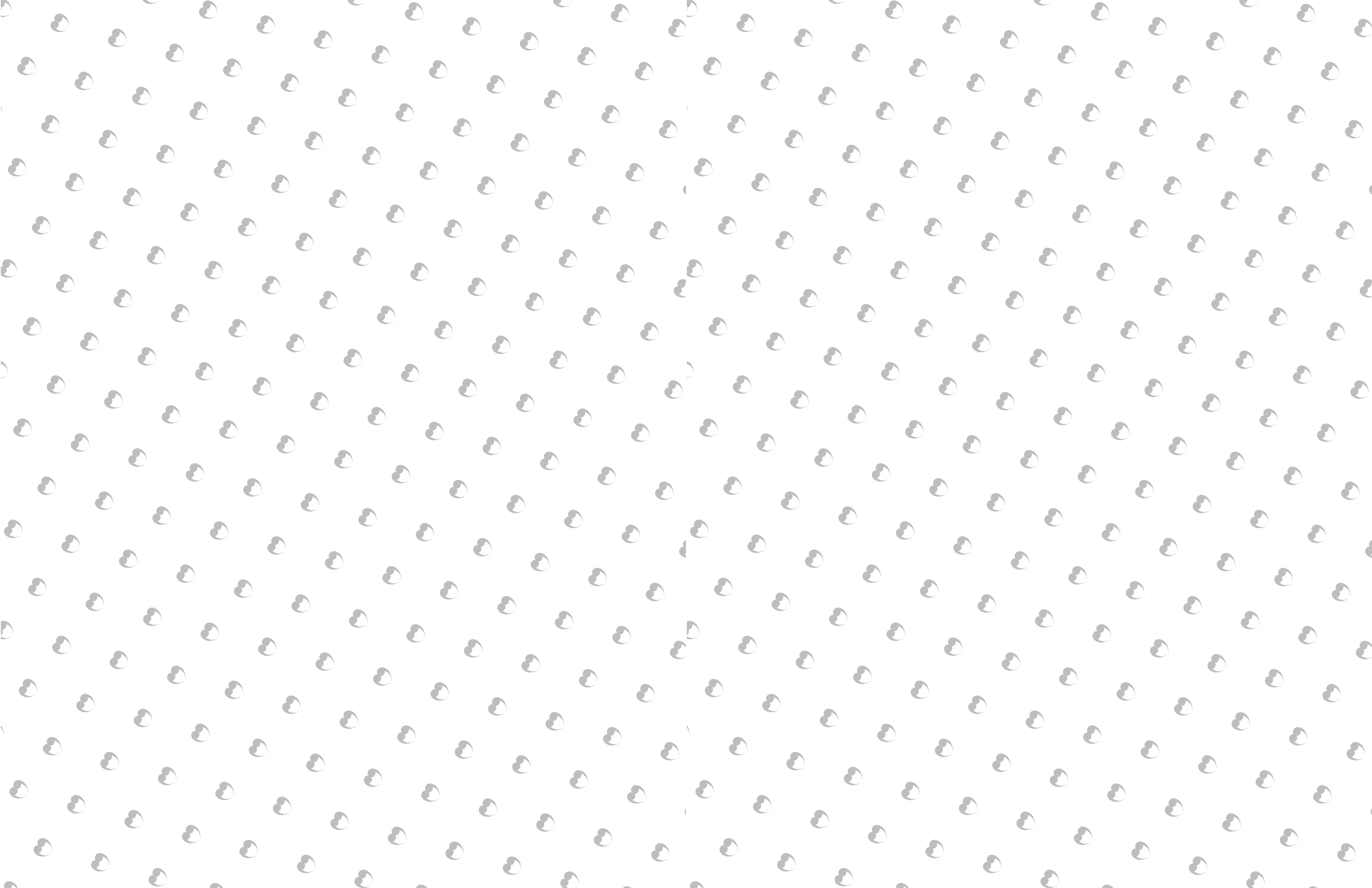




FOR THE LOVE OF TYPE!

GITA ADONI



INTRODUCTION

The Typography Fundamentals course is one of the seven courses in the *Professional Program in Graphic Design at UC Berkeley Extension*. This book is a collection of typography projects that were created in the Typography Fundamentals course.

Project 1 is an exploration in type forms and of the process involved in the creation of a new typeface. Project 2 is an exercise in identifying the various anatomical aspects of typefaces. Project 3 involves four exercises that emphasize various methods of typesetting. Project 4 showcases the Swiss designer, Josef Muller Brockmann's work, style, and design philosophy. Project 5 celebrates three typefaces from broad type classifications by subtly incorporating the elements that signify their usage, the time periods in which they were used, and indicating major type characteristics in the form of anatomical references.

I hope you enjoy drinking in the content and design while flipping through the pages of this book. Thank you for reading.

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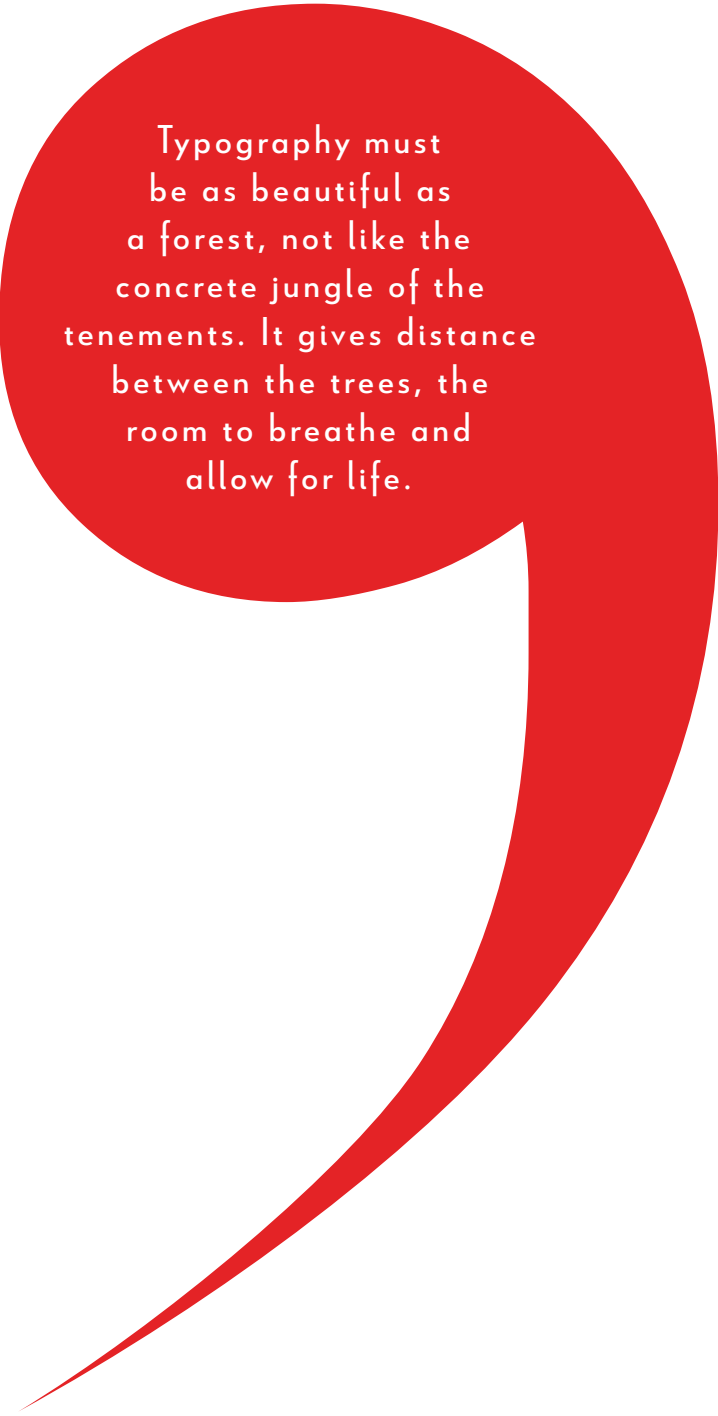
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PROJECT 5: TYPE CLASSIFICATION



Typography must
be as beautiful as
a forest, not like the
concrete jungle of the
tenements. It gives distance
between the trees, the
room to breathe and
allow for life.

ADRIAN FRUTIGER



PROJECT 1: PROTOTYPEFACE

THE OBJECTIVE

To create nine letterforms of an original typeface within the given parameters. This aim of this exercise was to develop command of InDesign and Illustrator, as well as hone critical evaluation skills and the ability to follow directions. And, to be creative within the strict parameters of this brief.

