TABLETOP TYPOGRAPHY

THE USE OF SANS SERIF TYPEFACE IN NICHE PAPER-BASED GAMES

TIM BROADWATER

GRDS 734: Graphic Design Studio - Typographic Practice

Professor Trudy Abadie-Mendia

Fall 2014

Project Overview

Project C is an ongoing assignment in which you will design and produce a book that examines typography as form, meaning, and information within the context of cultural application. Projects A and B, the various explorations you will complete throughout this course, and the course resources are all designed to inform your research and help to guide the development of your book. For the topic of the book, you may choose any area of typographic execution that consistently employs a particular typeface, family, or typographic characteristics (i.e., geometric square sans serif typefaces are the predominant type used by automobile manufacturers to identify a model of car).

In the course of your topic investigation, you will be required to:

- examine how typographic forms are used to communicate to an audience
- analyze the type forms using such methods as deconstruction, comparison, and reconstruction to identify relationships within the system
- identify how forms within the system are altered and/or informed by shared elements
- present findings from the course content and additional research that support your observations.

The content of your book will present the findings from your topic investigation, as well as found examples relating to your topic area, your design proposal, and visuals that showcase your type analysis. Your communication goal is to draw a visual conclusion that identifies and displays shared components of typographic form, characteristics, application, and/or style as they relate to your topic.

OVERVIEW

Project C, Part 1:

Learning Outcomes

After completing this part of the project, students will be able to:

- identify an area of typographic execution that consistently uses a particular typeface, family, or typographic characteristic
- assess how a specific area of typographic execution consistently uses typographic applications, characteristics, and/or styles.
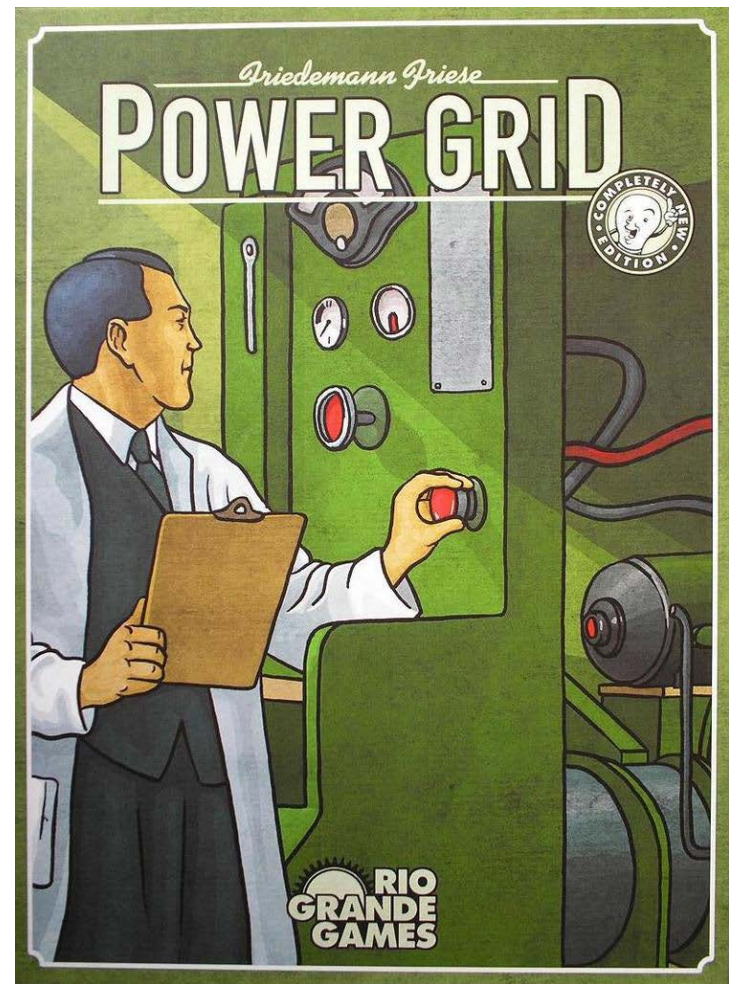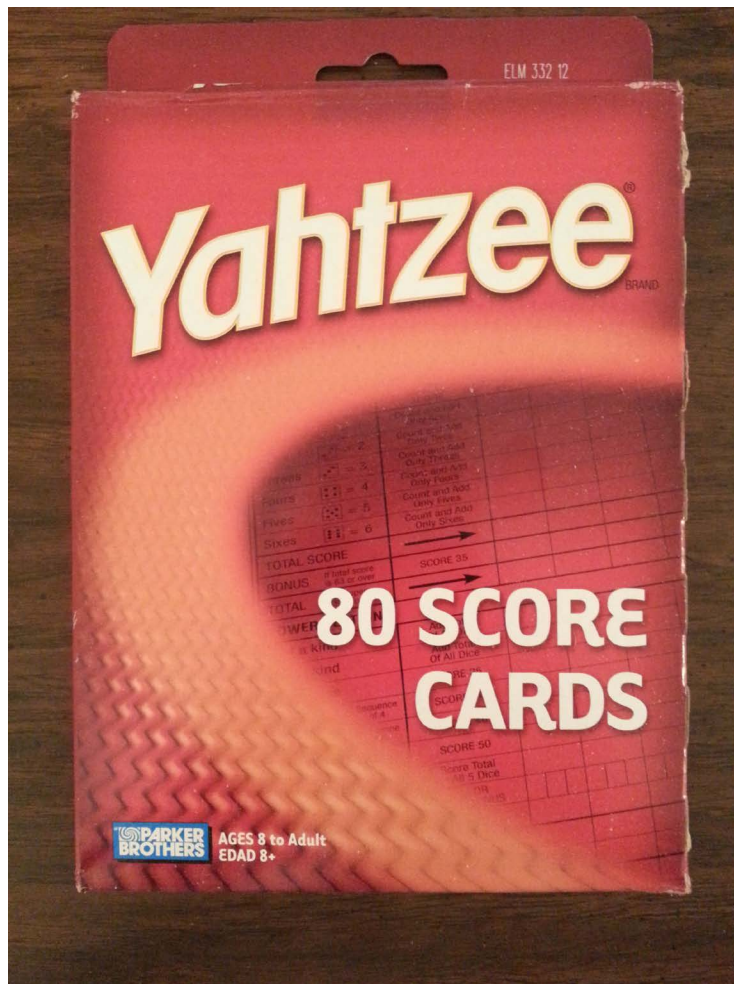
Procedure

1. Select a topic or area of interest, which can include any area of typographic execution that consistently uses a particular typeface, family, or typographic characteristic (i.e., geometric square sans serif typefaces are the predominant type used by automobile manufacturers to identify a model of car).
2. Collect 20 or more visual examples related to the selected topic. These found examples will help you and your faculty member confirm that enough materials are available, and that there is consistent typographic repetition associated with your topic.
3. Photograph and/or scan your found items.
4. Compile your images into a multipage PDF file.
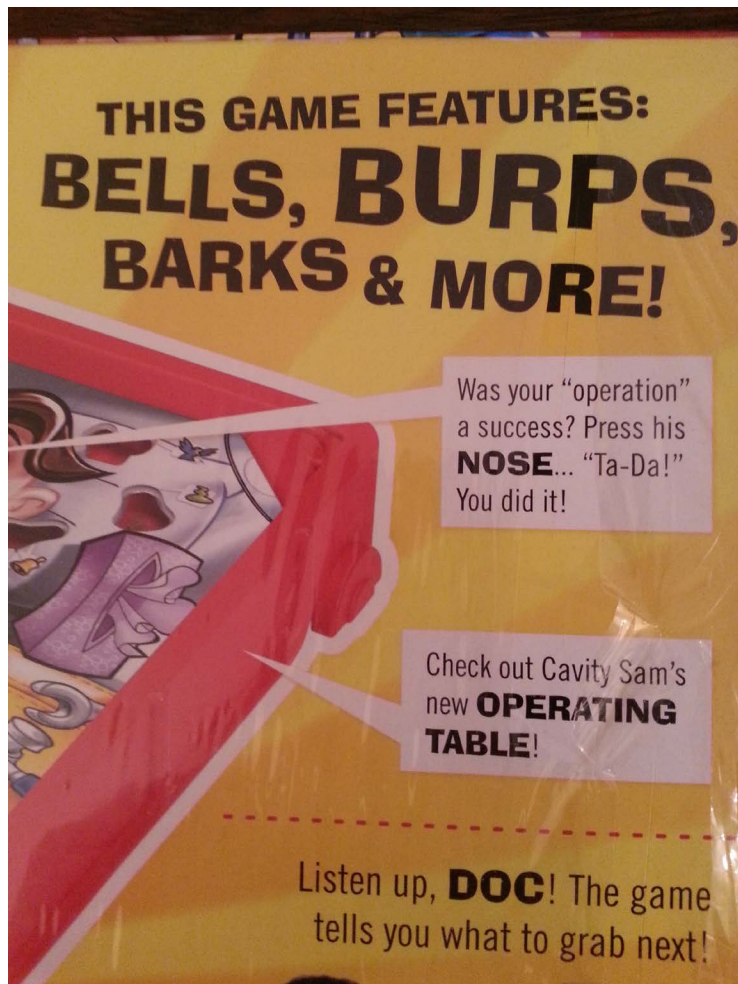5. Save your file in PDF format.

