

• PROJECT 1 •

TYPOGRAPHY

AS FORM & INFORMATION

chelsea rodomista • graphic design 3

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PROJECT BRIEF & REQUIREMENTS

The purpose of this assignment is to produce a professionally printed book that examines typography as form, meaning, and information about the four companies that have been chosen within the same category. The chosen topic may be something that displays typographic treatments that consistently use a specific typeface, family, or typographic characteristics (i.e. geometric square sans serif typefaces are the predominant fonts used by automobile manufacturers to identify a model of car). The knowledge gained about these specific typefaces will then be used to create a minimum of five designed letters to propose a new and unique font. At least Thirty pages of this book will investigate the chosen topic information. Fifteen or more pages will display a breakdown of the five designed letters.

RESEARCH

I began my research by narrowing down a topic to focus on. My first instinct was to do something travel related. License plates! So, I found a lot of information about the history of license plates and tried to find what fonts different states use on their plates, because they are mostly all different although they look so similar. I then went ahead and compared a few different states' plates.

ANALYSIS LICENSE PLATES

History: As early as 1892, states realized that there needed to be some form of regulation with the increase of motor vehicles. Public safety was becoming an issue as well as cars, horses, and pedestrians causing the roads to deteriorate along with funds and regulations. License plates became existent in 1901 when it became clear that motor vehicles would take the places of horses and that there needed to be a system of registering and taxing cars and their drivers.

The very first state to require license plates on automobiles was New York in 1901. Owners made their own plates individually with their initials (not state issued plates). Massachusetts was the first state to have state-issued plates beginning in 1903. The early Massachusetts plates were made of iron and covered in porcelain enamel. The size of the plates grew as the plate numbers got into the tens, hundreds, and thousands.

Vehicle operators were worried that plates mounted on the front of the car would block the airflow to the radiator, therefore some states made slotted plates to decrease the chance of that happening. That method was discontinued around 1918. The first plates were made of iron before tin became more prominent and the standard in about 1920. Arizona made its plates out of copper from 1932-1934. Porcelain plates were also common until Delaware was the last state to have them in 1942. Soybean based fireboard was used during World War II because of the need to give all available metal to the war effort.

Around 1920, the states began to have inmates from correctional institutions manufacture plates to provide valuable work for prisoners and also keep the production costs to a minimum. In about 1923, the states began to require that car manufacturers would provide lights to illuminate license plates. Then, in 1941, the first reflective

plate was issued in Georgia. Georgia also started to use decals to update registration information instead of issuing new plates each year. License plate sizes were not standardized until 1957 when 6" x 12" became the standard size.

Every state has its own list of special plates in which it changes and increases every year. States use license plates to promote tourism and what people may not realize is that a substantial amount of thought goes into the design of the plates for each state in order for the plate to mirror each states desired image. Special category plates such as colleges, universities, sports teams, veterans of military services, etc. are becoming more and more popular. Florida has a plate dedicated to the Astronauts' Memorial remembering the Space Shuttle disaster, where they used the sales of these plates to raise funds for the memorial. Florida has also used other special category plates to raise funds to protect the manatee and the Florida panther to honor the 20th anniversary of Disney World and the 500th anniversary of Columbus' discovery of the new world. Florida has produced over 50 specialty plates. Computers are the only way that has made this possible.

California Plates:

History: California is the best selling plate. It will fit a maximum of 8 letters/numbers and it uses 65mm Connecticut script. In 1970, the basic plate was changed to a blue background with yellow characters. It was also the last year that any black/yellow plates were issued. 1982, the standard plate was changed to a white background with blue characters with a graphic of a sun and CALIFORNIA in red block letters. Reflective plates with CALIFORNIA in red block letters were issued in 1987 and the sun graphic

was discontinued. By 1991, only reflective plates were issued. In 1993, the word CALIFORNIA was changed to red script. By 2001, the basic plate was white with blue characters and CALIFORNIA in red script. There is no writing at the bottom of the plate.

Font: (Replica) Penitentiary Gothic, 2003, Andrew Leman & Richard Lucas. The script California is Ron Zwingelberg's Rage Italic, a 1984 Letraset font. In the casual handwriting tradition of Mistral, that epitomizes the carefree, convertible driving, sun-in-the-hair, California dreaming aesthetic of the '80s to early '90s.

Florida Plates:

History: Starting in 1949, the "Sunshine State" logo appeared on plates through 1975, except in 1951 when "Keep Florida Green" was promoted and in 1965 when "400th Anniversary" was celebrated. In 1972, the personalized license plate program started, which allowed people to select the 7-digit combination (letter or number, with a hyphen). An additional \$12 fee was charged. In 1977, an increase in vehicle population required the use of alphanumeric coding system on all Florida license plates. In 1983, the license plate program began, which combined letters and numbers. This began with "AAA001." Before to this system, the combination of county number prefix, classification and sequence number were used. October 1991, the Florida Panther or communities trust license plate was implemented to raise funds for the protection of the Panther. It was redesigned in May 1993 to increase its attractiveness and marketability. January 1994, the issuance of new license plates with the orange graphic design and green characters was implemented when the supply of the green graphic plates were exhausted.

Font: The closest font to the Florida plate is called Vehicle. Created in 2010 by Jeff Levine. Based on squared corners that are sheared at an angle, and more condensed than almost any other states' embossed fonts, just two other states share these two combined traits, Michigan and New Jersey.

- B, D, I: The auto plate versions of all three states include serifs on B, D, and capital I (to distinguish them from 8, capital O, and numeral 1)
- 7: The only character that isn't like the one on the actual plate
- E & F: Central arms of E and F on the plates are close to full-length in Florida's version, but are shorter on Michigan and New Jersey's, as well as on Vehicle.
- Q: The short angled tail on Q crosses into the inside of the character on the license plates, this is usual with embossed plates, since there isn't room for it to hang down outside the character. On Vehicle the tail hangs down below.
- 4: Florida's number 4 has an open interior space for higher legibility (because of the extra-condensed font design), while Vehicle and the other two states don't.

Hawaii Plates:

In 1906, cars had to be registered and residents were responsible for putting their own license number on their car. Some people went to hardware stores and bought house numbers and nailed it to a board and then attached it to their car. The fancier license plates were made of leather. Some people hired a house painter to paint scenery on the license plate. Others painted their number right on the car. In 1912, the plaque was starting to be used and it could be attached wherever you wanted. In 1922 all the counties worked out a system in which the numbers were coded and put on uniform license plates. They weren't exactly uniform because the counties used different manufacturers so the colors didn't always match.

New York Plates:

New York became the 1st state in the US to require license plates in 1901. Car owners were charged \$1.

Font styles: License plate fonts used in the US, Canada, and Mexico tend to be more narrow and tall than those in Europe. The narrowness of those fonts is due to the standardized license plate size 12" x 6" in North America. It is boxier than those in Europe, therefore, more condensed characters are used in order to have the most space. The designers of North American license plate fonts have a higher probability of having oval-shaped (instead of circular) curved character strokes. A common design characteristic for American license plates is monospaced font design. So, all characters share a common width in order to accommodate the amount of space that a plate number will take up on the actual plate. The M and W characters, which are normally the widest characters, look almost warped so that they are skinnier in order to fit the monospaced width that is shared by all characters on the plate.

Unlike most of Europe, governments in the US, Canada, and Mexico have no legislated any particular fonts for use on license plates. The individual states rather than the federal government determine how the plates look, varying fonts (around similar overall theme) as well as different graphics. Another part that factors into the way license plate fonts look like is the fact that license plate production used to be done in a prison/correctional industry. Most US plates are still produced in prisons. License plate fonts are created by people trained as draftsmen, mechanical engineers, or product engineers working with the design of industrial equipment and processes. Everything has for the most part been drawn highly geometrically. The business of license plates has been the business of blueprints, tool-and-die machines, and industrial equipment driven by a mass manufacturing approach. Without formal artistic training, the approach to font-making has been mechanically driven because that's how those who have been in a position to draw them have been trained.



A
K
Q
2
5
6
7
8
0

Here are a few license plates that I gathered in order to compare the fonts. Most of these do look the same but I broke it down so it was easier to see that all of these fonts do have certain differences. For instance, if you take a look at the number "2", circle in hot pink, it's easy to see

that the "2" on the Hawaii plate is more rounded and circular than the "2" on the Florida plate. The Florida one is more rectangular. The same goes for the letter "A". The "A" on the California plate is wider and more boxy than the one on the New York plate where it is slimmer.

ANALYSIS

ZOOS & AQUARIUMS

I realized that it was very difficult to find the fonts for all of the different plates so I decided to go with a different topic. Before I did more research, I wanted to make sure that I could find all of the fonts first. Considering that was my problem with the previous topic, I figured it would be a good idea to make sure I found the fonts first.

Futura Prelo Compressed ExtraBold



New England
Aquarium

Arial (Bold)



Meta (medium roman)



Futura (medium)



Myriad Pro (condensed & semibold)



Zoos & Aquariums
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NATIONAL AQUARIUM

Saint Louis Zoo
 Animals Always

CLEARWATER MARINE
AQUARIUM
 RESCUE REHAB RELEASE

SAN FRANCISCO
ZOO
 & GARDENS

			1234567890

Arial (Bold)

 NATIONAL AQUARIUM

Meta (medium roman)

 **Saint Louis Zoo**
 Animals Always®

Futura (medium)

 CLEARWATER MARINE
AQUARIUM
 RESCUE REHAB RELEASE

Myriad Pro (condensed & semibold)

 SAN FRANCISCO
ZOO
 & GARDENS

I found it easier to find these fonts because they are well known ones such as: Arial, Meta, Futura, and Myriad Pro. I went ahead and found a few different places that I could use as back up but it seemed that the National Aquarium, Saint Louis Zoo, Clearwater Marine Aquarium, and

the San Francisco Zoo & Gardens were the four easiest ones to find information about. I also did some type studies just to figure out which kind of font I wanted to use throughout the book in order to make it uniform, as well as different colors that I was interested in using.

ANALYSIS TEA COMPANIES

I decided to change my topic to tea companies because I wasn't interested in creating a whole book on zoos and aquariums because I am not interested in that. I figured if I am going to be working on this for a long time, putting a lot of time and effort into this, then I might as well choose something that I am interested in learning about and creating something from! So, of course, I had to start over, starting with ANOTHER analysis. This was going to be my last one I promised. So I went forward with it. So, with that being said. . .

For my project I will be looking at the typefaces that different tea companies use and comparing them to each other. I will also be looking at the histories of the typefaces and the tea companies themselves. The 4 companies I will be looking at are: Teavana, Tazo, Gold Peak, and DAVIDsTEA.

TEAVANA: Teavana was created in Atlanta, Georgia in 1997. Andrew T. Mack and his wife opened their first teahouse at Lenox Square, investing all of their life savings into the teahouse concept after traveling abroad and noticing the gravitation of Americans toward fine wines and coffees in the US. In 2012, Starbucks decided that they would pay \$620 million dollars in cash in order to buy Teavana Holdings Inc. Starbucks acquired Teavana and the brand was remodeled to appeal to a younger and broader demographic. Teavana is now more sleek, modern, and minimalistic. Teavana takes pride in being physically & emotionally attractive, building an experience that appeals to all of the senses. It romances its product onto the customers.

The original Helvetica design was created by Max Miedinger and released by Linotype in 1957. The second, Neue Helvetica, was a re-working of the 1957 design and was released in 1983 by D. Stempel AG, Linotype's daughter company. In 1983, the original Helvetica was redrawn and expanded to rework some of the design characteristics that were the results of the technological limitations of the times – from hot metal to photo composition to digital. As technologies improved, these limitations were removed, allowing total design freedom. The outcome was Helvetica Neue, a fusion of aesthetic and technical refinements and modifications that resulted in improved appearance, legibility and usefulness.

Neue Helvetica uses a numerical design classification scheme, like Univers. The font family is made up of 51 fonts, which include 9 weights in 3 widths (8, 9, 8 in normal, condensed, extended widths), and an outline font based on Helvetica 75 Bold Outline.

TAZO: Steven Smith founded Tazo Tea in 1994. The manufacturing and distribution was maintained by North American Tea & Coffee, a Canadian-based food manufacturing company. Tazo approached Starbucks CEO Howard Schultz in 1998, seeking further investment partners. Starbucks purchased the company in 1999 for \$8.1 million. Starbucks opened the first Tazo-branded teashop in November 2012. It closed a year later and was converted into a Teavana store. The company uses "New Age"-style marketing and product labeling. For example, every box of tea was once labeled as "blessed by a certified tea shaman" and an original tag line was "The Reincarnation of Tea."

Until 2013, the logo used the Exocet typeface, slightly modified. For example, the T in Tazo was changed for readability purposes in 2006 by sliding the cross-piece toward the top of the letter.

Tazo now uses Arquitectura typeface designed by Daniel Hernández in 2014. It combines sensible and classical elements and manages to create the right dimensions appropriate to the layout design. Initially influenced by handwritten letters, Arquitectura can be classified as a classical style. The old font was very 90s.

It was defining an era. It was too confined. There were some things that were working with the old font; the cross bar on the Z and the perfect circle in the O, are both still there. It's basically a stylized, a modernized exploration of the letter form that they have.

DAVIDsTea: 28-year-old David Segal was a tea-loving entrepreneur. His cousin Herschel Segal was a Canadian retail pioneer who had the same vision as David, great tea, a friendly environment and a colorful, modern store. They thought it was a simple idea, but no one else was doing it, so they decided to take matters into their own hands. With David's energy and enthusiasm and Herschel's know-how, it was the perfect balance of youth and experience. Their first store opened in 2008, on vibrant Queen Street in Toronto, Canada. Before long, first time customers became regulars, the neighbors became their friends and the store became a community fixture. The same thing has happened at every other one of their stores ever since. You can now find their teashops in neighborhoods and communities across Canada and the United States. They don't plan on slowing down any time soon and they can't wait to share the DAVIDsTEA experience with the whole world.

DAVIDsTEA now operates 161 stores. Among those open at least one year, revenue averages \$1 million per store. Given the small retail footprint (albeit expensive) and small staff (typically three to five) specialty tea demonstrates a significant return on investment. DAVIDsTEA's biggest opportunity is in the U.S. in cities along the northern border like Chicago as well as the coasts. It operates five stores in Illinois, five stores in New York and one in New Jersey; five in Massachusetts and one in Connecticut with six in California. Its greatest concentration is in the Canadian provinces of Ontario, Quebec, and British Columbia. The company intends to build 30 stores in Canada this year and 15 in the U.S. with a long-term goal of 40 to 50 annually to reach 530 in the next five years.

Rival Teavana currently operates 330 stores with plans to build 1,000, according to Starbucks, which acquired the venture in 2012.

The brand's identity hasn't changed much since it was created. Retail locations are built with a Scandinavian look and feel; airy and open with bright pops of color (including its signature teal). At its first Queen Street location in Toronto, two large teal Muskoka chairs sit on the sidewalk patio, inviting folks to take a load off and enjoy the sun. Inside, fun tea paraphernalia and sampler kits line the teak and white shelving against the wall. A periodic table of teas in silver canisters sits being the counter. Different types of tea, such as black, green and rooibos are color-coded, making it easy for the well-versed tea drinker to pick and choose a flavor.

Urbano is a twenty-four font, sans serif family by FontSite Inc. This corporate typeface includes 7 OpenType features including Standard Ligatures. Urbano has extensive Latin language support and features multiple weights and multiple widths.

Gold Peak: Gold Peak Tea is a brand of ready-to-drink iced tea manufactured by The Coca-Cola Company. It was first introduced in 2006 while a chilled version was launched in 2009. Past formulations of the product had won the ChefsBest award for best taste when it was made with tealeaves from the Kenyan Rift Valley.

Knockout is a grotesque, sans-serif typeface designed by Jonathan Hoefler and Tobias Frere-Jones. It was originally released through H&FJ in 1994. It was influenced by sans serifs of the 1800's and early 1900's, many of which were wood types, each designed separately for a specific weight and width, and not necessarily in the same family. Knockout is unique in that it contains nine different widths and each width is individually designed to include subtle variations, harkening back to nineteenth century typefaces that predated the idea of uniform type families. The wide range of personalities and dimensions can make Knockout even more versatile than a larger, more homogeneous family.

ANALYSIS

TEA TYPEFACES

I then went ahead and separated each font and classified them as well as dug deeper into the history in order to really understand each one. I also explored other teas such as All About Tea, and Adiogo Tea just to explore my options a bit more and not be focus on certain brands yet.

Arquitectura- TAZO

Arquitectura is a humanist typeface designed by Daniel Hernández Sánchez and Miguel Hernández Montoya in 2013. It was inspired by American & European hand lettering from the first half of the past century. The Arquitectura family contains 8 romans and 8 italics with the following features: European accents & old style numbers, ink traps to avoid press impressing spots & hinting optimized, and small X-heights with accentuated ascenders and descenders.

Helvetica Neue- TEAVANA

In 1983, D. Stempel AG redesigned and digitized the "Neue Helvetica" typeface for Linotype and made it a self-contained font family. Today, this family consists of 51 different font weights. It is a sans serif font that is timeless, neutral, and can be used for all types of communication. Helvetica Neue is a fusion of aesthetic and technical modifications that resulted in improved appearance, legibility, and usefulness.

ORATOR STD MEDIUM- ALL ABOUT TEA

Orator is a monospaced typeface made up of only capitals and small capitals, designed by John Scheppler. The name Orator comes from the notion that capitals and small capitals are clearer than upper and lowercase letters, thus making it useful for speech notes.

Franklin Gothic- adagio teas

Franklin Gothic was designed by Morris Fuller Benton in 1902 for the American Typefounders Company. It is a modern, bold, sans serif typeface designed in that is hugely employed in press and advertisement. Franklin Gothic can be regarded as one of the most successful fonts of all time. It is named after the one of the most prolific American printers, Benjamin Franklin. It was originally intended to be a bold variant for other gothic fonts issued by the company, but soon after its release, in 1904, the designers and typesetters started to use it more extensively, using its weight for the reliability that it communicates, and some more light features in the shape of its letters, for the positive and dynamic appearance. Some notable characteristics are the double-storey g and a, the tail of the capital q shifting to the right in the bold weights, and the ending of some letters which present a stroke width variations typical of the roman fonts, deriving from a calligraphic approach.

RESEARCH

I started off by looking for brand manuals for different brands of tea. Now that I know what a brand manual is, I felt that would be my best bet to get started with. Brand manuals are really helpful because they can show you the brands color scheme, fonts, how and when to use the logo/fonts, etc. I did find one for Teavana but I had trouble finding ones for other brands. Some companies don't allow them to be put on the internet. Otherwise, I just found some other things about the other fonts, just to show how they're used. I found layout inspiration in books/magazines such as: comarts, Visual Language for Designer by Connie Malamed, Art Direction by Yolanda Zappaterra, and Digital Type and Color by Carter. I looked at websites such as: creative market, aiga, thedieline, and behance.

Arquitectura.
The Humanist
Typography
as a Rational
Project.



TEAVANA®

font-family: Helvetica Neue 85, sans serif
font-weight: bold
font-style: condensed

Give Brightly

font-family: 'Playfair Display', serif
font-weight: bold
font-style: normal

typography

Shop All Teaware

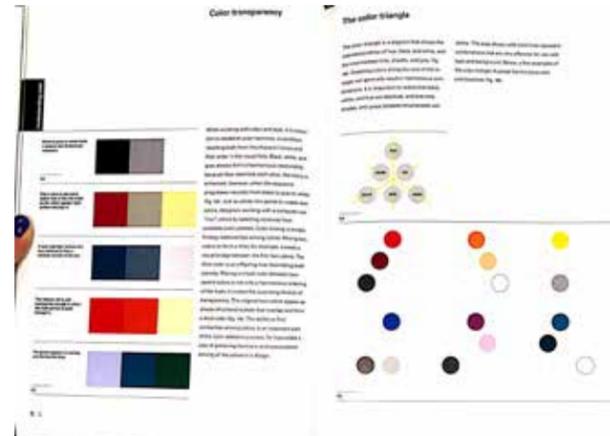
font-family: 'Sentinel SSm A', 'Sentinel SSm B'
font-weight: 300
font-style: normal

HOW TO BREW

Each tea has a recommended temperature and brewing time to get the best results. But keep in mind this is your Teavana — don't be afraid to explore and experiment.

font-family: 'Gotham SSm A', 'Gotham SSm B'
font-weight: 400
font-style: normal

This page caught my eye because of the way that it is balanced. I like how the top left page is empty but the top right page uses text to fill the same amount of space that is empty on the left side. It is also visual appealing that both pages use up the same amount of space on the bottom halves of the pages so the whole page is well



This page has a bit of awkward space as well but not as much as the last page. Something that I do like about this page is the way that the page number and chapter name are on the side in the middle of the page. It is unexpected because usually its at the bottom in the corner so it makes the book more interesting.



This spread uses a lot of different color boxes and rectangles in order to separate it from the rest of the text. The spread seems a bit empty in some places but there is also a lot of text on the page and it is spread out evenly so there is a feeling of balance.



There is a lot going on here on this page but I think it is still well balanced. There are a few empty spots that do feel a bit awkward but otherwise everything is laid out according to a specific grid structure and therefore it makes it look more balanced and cohesive.



This table of contents caught my eye because of the visual punctuation that makes it easy for the eye to navigate through. I also liked how they made each chapter number a different color so it was easier to see which title went with which chapter.

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I liked this title page because of the way it was joined with the page next to it, making it a cohesive spread all together. They both are placed on the same point on the spread in order to make both pages balanced. It draws my eye in because of the simplicity and cohesiveness.

There is an obvious use of a grid here and everything is even with one another and balanced perfectly. There isn't any space that isn't being used which sometimes can be a bad thing but in this case it seems to be a good thing.



I feel as if this is an example of a bad page because of that awkward empty space. I'm not sure why they would have put that there, it serves no purpose and it throws off the balance of the whole page.



I like this cover page because of the placement of all the text. The fact that the title is turned sideways makes it more interesting alongside the author which is the normal way. Also, you can see that "Rockport Publishers" is also sideways but is facing the other way than the title. Although that is breaking the rules, it makes it more interesting.



SECTION TWO THE PRINCIPLES

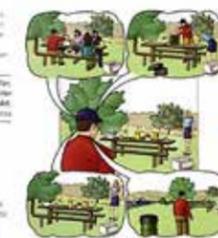
- 1: Organize for Perception
- 2: Direct the Eyes
- 3: Reduce Realism
- 4: Make the Abstract Concrete
- 5: Clarify Complexity
- 6: Charge It Up

"For design is about the making of things: things that are memorable and have presence in the world of mind. It makes demand upon our ability both to consolidate information as knowledge and to deploy it imaginatively to create purpose in the pursuit of fresh information."

KIRKJE ARRATT, Logic & Design in Art, Science & Mathematics

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Challenging content increases the cognitive load on working memory. The graphic including color and shape highlights key information techniques for reducing the load, such as using color, shape, and size to emphasize important information.

Cognitive Load Demands
When we're faced with a complex task or problem, our working memory is overloaded. This is because our working memory can only hold a limited amount of information at any one time. To manage this, we need to use visual techniques to reduce the complexity of the task and make it more manageable.

Long-Term Memory: Permanent Storage
When we're faced with a complex task or problem, our working memory is overloaded. This is because our working memory can only hold a limited amount of information at any one time. To manage this, we need to use visual techniques to reduce the complexity of the task and make it more manageable.

Significance: "Because we are not conscious of the entirety of the long-term memory accessed when they are brought into working memory, the importance of this data and the extent to which it dominates our cognitive activity tends to be hidden from us."

This page also is well structured and there is an obvious use of a grid. The picture balances with the rest of the text and leaves the page feeling cohesive. The text boxes sets each other which is nice along with the use of positive and negative space.

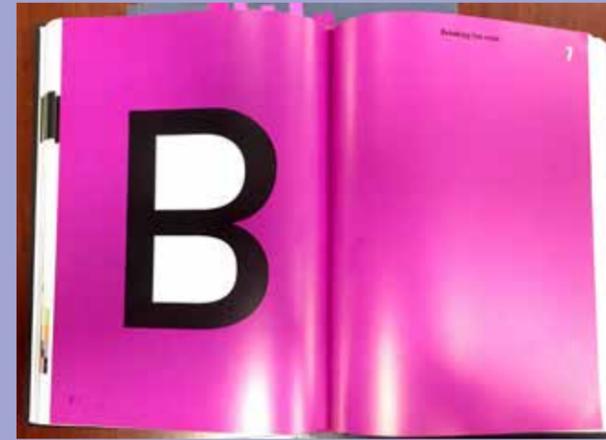
Again, positive and negative/white space seems key on this page. Although it may seem empty, the page is well balanced because of the way that all of the elements are placed on it.



Although this page is boring, the text is evenly put into columns and is well balanced for being a page with only text on it. It shows that even if there's nothing interesting to put on the page, you can still make it interesting by using a grid system and using positive and negative space.



The same concept goes for this one. Although there isn't much on the page, it doesn't look empty because of the placement of the elements that are on the page. There is just enough empty space and just enough elements in order to make the page feel pulled together and cohesive.



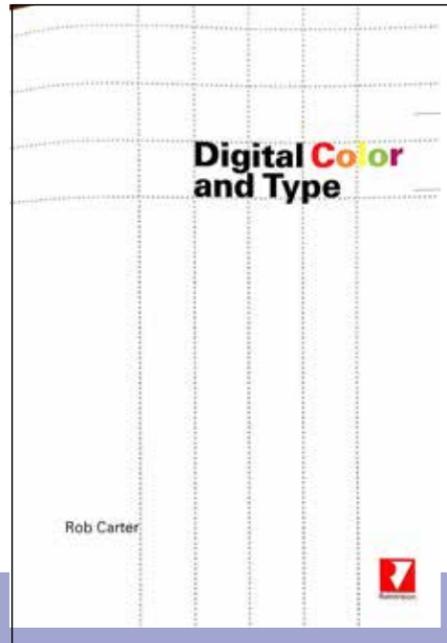
These are all title pages that come before each chapter. They are each a different color, some with an upside-down letter on the left page and some with quotes (I think). They all have the page number in the upper right hand corner which differentiates the title pages from the other pages. They also have the name of the chapter at the top of the right page which is sort of interesting because it is pretty small and that is usually the most important part of the whole spread.



The black box draws attention because it is the only part that is separated like that so it must be important. I like how the other information is separated also because it uses lines of visual punctuation in order to show the reader that those parts are important as well. There is a nice display of balance as well as an obvious use of a grid structure.



This page is definitely interesting because they are literally showing the grid system in order to make the page more dynamic and to draw in the viewer. Although every book more than likely uses a grid system, it's interesting to see it actually being used and shown on the page. It's unexpected and therefore eye-catching.



The page numbers are visually interesting because they are placed sideways which is unexpected.



This spread is nicely balanced with the large title being balanced with the 3 images on the other page, as well as the rest of the spread being balanced with everything on the opposite page. It allows the viewer to be able to read the page easily, knowing exactly what to read and look at first, second, third, and so on.



This spread is interesting because I like how the pages are equally balanced because of where the text and images are placed. The use of the colored bar(s) is also nice because it leads the eye exactly where it needs to go.



I like this index because the layout is different than anything I've seen. It is visually interesting and it's definitely eye catching because of the colors, and the layout allows the eye to move through smoothly.

I like how this spread/magazine has a theme. It uses similar elements in order to pull it all together. It uses similar colors, patterns, layouts, etc. In particular, it uses circles as a cohesive element.



The whole page image is something that I feel can really help pull the page together. It is balanced with a lot of text on the facing page as well as a few geometrically shaped images in the bottom right corner.



I like how this page uses a large title with a half page image underneath alongside a page with text and one image. The colors of both images are similar so that is the element that ties the two together to make it a spread.



The layout of the images on this spread works well with the layout because the text offsets the images in a way that makes the spread look balanced and cohesive.



I don't love the way this spread is laid out because it appears unbalanced and my eye almost doesn't know where to look first. I want to make sure that my spreads aren't like this one. That they are balanced and not so random like this one is.



I like the use of color here, using the orange throughout the spread in order to make it cohesive and uniform. I also like how the images are laid out on the left page, like a grid. I also like how the images continue on the bottom of the right page, bringing both pages together as one.

The next 3 spreads use color to make the spreads stand out and also uses color over lays in the same way that the previous example uses them. It draws the eye in and makes the reader want to look through the rest of the book or magazine.



The layout of the spread is interesting because of the balance of text and pictures. There is enough room for all of the information being displayed as well as enough breathing room.

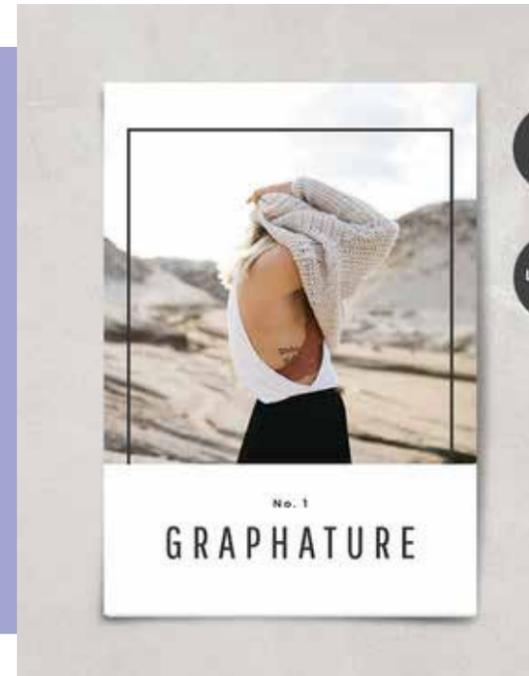


Although a bit boring, the layout of the whole spread is nice and definitely effective for the amount of information that is on the page. There is still plenty of breathing room and open space.



This spread is interesting because of the color overlays and the way that the pictures are displayed in a grid like structure with fun colors.

These 3 spreads use diagonals and geometric colored shapes in order to draw the viewer in. I think this is effective because it makes the spreads so much more interesting. Although most of the shapes are asymmetrical, the shapes still make the spreads feel balanced and full.



This is a cool cover page because of the way it is cut off at the bottom and then frames on the inside with a thin black line. I think I would like to incorporate something like this into my book to keep it fresh and interesting.



All of these layouts are different, yet you can tell that they could be a cohesive book. I actually don't know if they are spreads from one book or if they're all separate but even so, they all have similar elements where they could be coming from the same book.



I love the way that the angle is utilized as well as the different opacities and overlays. This definitely catches my attention, exactly what I want people to feel when they see my book.

I love the use of a picture grid that almost makes the page look like an instagram page or something. I definitely want to utilize something like this in my book.



I like the black bar that is spread across the whole page in order to draw attention to important information. The pictures are laid out nicely around the bar to make it the center focus.



