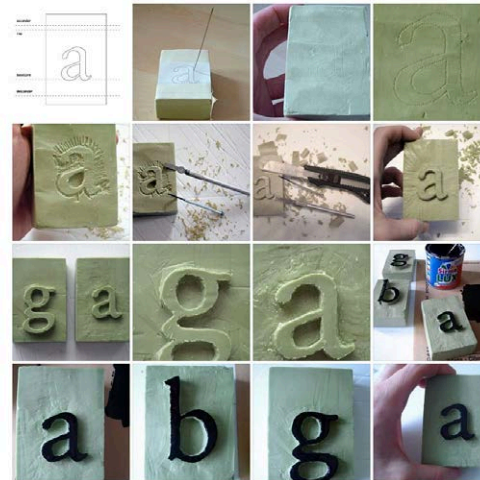
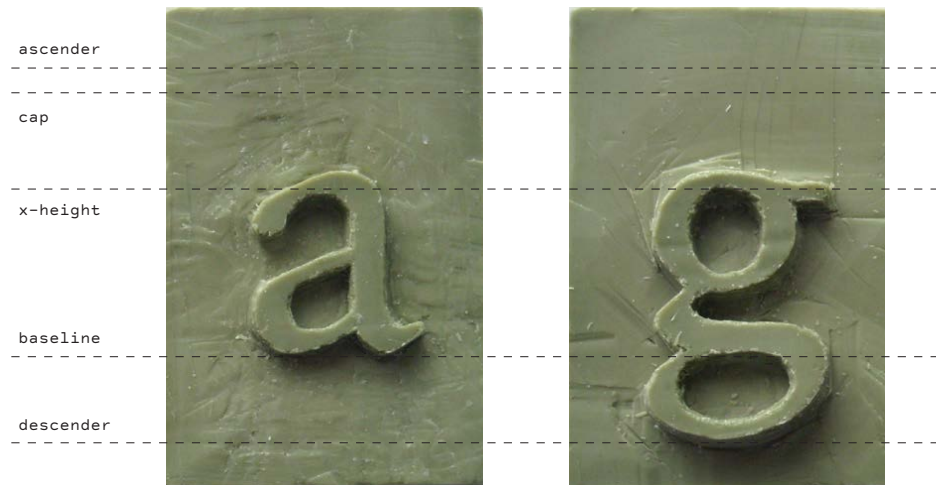
Storfjord Summer House
Detailed Layout
Storfjord, Norway
Jensen & Skodvin

FIG. 03

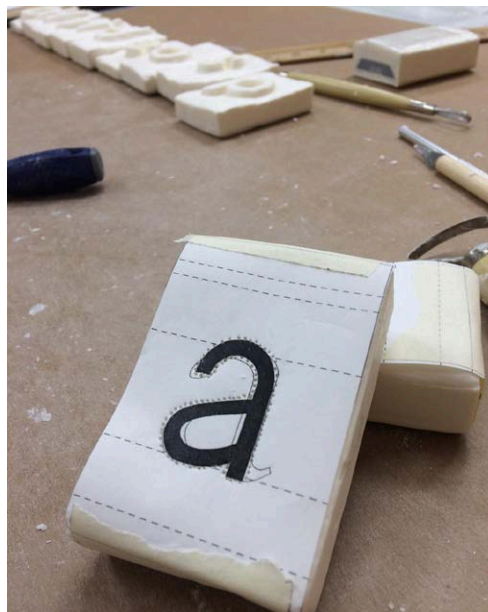
Juvet Landscape Hotel
Blueprint, Room 05
Alstad, Norway
Jensen & Skodvin

FIG. 06

Storfjord Summer House
Amended Layout
Storfjord, Norway
Jensen & Skodvin



OHv
ideos
pang



ABCDEFGH
IJKLMNOPQ
RSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
1234567890

HOUSES OF BLUES

PRESENTS

Passion Pit
& ATLAS GENIUS

SEPTEMBER **06th** | DOORS OPEN
8:00^{pm}

\$35 THIRTY-FIVE DOLLARS **\$35**
ALL AGES

CROSSROADS
House of Blues

FOUNDATION
ROOM

GOSPEL
BRANCH

SPECIAL
EVENTS

MUSIC
FORWARD
FOUNDATION

ONES
WATCH



IF IT'S BROKE, FIX IT!

This spring our biodiesel repair truck will travel from California to New York doing free clothing repairs, teaching you how to fix your own gear and selling used Patagonia clothing. Bring us your tired, well-loved clothing for repair. If you don't have any we'll supply it, fix it and you can keep it.