THE BRIEF

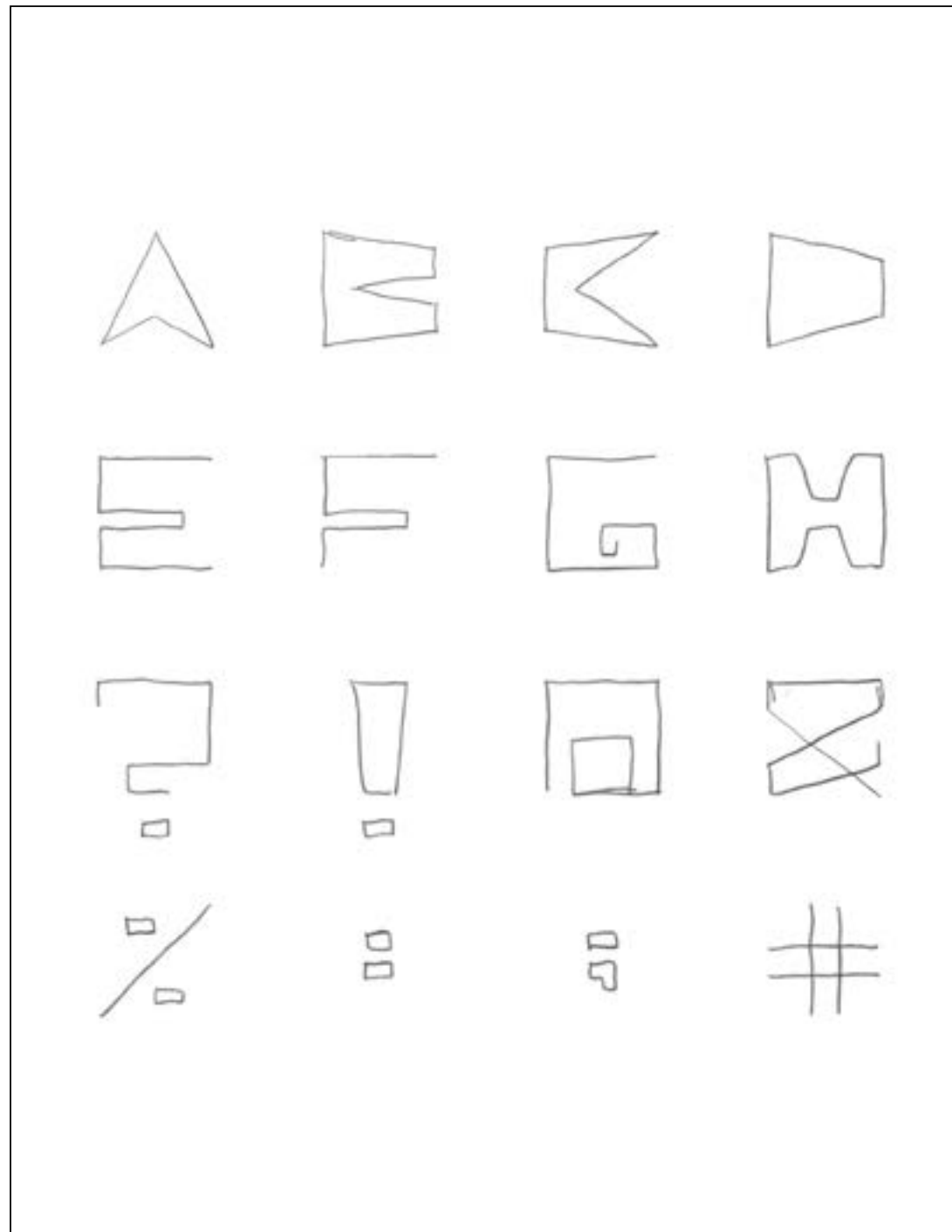
Design nine forms based on the strokes that work together as a set. Work in black and white. Final drawings of each character should fit in approximately 1.25 inches square and should be presented on a 5 x 7 inch size postcard. At least three of the nine forms must be based on an existing character in English. The remaining forms can either be alphabetic or analphabetic (outside the alphabet). Each should be able to stand alone as an interesting mark as well as work with the others in the set. The characters in typefaces should be designed to look like a group—strokes, shapes, angles, serifs, and other parts must be reused from character to character.

THE PROCESS

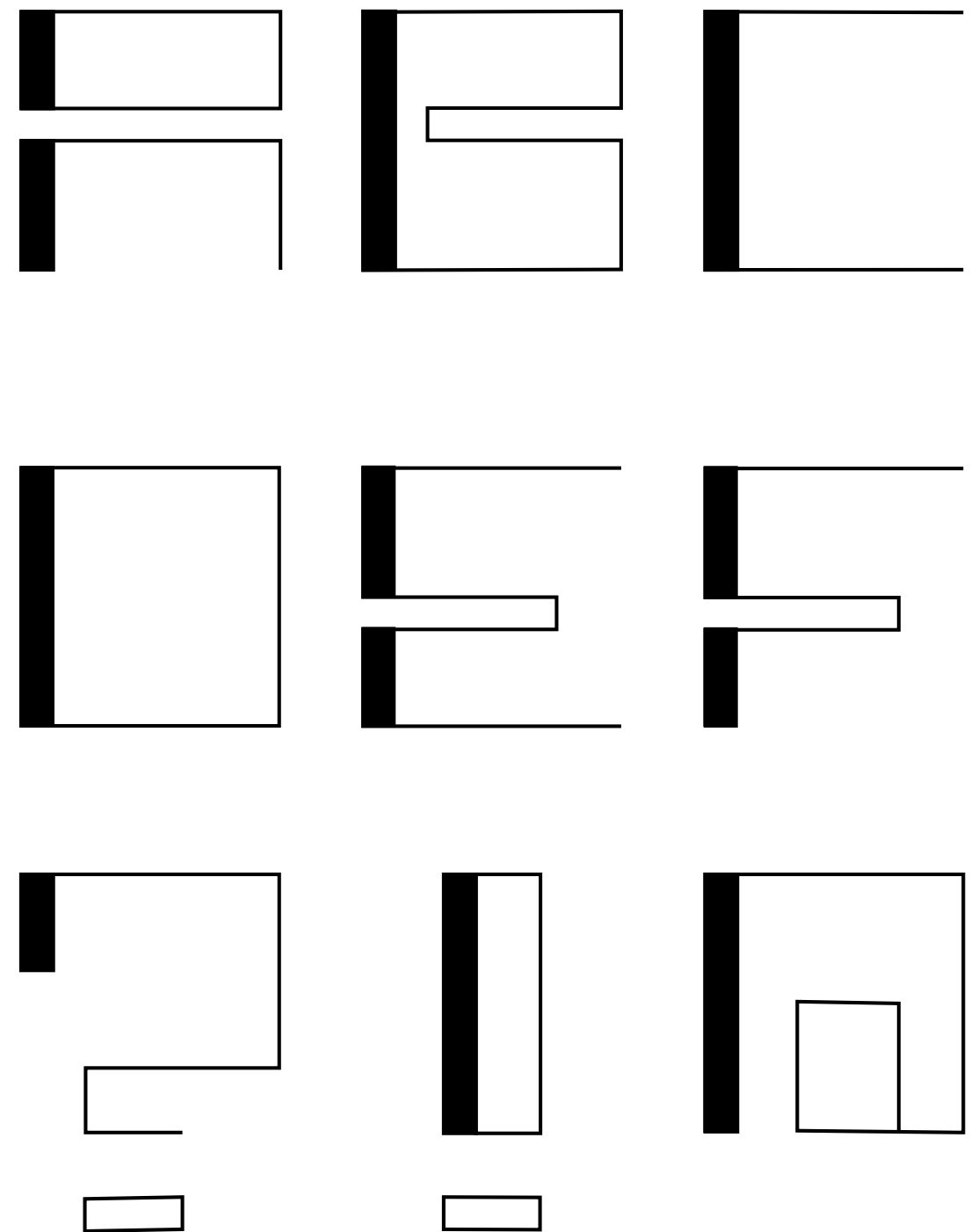
First, I drew rough sketches to plan the letterforms and ensured they worked together as a group or family. Then, using Adobe Illustrator, I used a grid to design the alphabets and special characters using the logical procedural method outlined above. After that, I created a 5 x 7 postcard size document in Illustrator to place and resize the designs and created three different postcard variations, including one in black and white.

THE OUTCOME

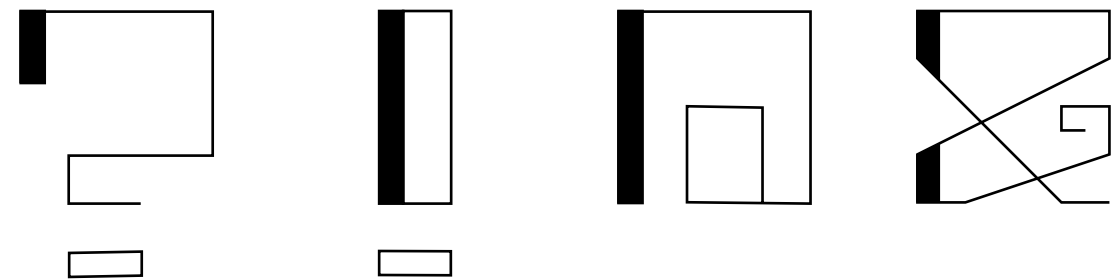
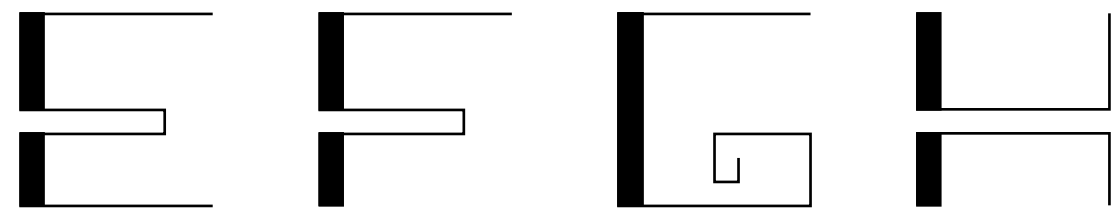
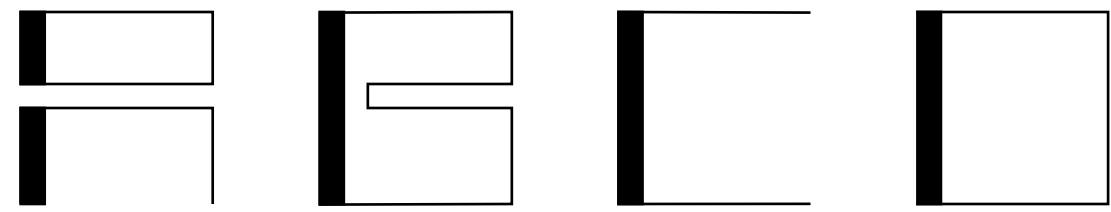
I learned the mechanics of constructing characters of an alphabet. These structures make the design of an entire alphabet possible. I was able to explore further different weights to come up with variations for the typeface to expand the font family and extend the possibilities of usage.