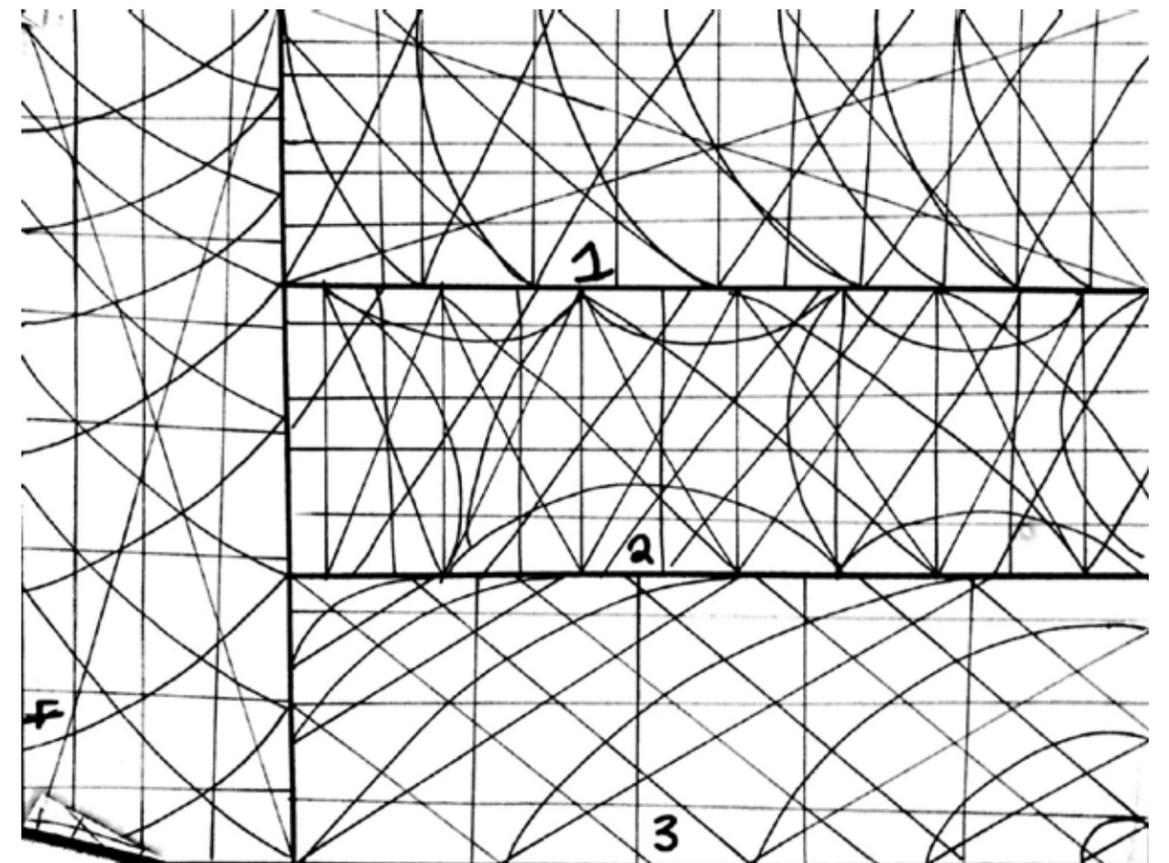
The use of pictures taking up half the page and then type taking up the other half of the page. It's nice because it keeps the spreads balanced and clean.

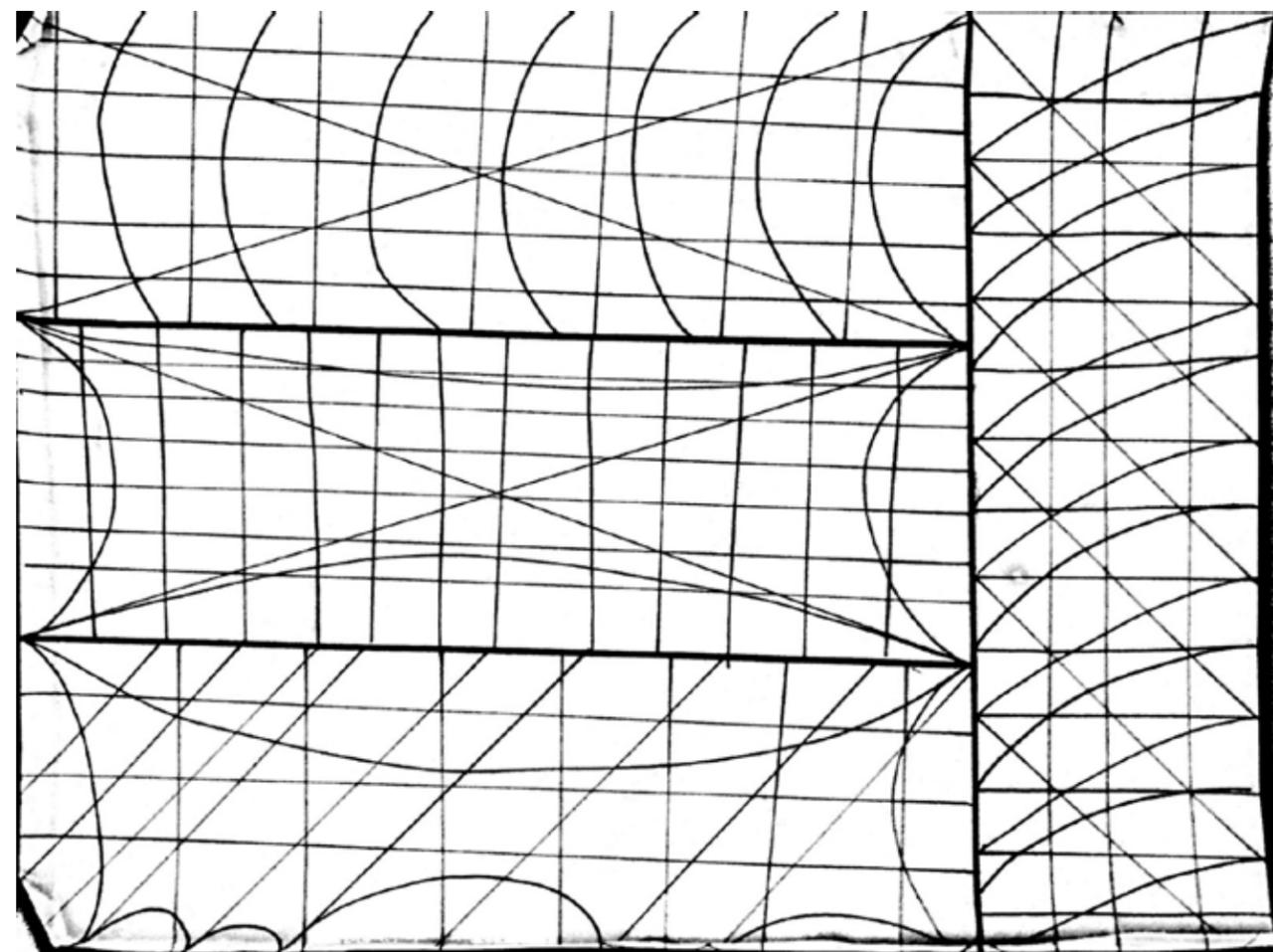
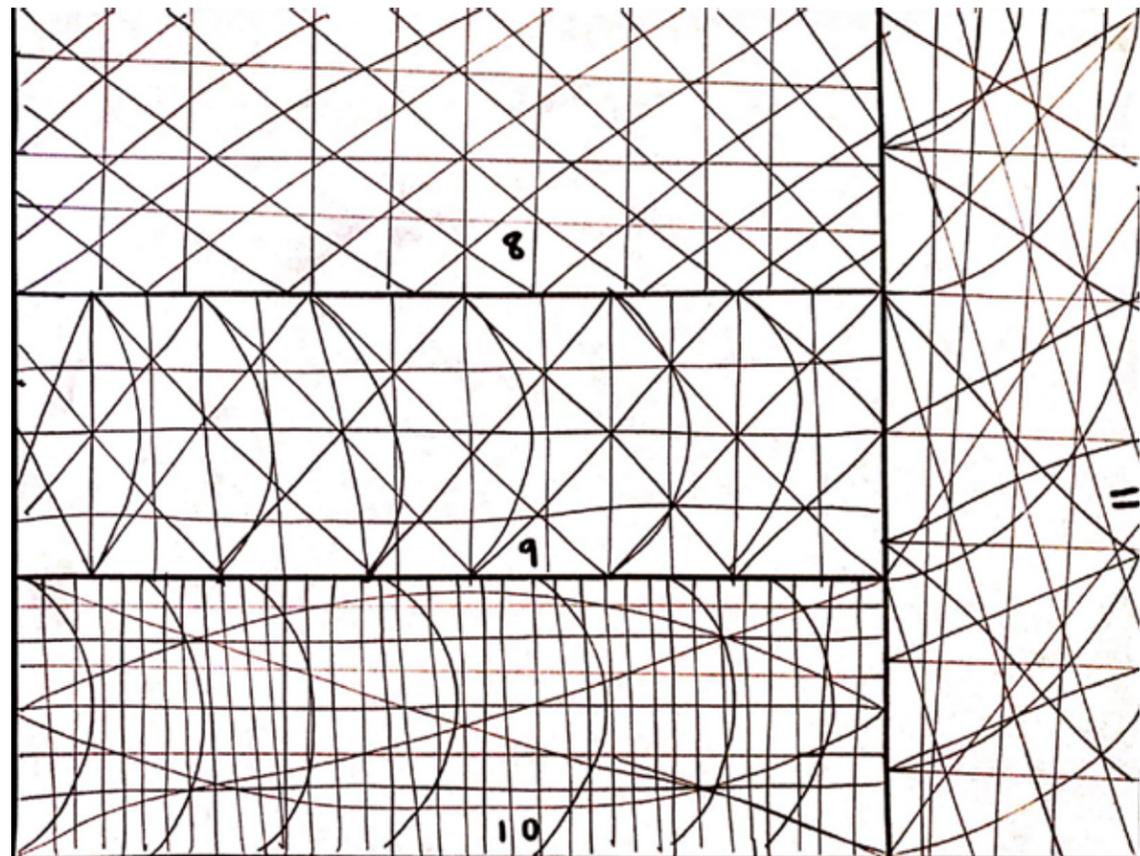
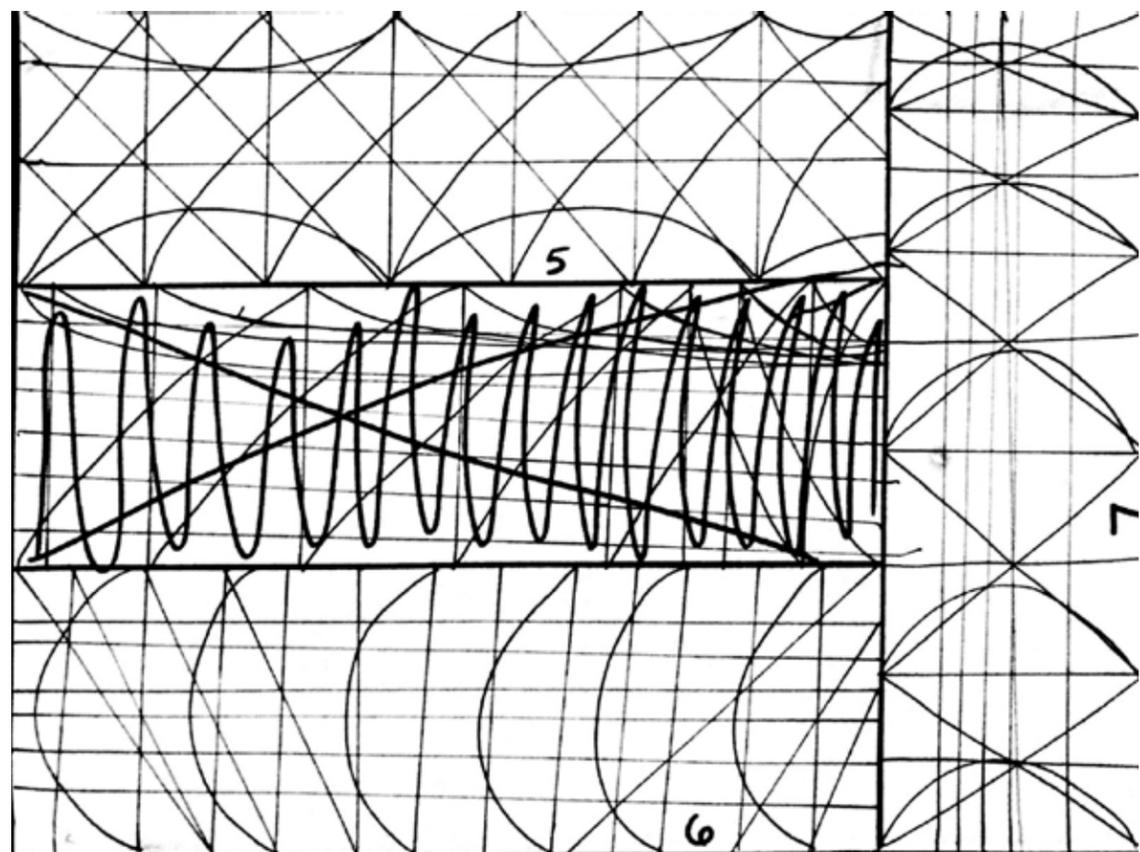


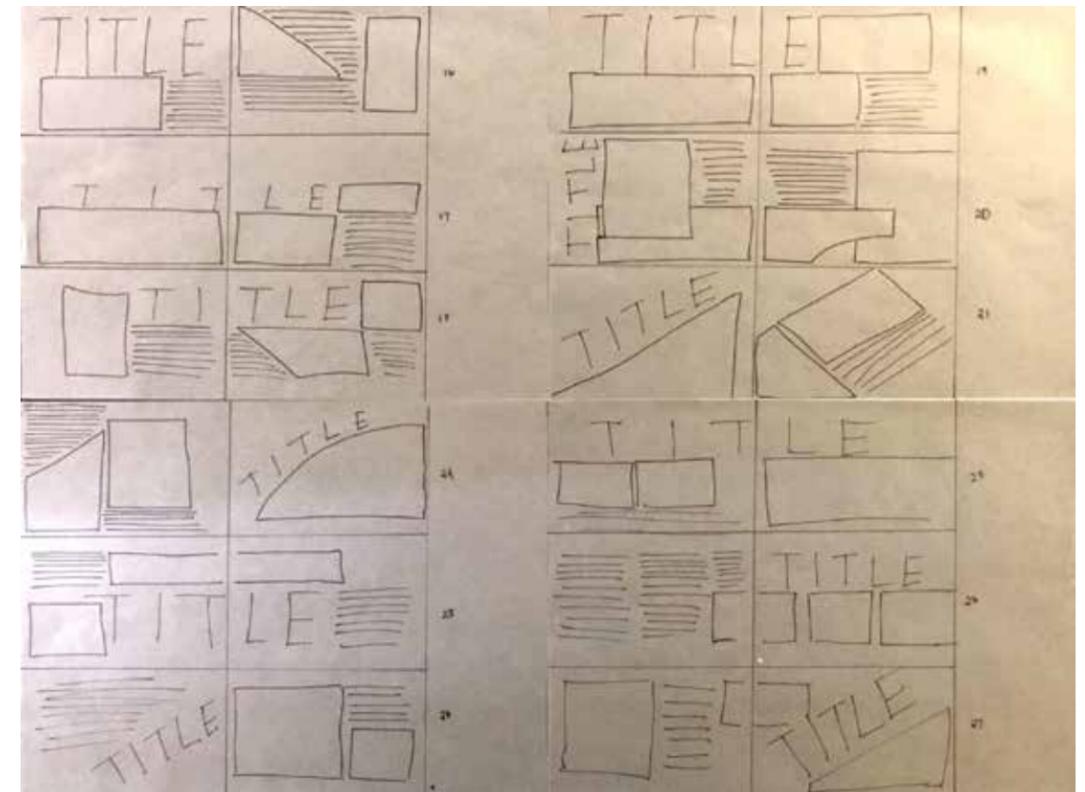
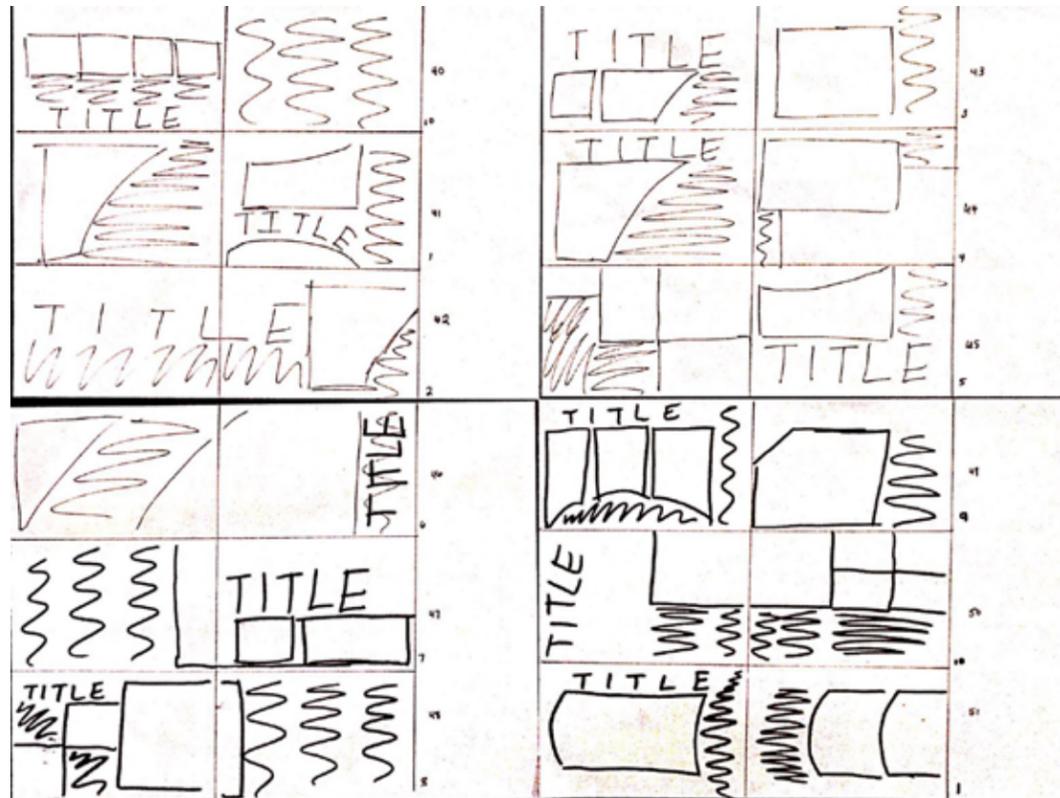
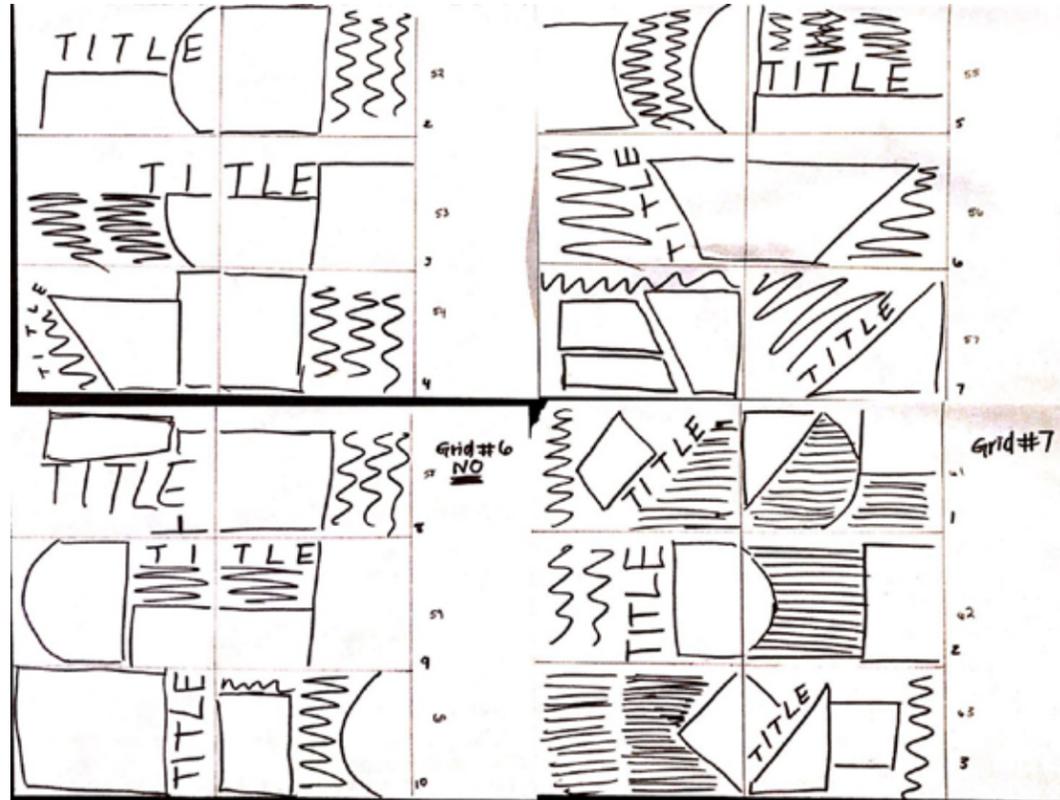
GRIDS & SKETCHES

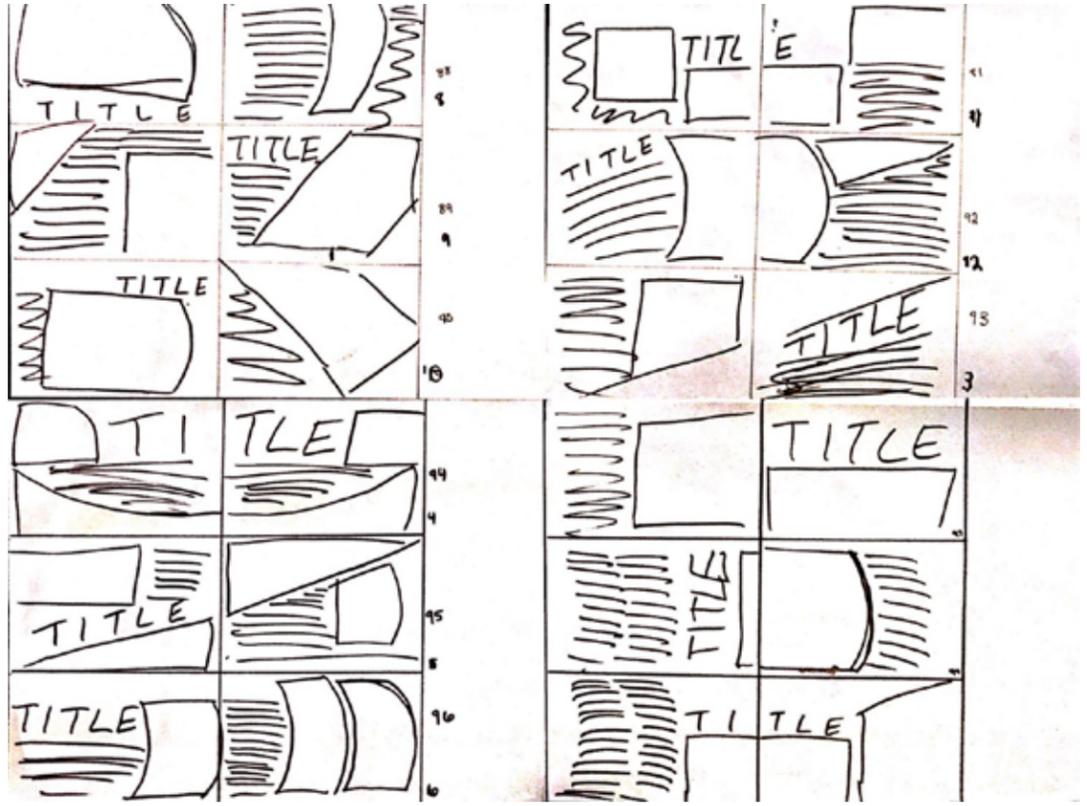
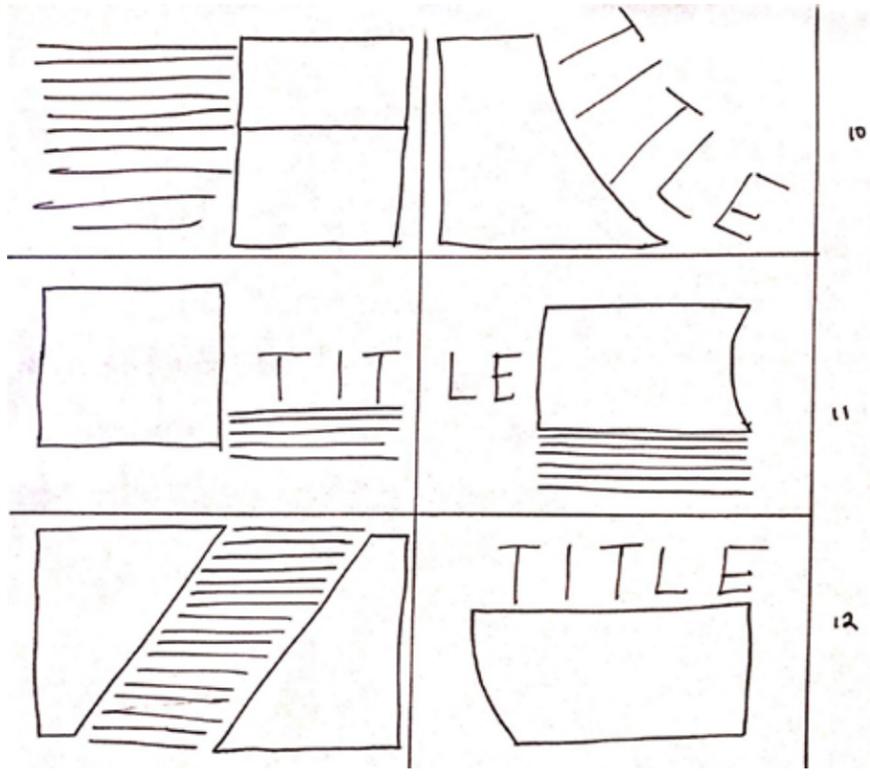
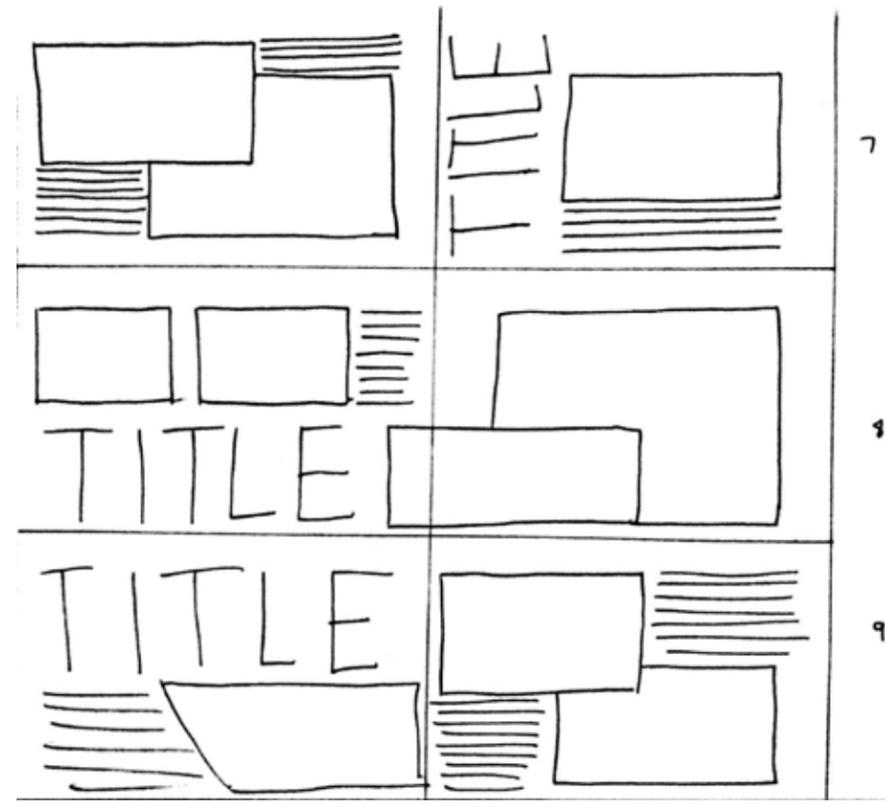
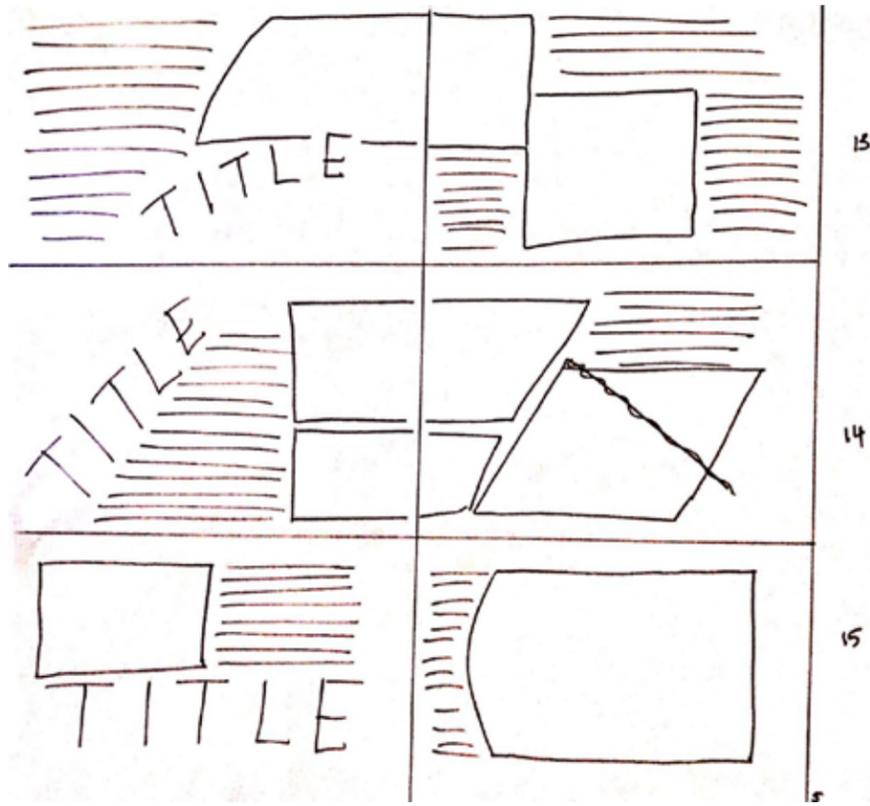
For the grids, I just figured out what size I wanted my book to be, which was 6" x 9" (12" x 9" spreads) and I just started drawing lines in order to give myself enough room for variety throughout the book. I am able to do that by using a lot of vertical, horizontal, and diagonal lines.

