

Chelsea Rodomista

process
notebook

ART 309 • Typography • Fall 2015 • Brooke Scherer

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PROJECT 1:
TYPOGRAPHIC
anatomy
HIERARCHY

{PROJECT BRIEF}

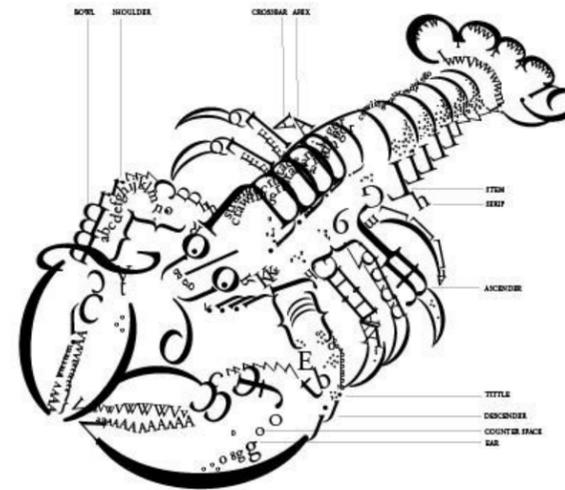
Recreate two related images using only letters and numbers to create a composition that contains an effective use of compositional hierarchy and space. The main goal is to further expand our knowledge of relationships between letter forms and space in unison with exploring how variables are used to create hierarchy and typographic color. The final product will include a copy of the images presenting our knowledge of letter form anatomy.

{REQUIREMENTS}

Each black and white 11”x 17” image should use its own individual font, one must be serif, one must be sans serif. The fonts must be chosen from the list of ones provided and each image can only contain one single font. The size, weight, and case of each font can be utilized as well. A copy of each image will be made with a diagram breaking down the anatomy. The diagram must include the: Apex, Arm, Ascender, Bowl, Bracket, Counter (open/closed), Cross bar, Cross Stroke, Descender, Ear, Eye, Fillet, Hairline Stroke, Leg, Link, Loop, Serif (where applicable), Shoulder, Spine Spur, Stem, Stroke, Tail, Terminal/Ball Terminal, and Vertex. The layouts must be clean and easy to follow using Univers Condensed point size 12.

{RESEARCH}

Most of my research came from different websites because it was hard to find examples of this project in a text book. I started searching things like “typographic images” and found many examples like these to the right. Although this project was a bit different than what I was finding, these images helped a great deal with helping me find somewhere to start and gave me some ideas. I found that I wanted to do two different animals after seeing some of these examples. I thought they would be the best way to show typographic color and hierarchy rather than doing an object of some sort because of the way animals are colored and the way that they move. I also looked for diagrams that showed the anatomy of type. Those diagrams definitely helped me the most because they clarified each part of the letter in a sufficient way.



<http://tdansb.deviantart.com/art/typographic-animals-209732519>



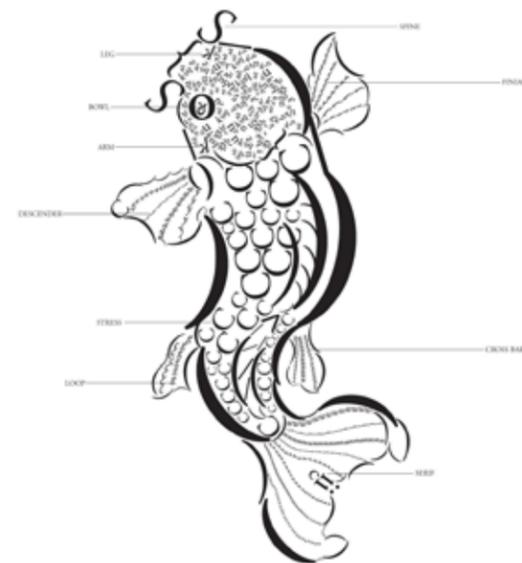
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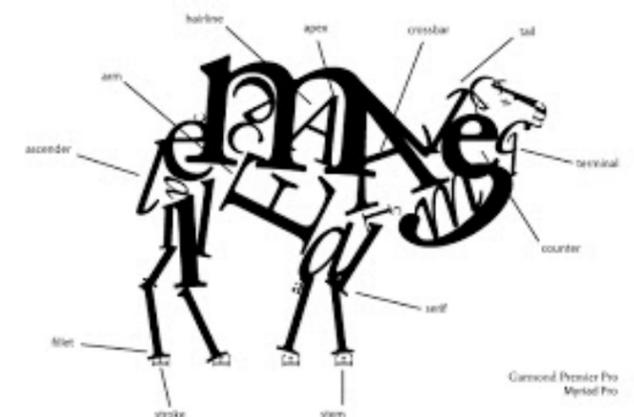
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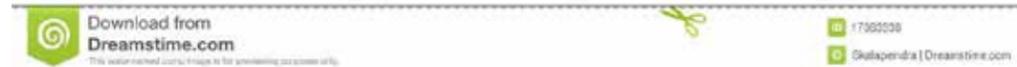
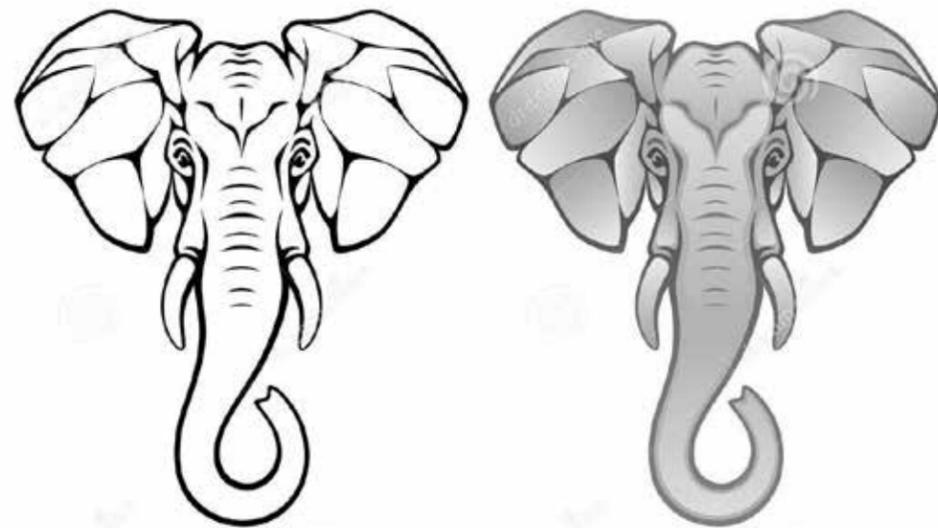
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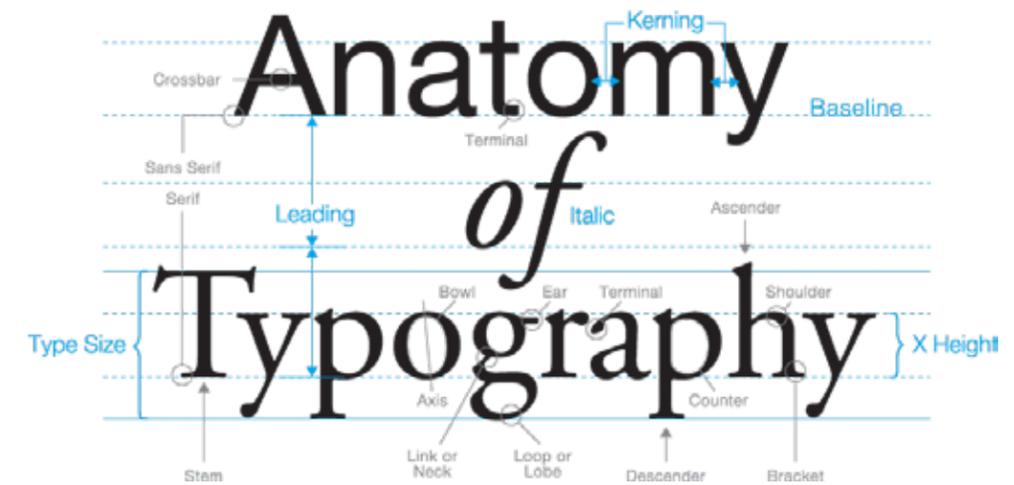


