

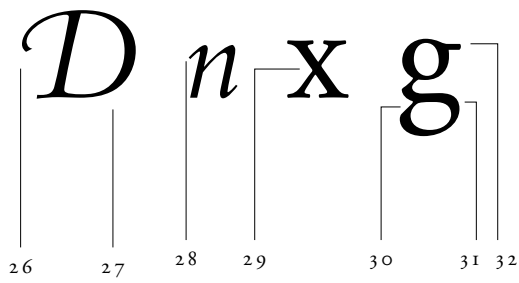
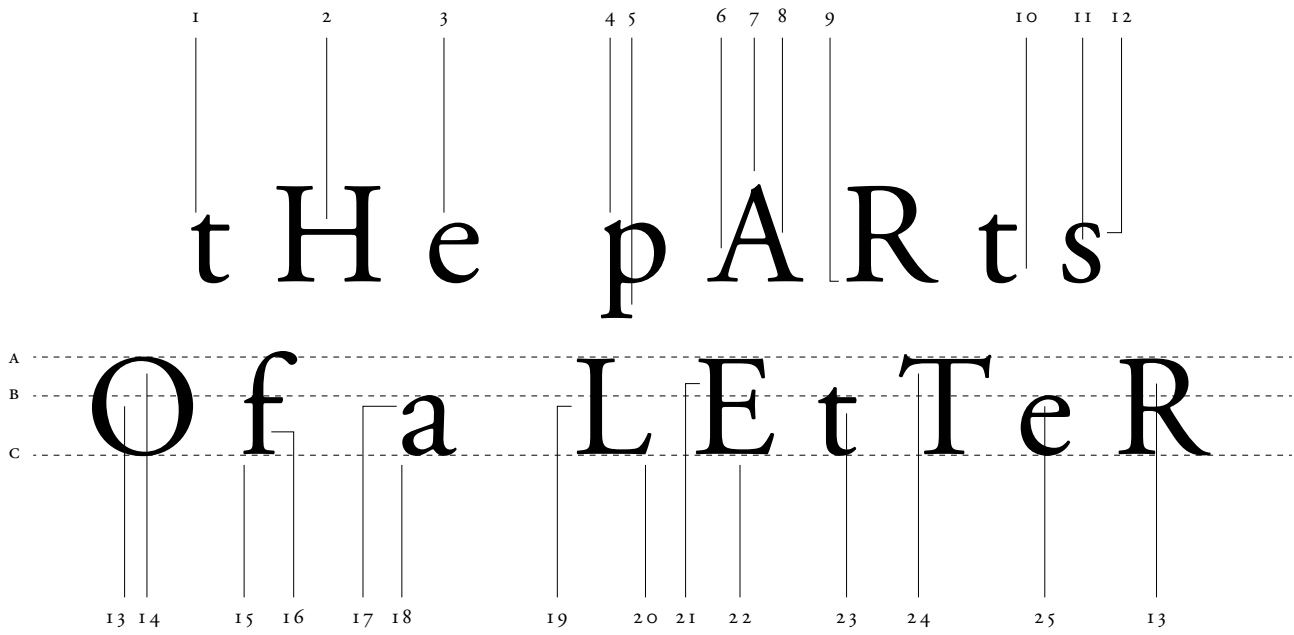
PROJECT COLLECTION

Type 1: Hierarchy & Form



PROJECTS

-
- 1 > TYPE ANATOMY
 - 2 > PROTO TYPEFACE
 - 3 > (OPTICALLY IMPROVISED)
 - 4 > STRUCTURE (GRID SYSTEM)
 - 5 > ALIGNMENTS & LINESPACING
 - 6 > VISUAL SEMANTICS
 - 7> TYPE CLASSIFICATION POSTERS
 - 8 > SUMMARY POSTER
-



