

Type and Language

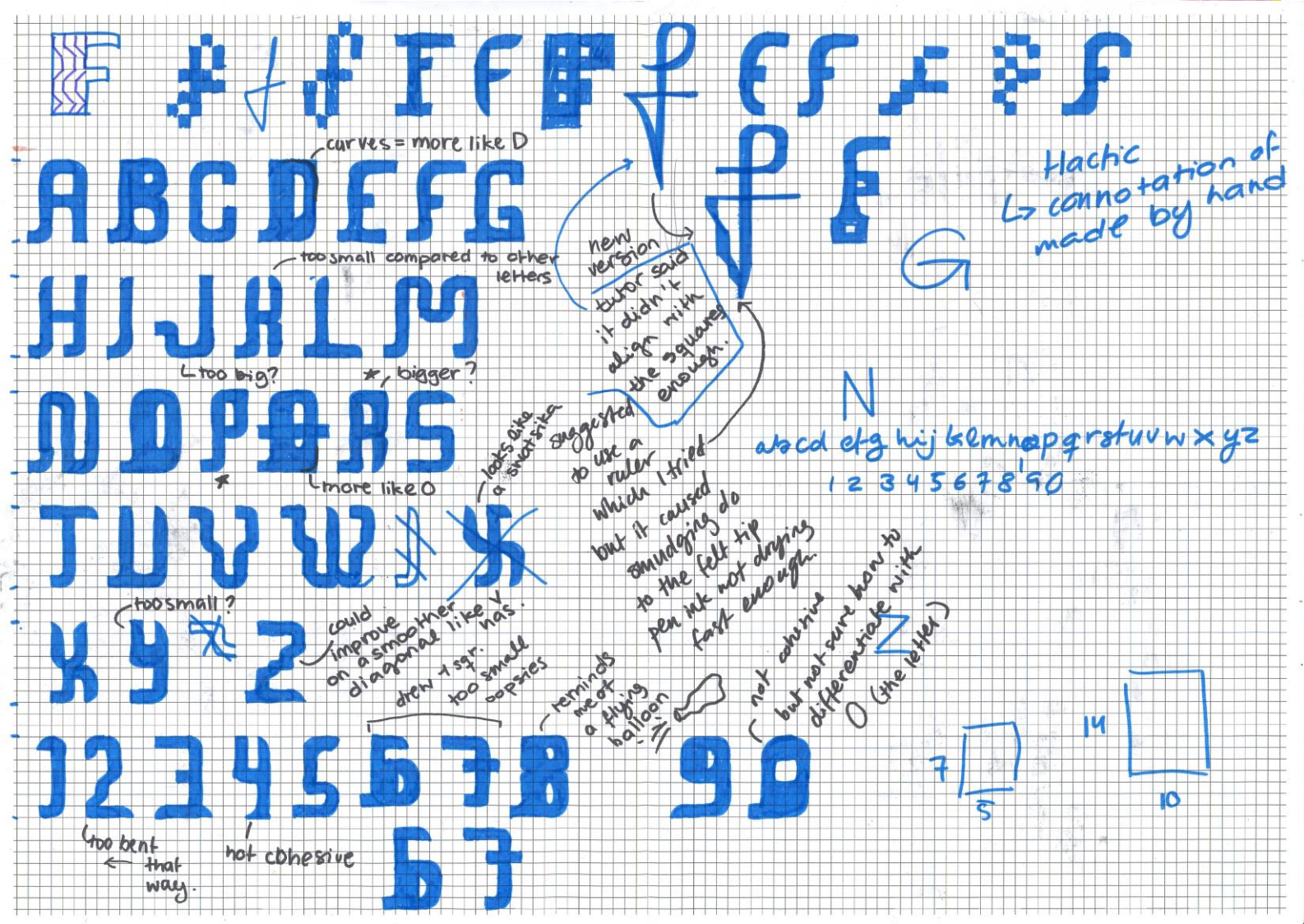
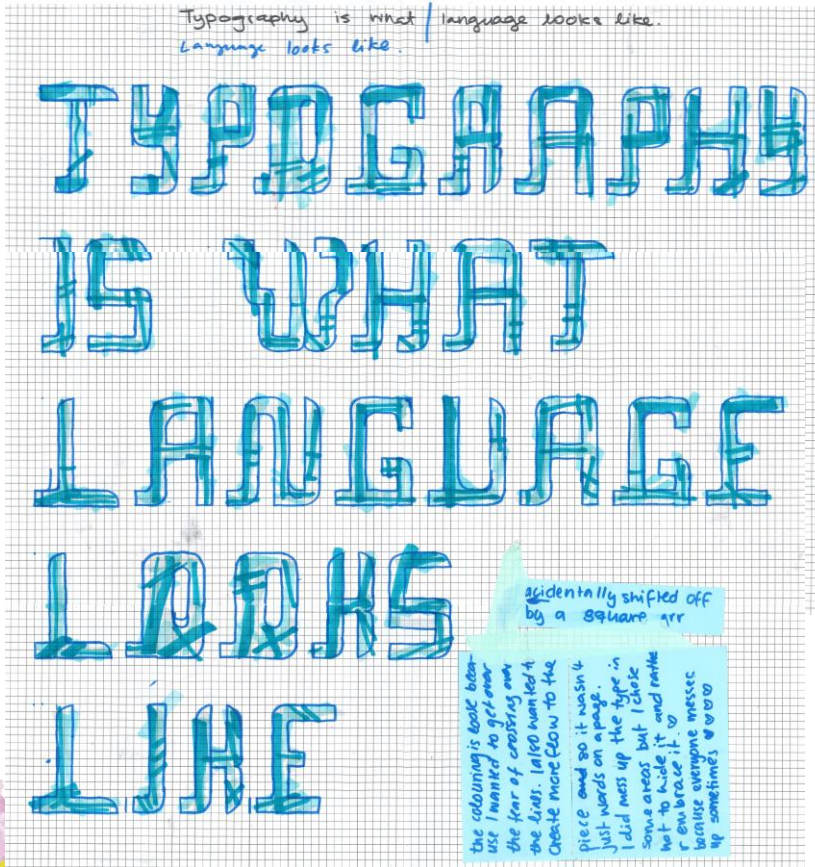
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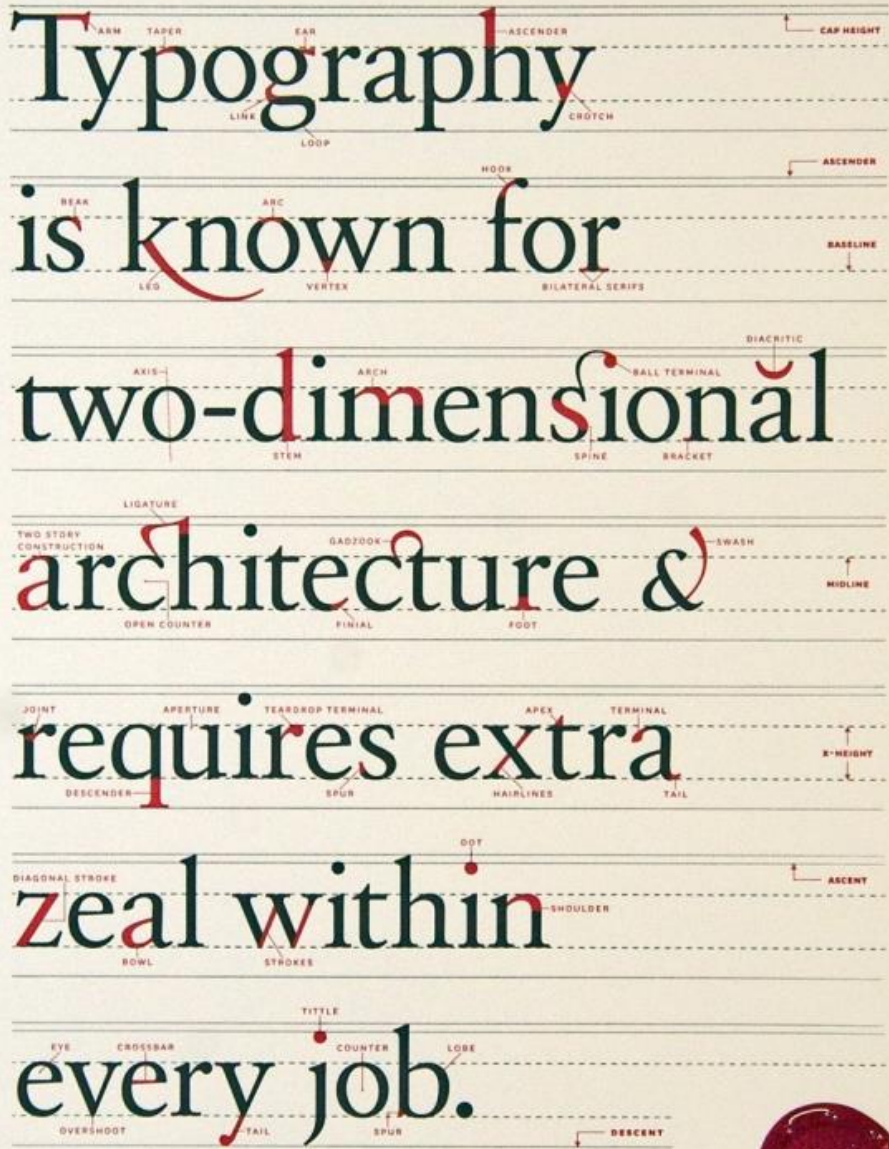
Mia Alter



