

```
<!doctype html>
<html>
<head>
<meta charset="UTF-8">
<title>Typography 1 portfolio</title>

<link href="make'cook*stuff.css" rel="stylesheet" type="text/css" />

</head>

<body>
  <div id="title">
```

```
make{
  cool:stuff;
}
```

```
<instructor>
  JOHN NETTLETON
</instructor>
```

```
<course id= "GR_122_06">
```

TYPOGRAPHY 1

Hierarchy and Form

```
</course>
```

```
</div>
```

```
<name id="03381037">
```

JITAO SUN

```
</name>
```

```
<a href="http://Jitaosundesign.com ">
  tommysun0214@gmail.com </a>
```

```
</body>
</html>
```

```
make{
  cool:stuff;
}
```

CALLIGRAPHIC
PROTOTYPEFACE
TIBETAN



GARALDE
TYPESETTING
ADOBE GARAMOND PRO

ADOBE GARAMOND PRO
8PT/11 PT/SET LEFT
+35 TRACKING

VISIBLE AND INVISIBLE LANGUAGE

The written language is visible; the spoken is invisible. Ideographic systems are based on pictorial symbols that represent meanings, and have a semantic basis; alphabetic systems are based on letter forms that represent units of speech and have a phonetic basis. Ideographic forms are pictorial, derived from simple drawn pictograms—symbols which represents a person or object. But to represent more abstract concepts they must work in combination—whereupon the pictogram has become ideographic: a symbol that represents not merely an object but a concept. Ideographic systems based on pictograms require the development of many symbols. It is theoretically possible therefore, to ‘read’ ideographic systems without being able to speak the language. Eastern languages such as Chinese and Japanese are ideographically based. Chinese students can today ‘read’ the words of Confucius written 2,500 years ago—but were his voice to have been recorded, they would barely recognize a word. Under an alphabetic system, symbols are used to represent the phonemes of a language. The symbols in themselves have no meaning, but they represent the sounds of speech. By ordering the phonetic symbols along a line, the sound of a word can be represented. In most alphabetic systems, groups of phonemes are separated by gaps to indicate the end of one word and the beginning of another.

Type & Typography—Phil Baines and Andrew Haslam

GARALDE
TYPESETTING
ADOBE GARAMOND PRO

ADOBE GARAMOND PRO
8PT/11 PT/SET RIGHT
+25 TRACKING

VISIBLE AND INVISIBLE LANGUAGE

The written language is visible; the spoken is invisible. Ideographic systems are based on pictorial symbols that represent meanings, and have a semantic basis; alphabetic systems are based on letter forms that represent units of speech and have a phonetic basis. Ideographic forms are pictorial, derived from simple drawn pictograms—symbols which represent a person or object. But to represent more abstract concepts they must work in combination—whereupon the pictogram has become ideographic: a symbol that represents not merely an object but a concept. Ideographic systems based on pictograms require the development of many symbols. It is theoretically possible therefore, to ‘read’ ideographic systems without being able to speak the language. Eastern languages such as Chinese and Japanese are ideographically based. Chinese students can today ‘read’ the words of Confucius written 2,500 years ago—but were his voice to have been recorded, they would barely recognize a word. Under an alphabetic system, symbols are used to represent the phonemes of a language. The symbols in themselves have no meaning, but they represent the sounds of speech. By ordering the phonetic symbols along a line, the sound of a word can be represented. In most alphabetic systems, groups of phonemes are separated by gaps to indicate the end of one word and the beginning of another.

Type & Typography—Phil Baines and Andrew Haslam

GARALDE
TYPESETTING
ADOBE GARAMOND PRO

ADOBE GARAMOND RRO
8PT/11.5 PT/SET CENTERED
+30 TRACKING

VISIBLE AND INVISIBLE LANGUAGE

The written language is visible; the spoken is invisible. Ideographic systems are based on pictorial symbols that represent meanings, and have a semantic basis; alphabetic systems are based on letter forms that represent units of speech and have a phonetic basis. Ideographic forms are pictorial, derived from simple drawn pictograms—symbols which represents a person or object.

