



“ I Love Fonts ”

ADV GD
Type Specimen Book
Identity and Documentation

Love Affair
Font: Optima



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A Typography Specimen Book

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Production Notes:
This book was designed using Adobe InDesign, Illustrator, and Photoshop and output to Portable Document Format (PDF). The font in the book is Optima. Sixteen pages at 10" x 10"; ___? illustrations, ___? photos. (plus other output information, if known)

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

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“Love Fonts”

Lucia Asbury

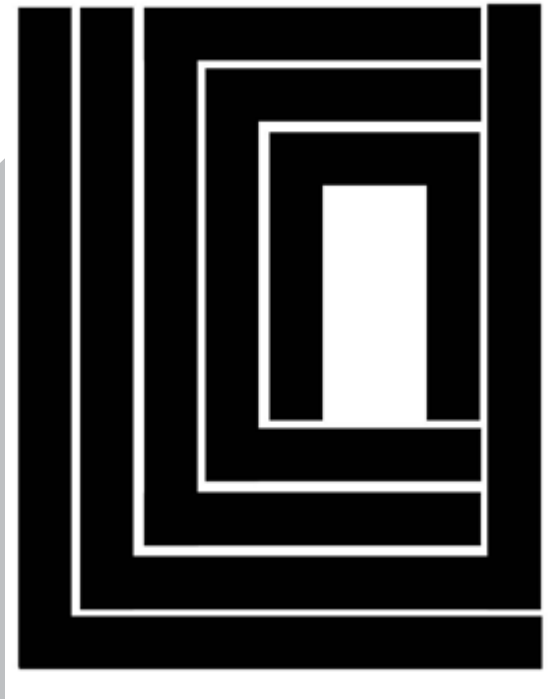


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Bitmapped Letterforms (Optima ExtraBlack)

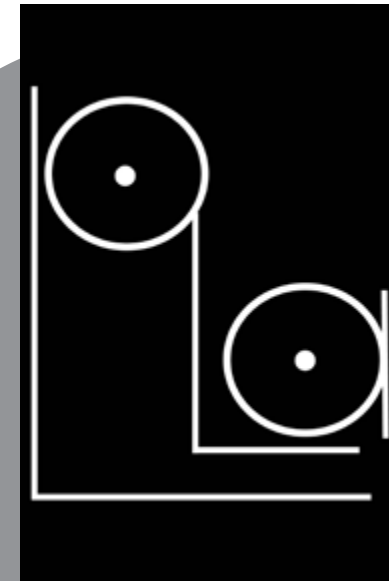


This is my sons name in my bitmap font. The font is specifically designed for my son and I. Our names make the font work perfectly. L solidly holds his ground yet harbors a certain emptiness above the waist' This quote from Ellon Luptons Thinking with type is what inspired the letterforms. (Optima Regular 11 pt)



I spread out the letterforms so that my idea could be better understood. I would like to explore my idea in the future but I cam up with this because I wanted to tatto my sons name on myself but I didnt want it to be something that everyone else has. I think it is considerably unique. I will get the tatto one day...