<http://thumbs.dreamstime.com/z/elephant-head-17063330.jpg>



http://thumb101.shutterstock.com/display_pic_with_logo/1034821/311654243/stock-vector-giraffe-head-vector-graphic-illustration-black-and-white-311654243.jpg

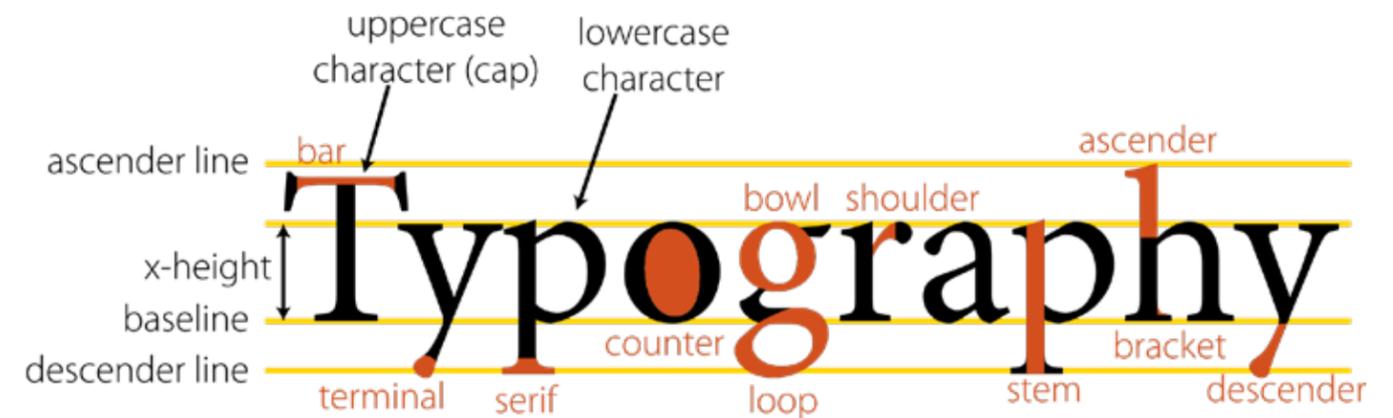
The two images I chose were an elephant and giraffe head because I figured I would be able to differentiate the different tones and spots using type.



<http://www.designersinsights.com/wp-content/uploads/2012/03/Anatomy-of-Typography.png>



http://38.media.tumblr.com/b297e42954979a91399cb240dc27c6ba/tumblr_inline_n4pmhiw2bG1qaux1u.gif



http://www.atbcreative.co.uk/wp-content/uploads/2014/02/anatomy_of_type_typography-1969px.png

{SKETCHES}

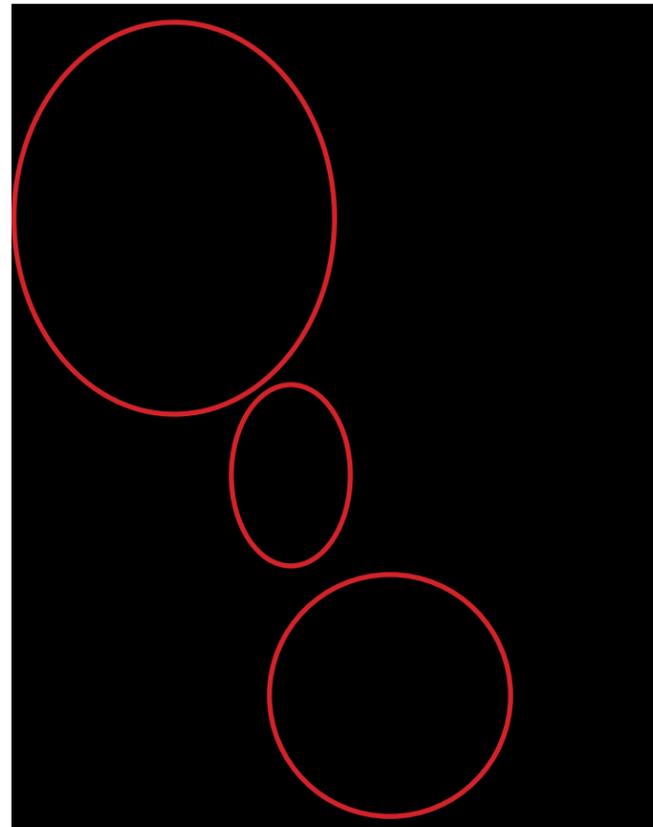
To start, I printed my two chosen fonts in various different sizes, as well as a picture of my two chosen images, a giraffe, and an elephant head. I then tried to see where the letters fit best onto the animal and started working from big to small. I found that by putting the bigger letters down first, it was easier to work around them with the smaller letters and numbers.