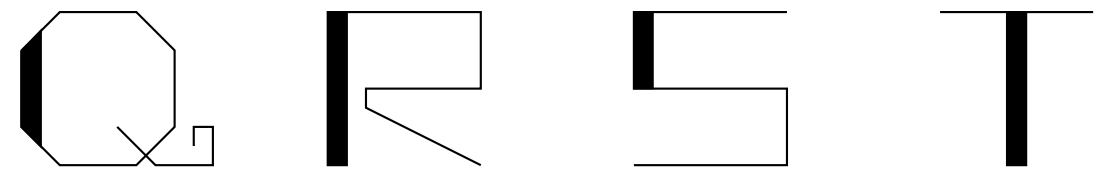
INITIAL ROUGH SKETCHES



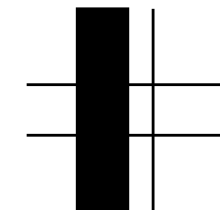
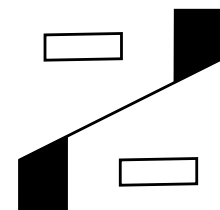
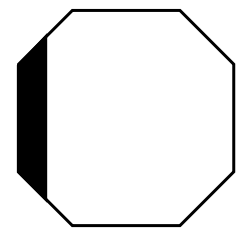
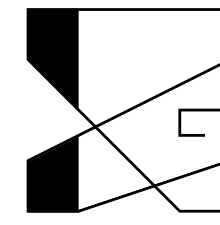
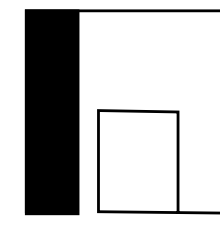
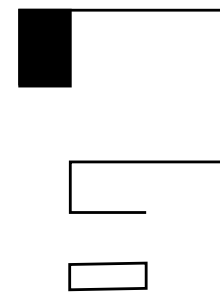
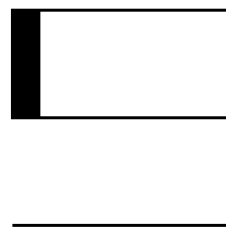
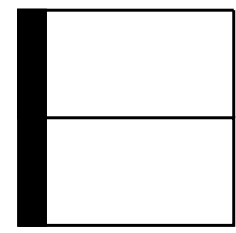
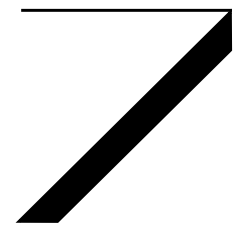
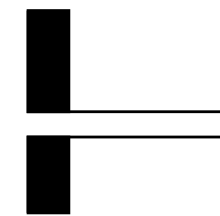
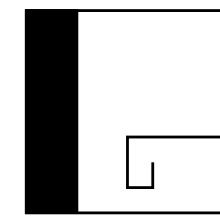
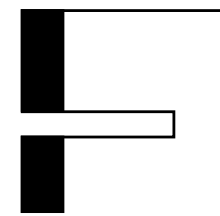
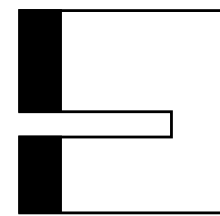
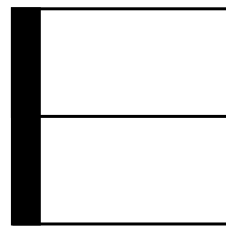
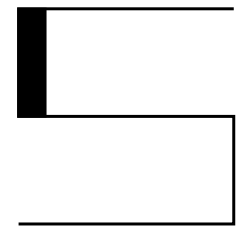
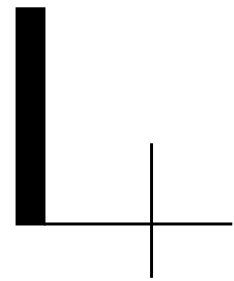
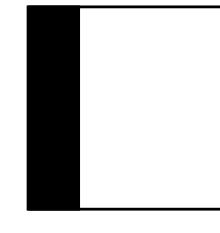
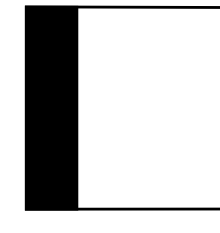
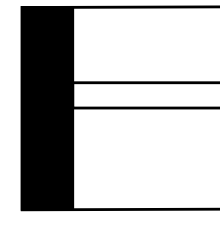
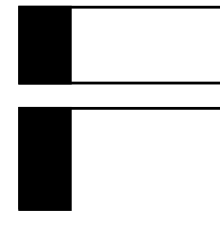
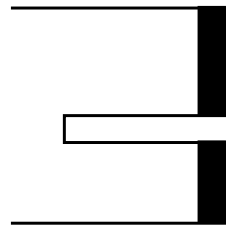
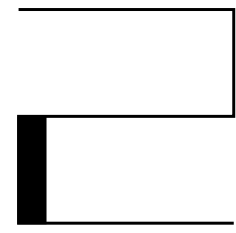
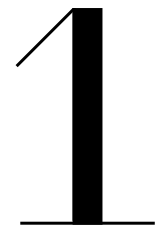
BLACK AND WHITE TYPEFACE



TYPE VARIATION - ULTRA LIGHT

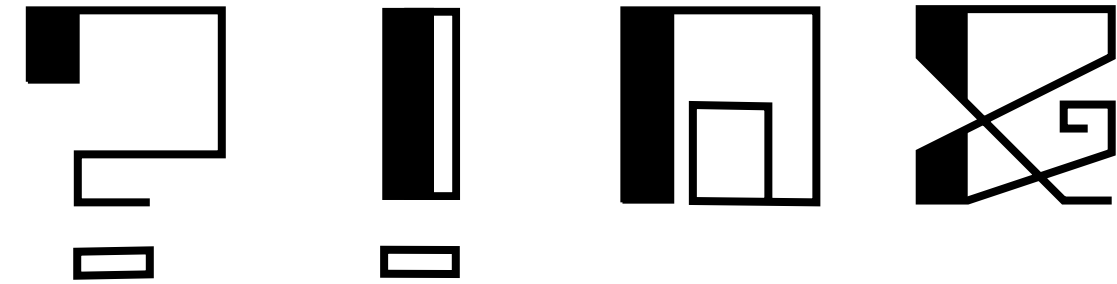
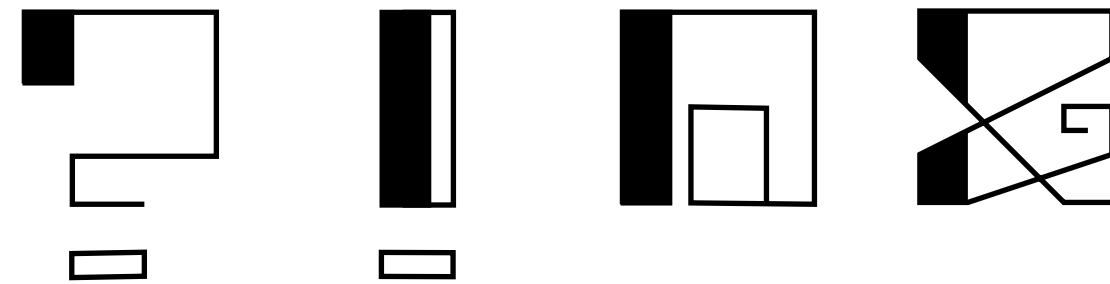
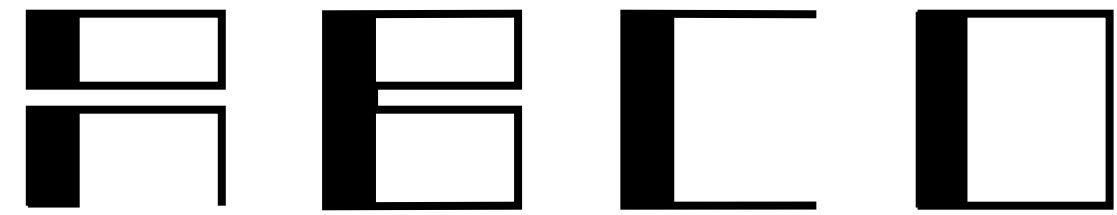
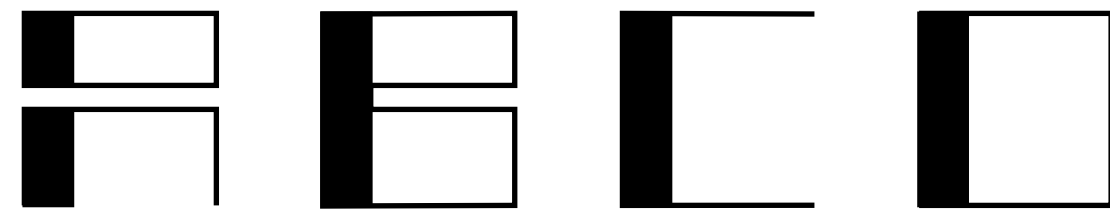