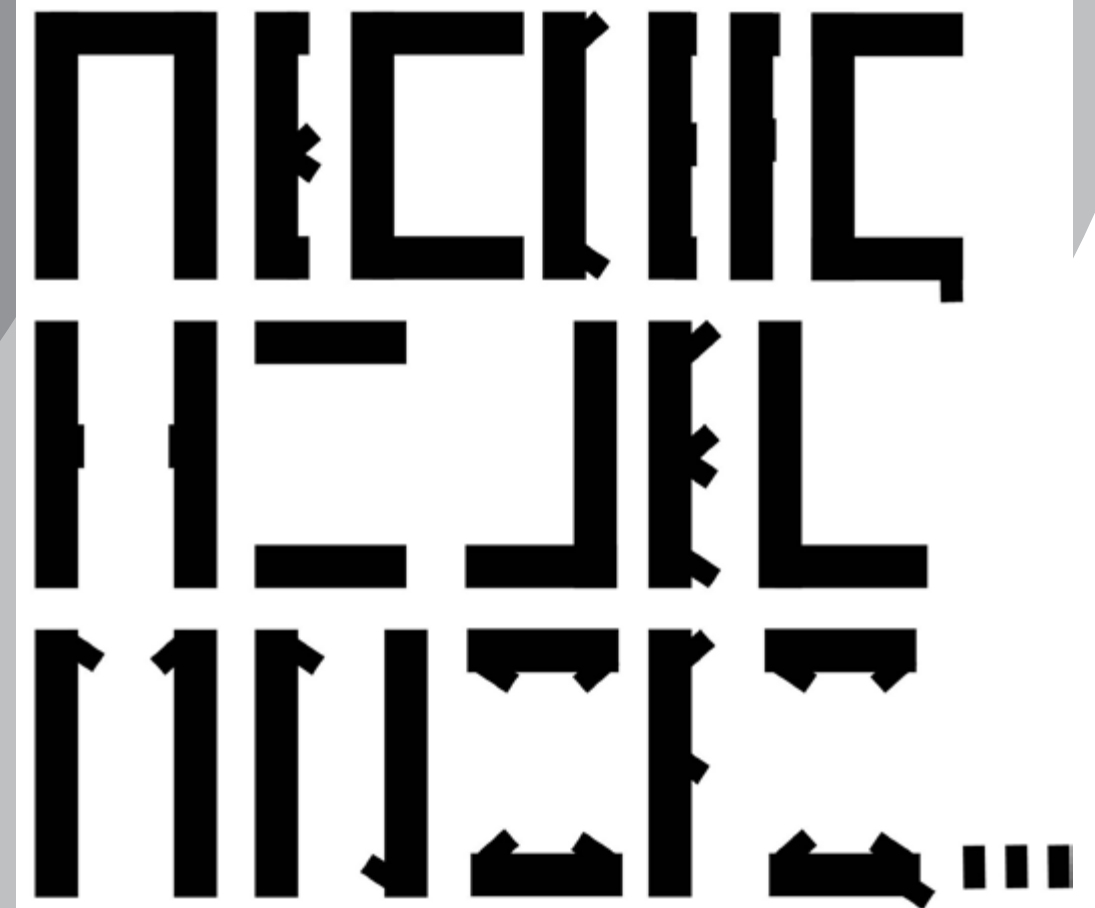
Bitmapped Alphabet



This is another example of a another bitmap font that I tried out. I like it because its clean cut but still interesting. I am positive I will do more work with it.

ABCDEF G
HIJKL
MNOPQ...

To the right and above is just a small explanation for my bitmapped letterforms to make my idea a little clearer.



Love affair Font: Optima

Classified as a sans-serif Optima has a subtle swelling at the terminal producing a suggestion of a glyphic serif.

Optima's design follows humanist lines.

But its italic variant is merely an oblique.

Optima Regular 24 pts

Optima Regular 8 pts

Optima Regular 11 pts

Optima ExtraBlack 11 pts

Optima is essentially a sloped roman without characteristic italic letterforms.

such as a single storey a and rounded base of v and w.

Optima Bold 18 pts

This is more typical of a realist sans-serif such as Helvetica or Univers.

Optima's capitals are also unconventional for the contemporary sans.

Optima Italic 18 pts

They are directly derived from the classic Roman Monumental Capital Model.

This font regards Roman capitals as ideal forms.

Optima Bold 18 pts

Optima BoldItalic 11 pts

Optima Bold 18 pts

Like Palatino, Optima is both widely admired and imitated.

Optima and Palatino are trade marks of Linotype.

Optima ExtraBlack 18 pts

Terminal swelling of the Heart.

Optima Regular 48 pts

Dollar Sign 200 pts
Optima Bold

Latin Small letter sharp S
100 pts Optima Regular

Latin Small letter sharp S
100 pts Optima Regular

Inverted Exclamation Mark
and Inverted Question Mark
100 pts Optima Regular.

Inverted Exclamation Mark
and Inverted Question Mark
100 pts Optima Regular.