{1st round}

For the elephant rendering, I decided to use the font Knockout because it was heavy and bulky and so are elephants. It also had a lot of weights which I could take advantage of.

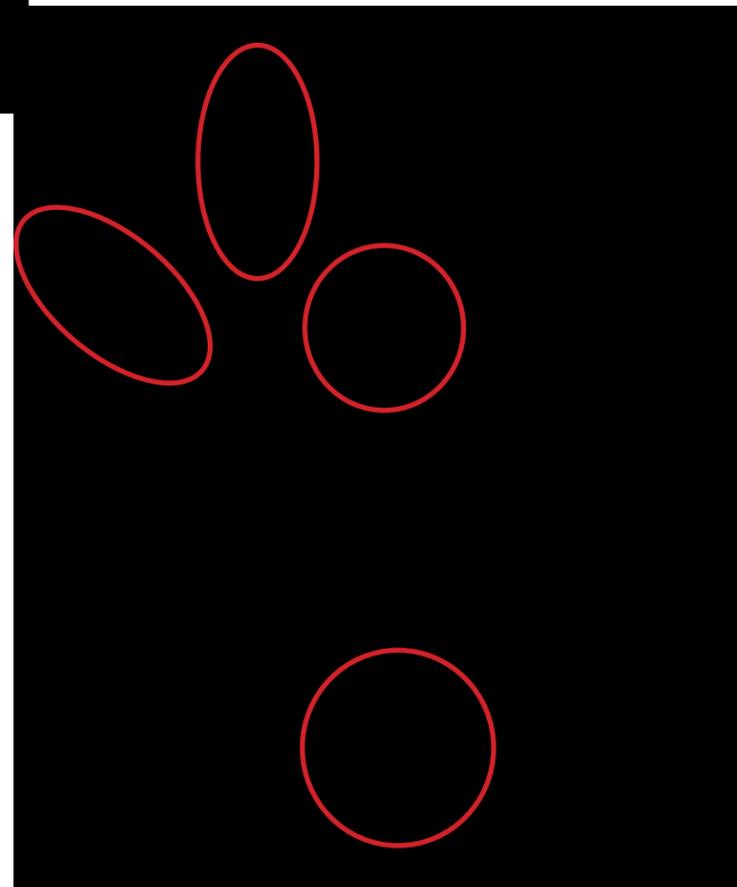
For the giraffe rendering, I used Archer. This typeface has a ton of different weights as well. By choosing a font with so many options, my job can become easier as I can experiment and have different options.

{2nd round}

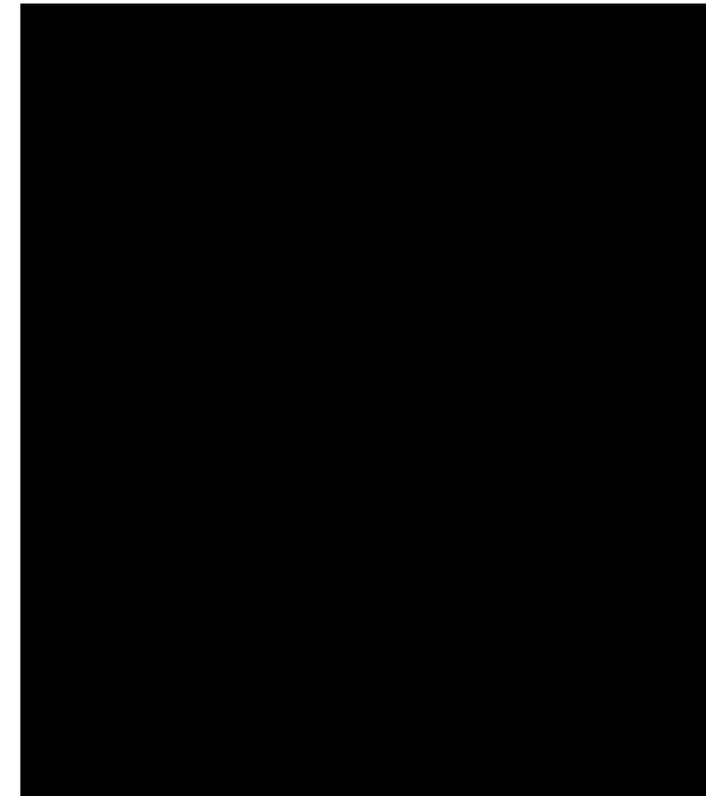


After doing my first sketch and critiquing it, there were a few things to be changed for the second sketch. I made the trunk gradate from big to small, I gave the ears an outline to show the pattern inside, and I realized that big letters weren't good to fill a big space. It was better to use a bunch of smaller letters to make it look heavier, creating typographic color.

For the second rendering, I decided again to use smaller letters to fill up spaces rather than big ones that are hard to work with. I was starting to realize that both of my 2nd renderings were lacking contrast so that was something I needed to take into consideration for my 3rd renderings.