TYPE VARIATION - ULTRA LIGHT



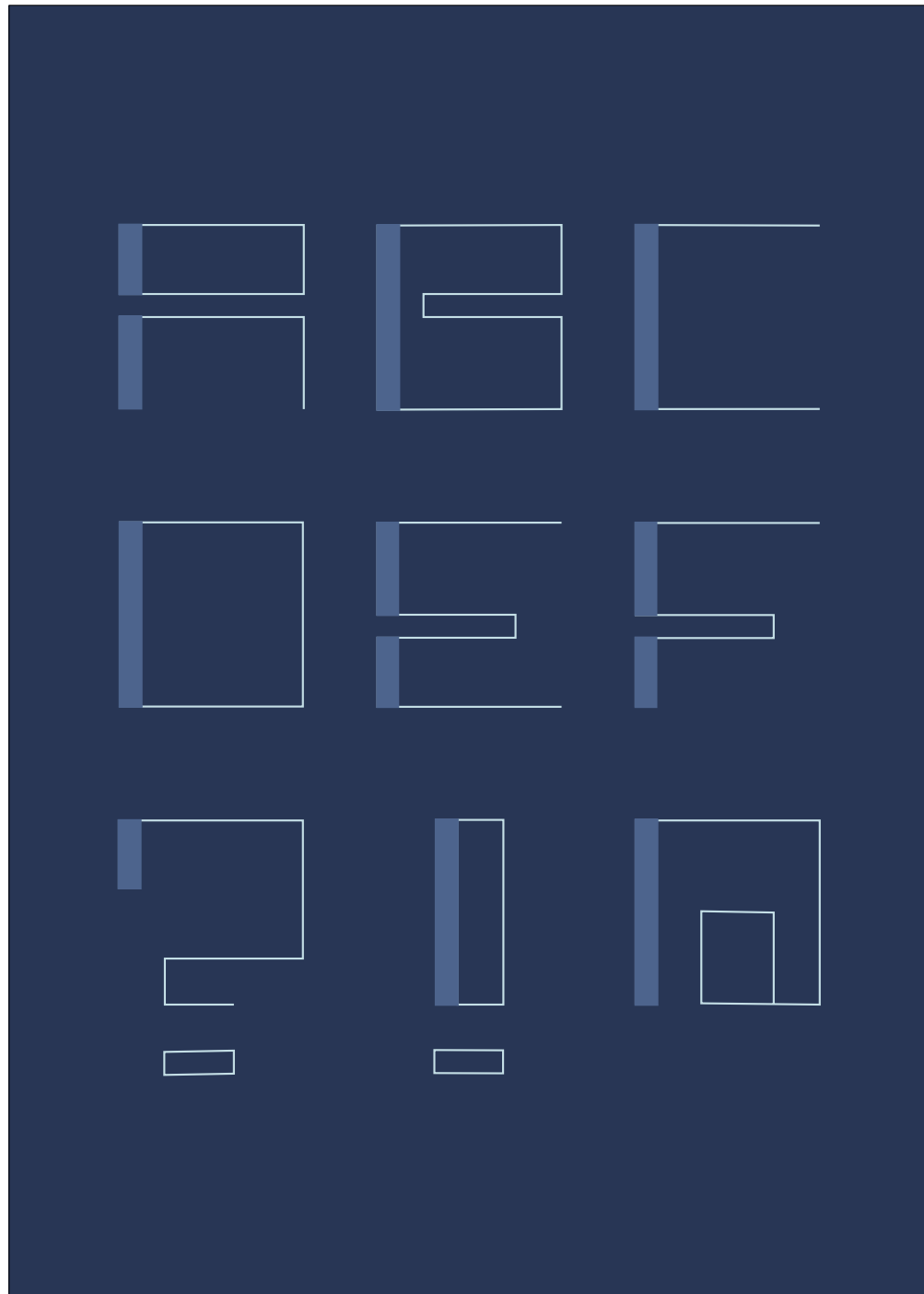
TYPE VARIATION - ULTRA LIGHT

TYPE VARIATION - LIGHT

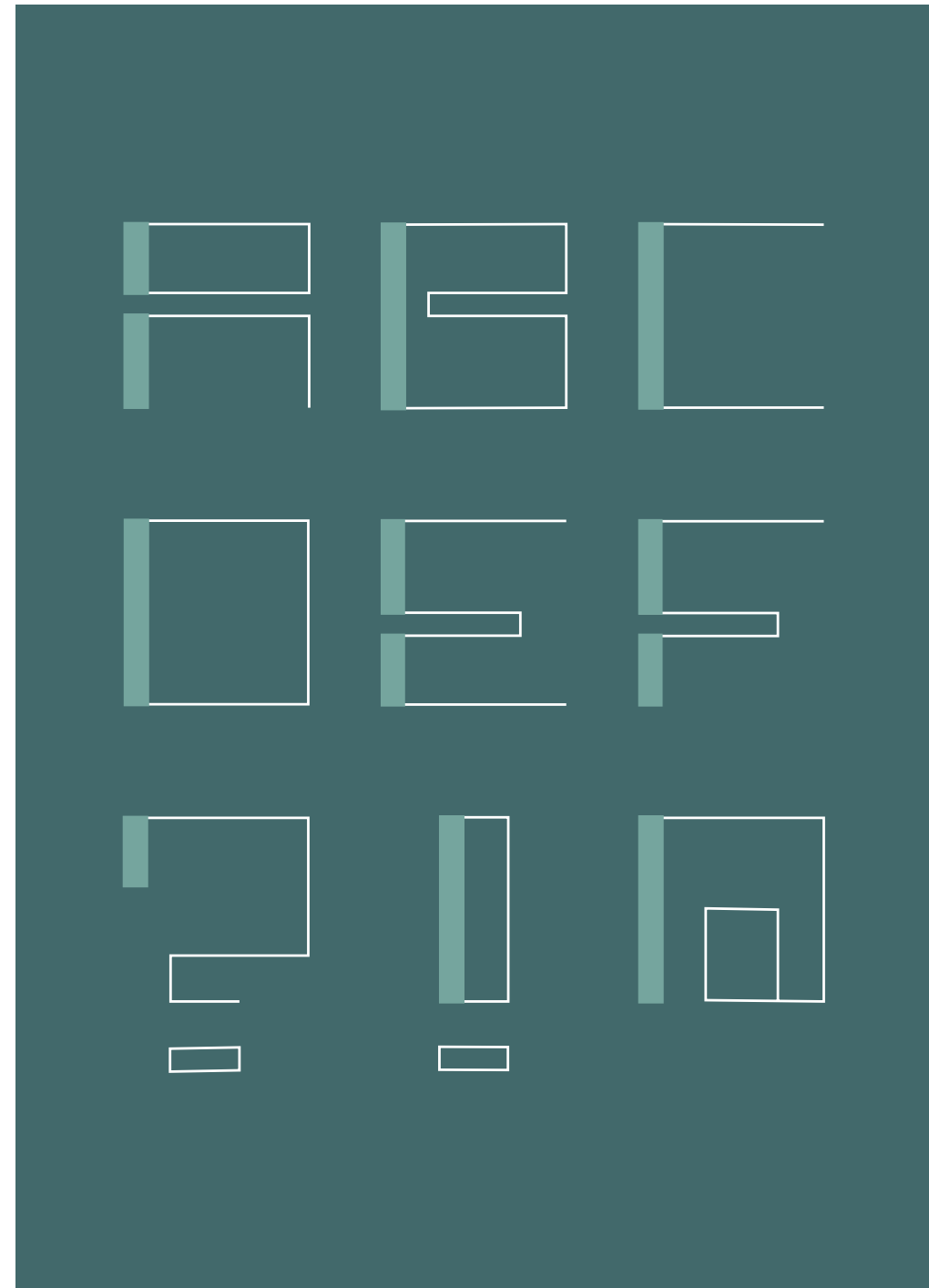


TYPE VARIATION - BOOK

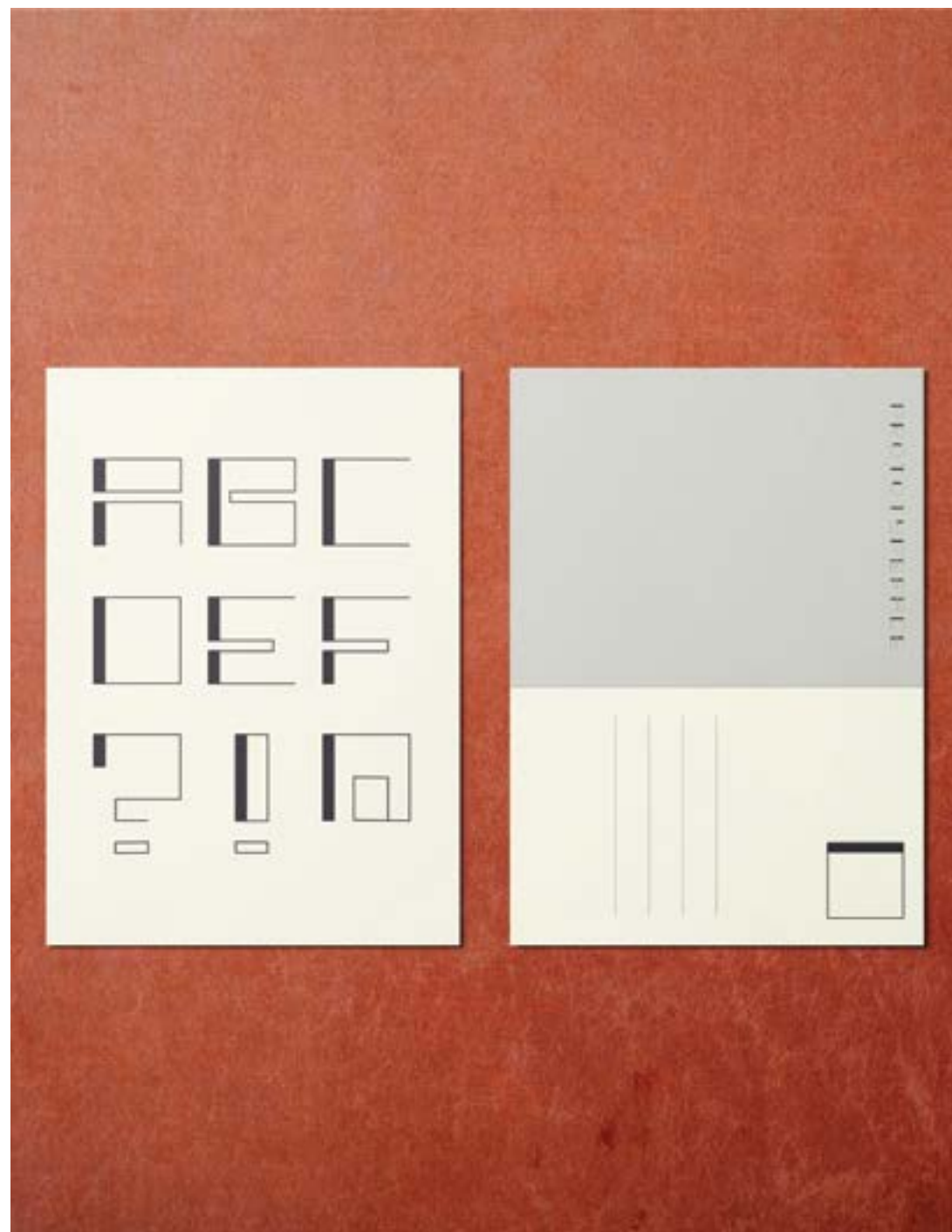
TYPE VARIATION - BOLD



COLOR VARIATION 1



COLOR VARIATION 2



POSTCARD - BLACK AND WHITE



POSTCARD - COLOR



"Type
designers are,
at their best, the
Stradivarii of literature:
not merely makers of salable
products, but artists who
design and make the
instruments that other
artists use."

ROBERT BRINGHURST



PROJECT 2:
TYPE ANATOMY

THE OBJECTIVE

To introduce type terminology and identify the structural aspects of type. To label the different kinds of strokes, junctions and negative spaces used to create letterforms. Identify a variety of differently shaped terminals and serifs, increase awareness of letterforms and glyphs. To gain layout skills, namely hierarchy, negative space, focal point, and impact.

THE BRIEF

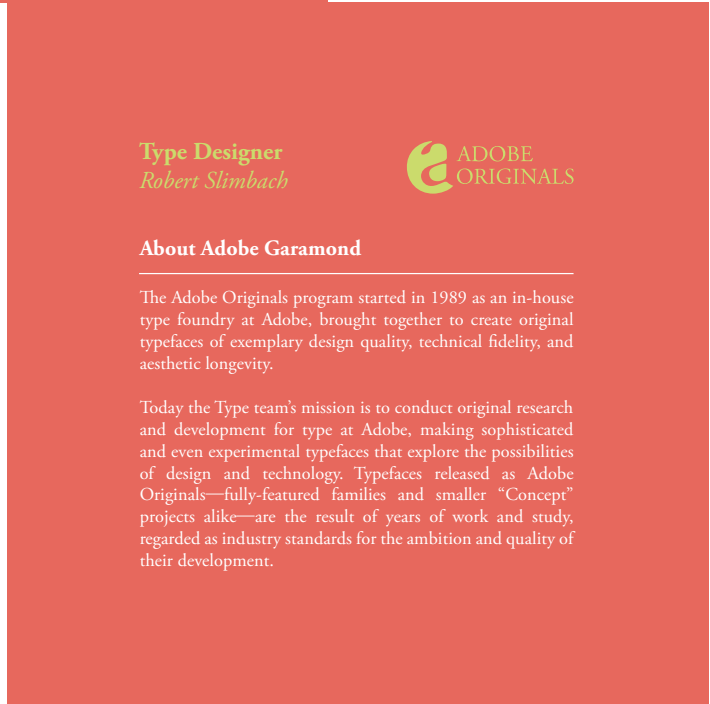
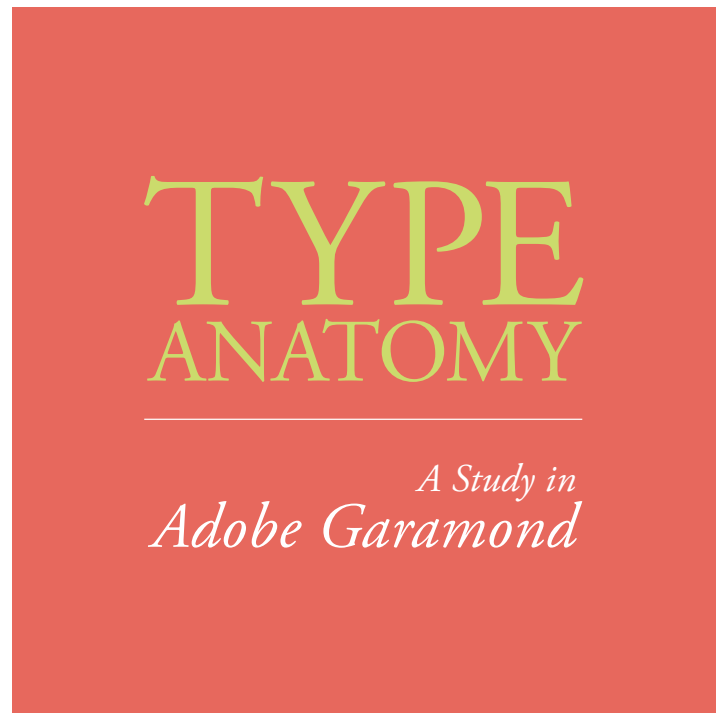