#WORNWEAR	DATES/TIMES	LOCATION
Follow us at patagonia.com/wornwear	Wednesday, April 15, 12-6 PM	REI Santa Rosa, CA

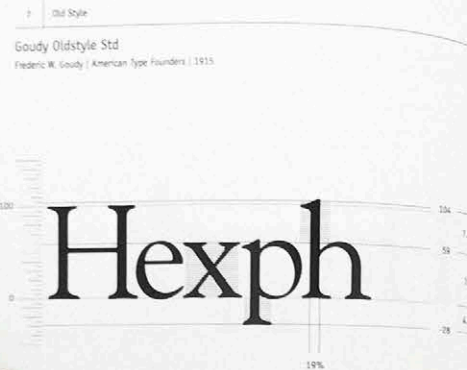
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Download: <http://edgarrios.com/font-metric-guide>b f a
c o m
d e s | FONT
METRIC
GUIDE

Humanist		Humanist Sans	
Adobe Jenson Pro	1	Cadex	28
Centaur MT Std	2	Canberra	29
Minion Pro	3	Corbel	30
		Frutiger LT Std	31
Old Style		Gill Sans Std	32
Adobe Garamond Pro	4	Myriad Pro	33
Bembo Std	5	Officina Sans	34
Gentium Plus	6		
Goudy Oldstyle Std	7	Grotesque Sans	
Sabon LT Std	8	Ball Gothic Std	35
Trump Medieval LT	9	ITC Franklin Gothic Std	36
Transitional		Grotesque MT Std	37
Adobe Caslon Pro	10	Trade Gothic LT Std	38
Ball MT Std	11	Neo-Grotesque Sans	
Ball	12	Helvetica Neue LT Std	39
Canberra	13	Univers LT Std	40
Constantia	14		
Goudy Modern MT Std	15	Geometric Sans	
New Baskerville Std	16	Avenir LT Std	41
New Caslonia LT Std	17	Futura Std	42
Perpetua Std	18	Gotham	43
Modern		Monospaced	
Bauer Bodoni Std	19	Comolias	44
Didot	20	Courier	45
Voga	21	Menlo	46
Slab		Script	
Chaparral Pro	22	Aquafina Script	47
Joanna MT Std	23	Bella Script	48
Memphis LT Std	24	Brush Script	49
Officina Serif	25		
Rockwell	26	Blackletter	
Superclarendon	27	Goudy Text MT Std	50





Download: <http://karajalbe.com/method>

Bruschetta

Bruschetta has evolved from its humble origins of being toasted over hot coals and used to test the new press of olive oil to the tomato-topped appetizer we know today in America. It's a healthy and light start to a meal that's vegetarian by nature but can be made more substantial with other toppings like cured meats and cheeses.

sweet ● savory
 5/5 ● 1/1 ●
 heat ● no heat
 ease ● ● ● ● ●
 time ● ● ● ● ●
 mess ● ● ● ● ●

Caprese

Serves 2-3

- | | | |
|---|--|--------------------------|
| 1 | baguette, cut into 1/2" slices | fresh basil leaves, torn |
| 1 | ball fresh mozzarella or a handful of bocconcini | olive oil |
| 2 | medium Roma tomatoes | salt & pepper |
| | | crushed red pepper |

Preheat the oven to 350°. Arrange the baguette slices on a baking sheet and brush with olive oil. Bake until slightly golden and completely dried out, about 10 minutes. All ovens are different and there's just about nothing worse than burnt bread, so keep a close eye on them. Meanwhile, dice the tomatoes, discarding some of the seeds and excess juices so your bread doesn't get too soggy. Toss with the basil, a drizzle of olive oil, salt and peppers. Top your toasted crostini with pulled or sliced mozzarella, then the tomato mixture, and finally more basil for garnish. Serve right away.

Strawberry Balsamic

Serves 2-3

- | | | |
|---|-------------------------------------|----------------------------------|
| 1 | baguette, cut into 1/2" slices | good olive oil, balsamic vinegar |
| 2 | handfuls cherry tomatoes, quartered | salt & pepper |
| 1 | handful ripe strawberries | |

Though it may sound a little strange, you'd be hard-pressed to tell the difference between a strawberry and a tomato in a bite of this bruschetta. Toast your baguette slices in a 350° oven with a bit of olive oil or butter. Dice your strawberries about the same size as the tomatoes and dress with olive oil, salt and pepper, tearing in basil or mint if you'd like as well. Place the mixture on top of your toasted bread and finish with a drizzle of balsamic vinegar.