- 1 CUPPED STEM
- 2 CROSSBAR
- 3 BRANCH
- 4 TRIANGULAR SERIF
- 5 BRACKET
- 6 DIAGONAL HAIRLINE
- 7 APEX
- 8 WEIGHTED DIAGONAL
- 9 HORIZONTAL SERIF
- 10 TAIL
- 11 SPINE
- 12 BEAK
- 13 COUNTER
- 14 THIN / HAIRLINE
- 15 SQUARE TIPPED SERIF
- 16 DESCENDER
- 17 TERMINAL
- 18 LOBE
- 19 STRAIGHT STEM
- 20 VERTICLE SERIF
- 21 ASCENDER
- 22 DIAGONAL HAIRLINE
- 23 CROSS STROKE
- 24 ARM
- 25 EYE
- 26 SWASH
- 27 CURVED STEM
- 28 POT HOOK
- 29 WAIST
- 30 RETURN STROKE
- 31 LOOP
- 32 EAR
- A CAP HEIGHT
- B X-HEIGHT
- C BASELINE

A

B

C

D

E

F

G

H

I

Davies Symphony Hall
201 Van Ness Avenue
San Francisco, CA 94102

Jaron Lanier
In conversation with Phil Bronstein

Wednesday
October 30
2013
8:00 p.m.

City Art & Lectures

www.cityarts.net

Davies Symphony Hall
201 Van Ness Avenue
San Francisco, CA 94102

JARON LANIER
In conversation with Phil Bronstein

Wednesday
October 30, 2013
8:00 p.m.

City Art & Lectures

www.cityarts.net

Wednesday
October 30,
2013
8:00 p.m.
City Art & Lectures

Davies Symphony Hall
201 Van Ness Avenue
San Francisco, CA 94102

jaron lanier
IN CONVERSATION WITH PHIL BRONSTEIN

www.cityarts.net

Davies Symphony Hall
201 Van Ness Avenue
San Francisco, CA 94102

JARON LANIER
In conversation with Phil Bronstein

Wednesday
October 30, 2013
8:00 p.m.
City Art & Lectures

www.cityarts.net

www.cityarts.net

City Art & Lectures

Wednesday
October 30, 2013
8:00 p.m.

Jaron Lanier In conversation with Phil Bronstein

Davies Symphony Hall
201 Van Ness Avenue
San Francisco, CA 94102

City Art & Lectures

Wednesday
October 30, 2013
8:00 p.m.

JARON LANIER
In conversation with Phil Bronstein

Davies Symphony Hall
201 Van Ness Avenue
San Francisco, CA 94102

www.cityarts.net

Common Typographic Disorders	Various forms of dysfunction appear among the populations exposed to typography for long periods of time. Listed here are a number of frequently observed afflictions.		
	Typophilia	Typophobia	Typochondria
	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.	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.	A persistent anxiety that one has deleted the wrong typeface. This condition is often paired with okd (optical kerning disorder), the need to constantly adjust and readjust the spaces between letters.

Common typographic disorders	Various forms of dysfunction appear among the populations exposed to typography for long periods of time. Listed here are a number of frequently observed afflictions.		
	typophilia	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.	
	typophobia	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.	
	typochondria	A persistent anxiety that one has deleted the wrong typeface. This condition is often paired with okd (optical kerning disorder), the need to constantly adjust and readjust the spaces between letters.	

Common Typographic Disorders	Typophobia	Typophilia	Typochondria
Various forms of dysfunction appear among populations exposed to typography for long periods of time. Listed here are a number of frequently observed afflictions.	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.	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.	A persistent anxiety that one has deleted the wrong typeface. This condition is often paired with okd (optical kerning disorder), the need to constantly adjust and readjust the spaces between letters.

Various forms of dysfunction appear among populations exposed to typography for long periods of time. Listed here are a number of frequently observed afflictions.	Common	Typographic	Disorders
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.		
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.		
Typochondria	A persistent anxiety that one has deleted the wrong typeface. This condition is often paired with okd (optical kerning disorder), the need to constantly adjust and readjust the spaces between letters.		