But to represent more abstract concepts they must work in combination—whereupon the pictogram has become ideographic: a symbol that represents not merely an object but a concept. Ideographic systems based on pictograms require the development of many symbols. It is theoretically possible therefore, to 'read' ideographic systems without being able to speak the language. Eastern languages such as Chinese and Japanese are ideographically based. Chinese students can today 'read' the words of Confucius written 2,500 years ago—but were his voice to have been recorded, they would barely recognize a word. Under an alphabetic system, symbols are used to represent the phonemes of a language. The symbols in themselves have no meaning, but they represent the sounds of speech. By ordering the phonetic symbols along a line, the sound of a word can be represented. In most alphabetic systems, groups of phonemes are separated by gaps to indicate the end of one word and the beginning of another.

Type & Typography—Phil Baines and Andrew Haslam

GARALDE
TYPESETTING
ADOBE GARAMOND PRO

ADOBE GARAMOND RRO
8PT/11.5 PT/SET JUSTIFIED
+35 TRACKING
95 / 97 / 103

VISIBLE AND INVISIBLE LANGUAGE

The written language is visible; the spoken is invisible. Ideographic systems are based on pictorial symbols that represent meanings, and have a semantic basis; alphabetic systems are based on letter forms that represent units of speech and have a phonetic basis. Ideographic forms are pictorial, derived from simple drawn pictograms—symbols which represents a person or object. But to represent more abstract concepts they must work in combination—whereupon the pictogram has become ideographic: a symbol that represents not merely an object but a concept. Ideographic systems based on pictograms require the development of many symbols. It is theoretically possible therefore. To ‘read’ ideographic systems without being able to speak the language. Eastern languages such as Chinese and Japanese are ideographically based. Chinese students can today ‘read’ the words of Confucius written 2500 years ago—but were his voice to have been recorded, they would barely recognize a word. Under an alphabetic system, symbols are used to represent the phonemes of a language. The symbols in themselves have no meaning, but they represent the sounds of speech. By ordering the phonetic symbols along a line, the sound of a word can be represented. In most alphabetic systems, groups of phonemes are separated by gaps to indicate the end of one word and the beginning of another.

Type & Typography—Phil Baines and Andrew Hasiam

HUMANIST | GARALDE | TRANSITIONAL | DIDONE | SLAB-SERIF | SANS-SERIF

TEXT PARAGRAPHS

CENTURY | ADOBE GARAMOND PRO | PERPETUA | DIDOT | CHAPARRAL PRO | NEW GOTHIC MT

CENTURY
7.7PT/11PT/SETLEFT
+15 TRACKING

The written language is visible; the spoken is invisible. Ideographic systems are based on pictorial symbols that represent meanings, and have a semantic basis; alphabetic systems are based on letter forms that represent units of speech and have a phonetic basis. Ideographic forms are pictorial, derived from simple drawn pictograms—symbols which represents a person or object.

ADOBE GARAMOND PRO
9PT/11PT/SET
+25 TRACKING

The written language is visible; the spoken is invisible. Ideographic systems are based on pictorial symbols that represent meanings, and have a semantic basis; alphabetic systems are based on letter forms that represent units of speech and have a phonetic basis. Ideographic forms are pictorial, derived from simple drawn pictograms—symbols which represents a person or object.

PERPETUA
9.7PT/11PT/SET LEFT
+25 TRACKING

The written language is visible; the spoken is invisible. Ideographic systems are based on pictorial symbols that represent meanings, and have a semantic basis; alphabetic systems are based on letter forms that represent units of speech and have a phonetic basis. Ideographic forms are pictorial, derived from simple drawn pictograms—symbols which represents a person or object.

DIDOT
8.3PT/11PT/SET LEFT
+5 TRACKING

The written language is visible; the spoken is invisible. Ideographic systems are based on pictorial symbols that represent meanings, and have a semantic basis; alphabetic systems are based on letter forms that represent units of speech and have a phonetic basis. Ideographic forms are pictorial, derived from simple drawn pictograms—symbols which represents a person or object.

CHAPARRAL PRO
8.3PT/11/SET LEFT
+40 TRACKING

The written language is visible; the spoken is invisible. Ideographic systems are based on pictorial symbols that represent meanings, and have a semantic basis; alphabetic systems are based on letter forms that represent units of speech and have a phonetic basis. Ideographic forms are pictorial, derived from simple drawn pictograms—symbols which represents a person or object.

NEW GOTHIC MT
7.2PT/11PT/SET LEFT
-5 TRACKING

The written language is visible; the spoken is invisible. Ideographic systems are based on pictorial symbols that represent meanings, and have a semantic basis; alphabetic systems are based on letter forms that represent units of speech and have a phonetic basis. Ideographic forms are pictorial, derived from simple drawn pictograms—symbols which represents a person or object.