Using the typeface Adobe Garamond and the twenty-six letters from the alphabet, the brief was to identify the anatomy of a typeface, choosing at least twenty-six anatomical words, indicating various characteristics of all the main elements. Employing letterforms and/or numbers and/or special characters.

THE PROCESS

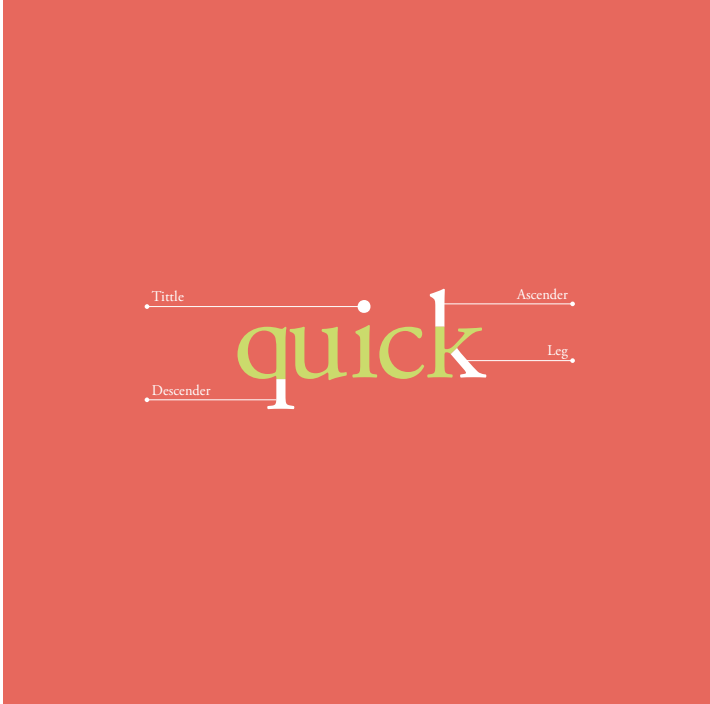
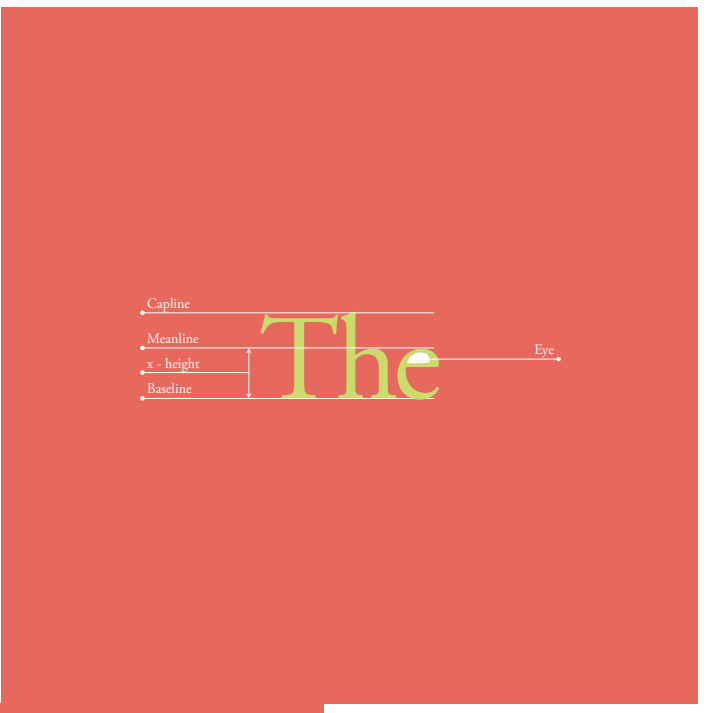
I first created a grid in Adobe Illustrator in order to align objects to a central square grid since the booklet is a square-sized one. In the second page, after the cover, I placed information on Adobe Garamond using the Adobe website as a sort of introduction to the typeface. Using the selection and shape builder tool, I demarcated the various anatomical characteristics I wanted to highlight, ensuring no characteristics were repeated. I also ensured that not only were all rules hairlines (max 0.25 pt), but that these rules were all straight lines and right angles, taking the precaution of not cutting across letters and aligned to central square grid.