GARAMOND



LINE SPACING & ALIGNMENT

_1 The arrangement of text into columns with hard or soft edges is called *alignment*. Each basic style of alignment brings aesthetic qualities and potential hazards to the design of page or screen. *Justified* text, which has even edges on both left and right, has been the norm since the invention of printing with movable type, which enabled the creation of page after page of straight-edged columns. Justified type makes efficient use of space, and it also creates a clean shape on the page. Ugly gaps can occur, however, when the line length is too short in relation to the size of type used. Hyphenation breaks up long words and helps keep the lines of text tightly packed. Letterspacing can also be used to adjust a line.

_2 In *flush left / ragged right* text, the left edge is hard and the right edge is soft. Word spaces do not fluctuate, so there are never big holes inside the lines of text. This format, which was rarely used before the twentieth century, respects the flow of language rather than submitting to the law of the box. Despite its advantages, however, the flush left format is fraught with danger. Above all, the designer must work hard to control the appearance of the rag along the left edge. A good rag looks pleasantly uneven, with no lines that are excessively long or short, and with hyphenation kept to an absolute minimum. A rag is considered “bad” when it looks too even (or too uneven), or when it begins to form regular shapes, like wedges, moons, or diving boards.

_3 *Flush right / ragged left* is a variant of the more familiar flush left setting. It is common wisdom among typographers that flush right text is hard to read, because it forces the reader’s eye to find a new position at the start of each line. This could be true, or it could be an urban legend. At any rate, the flush right setting is rarely employed for long bodies of text. Used in smaller blocks, however, flush right text forms effective marginal notes, sidebars, pull quotes, or other passages that comment on a main body or image. A flush or ragged edge can suggest attraction (or repulsion) between chunks of information.

_4 *Centered* text is symmetrical, like the facade of a classical building. Centered type is often employed on invitations, title pages, certificates, and tomb stones. The edges of a centered column are allowed to be dramatically uneven. Centered lines are often broken to emphasize a key phrase (such as the name of the bride or the date of her wedding) or to allow a new thought to begin on its own line. Breaking lines in this manner is called *breaking for sense*.

The distance from the baseline of one line of type to another is called line spacing. It is also called leading, in reference to the strips of lead used to separate lines of metal type. The default setting in most layout and imaging software is slightly greater than the cap height of the letters. Expanding this distance creates a text block with a lighter, more open color. As line spacing increases further, the lines of type become independent linear elements rather than parts of an overall texture. _5

The distance from the baseline of one line of type to another is called line spacing. It is also called leading, in reference to the strips of lead used to separate lines of metal type. The default setting in most layout and imaging software is slightly greater than the cap height of the letters. Expanding this distance creates a text block with a lighter, more open color. As line spacing increases further, the lines of type become independent linear elements rather than parts of an overall texture. _6

The distance from the baseline of one line of type to another is called line spacing. It is also called leading, in reference to the strips of lead used to separate lines of metal type. The default setting in most layout and imaging software is slightly greater than the cap height of the letters. Expanding this distance creates a text block with a lighter, more open color. As line spacing increases further, the lines of type become independent linear elements rather than parts of an overall texture. _7

The distance from the baseline of one line of type to another is called line spacing. It is also called leading, in reference to the strips of lead used to separate lines of metal type. The default setting in most layout and imaging software is slightly greater than the cap height of the letters. Expanding this distance creates a text block with a lighter, more open color. As line spacing increases further, the lines of type become independent linear elements rather than parts of an overall texture. _8