HUMANIST | GARALDE | TRANSITIONAL | DIDONE | SLAB-SERIF | SANS-SERIF

MICROTYPE

GUARDI | ADOBE GARAMOND PRO | BAUER BODONI | CHAPARRAL PRO | GILL SANS | MYRIAD

Baseline	Baseline	Baseline	Baseline	Baseline	Baseline
Baseline	<i>Baseline</i>	Baseline	<i>Baseline</i>	Baseline	Baseline
BASELINE	BASELINE	BASELINE	BASELINE	BASELINE	BASELINE
Ascender	<i>Ascender</i>	Ascender	<i>Ascender</i>	Ascender	Ascender
Ascender	<i>Ascender</i>	Ascender	<i>Ascender</i>	Ascender	Ascender
ASCENDER	ASCENDER	ASCENDER	ASCENDER	ASCENDER	ASCENDER
Counter	<i>Counter</i>	Counter	<i>Counter</i>	Counter	Counter
Counter	<i>Counter</i>	Counter	<i>Counter</i>	Counter	Counter
COUNTER	COUNTER	COUNTER	COUNTER	COUNTER	COUNTER
Hairline	<i>Hairline</i>	Hairline	<i>Hairline</i>	Hairline	Hairline
Hairline	<i>Hairline</i>	Hairline	<i>Hairline</i>	Hairline	Hairline
HAIRLINE	HAIRLINE	HAIRLINE	HAIRLINE	HAIRLINE	HAIRLINE
Shoulder	<i>Shoulder</i>	Shoulder	<i>Shoulder</i>	Shoulder	Shoulder
Shoulder	<i>Shoulder</i>	Shoulder	<i>Shoulder</i>	Shoulder	Shoulder
SHOULDER	SHOULDER	SHOULDER	SHOULDER	SHOULDER	SHOULDER
Ligature	<i>Ligature</i>	Ligature	<i>Ligature</i>	Ligature	Ligature
Ligature	<i>Ligature</i>	Ligature	<i>Ligature</i>	Ligature	Ligature
LIGATURE	LIGATURE	LIGATURE	LIGATURE	LIGATURE	LIGATURE