Exploring type design and letter shapes

This is the **first typeface** I made, I wanted to experiment with **movement and serifs**. I first drew as many **different Fs** as I could to **explore style options** and then I picked my favourite to create a **whole typeface** out of.





LESSON PLAN
Scott Burns
Grant Hutchinson

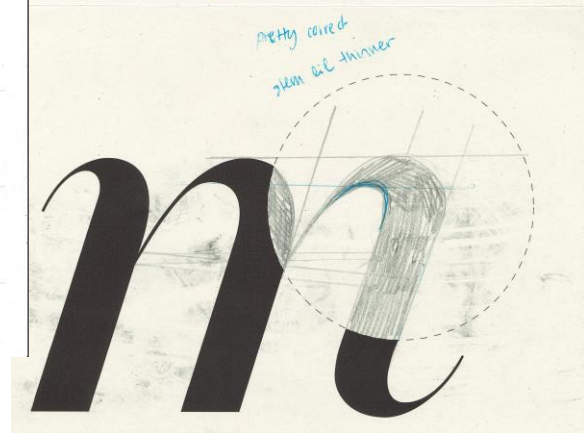
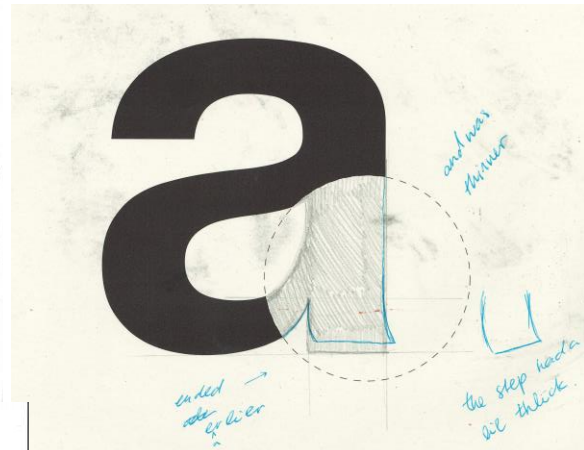
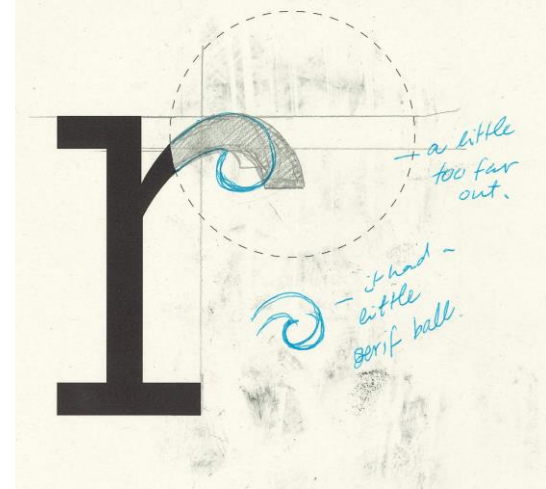
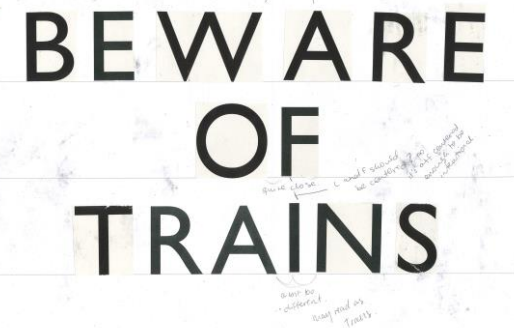
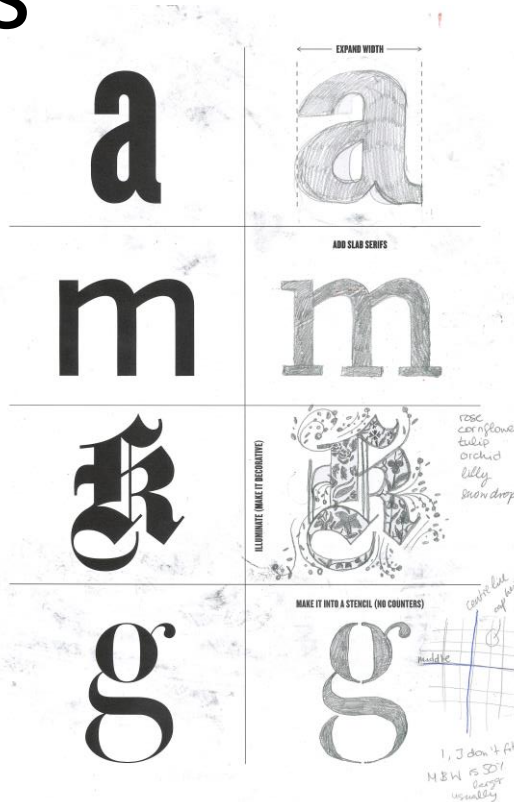
TYPEFACES USED
FFFC - Neil Summerour, Philtype (2008)
NATIONAL - Kris Sowersby, Village (2009)