_1 *Justified*
8/10
8 POINTS TYPE
10 POINTS LEADING
+20 TRACKING

_2 *Flushed left/rag right*
8/10
8 POINTS TYPE
10 POINTS LEADING
+20 TRACKING

_5 8/8
8 POINTS TYPE
8 POINTS LEADING
+20 TRACKING

_6 8/10
8 POINTS TYPE
10 POINTS LEADING
+20 TRACKING

_3 *Flushed right/rag left*
8/10
8 POINTS TYPE
10 POINTS LEADING
+20 TRACKING

_4 *Centered*
8/10
8 POINTS TYPE
10 POINTS LEADING
+20 TRACKING

_7 8/13
8 POINTS TYPE
13 POINTS LEADING
+20 TRACKING

_8 8/17
8 POINTS TYPE
17 POINTS LEADING
+20 TRACKING

ele^vate

CONNECTION

tran
sition

k₋.lle r

MIRROR
WIBBOB

subtract-on

HUMANIST | GARALDE | TRANSITIONAL | DIDONE | SLAB SERIF | LINEALE

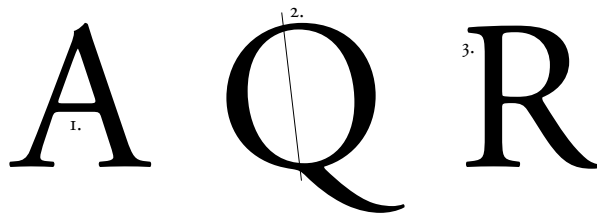
GARAMOND | 1530



CLAUDE GARAMOND (CA. 1480–1561) CUT TYPES FOR THE PARISIAN SCHOLAR-PRINTER ROBERT ESTIENNE IN THE FIRST PART OF THE sixteenth century, basing romans on the types cut by Francesco Griffo for Venetian printer Aldus Manutius in 1495. Garamond refined his Romans in later versions, adding his own concepts as he developed his skills as a punchcutter. After his death in 1561, the Garamond punches made their way to the printing office of Christoph Plantin in Antwerp, where they were used by Plantin for many decades, and still exist in the Plantin-Moretus museum. Other Garamond punches went to the Frankfurt foundry of Egenolff-Berner, who issued the famous Egenolff-Berner specimen in 1592 that became an important source of information about the Garamond types for later scholars and designers. ¶ In 1621, sixty years after Garamond’s death, the French printer Jean Jannon (1580–1635) issued a specimen of typefaces that had some characteristics similar to the Garamond designs, though his letters were more asymmetrical and irregular in slope and axis. Jannon’s types disappeared from use for about two hundred years, but were re-discovered in the French national printing office in 1825, when they were wrongly attributed to Claude Garamond. Their true origin was not to be revealed until the 1927 research of Beatrice Warde. In the early 1900s, Jannon’s types were used to print a history of printing in France, which brought new attention to French typography and the “Garamond” types. This sparked the beginning of modern revivals; some based on the mistaken model from Jannon’s types, and others on the original Garamond types. ¶ Italics for Garamond fonts have sometimes been based on those cut by Robert Granjon (1513–1589), who worked for Plantin and whose types are also on the Egenolff-Berner specimen. ¶ Linotype has several versions of the Garamond typefaces. Though they vary in design and model of origin, they are all considered to be distinctive representations of French Renaissance style; easily recognizable by their elegance and readability. ¶ Garalde (Old Style) were designed centuries ago by such masters as the French printer Claude Garamond and the Venetian printer Aldus Manutius. Garalde type faces include some of the most popular roman styles in use today.

ADOBE GARAMOND PRO | 24 PT

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
 a b c d e f g h i j k l m n o p q r s t u v w x y z
 0 1 2 3 4 5 6 7 8 9



CHARACTERISTICS

1. Horizontal Crossbar
2. Axis is Slightly Inclined Left
3. Bracketed Serif

HUMANIST | GARALDE | TRANSITIONAL | DIDONE | SLAB SERIF | LINEALE

ROCKWELL | 1934



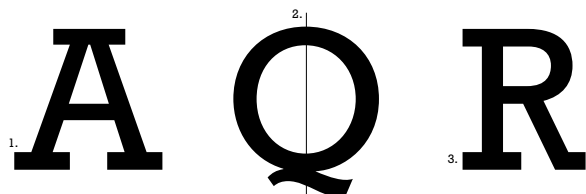
→ **THE ORIGINAL ROCKWELL** ←
WAS PRODUCED BY THE INLAND TYPEFOUNDRY IN 1910.
SUPERVISED BY FRANK HINMAN PIERPONT
WHICH ISSUED IT AS LITHO ANTIQUE.