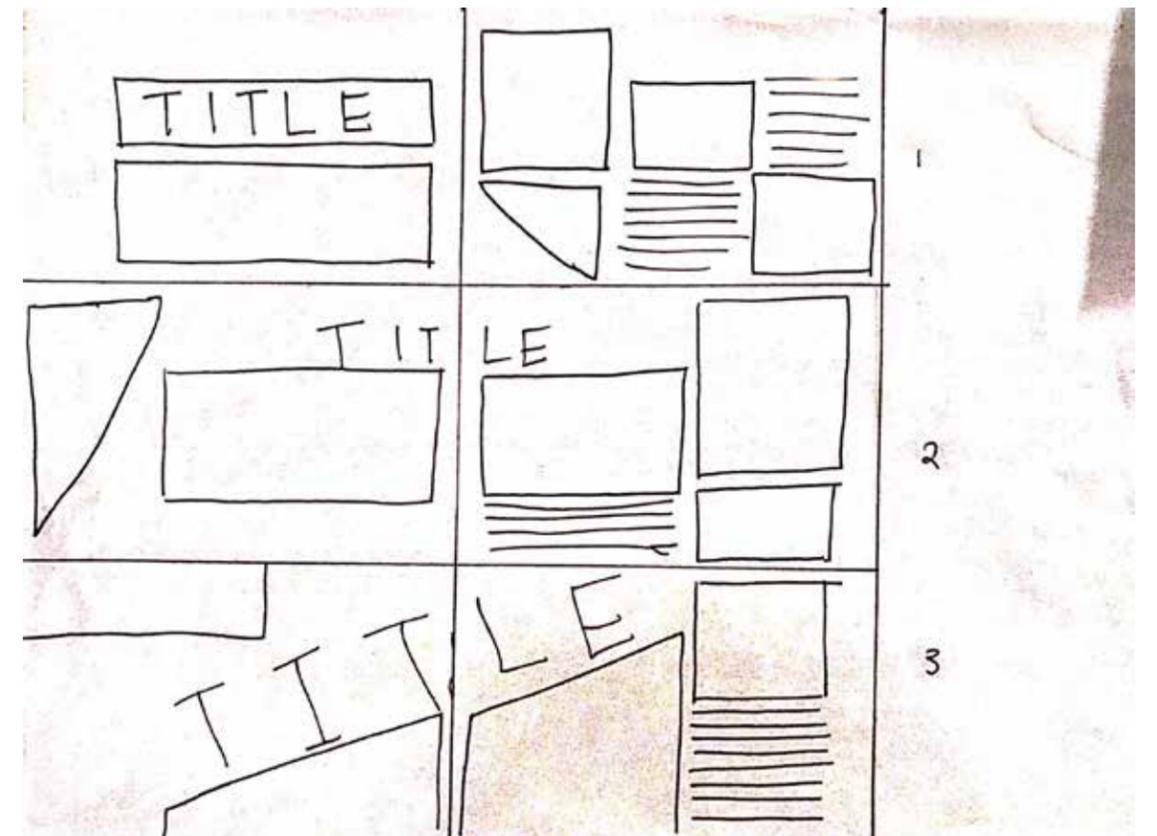
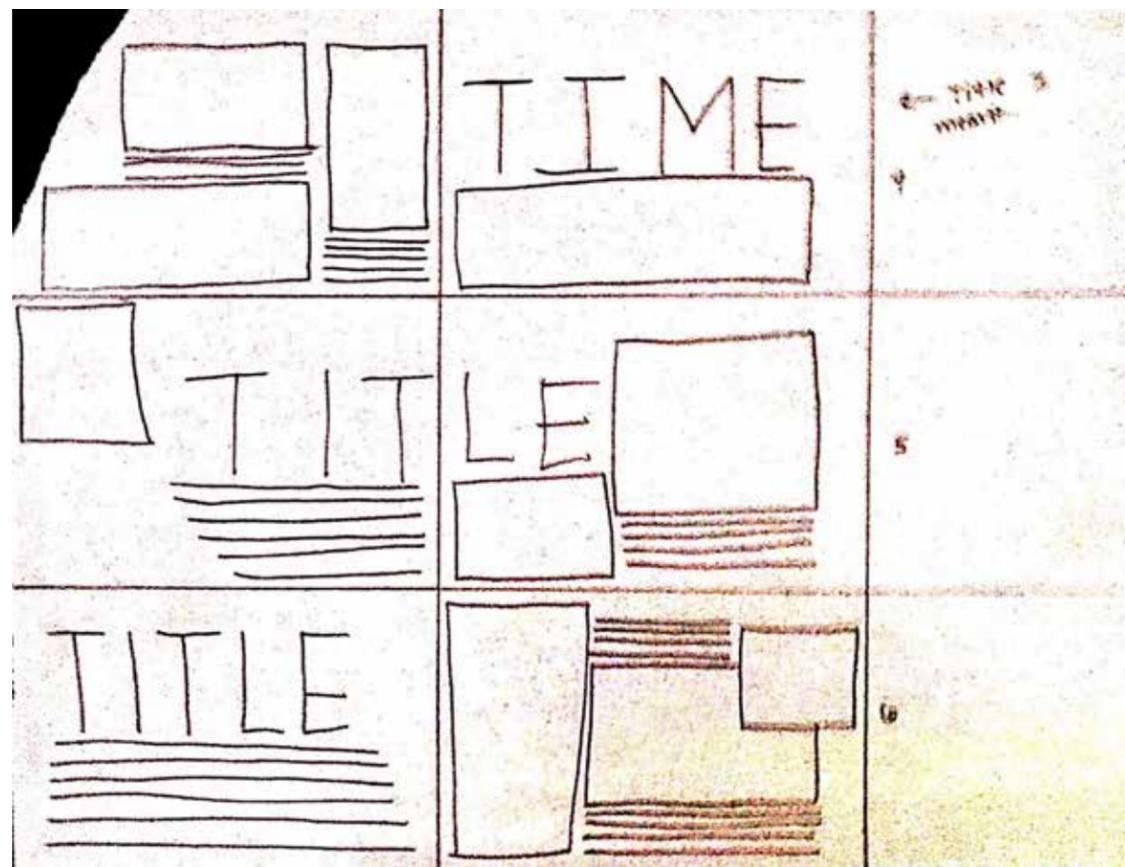
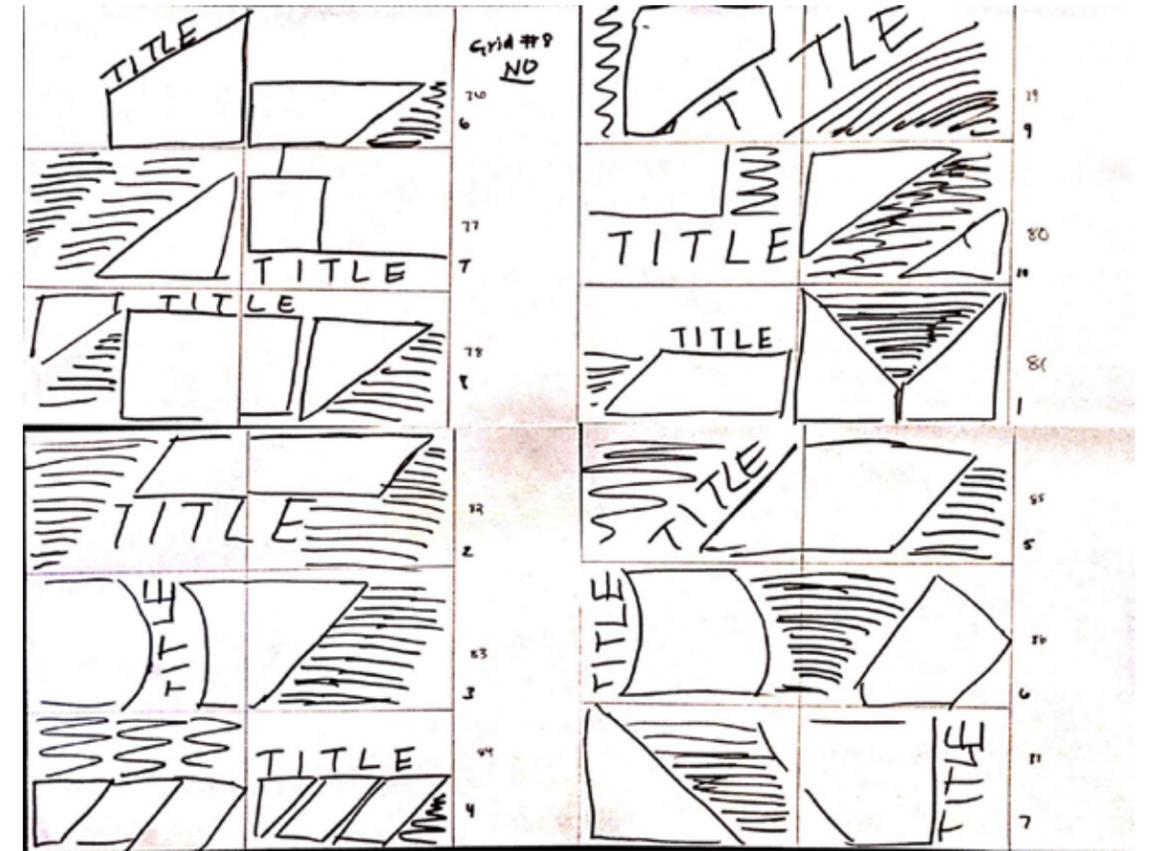
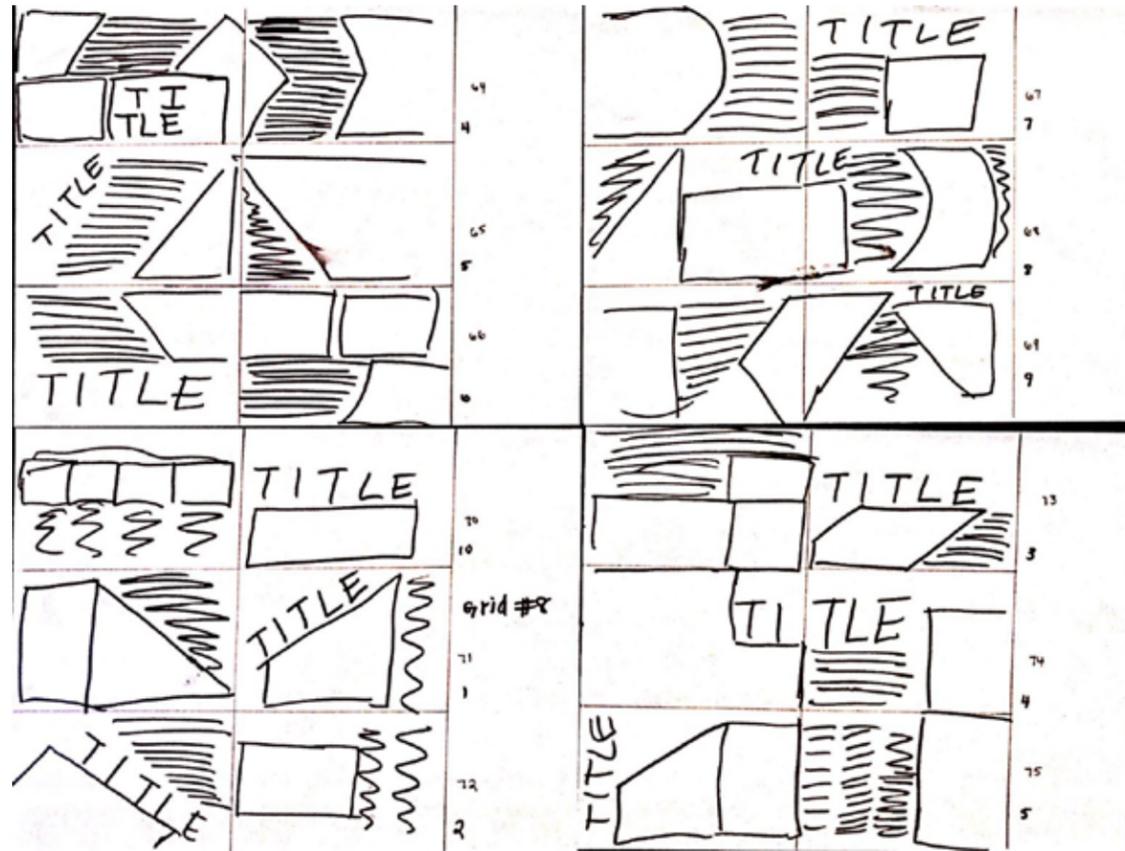
For my sketches, I just used each of the grids to plan out what my spreads could look like. It was hard to actually put my sketches to good use because I didn't quite have a vision of the book yet, so in the end, my book ended up looking a little bit different than what I had sketched.











COMPUTER RENDERINGS

I started my computer renderings by using a more handwritten typeface as the main font and then a sans serif to balance it out. I had done type studies when I was researching zoos and aquariums so I ended up choosing a font from that list. I hadn't really grasped the idea of the project yet and I didn't have much of an idea in my head yet about what I wanted

my book to look like. I had seen a few things in my research that had inspired me but I have a hard time really putting my ideas onto paper, or for this matter, onto the screen. I knew I just needed to start in order to start getting my ideas flowing. It isn't until I can see it on the screen until I get good ideas.

ROUND 1

For the 1st round of computer renderings, I only started with the first couple of spreads in order to just get the ball rolling. The type anatomy spread was harder than I thought because I was having a hard time figuring out how to lay it out. I didn't really have a so much of a vision yet so it was hard for me to really get a feel for what I wanted this to look like in the end.

Anatomy OF TYPE

APEX: a point at the top of a character where two strokes meet.

ASCENDER: the partially enclosed, somewhat closed negative space in some characters.

ARM: a horizontal or upward sloping stroke that does not connect to a stroke or stem on one or both ends.

ASCENDER: an upward vertical stroke found on the part of lowercase letters that extends above the x-height.

BASELINE: the invisible line where all characters sit.

HEADLINE: the imaginary line which the descending strokes of letters sit.

BOUL: the fully closed rounded part of a letter.

CAP HEIGHT: the height of a capital letter measured from the baseline.

COUNTER: the open space in a fully or partly closed loop within a letter.

CROSSBAR: a horizontal stroke connecting two strokes of a letter form.

ASCENDER: a horizontal stroke that intersects the stem of a lowercase letter below the baseline.

ASCENDER: the part of the letters that extends above the baseline.

DOT: a small distinguishing mark, such as an accent on a lowercase letter.

ARM: a small stroke extending from the upper right side of the bowl of lowercase letters that extends above the x-height.

BASELINE: the invisible line where all characters sit.

LEG: lower diagonal stroke on the letter k.

LINK: the stroke that connects the bowl and the loop of the lowercase roman g.

LOOP: closed counter below the baseline.

MEANLINE: imaginary line running along the top of non-descending lowercase letters. The headline falls at the top of many lowercase letters such as e, g, and y.

CROSSBAR: a horizontal stroke connecting two strokes of a letter form.

SHOULDER: the curved stroke aiming downward from a stem. The curve at the beginning of a leg of a character, such as in an m.

STEM: the central curved stroke of an s.

STROKE: A straight or curved diagonal line. Definition: The main diagonal portion of a letter form such as in N, M, or Y is the stroke.

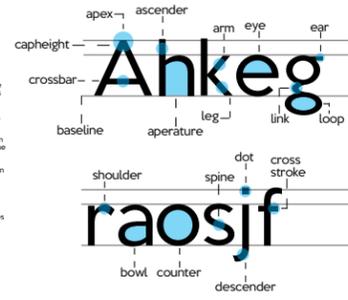
STEM: major vertical or diagonal stroke in the letter form.

TAIL: diagonal stroke or loop at the end of a letter.

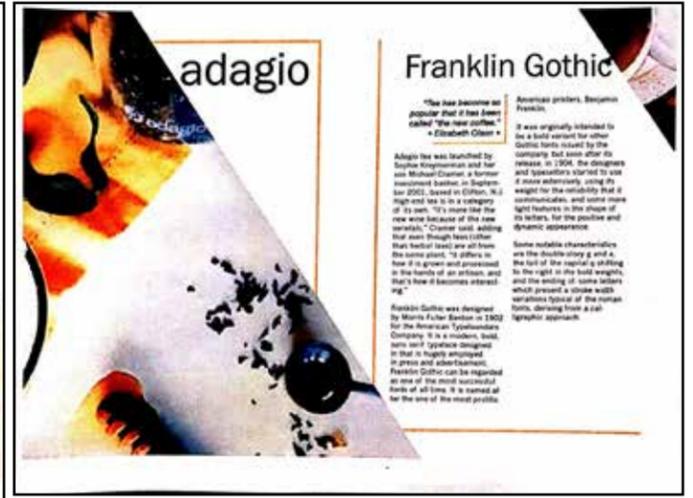
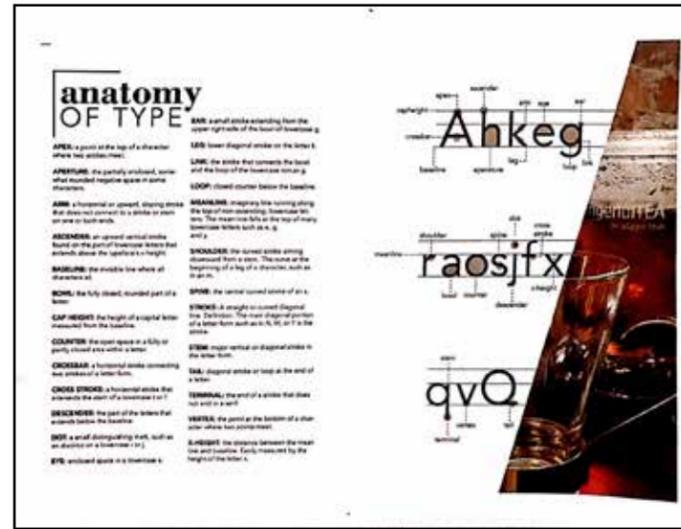
TERMINAL: the end of a stroke that does not end in a serif.

VERTIX: the point at the bottom of a character where two points meet.

X-HEIGHT: the distance between the mean line and baseline. Usually measured by the height of the letter x.

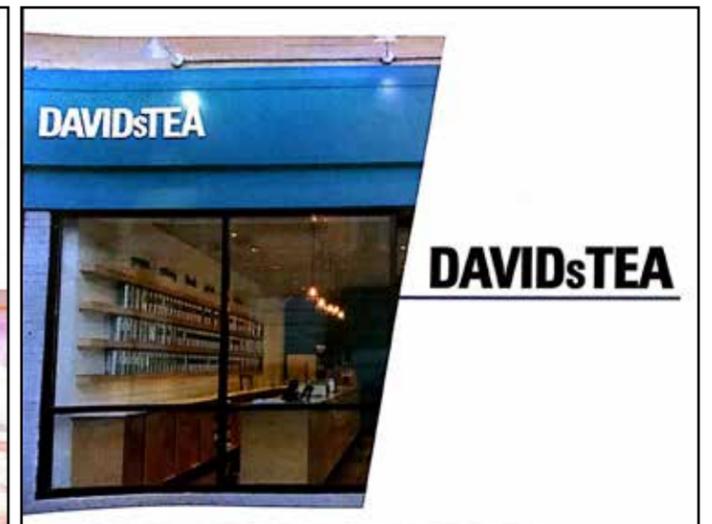


ROUND 1 & FEEDBACK



By the end of round one, I started to have a vision and I tried to make all of the spreads cohesive. I did this by using lines to draw the eye in and also by putting the pictures on a diagonal. Something I had to change was the word Buddha because it was hard to see on top of the black picture. It was also suggested that I put the pictures on more of an angle to cover more of the page.

ROUND 2



I decided to change the dividing pages just to try something different. I was told to have more fun with the quotes and the type treatment of the page numbers. I was just putting the quotes on the page in a boring way, not eye catching at all. My spreads were also very boxy which is something that is definitely boring on page. I want to make the viewers want to see more, not want to stop looking through the book. I needed to be more creative and figure out a way to make my pages more fun.

Tea is very classical and my spreads had a lot going on and not very minimalist. This is something I needed to work on in order to have the correct the theme going throughout my book. I tried using lines to lead the eye around the spreads, which I think could work eventually but I wasn't using them in the correct way yet. I knew there was still a lot of work to be done and again, I needed to find out more ways to make my book more dynamic and minimalist, yet still cohesive.

ROUND 3

anatomy OF TYPE

EAR: a small stroke extending from the upper right side of the bowl of lowercase g.

LEG: lower diagonal stroke on the letter k.

LING: the stroke that connects the bowl and the loop of the lowercase roman g.

APERTURE: the partially enclosed, somewhat rounded negative space in some characters.

LOOP: closed counter below the baseline.

ARM: a horizontal or upward-sloping stroke that does not connect to a stroke or stem on one or both ends.

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

BASELINE: the invisible line where all characters sit.

BOWL: the fully closed, rounded part of a letter.

CAP HEIGHT: the height of a capital letter measured from the baseline.

COUNTER: the open space in a fully or partly closed area within a letter.

CROSSBAR: a horizontal stroke connecting two strokes of a letter form.

CROSS STROKE: a horizontal stroke that intersects the stem of a lowercase t or f.

DESCENDER: the part of the letters that goes down below the baseline.

DOT: a small distinguishing mark, such as an ascender on a lowercase e or j.

EYE: enclosed space in a lowercase e.

SHAPE: the curved stroke aiming downward from a stem. The curve at the beginning of a leg of a character, such as in an m.

SPINE: the central curved stroke of an s.

STROKE: A straight or curved diagonal line. Definition: The main diagonal portion of a letter form such as in N, M, or Y is the stroke.

STEM: major vertical or diagonal stroke in the letter form.

TAIL: diagonal stroke or loop at the end of a letter.

TERMINAL: the end of a stroke that does not end in a serif.

VERTIX: the point at the bottom of a character where two points meet.

X-HEIGHT: the distance between the mean line and baseline. Easily measured by the height of the letter x.

TEAVANA

ARQUITECTA STD

• 2013 • daniel hernández • sans serif • neo-grotesk

Until 2013, the logo used the Excelsa typeface, slightly modified. For example, the T in Tazo was changed for readability purposes in 2006 by sliding the cross-piece toward the top of the letter.

Tazo now uses Arquitecta typeface designed by Daniel Hernández in 2014. It combines sensible and classical elements and manages to create the right dimensions appropriate to the layout design. Initially influenced by handwritten letters, Arquitecta can be classified as a classical style.

The old font was very 90s. It was defining an era. It was too confined.

There were some things that were working with the old font: the cross bar on the Z and the perfect circle in the O, are both still there. It's basically a stylized, a modernized exploration of the letter form that they have.

Since the experimentation from the Bauhaus through modern sans history we looked for a new mix to construct a rational geometric typeface with humanist proportions suitable for text layout and continuous reading.

Inspired by American & European hand lettering from the first half of the past century, Arquitecta finds his own space as a great alternative for paragraphs in front of classics like Futura, Kabel or Avant Garde.

link traps to avoid press impressing spots hitting optimized.

Small X-heights.

Accentuated ascenders and descenders.

Terminals are horizontal, showing that it is a neo-grotesk sans.

European accents, Old Style Numbers, Numerators and Fractions.

Bowl occupies lower half of body.

STD Black
STD Bold Italic
STD Bold
STD Book Italic
STD Book
STD Heavy
STD Heavy Italic
STD Regular Italic
STD Regular
STD Light Italic
STD Light
STD Thin Italic
STD Thin

ABCEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890
1234567890

GOLD PEAK

HISTORY

Teavana was created in Atlanta, Georgia in 1997. Andrew T. Mack and his wife opened their first tea house at Lenox Square, investing all of their life savings into the tea house concept after traveling abroad and noticing the gravitation of Americans toward fine wines and coffees in the US.

In 2012, Starbucks decided that they would pay \$620 million dollars in cash in order to buy Teavana Holdings Inc. Starbucks acquired Teavana and the brand was re-modeled to appeal to a younger and broader demographic. Teavana is now more sleek, modern, and minimalist.

Teavana offers high-quality teas and a unique in-store experience to new tea drinkers and tea connoisseurs alike. Teavana immerses customers in a full tea experience where they can learn more about the ritual and enjoyment of tea with products available in more than 350 Teavana Specialty store locations, as well as in Starbucks stores across the U.S. and Canada.

Teavana takes pride in being physically & emotionally attractive, building an experience that appeals to all of the senses. It romances its product onto the customers.

"Encouraging a positive, healthy outlook for all who enter."

HELVETICA NEUE

• 1983 • max meidinger • sans serif • grotesk •

The original Helvetica design was created by Max Meidinger and released by Linotype in 1957. The second, Neue Helvetica, was a re-working of the 1957 design and was released in 1983 by O. Stern AG, Linotype's daughter company.

In 1983, the original Helvetica was refined and expanded to rework some of the design characteristics that were the results of the technological limitations of the times - from hot metal to photo-composition to digital. As technologies improved, these limitations were removed, allowing total design freedom. The outcome was Helvetica Neue, a fusion of aesthetic and technical refinements and modifications that resulted in improved appearance, legibility and usefulness.

Neue Helvetica uses a numerical classification scheme, like Univers. The font family is made up of 51 fonts, which includes 9 weights in 3 widths (8, 9, 8 in normal, condensed, extended widths respectively), and an outline font based on Helvetica 75 Bold Outline. Linotype distributes Neue Helvetica on CD. Neue Helvetica also comes in variants for Central European and Cyrillic text.

Condensed Bold
Ultra light
Ultra light Italic
Thin
Thin Italic
Light
Light Italic
Regular
Italic
Medium
Medium Italic
Bold
Bold Italic

1 bowl occupies upper half of body in the "r".

2 closed aperture on the "e".

3 very low contrast in the "u". Rounded shapes are nearly circular.

4 moderate x-height in the "u" (and other lower case letters).

5 relatively complex bowl in the "r". Stem takes sharp turn at baseline to form small tails. Tail disappears in heavier weights.

6 all strokes terminate at 90°

Reouas

HELVETICA NEUE UPPERCASE
ABCDEFGHIJKLMNOPQRSTUVWXYZ

HELVETICA NEUE LOWERCASE
abcdefghijklmnopqrstuvwxyz

HELVETICA NEUE NUMBERS
1234567890

HISTORY

Gold Peak Tea is a brand of ready-to-drink iced tea manufactured by The Coca-Cola Company. It was first introduced in 2006 while a chilled version was launched in 2009. Past formulations of the product had won the ChefBest award for best taste when it was made with leavens from the Kenyan Rift Valley.

"Encouraging a positive, healthy outlook for all who enter."

KNOCKOUT

• 1994 • jonathan hoefler & tobias ferere-jones • sans serif • grotesk sans •

Knockout is a grotesque, sans-serif typeface designed by Jonathan Hoefler and Tobias Frenere-Jones. It was originally released through H&F J in 1994. It was influenced by sans serifs of the 1800's and early 1900's, many of which were wood types, each designed separately for a specific weight and width, and not necessarily in the same family.

Knockout is unique in that it contains nine different widths and each width is individually designed to include subtle variations, harkening back to nineteenth century typefaces that predated the idea of uniform type families. The wide range of personalities and dimensions can make Knockout even more versatile than a larger, more homogeneous family.

Junior Extra wt
Junior Cruiser wt
Junior Heavy wt
Junior Light wt
Junior Light Italic
Junior Medium wt
Junior Medium Italic
Junior Regular wt
Junior Regular Italic
Junior Semi Condensed wt
Junior Semi Condensed Italic
Junior Ultra Condensed wt
Junior Ultra Condensed Italic

1 notched "i" is a historical form, uncommon today.

2 curved terminal.

3 in lieu of horizontal stroke, "t" curves slightly before hitting baseline.

4 mild contrast, only visible in some strokes and crossbars.

5 large eye thanks to thin bar, small aperture.

6 moderate x-height, fairly short ascenders.

7 ear curves upward with horizontal terminal.

8 most strokes terminate at 90° angle.

15tengs

KNCKOUT UPPERCASE
ABCDEFGHIJKLMNOPQRSTUVWXYZ

KNCKOUT LOWERCASE
abcdefghijklmnopqrstuvwxyz

KNCKOUT NUMBERS
1234567890

TAZO

TAZO
passion

TAZO
awake english

HISTORY

Starbucks opened the first Tazo-branded tea shop in November 2012. It closed a year later and was converted into a Teavana store.

The company uses "New Age" style marketing and product labeling. For example, every box of tea was once labeled as "blessed by a certified tea shaman" and an original tag line was "The Reincarnation of Tea."

Smith had created an equity with a life of its own. From the beginning, Tazo was a success. Though industry leaders doubted he could sell any volume of tea at \$4.49, the boxes jumped off the shelves. The company grew so fast that Smith went looking for new investors to keep the momentum going. What he needed, he calculated, was for someone to buy 20 percent of the company to put in the money, keep their mouth shut and let Tazo ride its wave. Howard Schultz at Starbucks didn't seem a likely fit. But he did have the money.

Tazo approached Starbucks CEO Howard Schultz in 1998, seeking further investment partners. The company was purchased by Starbucks in 1999 for \$8.1 million.

It's "the more colorful, the better". In a way, makes total sense, color matches of the world of tea."
-Daniele Monti

DAVIDsTEA

Four round 3, I decided to switch up the divider pages for each different tea company. I also decided to use Gold Peak Tea and DavidsTea instead of agiogo and Buddha because those two weren't as well known. While DavidsTea isn't so popular, I found tons of information about the company and it seems a lot more of an up and coming company than the others. I tried to use a lot of imagery because it's the best way to see how the specific typefaces are used, when you can see them in real life, not just typed out. For Gold Peak and DavidsTea I hadn't yet created those divider pages like Teavana and Tazo but I was also trying something different. It seemed that I was still having an issue though because I was putting so much information on one page and not allowing any space for breathing room.

ROUND 3 FEEDBACK



I changed the layout of these pages again because I like to work with a lot of different options, explore my layouts more and more. Something I hadn't paid close attention to was widows. Don't worry, someone pointed them all out to me, need to be more aware of those next round. I was so focused on the layouts that I didn't pay close attention to typographic errors like widows. I was also putting too much important information in the gutters. For instance, the "Z" is the Tazo divider page, it is right in the gutter, therefore, the entire thing will get lost. I also got an idea that I should maybe make the quotes another color other than black in order for them to stand out more as a quote.



ROUND 4



HISTORY

It's "the most colorful, the best". In a way, makes total sense, after making of the world's tea.
Daniel Masé

Tazo Tea was founded by Steven Smith in 1994. The manufacturing and distribution was maintained by North American Tea & Coffee, a Canadian-based food manufacturing company. Smith had created an equity with a life of its own. From the beginning, Tazo was a success. Though industry leaders doubted he could sell any volume of tea at \$4.99, the boxes jumped off the shelves. The company grew so fast that Smith went looking for new investors to keep the momentum going. What he needed, he calculated, was for someone to buy 20 percent of the company—to put in the money, keep their mouths shut and let Tazo ride its wave. Howard Schultz at Starbucks didn't seem a likely fit. But he did have the money.