Grading

Part 1 of Project C will not be graded, nor contribute to your overall grade unless you do not complete this portion of the project. In the event of non-completion, 5 percent will be subtracted from your final grade for Project C.

TOPIC INQUIRY

VISUAL EXAMPLES

VISUAL EXAMPLES

VISUAL EXAMPLES

VISUAL EXAMPLES

VISUAL EXAMPLES

VISUAL EXAMPLES

SET OF 2

HANDY CARD HOLDERS
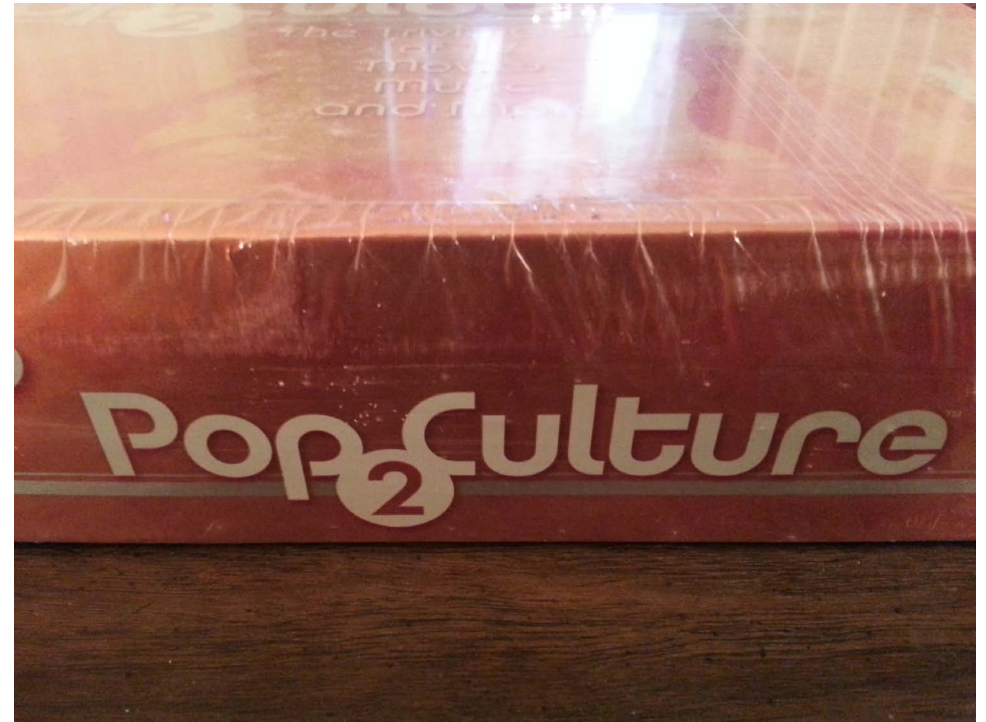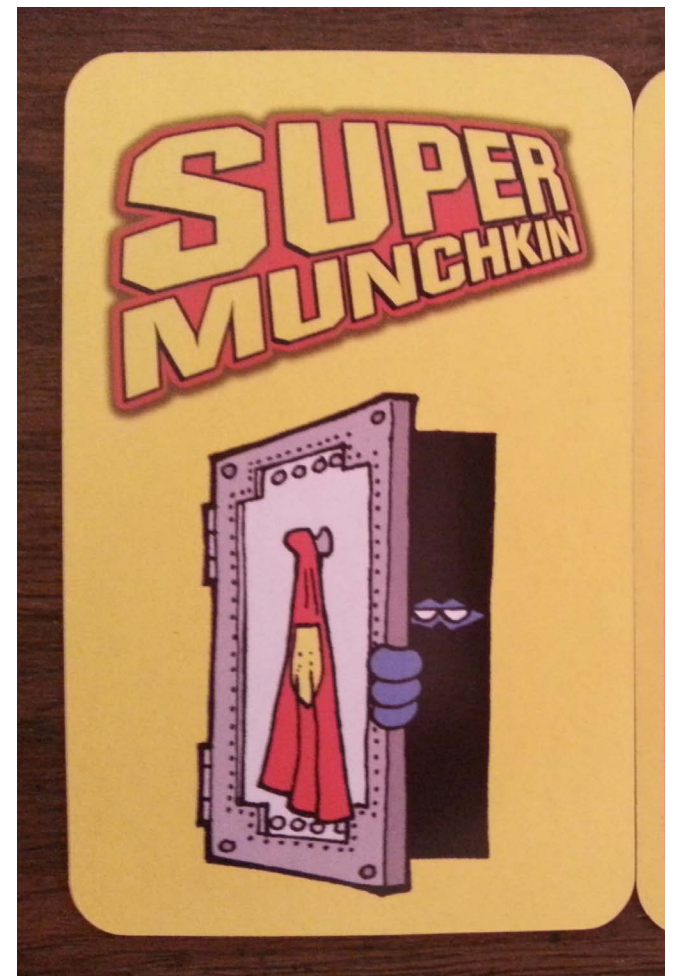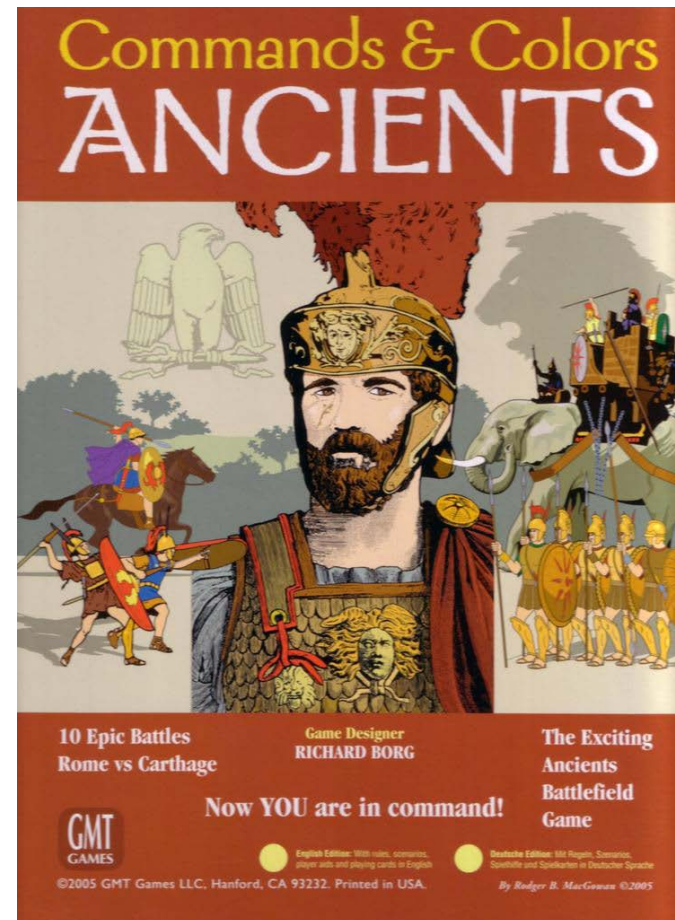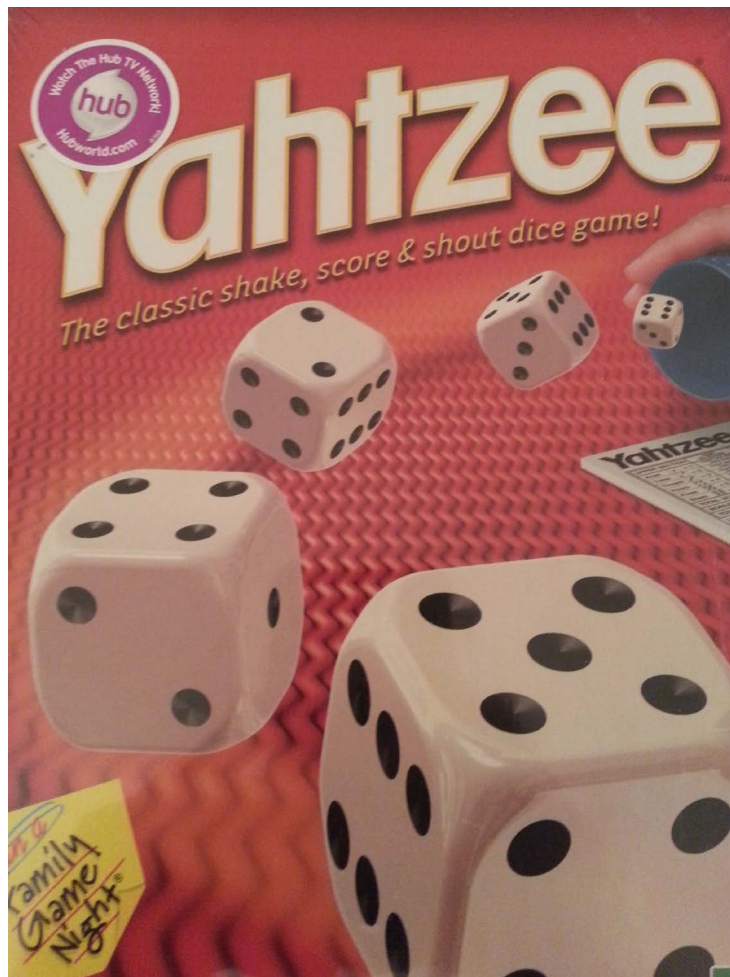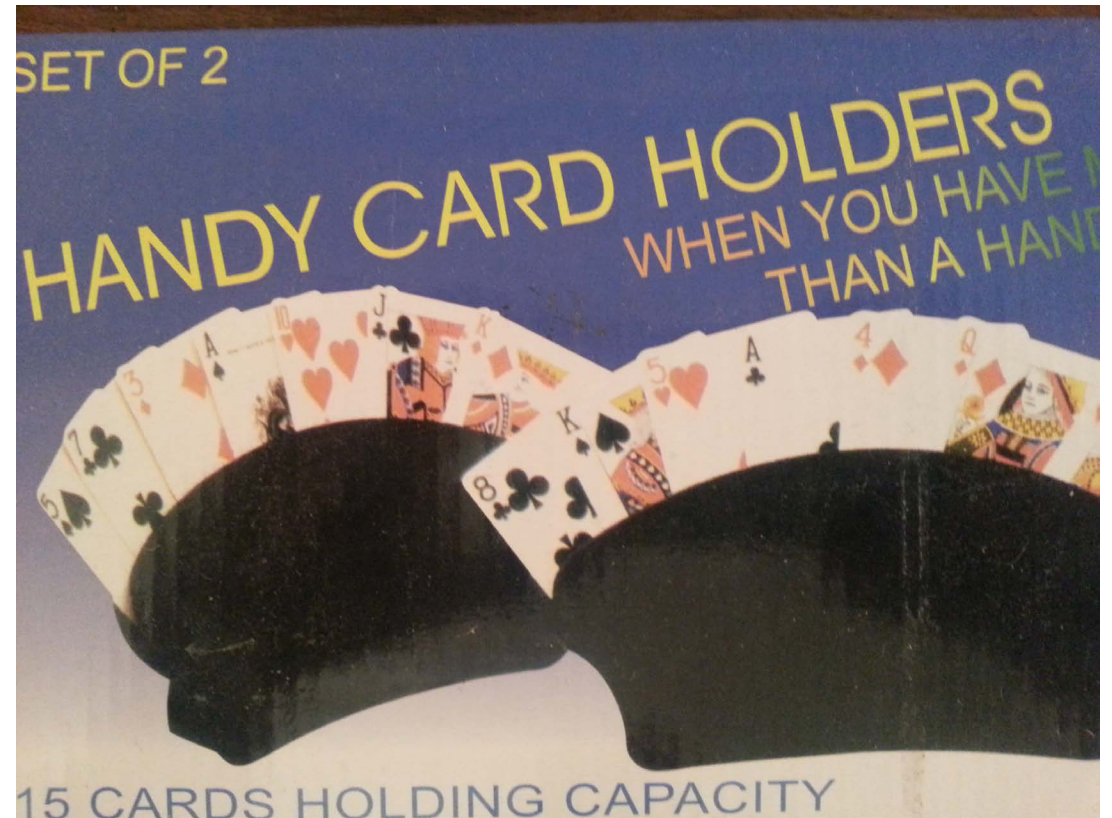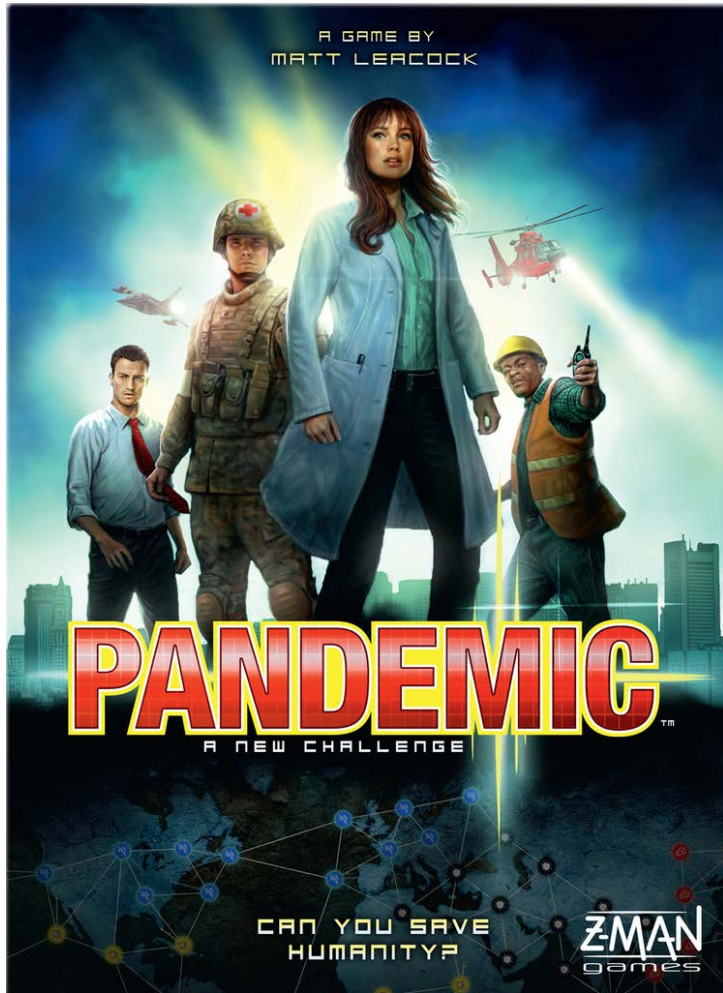
WHEN YOU HAVE M
THAN A HAND