Currency Sign Optima
Regular 100 pts

Currency Sign Optima
Regular 100 pts

Section Sign
Optima Regular 100 pt

Section Sign
Optima Regular 100 pt

Pilcrow Sign Optima
Regular 100 pts

Pilcrow Sign Optima
Regular 100 pts

Latin Capital Ligature OE
Optima Regular 72 pts and
Latin Lowercase oe Bold
Italic 72 pts

Latin Capital Ligature OE
Optima Regular 72 pts and
Latin Lowercase oe Bold
Italic 72 pts

Latin Capital Ligature OE
Optima Regular 72 pts and
Latin Lowercase oe Bold
Italic 72 pts

Latin Capital Ligature
AE Optima Regular 72
pts and Latin Lower-
case ae Italic 72 pts

Dagger and Double
Dagger Optima Regu-
lar 72 pts

Latin Capital Ligature
AE Optima Regular 72
pts and Latin Lower-
case ae Italic 72 pts

Latin Capital Ligature
AE Optima Regular 72
pts and Latin Lower-
case ae Italic 72 pts

Ampersand Optima
ExtraBlack 90 pts

Ampersand Optima
ExtraBlack 90 pts

Cent Sign Optima
Regular 90 pts

Cent Sign Optima
Bold 90 pts

Cent Sign Optima
Bold 90 pts

Ampersand Optima
Bold 90 pts

Exclamation Mark Op-
tima Regular 200 pts

Exclamation Mark Op-
tima Regular 200 pts

Exclamation Mark Op-
tima Regular 200 pts

Exclamation Mark Op-
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Exclamation Mark Op-
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Exclamation Mark Op-
tima Regular 200 pts

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

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

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

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“Print situates words in space more relentlessly than writing ever did. Writing moves words from the sound world to a world of visual space, but print locks words into position in this space. Control of position is everything in print. Printed texts look machine-made, as they are. In handwriting, control of space tends to be ornamental, ornate, as in calligraphy. Typographic control typically impresses most by its tidiness and invisibility: the lines perfectly regular, all justified on the right side, everything coming out even visually, and without the aid of guidelines or ruled borders that often occur in manuscripts. This is an insistent world of cold, non-human, facts.” Quote adapted from Walter Ong, Orality and Literacy: The Technologizing of the Word (London and New York: Methuen, 1982)
“Nothing is original. Steal from anywhere that resonates with inspiration or fuels your imagination. Devour old films, new films, music, books, paintings, photographs, poems, dreams, random conversations, architecture, bridges, street signs, trees, clouds, bodies of water, light and shadows. Select only things to steal from that speak directly to your soul. If you do this, your work (and theft) will be authentic.” – Jim Jarmusch



RANKING FOR HIERARCHY



According to Scrojo (<http://www.scrojo.com/>), a promotional poster should answer three questions: Why? When? Where? All remaining information is subordinate. Unless restricted from doing so, consider adding information of your own to support or elaborate upon the primary question—why?

This is where research is needed. Both textual and visual solutions need to be explored to build a unified design, a unified whole that is bigger than the sum of its parts.

The existing fan is already sold. The goal of the poster (commercially) is to grab a potential fan who comes to the event based solely on the poster!

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

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

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

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

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

James Howard Miller, *hS* spring 2011

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Type Crimes: Don't cheat on you're wife!

Quotation marks can really mess up the look of you're text instead of letting them cut into you're buisness creating white space that is not appealing, let them hang out on the outside. It is much more pleasing to my eye and yours.

Also using the correct marks for quotations is important. Quotation marks consist of distinct characters for opening and closing a quoted passage. Hatch marks consist of a single set of vertical strokes. The only proper use for hatch marks is to indicate inches and feet (5'2").

The chord progression. The hash marks indicate "1-2-3-4; 1-2-3-4," etc. change chords at the beginning steady. When you're ready

between her and Desi twenty years earlier. But she agreed to marry Gar "From that moment, I had no qualms apprehension. We liked each other before we loved each other." A few later, they were married by Dr. Nor

1 Week with Super

Monday



Wake up at 7:00 a.m. change **Lucca** feed **Lucca** give take **Lucca** to Cyndi's. Come back home get ready for 10:00. Get off work at 3:00.

After work I go strait to CSUSM for track practice. I do then I go into the gym for weight lifting.

After track I go pick up **Lucca**. Then I come home to that at about 7:00 p.m I do some homework and then *(if I dont have work I am usually at school working*

Tuesday



Wake up at 6:00 p.m. and get ready for school. Then up **Lucca** and get him ready for the day, give **Lucca** a him. Make him breakfast so he can eat it at Cyndi's be

Get to school by 7:15 a.m. Spanish class is at 7:30 a.m. Physics from 9:00 to 9:50 a.m. and then the Lab from Then a break from 12:00-1:15 p.m. for Lunch.