THE OUTCOME

In the process of researching material for the assignment, I learned the different anatomical characteristics of typefaces in general. I also appreciated the importance of the shape-builder tool when segregating anatomical characteristics. Overall, it was an illuminating assignment.



TYPE ANATOMY BOOKLET - COVER & FIRST PAGE



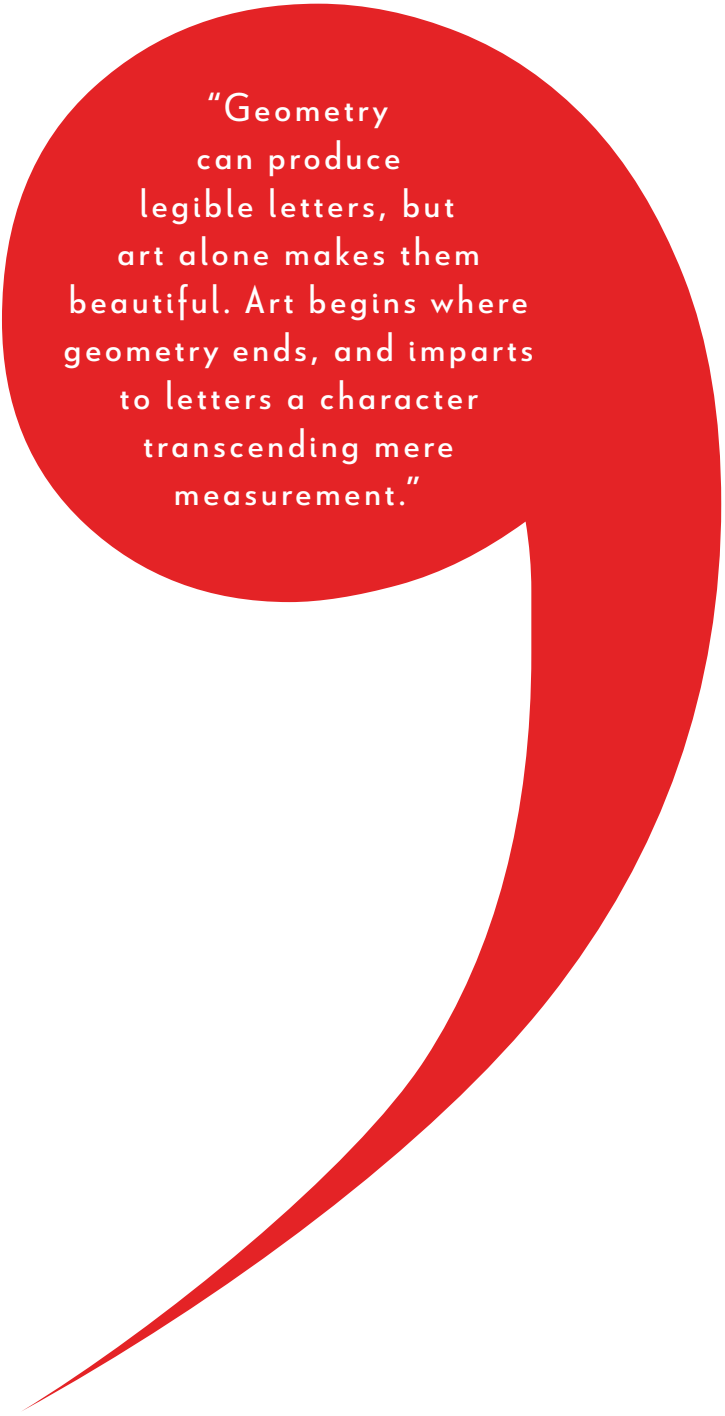
TYPE ANATOMY BOOKLET - INSIDE PAGES



TYPE ANATOMY BOOKLET - INSIDE PAGES



TYPE ANATOMY BOOKLET MOCKUP



"Geometry
can produce
legible letters, but
art alone makes them
beautiful. Art begins where
geometry ends, and imparts
to letters a character
transcending mere
measurement."

PAUL STANDARD



PROJECT 3: TYPESETTING

THE OBJECTIVE

Typesetting skill is a basic building block of graphic design. The emphasis on this project was on craftsmanship and accurate handling of type. To understand typesetting rules, demonstrate accurate and aesthetically pleasing typesetting, and recognize how different type treatments and alignments require unique handling of type.

THE BRIEF

Exercise 1 was to create four pages showing one of these alignments: Set Left, Set Right, Justify, Center. *Exercise 2* was to explore the typographic differences in the five ways of indicating paragraphs: Indent, Hanging Indent, Extra Leading (Space Between), First Word, and First Sentence/Phrase. *Exercise 3* was to explore three methods of indicating the beginning of a text: Initial Cap, Drop Cap, and First Paragraph (Intro Paragraph). *Exercise 4* was to create four pages indicating hierarchy of title/subtitle/byline: (a) Scale Change or Style Change, (b) Scale Change or Style Change + Typeface Change, and (c) Scale Change or Style Change + Typeface Change + a Graphic Element.

THE PROCESS

Using Adobe InDesign, I produced several pages of typesetting with colophons, using grids, headers, footers, etc. InDesign's powerful typesetting tools, namely paragraph styles, character styles, alignment tools were employed to complete the assignments. Keeping it simple, I evaluated each page for overall design and clarity.

THE OUTCOME

I learned how to be thorough and meticulous in the fine details of typesetting: Kerning, Tracking, Leading, Hyphenation rules, Visual Hierarchy, Proofreading, and working with Baseline Grids. These exercises have sharpened my typesetting skills that I hope will prove to be tremendously useful in the future.

LETTERS HAVE A LIFE AND DIGNITY OF THEIR OWN

Letterforms that honor and elucidate what humans see and say deserve to be honored in their turn. Well-chosen words deserve well-chosen letters; these in their turn deserve to be set with affection, intelligence, knowledge and skill. Typography is a link, and it ought, as a matter of honor, courtesy and pure delight, to be as strong as others in the chain.

Typography is just that: idealized writing. Writers themselves now rarely have the calligraphic skill of earlier scribes, but they evoke countless versions of ideal script by their varying voices and literary styles. To these blind and often invisible visions, the typographer must respond in visible terms.

In a badly designed book, the letters mill and stand like starving horses in a field. In a book designed by rote, they sit like stale bread and mutton on the page. In a well-made book, where designer, compositor and printer have all done their jobs, no matter how many thousands of lines and pages they must occupy, the letters are alive. They dance in their seats. Sometimes they rise and dance in the margins and aisles.

Simple as it may sound, the task of creative non-interference with letters is a rewarding and difficult calling. In ideal conditions, it is all that typographers are really asked to do—and it is enough.

—Robert Bringhurst, *The Elements of Typographic Style*

EXERCISE 1A - LEFT ALIGNMENT

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EXERCISE 1B - RIGHT ALIGNMENT

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EXERCISE 1C - JUSTIFIED ALIGNMENT

LETTERS HAVE A LIFE AND DIGNITY OF THEIR OWN

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EXERCISE 1D - CENTERED ALIGNMENT

Karl Marx had one. The Unabomber had one. When Thomas Jefferson wrote the Declaration of Independence in 1776, he drafted the manifesto that launched the American Revolution. Graphic design would not exist as we know it today if F. T. Marinetti hadn't published his manifestos and instigated Futurism. By inventing the idea of art as a branded public enterprise, Marinetti compelled many poets, painters and designers after him to state their principles in compact, incendiary speech.

A manifesto is a short document that "manifests" or makes public a set of ideas and goals. A manifesto is passionate, personal and vivid. Such calls to action went out of fashion during the mid-20th century, replaced by more businesslike, professionally oriented statements of purpose and principle. But at the turn of the new century, just as at the turn of the old one, manifestos came back. Businesses started using "brand manifestos" to spell out the defining features of their products, and software companies and design firms started posting manifestos to publicize their approach in an edgy, direct way.