BAKERVILLE | U&Lc, ITALICS, CAPS,
3, 2/3, 5/2, 7 | +220/+240/+180 TRACKING

GILL SANS | U&Lc, ITALICS, CAPS,
3, 5/3, 2/2, 8 | +220/+200/+240 TRACKING

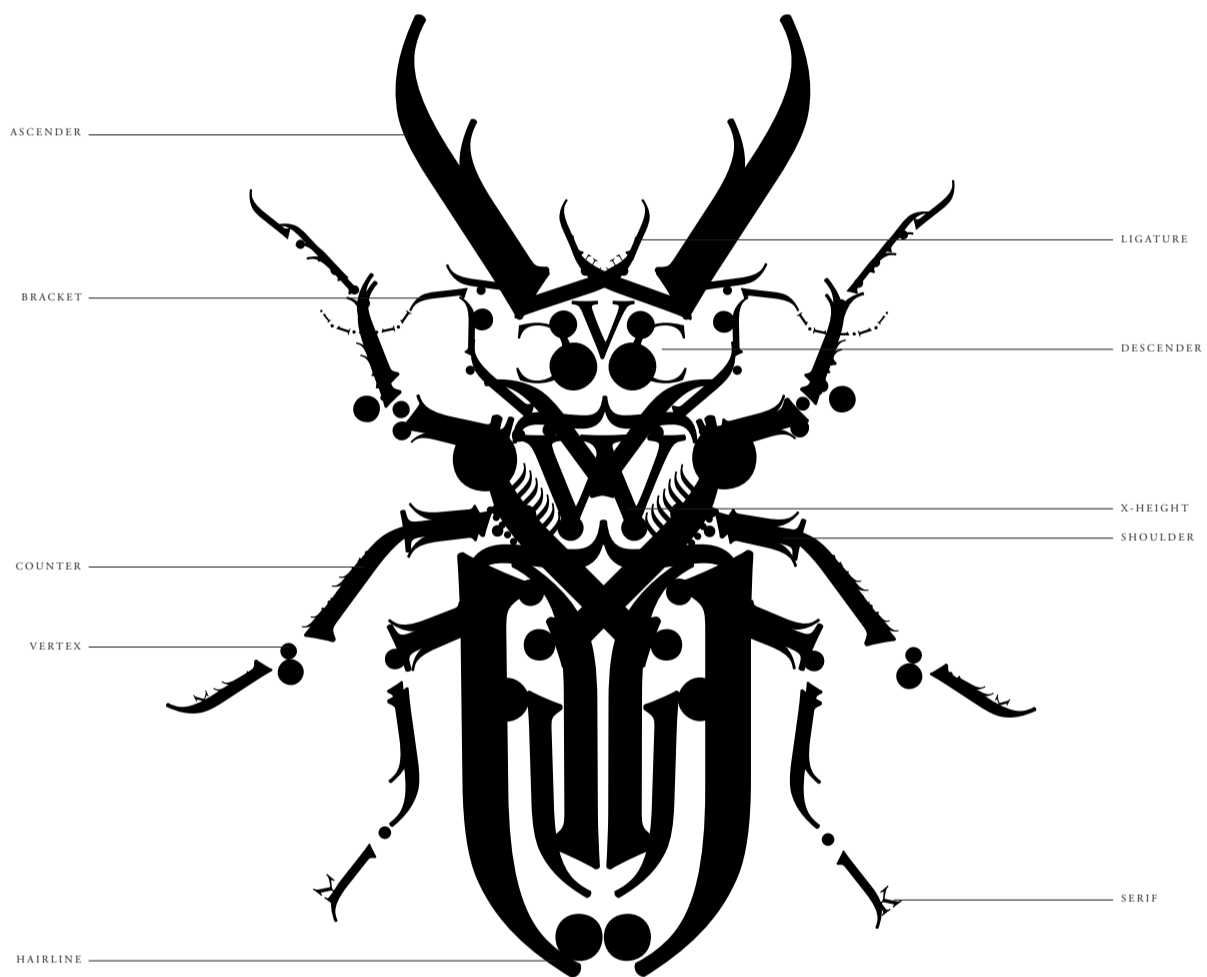
CHAPARRAL | U&Lc, ITALICS, CAPS,
3, 5/3, 6/2, 6 | +200/+220/+240 TRACKING

