D E Sign 4 U

A Typography Specimen Book

By Jacob P. Fagaly

Font is everything

Type

Type is style not words
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specimen

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{ } } \ |

Left Page

"Art is fraud all you need to do
is do something no one has done before"

Making
Connections 2

F O R M

October 1982 25 JF

T I M E

ART

color

Line **1987**

1984

2 yrs old
makes personal comics
to pass time Asthama and 1undits
fever damages heart. 14 yrs old first watercolor painting
16yrs old paints for the first time creates
painting based on impressionism

5 yrs old
colors 1st coloring book
8 yrs old draws first drawing
10 yrs old creates coloring book

1994

1998

16 yrs old I paint for the first time and create
paintings based on early works of impressionism, I thought the
style was very much a must have at the time. Fine art style I adopted
at this point was to develop a sense of rythm for my art
and give environments character.

2000

18 yrs old I finish my first watercolor painting
the entire experience made a lasting impression on how I understand opacity and the
transparency. I explore artist like Vincent van Gough for his use
of motion using layer of varying color with line.

"I've always been interested in
putting things together though
not as much as taking them apart."

2002

20yrs old I take my first formal art classes at Palomar
Community College Escondido under prof. Ronald Ken Joudrey .
This is the stage I really get serious and persue my career
in the fine arts.I at this stage take an interest in Jim Dyne
an artist who like to work mostly in charcoal and paper.

I Just Wanna Fly
2011
2004 2001 2000
JF
1999

DESIGN

Communication

April 2011 15 JF

NOW 2011

Right Page

D=Sign 4 U

A Typography Specimen Book

Production Notes

This book was designed using Adobe InDesign, Illustrator, and
Photoshop and output to Portable Document Format (PDF).
The fonts in the book are Helvetica Neue , Impact, Helvetica
Thirty-six pages at 10" x 10"; Digital illustrations, color photos.
Ouput on Laser print semi-gloss

Contributors

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Parker, Ryan; Reynoso, Lauren; Rodriguez, Lilyana; Sevilla, Eric; Volbeda, Ashley; Warlick, Jeff.

TAVERN OF THE GREEN

HEALTHY WRAPS

```
Chicken Strips.............$3.95
Chicken Greek Style........$4.25
Turkey.....................$3.95
Vegetarian.................$3.75
Crispy Fish................$3.95
Make It A Combo Add........$2.40
```

KID'S MENU

CHOICES INCLUDE

```
Burger, Hot Dog, Corn Dog,
Chicken Strips or Grilled
Cheese
Fries & Drink.....$4.03
```

BURGERS

MAKE IT A COMBO FOR $2.40

```
Hamberger..................$1.63
Cheese Burger..............$1.93
Double Burger..............$2.33
2x2 Burger.................$2.93
3x3 Burger.................$3.93
Fab-4 Burger...............$4.93
Garden Burger..............$3.35
Low Carb Burger............$1.63
Bacon Avo Cheese Burger....$3.15
Mushroom Cheese Burger.....$2.53
Make It A Combo add........$2.40
```

FRESH SALADS

```
Chicken Breast.............$5.35
Chicken Strip..............$5.10
Greek Tavern...............$4.60
Avacado....................$4.50
Garden.....................$3.50
Side Salad.................$2.10
Add Chicken................$1.85
```

SANDWHICHES

```
Egg & Cheese...................$5.95
Egg & Bacon, Ham or Sausage,...$3.90
or Avacado and Hot Dog
Chicken Breast.................$4.75
BLT & Avacado..................$4.95
Turkey Avacado.................$4.95
Spicy Chicken..................$3.35
Crispy Fish....................$3.55
Patty Melt.....................$3.45
Turkey Melt....................$3.95
Grilled Cheese.................$2.35
Grilled Ham Cheese.............$3.65
Avacado........................$3.25
Triple Mess Melt...............$4.50
Make It A Combo Add............$2.40
```

Book and cover design,

aphy and selected authorship: Jacob P. Fagaly

Disclaimer

The publisher shall not be held liable for inaccuracies in the text. The views expressed are those of the author. The articles are not intended to be definitive and should not be relied upon as a substitute for specialist advice

References

Ellen Lupton, Thinking with Type, 2nd revised and expanded edition: A Critical Guide forDesigners, Writers, Editors, & Students (Design Briefs) (New York, Princeton Press, 2004, 2010) Luke Herriott, The Desiner's Packaging Bible Creative Solutions For Outstanding Design (,

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Reproduce both pages of this document exactly and outout a 2-page PDF when your done.