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arquitectura STD

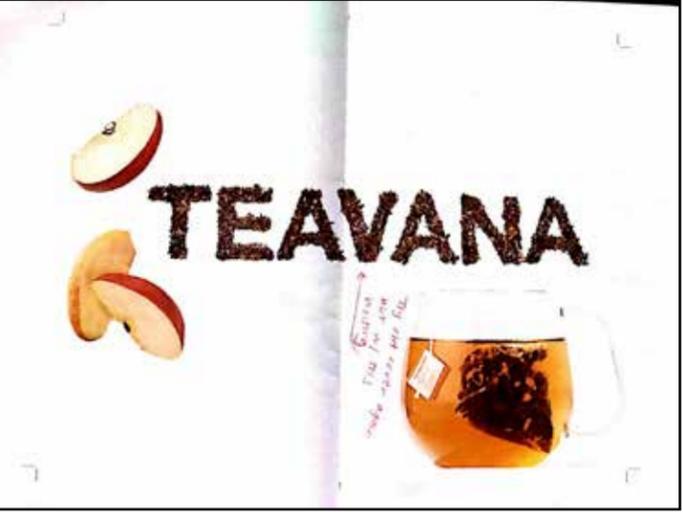
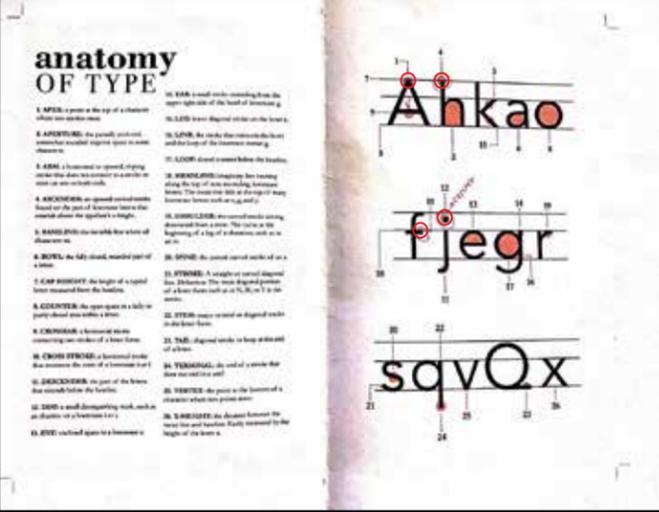
2013 • daniel hernández • sans serif • neo-grotesk

STD Black
STD Black Italic
STD Bold
STD Bold Italic
STD Book
STD Book Italic
STD Heavy
STD Heavy Italic
STD Regular
STD Regular Italic
STD Light
STD Light Italic
STD Thin
STD Thin Italic



ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

ROUND 4 FEEDBACK



arquitectura std HISTORY

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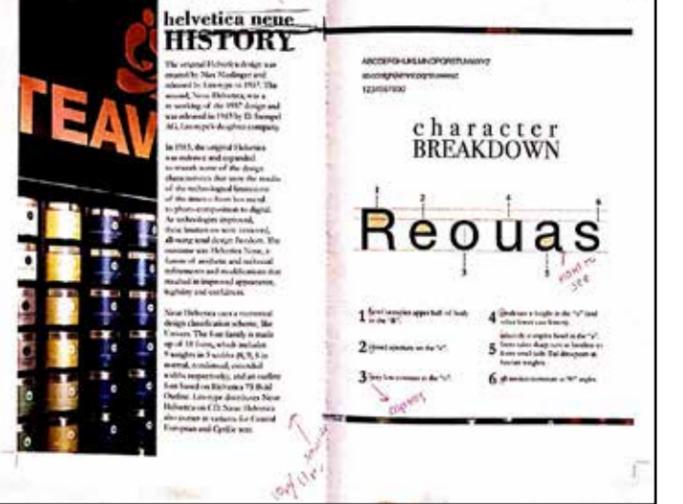
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Inspired by American & European hand lettering from the first half of the past century, Arquitectura finds its own space as a great alternative for paragraphs in front of classics like Futura, Kabel or Avant Garde.

character BREAKDOWN

Aaugdk3R

- 1 Ink steps to avoid press impressing upon hitting optimal.
- 2 Small x-heights.
- 3 Accentuated ascenders and descenders.
- 4 Terminals are horizontal, showing that it is a neo-grotesk sans.
- 5 European accents, Old Style numbers, numerals, and fractions.
- 6 Bowl occupies lower half of body.

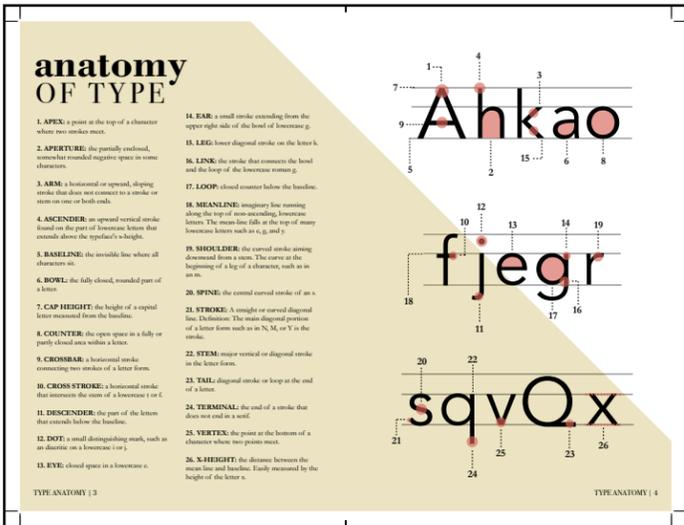


I changed the layout of these pages again because I like to work with a lot of different options, explore my layouts more and more. Something I hadn't paid close attention to was widows. Don't worry, someone pointed them all out to me, need to be more aware of those next round. I was so focused on the layouts that I didn't pay close attention to typographic errors like widows. I was also putting too much important information in the gutters. For instance, the "Z" is the Tazo divider page, it is right in the gutter, therefore, the entire thing will get lost. I also got an idea that I should maybe make the quotes another color other than black in order for them to stand out more as a quote.

I changed the layout of these pages again because I like to work with a lot of different options, explore my layouts more and more. Something I hadn't paid close attention to was widows. Don't worry, someone pointed them all out to me, need to be more aware of those next round. I was so focused on the layouts that I didn't pay close attention to typographic errors like widows. I was also putting too much important information in the gutters. For instance, the "Z" is the Tazo divider page, it is right in the gutter, therefore, the entire thing will get lost. I also got an idea that I should maybe make the quotes another color other than black in order for them to stand out more as a quote.

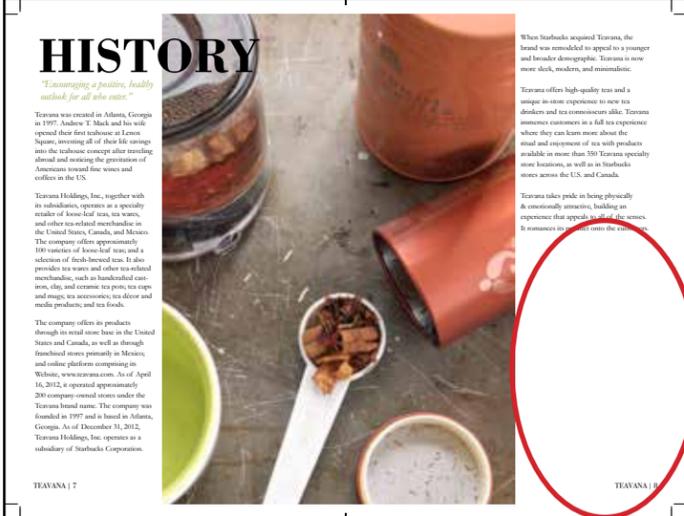


ROUND 5



Some things that my classmates and I found that I needed to change ad/or fix are: on the type anatomy page, I needed to fix the highlights (pink circles) so they are centered on the letter. I got a suggestion to keep the titles made of tea on the divider pages but to use the images that I did on the previous rendering, just using the words made of tea. I had so many widows again, i guess I forgot to double check those...again. I also realized that some of my sentences weren't finished so either I cut them off or i actually didn't finish them for some reason! On the Teavana history page, It's very hard to see the word "history" because it is overlapping on the dark picture so I need to figure out a way to fix that so it would be readable.

On the helvetica history page, I needed to move the title and make it bigger, possibly change the color on the highlights on the type anatomy part because the light green was hard to see, and I also needed to capitalize the first letter of each sentence where the numbers are underneath the type anatomy. Next, I needed to make all of the quotes stand out more, make them bigger. On the Architectora page, I needed to fix the picture all the way to the right that way it aligned with the big main picture, make it look more balanced. I also needed to make all of the body copy smaller, fix awkward spacing, and fix the kerning on the titles.



HISTORY

"It's 'the more useful, the better'. In a way, makes total sense, other mistakes of the world of tea."
—Daniel Masini

Tazo Tea was founded by Steven Smith in 1994. The manufacturing and distribution was managed by North American Tazo & Coffee, a Canadian based food manufacturing company.

Smith had created an equity with a lot of its own. From the beginning, Tazo was a success. Though industry leaders doubted he could sell any volume of tea at \$4.99, the boxes jumped off the shelves. The company grew so fast that Smith went looking for experienced investors to keep the momentum going. What he needed, he calculated, was for someone to buy 20 percent of the company—so just in the money, keep their mouths shut and let Tazo ride its wave. Howard Schultz at Starbucks didn't seem a likely fit. But he did have the money.

Tazo approached Starbucks CEO Howard Schultz in 1998, seeking further investment partners. The company was purchased by Starbucks in 1999 for \$81 million.

Starbucks opened the first Tazo branded tea shop in November 2012. It closed a year later and was converted into a Tazomato store.

The company uses "New Age" style marketing and product labeling. For example, every box of tea was once labeled as "blended by a certified tea shaman" and an original tea blend. "The Rejuvenation of Tea."



TAZO | 15

arquitectura STD

2013 • daniel bernández • **STD**
sans serif • neo-grotesk

STD Black
STD Black Italic
STD Bold
STD Bold Italic
STD Book

STD Book Italic
STD Heavy
STD Heavy Italic
STD Regular
STD Regular Italic

STD Light
STD Light Italic
STD Thin
STD Thin Italic

ABCDEFGHIJKLMLN
OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890



TAZO | 17

HISTORY

Until 2013, the logo used the Elwert typeface, slightly modified. For example, the T in Tazo was changed for readability purposes in 2010 by adding the cross-piece toward the top of the stem.

Tazo uses various Avantgarde typeface designs from the 1960s and 1970s. In 2014, it combined bold and classical elements and manages the design with right dimension appropriate to the layout design. Initially influenced by hand-drawn letters, Avantgarde can be classified as a classical style.

The old font was very 90s. It was defining an era. It was too confined. There were some things that were working with the old font; the cross-

bar on the Z and the perfect circle in the O, are both still there. It's basically a stylized, a modernized exploitation of the letter form that they have.

Since the experimentation from the Business through modern sans have looked for a new mix to create a national geometric typeface for text humanist proportionable for text humanist proportionable reading.

Inspired by American & European hand lettering from the first half of the past century, Avantgarde finds its own space as a great alternative for paragraphs in front of classics like Futura, Kabel or Avant Garde.

arquitectura STD

character BREAKDOWN



- 1 Ink traps to avoid press impressing upon heating optimized.
- 2 Small x-heights.
- 3 Accented ascenders and descenders.
- 4 Terminals are horizontal, showing that it is a neo-grotesk sans.
- 5 European accents, Old Style numbers, numerals, and fractions.
- 6 Bowl occupies lower half of body.

Aaugdk3R

TAZO | 19

DAVI DsTEA



TAZO | 18

HISTORY

"It's... why not? Because it's healthy, delicious and fun. Because it brings people together, all over the world."

29-year-old David Segal was a tea-loving entrepreneur. He owned HenschelSegal was a Canadian retail grocer who had the same vision as David, great tea, a friendly environment and a colorful, modern store. They thought it was a simple idea, but no one else was doing it, so they decided to take matters into their own hands.

With David's energy and enthusiasm and Henschel's know-how, it was the perfect balance of youth and experience.

Their first store opened in 2008, on vibrant Queen Street in Toronto, Canada. Before long, their store customers became regulars, the neighbors became their friends and the store became a community fixture. The same thing has happened at every other one of their stores ever since. DAVINTEA now operates 143 stores, having those open at least one year, revenue average \$1 million per store. Eleven of the small shops (after expansion) and small

staff typically three to five specialty tea demonstrators a significant return on investment. DAVINTEA's biggest opportunity is in the US, an area where the northern border like Chicago as well as the south. It operates five stores in Florida, five stores in New York and one in New Jersey, five in Massachusetts and one in Connecticut with six in California. Its greatest concentration is in the Canadian provinces of Ontario, Quebec, and British Columbia. The company intends to build 50 stores in Canada this year and 11 in the US with a long-term goal of 40 to 50 annually which acquired the venture in 2012.

The brand's identity hasn't changed much since it was created. Retail locations are built with a Scandinavian look and feel, and are open with bright pops of color (including its signature teal). At its first Queen Street location in Toronto, two large and Marinka chairs sit on the sidewalk, inviting folks to take a hot off and enjoy the sun. Inside, fans sit on purple stools and sampler kits line the sink and white shelving against the wall.



DAVINTEA | 23

urbano

2010 • fontsite inc. • sans serif • neo-grotesk

Black Italic
Black Regular
Black Exp
Black Bold
Condensed Bold
Condensed Italic
Condensed Regular

Exp Condensed Italic
Exp Condensed Regular
Exp Bold
Exp Regular
Exp Condensed Italic
Exp Condensed Regular

Light Italic
Light Regular
Light Condensed Italic
Light Condensed Regular
Light Italic
Regular
Ultra Regular

ABCDEFGHIJKLMLNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Qaugdk3

- 1 Ink traps to avoid press impressing upon heating optimized.
- 2 Small x-heights.
- 3 Accented ascenders and descenders.
- 4 Terminals are horizontal, showing that it is a neo-grotesk sans.
- 5 European accents, Old Style numbers, numerals, and fractions.
- 6 Bowl occupies lower half of body.



DAVINTEA | 25



GOLD PEAK COVER



GOLD PEAK | 20

HISTORY

Gold Peak Tea is a brand of ready-to-drink tea manufactured by The Coca-Cola Company. It was first introduced in 2006 with a diluted version was launched in 2009. The formulation of the product had won the ChiffreBest award for best taste when it was made with tea leaves from the Korean Jeju Valley.

Gold Peak joined Coca-Cola's burgeoning RTD coffee portfolio in the United States. Together, they are a part of a multi-brand strategy to give consumers a variety of great-tasting options, and help the company become a major player in a beverage category that continues to rise in popularity.

A shining star in The Coca-Cola Company's portfolio of popular beverages, Gold Peak is one of the fastest growing national and tea brands. In 2014, it topped \$1 billion in annual sales for the first time, becoming the 20th Coca-Cola brand to do so.

"Gold Peak is one of the fastest-growing national and tea brands."

For over 125 years, Coca-Cola has been refreshing the world. Since its birth as a soda fountain in downtown Atlanta, Georgia, in 1886, Coca-Cola has been a catalyst for social interaction and inspired innovation. These unique moments in history, have helped create a global brand that provides billions of moments of refreshment every day.

The Coca-Cola Company cares about the health of consumers as well as the health of the planet. As part of a quest to make every plastic bottle 100% recyclable and reusable, the PlantBottle was introduced in 2009. PlantBottle packaging is a revolutionary PET plastic bottle made from up to 30% recyclable plant-based material that is fully recyclable in most communities. This is the only plastic bottle in the marketplace made from plant-based material which helps reduce dependence on non-renewable sources.



GOLD PEAK | 20

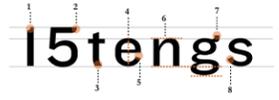
knockout

1994 • justus haefliger • sans serif • neo-grotesk

Knockout is a grotesque, sans serif typeface designed by Justus Haefliger and Tobias Frenzel. It was originally released through HMJ in 1994. It was influenced by sans serifs of the 1880s and early 1900s, many of which were used types, each designed separately for a specific weight and width, and not necessarily in the same family.

Knockout is unique in that it contains nine different widths and each width is individually designed to include subtle variations, harkening back to nineteenth century typefaces that produced the idea of variable type families. The wide range of personalities and dimensions can make Knockout even more versatile than most sans serif typeface families.

character BREAKDOWN



- 1 Notched "T" is a historical form, uncommon today.
- 2 Curved terminal.
- 3 In face of horizontal stroke, "v" curves slightly below the baseline.
- 4 Mid curves, only visible in some strokes and ascenders.
- 5 Large eye thanks to thin bar, small aperture.
- 6 Moderate x-height, fairly short descenders.
- 7 Ear curves opened with horizontal terminal.
- 8 Most strokes terminate at a 90° angle.

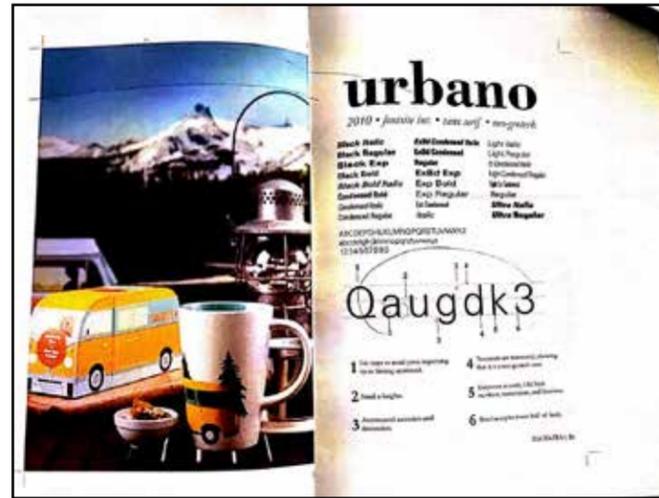
ABCDEFGHIJKLMLNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

knockout
Junior Cruiser wt
Junior Hevi wt
Junior High
Fullweight
Lightweight
Mediumweight
Ultra-Light
Ultra-Heavy
Full Weight wt
Full Weightlight
Full-Stroke
Ultra-White wt
Ultra-White wt

GOLD PEAK | 21

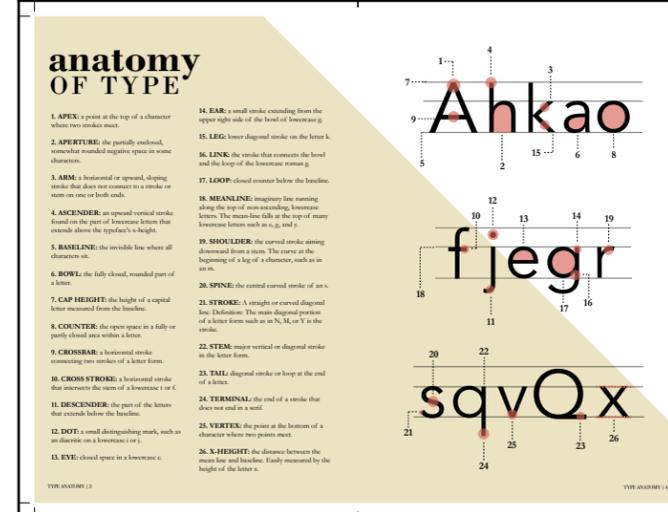
I changed the division pages again because I still wasn't happy with all of the other ones that I had done. I hadn't finished the Gold Peak tea lettering yet at this point. I tried organizing my spreads a bit to give them more order and neatness but I do feel like they are still a bit crowded. Based on the feedback I received last time, I fixed my widows, quotes, body copy, and the overlapping issue with the titles and images. I also added the DavidsTea section. Something was still not clicking and I realized that but I was having a hard time really finding something through my research that I could execute. I think I just needed more feedback and more suggestions/help.

ROUND 5 FEEDBACK



I didn't get too much feedback this round but something that aren't shown here with these 3 spreads are a few things that needed to be changed. I had A LOT of awkward spacing in most of my spreads. I was really having a hard time expressing my creativity through these spreads. The titles of the pages were an awkward size, and everything was just looking awkward. Shown here on these 3 spreads, more awkward spacing, and I needed an element to make my spreads cohesive. The highlight circles on type anatomy on the urbano page were off set by accident so I needed to fix those as well. I started realizing that I needed to start ties the pages together as spreads but also utilizing a whole page with an image or something like that.

ROUND 6



helvetica neue HISTORY

The original Helvetica design was created by Max Meisinger and released by Linotype in 1957. The second, Neue Helvetica, was a reworking of the 1957 design and was released in 1983 by D. Stempel AG, Linotype's longtime partner.

In 1983, the original Helvetica was updated and expanded to cover some of the design characteristics that were the result of the technological limitations of the time... from the need for photo-composition to digital, its robust design remained.

New Helvetica uses a somewhat design classification scheme like Garamond. The font family is made up of 10 faces, which include 9 weights in 3 widths (X, Y, Z) in normal, condensed, extended widths respectively, and a smaller font based on Helvetica 7 Bold.

Helvetica Neue Helvetica on OS New Helvetica also comes in a version for Central European and Cyrillic sets.

character BREAKDOWN

1234567890AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWwXxYyZz

1234567890AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWwXxYyZz

Reouas

- 1 Bowl occupies upper half of body in desc.
- 2 Closed aperture on the.
- 3 Very low contrast. Rounded shapes give nearly circular.
- 4 Moderate x-height in lower case letters.
- 5 Relatively complex bowl. Stem takes sharp turn at baseline to form small tail. Tail disappears in heavier weights.
- 6 All strokes terminate at 90° angles.

TAZO

HISTORY

20-year-old David Legel was a tea-loving entrepreneur. He created Harbort Sagel was a Canadian small grocer who had the same vision as David: great tea, a friendly environment and a vibrant, modern store. They thought it was a simple idea, but so often it isn't. They decided to take matters into their own hands. With David's energy and enthusiasm and Harbort's know-how, was the perfect balance of youth and experience.

Their first store opened in 2008, on vibrant Queen Street in Toronto, Canada. Before long, the new store became regular, the neighbors became their friends and the store became a community hub. The same thing has happened at every other one of their stores ever since. IDENTICA now operates 161 stores, bringing their open 24-hour store, offering average \$1 million per store. Given the small retail footprint (about equivalent to small retail typically there) so they specially no demonstrate a significant return on investment.

IDENTICA is bigger opportunity in the U.S. as other along the northern border like Chicago as well as the south. It operates the store in Illinois, the store in New York and one in New Jersey. In Massachusetts and one in Connecticut with one in California. Its present commitment is in the Canadian provinces of Ontario, Quebec, and British Columbia.

Identica is a new unit family by Frontline Inc. It includes 22 variations of multiple weights and widths. The corporate includes 7 OpenType features including Standard Ligatures.

You can now find their shops in neighborhoods and commercial areas of Canada and the United States. They don't plan on closing down any one store and they can't wait to share the IDENTICA experience with the whole world.

Identica is a new unit family by Frontline Inc. It includes 22 variations of multiple weights and widths. The corporate includes 7 OpenType features including Standard Ligatures.

"So...why tea? Because it's healthy, delicious and fun. Because it brings people together, all over the world."

urbano

2010 • favorite inc. • sans serif • no-grotesk

character BREAKDOWN

1234567890AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWwXxYyZz

1234567890AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWwXxYyZz

AeRoartg

- 1 No stroke contrast, normal width.
- 2 Closed, taking up the lower half of the body.
- 3 Bowl occupies upper half of body.
- 4 Terminals are horizontal, showing that it is a neo-grotesk sans.
- 5 Relatively complex bowl.
- 6 Shoulder is slightly straight instead of curved.
- 7 Terminal is curved but sits flat on the base line.
- 8 Larger x-height than normal.

HISTORY

Tazo Tea was founded by Thomas Smith in 1994. The manufacturing and distribution was managed by South American Tea & Coffee, a Canadian-based food manufacturing company.

Smith had created an equity with a life of its own. From the beginning, Tazo was a passion. Through industry leaders, Smith decided he could sell the shares. The company grew so fast that Smith was looking for new investors to keep the momentum going. What he needed, he obtained, was the attention of the top 20 percent of the company to get the money, keep their minds clear and let Tazo take over. Howard Schultz at Starbucks didn't want a Tazo store, but he did have the money.

From operational standards (CEO Howard Schultz in 1996, setting further environment partners). The company was purchased by Starbucks in 1999 for \$61 million.

Starbucks opened the first Tazo-branded tea shop in November 2012. It closed a year later and was rebranded into a Tazo store.

The company uses "New Age"-style marketing and product labeling. For example, every box of tea was once labeled as "blended" in a vertical tea channel and an original tag line was "The Renaissance of Tea."

"It's 'the more colorful, the better'. In a way, makes total sense, color matches of the world of tea." -Daniele Monti

arquitecta STD

2013 • daniel hernández • sans serif • neo-grotesk

STD Black STD Book Italic STD Heavy Italic STD Light STD Thin Italic

STD Bold STD Heavy Italic STD Regular STD Thin Italic

STD Book STD Regular Italic

GOLD PEAK

TO DO LIST

- laundry
- pay bills
- lessons
- milk
- eggs
- pick-up dry cleaning
- yoga @ 7
- take dog to vet
- go to bank
- call nutrition
- organize closet

HISTORY

"Gold Peak is one of the fastest-growing national iced tea brands."

HISTORY

Last 2013, the logo used the Eurotype typeface, slightly modified. For example, the 'T' was changed for readability purposes in 2010 by adding the crosspiece around the top of the letter.

Tazo now uses Avantgarde typeface designed by Daniel Hernandez in 2014. It combines vertical and diagonal elements and manages to create the right dimension appearance to the layout design. It's highly advanced by background letters. Avantgarde can be classified as a classical style.

character BREAKDOWN

1234567890AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWwXxYyZz

1234567890AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWwXxYyZz

Aaugdk3R

- 1 Ink traps to avoid press impressions upon being optimized.
- 2 Small x-heights.
- 3 Accented ascenders and descenders.
- 4 Terminals are horizontal, showing that it is a neo-grotesk sans.
- 5 European accents, Old Style numerals, numerators, and fractions.
- 6 Bowl occupies lower half of body.

DAVID'sTEA

Knockout

1994 • favorite inc. • sans serif • neo-grotesk

character BREAKDOWN

1234567890AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWwXxYyZz

1234567890AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWwXxYyZz

15tengs

- 1 "Nicked" "t" is a historical form, uncommon today.
- 2 Curved terminal.
- 3 In lieu of horizontal stroke, "r" curves slightly before hitting the baseline.
- 4 Mid contrast, only visible in some weights and caseloads.
- 5 Large eye thanks to thin bar, small apertures.
- 6 Moderate x-height, fairly short ascenders.
- 7 Ear curves upward with horizontal terminal.
- 8 Most strokes terminate at a 90° angle.

Knockout is a grotesque, sans-serif typeface designed by Jonathan Hoefler and Tobias Frere-Jones. It was originally released through IDKB in 1993. It was influenced by some works of the 1800s and early 1900s, many of which were used types, each designed separately for a specific weight and width, and not necessarily in the same family.

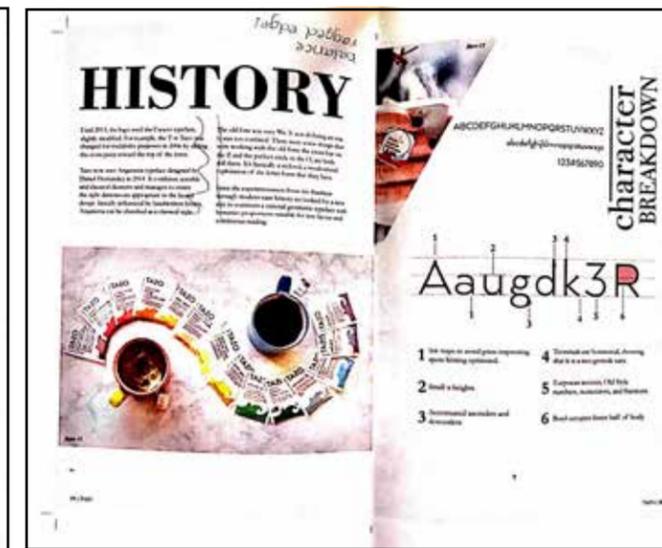
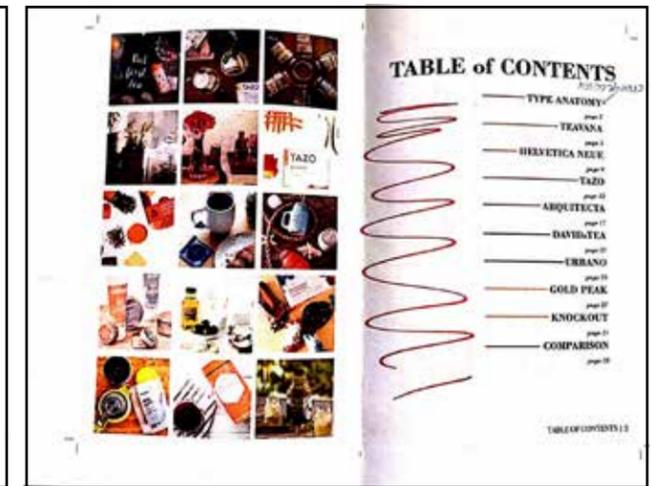
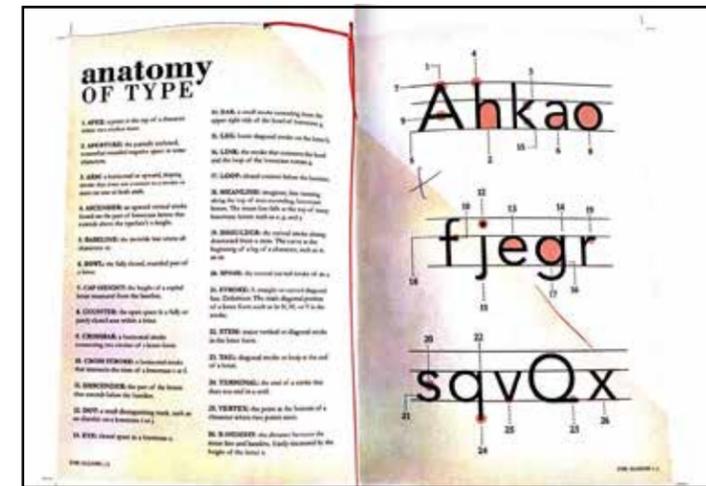
Knockout is unique in that it contains size different widths and each width is individually designed to include subtle variations, including back to straight corner typefaces that produced the idea of uniform type families. The wide range of proportions and descenders can make Knockout even more versatile than a larger, more homogeneous family.

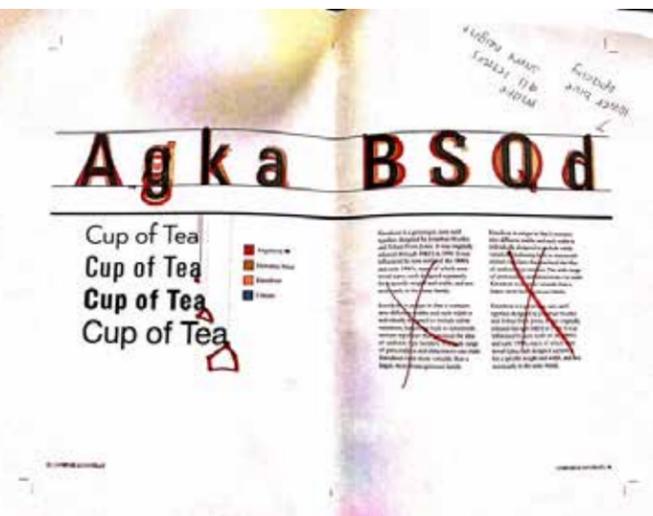
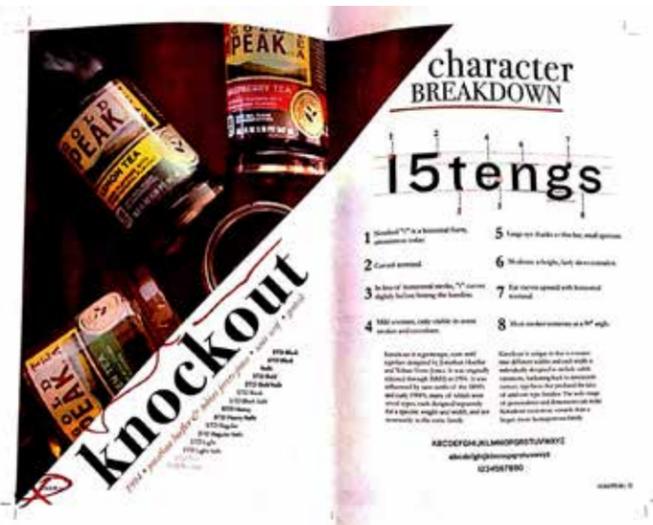
compare contrast

ROUND 6 FEEDBACK



I made an opening page just so you didn't open up right to the table of contents. Next, I added a table of contents, but I'm not in love with it. It hasn't yet clicked as to what I'm going to do for that page yet. Changed the division pages AGAIN, still not sure how to fix them, I haven't decided which ones I like best. I fixed the Teavana history page by enlarging the image so I wasn't left with the awkwardness of the right side of the image. Which helped to fix the page quite a bit. I started playing more with angles and lines in order to tie all my spreads together to make them feel like they are part of the same book. I tried fixing the right side of the DavidsTea history page but it still doesn't seem to be working. I cut into the urbano page in order to tie in the different angles and I think it is working better than having the full page image. The angled text on the Gold Peak history page is awkward so I will definitely have to fix that for next round. There is a lot that was changed this round but there is also a lot that needs to be fixed for next critique.