Designers seem especially drawn to manifestos. A well-written manifesto is like a well-designed product. It communicates directly, it is broken into functional parts, and it has elements of poetry and surprise. And drafting one is more like writing an ad than writing a novel. Manifestos typically have a social function—they serve to bring together members of a group.

Ten years ago, Bruce Mau published his "Incomplete Manifesto," written as a list of commandments. These principles became the established creed of Mau's own design office, but they can be used by anyone. Other designers with intriguing and influential personal manifestos include product designer Karim Rashid and the infamous post-typographers Bruce Willen and Nolen Strals. Bruce Sterling's "Manifesto of January 3, 2000" helped galvanize the contemporary green movement, which is the epicenter of manifesto-writing today.

Sterling, in addition to demanding an overhaul of all social, political and military systems, pushed designers to create "intensely glamorous environmentally sound products; entirely new objects of entirely new materials; replacing material substance with information; a new relationship between the cybernetic and the material" (iPhone, anyone?). Also in 2000, Rick Poynor published the "First Things First 2000" manifesto, based on a text written by Ken Garland in 1964, a controversial document that called for designers to use their skills to improve environmental, social and cultural life rather than to sell hair gel and dog biscuits.

—Excerpted from *Manifesto Mania* by Ellen and Julia Lupton

EXERCISE 2A - PARA INDICATORS - INDENT

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—Excerpted from *Manifesto Mania* by Ellen and Julia Lupton

EXERCISE 2B - PARA INDICATORS - EXDENT

Gita Adoni
Project Three
Paragraph Indicators
Extra Leading /
Space between paras
8/12 Perpetua Regular
+25 Tracking

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—Excerpted from *Manifesto Mania* by Ellen and Julia Lupton

EXERCISE 2C - PARA INDICATORS - EXTRA LEADING

Gita Adoni
Project Three
Paragraph Indicators
First Word
8/12 Sabon LT Pro
- Roman & Bold Italic
+30 Tracking

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EXERCISE 2D - PARA INDICATORS - FIRST WORD

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EXERCISE 2E - PARA INDICATORS - FIRST PHRASE

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EXERCISE 3A - TEXT BEGINNINGS - INITIAL CAP

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EXERCISE 3B - TEXT BEGINNINGS - DROP CAP

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EXERCISE 3C - TEXT BEGINNINGS - INTRO PARA

Verbal and Visual Equations

An examination of interactive signs excerpted from *Typographic Design: Form and Communication*

Ben Day and Philip Meggs

Language, in any of its many forms, is a self-contained system of interactive signs that communicates ideas. Just as elocution and diction enhance and clarify the meaning of our spoken words, typographic signs can be manipulated by a designer to achieve more lucid and expressive typographic communication and communication.

Signs operate in two dimensions: syntactic and semantic. When the mind is concerned with the form of a sign, it is involved with typographic syntax. When it associates a particular meaning with a sign, it is operating in the semantic dimension of time and space.

All objects in the environment can potentially function as signs, representing any number of concepts. A smog-filled city signifying pollution,

a beached whale representing extinction, and confetti implying a celebration—each functions as a sign relating a specific concept. Signs may exist at various levels of abstraction. A simple example will illustrate this point. Let us consider something as elemental as a red dot. It is a sign only if it carries a particular meaning. It can represent any number of things: balloon, ball, or Japanese flag. The red dot can become a cherry, for example, as the mind is cued by forms more familiar to its experience.

The particular syntactic qualities associated with typographic signs determine a specific meaning. A series of repeat letters, for example, may signify motion or speed, while a small letter in a large void may signify isolation. These qualities, derived from the operating principles of visual hierarchy and ABA form, function as cues, permitting the mind

to form concepts. Simple syntactic manipulations, such as the repetition of letters, or the weight change of certain letters, enable words visually to mimic verbal meaning.

In language, signs are joined together to create messages. Words as verbal sign, grouped together in a linear fashion, attain their value vis-a-vis other words through opposition and contrast. Words can also evoke meaning through mental association. These associative relations are semantically derived. Since typography is both visual and verbal, it operates in a linear fashion, with words following each other in a specific sequence, or in a nonlinear manner, with elements existing in many syntactic combinations.

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EXERCISE 4A - HIERARCHY - SCALE & STYLE CHANGE

EXERCISE 4B - HIERARCHY - SCALE, STYLE & TYPEFACE CHANGE

Verbal and Visual Equations

An examination of interactive signs excerpted from *Typographic Design:*

Form and Communication

Ben Day and Philip Meggs



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EXERCISE 4C - HIERARCHY - SCALE, STYLE & TYPEFACE CHANGE
WITH A GRAPHIC ELEMENT

TYPESETTING MOCKUPS



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

JOSEF MULLER
BROCKMANN

PROJECT 4:
SWISS DESIGNER
RESEARCH

THE OBJECTIVE

To research a designer of one's choice. Examine the designer's style and way of working, noting peculiar characteristics of their working methods, typefaces created or used, and of course, their unique contribution to the world of design.

THE BRIEF

Based on the research, to design a page to showcase and celebrate the designer and their work.

THE PROCESS

I chose one of the most iconic and influential graphic designers of the twentieth century, Swiss-born Josef Müller Brockmann as my subject of study. Müller Brockmann is a pioneer of the grid system and the father of functional, objective design. He adapted his approach to a changing world, moving from an early illustrative style to a modern constructivist approach, making full use of geometrical forms and the grid system to provide an underlying structure to graphic work. I used the typeface, Berthold Akzidenz Grotesk, a variation of Akzidenz Grotesk—the typeface invented by Brockmann in my layout created in Adobe InDesign with the help of a grid.

THE OUTCOME

I learned about the stylistic approach of Josef Müller-Brockmann. Most notably, how his simple designs and the clean use of typography (specifically the typeface he created—Akzidenz Grotesk), shapes and colors have inspired many graphic designers in the twenty-first century.



JOSEF MULLER BROCKMANN

JOSEF MÜLLER BROCKMANN



The above poster for the Zurich Town Hall is perhaps Müller Brockmann's most recognized, and most ripped off, piece of work.

As with most graphic designers that can be classified as part of the Swiss International Style, Josef Müller Brockmann was influenced by the ideas of several different design and art movements including Constructivism, De Stijl, Suprematism and the Bauhaus. He is perhaps the most well-known Swiss designer and his name is probably the most easily recognized when talking about the period. He was born and raised in Switzerland and by the age of 43 he became a teacher at the Zurich school of arts and crafts.



Perhaps his most decisive work was done for the Zurich Town Hall as poster advertisements for its theater productions. He published several books, including *The Graphic Artist* and *His Problems and*

Grid Systems in Graphic Design. These books provide an in-depth analysis of his work practices and philosophies, and provide an excellent foundation for young graphic designers wishing to learn more

about the profession. He spent most of his life working and teaching, even into the early 1990s when he toured the US and Canada speaking about his work. He died in Zurich in 1996.



"Typography is an art.
Good typography is art."

PAUL RAND



PROJECT 5:
TYPE CLASSIFICATION

THE OBJECTIVE

The Vox system, devised by Maximilien Vox in 1954, makes it possible to classify typefaces into a nine-type classification. This system tends to group typefaces according to their main characteristics, often typical of a particular century, based on a number of formal criteria: downstroke and upstroke, forms of serifs, stroke axis, x-height, etc. Although the Vox classification defines archetypes of typefaces, many typefaces can exhibit the characteristics of more than one class. The goal of this assignment was to research the various periods and to visually communicate the evolution of type and practice the principles of typography.

THE BRIEF

To research the various periods of type evolution and incorporate that information into three posters in 11 x 17 inch sizes. The ultimate goal was to have enough information to educate the viewer on the particular category, and to reflect the typographic landscape aesthetically.

THE PROCESS

I chose Garamond, Clarendon, and Frutiger in the serif, slab serif, and sans serif categories respectively to showcase in my posters. Garamond, a 16th century typeface was used primarily for textbook printing. Clarendon, a ubiquitous Wild West icon appeared frequently in Wanted posters. And Frutiger was specially designed to make transit and transportation signage simple and practical.

THE OUTCOME

As I stared at the alphabets of each of the typefaces, I realized that I could *humanize* the letters by placing them in such a way as to portray a girl reading, a cowboy, and a female air passenger with minimal icons that denote their usage in various environments in the time periods they have been or are being used.

Humanist
Old Style
Transitional
Didone
Slab Serif
Sans Serif

Garamond

Serif

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#\$%^&*()_+={}|:;'/_+{}:"'<>?

The source of many a vexed evening for nine-year-olds forced to spend time with textbooks, Garamond came to be the inevitable supplier of balanced education and annoyance to the school-going population in the sixteenth-century. Named after Parisian engraver, Claude Garamond (generally spelled as Garamont in his lifetime), Garamond is a group of many old-style serif typefaces that evolved as the popular choice for printing body text and books.

Garamond worked as an engraver of punches, the masters used to stamp matrices, the moulds used to cast metal type. His designs followed the model of an influential design cut for Venetian printer Aldus Manutius by his punchcutter Francesco Griffo in 1495, and helped to establish what is now called the old-style of serif letter design, letters with a relatively organic structure resembling handwriting with a pen, but with a slightly more structured and upright design.