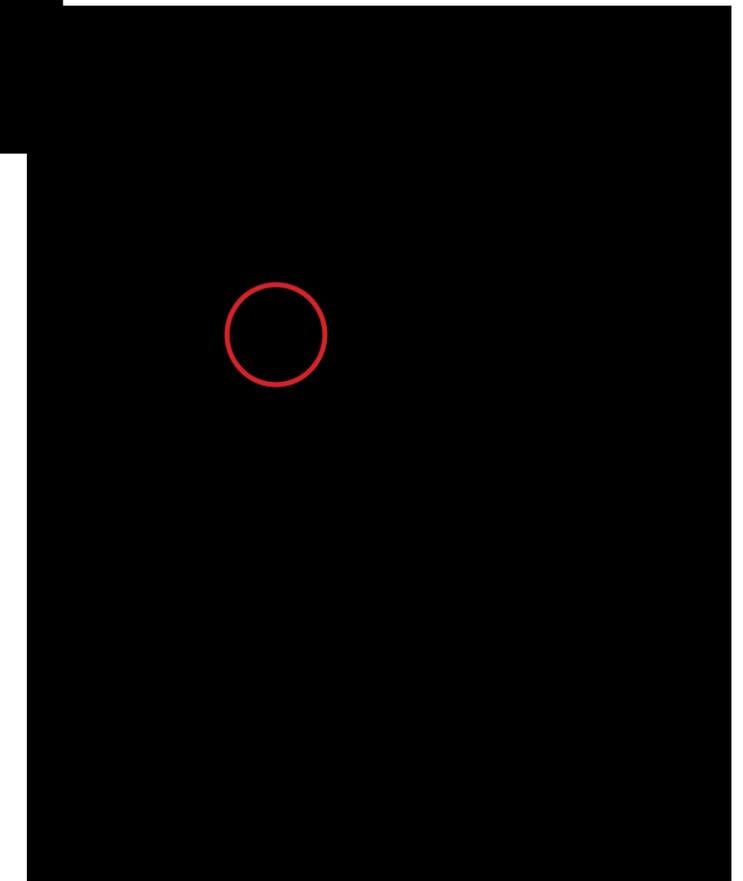


{3rd round}

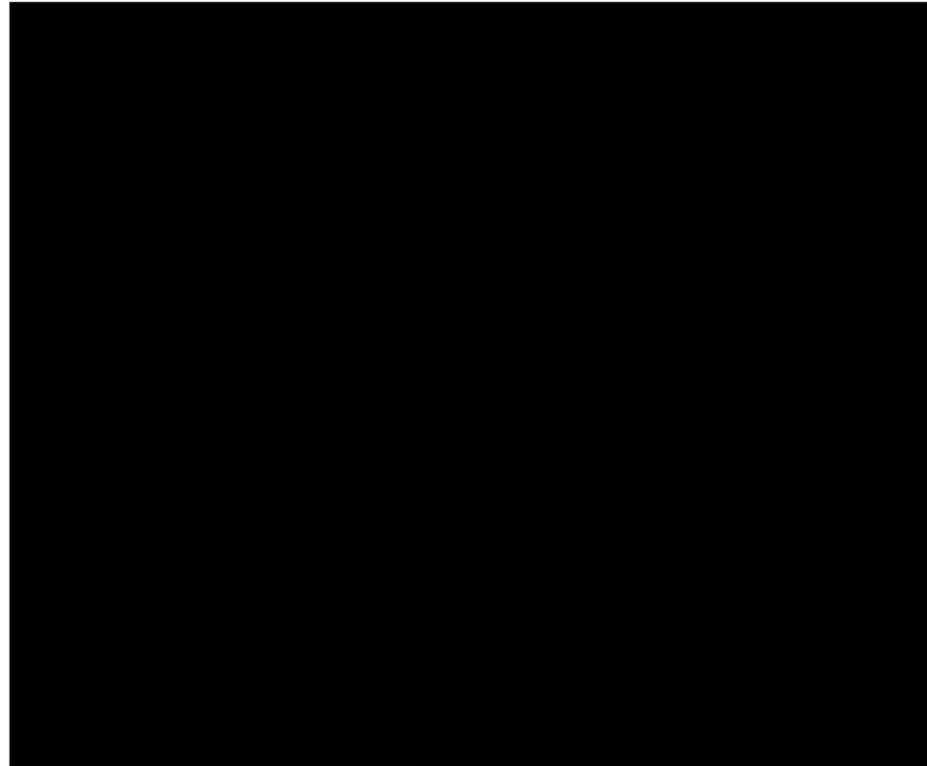


For the 3rd rendering, I made quite a few changes. To start, I flipped the image to finish the entire sketch and get a full feel for what it would look like. I noticed that I started outlining with small letters which was a BIG no-no. I don't think I was really grasping the concept just yet. There wasn't much contrast and because the font was so heavy, it made everything look relatively the same size and weight, that was a big disadvantage.

For this 3rd round of sketches, I completed this whole one as well. Again, it's lacking contrast and hierarchy. The eye is drawn into the "v" on the ears and that's not an important aspect at all. I tried to make the spots darker by using more letters but it was difficult because the characters couldn't be overlapping. I needed to pay attention to the relationships of letter forms rather than randomly placing the letters.

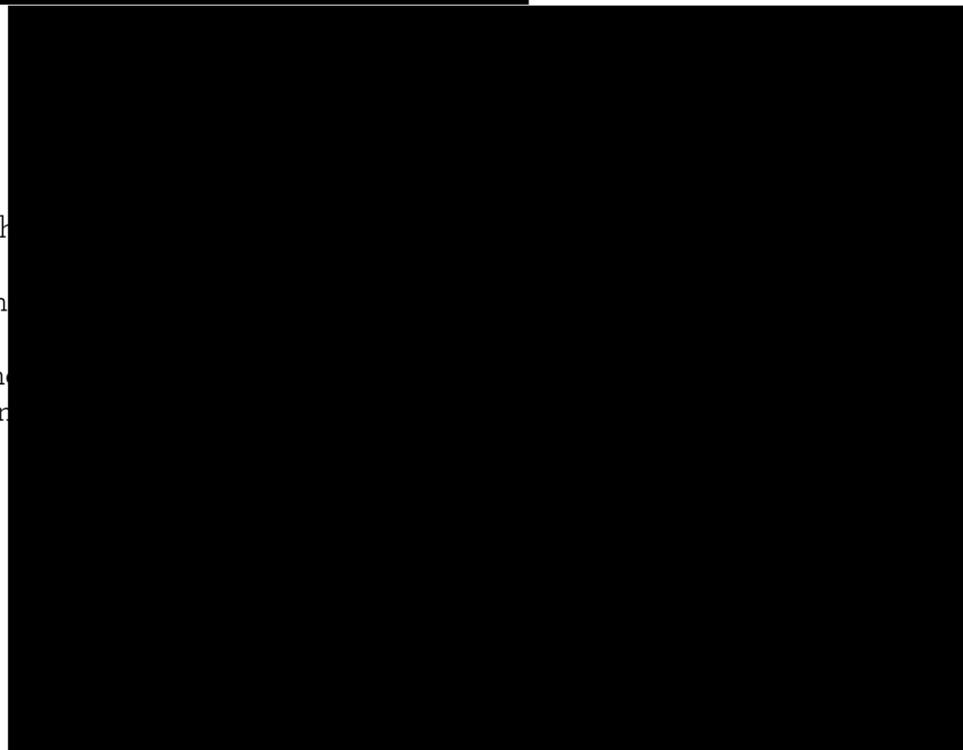


{4th round}



It was about that time to..... START OVER! So here is a sketch of my 1st rendering of the crab. I also changed my serif font to Adobe Garamond Pro. Again, the letters were pretty random and had no relationship, contrast, or hierarchy. Just a big jumbled mess... frustrating but I kept learning as I kept on sketching, many times.