Looking at the pages that were critiqued, I was still dealing with awkward spacing and now weird angles also. I guess I was having a hard time seeing the big picture because I was so zoomed in on one page for most of the time. It wasn't until I printed the pages that I realized most of the issues that I was having. It's hard to see them on the screen most of the time. I also was having a difficult time differentiating negative space and awkward space. That was definitely something that I needed to work harder on because that is something that is really important to remember. The green box I have on the type anatomy page makes it look off balanced and awkward also.

Using the angles on my spreads helped to bring them together but the book still wasn't looking too cohesive. The angles of the pictures also put the type boxes that were against them at a weird angle and it cut the words off in a weird way. On the history page on the top left of the previous page, I had a huge quote that was in a weird area and the images around it didn't look like they were in the right place. There is a lot of text on the page before it and so the images and quote looks unbalanced next to it. I was getting really stuck because I couldn't figure out how to balance so much text with images.

ROUND 7



TABLE of CONTENTS

- 3 type anatomy
- 5 teavana
- 13 tazo
- 21 davidstea
- 27 gold peak
- 33 comparison
- 33
- 33

TABLE OF CONTENTS | 2

helvetica neue HISTORY

character BREAKDOWN

Reouas

- 1 Bowl occupies upper half of body.
- 2 Closed aperture.
- 3 Very low contrast. Rounded shapes are nearly circular.
- 4 Modern x-height in lower case letters.
- 5 Relatively complex bowl. Stem takes sharp turn at baseline to form small tail. Tail disappears at heavier weights.
- 6 All strokes terminate at 90° angles.



anatomy OF TYPE

1. APEX: a point at the top of a character where two strokes meet.

2. APERTURE: the partially enclosed, somewhat rounded negative space in some characters.

3. ARM: a horizontal or upward, sloping stroke that does not connect to a stroke or stem on one or both ends.

4. ASCENDER: an upward vertical stroke found on the part of lowercase letters that extends above the uppercase x-height.

5. BASELINE: the invisible line where all characters sit.

6. BOWL: the fully closed, rounded part of a letter.

7. CAP HEIGHT: the height of a capital letter measured from the baseline.

8. COUNTER: the open space in a fully or partly closed area within a letter.

9. CROSSBAR: a horizontal stroke connecting two strokes of a letter form.

10. CROSS STROKE: a horizontal stroke that intersects the stem of a lowercase 't'.

11. DESCENDER: the part of the letters that extends below the baseline.

12. DOT: a small distinguishing mark, such as an diacritic on a lowercase 'i' or 'j'.

13. EYE: closed space in a lowercase 'c'.

14. EAR: a small stroke extending from the upper right side of the bowl of lowercase 'g'.

15. LEG: lower diagonal stroke on the letter 'k'.

16. LINK: the stroke that connects the bowl and the loop of the lowercase letter 'g'.

17. LOOP: closed counter below the baseline.

18. MEANLINE: imaginary line running along the top of non-ascending lowercase letters. The mean-line falls at the top of many lowercase letters such as 'e, g, and 'y'.

19. SHOULDER: the curved stroke aiming downward from a stem. The curve at the beginning of a leg of a character, like in an 'm'.

20. SPINE: the central curved stroke of an 's'.

21. STROKE: A straight or curved diagonal line. Definition: The main diagonal portion of a letter form such as in 'N, M, or 'Y' is the stroke.

22. STEM: major vertical or diagonal stroke in the letter form.

23. TAIL: diagonal stroke or loop at the end of a letter.

24. TERMINAL: the end of a stroke that does not end in a serif.

25. VERTEX: the point at the bottom of a character where two points meet.

26. X-HEIGHT: the distance between the mean line and baseline. Easily measured by the height of the letter 'x'.



HISTORY

"It's the more colorful, the better." In a way, makes total sense, color matches the world of tea." -Daniele Monti

arquitectura STD

2013 • daniel bernández • sans serif • neo-grotesk

- STD Black
- STD Bold Italic
- STD Bold
- STD Bold Italic
- STD Book
- STD Book Italic
- STD Heavy
- STD Heavy Italic
- STD Regular
- STD Regular Italic
- STD Light
- STD Light Italic
- STD Thin
- STD Thin Italic

HISTORY

"Encouraging a positive, healthy outlook for all who enter."

helvetica neue

1983 • max miedinger • sans serif • grotesk

- Condensed Bold
- Condensed Bold Italic
- UltraLight
- UltraLight Italic
- Thin
- Thin Italic
- Light
- Light Italic
- Regular
- Italic
- Medium
- Medium Italic
- Bold
- Bold Italic

HISTORY

character BREAKDOWN

Aaugdk3R

- 1 Ink traps to avoid press impressing upon heating equipment.
- 2 Small x-heights.
- 3 Accented ascenders and descenders.
- 4 Terminals are horizontal, showing that it is a neo-grotesk sans.
- 5 European accents, Old Style numbers, numerals, and fractions.
- 6 Bowl occupies lower half of body.



ROUND 8



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helvetica neue HISTORY

character BREAKDOWN

1 Bowl occupies upper half of body. 2 Closed aperture. 3 Very low contrast. Rounded shapes are nearly circular.

4 Midsize x-height in lower case letters. 5 Relatively complex bowl. Stem takes sharp turn at baseline to form small tail. Tail disappears in heavier weights. 6 All strokes terminate at 90° angles.

Reouas



anatomy OF TYPE

1. **APEX:** a point at the top of a character where two strokes meet.
2. **APERTURE:** the partially enclosed, somewhat rounded negative space in some characters.
3. **ARM:** a horizontal or upward, sloping stroke that does not connect to a stroke or stem on one or both ends.
4. **ASCENDER:** an upward vertical stroke found on the part of lowercase letters that extends above the x-height.
5. **BASELINE:** the invisible line where all characters sit.
6. **BOWL:** the fully closed, rounded part of a letter.
7. **CAP HEIGHT:** the height of a capital letter measured from the baseline.
8. **COUNTER:** the open space in a fully or partly closed area within a letter.
9. **CROSSBAR:** a horizontal stroke connecting two strokes of a letter form.
10. **CROSS STROKE:** a horizontal stroke that intersects the stem of a lowercase U/E.
11. **DESCENDER:** the part of the letters that extends below the baseline.
12. **DOT:** a small distinguishing mark, such as a diacritic on a lowercase i or j.
13. **EYE:** closed space in a lowercase e.
14. **EAR:** a small stroke extending from the upper right side of the bowl of lowercase g.
15. **LEG:** lower diagonal stroke on the letter k.
16. **LINK:** the stroke that connects the bowl and the loop of the lowercase roman g.
17. **LOOP:** closed counter below the baseline.
18. **MEANLINE:** imaginary line running along the top of non-ascending, lowercase letters. The mean-line falls at the top of many lowercase letters such as e, g, and y.
19. **SHOULDER:** the curved stroke aiming downward from a stem. The curve at the beginning of a leg of a character, like an m.
20. **SPINE:** the central curved stroke of an s.
21. **STROKE:** A straight or curved diagonal line. Definition: The main diagonal portion of a letter form such as an N, M, or V in the stroke.
22. **STEM:** major vertical or diagonal stroke in the letter form.
23. **TAIL:** diagonal stroke or loop at the end of a letter.
24. **TERMINAL:** the end of a stroke that does not end in a serif.
25. **VERTEX:** the point at the bottom of a character where two points meet.
26. **X-HEIGHT:** the distance between the mean line and baseline. Easily measured by the height of the letter x.

TYPE ANATOMY | 1



HISTORY

Tea was founded by Steven Smith in 1994. The manufacturing and distribution was maintained by North American Tea & Coffee, a Canadian-based food manufacturing company. Smith had received an inquiry with a list of names. From the beginning, Tea was a success. Though initially under-distributed, he could sell any volume of tea at \$4.49, the lowest priced of all the shelves. The company grew so fast that Smith was looking for new investors to keep the momentum going. When he needed, he contacted one for someone to buy 20 percent of the company to put in the money, keep their mouth shut and let Tea take its own. Howard Schultz at Starbucks didn't seem a likely fit. But he did have the money.

Tea approached Starbucks CEO Howard Schultz in 1998, seeking further investment partners. The company was purchased by Starbucks in 1997 for \$81 million.

Starbucks opened the first Tea-branded tea shop in November 2012. It closed a year later and was converted into a Starbucks store.

The company uses "New Age"-style marketing and product labeling. For example, every tea of tea was once labeled as "blended tea" or "natural tea" and an original tag line was "The Renaissance of Tea."

"It's 'The more colorful, the better.' In a way, makes total sense, color matches of the world of tea." -Daniele Monti

arquitectura STD

2013 • daniel hernández • sans serif • neo-grotesk

STD Black STD Black Italic STD Bold STD Bold Italic STD Book STD Book Italic STD Heavy STD Heavy Italic STD Light STD Light Italic STD Regular STD Regular Italic STD Thin STD Thin Italic

HISTORY

Teavana was created in Atlanta, Georgia in 1997. Andrew T. Black and his wife opened their first teahouse at Lenox Square, receiving all of their life savings into the business concept after traveling abroad and testing the popularity of American toward tea sales and culture in the US.

Teavana Holdings, Inc., together with its subsidiaries, operates as a specialty retailer of loose-leaf teas, tea wares, and other tea-related merchandise in the United States, Canada, and Mexico. The company offers approximately 100 varieties of loose leaf teas, and a selection of fresh brewed teas. It also provides tea wares and other tea-related merchandise, such as handcrafted tea caddies, and ceramic tea pots, tea cups and mugs, tea accessories, tea decor and made products, and tea blends.

The company offers its products through its retail store base in the United States and Canada, as well as through third-party sales channels, as follows: and online platform comprising its website, www.teavana.com. As of April 16, 2012, it operated approximately 200 company-owned stores under the Teavana brand name. The company was founded in 1997 and is based in Atlanta, Georgia. As of December 31, 2012, Teavana Holdings, Inc. operates as a subsidiary of Starbucks Corporation.

When Starbucks acquired Teavana, the brand was reimagined to appeal to a younger and broader demographic. Teavana is now more dark, modern, and minimalist. Teavana takes pride in being primarily & environmentally conscious, holding an experience that appeals to all of the senses. It remains its product onto the consumer.

"Encouraging a positive, healthy outlook for all who enter."

TEAVANA

helvetica neue

1983 • max miedinger • sans serif • grotesk

Condensed Bold
Condensed Black
UltraLight
UltraLight Italic
Thin
Thin Italic
Light
Light Italic
Regular
Regular Italic
Medium
Medium Italic
Bold
Bold Italic

HISTORY

Until 2013, the logo used the Forest typewriter, slightly modified. For example, the T in Tea was changed for readability purposes in 2006 by adding the cross piece around the top of the letter.

Tea now uses Aquinas typeface designed by Daniele Hernandez in 2014. It combines variable and fixed elements and manages to create the right dimension appropriate as the brand design. Initially influenced by sans-serif letters, Aquinas can be identified as a classic style.

The old font was very '90s. It was defining an era. It was too condensed. There were some things that were working with the old font, the cross bar on the 'l' and the perfect circle on the 'o'. We really still love it. It's basically a reworked, a re-modernized evolution of the letter form that they have.

Since the experimentation from the Starbucks through modern sans history we looked for a new one to contrast a natural geometric typeface with historical proportions suitable for tea brand and common marketing.

character BREAKDOWN

1 Ink traps to avoid press impressing spaces having optimized. 2 Small x-heights. 3 Accented ascenders and descenders. 4 Terminals are horizontal, showing that it is a neo-grotesk sans. 5 European accents, Old Style numbers, numerators, and fractions. 6 Bowl occupies lower half of body.

Aaugdk3R



HISTORY

20-year-old David Segal was a two-time entrepreneur. He owned Harshid Teagel, a Canadian retail grocer who had the same issue as David, great tea, a family environment and a profitable business. They thought it was a simple idea, but no one else was doing it, so they decided to take matters into their own hands. With David's energy and enthusiasm and Harshid's know-how, it was the perfect balance of youth and experience.

Their first store opened in 2008, on vibrant Queen Street in Toronto, Canada. Before long, first-time customers became regulars, the neighbors became their friends and the store became a community center. The same thing happened at every other one of their stores ever since. DAVIDEA's new experience led stores, among those open at least one year, revenue averaged \$5 million per store. Given the small retail footprint (about 1,000 sq ft) and small staff (typically three to five people), this demonstrates a significant return on investment.

DAVIDEAT's biggest opportunity is in the U.S. stores along the northern border like Chicago or all the way to the south. It operates five stores in Illinois, five stores in New York and one in New Jersey, five in Massachusetts and one in Connecticut with an eye on California. Its greatest concentration is in the Canadian provinces of Ontario, Quebec, and British Columbia.

The brand identity hasn't changed much since it was created. Retail locations are built with a Scandinavian look and feel: air and open with bright paper of color (including no separate walls). At an East Queen Street location in Toronto, two long and thin tables sit on the sidewalk, serving folks to take a break off and enjoy the sun. Inside, tea is prominently and simply laid out like the look and white shelving against the wall.

A portable table of tea in other locations is behind the counter. Different types of tea, such as black, green and oolong are color-coded, making it easy for the tea drinker to pick and choose a flavor.

You can now find their tea bags in neighborhood and convenience stores in Canada and the United States. They don't plan on driving down one more store and they can't wait to share the DAVIDEAT's experience with the whole world.

DAVIDEAT's new family by Fountaine Inc. includes 23 variations of multiple regular and wilds. This corporate typeface includes 7 OpenType features including Standard Ligatures.



"So... why tea? Because it's healthy, delicious and fun. Because it brings people together, all over the world."

urbano

2010 • fontsite inc. • sans serif • neo-grotesk

character BREAKDOWN

Black Italic
Black Regular
Black Exp
Black Bold
Black Bold Italic
Condensed Bold
Condensed Italic
Condensed Regular
Light Italic
Light Regular
Lt Condensed Italic
Lt Condensed Regular

Light Lt Condensed Regular
Regular
Ultra Italic
Ultra Regular
ExBd Condensed Italic
ExBd Condensed Regular
ExBd Exp
Exp Bold
Exp Regular
Ext Condensed Italic
Ext Condensed Regular

ABCDEFGHIJKLMNORSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

AeRoartg

- No stroke contrast, normal width.
- Counter is almost completely closed, taking up the lower half of the bowl.
- Bowl occupies upper half of bowl.
- Terminals are horizontal, showing that it is a neo-grotesk sans.
- Relatively complex bowl.
- Shoulder is relatively straight instead of curved.
- Terminal is curved but sits flat on the base line.
- Larger x-heights than normal.

GOLD PEAK



HISTORY

Gold Peak Tea is a brand of ready-to-drink tea manufactured by The Coca-Cola Company. It was first introduced in 2006, with a initial version was launched in 2006. Part of the reason for the product had been the children's award for best taste when it was made with tea leaves from the Kenyan Rift Valley.

Gold Peak joined Coca-Cola's long-running RTD portfolio in the United States. Together, they are a part of a multi-brand strategy to give consumers a variety of great-tasting options, and help the company become a more player in a beverage category that continues to rise in popularity.

A shining star in The Coca-Cola Company's portfolio of popular beverages, Gold Peak is one of the fastest-growing national cold tea brands. In 2014, it is valued at \$1 billion in annual sales for the first time, becoming the 20th Coca-Cola brand to do so.

For over 125 years, Coca-Cola has been refreshing the world. Since its birth as a soft beverage in downtown Atlanta, Georgia, in 1886, Coca-Cola has been a catalyst for social innovation and corporate innovation. These unique moments in history, have helped create a global brand that provides billions of moments of refreshment every day.

The Coca-Cola Company cares about the health of the planet. As part of a quest to make every plastic bottle 100% recyclable and reusable, the PlantBottle was introduced in 2009. PlantBottle packaging is a revolutionary PET plastic bottle made from up to 30% renewable plant-based material that is fully recyclable in most communities. This is the only plastic bottle in the marketplace made from plant-based material which helps reduce dependence on non-renewable resources.

"Gold Peak is one of the fastest-growing national iced tea brands."



Knockout

1984 • fontsite inc. • sans serif • neo-grotesk

character BREAKDOWN

15tengs

- Notched "7" is a historical form, uncommon today.
- Curved terminal.
- In line of horizontal stroke, "x" curves slightly before hitting the baseline.
- Mild contrast, only visible in some strokes and counters.
- Large eye thanks to thin bar, small aperture.
- Moderate x-height, fairly short x-ascenders.
- Far curves spread with horizontal terminal.
- Most strokes terminate at a 90° angle.

Knockout is a grotesque, sans-serif typeface designed by Jonathan Hoefler and Tobias Frerking. It was originally released through I&L2 in 1984. It was influenced by the work of the 1930s, and only 1980s, many of which were novel type, each designed separately for a specific weight and width, and not necessarily in the same family.

Knockout is unique in that it contains nine different widths and each width is individually designed to include wide variations, harkening back to nineteenth century typefaces that produced the idea of uniform type families. The wide range of proportions and dimensions can make Knockout even more versatile than a single, more homogeneous family.

ABCDEFGHIJKLMNORSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

compare & contrast




A g k a B S Q d

Cup of Tea
Cup of Tea
Cup of Tea
Cup of Tea

- Angustura
- Heliconia Nera
- Arbutus
- Urbano

All of these typefaces are relatively similar except for a few details in the way they appear from each other. It's easy to get some small differences confused because they don't have specific aspects like units to easily tell them apart.

We can see here that Angustura (pink), has a lower eye height than the rest of the letters, and the ascenders on the lowercase letters are of a different height than all the other letters. Other than that, the letters are relatively similar to the other typefaces. The opposite is in wider than normal and the uppercase Q is rounder and wider than

Heliconia Nera (green), seems to have a similar width to the other four except for the uppercase Q, it is wider than Knackout and Urbano but not as wide as Angustura. All of these letters are a bit wider than the others but not by much.

Knackout (orange), seems to have the same eye height as Urbano (red) and pretty close to Heliconia Nera (green) also. The lowercase g comes up a little higher, as well as the lowercase k and d, meaning that the x-height is a little bit higher than the other typefaces.

The things outlined in red are the things that were changed. Mostly minor things but sometimes it's the small things that make a big difference. Small things such as putting the titles made of tea on the division pages on a curve so they align with the curve of the mugs and kettle. I thought this was something that could make the book a little more interesting because it is something different that I haven't done yet in the book. On the history spread (on the top left of the page previous to this one), I tried reworking the quote a little bit but the whole page still just looked very awkward and out of place. I still feel like there is way too much text and no one is going to want to read that at all I'm sure. At this point, I knew this was coming to an end and there was something I needed to do, something big needed to be done because there was no way I was going to finish my book with out it looking cohesive and professional. I definitely didn't feel like I was there yet.

ROUND 10

Shown above are just the pages that I had changed since the last round. Circled are the things that I changed. Surprise surprise I changed the division pages AGAIN but I still don't really like them. I think I liked the ones that I did before, with the rounded words better, those were definitely more interesting I think. On the first history page shown, you can see I FINALLY figured out how to make the word "HISTORY" more readable and not overlaying the image. I'm happy with the change that I made to that spread because now it looks like the Tazo history spread so that will bring the book together more by using the same elements and similar layouts. I changed the compare and contrast spreads (division page and information page),

changing the image on the division page and then for the information page, I pulled the idea from the table of contents spread and put pictures into a grid style across the top of the spread. This was something that I thought would also help to tie my book all together, bringing in an element from the beginning of the book into the end also. A also made the letters transparent with different color outlines so they would be easier to see and compare. I added my personal font section to the book and I show both versions of the spread that I was working with, That was before I realized that I had to have 15 pages of my personal font, so that would have to be changed in the next round! Wasn't sure how to lay out those spreads yet.





character BREAKDOWN

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

AeRoartg

- No stroke contrast, normal width.
- Counter is almost completely closed, taking up the lower half of the body.
- Bowl occupies upper half of body.
- Terminals are horizontal, showing that it is a neo-grotesk sans.
- Relatively complex bowl.
- Shoulder is relatively straight instead of curved.
- Terminal is curved but sits flat on the base line.
- Larger x-height than normal.

HISTORY

26-year-old David Siegel and his cousin Harold Siegel had been owners of a health environment and a cafe, modern in style. Their first store opened in 2008, in a converted Toronto, Canada. Shortly after, customers became regulars, the neighbors became their friends and the store became a community. The same thing had happened in every other one of their stores over time. DAVIDTEA's new operation had stores, having them open at least one year, revenue averages \$1 million per store.

DAVIDTEA's biggest opportunity is in the U.S. in cities along the northern border like Chicago as well as the coast. To separate the stores in Illinois, five stores in New York, one in New Jersey, five stores in Massachusetts, one in Connecticut and in California. The company intends to build 50 stores in Canada this year and 15 in the U.S. with a long-term goal of 40 to 50 annually.

The brand's identity hasn't changed much since it was created. Most locations are built with a Scandinavian look and feel, airy and open with bright pops of color that bring an organic feel. There is fun tea paraphernalia in the stores and sample kits line the shelves against the wall.

A periodic table of tea is silver counter as behind the counter. Different types of tea, such as black, green and oolong are color-coded, making it easy for the tea drinker to pick and choose a flavor.

Urban is a team effort family by Jonathan Inc. It includes 25 variations of multiple weights and widths. This corporate typeface includes 7 OpenType features including Standard Ligatures. Urban has extensive Latin language support and features multiple weights and multiple widths.

"So... why tea? Because it's healthy, delicious and fun. Because it brings people together, all over the world."

2010 • Jontsite inc. • sans serif • neo-grotesk

HISTORY

Gold Peak Tea is a brand of ready-to-drink and is manufactured by The Coca-Cola Company. It was first introduced in 2004, while a related version was launched in 2009. The introduction of the product had been the ChilledTea brand for long time, which is now made with tea leaves from the Korean Kaju Valley.

The Coca-Cola Company cares about the health of consumers as well as the health of the planet. As part of a goal to make every plastic bottle 100% recyclable and reusable, the PlantBottle was introduced in 2009. PlantBottle packaging is a redesigned PET plastic bottle made from up to 30% recyclable plant-based material that is fully recyclable in most communities. This is the only plastic bottle in the marketplace made from plant-based material which helps reduce dependence on non-renewable sources.

For over 125 years, Coca-Cola has been refreshing the world. Since its birth in a soda fountain in downtown Atlanta, Georgia, in 1886, Coca-Cola has been a catalyst for social innovation and inspired movements.

These unique moments in history, have helped create a global brand that provides billions of moments of refreshment every day.

"Gold Peak is one of the fastest-growing national iced tea brands."

Cup of Tea

Cup of Tea
Cup of Tea
Cup of Tea
Cup of Tea

Legend:
 ■ Aqueduct
 ■ Habermas Neue
 ■ Knockout
 ■ Urban

All of these typefaces are relatively similar except for a few details in that we them apart from each other. It's easy to get lost from confusion because they don't have specific aspects like serif to easily tell them apart.

We can see here that Aqueduct (pink), has a lower x-height than the rest of the letters, yet the ascenders on the lowercase k and d stand higher than all the other letters. Other than that, the letters are relatively smaller than the other typefaces. The uppercase A is wider than normal and the lowercase q is rounder and wider also.

Habermas Neue (green), seems to have a similar width as the other forms except for the uppercase Q. It is wider than Knockout and Urban but not as wide as Aqueduct. All of these letters are a bit wider than the others but not by much.

Knockout (orange), seems to have the same x-height as Urban (red) and seems close to Habermas Neue (green) also. The lowercase g comes up a little higher, as well as the lowercase k and l, meaning that the x-height is a little bit higher than the other typefaces.

daintea

designer: Chelsea Rodomista

I knew I wanted to create a serif font that resembled other typefaces such as Bodoni, Clarendon, Flaminio, and Archer. The reason for this is because they can be used in many ways, for both text and for titles. Although all of the typefaces that I have mentioned throughout this book are serif and mostly double, I felt that a serif font would connect better to the theme of "tea." My typeface will draw back to more used for headlines or titles rather than body copy but in my opinion, a more classic font better represents the idea of tea and what kind of people drink it.

final grid

grid systems

This is the grid that I created in order to make sure that all of my letters were of the same proportion. I added multiple lines so that I gave me better control the width as big as small as I wanted. This was made possible on the computer that the lines that are used, the center is to even something hand-drawn off of.

knockout

1994 • Jonathan Hofer and Tobias Ferre-Jones • sans serif • grotesk

Legend:
 ■ STD Black
 ■ STD Black Italic
 ■ STD Bold
 ■ STD Bold Italic
 ■ STD Book
 ■ STD Book Italic
 ■ STD Heavy
 ■ STD Heavy Italic
 ■ STD Regular
 ■ STD Regular Italic
 ■ STD Light
 ■ STD Light Italic
 ■ STD Thin
 ■ STD Thin Italic

character BREAKDOWN

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

15tengs

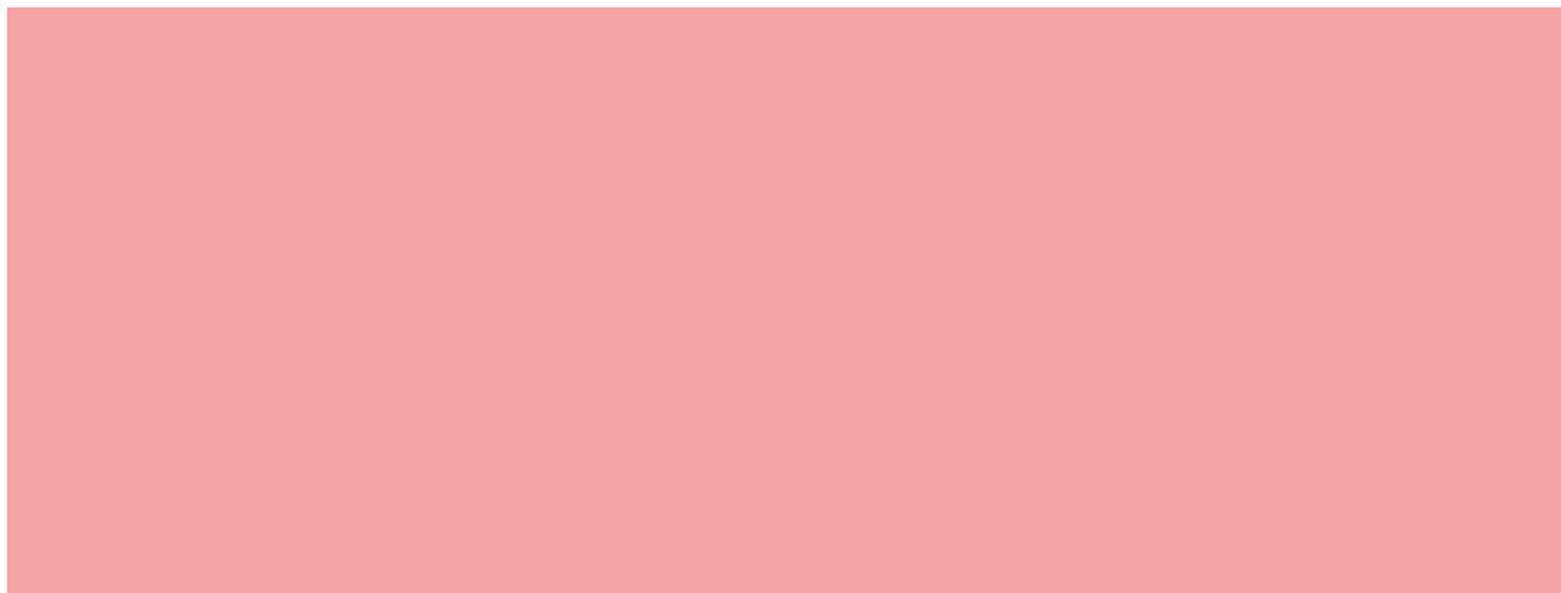
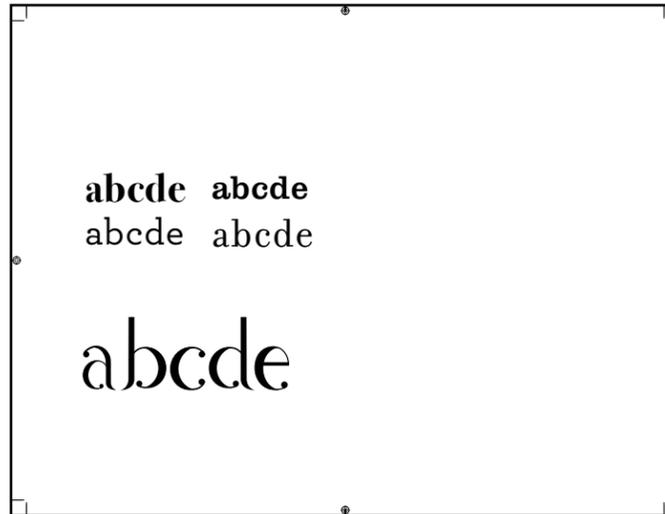
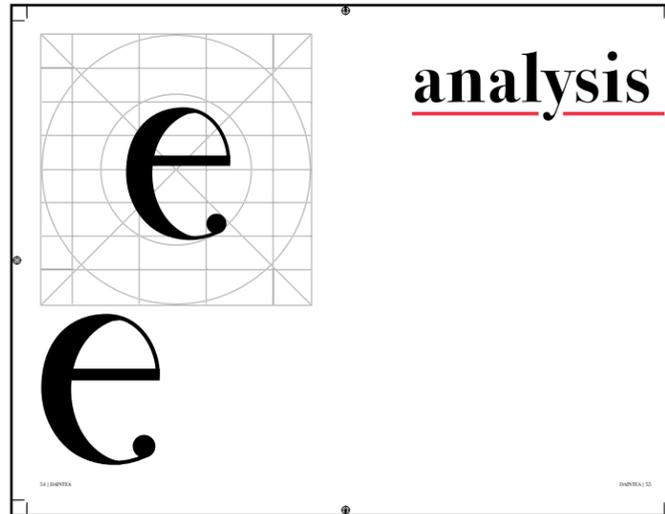
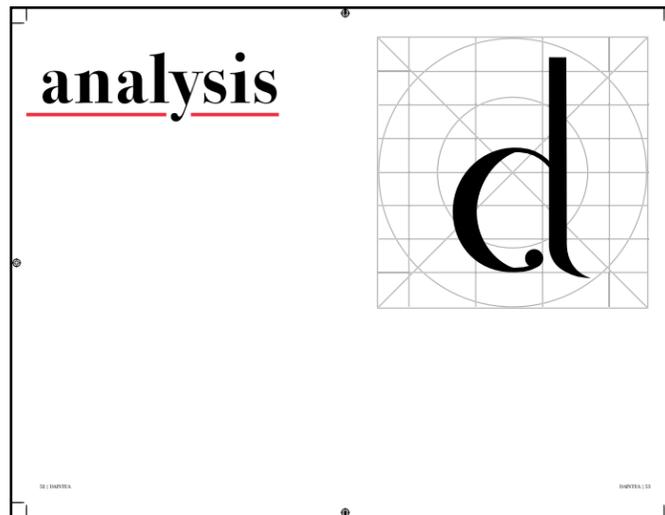
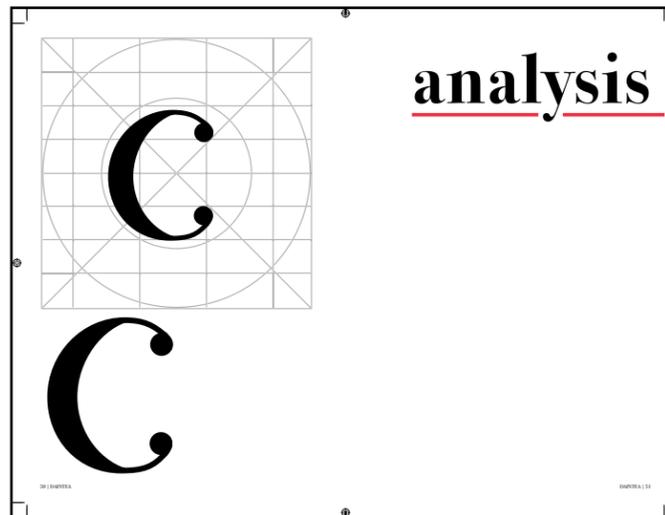
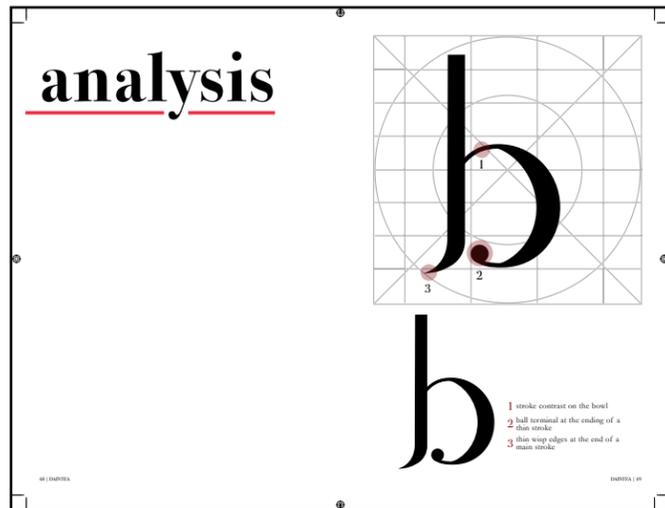
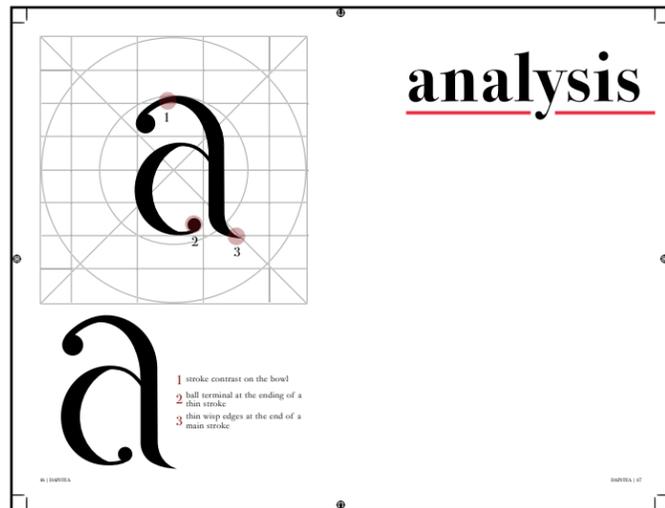
- Notched "T" is a historical form, uncommon today.
- Curved terminal.
- In face of horizontal stroke, "r" curves slightly before hitting the baseline.
- Mild contrast, only visible in some serifs and crosses.
- Large eye thanks to thin bow, small apertures.
- Moderate x-height, fairly short ascenders.
- Eye curves upward with horizontal terminal.
- Most strokes terminate at a 90° angle.

knockout HISTORY

Knockout is a grotesque, semi-serif typeface designed by Jonathan Hofer and Tobias Ferre-Jones. It was originally released through Hofer's 1994. It was influenced by sans serif of the 1930s and early 1950s, many of which were wood type, each designed specifically for a specific weight and width, and not necessarily in the same family.