15 CARDS HOLDING CAPACITY
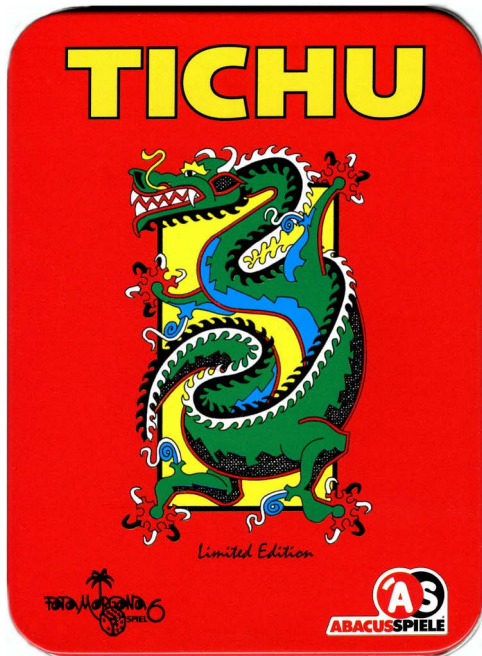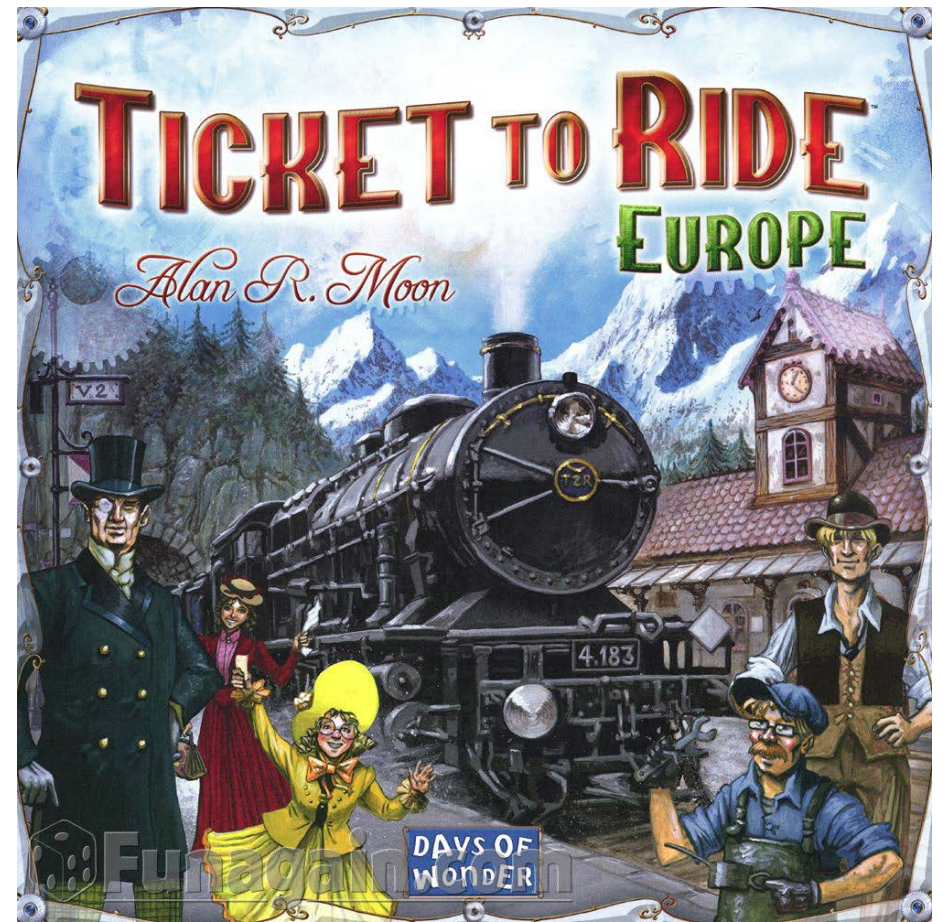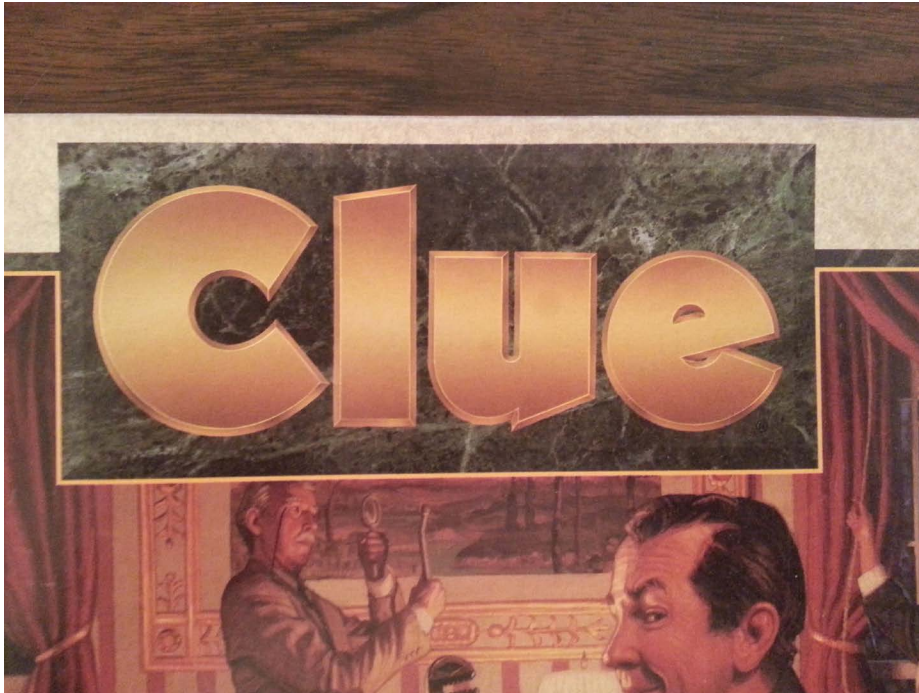
VISUAL EXAMPLES

VISUAL EXAMPLES

VISUAL EXAMPLES

VISUAL EXAMPLES

Project C, Part 2:

Learning Outcomes

After completing this part of the project, students will be able to:

- create a design proposal for a book design that clearly articulates the intended methods of research and analysis
- identify shared components of typographic form, characteristics, application, and style evident throughout a chosen topic based on found items
- examine how typographic forms are used to communicate to a specific audience
- assemble a bibliography of resources and academic discussions surrounding a chosen area of typographic execution
- identify how micro and macro components of typography are applied within a chosen area of research
- assess how typographic forms are used to communicate to a specific audience
- assess the anatomical structure of selected types using such methods as deconstruction, comparison, and reconstruction in order to identify relationships within a chosen system
- analyze the key features that define the types employed in your area of interest
- identify similar types based on form and/or function.

Procedure

1. Based on your selected topic, create a design proposal for your book design. Your design proposal should not propose any final visual solutions or directions for your final project submission. Your goal is to articulate how you intend to direct your research and analysis. The proposal should:
    - discuss your personal reasons for choosing the topic
    - present pertinent information regarding the topic, such as the historical context, medium, technology, and materials
    - examine how these typographic forms are used to communicate to an audience
    - present a bibliography of resources and academic discussions surrounding the topic that you have found and consulted.
2. Based on your found items and design proposal, perform an initial typeface analysis of the type corresponding with your topic. Each stage of analysis should be supported with visual examples. Your analysis should:
    - assess the anatomical structure of the type, using such methods as deconstruction, comparison, and reconstruction to identify relationships within the system
    - identify shared components of typographic form, characteristics, application, and style evident throughout the topic based on found items
    - identify how forms within the system are altered and/or informed by shared elements
    - identify similar types based on form and/or function.
3. Compile your proposal and initial typeface analysis into a multi-page PDF file.
4. Save your file in PDF format, named as follows:
    - firstinitiallastname_projectCpart2.pdf.
    - for example, John Doe would name the file "jdoe_projectCpart2.pdf."
5. Submit this PDF file via the Submissions link in the course menu by 11:59 p.m. U.S. EST/EDT on Day 7 of Unit 4.
6. Post your finished work for peer review to the Project C discussion forum by 11:59 p.m. U.S. EST/EDT on Day 7 of Unit 4.

Grading

Part 2 of Project C will contribute 15 percent to your overall grade of the project.