(Biblioklept, 2010)

Seminars

The seminars about letter forms and different styles were really useful in understanding the different shapes in the letters.

The kerning game and the “beware of trains” exercise helped me understand the necessary distance between different letters, such as I and N. The way I made it reads as “beware of trans”.

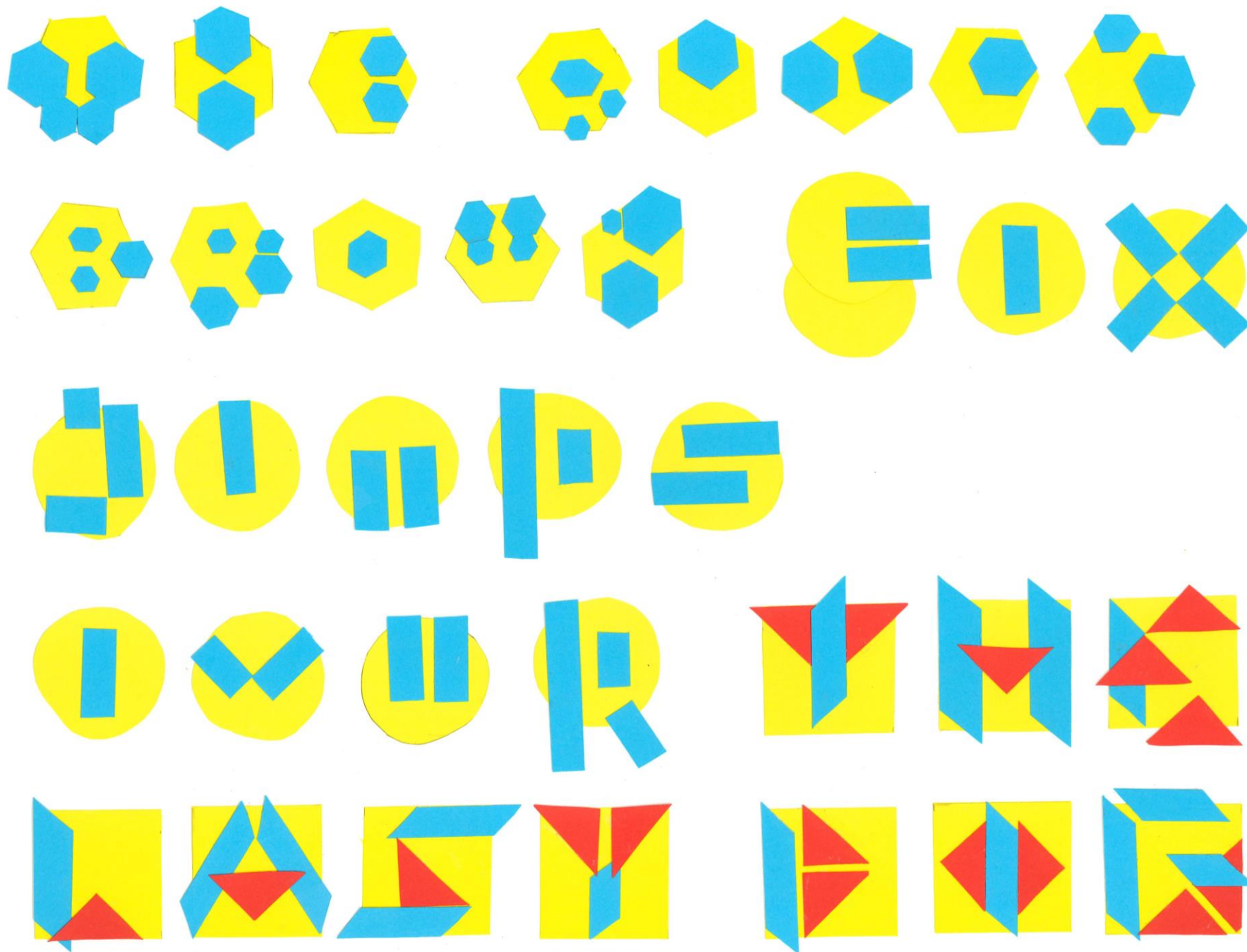




The shape exercise

I liked using **different shapes** as modules because it was a good way to get **out of my comfort zone**. I like the **two shaped type** the best; it has **good contrast**.

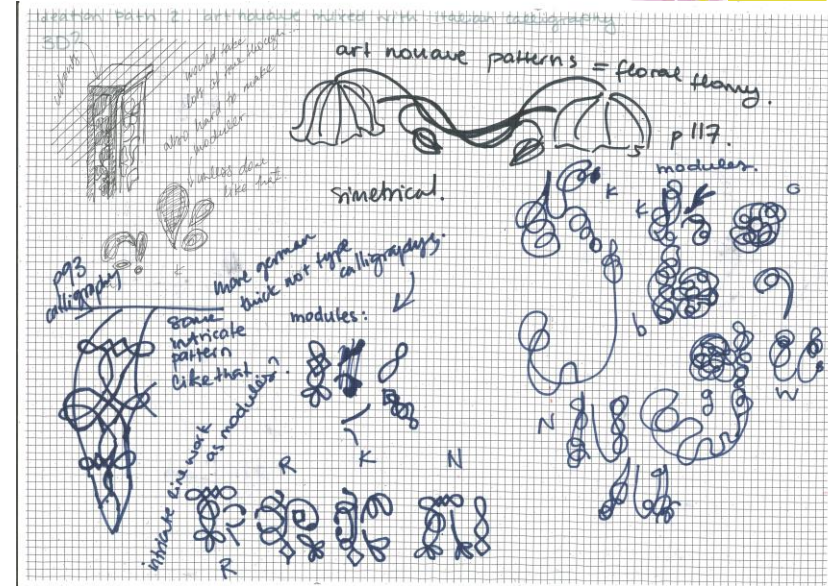
The feedback I got was that it is a bit **hard to read** especially the **J, Q, N, Z, DOG** and **V**.