Rockwell is a geometric slab serif design which are versatile, it is a strong display face for headlines and posters; it is also legible in short text blocks. Rockwell belongs to the family called Slab Serif where the serifs are about as thick as the main strokes of every letter; it is a monoweighted typeface. It was made out of commercial necessity and is used mainly in headlines and large text. It's characterized by thick, block

like serifs. They generally have no bracket. Because of its bold appearance, they were mostly used in large headlines and advertisements but are seldom used in body text. Rockwell is a distinctive version of a geometric slab serif design, which has retained its popularity since its appearance in the 1930's. The slab serifs, or Egyptians, originated in the nineteenth century when they were used principally for display work.

ROCKWELL | 24 PT

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9



CHARACTERISTICS

1. Serifs are Horizontal & Thick
2. Axis is Vertical
3. Sloped Heavy Serifs

HUMANIST | GARALDE | TRANSITIONAL | DIDONE | SLAB SERIF | LINEALE

HELVETICA | 1957



The lineale category consists of four subcategories: grotesque, neo-grotesque, humanist, and geometric. New refinements put in the sub-category of neo-grotesque.

Helvetica is one of the most ubiquitous design classics of our time. It's a sans serif Grotesque typeface, inspired by and based on the Akzidenz-Grotesk typeface created by Berthold around 1898. Helvetica was invented in 1957 by Eduard Hoffmann, director of Haas Type Foundry in Münchenstein, Switzerland, with the help of Max Miedinger.

Originally called Neue Haas Grotesk, it aimed to embody a no-frills style.

Hoffmann wanted Neue Haas Grotesk to form a contemporary version of an older typeface known as Akzidenz Grotesk. This new design would allow the typeface to be featured in a variety of situations without ever seeming inappropriate.

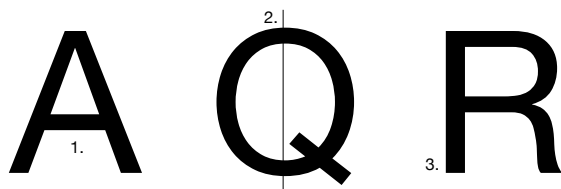
Haas Type Foundry's parent company, Mergenthaler Linotype, decided to market Neue Haas Grotesk in foreign markets, so they changed the name to Helvetica in an effort to make it more appealing and easier to pronounce for international customers. There have been a number of Helvetica variations created, including a number of language variants (Cyrillic, Korean, Hindi, Japanese, Vietnamese, and Greek among

them). It has received positively, and has grown into several common forms, such as Helvetica Light, Helvetica Bold, and Helvetica Black. We see it dozens of times every day, that appear on billboards, postcards, business cards, magazine ads, websites, logos, packaging, and numerous other items.

It has captured the modernist preference for clarity and simplicity to suggest greater ideas. The fact that the typeface is clean-cut and simple means that it can be used as a neutral platform in a wide variety of settings, it is the particular context and content of the messages that convey their meaning. Helvetica is an all-purpose type design.

HELVETICA NEUE | 21 PT

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9



CHARACTERISTICS

1. Horizontal Crossbar
2. Axis is Vertical
3. No Serifs

Wednesday
October 30, 2013
8:00 p.m.

Jaron Lanier In conversation with Phil Bronstein

Davies Symphony Hall
201 Van Ness Avenue
San Francisco, CA 94102

ROCKWELL | 1934

↔ **ORIGINAL ROCKWELL** ↔

WAS PRODUCED BY THE INLAND TYPEFOUNDRY IN 1910.
SUPERVISED BY FRANK HINMAN PIERPONT
WHICH ISSUED IT AS LITHO ANTIQUE.

Rockwell is a geometric slab serif design which are versatile, it is a strong display face for headlines and posters; it is also legible in short text blocks. Rockwell belongs to the family called Slab Serif where the serifs are about as thick as the main strokes of every letter; it is a monoweighted typeface. It was made out of commercial necessity and is used mainly in headlines and large text. It's characterized by thick, block-like serifs. They generally have no bracket. Because of its bold appearance, they were mostly used in large headlines and advertisements but are seldom used in body text. Rockwell is a distinctive version of a geometric slab serif design, which has retained its popularity since its appearance in the 1930's. The slab serifs, or Egyptians, originated in the nineteenth century when they were used principally for display work.