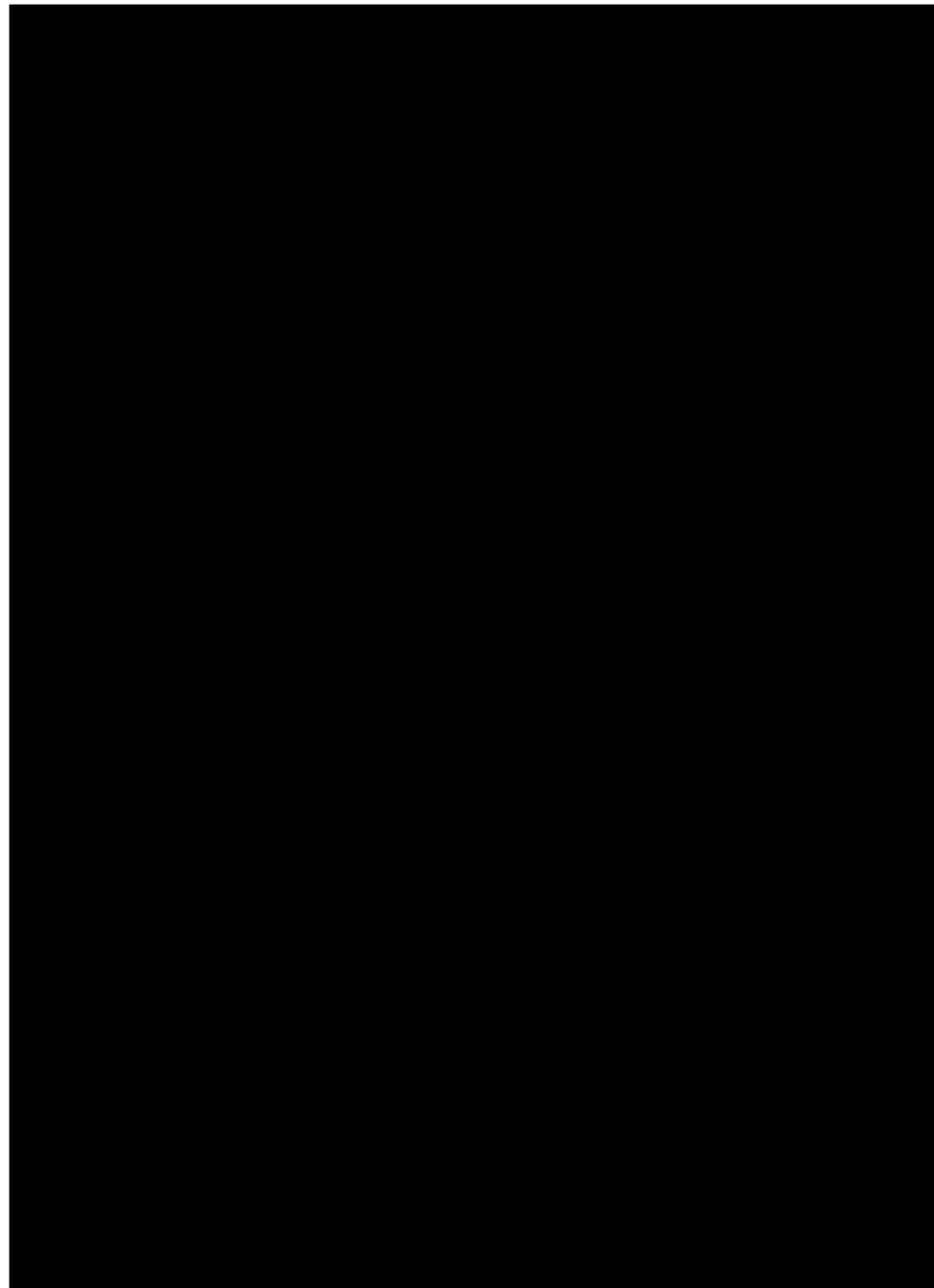
I chose a turtle because I thought it would be interesting to show all of the detail on the shell, arm and legs through the use of the different weights and sizes of the letters. I changed my font to Dir