BAUER BODONI | U&Lc, ITALICS, CAPS,
3, 5/3, 6/2, 8 | +120/+120/+160 TRACKING

ADOBE GARAMOND PRO | U&Lc, ITALICS, CAPS,
3, 35/3, 6/2, 5 | +200/+140/+160 TRACKING

GUARDI | U&Lc, ITALICS, CAPS,
3, 5/3, 5/2, 7 | +180/+200/+120 TRACKING

GARALDE
TYPE ANATOMY
ADOBE GAAMOND PRO



DIDONE
KERNING HEADLINES
BAUER BODNI

BAUER BODONI ROMAN
50/U&Lc
+30 TRACKING
50/CAPS
+30 TRACKING

0
-10
50
-5
15
-60
-75
-20
-10
HANDGLOVES

-30
-30
-50
-10
-10
-35
-50
-50
-20
Handgloves

DIDONE
KERNING HEADLINES
BAUER BODNI

BAUER BODONI ROMAN
50/U&Lc
+20 TRACKING
50/CAPS
+30 TRACKING

-40 ———
0 ———
-25 ———
0 ———
0 ———
-20 ———
-30 ———
-25 ———
0 ———

TYPOGRAPHY

-130 ———
0 ———
-20 ———
-15 ———
10 ———
-30 ———
-20 ———
-40 ———
-5 ———

Typography

DIDONE
KERNING HEADLINES
BAUER BODNI

BAUER BODONI ROMAN
60/U&Lc
+20 TRACKING
60/CAPS
+30 TRACKING

-20 0 -30 -20 0 -10 -30
Humanist
HUMANIST
20 25 10 0 25 20 -40

BAUER BODONI ROMAN
60/U&Lc
+20 TRACKING
60/CAPS
+30 TRACKING

-10 -20 -30 -30 -40 0
Garalde
GARALDE
-30 -20 -20 -10 -50 -10

DIDONE
KERNING HEADLINES
BAUER BODNI

BAUER BODONI ROMAN
45/U&Lc
+20 TRACKING
45/CAPS
+30 TRACKING

-110 -30 -40 -25 -10 -20 -20 -35 -20 -50 -40

Transitional
TRANSITIONAL

-10 -30 -25 30 30 10 20 25 0 -40 -20

BAUER BODONI ROMAN
65/U&Lc
+20 TRACKING
65/CAPS
+30 TRACKING

-5 -30 -10 -20 -30

Didone
DIDONE

-42 20 -40 -15 -10

DIDONE
KERNING HEADLINES
BAUER BODNI

BAUER BODONI ROMAN
55/U&Lc
+20 TRACKING
55/CAPS
+30 TRACKING

0 15 0 10 15 15 20
Slab Serif
SLAB SERIF
10 -60 20 5 -35 0 30

BAUER BODONI ROMAN
55/U&Lc
+20 TRACKING
55/CAPS
+30 TRACKING

0 -30 -10 -30 -20 -20 -20
Sans Serif
SANS SERIF
-35 -30 20 10 -35 0 30

DIDONE
KERNING HEADLINES
BAUER BODNI

BAUER BODONI ROMAN
30/40 U&Lc
+20 TRACKING
26/33 CAPS
+70 TRACKING

Simplicity is the
deciding factor in the
aesthetic equation.

SIMPLICITY IS THE
DECIDING FACTOR IN THE
AESTHETIC EQUATION.

DIDONE
KERNING HEADLINES
BAUER BODNI

BAUER BODONI ROMAN
16/24 U&Lc
+30 TRACKING
14/21 CAPS
+40 TRACKING

“Typography must be clear and good in
order to communicate—a clearly polished
window into the mind of the reader.”
—Beatrice Warde

“TYPOGRAPHY MUST BE CLEAR AND GOOD IN
ORDER TO COMMUNICATE—A CLEARLY POLISHED
WINDOW INTO THE MIND OF THE READER.”
—BEATRICE WARDE

SANS-SERIF
STATIONERY SYSTEM
DEJAVU | HELVETICA

<my name> Jit ao S un </my name>
/* Web New Media Designer */

January 8th, 2013

Steven Bush
Human Resources Manager
CIO Communication Company
98, Fort Avenue
Manhattan, New York 97672

<contact >
<phone > 415 9 92 2 120 </phone >
 a >
<em ai l > he ll o @ ji ta os un de si gn . c om </em ai l >
<add > 71 6 J ac ks on St .
Sa n Fr an ci sc o , CA 94 13 3 </add >
</ contact >

Dear Mr. Bush,

I am writing to you to show my interest and motivation in participating four month summer internship within your company. I saw your advertisement while I attended network engineering workshop in Academy of Art University.

I am so interested in working and learning in the Web Design areas. My specializations are web design, HTML5 and CSS3, UI and UX. I am an activist student during my study. I have served as web design of Panasign Co. for two years.

I have ever followed student exchange program to Germany for six month. I learned about web design and UX during my student exchange program. I have good communication skills both oral and written. I am able to work with under pressure. Self-discipline is my principal. I am fast learner person and high motivation.

My responsibilities included the development and management of the site's editorial voice and style, the editorial calendar, and the daily content programming and production of the web site. I worked closely with health care professionals and medical editors to help them provide the best possible information to a consumer audience of patients. In addition, I helped physicians learn to utilize their medical content to write user-friendly, readily comprehensible text.

Experience has taught me how to build strong relationships with all departments at an organization. I have the ability to work within a team as well as cross-team. I can work with web engineers to resolve technical issues and implement technical enhancements, work with the development department to implement design and functional enhancements, and also I think I can with the monitor site statistics and conduct search engine optimization.

I am sure that I will be useful member of your team in your company. I am very excited to become an intern in your company. I attached my resume for your review. I can be available for interview at your convenience. At the last, thank you a lot for considering my application.

Sincerely,

#hr | linefold;)