HELVETICA | 1957

The lineage category consists of four sub-categories: grotesque, neo-grotesque, humanist, and geometric. New refinements put in in the sub-category of neo-grotesque.

Helvetica is one of the most ubiquitous design classics of our time. It's a sans serif grotesque typeface, inspired by and based on the Akzidenz-Grotesk typeface created by Berthold around 1898.

Helvetica was invented in 1957 by Eduard Hoffmann, director of Haas Type Foundry in Münchenstein, Switzerland, with the help of Max Meidinger.

Originally called **Neue Haas Grotesk**, it aimed to embody a no-frills style.

Hoffmann wanted Neue Haas Grotesk to form a contemporary version of an older typeface known as Akzidenz-Grotesk. This new design would allow the typeface to be featured in a variety of situations without ever seeming inappropriate.

Haas Type Foundry's parent company, Mergenthaler Linotype, decided to market Neue Haas Grotesk in foreign markets, so they changed the name to Helvetica in an effort to make it more appealing and easier to pronounce for international customers.

There have been a number of Helvetica variations created, including a number of language variants (Cyrillic, Korean, Hindi, Japanese, Vietnamese, and Greek among them). It has also grown into several other items.

It has captured for clarity and simplicity. The set of and simple neutral platform is the particular messages that Helvetica is an

into columns with...
ment brings...
green. *Justified*...
form since the...
ion of page...
use of space...
ur, however, w...
used. Hyphenation breaks up long words and helps keep packed. Letterspacing can also be used to adjust a line.

The distance from the...
ing. It is also called leading...
of metal type. The default...
greater than the cap height...
block with a lighter, more...
type become independent

The distance from the base...
It is also called leading, in...
metal type. The default se...
greater than the cap height...
block with a lighter, more...
type become independent

text, the left edge is hard and the right edge is soft. *Justified*...
uate, so there are never big holes inside the lines of text.
rarely used before the twentieth century, respects the...
submitting to the law of the box. Despite its advan...
left format is fraught with danger. Above all, the...
to control the appearance of the rag along the left edge...
ly uneven, with no lines that are excessively long or...
ion kept to an absolute minimum. A rag is considered...
ven (or too uneven), or when it begins to form...
s, moons, or diving boards.

Left is a variant of the more familiar flush left setting. It is

ROCKWELL | 1934

t H e p A R T s
O f a L E T T e R

13 14 15 16 17 18 19 20 21 22 23 24 25 26

GARAMOND | 1530

D n x g

26 27 28 29 30 31 32

1 CUPPED STEM	23 CROSS STROKE
2 CROSSBAR	24 ARM
3 BRANCH	25 EYE
4 TRIANGULAR SERIF	26 SWASH
5 BRACKET	27 CURVED STEM
6 DIAGONAL HAIRLINE	28 POT HOOK
7 APEX	29 WAIST
8 WEIGHTED DIAGONAL	30 RETURN STROKE
9 HORIZONTAL SERIF	31 LOOP
10 TAIL	32 EAR

CHARACTERISTICS

- Horizontal Crossbar
- Axis is Vertical
- No Serifs

HELVETICA NEUE | 24 PT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

A Q R

GARAMOND PRO | 24 PT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Typophilia	Typophobia	Typochoria
An excessive attachment to and fascination with the shape of letters, often to the exclusion of other interests and object choices	The irrational dislike of letterforms, often marked by a preference for icons, dingbats, and—in fatal cases—bullets and dangers	A persist that one the wrong This conc often pai okd (opti disorder)

- 1> STRUCTURE (OPTICALLY IMPROVISED)
- 2> PROTO TYPEFACE
- 3> TYPE CLASSIFICATION POSTERS (ROCKWELL)
- 4> TYPE CLASSIFICATION POSTERS (HELVETICA)
- 5> ALIGNMENTS & LINESPACING
- 6> TYPE ANATOMY
- 7> VISUAL SEMANTICS
- 8> TYPE CLASSIFICATION POSTERS (GARAMOND)
- 9> STRUCTURE (GRID SYSTEM)