Knockout is unique in that it contains one different width and each width is individually designed to include subtle variations, including lack of inconsistent counter typefaces that produced the idea of uniform type families. The wide range of proportions and dimensions can make Knockout even more versatile than a larger, more homogeneous family.

compare & contrast



It's getting close to the end! I decided to redo most of the spreads (all of the ones that are shown) which I was excited about because I was finally getting a hang of this and had a vision... it took long enough. But hey better late than never right? I'm only showing the pages that I redid or added, not the ones that just stayed the same. I created an opening page with a different picture on it, or maybe I would end up making that the cover, wasn't sure yet. For the division pages, I put an image on an angle with the word aligning next to it. I liked this version better because it started to go with the other spreads and it made it look more cohesive. I decided to make all of the history spread

layouts similar so that it was easy recognizable that they were part of the same book. I also made sure that each tea company had separate spread for the different fonts. So, on one page it had a few pictures displaying the specific typeface and gave the most important information about it. Those spreads came before the history of the typeface spreads just to have an overall review about them. I also edited the spreads about my typeface that I created in order to make sure I have 15 full pages. I hadn't broken down each letter yet, that was the next step now that I had most of my other pages down. Overall, I am happy I spent a lot of time reorganizing most of the spreads because I am finally feeling that my book is coming together.

FINAL REVISIONS

TABLE of CONTENTS

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character BREAKDOWN

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

arquitectura HISTORY

- 1 Ink steps to avoid press impression upon leaving optimized.
- 2 Small x-heights.
- 3 Ascenders and descenders.
- 4 Terminals are horizontal, showing that it is a neo-gothic sans.
- 5 European accents, C&E style numbers, numeration, and fractions.
- 6 Bowl occupies lower half of body.

grid system

breakdown

The lowercase letter "a" has a curved bowl, and a circular bowl. The lower counter is larger than the upper counter. The "a" is most stable when the bottom half is wider than the top. In this case, the top curved arc which makes a circular bowl, and a circular bowl. The upper and lower terminals align. Both the upper and lower part of the letter are the same color. The diameter of the terminal doesn't exceed the maximum bowl stroke.

COMPARISON

- 1 ball terminal helps fill open space between bowl and arch
- 2 stroke contrast on the bowl
- 3 ball terminal at the ending of a thin stroke
- 4 stem ends in a curved tail that extends slightly below baseline

HISTORY

28-year-old David Negel and his cousin Howard Negel led the same vision of a family restaurant and a colorful, modern tea room. The first store opened in 2006, in a historic building in Toronto, Canada. Shortly after, customers became regulars, the neighborhood became their family and the store became a community. The same thing has happened in every other city that stores have opened. In 2010, Howard Negel opened his first store in Los Angeles. The company now has 15 stores in Canada, the US, and the UK, with a long-term goal of 40 in 10 years.

The brand's identity hasn't changed much since it was created. David Negel and his cousin Howard Negel led the same vision of a family restaurant and a colorful, modern tea room. The first store opened in 2006, in a historic building in Toronto, Canada. Shortly after, customers became regulars, the neighborhood became their family and the store became a community. The same thing has happened in every other city that stores have opened. In 2010, Howard Negel opened his first store in Los Angeles. The company now has 15 stores in Canada, the US, and the UK, with a long-term goal of 40 in 10 years.

David Negel's biggest opportunity is in the US, in cities along the western border like Chicago as well as the east. It opens the store in Illinois, New York, and New Jersey, and in New Jersey, the store is in Connecticut and in California. The company now has 15 stores in Canada, the US, and the UK, with a long-term goal of 40 in 10 years.

The brand's identity hasn't changed much since it was created. David Negel and his cousin Howard Negel led the same vision of a family restaurant and a colorful, modern tea room. The first store opened in 2006, in a historic building in Toronto, Canada. Shortly after, customers became regulars, the neighborhood became their family and the store became a community. The same thing has happened in every other city that stores have opened. In 2010, Howard Negel opened his first store in Los Angeles. The company now has 15 stores in Canada, the US, and the UK, with a long-term goal of 40 in 10 years.

As people talk of their other customers, they called the counter. Different types of tea, such as black, green, and white, are available, ranging from a cup for the tea drinker to pink and chocolate flavors.

It's a new self-made family by David Negel. In 2010, he opened 20 stores of multiple regions and in 2011, he opened 20 stores in California. This corporate identity includes 7 Open Spaces, including David Negel's signature tea bar, weights and scale.

"So, why tea? Because it's healthy, delicious and fun. Because it brings people together, all over the world."

character BREAKDOWN

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

knockout HISTORY

- 1 Notched "7" in a historical form, uncommon today.
- 2 Curved terminal.
- 3 In line of horizontal strokes, "9" curves slightly before hitting the baseline.
- 4 Mid-contrast, only visible in some strokes and counters.
- 5 Large eye thanks to thin line, small aperture.
- 6 Mid-contrast, fairly short ascender.
- 7 Ear curves upward with horizontal terminal.
- 8 Most strokes terminate at a 90° angle.

breakdown

The lowercase letter "b" has a bowl and a vertical stem with a medium width. It has a rather standing, straight up. That also short ascender with no serif terminal that sounds into the bowl, leaving it feeling fuller.

COMPARISON

- 1 stroke contrast on the bowl
- 2 ball terminal at the ending of a thin stroke
- 3 stem ends in a curved tail that extends slightly below baseline

breakdown

The lowercase letter "c" starts with thickness. The terminals fill the open space inside of the bowl. The upper and lower terminals align. Both the upper and lower part of the letter are the same color. The diameter of the terminal doesn't exceed the maximum bowl stroke.

COMPARISON

- 1 upper bowl extends above normal x-height
- 2 bowl weight stays consistent in both the upper and lower part
- 3 ball terminal at the ending (and beginning) of the letter

compare & contrast

daintea

designer: Chelsea Rodomista

Daintea was created by Chelsea Rodomista in 2014. It was influenced by the same vision of a family restaurant and a colorful, modern tea room. The first store opened in 2006, in a historic building in Toronto, Canada. Shortly after, customers became regulars, the neighborhood became their family and the store became a community. The same thing has happened in every other city that stores have opened. In 2010, Howard Negel opened his first store in Los Angeles. The company now has 15 stores in Canada, the US, and the UK, with a long-term goal of 40 in 10 years.

Although some tea companies do use serif fonts and others use sans-serif fonts like the ones shown throughout this book, the whole concept of tea is very specific. Therefore, the new typeface features distinct letter strokes, and rounded serifs.

The typeface is inspired by and typographic such as Bodoni, Baskerville, and Garamond, representing classical serif fonts that align with the classical aesthetics that come with drinking tea.

breakdown

The lowercase letter "d" has a top, a slightly tilted bowl, bowl and a vertical stem with a more full bowl because of a medium width, as well as where the ball terminal lands. There is a high stroke contrast and higher set crossbar. It is essentially a lowercase "b" reflected on the y-axis, or tall ascender with no serif at vertically flipped.

COMPARISON

- 1 stroke contrast on the bowl
- 2 ball terminal at the ending of a thin stroke
- 3 stem ends in a curved tail that extends slightly below baseline

breakdown

The lowercase letter "e" has a rather than lower. The bowl seems circle, asymmetrical eye, weight shifts to the upper and lower half of the letter. The bowl is aligned with the edge of the eye, whereas the circular begins and in other typefaces it extends ends, and it is also set higher beyond the eye.

COMPARISON

- 1 asymmetrical, yet circular bowl
- 2 high stroke contrast and higher set crossbar
- 3 larger bowl on the bottom half
- 4 ball terminal aligns with edge of the eye

daintea

abc
abcde
abcde

de

similar typefaces

abcde BODONI abcde DIDOT
abcde ARCHER abcde FILOSOFIA

photographs

Figure 1: (a-d) Tea Blending | Sweet Style. Retrieved from <http://www.sweetstyle.com/tea-blending/>.
Figure 2: (a-d) Tea Blending | Sweet Style. Retrieved from <http://www.sweetstyle.com/tea-blending/>.
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Typing With Tea
An Exploration of Typography in Tea Companies
Chelsea Rodomista © 2016
This book was created for educational purposes only.



These last few rounds I didn't get feed back on my work because I was doing it on my own and then critiquing myself. Somethings that were done this round was I moved the words on the table of contents page closer to the edge of the pictures that way there wasn't so much disconnect. I also added colored lines to a few spreads in order to keep it cohesive since I had them on other spreads. It's a small simple element that will pull the whole book together. I changed a picture on the DAVIDsTEA page because I realized that I had used it on the table of contents page already and I wanted to make sure I had a good amount of variety. I also changed the picture on the compare and contrast page to a picture of 3 different tea drinks to show link the similarities in different teas and different typefaces. I also split up my text on the Daintea page because it was too long before, it looks better when it is split u into 2 columns instead of one long one. As you can see, I completely changed the whole Daintea section with each letter. This is because there was too much going on before and I wanted to make it more simple and cohesive with the rest of the book. I found that the best solution was to make the pages the same but just flip the layouts just so it's different yet the same. I also felt the way to make them look the best was to display the letter on the grid, explain the breakdown of the letter, and then show the comparison of my font to 4 other fonts that were similar an that I got inspiration from.



The final step was to create the book cover. My book has an image wrap hard cover so it is just one image wrapped around the entire book. I wanted to choose an image that represented tea and the idea of tea as a whole and also something that showed what the book was about. I liked this image because it exemplifies tea well and it also is sort of showing the idea of comparing tea's which is what I am doing in my book. I liked the different colors of each tea

and how there were hands interacting which the leaves. All tea leaves are so different from one another and that idea relates to how different people use different types of fonts and all fonts are different in their own way, so is tea. I liked how rustic this image was and how natural and interesting it was as well. Something that I wanted to be carried throughout my book, a rustic and interesting feel. I felt this cover would entice me to pick it up so maybe it'll do the same to other people.

TYPEFACE CREATION

I created Daintea which is a humanist/di-done serif created to be used mainly for headlines, titles, and logos. It can also be used for small amounts of body copy because of the way that the letters flow into each other, making it easy to read.

Although some tea companies do use heavier sans serif typefaces for their logo type (like the ones shown throughout this

book), the whole concept of tea is fancy and upscale. Therefore, this new typeface features thinner hairline strokes, and rounded serifs.

This typeface is inspired by serif typefaces such as: Archer, Bodoni, Didot, and Filo-so a; representing classical attributes that draw a direct line to the classical association that comes with drinking tea.

PROPOSAL

I want to create a serif typeface that looks similar to fonts like Bodoni, Archer, Filosofia, etc. but also like a slab serif like Rockwell, Clarendon, and Serifa. I'm looking to create something that can be used universally and not just for body copy, or fancy letters, but something that can be used for multiple occasions. I'm looking to make a simple serif font that sets itself apart from other serifs in order for it to be easily recognizable. The name of it will be "Teap," a play on the words tea and steep. I want there to be a humanist aspect to the typeface to show the way that tea is versatile and can be used by anybody.

I plan on creating a grotesque/humanist slab serif typeface, similar to Neutraface Slab, Farao, PMN Caecilia, and Adelle.

Humanist serifs have close ties to calligraphy with characteristics like oblique stress, gradually modulating from thick to thin, shows evidence of a pen held at a consistent angle. Grotesque slabs (like Clarendon), reflect the proportions, structure, and stroke contrast of their serif-less counterparts. Ball terminals are common, makes the letters more eye-catching and very bold. Humanist slabs have less stroke contrast than their sans counterparts and the serifs are sometimes wedge shaped.

I plan on eventually creating the whole alphabet but I am going to start off by exploring different letters. Each letter is different so I want to be able to explore a bunch of different ones. After I do that, then I will choose exactly which ones I like the best to continue with as my 5 letters that I will be creating.

RESEARCH



I liked this ampersand because I thought that it had nice ball terminals, strokes, and curves. That is something I wanted to incorporate into my typeface, ball terminals.

Quincy

I like this font because of the serifs and ball terminals. I also like how it is kind of short, meaning the letters aren't long and tall.



I like the font of the "2016" because of the hairline strokes and the ball terminal on the 2.

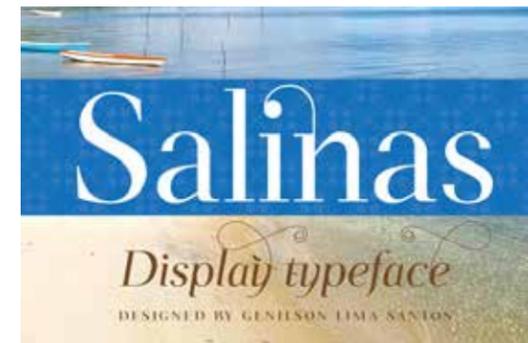


I liked that this image showed different weight for the particular font. As the weight increased, so did the stroke contrast. A decent contrast in stroke was something I wanted to incorporate in mine.

I liked the ball terminal on the lower case "r" in the work "York" because it seems to be the same width as the rest of the letter but it is connected by a hairline stroke which improves the overall contrast in the letter.



The "i" is interesting because of the way that it is connected to the "n." I like the way that the tittle is hooked onto a thin stroke coming off of another letter.



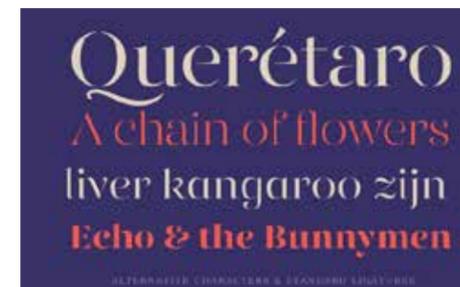
These 3 pictures show the same typeface just different letters, numbers, and symbols. I love the thin strokes and the ball terminals, especially on the second ampersand from the left. They look good on the numbers also because they make them all feel balanced, as well as the high stroke contrast.



I like the elegance of this typeface and that's something that I want my typeface to be.



Although this typeface looks to be italic, I like how the capital "P" has a ball terminal coming off the left side of it and how all the letters are wide and fat. I also think that the stroke contrast increases the readability and makes it more interesting than others.



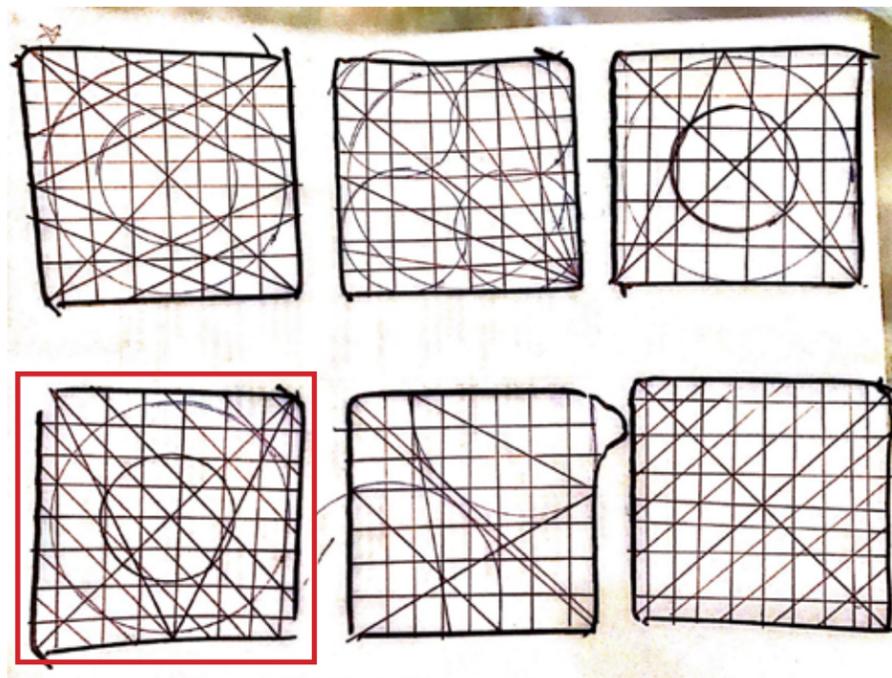
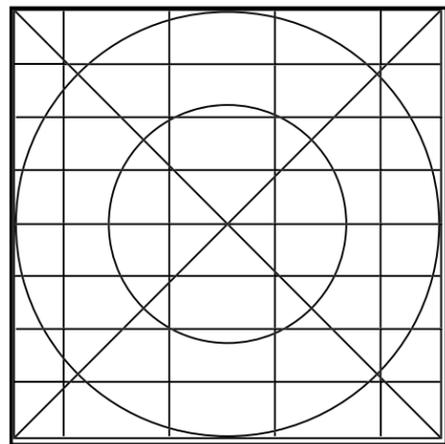
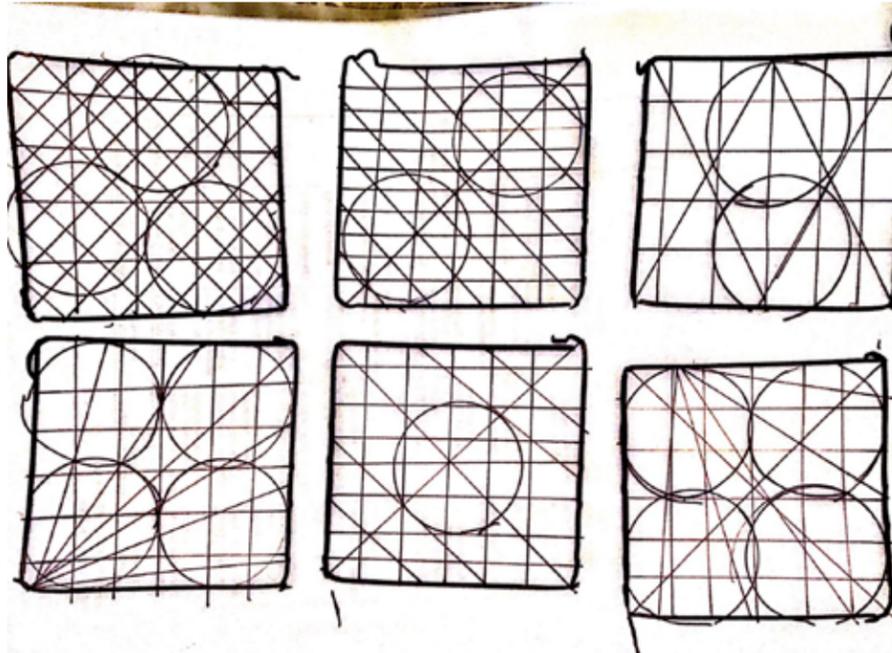
These fonts are cool because of the stroke contrast and the different serifs. Something that I was to incorporate into my font is a high stroke contrast and interesting serifs to make the typeface really pop.



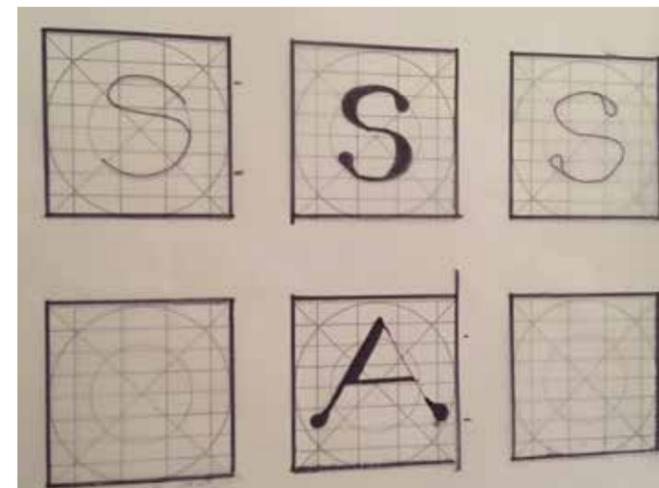
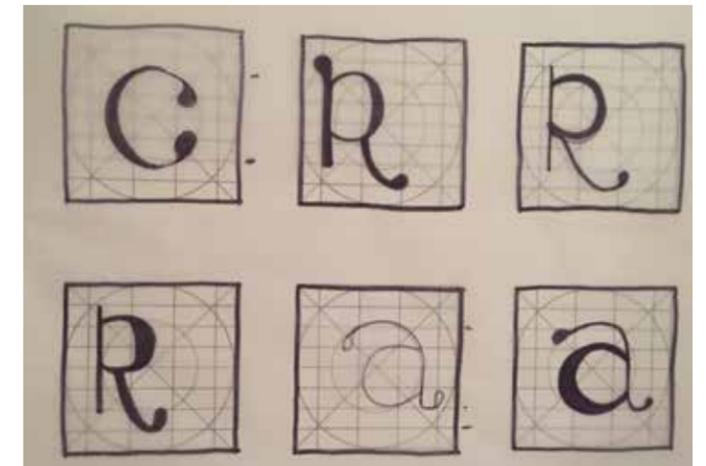
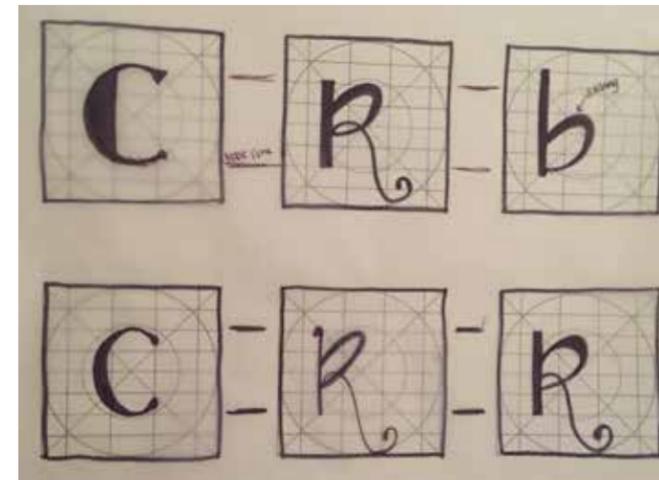
Again, stroke contrast and ball terminals, really the only two things that I want to stand out on my typeface.

GRIDS

These grids were created just to make sure that all of my letters are the same size and meet at all the same baseline, have the same x-height, and that the ascenders and/or descenders are all the same length. My font will be based off of circles so I wanted to make sure that I incorporated circles into my grids. I realized after I made these that I probably didn't need to have so many lines on my grid because there only needs to be a baseline and a cap height line. I ended up choosing the one outlines in red except I removed a few of the lines because I really didn't need that many. I chose that one because of the two circles that I put inside one another so it gave me room to create my letters.



SKETCHES

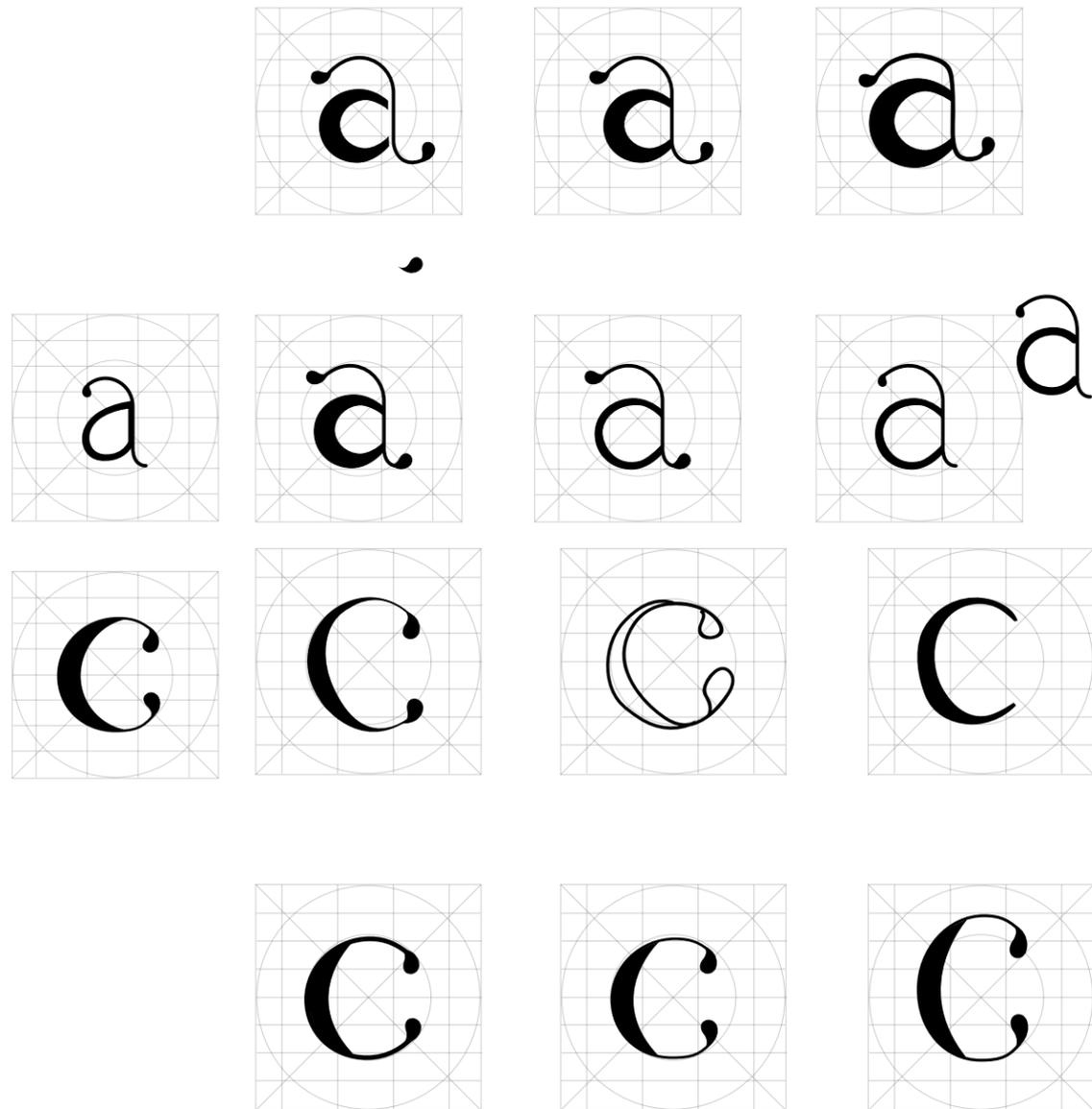


I started sketching what I had in my head but I had a hard time putting it on to paper, or tracing paper I should say. As I went along I kept getting more ideas and I couldn't wait to start creating the font. My initial sketches aren't much but it helped me to move to the computer because that is where the actual font will be created.