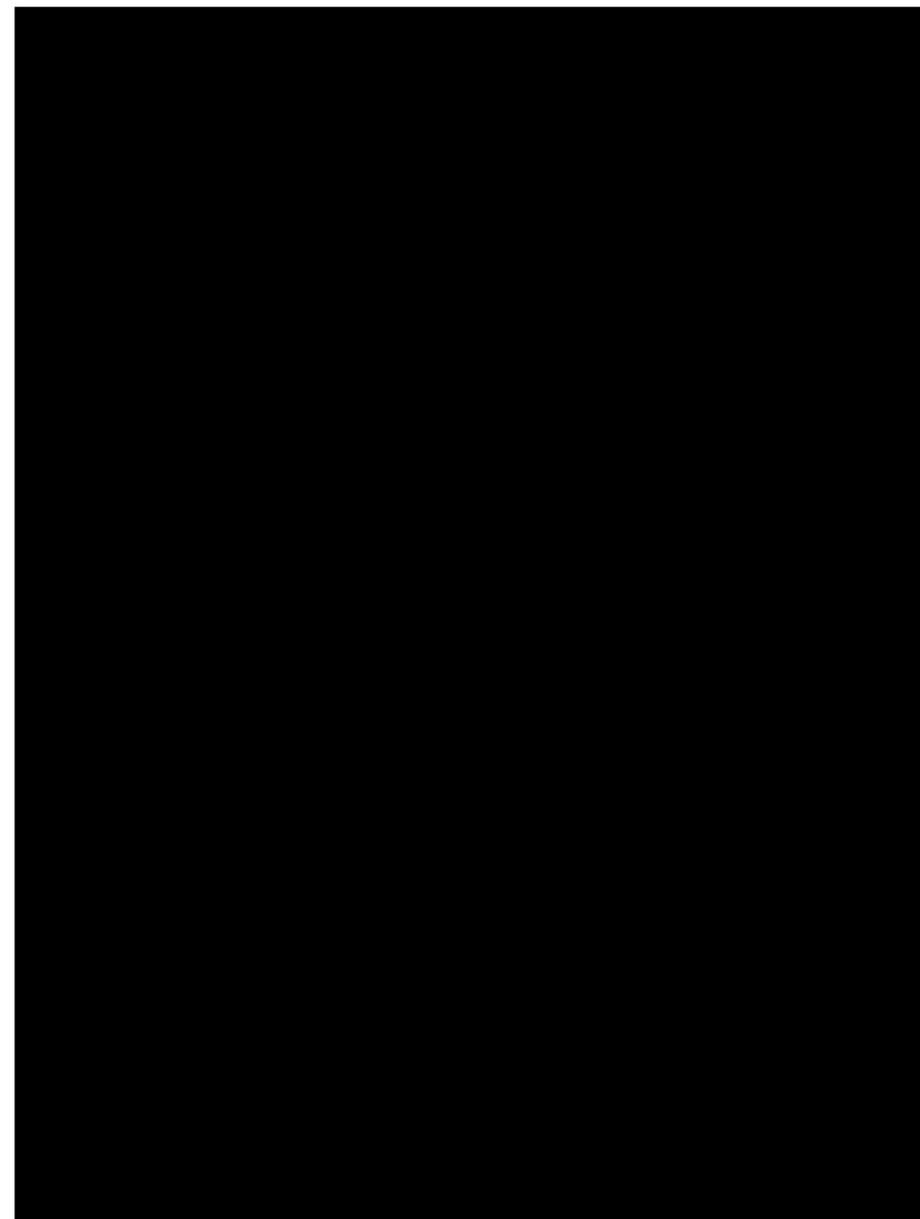
{PROCESS/CHANGES}

To transfer my sketches onto the computer, I scanned them and placed them into Adobe Illustrator. I then selected my font, and started layering each letter and number on top of the sketch. This wasn't as easy as it sounds because I started to find that my sketch of some of the actual letters wasn't exact to the actual letter on the computer. For this reason, I changed my pictures bit by bit as I continued on.

{1st computer rendering}

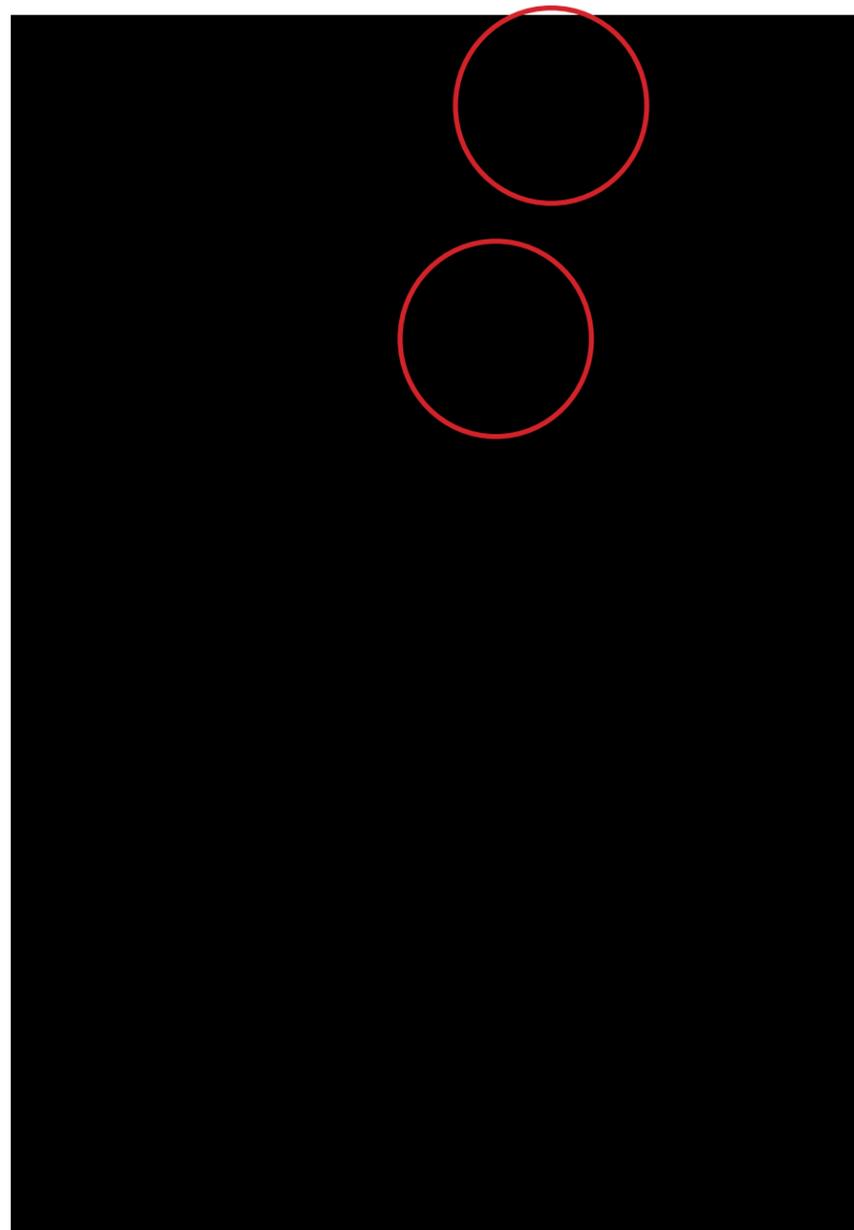


the 1st computer rendering, and it difficult to actually put letters close enough to show graphic color without having letters touch. As you can see, whole image looks spacious there is no contrast. All of my letters and numbers were relatively the same size as well. So, contrast, typographic color contrast, and not outlining were things I needed to work on for the round of critiques.