Also Try

Spread your bread with pesto (p. 46) or ricotta cheese before topping with the tomato mixture. Go a sweet route with a wheat baguette, chevre, roasted grapes and a drizzle of honey. Roast the tomatoes along with red bell peppers. Parmesan shavings, prosciutto, chive



14

Intro

- 1 Breakfast
- 13 Starters
- 21 Salads
- 31 Mains
- 43 Sauces & Spreads
- 55 Drinks & Desserts
- Index



A B C D E F G H I J K L M N

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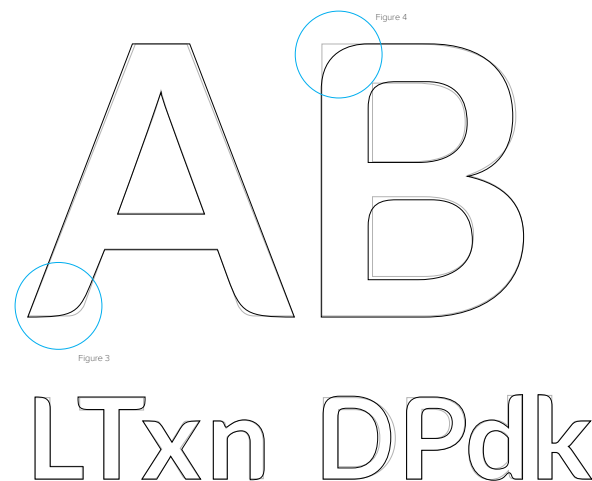
MODIFICATION









In order to achieve the desired personality of the font—bold and unapologetic—I started with a heavier weight of the base font.

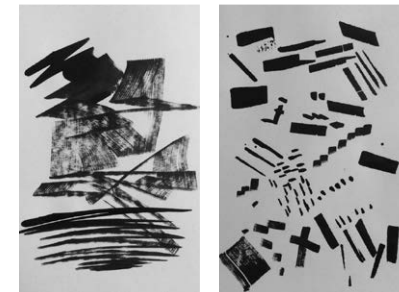
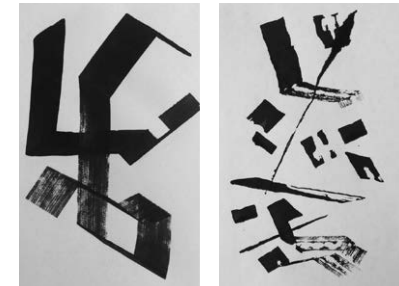
Lato already had a measure of curvature to some of its corners, so the first modification was to push those rounded corners to a more noticeable level (Figure 3). The severity of contrast was achieved by creating soft, gentle curves that terminated in harsh angles.

Another aspect of the modification was to create more consistency between the letterforms by instituting curves at common corner locations throughout the letterforms. To this point, select corners were carved out to create consistent curves that tie the font together (Figure 4).

The resulting letterforms create a cohesive typeface that feels powerful in a slightly sinister way.



	Strong	Light
Direct Slow	<p>Pushing</p> 	<p>Gliding</p> 
Indirect Slow	<p>Wringing</p> 	<p>Floating</p> 
Direct Quick	<p>Thrusting</p> 	<p>Dabbing</p> 
Indirect Quick	<p>Whipping</p> 	<p>Fluttering</p> 