This is a text block! (48)

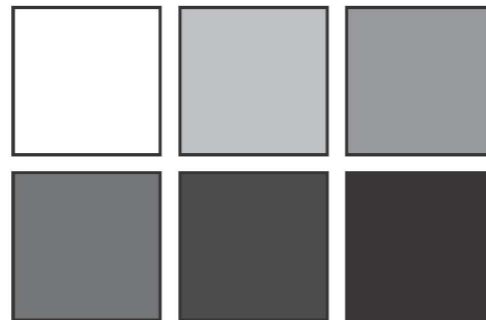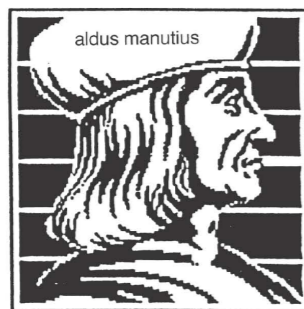## This is a text block! This is a text block! This is a text block!

This is a text block! (9)

This is a text block! (18)

This is a text block! (24)

This is a text block! (32)

This is a text block! (42)

aldus manutius

THE MONEY PIT

DRIVE THUR

1360 East Mission RD
San Marcos, Ca. 92025
Hours: 7am-11pm Daily
Phone: 760-743-7775

PIT SPECIALTY COMBO

SALAD & FRIES , ONION RINGS OR ZUCCHINI & DRINK INCLUDED

Chicken Strips (3 count)............$5.70
Fish 'N' Chips (3 count)............$5.70

BREAKFAST

SERVED ALL DAY

2 Egg Plate.............$2.95
2 Egg Plate With Bacon,
Ham,or Sausage $4.95
The Mess $5.45
French Toast(3)
or Pancakes(3) $3.75
Pancakes (2)Combo or
French Toast(2Combo)....$4.25

MORNING WRAPS

Eggs Cheese Hashbrowns...........$3.20
Eggs Cheese Hashbrowns (Optional Bacon,
Ham, Sausage, Avacado,
Or Hotdog.....................$4.20
The Mess Wrap $4.50

OMELETTES

Western.............$5.95
Ham & Cheese........$5.95
Greek...............$5.95
Chili Cheese........$5.50
Vegetarian..........$5.95

BEVERAGES

SERVED ICE COLD

Coke, Diet Coke, Sprite,
Rootbeer,Lemonade, Mr. Pib,
Powerade,Raspberry iced Tea,
Green Tea, Black Tea Sweetened
Black Tea, Orange Fanta

Small $1.45
Large $1.85
Coffee, Hot Tea, Hot Cocoa $1.35
Milk, Orange Juice $1.99
Bottled Water $1.25

COOL SCOOPS

MADE WITH REAL ICE CREAM

Shakes or Malts: Chocolate,
Strawberry, Vanilla, Banana or
Rootbeer Float $2.60
Sundaes: Strawberry, Pineapple or
Hotfudge $3.75
Ice Cream Cones
Single $1.40
Double $1.95
Banana Split $4.25

9th

International

Fair

University Hall Plaza

Event will be held at
Annual International

Fair

Thursday, April 14

11:00pm-2:00pm

Organized by: University Global Affairs Committee
Sponsored By A Co-Curricular Funding Award,
Office of Global Education,
ASI and SLL

Poster Designed by: Jacob P. Fagaly

Font attributes

the icing upon the written language

font size

18 pts

24pts

36 pts

kerning

leading

line one
line two
line three

line one
line two
line three

line one

line two

line three

tracking

The quick fox jumped over the lazy dog.

The quick fox jumped over the lazy dog.

The quick fox jumped over the
lazy dog.

baseline shift

jumble

proportional scale

Height to width relationship
is maintained by holding
down the shift key. This is
how all text should be
resized! Respect the font!