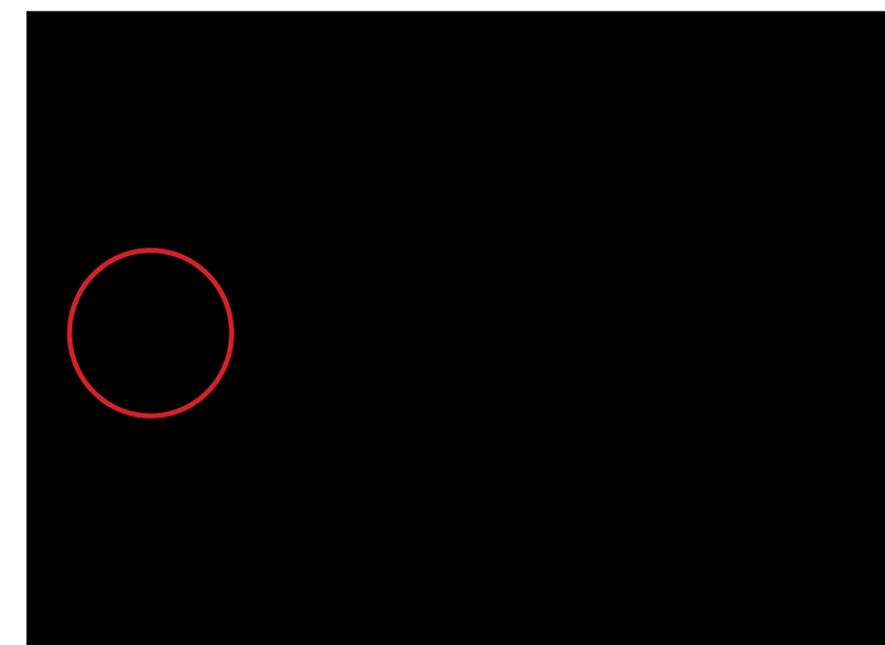


Here are the changes to the turtle, after getting feedback from the previous round of critiques from my professor and my classmates. I generally received the same comments such as: more contrast and "don't lose the message." Although I filled in the spaces that needed to be darker and tried to make a gradient look in the arms, I knew there were many changes to be done in order to move forward.

{2nd computer rendering}

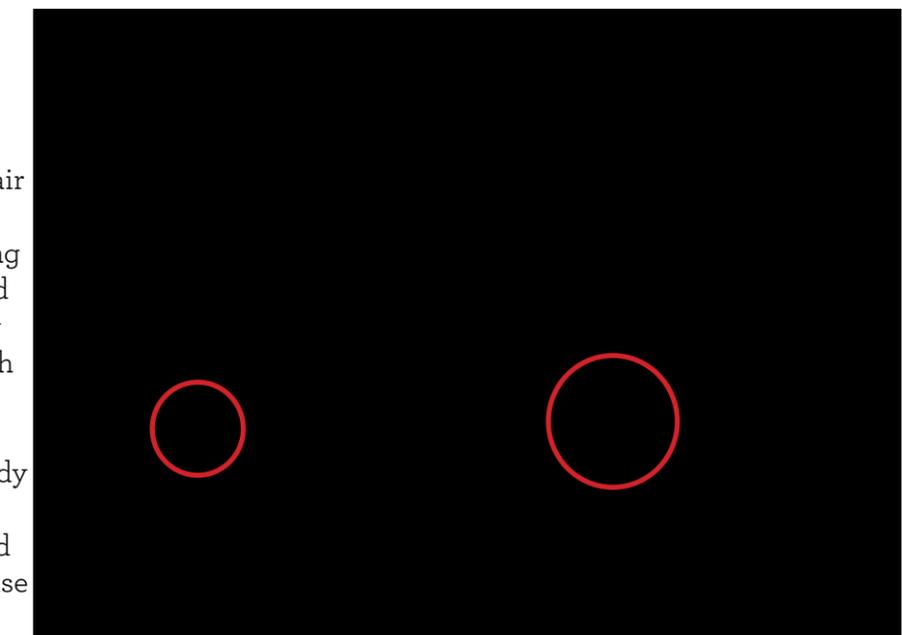


For the 2nd rendering, you can see that I filled in the claws and middle body using typographic color and size and weight contrast in the typeface. They needed to be filled in more to really differentiate the different parts of the crab. Contrast was really key here and I needed to pay close attention on how and what to do in order to make this piece stronger. I was told that lowercase letters would benefit me when it comes to size contrast because they are significantly different than uppercase letters. The places that were supposed to look lighter still looked too dense because the letters were so large. I needed more balance.