video span

Derivative sans

video span

Original design:
Constantia

VIDEO SPAN

VIDEO SPAN

VIDEO SPAN

BCFGHJKLM

QRTUWXYZ

BCFGHJKLM

QRTUWXYZ

BCFGHJKLM

QRTUWXYZ

video span

bcfghjklm

qrtuvwxyz

bcfghjklm

qrtuvwxyz

bcfghjklm

qrtuvwxyz

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 r s

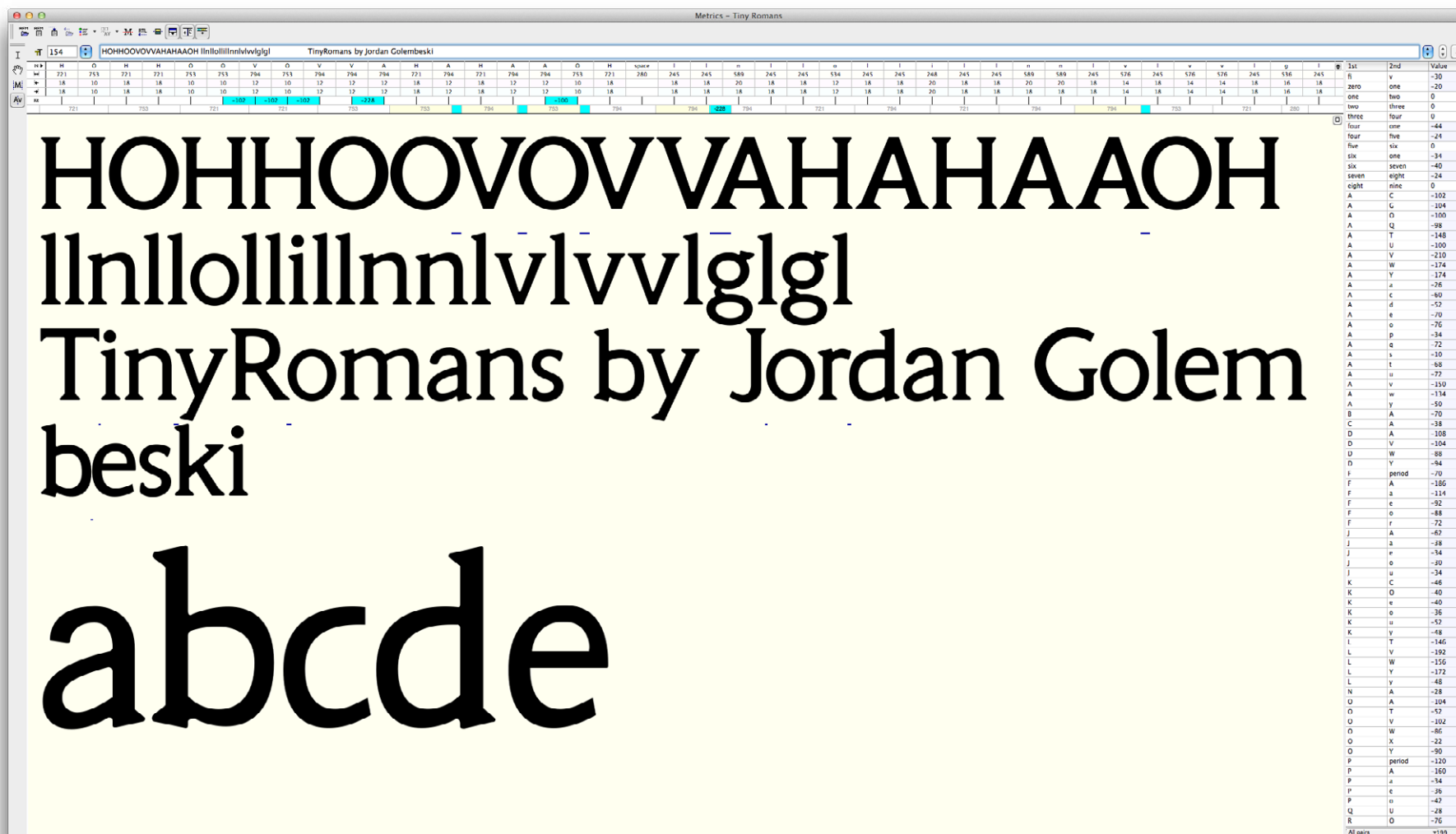
Original design:
Goudy Old Style

a r s

Derivative sans (hybrid)

video span

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



Capital Roman

A B C D E F G H I J K L M N O P &
Q R S T U V X Y Z

Rustic

6 becs de plume.
Plume Speedball C.1.

L'angle d'écriture est de 70° pour les traits verticaux et de 45° pour les pleins horizontaux et les courbes.

A B C D E F G H

Oncial

5 becs de plume.
Plume de 4 mm.

L'angle d'écriture est de 20°.

A B C D E F

Gothic

4 1/2 becs de plume.
Plume Speedball C.1.

a b c d e f g h i k l m n o p

Renaissance

4 1/2 becs de plume.
Plume de 2,5 mm.

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

Italic Chancery

3 becs de plume.
Plume de 2,5 mm.

a n a b c e f g h i j k l m n o p q r s t u v w x y z

Carolingia

3 1/2 becs de plume.
Plume de 4 mm.

Certaines lettres comportent une légère inclinaison.

L'angle d'écriture est de 30°.

a b c d e g h i l m n o p

English Semioncial

4 1/2 becs de plume.
Plume de 3 mm.

L'angle d'écriture varie entre 3° et 20° selon les signes.

a b c d e f t z

Italic Contemporary

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 &

Copperplate

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

G. Demos, *anglais minuscule*
d'après Rasmus Rask.
Barcelone, 1835.



The assessment being according to
Albert Schmalz's "Méthode pédagogique".
(1991)

PROPORTIONS	1.4	1.1	.95	.9	.85	.8	.75	.7	.5
W	M	O	N	C	A	H	K	B	I
		Q		D	T	X	R	E	J
				G	U			F	
				V	Y			L	
				&	Z			P	
								S	



PARTS