SANS-SERIF
STATIONERY SYSTEM
DEJAVU

```
<my name > Jit ao S un </ my name >
/* Web New Media Designer */

<contact >
<phone > 415 9 92 2 120 </ phone >

<a href = " ht tp : / / www.ji ta os un de si gn.c om " /> a >
<emal l > he ll o@ji ta os un de si gn.c om </ emal l >

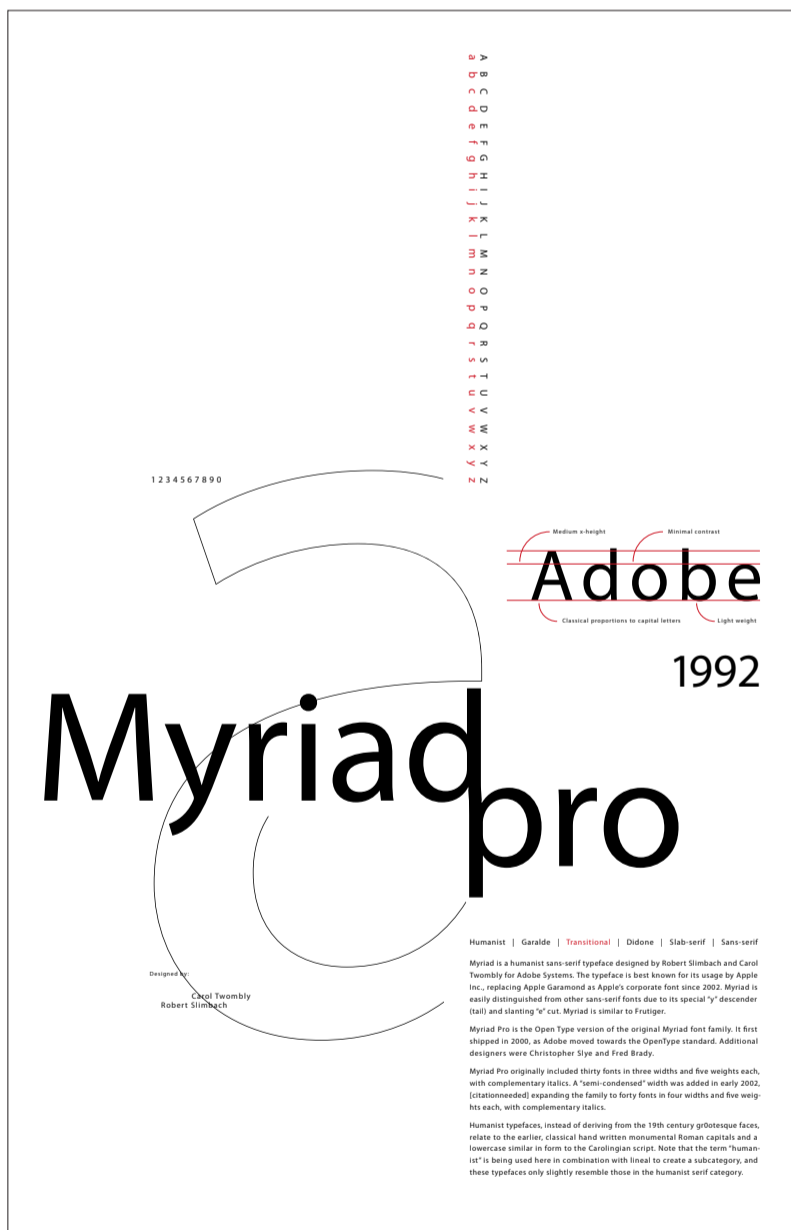
<add > 71 6 Jac ks on St.
Sa n Fr an ci sc o, CA 94 13 3 </ add >
</ contact >
```

```
.make{
  Cool Stuff;
}
```

```
<my name > Ji ta o Sun </ my name >
/* Web New Media Designer */

<contact >
<add > 71 6 Ja ck so n St.
Sa n Fr an ci sc o, CA 94 13 3 </ add >
</ contact >
```