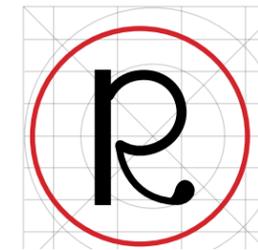
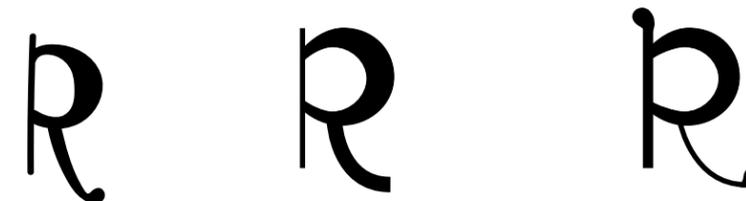
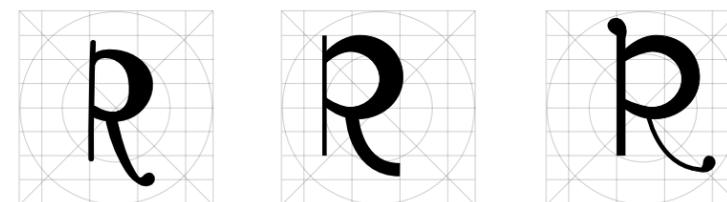
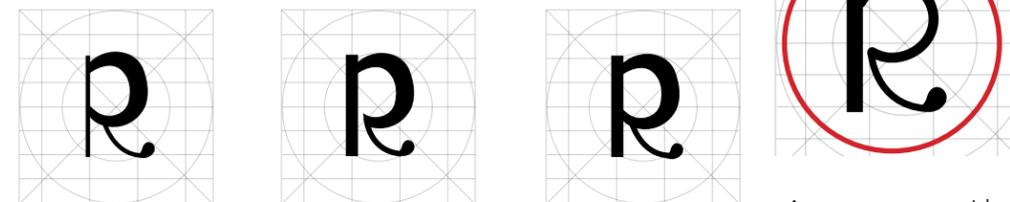
COMPUTER RENDERINGS

Transforming my sketches onto the computer was a challenge but I eventually got the hang out it. I used my wacom tablet in order to trace the letters onto Illustrator but that was quite a challenge because I could really get the lines to be straight and smooth. The sketches definitely helped but only in order to get all my ideas down. I didn't realize how hard it would be to create even lines, high stroke contrast, and ball terminals when you can't just draw it how you want it to be, it doesn't come out the same.

ROUND 1

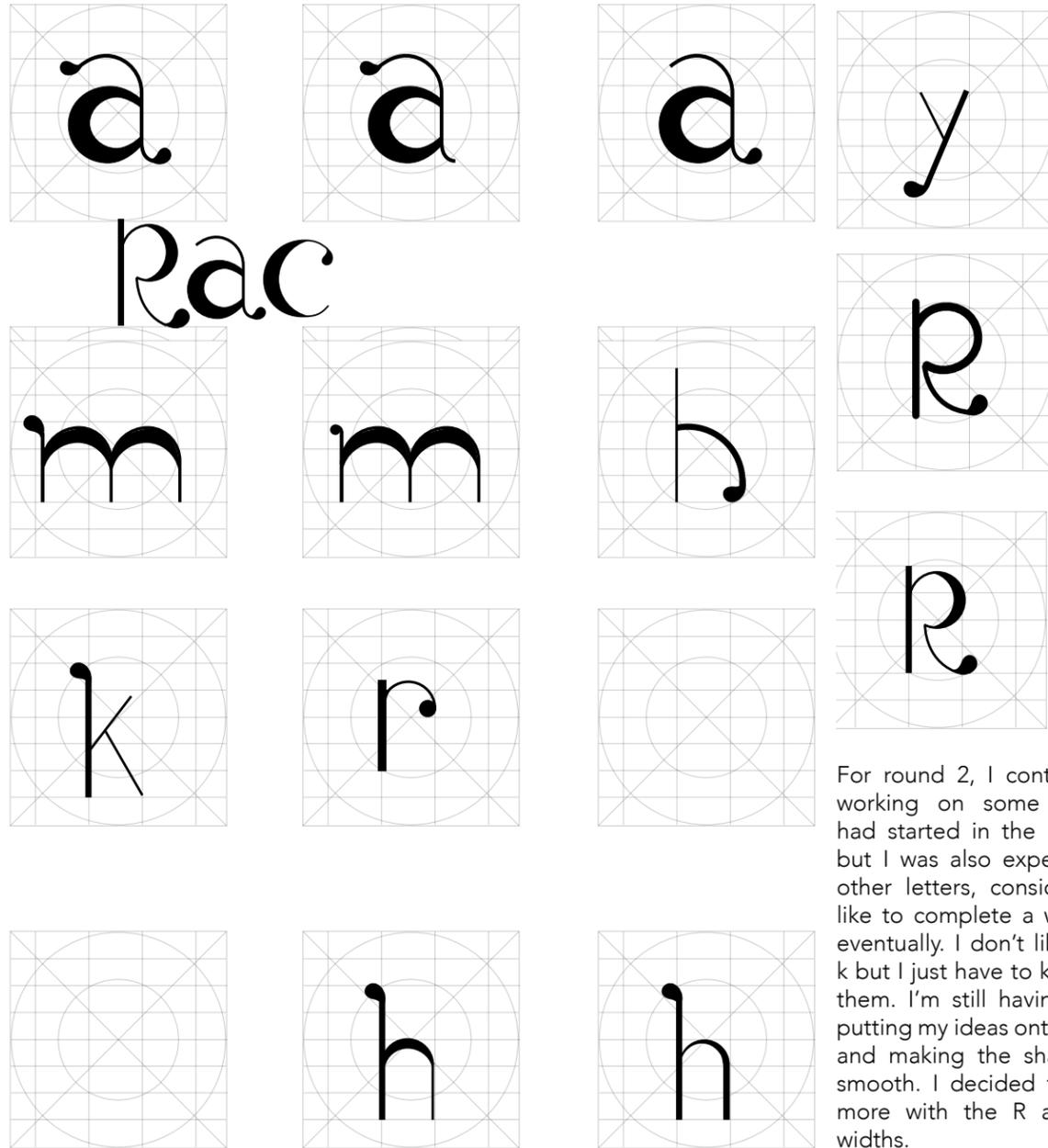


aRc aRcsk



As you can see, I had a bit of a rough time getting my ideas and sketches onto the computer. A lot harder than I thought. I knew these weren't going to be what my final design would look like... well I hoped at least. By the end of working on each letter, you can see I started to get the hang of it. I made a tear drop ball terminal to start because that is what I thought would look best. I had a vision but I didn't want it to look to similar to an already existing typeface. So, I kept working. Personally, I think the "R" circle in red was my best letter so far, I would continue to try and make the other letters look like that one. And then I created the one above and decided that maybe I should disconnect some elements of all my letters, maybe that would be interesting and eye-catching.

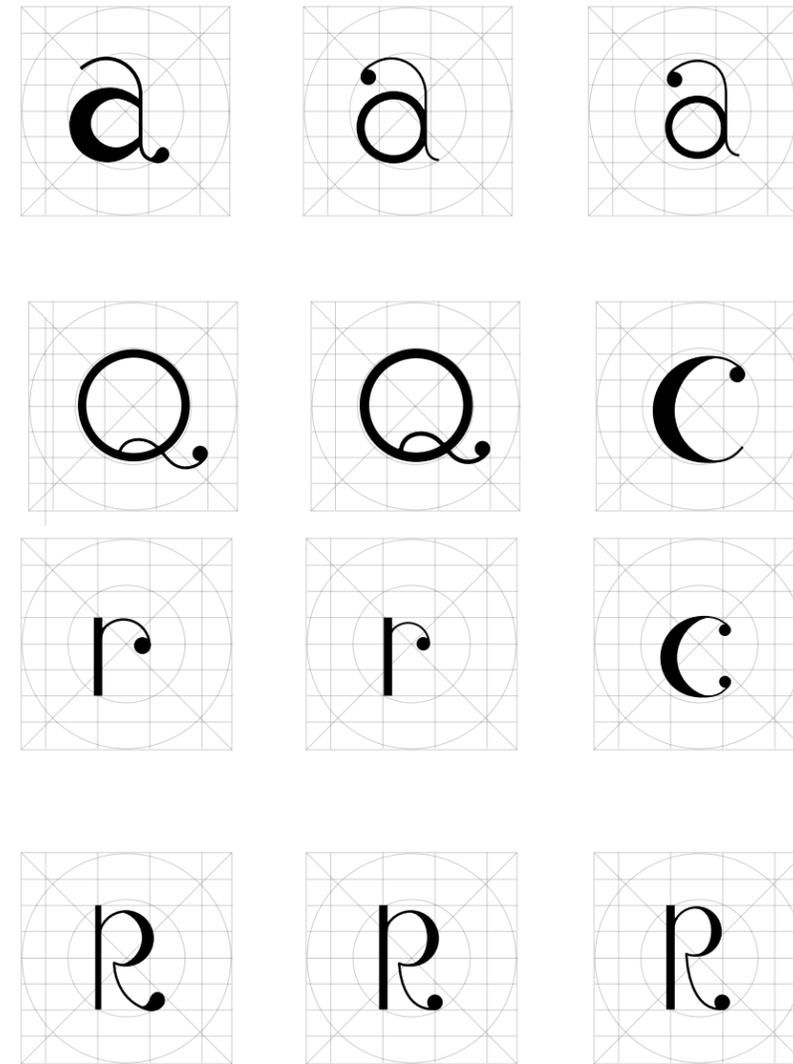
ROUND 2



Rac

For round 2, I continued to keep working on some letters that I had started in the previous round but I was also experimenting with other letters, considering I would like to complete a whole alphabet eventually. I don't like the m, h, or k but I just have to keep working at them. I'm still having a hard time putting my ideas onto the computer and making the shapes and lines smooth. I decided to play around more with the R and the stroke widths.

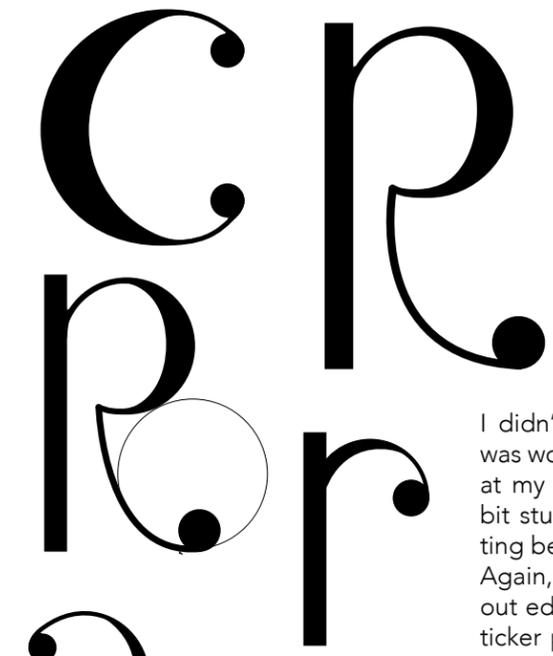
ROUND 3



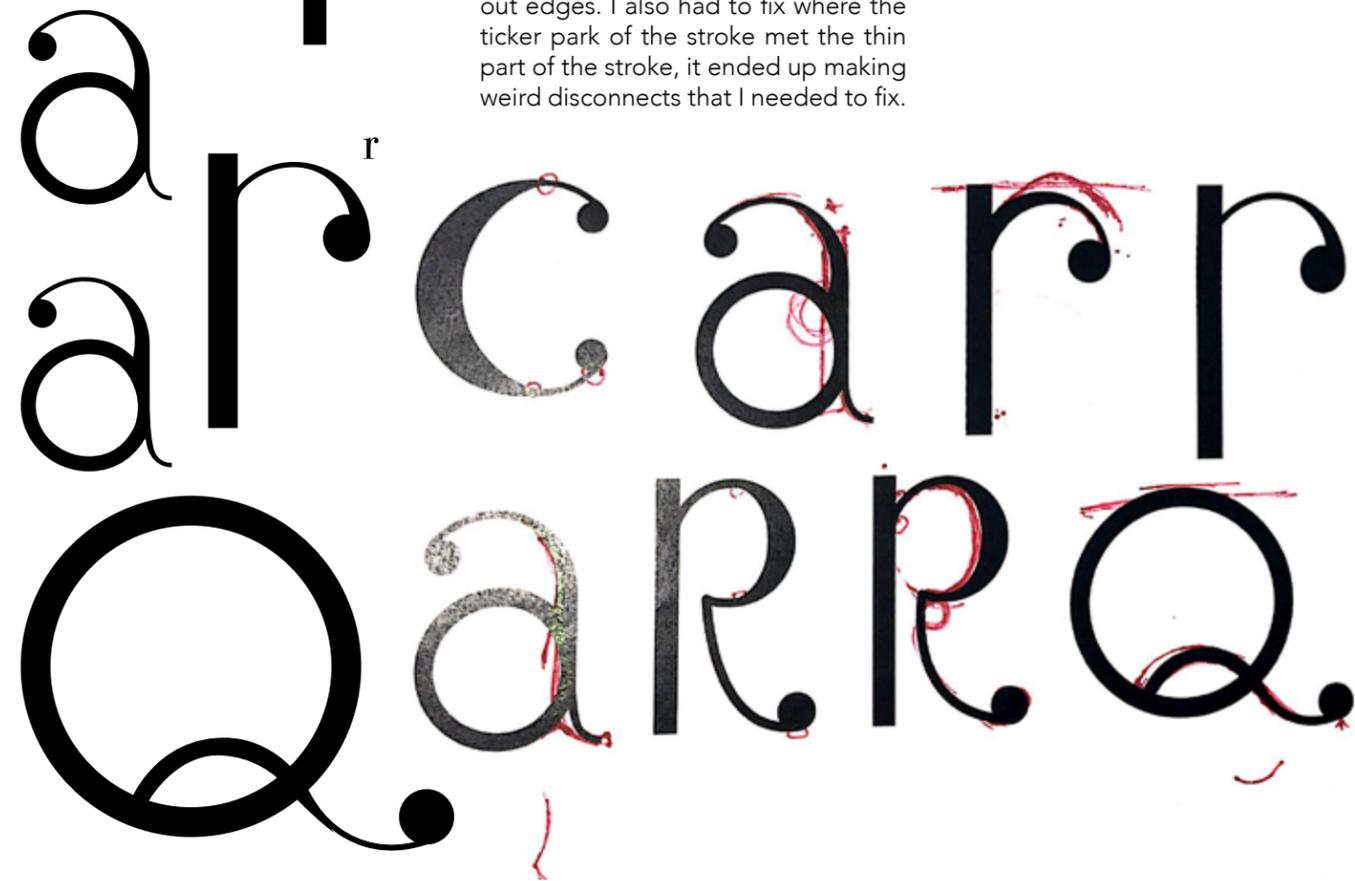
I changed the a just a bit to make the bowl a perfect circle because I decided I wanted to base my typeface off of perfect circles, to make each letter similar enough to be a set. I was still have weight issues, meaning that I couldn't figure out how to create the perfect amount of contrast between all of the elements. I also started to make the ball terminals perfect circles instead of tear drops because it made the letters look more professional and clean. I based the Q off of perfect circles also by placing one above and below the tail to make it circular. I didn't think to do that until I got feedback. I also had to round out some corners and smoothen lines and curves in order to let the letter flow.



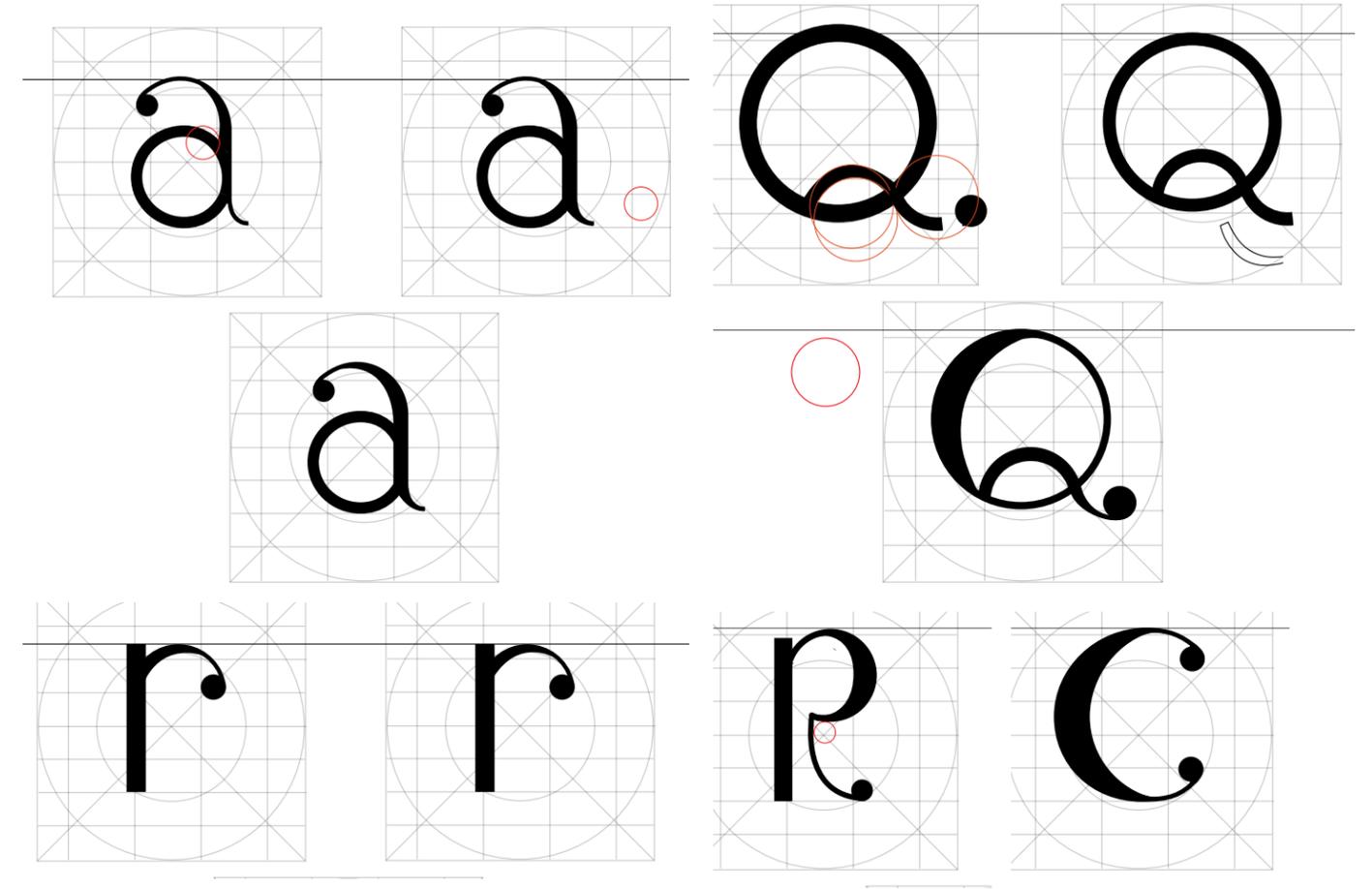
ROUND 4



I didn't really feel that stuck when I was working but now that I am looking at my progress, it seems like I was a bit stuck. My letters were slowly getting better but they still needed work. Again, rounding and smoothening out edges. I also had to fix where the thicker part of the stroke met the thin part of the stroke, it ended up making weird disconnects that I needed to fix.



ROUND 5



I knew something about the "a" still looked off but I just couldn't figure out what that was. I was having trouble with the Q because of the thick and thinness of the circle. I wasn't sure how exact it should look because of the tail that cute through the bottom of the letter. It makes it hard to

work with overall. The lowercase "r" was getting better, along with the uppercase "R" but again, all of the letters together didn't look like a set. The "c" was the only letter that I felt confident about. I wanted my other letters to resemble the "c," with the roundness and the ball terminals.

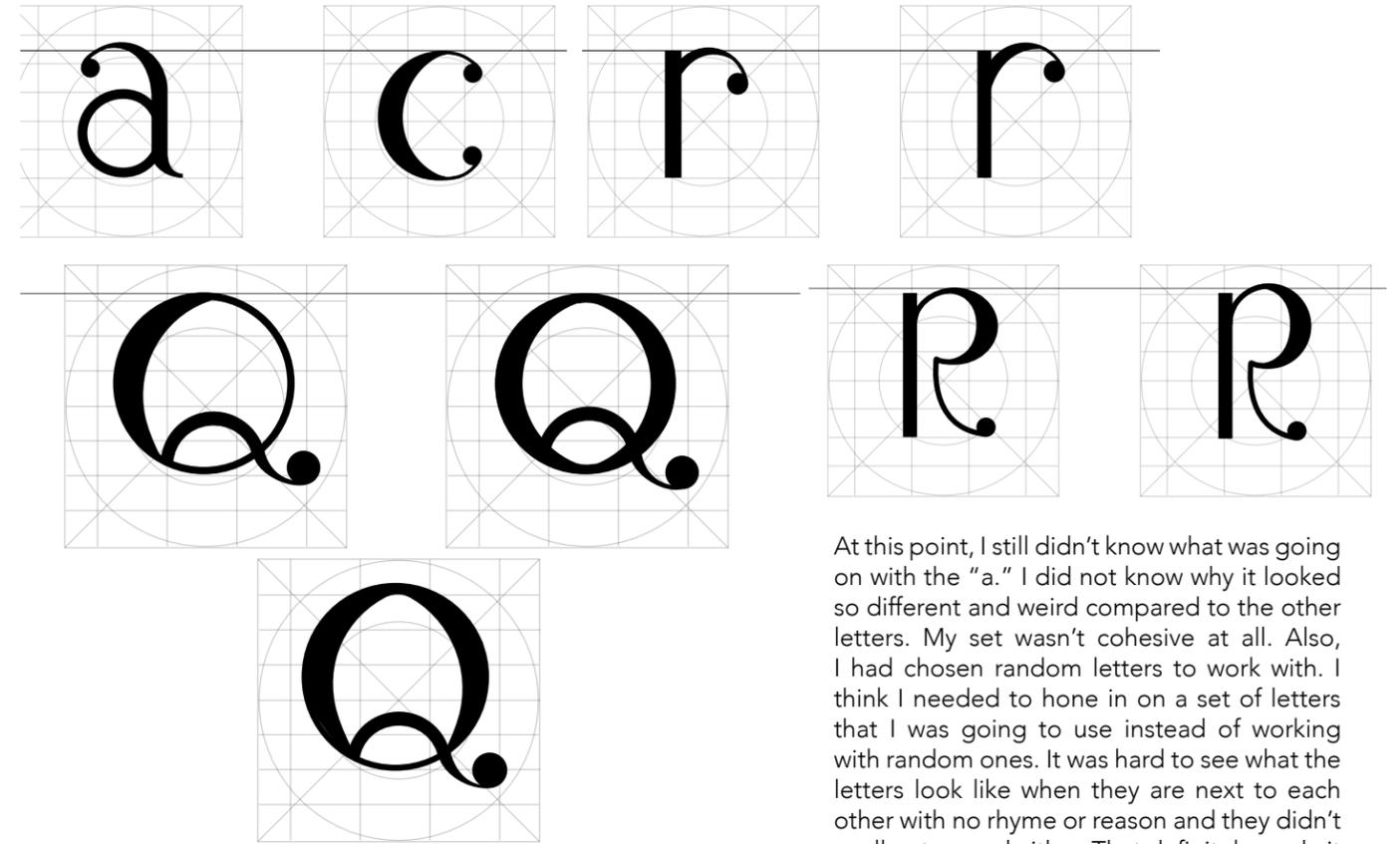
ROUND 6



Still getting there but not quite there yet. The "Q" was looking more awkward now because I only increased the stroke on one side and it made it look very imbalanced. It was suggested that I make the other side of the "Q" look the same in order to fix the balance issue. The "R" looks like it's going to fall over so that's not good. The "c" still looks pretty much the same but that's because it was the strongest letter of the set so far. I still needed to touch it up and smooth it out. Turns out I have to make the "a" wider so it fits the width of the other lowercase letters and appears even.

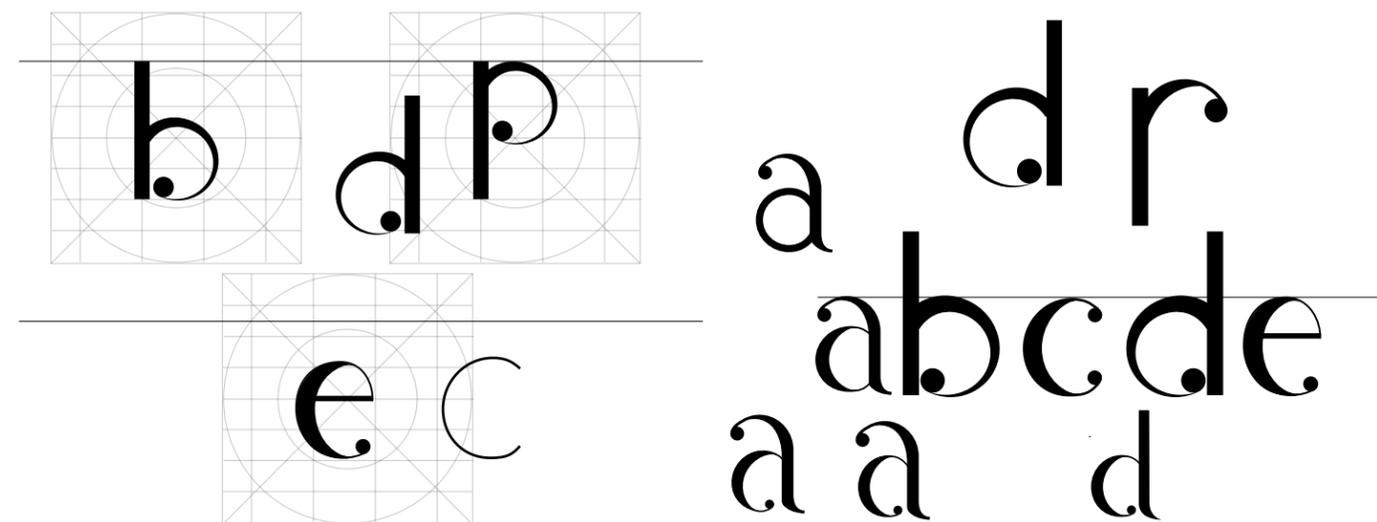


ROUND 7



At this point, I still didn't know what was going on with the "a." I did not know why it looked so different and weird compared to the other letters. My set wasn't cohesive at all. Also, I had chosen random letters to work with. I think I needed to hone in on a set of letters that I was going to use instead of working with random ones. It was hard to see what the letters look like when they are next to each other with no rhyme or reason and they didn't spell out a word either. That definitely made it harder because it's easy to picture what some letters look like when they're next to each other but when they're random letters next to one another, it's really hard to see what the typeface would look like in real life. I needed to really think about what I wanted these letters to look like and bring it to life.

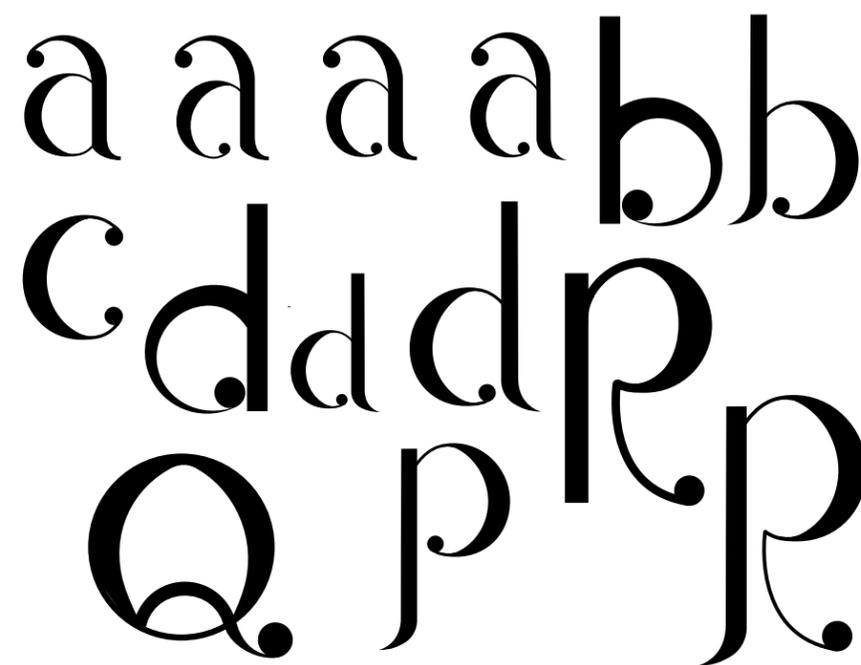
ROUND 8



abcdefghijkl
a c e r Q R
a b c d e
d

In the beginning of this round, the a still looks a bit off and a little funky but I realized that's because the width of the bowl is even all around. It doesn't fit in with all of the other letters. They all sort of look out of place and not in a cohesive set. I'm glad I started realizing that now that way I knew what to do next in order to make it look like they are all part of the same font. I also really needed to decide which letters I was going to focus on because I was bouncing around so much, I should have been focusing on only 5 and not 7/8 random letters. They have to look good next to each other.

ROUND 9



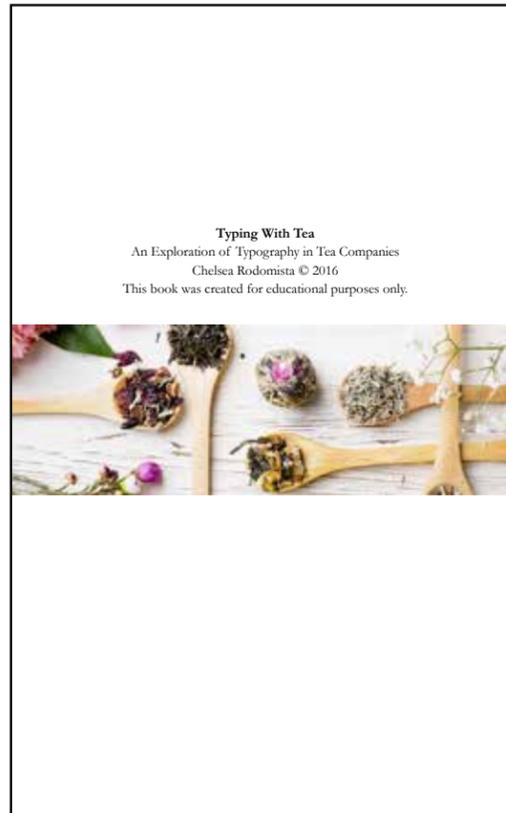
a b c d e

During the final round IT FINALLY CLICKED! I'm so happy i realized how to make my 5 letters look cohesive and part of a set. Having a revelation like I did was so refreshing and helpful and I finally finished it! The letters shown here to the left, were done a little while after the ones done during round 9, and the abcde set on the bottom were done a few hours later. You can see how a little time stepping away from the screen really can help sometimes. I finally figured out how to create the hairline strokes along with the ball terminals attached. I'm very pleased with the way my typeface came out because it is just the way I envisioned it after all. The progress of the letters wasn't really going anywhere for a bit but once I realized what I needed to do, I was finally able to put my ideas onto the screen.