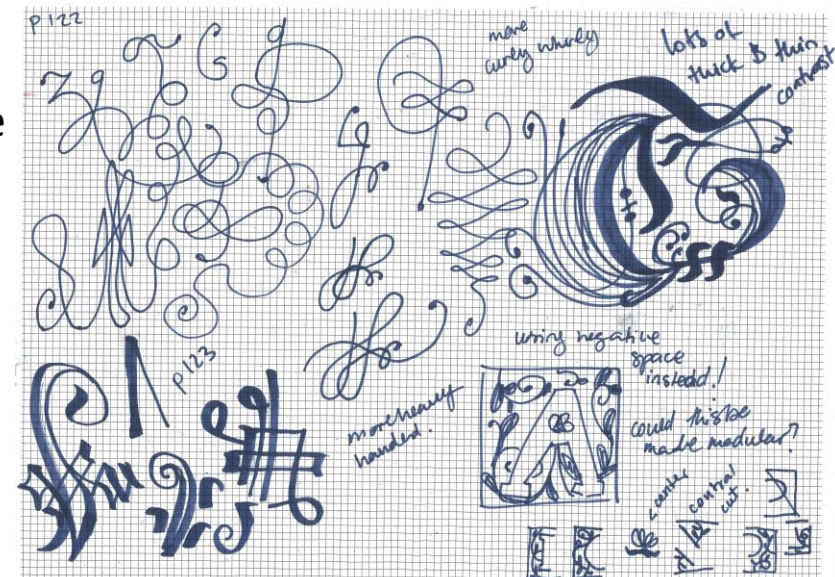
Visual research looking at books in the library



I had recently learned how to use **blender** and explored the idea of a **3d typeface** at the start. This although challenging is an intriguing idea I might take forward after this brief. This led me to looking at more **illustrative and decorative type** from **the book**: *The Art of Calligraphy Western Europe and America* by Joyce Whalley.



Calligraphy reminded me of **Japanese calligraphy and paintings** in the same style which led me to think of **brushstrokes and printmaking**. Thus, I explored the **book**: *Great drawings of the world: Japanese Drawings* by J.R.Hillier. I realized that **building modules out of brushstrokes** and making it look **smooth** would be **rather difficult**, so I quickly returned to **exploring the previous calligraphy book**.

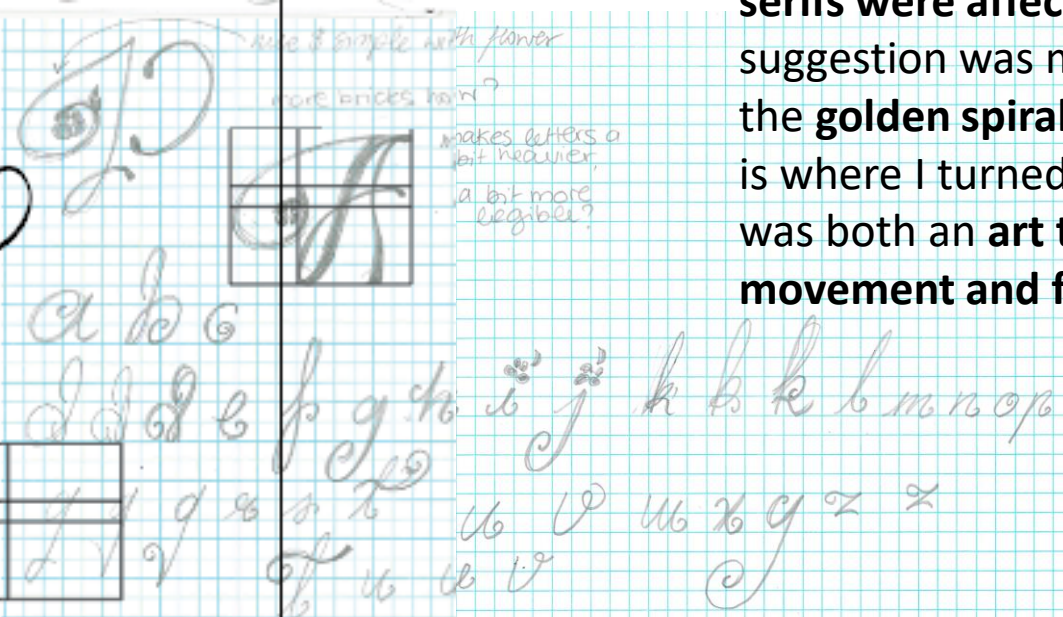
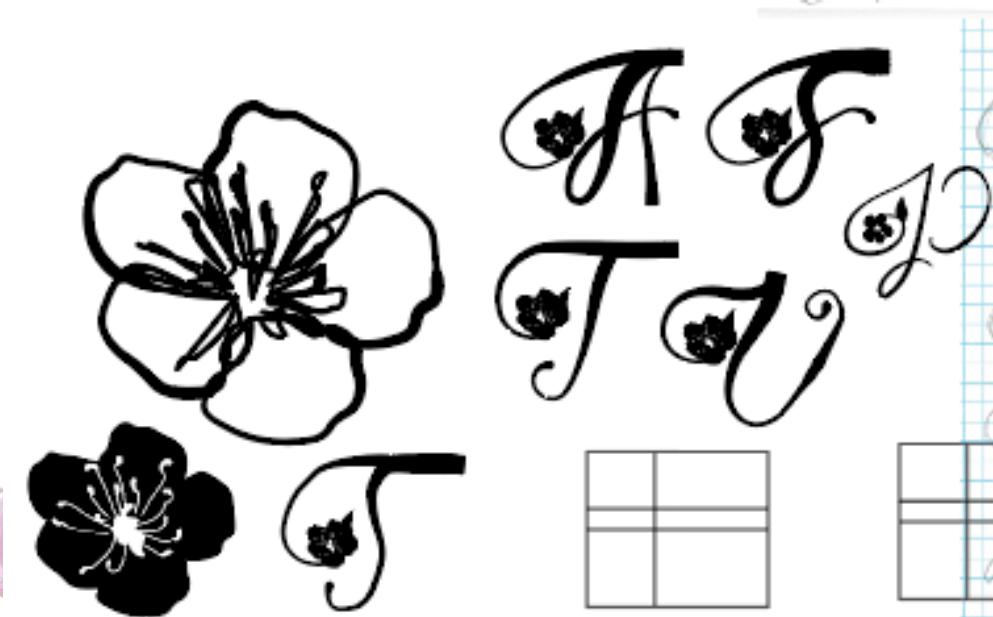


First typeface attempt



I wanted to explore making **modules out of calligraphy** such as script. I produced the idea of connecting one of the most **common flowers in Liverpool** to the **city walls** where it would be presented.