HUMANIST SANS-SERIFS | TRANSITIONAL
TYPE CLASSIFICATION POSTERS
MYRIAD PRO | BASKERVILLE



1234567890

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

Medium x-height Minimal contrast

Adobe

Classical proportions for capital letters Light weight

1992

Myriad pro

Designed by
Carol Twombly
Robert Slimbach

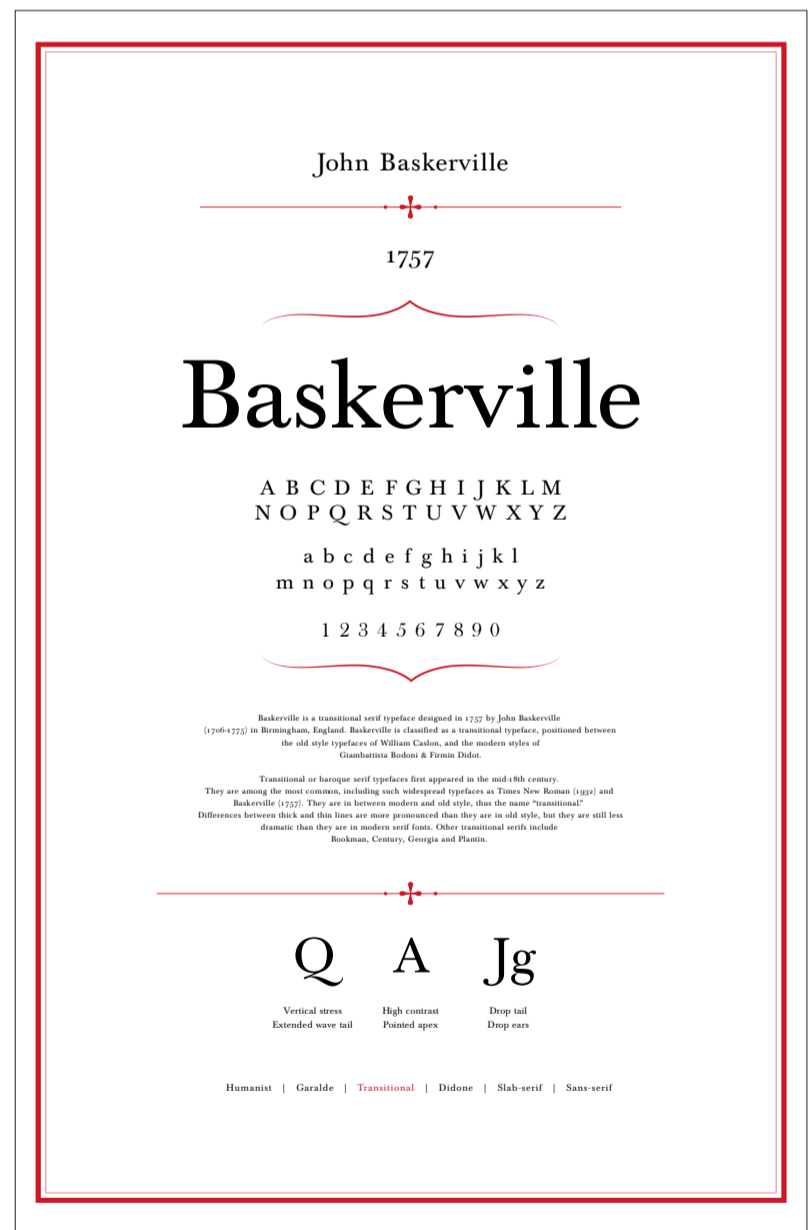
Humanist | Garalde | Transitional | Didone | Slab-serif | Sans-serif

Myriad is a humanist sans-serif typeface designed by Robert Slimbach and Carol Twombly for Adobe Systems. The typeface is best known for its usage by Apple Inc., replacing Apple Garamond as Apple's corporate font since 2002. Myriad is easily distinguished from other sans-serif fonts due to its special "y" descender (tail) and slanted "o" cap. Myriad is similar to Frutiger.

Myriad Pro is the OpenType version of the original Myriad font family. It first shipped in 2000, as Adobe moved towards the OpenType standard. Additional designers were Christopher Slye and Fred Brady.

Myriad Pro originally included thirty fonts in three widths and five weights each, with complementary italics. A "semi-condensed" width was added in early 2002, (citation needed) expanding the family to forty fonts in four widths and five weights each, with complementary italics.

Humanist typefaces, instead of deriving from the 19th century grotesque faces, relate to the earlier, classical hand-written monumental Roman capitals and a lowercase similar in form to the Carolingian script. Note that the term "humanist" is being used here in combination with lineal to create a subcategory, and these typefaces only slightly resemble those in the humanist serif category.



John Baskerville

1757

Baskerville

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

1 2 3 4 5 6 7 8 9 0

Baskerville is a transitional serif typeface designed in 1757 by John Baskerville (1706-1775) in Birmingham, England. Baskerville is classified as a transitional typeface, positioned between the old style typefaces of William Caslon, and the modern styles of Garamond, Bodoni & Firmin Didot.

Transitional or baroque serif typefaces first appeared in the mid-18th century. They are among the most common, including such widespread typefaces as Times New Roman (1932) and Baskerville (1757). They are in between modern and old style, thus the name "transitional". Differences between thick and thin lines are more pronounced than they are in old style, but they are still less dramatic than they are in modern serif fonts. Other transitional serifs include Bookman, Century, Georgia and Plantin.