RESPECT TYPOGRAPHY

RESPECT TYPOGRAPHY

**RESPECT
TYPOGRAPHY**
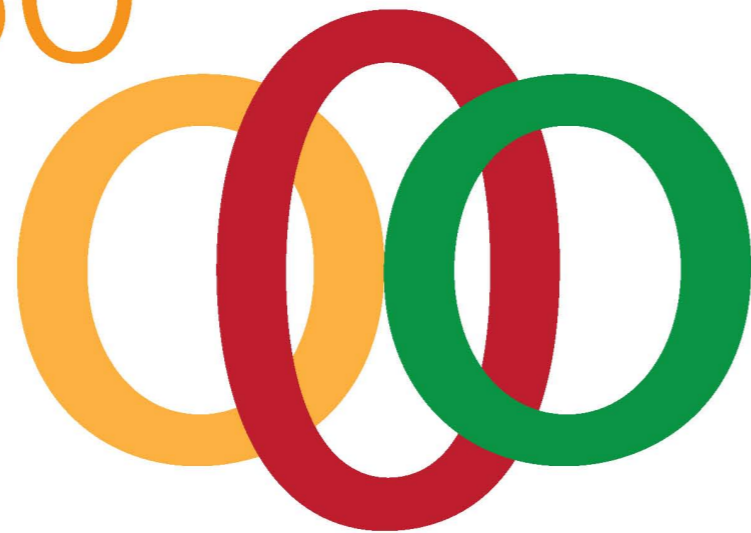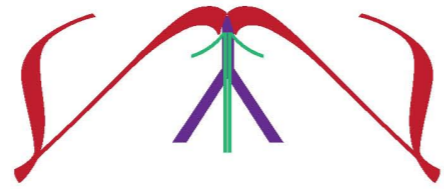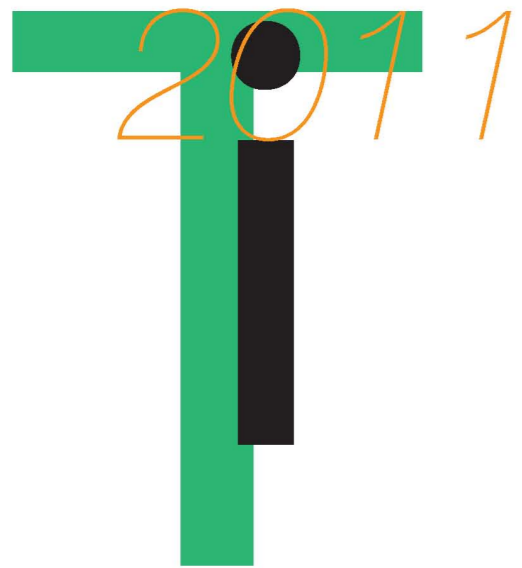
non-proportional scale

Height to width relationship is
not maintained. This should in
nearly every case be avoided!
Font is twisted out of proportion
or **skewed** . . . Respect the font!