Bringing **nature back to the city**. However, the feedback I got from it was that it was **not modular enough** and the **large curve serifs were affecting legibility** a lot. A suggestion was made for me to try using the **golden spiral** pieces as modules which is where I turned my attention to next as it was both an **art theory** but also had **movement and flow like calligraphy**.



Iterating and feedback

2 / Peer Review
Now swap your work back and look at their work.

How easy to read is the typeface? (circle as appropriate)
EASY PEASY fine, I suppose / I have to work a little / quite tricky / oh, the horror

What's making it hard or easy to read?
the curves and uniformity

What does the typeface design suggest?
List three words to describe what the typeface expresses:

1. **luxury**
2. **floral**
3. **elegant**

This is what I think is good and why:
the modulus, curves, small spirals, gives it a little spice

This is what I would like to change and why:
**m is too thin, p top area is too small
R leg is too curved.**

3 / Action
Consider your evaluation and the feedback you've received. How will you improve your work before the final critique?

Change the alignment and direction of the curves to make the different letters more distinguishable

Evaluation Notes

1 / Self-Analysis
Swap your work with a partner. Now give it a look from a distance.

How easy to read is your typeface? (circle as appropriate)
Super simple **it's okay, I guess** a little hard to see / a challenge / those are letters??

What's making it hard or easy to read?
Think about the visual consistency, similarity to existing typefaces, negative space etc.
easy the curves but the spirals are a bit distracting like in the X

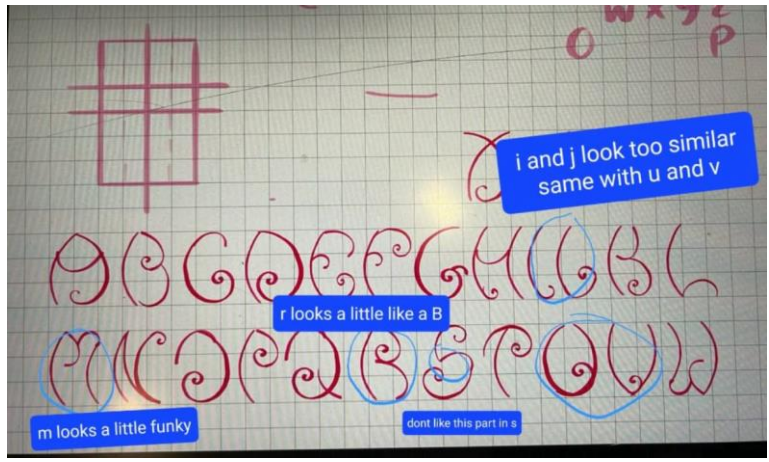
What does your typeface design suggest? Is it 'jolly'? 'Serious'? 'Designer'?
List three words or phrases to describe what the typeface expresses:

1. **designer**
2. **calligraphic - elegant**
3. **fun**

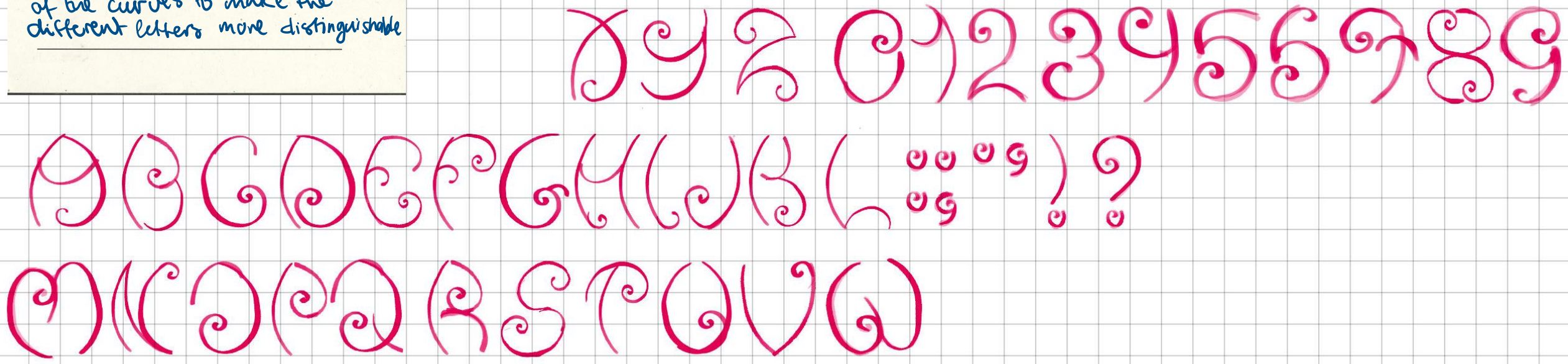
How do you rate your work?
I would give my work **3** stars out of five (Rate it! ☆☆☆☆☆)

This is what I think is good and why:
I like the curves

This is what I would like to change and why:
Some letters are too similar like VV and J is the wrong way around



Below is my final type design outline, I got lots of feedback on it and ended up changing quite a few letters from what can be seen on the left (the first attempt).

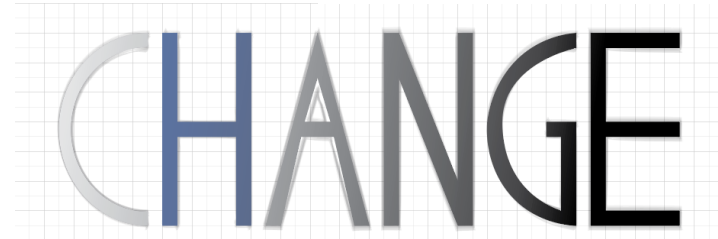
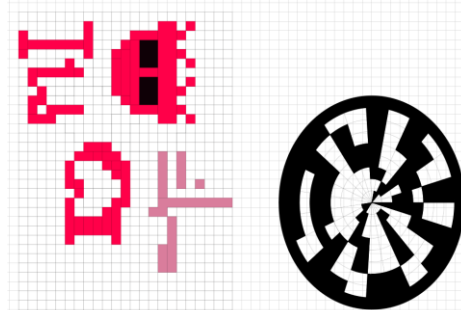
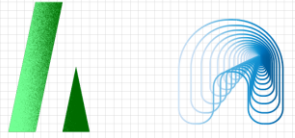
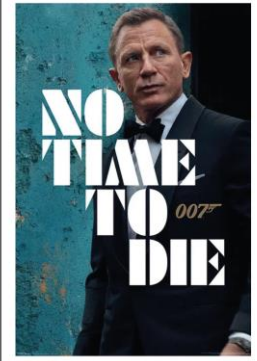
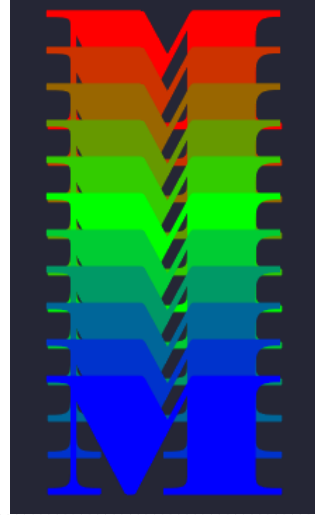
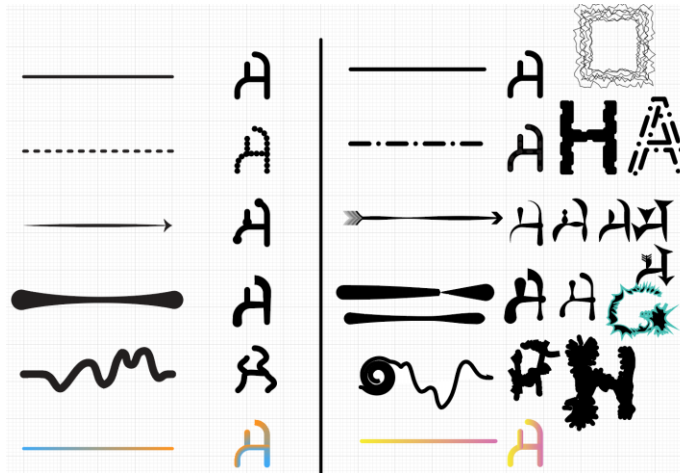