Q A Jg

Vertical stress Extended wave tail High contrast Pointed apex Drop tail Drop ears

Humanist | Garalde | Transitional | Didone | Slab-serif | Sans-serif

A B C C D D E 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

1 2 3 4 5 6 7 8 9 0

Medium x-height Minimal contrast
Adobe
Classical proportions to capital letters Light weight

1992

Myriad pro

Designed by:
Carol Twombly
Robert Slimbach

Humanist | Garalde | **Transitional** | Didone | Slab-serif | Sans-serif

Myriad is a humanist sans-serif typeface designed by Robert Slimbach and Carol Twombly for Adobe Systems. The typeface is best known for its usage by Apple Inc., replacing Apple Garamond as Apple's corporate font since 2002. Myriad is easily distinguished from other sans-serif fonts due to its special "y" descender (tail) and slanting "e" cut. Myriad is similar to Frutiger.

Myriad Pro is the Open Type version of the original Myriad font family. It first shipped in 2000, as Adobe moved towards the OpenType standard. Additional designers were Christopher Slye and Fred Brady.

Myriad Pro originally included thirty fonts in three widths and five weights each, with complementary italics. A "semi-condensed" width was added in early 2002, [citationneeded] expanding the family to forty fonts in four widths and five weights each, with complementary italics.

Humanist typefaces, instead of deriving from the 19th century grotesque faces, relate to the earlier, classical hand written monumental Roman capitals and a lowercase similar in form to the Carolingian script. Note that the term "humanist" is being used here in combination with lineal to create a subcategory, and these typefaces only slightly resemble those in the humanist serif category.

John Baskerville



1757

Baskerville

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

1 2 3 4 5 6 7 8 9 0

Baskerville is a transitional serif typeface designed in 1757 by John Baskerville (1706-1775) in Birmingham, England. Baskerville is classified as a transitional typeface, positioned between the old style typefaces of William Caslon, and the modern styles of Giambattista Bodoni & Firmin Didot.

Transitional or baroque serif typefaces first appeared in the mid-18th century. They are among the most common, including such widespread typefaces as Times New Roman (1932) and Baskerville (1757). They are in between modern and old style, thus the name "transitional." Differences between thick and thin lines are more pronounced than they are in old style, but they are still less dramatic than they are in modern serif fonts. Other transitional serifs include Bookman, Century, Georgia and Plantin.



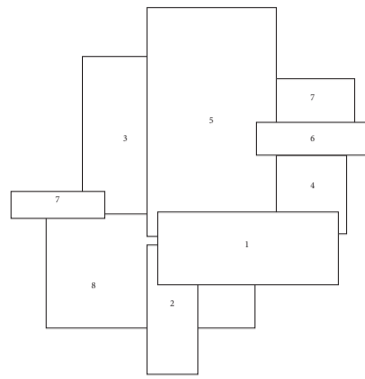
Q A Jg

Vertical stress
Extended wave tail

High contrast
Pointed apex

Drop tail
Drop ears

Humanist | Garalde | **Transitional** | Didone | Slab-serif | Sans-serif



1. Prototypeface
2. Typesetting
3. Text Paragraphs
4. Microtype
5. Type Anatomy
6. Kerning Headlines
7. Stationery System
8. Type Classification Posters

The written language is based on pictorial symbols; alphabetic systems are based on speech and have a phonetic basis; simple drawn pictograms.

The written language is based on pictorial symbols; alphabetic systems are based on speech and have a phonetic basis; simple drawn pictograms.

The written language is based on pictorial symbols; alphabetic systems are based on speech and have a phonetic basis; simple drawn pictograms.

```
<my name>
  Jitao Sun
  /*Web New Media Designer*/
</my name>
<contact>
  <phone>
    415 992 2120
  </phone>
  <email>
```

```
.make{
  Cool Stuff;
}
```

written language is based on pictorial symbols

Designed by:
Carol Twombly
Robert Slimbach

o
s
b
w
w
t

easily (tail)
Myria
shipp
desig
Myria

pictograms require to be read from right to left; therefore. To 'read' is to read from right to left. Eastern languages such as Chinese and Japanese students can today 'read' from right to left. This voice to have been heard in the design of the pictographic system, symbols in themselves have no phonetic value. In alphabetic systems, the beginning of one word and the beginning of another word are distinguished by the space between them.

Type & Typography—I

JITAO SUN | TYPOGRAPHY 1 | Instructor: JOHN NETTLETON