DESIGN PROPOSAL
& INITIAL TYPEFACE ANALYSIS

Design Proposal:

Reasons for Choosing the Topic

For the *Project C Design Proposal & Typeface Analysis* the reason why I'm choosing to focus on sans serif type in tabletop board games because it's an interest of mine. I really enjoy tabletop games, I try to host a tabletop game at my house twice a month, and I run our local *Pathfinder Society* here in *Morgantown*, West Virginia. By in large tabletop games have very custom typefaces that are specifically made for use in the individual games; however, there has been a push as of late to utilize sans serif typefaces in niche tabletop games after 2010.

Niche tabletop games have been increasing in sales for the last ten years, as opposed to traditional board games whose sales have been declining. Quintin Smith is a game journalist for *Eurogamer*, *Kotaku*, and *Rock Paper Shotgun*, stated in his *GameCity Unplugged* presentation '*Board Gaming's Golden Age*' at the 2013 GameCity8 Festival that "board games themselves are getting better… sales for things like Monopoly have flat lined, or they're in decline… people are realizing that there are better board games out there" (Quintin 0:06:42).

Another thing that I think is interesting and worth mentioning is the merging of paper-based games and the digital games. For example, both *Munchkin* and *Betrayal at House on the Hill* have

apps to help play the tabletop game with the same typographic elements, and games like *Golem Arcana* uses a board, miniatures, and a mobile app as the referee, rulebook, and score keeper all in one, also utilizing the same typographic elements.

So in the process of researching the historical context of tabletop game typography, I found that gaming moved from paper-based to mechanical to digital gaming in roughly fifty years from 1940 to 1990, largely because of the board game genre itself running out of ideas very quickly.

An example of this is *Monopoly* which was released in 1933, and despite it being one of the largest selling games of all time, the typography pretty much hasn't changed in eighty-one years (see fig. 1). I found this interesting, it is obviously working for *Parker Brothers Incorporated*, and it further makes me want to focus on sans serif typefaces specifically.

And so, I would like to focus on the contemporary sans serif typefaces being uses in niche paper-based and digital/paper-based tabletop games.
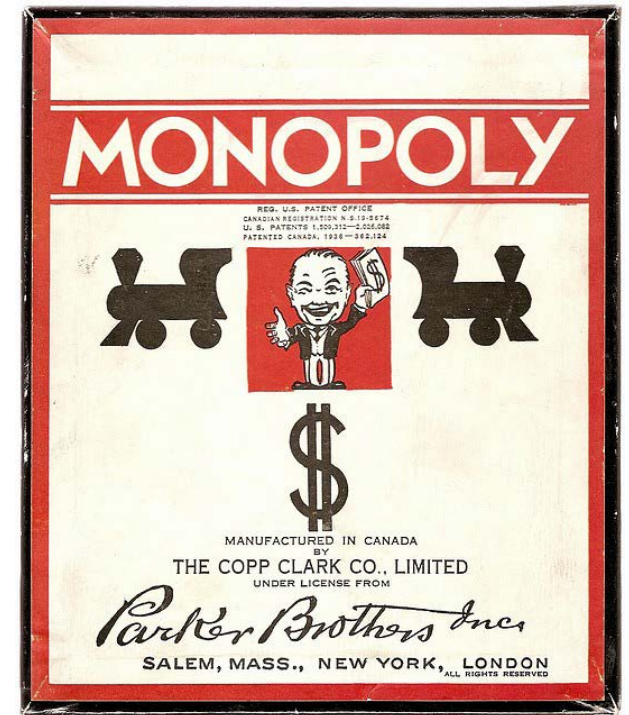

Figure 1. *tn-650_MonopolyBox_Canadian* (Monopoly, 1935). <http://monopoly.cdbpdx.com/BoxTops/tn-650_MonopolyBox_Canadian.jpg>

Historical Context

Games have been part of human culture for thousands of years. The Metropolitan Museum of Art owns what may be the world's oldest d20 die (see fig. 2). It's made out of serpentine and looks to be in remarkably good shape for its age. As far back as 6,000 BCE, dice were used in game play, gambling, and decision-making rituals alike.

Dominoes are thought to have originated in 1,800 BCE. Experts believe that dominoes evolved as a derivation on six-sided dice; two sides were elongated and the overall height flattened, leading to the current domino form we know today.

Figure 2. *Icosahedron* (twenty-sided die with faces inscribed with Greek letters). 2nd century BCE. <http://www.metmuseum.org/collection/the-collection-online/search/551072?img=0>

One of the earliest known board games is *Go*, which dates back to 2200 BCE. The essential goal of *Go* is to surround your opponent's pieces with your own. *Go* is a deceptively simple strategy game, one that has fascinated players and designers alike.

Checkers finds its origins in *Aluerque*, another game with Egyptian heritage. Around 1100 CE, the French developed a variation that they called *Fierges*. *Fierges* was played on a chessboard with 12 pieces for each player, much like the checkers of today. However, one of the most sans serif typographically relevant games to this project is *Snakes and Ladders*, a modern game that finds its origins in India with the game *Moksha-Patamu* (see fig. 3).

In *Snakes and Ladders* landing on squares with good actions resulted in movement up a ladder toward Nirvana, while forms of evil led to sliding down a ladder. Over time, the moralizing aspects of *Snakes and Ladders* were replaced with child-friendly narratives, ending up with the game *Chutes and Ladders*.

So, in *Snakes and Ladders* from the 1800s we see the first uses of sans serif fonts in tabletop gaming, which are primarily the numbers used to render out the different squares and the instructions and messaging to the players. Phrases like 'hang in', 'nearing home', 'splendid', and 'the winner' can all be seen as a hand-rendered sans serif typeface (see fig. 4).
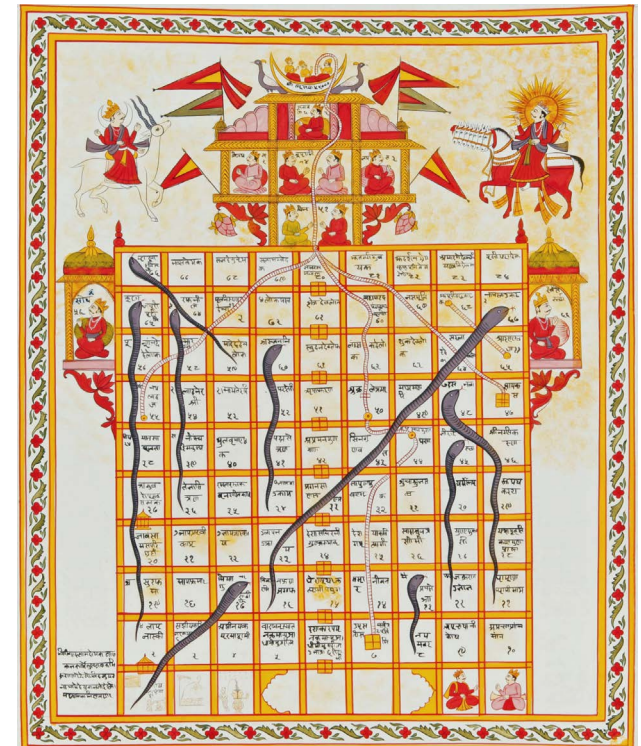

Figure 3. *Snakes_and_Ladders.jpg* (Moksha-Patamu). 19th century. <http://upload.wikimedia.org/wikipedia/commons/a/a7/Snakes_and_Ladders.jpg>

DESIGN PROPOSAL

Medium

Whereas ancient boardgames were made out of stone, wood, marble, ivory, earthenware, and other materials, tabletop games such as cards and boardgames first came into serious production in the 1800s. Godefroy Engelmann was awarded a patent for chromolithography in 1837, and shortly after this time one can see the combination of color and typography in the form of boardgames (see fig. 4) and French playing cards (see fig. 5).
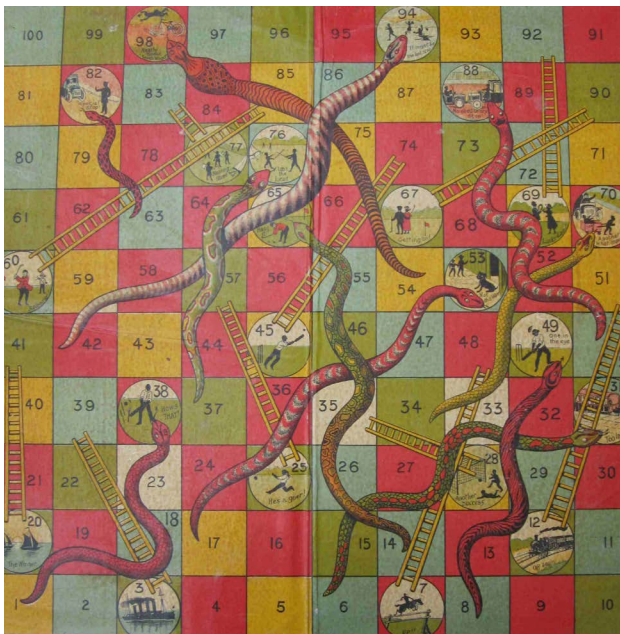

Figure 4. *SnakesLaddersBritish1SportsV2.jpg* (Snakes and Ladders). 1892. <http://www.gamesetal.net/pepysgames/images/SnakesLaddersBritish1SportsV2.jpg>

By the mid-nineteenth century commercially-produced boardgames were done through monochrome printing, which were laboriously hand-colored by teams of factory workers. Paper making and printmaking advancements during this period enabled the commercial production of relatively inexpensive board games.