Some distinctive characteristics in Garamond's letterforms are an 'e' with a small eye and the bowl of the 'a' which has a sharp hook upwards at top left. Other general features are limited but clear stroke contrast and capital letters on the model of Roman square capitals. The 'M' is slightly splayed with outward-facing serifs at the top (sometimes only on the left) and the leg of the 'R' extends outwards from the letter. The x-height (height of lower-case letters) is low, especially at larger sizes, making the capitals large relative to the lower case, while the top serifs on the ascenders of letters like 'd' have a downward slope and ride above the cap height. The axis of letters like the 'o' is diagonal and the bottom right of the italic 'h' bends inwards. Though, of course, the most unmistakable characteristic of Garamond is its ability to induce catatonic states amongst fun-mongering school-goers.



low x-height

downward sloping serifs

clear contrast with thick/thin strokes

Humanist
Old Style
Transitional
Didone
Slab Serif
Sans Serif

Clarendon

Slab Serif

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#\$%^&*()_+={}|:;'/_+{}:"'<>?

Google any old wanted poster of the Wild West and chances are you'd come face to face with the typeface, Clarendon. It's a wonderful example of a class of Slab Serifs called Ionic or Egyptian. Though Clarendon itself was created by Robert Besley in 1845, it is inspired by the typeface Antique, one of the original slab serifs. While Clarendon and Antique share a similar flavor, Clarendon's addition of bracketed serifs, the gentle curves connecting the serif to the body of the letter, gives it the ability to work better inline of a body of text with other serifed fonts as well as giving it its softer and more approachable feel. It quickly became one of the most popular typefaces of its time period and to the point where today we rather quickly associate it with turn of the century England and in the US, the old west.

While Clarendon's very commonly used as a headline font, despite its origins as a text font, its modern redrawings from today's type designers have given Clarendon a far more balanced use between body type, italics and headlines alike. Like other slab serifs it has strong squared serifs but with an added softness from the curved brackets and has a low contrast, the difference in width between the thicker and thinner parts of the letterform. These features are part of what gives Clarendon its strength, they are why it gives off feelings of importance and substance. They make it a typeface that is hard to ignore. From its use in the National Parks Department to wooden children's blocks to Starbucks and Wells Fargo's identity, we can see how it has come to be associated with warmth, nature and natural products. As well as a staple appearance in every Spaghetti Western imaginable.

low contrast with thick/thin strokes

gentle curves connecting serifs

sturdy slab serifs with brackets



Humanist
Old Style
Transitional
Didone
Slab Serif
Sans Serif

Frutiger

Sans Serif

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#\$%^&*()_+=[\];',./_+{}:"'<>?

Air travel in the late 60s and early 70s found a constant co-passenger in Frutiger. A sans-serif typeface by the Swiss type designer Adrian Frutiger. It was commissioned in 1968 by the newly built Charles De Gaulle International Airport at Roissy, France, which needed a new directional sign system. Instead of using one of his previously designed typefaces like Univers, Frutiger chose to design a new one. The new typeface, originally called Roissy, was completed in 1975 and installed at the airport the same year.

Frutiger's goal was to create a sans serif typeface combining the rationality and cleanliness of Univers, but with the organic and proportional aspects of Gill Sans. The result is that Frutiger is a distinctive and legible typeface. The letter properties were suited to the needs of Charles De Gaulle's modern appearance and legibility at various angles, sizes, and distances. Ascenders and descenders are very prominent, and apertures are wide to easily distinguish letters from each other.

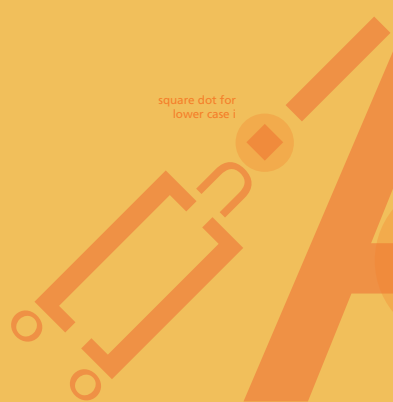
The Frutiger family was released publicly in 1976, by the Stempel type foundry in conjunction with Linotype. Frutiger's simple and legible, yet warm and casual character has made it popular today in advertising and small print. Some major uses of Frutiger are in the corporate identity of Raytheon, the National Health Service in England, Telefonica, the British Royal Navy, the London School of Economics and Political Science, the Canadian Broadcasting Corporation, the Conservative Party of Canada, the Banco Bradesco in Brazil, the Finnish Defence Forces and on road signs in Switzerland. The typeface has also been used across the public transport network in Oslo, Norway since the 1980s. In 2008 it was the fifth best-selling typeface of the Linotype foundry.

Considering the numerous annoyances of air travel today, Frutiger makes life easier for a passenger taking their cues to figure out in which direction to do a full trot to catch their flight.

narrow body width for lower case
with airy open counter spaces



square dot for
lower case i



lower crossbar for
better readability



TYPE CLASSIFICATION POSTER MOCKUPS

SOME TYPE HUMOR FROM ELLEN LUPTON

COMMON TYPOGRAPHIC DISEASES

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

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

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

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

TYPOTHERMIA: The promiscuous refusal to make a life-long commitment to a single typeface—or even to five or six, as some doctors recommend. The typothermiac is constantly tempted to test drive *hot* new fonts, often without a proper license.

DESIGNER

Gita Adoni

INSTRUCTOR

Fahriye Kilicoglu

TYPEFACES

Chubb Gothic, Le Havre, Lemon Milk

GRID

Jan Tschichold

SCHOOL

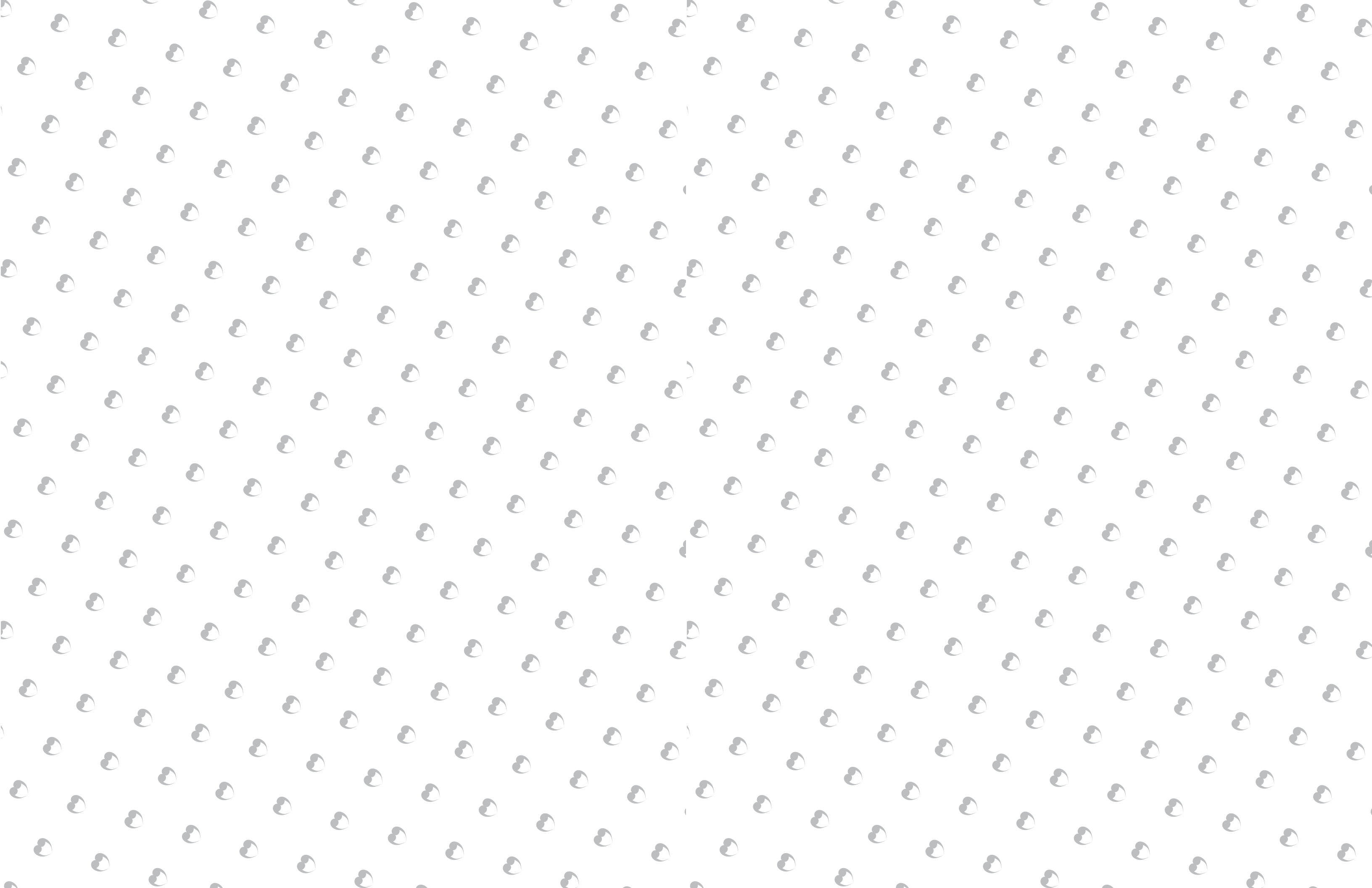
UC Berkeley Extension

PROGRAM

Professional Program in Graphic Design

COURSE

Typography Fundamentals



"Typography is
the use of type to
advocate, communicate,
celebrate, educate,
elaborate, illuminate, and
disseminate. Along the
way, the words and
pages become art."

JAMES FELICI