DON'T DO THIS

DON'T DO THIS

DON'T DO THIS

1A 2B 3C 3D 4E 5F 6G 7H 8I 9J 10K 11L 12M 13N
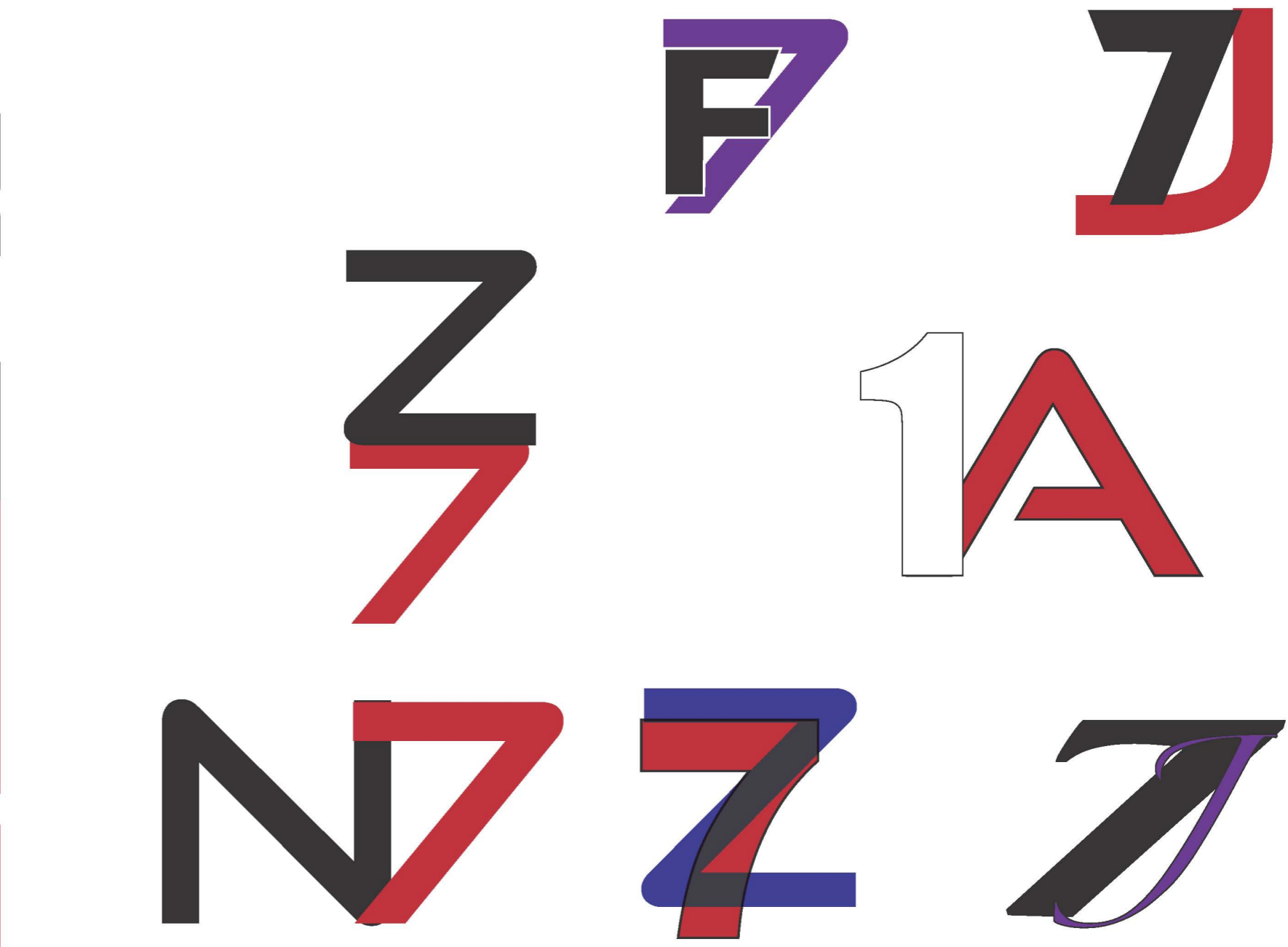14O 15P 14Q 15R 16S 17T 18U 19V 20W 21X 22Y 23Z

2011

Ti

-11

VPA

380

@

Q

atomy

Counter

Ascender

Grid

Descender

All around the world people stop and sing

I Just Wanna Fly

All around the world statues crumble for me

2011

BY

Jacob P. Fagaly

Attends CSUSM currently enrolled in VPA 380-11

Still wants to fly!

25 years old, my mother, God rest her soul

All around the world people stop and sing
Who knows how long I've Loved You

October
25

JF

I waya I waya trya waya want
Love can make you hostage wanna do it again

zaphino 196pt.