This gave way to modern forms of printing and digital printing, as well as the invention of a lot of well known 'traditional' boardgames. Most everyone is familiar with traditional board games and has played them at one point or another in their lifetime. Traditional boardgames are best defined by Merriam-Webster Dictionary as simply a game of strategy (as checkers, chess, or backgammon) played by moving pieces on a board. The rules and setup for traditional board games are usually very simple, allowing quick gameplay.

Even today we still see a lot of traditional boardgames in circultion such as *Monopoly* (1935), *Hex* (1942), *Risk: The Continental Game* (1959), *Battleship* (1967), *Trivial Pursuit* (1979), and *Scrabble* (1999). However, niche tabletop games somewhat began in the mid 1990s, and have been produced ever since.

Niche tabletop games aren't exactly traditional board games like Monopoly, Checkers, and Sorry, however they aren't dedicated 'pen and paper' RPGs like Dungeons & Dragons either; niche tabletop

RPGs are somewhere in between traditional board games and dedicated 'pen and paper' RPGs. Niche tabletop RPGs borrow attributes from both genres: the quick and ease of setup and gameplay, combined with the player taking on a role in the game while coauthoring the gameplay story.

Figure 5. French card sheets, c. 1800. *Encyclopedia Britannica Online*. Web. 9 May. 2014. <http://www.britannica.com/EBchecked/media/92949/Sheet-of-French-playing-cards-1800>.

DESIGN PROPOSAL

Findings

According to *FamilyEducation*, setting the rules and getting everyone to agree on the rules is the first step to avoiding arguments and promoting understanding of game play.

So, the sans serif typographic forms that I have researched are themselves used for marketing or communication purposes, the later of the two being the most important. The typographic elements not only convey the rules to the individual players, but are utilized throughout the duration of the game to aid in the advancement of the game, and to promote cooperation or conflict resolution in competition-based games.

An example of this can be seen in the tabletop game *Munchkin*, wherein every round, and multiple times a turn, a player needs to keep track of their strength, level, and what abilities, equipment, and class they currently have. The typographic elements on each card assist the player in doing this (see fig. 6).

Figure 5. 2893p_12c_3b.jpg. 1800. *www.jinx.com*.
<https://www.jinx.com/content/prod/2893p_12c_3b.jpg>

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DESIGN PROPOSAL

Arial by Monotype

Arial is one of the most widely used designs of the last 30 years. Drawn in 1982 by Robin Nicholas and Patricia Saunders for use in an early IBM® laser printer, Arial has become a staple for textual content.

While it is widely believed that Arial's design was based on Helvetica, it is more accurate to consider Monotype Grotesque as its ancestor.

AaBbCcDdEeFfGgHh
IiJjKkLlMmNnOoPpQ
qRrSsTtUuVvWwXxYy
Zz0123456789

INITIAL TYPEFACE ANALYSIS

Helvetica by Linotype

This typeface was initially released as Neue Haas Grotesk, and was designed in 1957 by Max Miedinger for the Haas'sche Schriftgiesserei (Haas Type Foundry) in Switzerland.

The name was changed to Helvetica (an adaptation of Helvetia, the Latin name for Switzerland) by Walter Cunz when D. Stempel AG, a major stockholder in Haas, reworked the design for Linotype GmbH in Frankfurt, a major stockholder in Stempel. The Mergenthaler Linotype Company in New York, then a major stockholder of Linotype GmbH, adopted the design, and it rapidly became the most popular sanserif in the world, replacing Futura.

AaBbCcDdEeFfGgHh
IiJjKkLlMmNnOoPpQ
qRrSsTtUuVvWwXxYy
Zz0123456789

INITIAL TYPEFACE ANALYSIS

Naked Power by Typodermic

Naked Power Black is a geometric/industrial sans-serif font family in the style of Novel Gothic. It has a less Art Deco feel, and is more timeless with deadpan voice. It is from Typodermic Fonts, which is run by Ray Larabie, a Canadian font designer who lives in Nagoya, Japan.

AaBbCcDdEeFf
GgHhIiJjKkLlM
mNnOoPpQqRr
SsTtUuVvWwX
xYyZz0123456
789

INITIAL TYPEFACE ANALYSIS

Safran by Hubert Jocham

A typefaces for copy, Safran starts from a light version, and there are nine weights up to the strong ultrabold. All with italics. It is a clear and elegant typeface with a wide variety of weights and proportions that are easy to use in corporate branding and magazines.

AaBbCcDdEeFfGgHhIiJjK
kLlMmNnOoPpQqRrSsT
tUuVvWwXxYyZz01234
56789

INITIAL TYPEFACE ANALYSIS

Sukothai by Linotype

By searching the Internet I determined that the closest font/
typeface family for the The Game of Scattergories logo is
the 'Sukothai Std Regular' typeface, which was designed and
published by Linotype Design Studio in 2006.

AaBbCcDdEeFfGgHhIiJjKkLlMmN

nOoPpQqRrSsTtUuVvWwXxYyZz

0123456789

INITIAL TYPEFACE ANALYSIS

Wagner Round™ by Canada Type

This is the rounded, softer version of Canada Type's popular Wagner Grotesk. Originally done in 2011 for a global publisher, this font has already seen plenty of magazine and book cover action.

Like Wagner Grotesk, Wagner Round comes with small caps and biform/unicase forms, in addition to the main upper/lowercase set. The extended language support covers a wide range, including Greek and Cyrillic, Turkish, Baltic, Central and Eastern European languages, Celtic/Welsh and Esperanto.

'Wagner Round Biform', designed by Patrick Griffin, Johannes Wagner, and Kevin King in 2010 for Canada Type.

AaBbCcDdEeFfGgHhIiJjKkLlMmN
nOoPpQqRrSsTtUuVvWwXxYyZz
0123456789

INITIAL TYPEFACE ANALYSIS

Zapf Humanist by Bitstream

By searching the Internet I determined that the closest font/ typeface family to the Jumanji logo text is 'Zapf Humanist 601 Ultra' which was designed by Hermann Zapf on January 1, 2000, and published by Bitstream.

AaBbCcDdEeFfGg
HhIiJjKkLlMmNnO
oPpQqRrSsTtUuVv
WwXxYyZz012345
6789

Typeface Analysis:

Sans Serif Typefaces

- Arial
- Helvetica
- Naked Power
- Safran
- Sukothai
- Wagner Round Biform
- Zapf Humanist

Analysis

At this point I have about seven different typefaces, and there may be more added going forward. The anatomical structure of the each of these typefaces indicate that there are strong and pronounced angels, simultaneously existing with beautiful short and gradual curves. This makes the typefaces read very modern and geometric in their readability, and makes a lot of the lowercase letters similar to each other from typeface to typeface.

Also upon closer inspection, when specific typeface characters have opposing angels, as are apparent in the letters 'V' and 'W', the are generally either similar widths for both angles, or dominance and a thicker width given to the top-left to lower-right angles. The same type of treatment also occurs with circular or oblong typefaces, where in some 'O' or 'Q' characters are either treated with equal width, or graduated widths becoming thicker on the outer most left and right sides.