Workshops



The workshops were really helpful as they allowed me to **explore a lot of different styles and techniques** that I could use on my font.

I especially enjoyed playing with the **different styled and effects lines** could take from **spiky to curved**. The **blend technique** is the one I decided to use for my type.



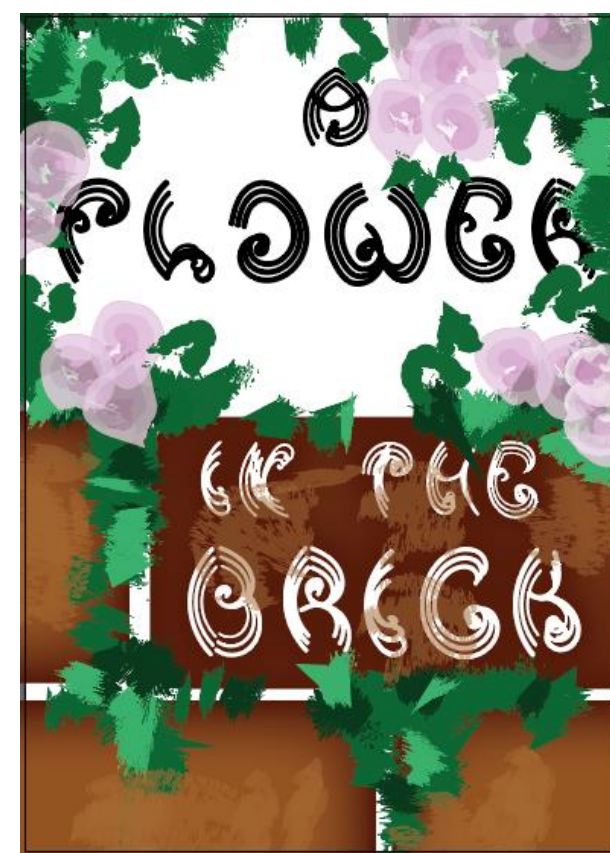
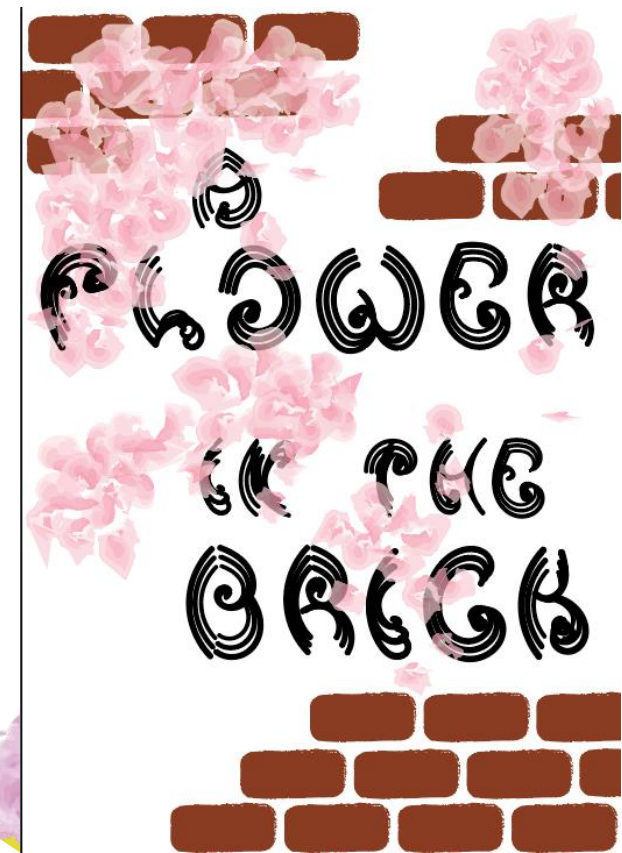
Final typeface

Helen said it was creative and for next time suggested to tweak the N. I agree with her, but I would also investigate changing the bottom part of the X as it a bit confusing.