FINAL DESIGNS

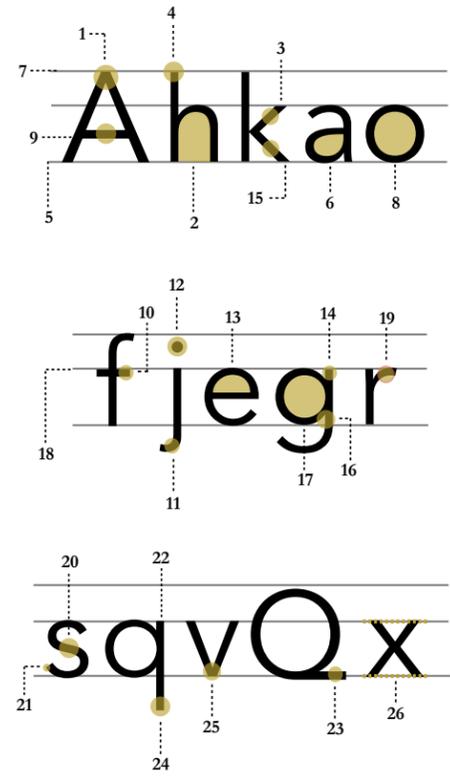
My book finally came together as well as my typeface, Daintea. I am pleased with the way my book had printed and I am happy with the size and feel of the book also. Seeing the book in real life was such a rewarding feeling. Although this was a long process, I do feel that I learned a lot while going through this process. I learned that publications are NOT as easy and fun as they may seem, they take a lot of time to construct and a lot of planning

time needs to be accounted for as well. I did enjoy creating my own typeface. I was surprised with how my final product came out because I couldn't believe that I actually was able to get my vision onto the screen. That is something that I struggle with so I was pleased to see that I was able to do that. There aren't too many things that were changed with the overall final design of the book, just some tweaking and fine tuning so it was perfect.



anatomy OF TYPE

1. **APEX:** a point at the top of a character where two strokes meet.
2. **APERTURE:** the partially enclosed, somewhat rounded negative space in some characters.
3. **ARM:** a horizontal or upward, sloping stroke that does not connect to a stroke or stem on one or both ends.
4. **ASCENDER:** an upward vertical stroke found on the part of lowercase letters that extends above the x-height.
5. **BASELINE:** the invisible line where all characters sit.
6. **BOWL:** the fully closed, rounded part of a letter.
7. **CAP HEIGHT:** the height of a capital letter measured from the baseline.
8. **COUNTER:** the open space in a fully or partly closed area within a letter.
9. **CROSSBAR:** a horizontal stroke connecting two strokes of a letter form.
10. **CROSS STROKE:** a horizontal stroke that intersects the stem of a lowercase t or f.
11. **DESCENDER:** the part of the letters that extends below the baseline.
12. **DOT:** a small distinguishing mark, such as an diacritic on a lowercase i or j.
13. **EYE:** closed space in a lowercase e.
14. **EAR:** a small stroke extending from the upper right side of the bowl of lowercase g.
15. **LEG:** lower diagonal stroke on the letter k.
16. **LINK:** the stroke that connects the bowl and the loop of the lowercase roman g.
17. **LOOP:** closed counter below the baseline.
18. **MEANLINE:** imaginary line running along the top of non-ascending, lowercase letters. The mean-line falls at the top of many lowercase letters such as e, g, and y.
19. **SHOULDER:** the curved stroke aiming downward from a stem. The curve at the beginning of a leg of a character, like in an m.
20. **SPINE:** the central curved stroke of an s.
21. **STROKE:** a straight or curved diagonal line. The main diagonal portion of a letter form such as in N, M, or Y is the stroke.
22. **STEM:** major vertical or diagonal stroke in the letter form.
23. **TAIL:** diagonal stroke or loop at the end of a letter.
24. **TERMINAL:** the end of a stroke that does not end in a serif.
25. **VERTEX:** the point at the bottom of a character where two points meet.
26. **X-HEIGHT:** the distance between the mean line and baseline. Easily measured by the height of the letter x.



TYPE ANATOMY | 4

TYPE ANATOMY | 5

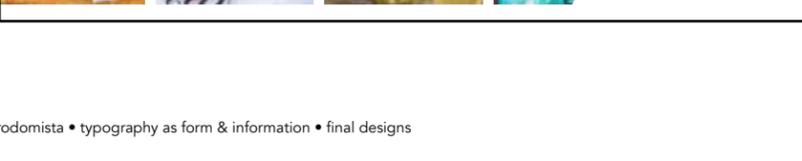
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TEAVANA | 7

HISTORY



Teavana was created in Atlanta, Georgia in 1997. Andrew T. Mack and his wife opened their first teahouse at Lenox Square, investing all of their life savings into the teahouse concept after traveling abroad and noticing the gravitation of Americans toward fine wines and coffees in the US.

Teavana Holdings, Inc., together with its subsidiaries, operates as a specialty retailer of loose-leaf teas, tea wares, and other tea-related merchandise in the United States, Canada, and Mexico. The company offers approximately 100 varieties of loose-leaf teas; and a selection of fresh-brewed teas. It also provides tea wares and other tea-related merchandise, such as handcrafted cast-iron, clay, and ceramic tea pots; tea cups and mugs; tea accessories; tea décor and media products; and tea foods.

The company offers its products through its retail store base in the United States and Canada, as well as through franchised stores primarily in Mexico; and online platform comprising its Website, www.teavana.com. As of April 16, 2012, it operated approximately 200 company-owned stores under the Teavana brand name. The company was founded in 1997 and is based in Atlanta, Georgia. As of December 31, 2012, Teavana Holdings, Inc. operates as a subsidiary of Starbucks Corporation.

When Starbucks acquired Teavana, the brand was remodeled to appeal to a younger and broader demographic. Teavana is now more sleek, modern, and minimalist. Teavana takes pride in being physically & emotionally attractive, building an experience that appeals to all of the senses. It romances its product onto the customers.

“Encouraging a positive, healthy outlook for all who enter.”

TEAVANA | 9



helvetica neue HISTORY

The original Helvetica design was created by Max Miedinger and released by Linotype in 1957. The second, Neue Helvetica, was a re-working of the 1957 design and was released in 1983 by D. Stempel AG, Linotype's daughter company.

In 1983, the original Helvetica was re-drawn and expanded to rework some of the design characteristics that were the results of the technological limitations of the times – from hot metal to photo-composition to digital. As technologies improved, these limitations were removed, allowing total design freedom.

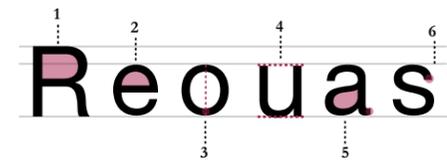
Helvetica Neue was then created. It was a fusion of aesthetic and technical refinements and modifications that resulted in improved appearance, legibility and usefulness.

Neue Helvetica uses a numerical design classification scheme, like Univers. The font family is made up of 51 fonts, which includes 9 weights in 3 widths (8, 9, 8 in normal, condensed, extended widths respectively), and an outline font based on Helvetica 75 Bold Outline. Linotype distributes Neue Helvetica on CD. Neue Helvetica also comes in variants for Central European and Cyrillic text.

12 | TEAVANA

character BREAKDOWN

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890



- 1 Bowl occupies upper half of body.
- 2 Closed aperture.
- 3 Very low contrast. Rounded shapes are nearly circular.
- 4 Moderate x-height in lower case letters.
- 5 Relatively complex bowl. Stem takes sharp turn at baseline to form small tails. Tail disappears in heavier weights.
- 6 All strokes terminate at 90° angles.



- Condensed Bold
- Condensed Black
- UltraLight
- UltraLight Italic
- Thin
- Thin Italic
- Light
- Light Italic
- Regular
- Italic
- Medium
- Medium Italic
- Bold
- Bold Italic

helvetica neue

1983 • max miedinger
• sans serif • grotesk

10 | TEAVANA



14 | TAZO

HISTORY

Tazo Tea was founded by Steven Smith in 1994. The manufacturing and distribution was maintained by North American Tea & Coffee, a Canadian-based food manufacturing company.

Smith had created an equity with a life of its own. From the beginning, Tazo was a success. Though industry leaders doubted he could sell any volume of tea at \$4.49, the boxes jumped off the shelves. The company grew so fast that Smith went looking for new investors to keep the momentum going. What he needed, he calculated, was for someone to buy 20 percent of the company—to put in the money, keep their mouth shut and let Tazo ride its wave. Howard Schultz at Starbucks didn't seem a likely fit. But he did have the money.

Tazo approached Starbucks CEO Howard Schultz in 1998, seeking further investment partners. The company was purchased by Starbucks in 1999 for \$8.1 million.

Starbucks opened the first Tazo-branded tea shop in November 2012. It closed a year later and was converted into a Teavana store.

The company uses a "New Age"-style marketing and product labeling. For example, every box of tea was once labeled as "blessed by a certified tea shaman" and an original tag line was "The Reincarnation of Tea."

"It's 'The more colorful, the better.' In a way, makes total sense, color matches of the world of tea."
-Daniele Monti



16 | TAZO

arquitectura STD

2013 • daniel hernández • sans serif • neo-grotesk

- STD Black
- STD Black Italic
- STD Bold
- STD Bold Italic
- STD Book
- STD Book Italic
- STD Heavy
- STD Heavy Italic
- STD Regular
- STD Regular Italic
- STD Light
- STD Light Italic
- STD Thin
- STD Thin Italic



figure 16

18 | TAZO



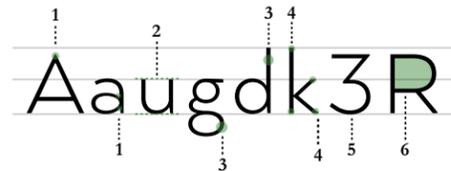
figure 17

figure 18

TAZO | 19

character BREAKDOWN

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890



- 1 Ink traps to avoid press impressing spots hinting optimized.
- 2 Small x-heights.
- 3 Accentuated ascenders and descenders.
- 4 Terminals are horizontal, showing that it is a neo-grotesk sans.
- 5 European accents, Old Style numbers, numerators, and fractions.
- 6 Bowl occupies lower half of body.



figure 19

figure 20

TAZO | 21

arquitectura HISTORY

Until 2013, the logo used the Exocet typeface, slightly modified. For example, the T in Tazo was changed for readability purposes in 2006 by sliding the cross-piece toward the top of the letter.

Tazo now uses Arquitectura typeface designed by Daniel Hernández in 2014. It combines sensible and classical elements and manages to create the right dimensions appropriate to the layout design. Initially influenced by handwritten letters, Arquitectura can be classified as a classical style.

The old font was very 90s. It was defining an era. It was too confined. There were some things that were working with the old font; the cross bar on the Z and the perfect circle in the O, are both still there. It's basically a stylized, a modernized exploration of the letter form that they have.

Since the experimentation from the Bauhaus through modern sans history we looked for a new mix to construct a rational geometric typeface with humanist proportions suitable for text layout and continuous reading.

TAZO | 21



DAVID-TEA | 23



HISTORY



28-year-old David Segal and his cousin Herschel Segal had the same vision of a friendly environment and a colorful, modern tea store. The first store opened in 2008, on a vibrant in Toronto, Canada. Shortly after, customers became regulars, the neighbors became their friends and the store became a community. The same thing has happened at every other one of their stores ever since. DAVID'sTEA now operates 161 stores. Among those open at least one year, revenue averages \$1 million per store.

DAVID'sTEA's biggest opportunity is in the U.S. in cities along the northern border like Chicago as well as the coasts. It operates five stores in Illinois, five stores in New York, one in New Jersey, five in Massachusetts, one in Connecticut and six in California. The company intends to build 30 stores in Canada this year and 15 in the U.S. with a long-term goal of 40 to 50 annually.

The brand's identity hasn't changed much since it was created. Retail locations are built with a Scandinavian look and feel; airy and open with bright pops of color (including its signature teal). There is fun tea paraphernalia in the stores and sampler kits line the shelving against the wall.

A periodic table of teas in silver canisters sit behind the counter. Different types of tea, such as black, green and rooibos are color-coded, making it easy for the tea drinker to pick and choose a flavor.

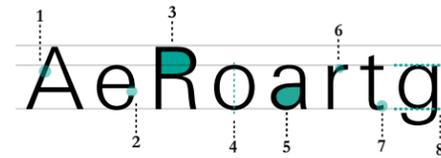
Urbano is a sans serif family by FontSite Inc. It includes 23 variations of multiple weights and widths. This corporate typeface includes 7 OpenType features including Standard Ligatures. It has multiple weights and widths.

"So...why tea? Because it's healthy, delicious and fun. Because it brings people together, all over the world."

DAVID'sTEA | 25

character BREAKDOWN

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890



- 1 No stroke contrast, normal width.
- 2 Counter is almost completely closed, taking up the lower half of the body.
- 3 Bowl occupies upper half of body.
- 4 Terminals are horizontal, showing that it is a neo-grotesk sans.
- 5 Relatively complex bowl.
- 6 Shoulder is relatively straight instead of curved.
- 7 Terminal is curved but sits flat on the base line.
- 8 Larger x-heights than normal.

28 | DAVID'sTEA



figure 29



figure 27

Black Italic	Light Ext Condensed
Black Regular	Regular
Black Exp	Ultra Italic
Black Bold	Ultra Regular
Black Bold Italic	ExBd Condensed Italic
Condensed Bold	ExBd Condensed
Condensed Italic	Regular
Condensed Regular	ExBd Exp
Light Italic	Exp Bold
Light Regular	Exp Regular
Lt Condensed Italic	Ext Condensed
Light Condensed Regular	Italic



figure 28

urbano

2010 • fontsite inc. • sans serif • neo-grotesk

26 | DAVID'sTEA



30 | GOLD PEAK

figure 30



figure 31



figure 32

HISTORY

Gold Peak Tea is a brand of ready-to-drink iced tea manufactured by The Coca-Cola Company. It was first introduced in 2006 while a chilled version was launched in 2009. Past formulations of the product had won the Chef'sBest award for best taste when it was made with tea leaves from the Kenyan Rift Valley.

A shining star in The Coca-Cola Company's portfolio of popular beverages, Gold Peak is one of the fastest-growing national iced tea brands. In 2014, it eclipsed \$1 billion in annual sales for the first time, becoming the 20th Coca-Cola brand to do so.

For over 125 years, Coca-Cola has been refreshing the world. Since its birth at a soda fountain in downtown Atlanta, Georgia, in 1886, Coca-Cola has been a catalyst for social interaction and inspired innovation.

These unique moments in history, have helped create a global brand that provides billions of moments of refreshment every day.

These unique moments in history, have helped create a global brand that provides billions of moments of refreshment every day.

The Coca-Cola Company cares about the health of consumers as well as the health of the planet. As part of a quest to make every plastic bottle 100% renewable and recyclable, the PlantBottle was introduced in 2009. PlantBottle packaging is a redesigned PET plastic bottle made from up to 30% renewable plant-based material that is fully recyclable in most communities. This is the only plastic bottle in the marketplace made from plant-based material which helps reduce dependence on non-renewable sources.

"Gold Peak has a passionate following of fans who love the 'taste that brings you home.'"
-Geoff Henry

GOLD PEAK | 33

knockout

1994 • Jonathan Hoefler and Tobias Frere-Jones • sans serif • grotesk



figure 33



figure 34

- STD Black
- STD Black Italic
- STD Bold
- STD Bold Italic
- STD Book
- STD Book Italic
- STD Heavy
- STD Heavy Italic
- STD Regular
- STD Regular Italic
- STD Light
- STD Light Italic
- STD Thin
- STD Thin Italic

GOLD PEAK | 35



figure 35

knockout HISTORY

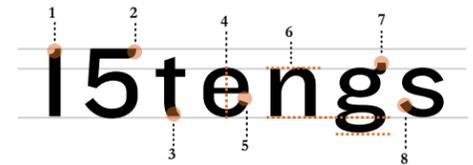
Knockout is a grotesque, sans-serif typeface designed by Jonathan Hoefler and Tobias Frere-Jones. It was originally released through HR&J in 1994. It was influenced by sans serifs of the 1800's and early 1900's, many of which were wood types, each designed separately for a specific weight and width, and not necessarily in the same family.

Knockout is unique in that it contains nine different widths and each width is individually designed to include subtle variations, harkening back to nineteenth century typefaces that predated the idea of uniform type families. The wide range of personalities and dimensions can make Knockout even more versatile than a larger, more homogeneous family.

36 | GOLD PEAK

character BREAKDOWN

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890



- 1 Notched "t" is a historical form, uncommon today.
- 2 Curved terminal.
- 3 In lieu of horizontal stroke, "t" curves slightly before hitting the baseline.
- 4 Mild contrast, only visible in some strokes and crossbars.
- 5 Large eye thanks to thin bar, small aperture.
- 6 Moderate x-height, fairly short extenders.
- 7 Ear curves upward with horizontal terminal.
- 8 Most strokes terminate at a 90° angle.



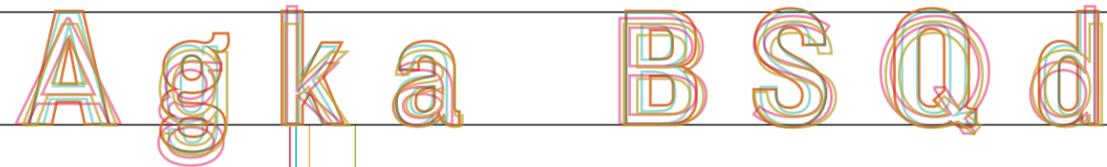
figure 36



figure 37



COMPARE & CONTRAST | 39



Cup of Tea
Cup of Tea
Cup of Tea
Cup of Tea

- Arquitecta
- Helvetica Neue
- Knockout
- Urbano

All of these typefaces are relatively similar except for a few details in that set them apart from each other. It's easy to get sans serif fonts confused because they don't have specific aspects like serifs to easily tell them apart.

We can see here that Arquitecta (pink), has a lower cap height than the rest of the letters, yet the ascenders on the lowercase k and d extend higher than all the other letters. Other than that, the letters are relatively smaller than the other typefaces. The uppercase A is wider than normal and the uppercase Q is rounder and wider also.

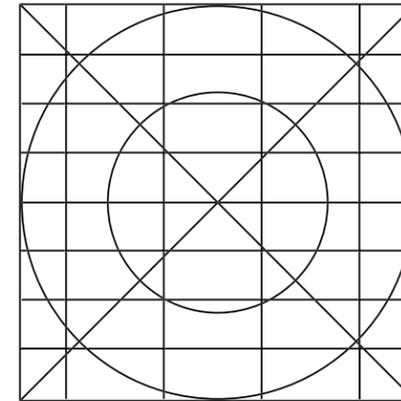
Helvetica Neue (green), seems to have a similar width as the other fonts except for the uppercase Q, it is wider than Knockout and Urbano but not as wide as Arquitecta. All of these letters are a bit wider than the others but not by much.

Knockout (orange), seems to have the same cap height as Urbano (teal) and pretty close to Helvetica Neue (green) also. The lowercase g comes up a little higher, as well as the lowercase k and d, meaning that the x-height is a little bit higher than the other typefaces.

40 | COMPARE & CONTRAST

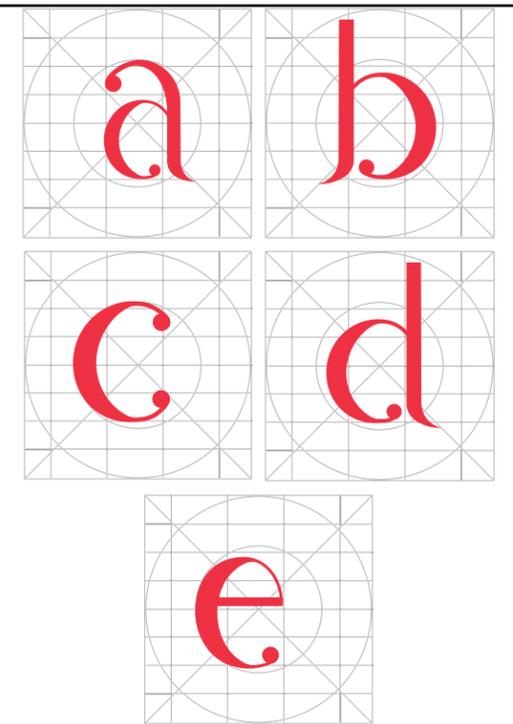
COMPARE & CONTRAST | 41

grid system



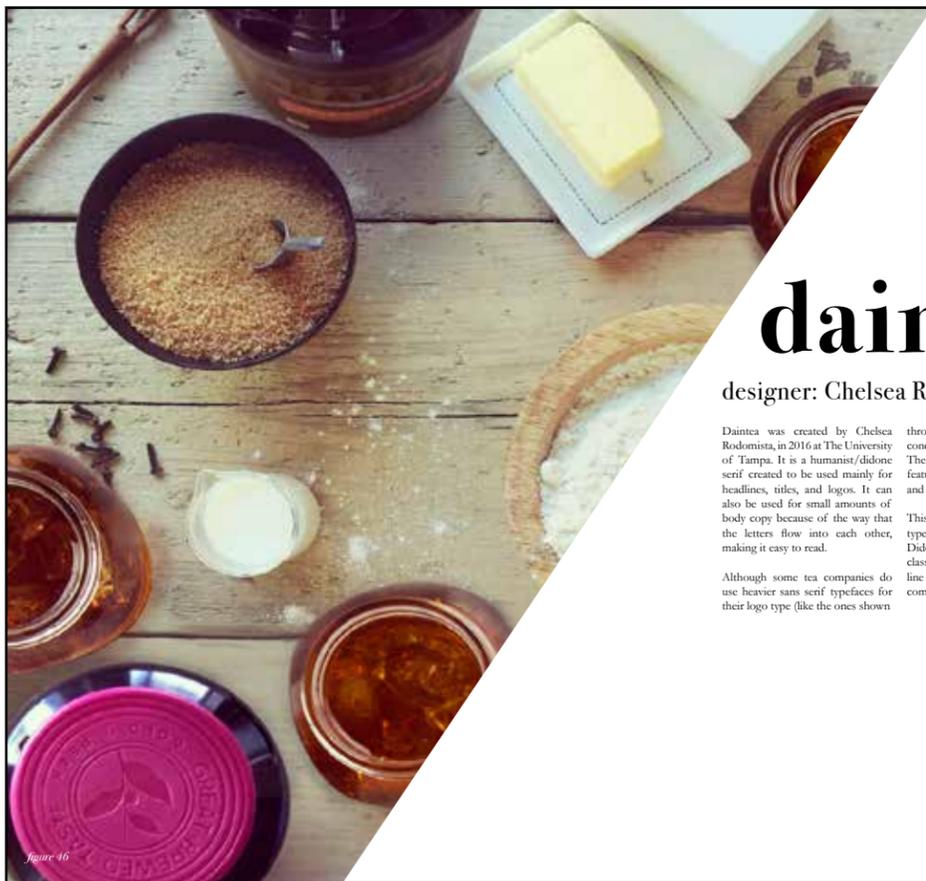
This is the grid that was created in order to make sure that all of the letters were of the same proportion. There are multiple lines so that there's leeway to create the

serifs as big or small as they needed to be. This was beneficial because the more lines that are used, the easier it is to create something based off of that.



44 | DAINTEA

DAINTEA | 45



daintea

designer: Chelsea Rodomista

Daintea was created by Chelsea Rodomista, in 2016 at The University of Tampa. It is a humanist/didone serif created to be used mainly for headlines, titles, and logos. It can also be used for small amounts of body copy because of the way that the letters flow into each other, making it easy to read.

Although some tea companies do use heavier sans serif typefaces for their logo type (like the ones shown

throughout this book), the whole concept of tea is fancy and upscale. Therefore, this new typeface features thinner hairline strokes, and rounded serifs.

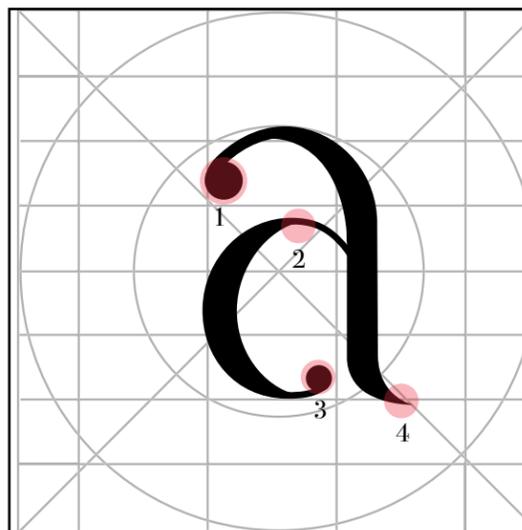
This typeface is inspired by serif typefaces such as: Archer, Bodoni, Didot, and Filosofia; representing classical attributes that draw a direct line to the classical association that comes with drinking tea.

figure 46

DAINTEA | 43

breakdown

The lowercase letter "a" has a curved arc which makes a circular bowl, and a circular bowl needs a curved arc, that is why the letter looks symmetrical. The "a" is most stable when the bottom half is wider than the top. In this case, the and bottom half extend out to the same line, still appearing stable. The lower counter is larger than the upper counter with a weighted arc.



- 1 ball terminal helps fill open space between bowl and arch
- 2 stroke contrast on the bowl
- 3 ball terminal at the ending of a thin stroke
- 4 stem ends in a curved tail that extends slightly below baseline

COMPARISON

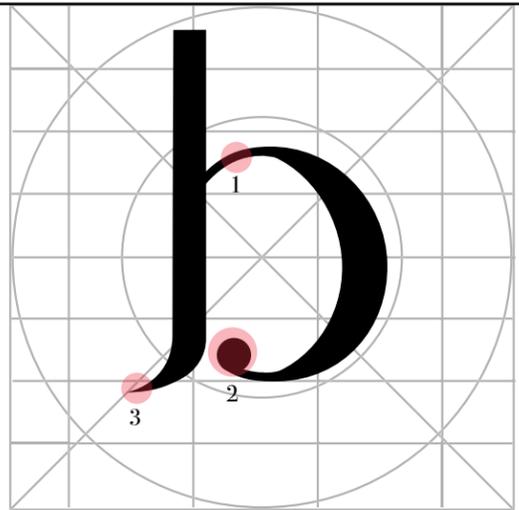


46 | DAINTEA

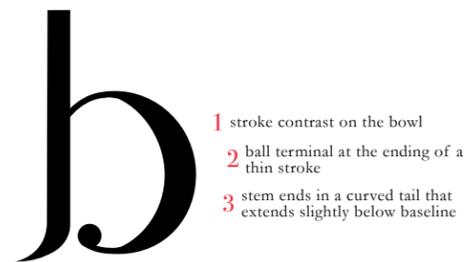
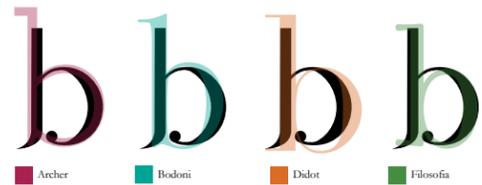
DAINTEA | 47

breakdown

The lowercase letter "b" has a bowl and a vertical stem with a medium width. It has a rather short ascender with no serif at the top; bringing in the characteristics of the typefaces for tea shown throughout this book. The bowl is slightly tilted rather than an oval standing straight up. That allows the stroke of the bowl to easily lead into the serif/ball terminal that rounds into the bowl, leaving it feeling fuller.



COMPARISON

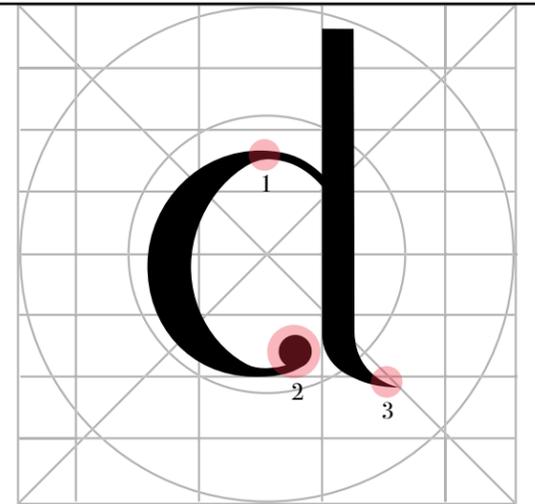


48 | DANTEA

DANTEA | 49

breakdown

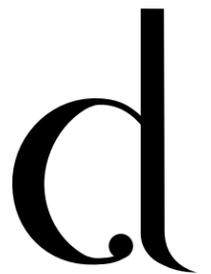
The lowercase letter "d" has a bowl and a vertical stem with a medium width, as well as more traits that are like the "b." Similar traits including: a tall ascender with no serif at the top, a slightly tilted bowl, a more full bowl because of where the ball terminal lands. It is essentially a lowercase "b." reflected on the y-axis, or vertically flipped.



COMPARISON

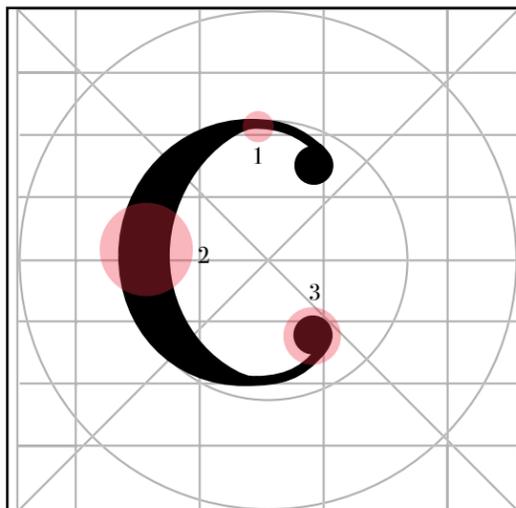


- 1 stroke contrast on the bowl
- 2 ball terminal at the ending of a thin stroke
- 3 stem ends in a curved tail that extends slightly below baseline



52 | DANTEA

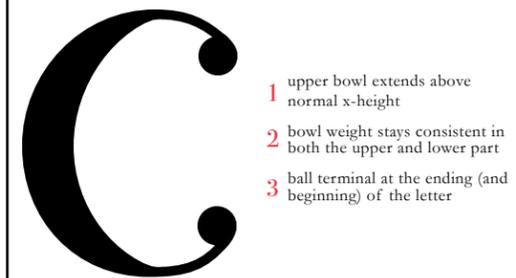
DANTEA | 53



breakdown

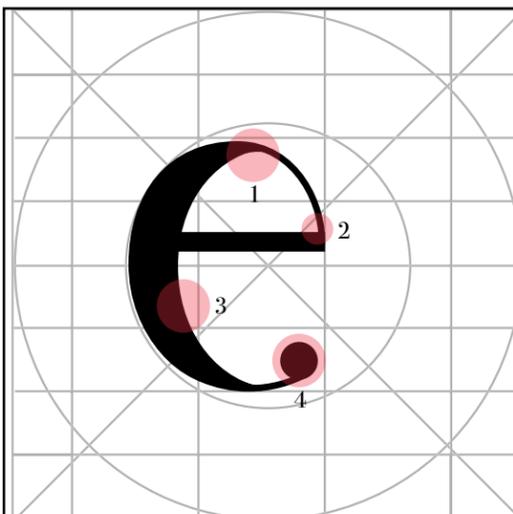
The lowercase letter "c" starts thickness. The terminals fill and finishes with a ball terminal at the end of each stroke. The circular terminals balance the high contrast of the bowl and stroke. The diameter of the terminal doesn't exceed the maximum bowl stroke.

COMPARISON



50 | DANTEA

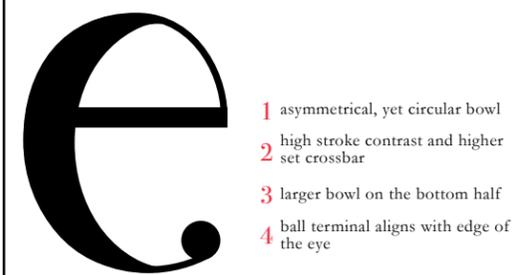
DANTEA | 51



breakdown

The lowercase letter "e" has a rather than lower. The bowl semi circle, asymmetrical eye, weight shifts in the upper and giving the whole letter a circular, semi-unbalanced feel. There is a high stroke contrast where the crossbar begins and ends, and it is also set higher beyond the eye.

COMPARISON



54 | DANTEA

DANTEA | 55

abc
abcde
abcde

de

similar typefaces

abcde
BODONI

abcde
DIDOT

abcde
ARCHER

abcde
FILOSOFIA

abcde

abcde

abcde

photographs

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