One thing that I have noticed is that a large amount of these fonts have line width, line direction, and angle variables. This totals to make the tabletop game typography category I'm investigating partial to sans serif fonts that look to be hand-rendered, which is a common theme amongst what I'm finding.

Further Investigations

- **Informal** by *Bitstream*
- **Richard Miller** by *Miller Type Foundry*
- **DIN 1451** by Linotype
  DIN stands for Deutsche Industrienorm, German Industrial Standard. In 1936 the German Standard Committee settled upon DIN 1451 as the standard font for the areas of technology, traffic, administration and business.
- **FF Clan OT** by *FontFont*
  Polish type designer Lukasz Dziedzic created this sans FontFont between 2006 and 2008.
- **Galahad** by *Adobe*
- **Londrina** by *Tipos Pereira*
  The Londrina family originally had four typefaces: Solid, Shadow, Outline and Sketches. The idea is to combine the main typeface Solid with the others, experiencing different outlines.

INITIAL TYPEFACE ANALYSIS

Other Typefaces:

DIN 1451

AaBbCcDdEeFfGgHhIiJj
KkLlMmNnOoPpQqRrS
sTtUuVvWwXxYyZz012
3456789

FF Clan OT

AaBbCcDdEeFfGgHh
IiJjKkLlMmNnOoPp
QqRrSsTtUuVvWwX
xYyZz0123456789

Richard Miller

ADIPISICING E
ELIT, SED DO EI

Londrina

AaBbCcDdEeFfGgHhIiJjKkL
lMmNnOoPpQqRrSsTtUuVv
WwXxYyZz0123456789

Informal

**AABBCCDDEEFFGGH
HIIJJKKLLMMNNOO
PPQQRRSSTTUUVV
WWXXYYZZ012345
6789**

INITIAL TYPEFACE ANALYSIS

Project C, Part 3:

Learning Outcomes

1. After completing this part of the project, students will be able to:
   - experiment with ways to create different experiences in the design of a book, with consideration for factors such as rhythm and pacing
   - create type style sheets that reflect and support the communication intentions for a specific body of content.

Procedure

2. Research and explore a variety of book formats.
3. Determine the format you intend to use for your book design. Your book must be at least 40 pages and apply appropriate typographic mechanics, with consideration for the verbal and visual content being expressed.
4. Use the dimensions of your final book design as you begin to sketch ideas for your book composition.
5. It is helpful to print a black frame in the correct proportions that you can then trace every time you create a new composition.
6. Experiment with different ways of creating rhythm and pacing in your book.
7. Sketch a minimum of eight example spreads based on these investigations.
8. Create at least three refined spreads based on your rough sketches.
9. Identify possible typefaces to be used in your book design. Create type style sheets that exhibit how these typefaces will function with regard to typographic voice and hierarchy in the context of your book layout.
10. Compile your sketches, refined spreads, and type style sheets into a multi-page PDF file.
11. Save your file in PDF format, named as follows:
    - firstinitiallastname_projectCpart3.pdf
    - for example, John Doe would name the file "jdoe_projectCpart3.pdf."
12. Post your work for peer review to the Project C discussion forum by 11:59 p.m. U.S. EST/EDT on Day 7 of Unit 5.

Grading

Part 3 of Project C will not be graded, nor contribute to your overall grade unless you do not complete this portion of the project. In the event of non-completion, 5 percent will be subtracted from your final grade for Project C.

INITIAL BOOK LAYOUT

INITIAL BOOK LAYOUT

Alternate Project B: EPub for Apple iPad

Goal

Complete the necessary training to develop Project C as an EPUB for iPad integrating the features that make EPUBs different from an interactive PDF.
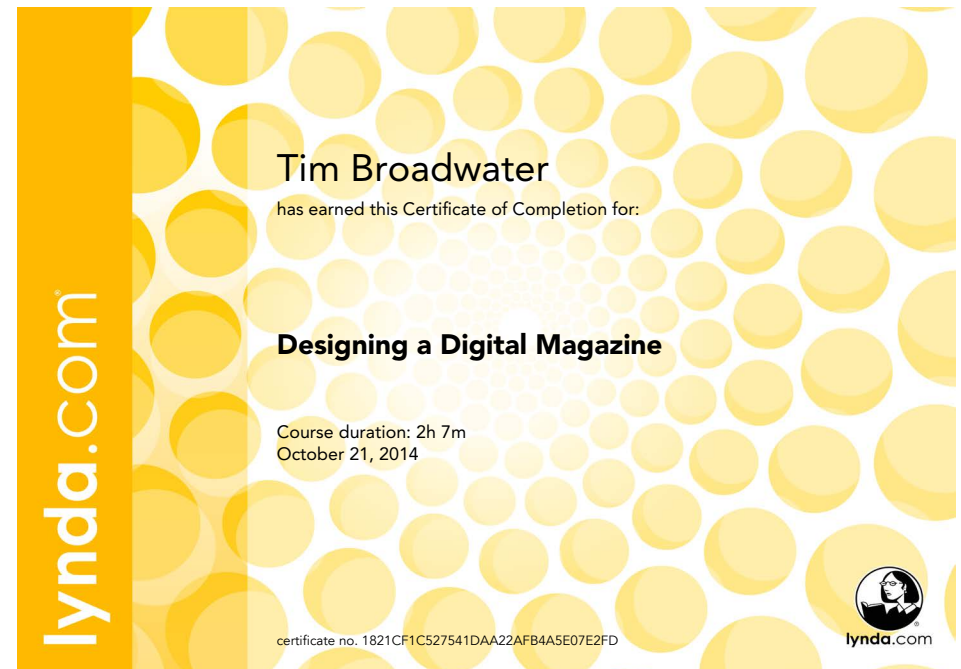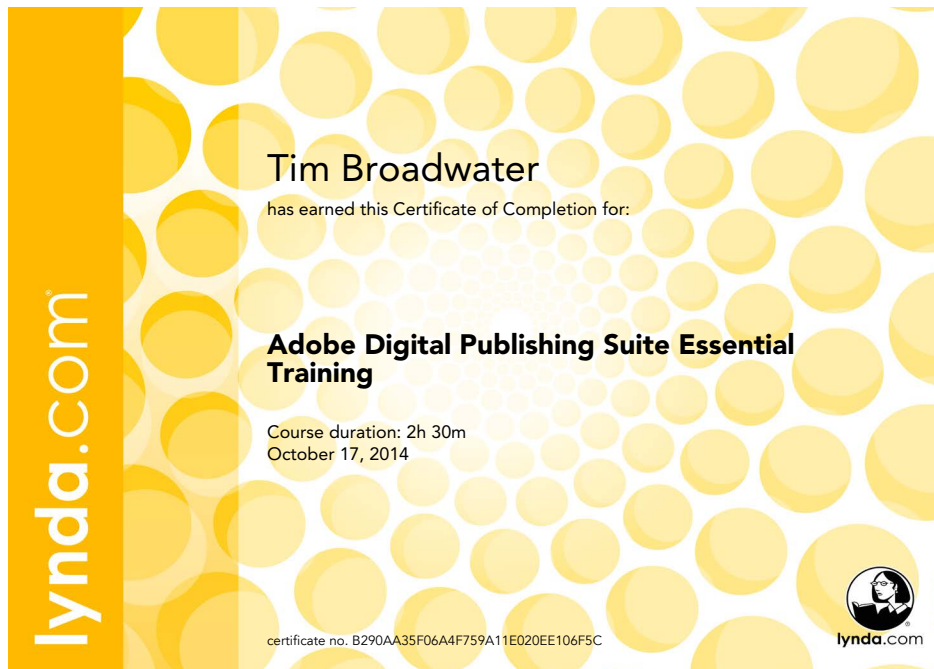
Deliverable Deadlines

You want to go through the materials assigned in manageable portions so that you can retain the information. At some point, you will begin working with Project C and integrating what you are learning into the design of that publication. That is the reason why should create your own workable timeline to make sure you don't fall behind.