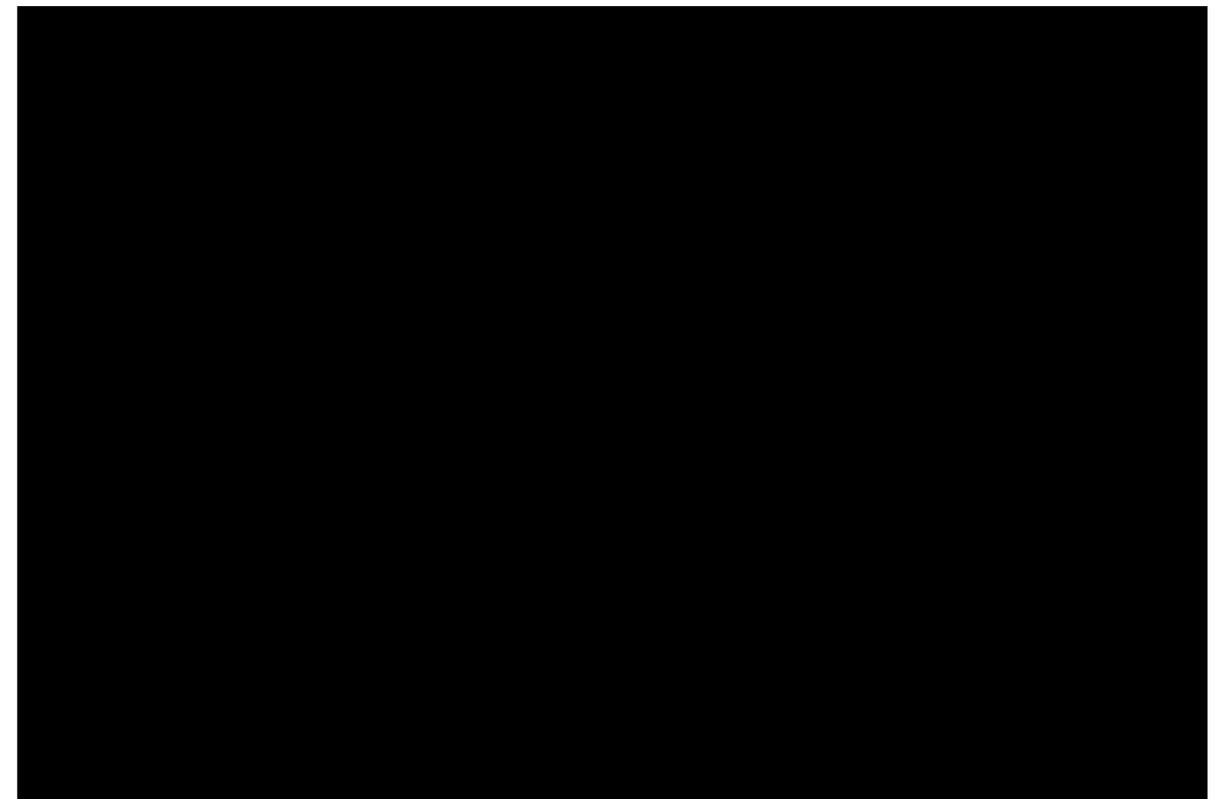
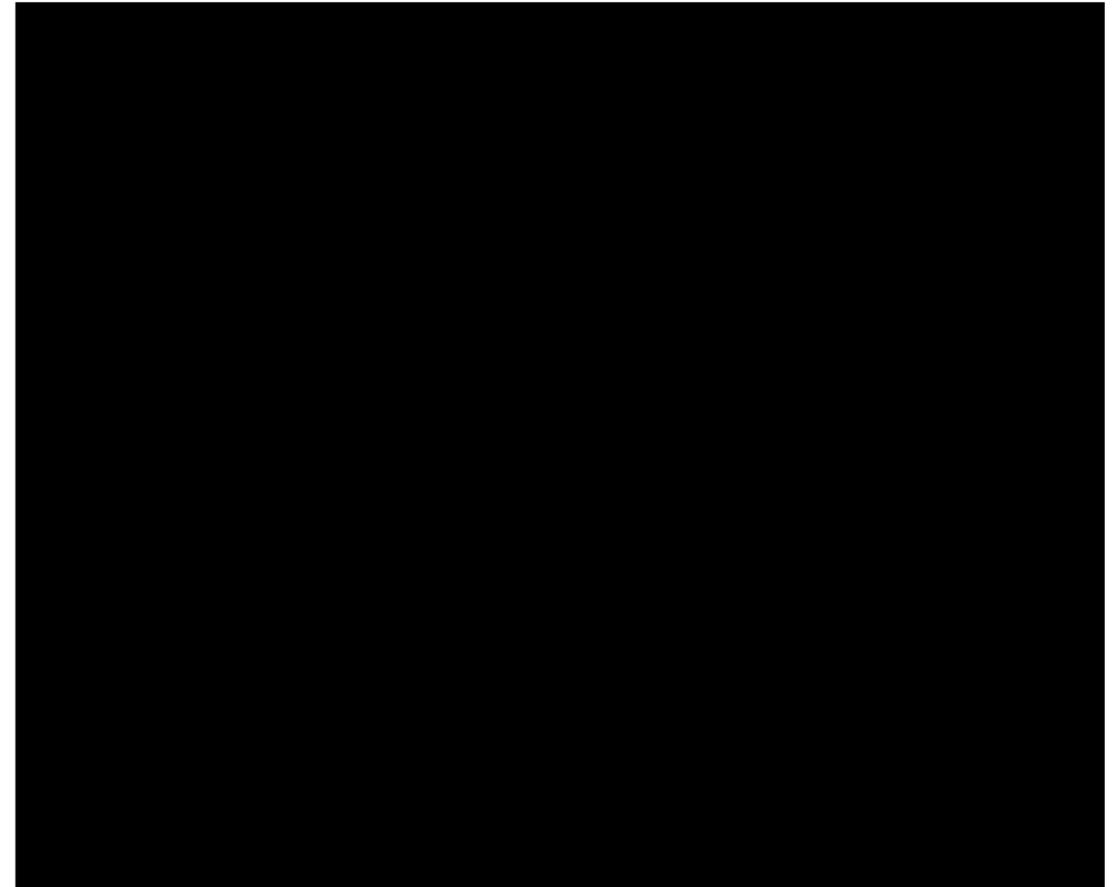
For the 2nd rendering of the turtle, I tried to relieve the congestion in the middle by removing the inner letters on the shell and just showing the unique pattern. The problem was that now, it felt really empty and it looked like I was outlining which we weren't allowed to do. I also reversed the little back legs that was the pattern was negative space and the whole leg was positive space. I don't particularly think that worked in my favor. I also had to fill in the bottom part of the shell to show contrast and typographic color.

I finally realized that the turtle WASN'T WORKING. So... I started over.... AGAIN. I chose a whale and started with a fresh pair of eyes. It felt good to get away from something that I was getting so frustrated with. I also changed the font to Interstate. By starting over, it lets me keep in touch with my creativity and come up with something completely new and different. We can see that the body of the whale had little to no contrast and that the tail also needed more contrast. I also needed to use larger letters all together.



{FINAL DESIGN}

For my final products, there are a lot of changes that were made. For the crab, I made the tips of the claws and legs darker using both upper and lowercase letters to show typographic color and hierarchy. I also removed the “outline” of letters around the body and filled that in a bit more to make it darker. The anatomy was also added to one of the copies, as well as the whale. For the final whale, since it only got critiqued once since I changed it last minute, it didn’t get too much feedback, so I went with what I thought was best. I made the tips of the tail darker to show that it’s heavier, as well as the top of the whale. I put more negative space on the underbelly to help the image breath a bit without it feeling empty. I used bigger and smaller to fit in between to show typographic color, hierarchy, and contrast.



{FINAL THOUGHTS}

There were so many things that this project has taught me. For starters, I didn't realize how hard it was to recreate an image just using type, showing typographic color without overlapping letters. Figuring out how to intertwine and puzzle piece letters became a strength. Once it clicked, I realized how contrast was the most important part in order for my message to be conveyed. Overall, although I struggled a bit, I managed to pull through while learning how to create hierarchy, contrast, and typographic color through the use of a single font and 36 total characters.