Intergrated design
point/counterpoint

C c   D d   E e
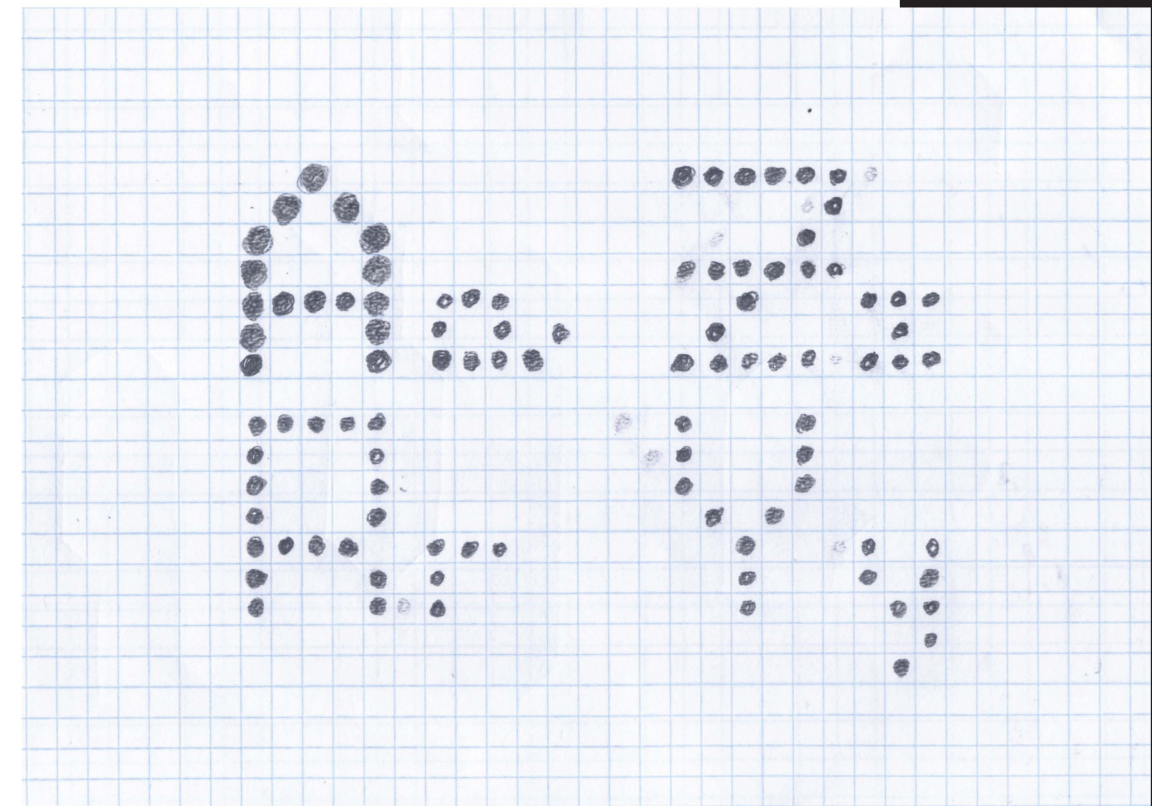
1989-2011 top 40
Best shows !

1.	Battlestar Galactica (SCI FI 2005 – 2009)	11.	The West Wing (NBC 1999 – 2006)	21.	Breaking Bad (AMC 2008 –)	31.	Andy Richter Controls The Universe
2.	Deadwood (2004 – 2008 HBO)	12.	Friday Night Lights (NBC 2006 –)	22.	Spaced (BBC 1999-2001)		(FOX 2002 – 2003)
3.	The Sopranos (HBO 1999 – 2007)	13.	30 Rock (NBC 2006 –)	23.	Life on Mars (BBC 2006 – 2008)	32.	Flight of the Conchords
4.	The Daily Show with Jon Stewart	14.	Angel (WB 1999 – 2004)	24.	Firefly (FOX 2002 – 2003)		(HBO 2007 – 2009)
	(Comedy Central 1999 –)	15.	The Office (BBC 2001 – 2003)	25.	Undeclared (FOX 2001 – 2002)	33.	Party Down (Starz 2009 –)
5.	The Wire (HBO 2002 – 2008)	16.	Veronica Mars	26.	The Middleman (ABC Family 2008)	34.	It's Always Sunny in Philadelphia
6.	The Office (NBC 2005 –)		(UPN & CW 2004 – 2007)	27.	The Colbert Report		(F/X 2005 –)
7.	Mad Men (AMC 2007 –)	17.	Doctor Who (BBC 2005 –)		(Comedy Central 2005 –)	35.	Gilmore Girls (WB 2000 – 2007)
8.	LOST (ABC 2004 –)	18.	How I Met Your Mother	28.	Extras (BBC 2005 – 2007)	36.	Curb Your Enthusiasm (HBO 2000 –)
9.	Freaks and Geeks (NBC 1999 – 2000)		(CBS 2005 –)	29.	Rome (HBO 2005 – 2007)	37.	The Simpsons (FOX 1989 –)
10.	Arrested Development (FOX 2003-2006)	19.	Slings and Arrows	30.	Buffy The Vampire Slayer	38.	Scrubs (NBC / ABC 2001 – 2009)
			(The Movie Network 2003 – 2006)		(WB & UPN 1997 – 2004)	39.	King of the Hill (FOX 1997 – 2009)
		20.	Chuck (NBC 2007 –)			40.	South Park (Comedy Central 1997 –)

Seen It Can''t
Get Enough !

Seen it
Loved It !

I've Seen It.