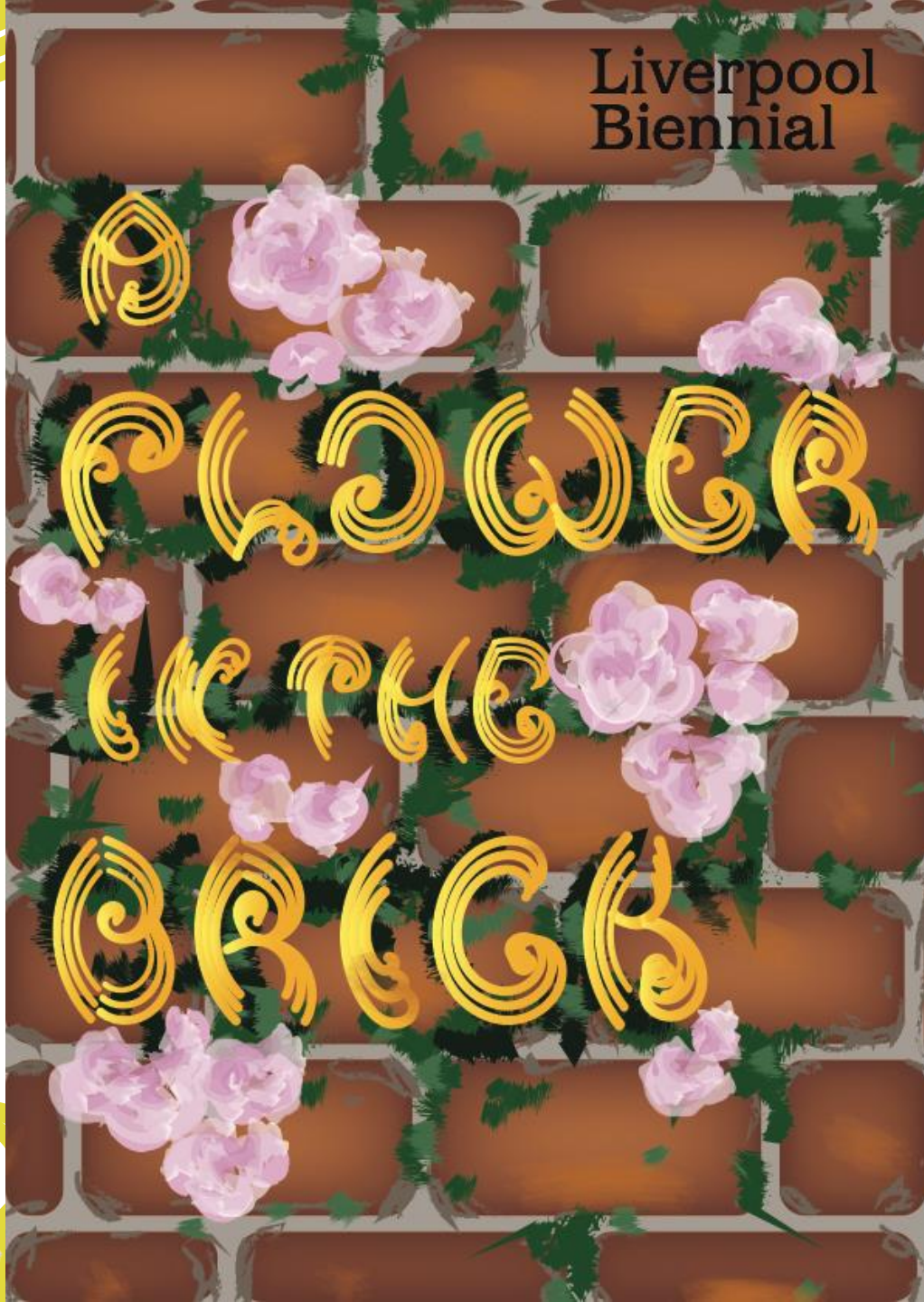
Poster and front page of specimen ideation

I wanted to showcase the idea of bringing back nature to the red bricks of Liverpool, which is why the tagline reads “A Flower in the Brick”. One of my friends thought it had the same thought-provoking style as some other Liverpool Biennial taglines. I also wanted to let the type be the focal point of the design which is why I used it as stylised features in the middle two posters. I think all these poster ideas look quite tacky and I do not like how intense and black and white contrast is. Therefore, when making my final poster design I changed the background to a light grey and added a golden colour to the letters.



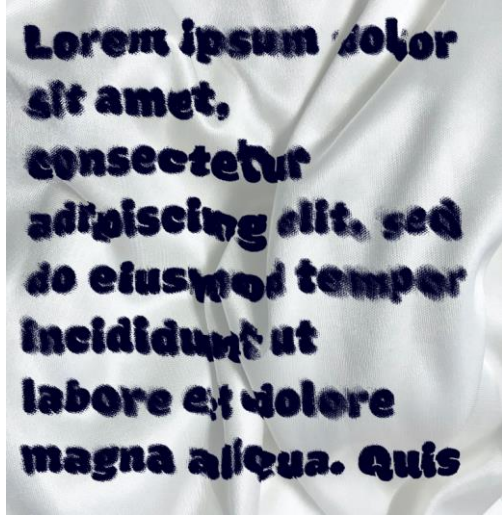
Liverpool
Biennial

Final display poster



A showcase of how the whole typeface looks in context.

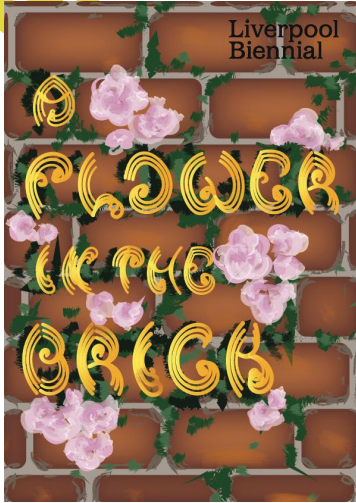
Creating the mock-ups



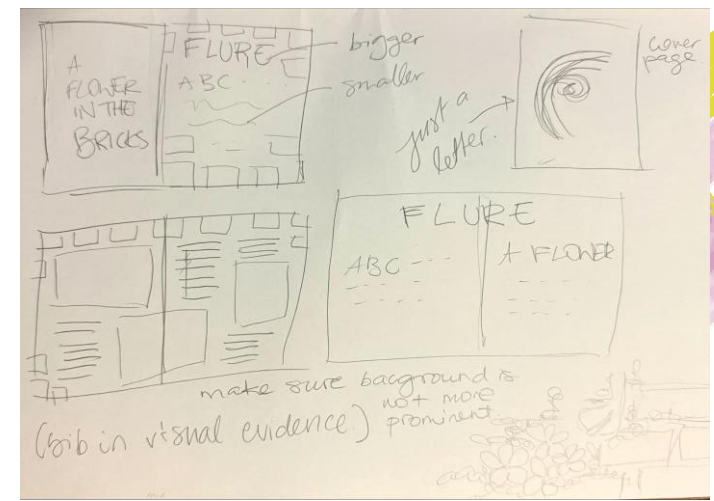
The workshops teaching the skills to **make these mock-ups** were very useful. I ended up **not using the subway image** because its quality was not as good compared to the other images. I liked **working with the reflections and textures** and seeing how realistic I could possibly make it look. I chose a **mug and a tote bag** because they are **unconventional and more environmentally friendly** than **paper posters** which are thrown away afterwards.



Creating the specimen booklet



It was a hard choice to choose between whether to keep the back cover simple or not. One of my friends said, "its like a work of art, shame to keep it small". However, Helen pointed out that the bibliography needs to go there so I chose the simpler version for ease of legibility.



Experimenting with grids and photos on Indesign during the workshops helped me decide how to structure my specimen booklet.

I responded to the workshop tutor feedback by making the swirls a paler yellow and splitting the text into columns for ease of legibility.

Butterflies: Nature's Delicate Beauties

In the vast tapestry of nature, few creatures captivate the human imagination quite like butterflies. These delicate insects, with their vibrant hues and graceful flight, have long been symbols of beauty and transformation. Their life cycle, from egg to caterpillar to chrysalis to the final emergence as a stunning butterfly, is a metaphor for metamorphosis and renewal.