Friday Night
Couch Potato Yeah!

for more info got to http://leadingedge01.wordpress.com

Part Four: Modern (Didone)

In the previous installment of this series, we took a closer look at Transitional style typefaces, so-called because they mark a transition from the former Old Style types—epitomized by Baskerville—and the subject of today's brief history,the Moderns, also known as Didone (the terms Modern and Didone are used synonymously throughout this article) .Baskerville's types, compared with their Old Style (or Garalde) predecessors, are marked by high contrast between thick and thin strokes, so much so that one commentator declared Baskerville was "blinding the nation." The Moderns or Didones take this contrast to further extremes (just about as far as one can take them). The first Modern typeface is attributed to Frenchman Firmin Didot (son of François-Ambroise Didot), and first graced the printed page in 1784. His types were soon followed by the archetypal Didone from Bodoni. The Italian type designer, punchcutter and printer Giambattista Bodoni (what a great name! [1740-1813]) drew his influence from the Romains du Roi (with its flat, unbracketed serifs) and the types of John Baskerville (high contrast), for whom he showed great admiration.
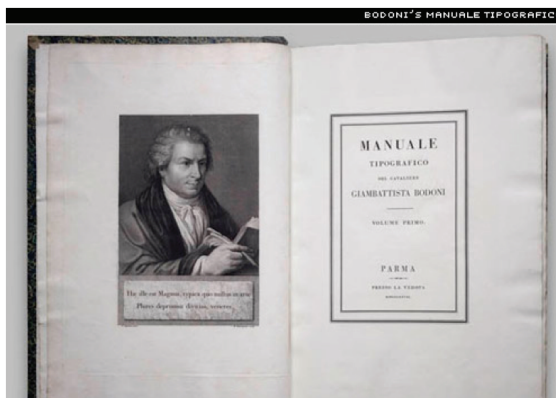
Bodoni will forever be associated with the hordes of digital interpretations from just about every type foundry on earth—the FontBook devotes some 14 pages to flavors of Bodoni; some are faithful digital renderings, others well-crafted interpretations; while others still are nothing but parodies, suitable only for poster headlines or the typographic scrap-heap. However, Bodoni was a prolific type designer, completing hundreds of typefaces; the Museo Bodoniano in Parma, houses more than 25,000 of his punches! Bodoni's Manuale Tipografico[1] (1818) contains 142 roman typefaces and their corresponding italics—and that's just volume one. The second volume includes numerous ornaments, Arabic, Greek, Russian, and Tibetan

Characteristics

1. High and abrupt contrast between thick and thin strokes;
2. Abrupt (unbracketed) hairline (thin) serifs
3. Vertical axis
4. Horizontal stress
5. Small aperture

Modern-day Moderns

Open just about any fashion magazine, and you'll spot a Didone. If it's a premium brand (read "very expensive") , then it may well be brought to you on the back of Bodoni or Didot. Not being a subscriber to any fashion titles (you'd understand if you saw my wardrobe), I took a trip to my local café and snapped about 100 examples of Modern types. Here are just a few:

If you've read the preceding three installments, then you will have noticed a move away from the Humanist or handwritten letterforms. The romans of the Modern types owe very little, if anything to the earlier calligraphic forms; they are too precise, too sharp, too clean. Whereas the Old Style types are Neoclassical, the Didones are Romantic. Though both forms share a common vertical (rationalist) axis, the Moderns have even greater contrast.

What are they good for?

There's something rather clinical about the Moderns, especially in the roman capitals. Their vertical axis coupled with strong horizontal stress furnishes them with the stiffness of toy soldiers on parade. They are elegant, and like all things elegant, look unhurried, calm, and in control. They're generally not suited to setting extended text, as the verticality of the letter forms interferes with the text's horizontal rhythm. The letters don't lead our eyes across the page, but rather up and down. Unsurprisingly, Bringhurst brings some clarity to the subject when he writes,

Romantic letters can be extraordinarily beautiful, but they lack the flowing and steady rhythm of the Renaissance forms. It is that rhythm which invites the reader to enter the text and read. The statuesque forms of Romantic letters invite the reader to stand outside and look at the letters instead.[2]

The Moderns need lots of space (white space and inter-line space), so give them extra leading and generous margins; and if you pair a Modern with another face, then make sure it's not a fussy one, or your page will look like a circus poster designed by a visually impaired dog. If you know the beautiful, yet austere architecture of Tadao Ando, then mixing a Didot with, say a Blackletter is akin to draping one of Ando's monoliths in a giant lace doily.

Erik Spiekermann, in Stop Stealing Sheep, recommends ITC Bodoni as "much better at small sizes than all the others."[3]