One cannot discuss butterflies without acknowledging their remarkable diversity. With over 20,000 species worldwide, butterflies inhabit nearly every corner of the globe, from the lush rainforests of South America to the arid deserts of Africa. Each species boasts its own unique color palette and wing shape, a testament to the boundless creativity of evolution.

One of the most fascinating aspects of butterflies is their intricate life cycle. It all begins with the female butterfly laying tiny eggs on the leaves of specific host plants. From these eggs, hatch caterpillars, voracious eaters that spend their days munching on leaves, growing in size and strength. The caterpillar stage is a crucial period of development, during which the insect stores energy for the transformation that lies ahead.

After reaching a certain size, the caterpillar forms a protective chrysalis or pupa around itself. Inside this seemingly lifeless shell, a miraculous process unfolds: the caterpillar undergoes a complete metamorphosis, breaking down its entire body into a liquid-like substance and reorganizing it into the intricate form of a butterfly. This transformation is one of nature's most awe-inspiring phenomena, symbolizing rebirth and the cycle of life.

Unfortunately, butterflies face numerous threats in the modern world. Habitat loss, pesticide use, and climate change are among the factors contributing to the decline of butterfly populations. Conservation efforts are underway globally to protect these delicate insects and their habitats, emphasizing the importance of preserving biodiversity for the health of the planet.

In conclusion, butterflies are not merely beautiful insects; they are symbols of transformation, resilience, and the interconnectedness of life. Their intricate life cycle, vibrant colors, and vital role in ecosystems make them fascinating subjects for study and admiration. As stewards of the Earth, it is our responsibility to appreciate and protect these delicate beauties, ensuring that future generations can continue to marvel at the magic of butterflies.

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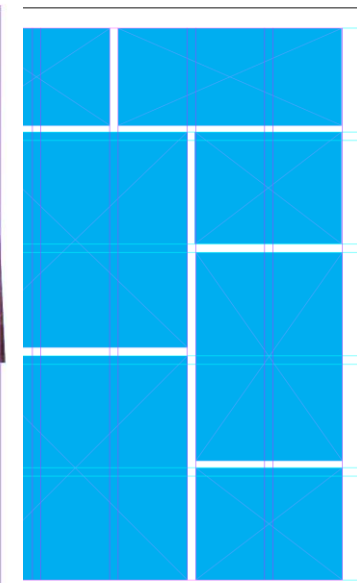
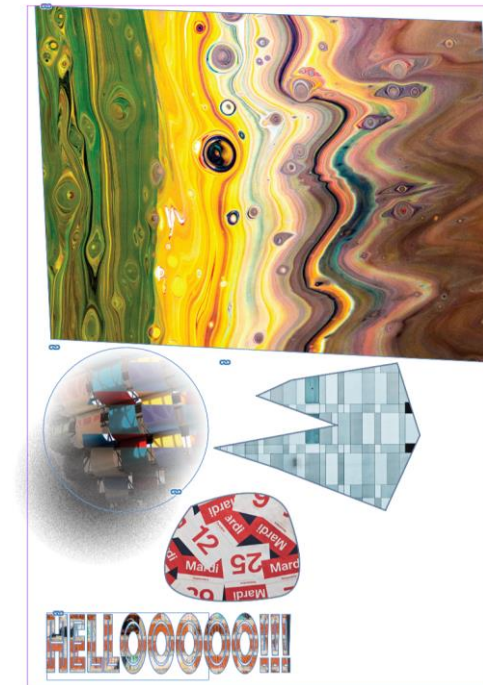
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A2 poster

I wanted to maintain the typeface as the focal point, so I decreased the opacity of the bricks and used a pastel yellow colour for the decorative swirls as suggested by Helen.

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Contextual text:

Flure designed by Mia Alter as a response to the Liverpool biennial brief in 2024 is an amalgamation of the golden spiral, a ratio often apparent in nature and art, and the different aspects of many calligraphic styles such as blackletter and script. Its three stripe curves and spirals create movement and flow which improves its legibility. Made to be used with colour as a display font it differs from traditional 16th century Italian script and 16th century English calligraphy where each letter would be written with quill and ink and often alongside its decorative aspects it was also used in body text (Joyce Irene Whalley, 1988). Contrastingly Flure is distinctly a display typeface made to attract attention whilst maintaining legibility through its uniformity. Belonging to the graphic class in the VOX classification system due to its striking look, it can be used to create a bold statement and encourage user interaction.

Flure was inspired by the movement and decorative aspects of calligraphy as seen in the book *The Art of Calligraphy Western Europe and America* by Joyce Whalley. Edward Cocker's *Arts glory; or, the pen-man's treasure* written in 1657 illustrates the variety of styles typographers had (Joyce Irene Whalley, 1988). These styles range from elaborate blackletter titles to script to glyphic typefaces (ibid). All the varying contrasts of thickness in the letters inspired me to make the three stripes and play with figure ground and negative space to intrigue the viewer. It also showcases the range of inspiration as the thin repetitive lines and curves are decorative and detailed compared to the thick letter mass if viewed from afar.

The solemn use of curves in Flure contrasts to Liverpool's main architectural attractions such as Albert Dock with sharp edged bricks and a distinctive red colouring. I wanted to bring nature such as the common hawthorn, one of the most common flowers found in Liverpool (PictureThis, n.d.), back to such buildings to make the city and its inhabitants lives a bit greener and livelier, which is where the floral curves and bright warm colours were inspired from.

Considering the context of the Liverpool Biennial, a large art festival, I used the Fibonacci sequence plotted on a graph to create the modules for the letters. There is a total of 6 modules in Flure that are combined to make the intricate modular typeface itself. The golden spiral or otherwise known as the Fibonacci sequences plotted on a graph is a theory often apparent in nature in the curves of pinecones, sunflower and snails and thus also used in many of the most famous art pieces especially if they contain some sort of realism as it creates movement and pleases the eye (Mirocha, 2021). Therefore, Flure not only connects with the history of type and calligraphy using features of it in a modern way which differentiates it from the current sleek and modern typefaces surrounding us daily, it also brings nature back in to the city of Liverpool and explores and uses an art theory to create movement and flow to look appealing but also to connect to the client and attract those of the art world to it.

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Mirocha, P. (2021). *What is the Golden Spiral? To Find Out, Let's Draw One*. [online] Tumamoc Sketchbook. Available at: <https://tumamocsketchbook.com/2021/05/what-is-the-golden-spiral-to-understand-it-we-need-to-draw-it.html>.

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x10 (n.d.). *Glued Poster Mockup on Brick Wall with Woman in Foreground Stock Template*. [online] Adobe Stock. Available at: <https://stock.adobe.com/templates/glued-poster-mockup-on-brick-wall-with-woman-in-foreground/341787156> [Accessed 19 Jan. 2024].