1. **Jen Library Ebook** – Discussion board participation outlining what are the benefits of each format discussed in Chapter Two and a comprehensive analysis of one type discussed in the chapter – Day 4 of Unit 4 via the boards
2. **Required Lynda.com training** – zipped exercises + completion certificates – On going but by Day 4 of Unit 4, 5, and 6 we should be reading at least two posts with highlights from what you are learning.
3. **Digital Publishing** – On going but by Day 4 of Unit 4, 5, and 6 we should be reading at least two posts with highlights from what you are learning

Final Submission

You will collect all deliverables (even the discussion board posts you make) and submit them in a zipped folder under Project B submission area by Day 7 of Unit 6.

NECESSARY TRAINING

lynda.com

Tim Broadwater

has earned this Certificate of Completion for:

Adobe Digital Publishing Suite Essential Training

Course duration: 2h 30m
October 17, 2014

certificate no. B290AA35F06A4F759A11E020EE106F5C

lynda.com

Tim Broadwater

has earned this Certificate of Completion for:

Designing a Digital Magazine

Course duration: 2h 7m
October 21, 2014

certificate no. 1821CF1C527541DAA22AFB4A5E07E2FD

NECESSARY TRAINING

NECESSARY TRAINING

Project C, Part 4

Learning Outcomes

After completing this part of the project, students will be able to:

- apply peer and instructor feedback to refine an assessment of shared components of typographic form, characteristics, application, and style evident throughout a chosen topic
- apply peer and instructor feedback to refine an assessment of the anatomical structure of selected type, using such methods as deconstruction, comparison, and reconstruction in order to identify relationships within a chosen system
- apply peer and instructor feedback to refine an assessment of the key features that define the type employed in your area of interest
- apply peer and instructor feedback to refine an assessment of similar types based on form and/or function
- create refined compositions for a multi-page narrative that experiment with the implementation of type hierarchy, readability, rhythm, and pacing.

Procedure

1. Apply instructor and peer feedback to create a developed typeface analysis. Your developed typeface analysis should refine the accuracy of your initial analysis, as well as present new visual examples to support your analysis.
2. Apply instructor and peer feedback to refine your initial book compositions in digital format.
3. Begin working toward laying out the entire book based on your development experience with these initial compositions. Remember, your book must be at least 40 pages and apply appropriate typographic mechanics, with consideration for the verbal and visual content being expressed.
4. Compile your developed typeface analysis and book layout into a multi-page PDF file.
5. Save your file in PDF format, named as follows:
   - firstinitiallastname_projectCpart4.pdf
   - for example, John Doe would name the file "jdoe_projectCpart4.pdf."

Post your work for peer review to the Project C discussion forum by 11:59 p.m. U.S. EST/EDT on Day 7 of Unit 7.

Grading

Post your work for peer review to the Project C discussion forum by 11:59 p.m. U.S. EST/EDT on Day 7 of Unit 7.

DEVELOPED TYPEFACE ANALYSIS AND BOOK LAYOUT

Timothy Broadwater

Project C, Part 6

I sent an email to the entire class to see if anyone wanted to share their work, and for me to share my work; thanks Nell, Diana, Tian, and Christina for responding! If anyone still wished to do so my Adobe ID is timbrdh2o@gmail.com. My intent is to do both a vertical and horizontal digital publication; I didn't see a lot of people doing that because it is twice the layout and work, but I think I will be able to do so (especially with Adobe InDesign's liquid layouts.

I've had a couple of stumbling blocks with this class this semester, especially due to family health situations. So I would like to apologize for my attendance in the last two weeks specifically. So, I thought it would be easier to share a video of me navigating the digital publication, and as of right now I haven't added the bibliography and back cover yet. This is where I'm at so far with Project C, Part 6:

http://youtu.be/YdWbNTx_RE0

Thanks in advance for any comments, feedback, or suggestions!

DEVELOPED TYPEFACE ANALYSIS AND BOOK LAYOUT

Project C, Part 5

Learning Outcomes

After completing this part of the project, students will be able to:

- create a multi-page visual narrative that clearly draws a visual conclusion that identifies and displays shared components of typographic form, characteristics, application, and/or style with regard to a chosen topic
- create a multi-page visual narrative that effectively uses rhythm, pacing, type hierarchy, mechanics, and type and image relationships to engage and educate an audience on a selected body of content.

Procedure

1. Continue to integrate instructor and peer feedback as you refine and finalize the composition of your book.
2. Create a digital version of your book to be submitted for grading and peer review.
3. Save your file in PDF format, named as follows:
   - firstinitiallastname_projectCpart5.pdf
   - for example, John Doe would name the file "jdoe_projectCpart5.pdf."
4. Submit this PDF file via the Submissions link in the course menu by 11:59 p.m. U.S. EST/EDT on Day 7 of Unit 9.
5. Post your finished work for peer review to the Project C discussion forum by 11:59 p.m. U.S. EST/EDT on Day 7 of Unit 9.

Grading

Part 5 of Project C is worth 25 percent of your overall grade in this class. You will be graded according to the criteria specified on the Project C Grading Rubric.

FINAL BOOK

TABLETOP TYPOGRAPHY

THE USE OF SANS SERIF TYPEFACE IN NICHE PAPER-BASED GAMES

by Tim Broadwater

Table of Contents

HOW TO USE THIS DIGITAL PUBLICATION:

On every page of this digital publication you will be able to move in various directions - up, right, down, and left - and this will be indicated by the following green arrows at the edge of the page:

At certain points in this digital publication select elements are interactive - slide shows, videos, pan-and-zoom images - and will be indicated by the following red icons located to the top-right of the element:

✛ pan and zoom
↔ scrollable page
🖼 slideshow
🎥 video clip

Niche Tabletop Game Typography

By and large tabletop games have very custom typefaces that are specifically made for use in the individual games; however, there has been a push as of late to utilize sans serif typefaces in niche tabletop games after 2010.

In general, niche tabletop games have been increasing in sales for the last ten years, as opposed to traditional board games whose sales have been declining.

SU&SD Present: Board Gaming's Golden Age
from ShutUpShow

Quintin Smith is a game journalist for Eurogamer, Kotaku, and Rock Paper Shotgun, stated in his GameCity Unplugged presentation '*Board Gaming's Golden Age*' at the 2013 GameCity8 Festival that "board games themselves are getting better... sales for things like Monopoly have flat lined, or they're in decline... people are realizing that there are better board games out there."
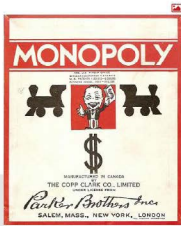
Another interesting aspect is the merging of paper-based games and the digital games...

For example, the games *Munchkin*, *Golem Arcana*, and *Betrayal at House on the Hill* have apps to help play the tabletop game as the referee, rulebook, and score keeper all in one, while simultaneously utilizing the same typographic elements.

Indeed, gaming moved from paper based to mechanical to digital gaming in roughly fifty years from 1940 to 1990, largely because of the board game genre itself running out of ideas very quickly.

An example of this is *Monopoly* which was released in 1933, and despite it being one of the largest selling games of all time, the typography pretty much hasn't changed in eighty-one years. Typographically this is very interesting, it is obviously working for *Parker Brothers Incorporated*, and it is a great example of why there is a focus on sans serif typefaces specifically.

And so, this digital publication focuses on the contemporary sans serif typefaces being used in niche paper-based and digital/paper-based tabletop games.

Monopoly Logotype Timeline from *monopoly.cdhpdx.com*
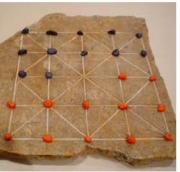(click on bullets or swipe larger image)

Tabletop Gaming: History

Games have been part of human culture for thousands of years. *The Metropolitan Museum of Art* owns what may be the world's oldest d20 die. It's made out of serpentine and looks to be in remarkably good shape for its age. As far back as 6,000 BCE, dice were used in game play, gambling, and decision-making rituals.

Dominoes are thought to have originated in 1,800 BCE. Experts believe that dominoes evolved as a derivation on six-sided dice; two sides were elongated and the overall height flattened, leading to the current domino form we know today. One of the earliest known board games is *Go*, which dates back to 2200 BCE. The essential goal of *Go* is to surround your opponent's pieces with your own.

Checkers finds its origins in *Aluerque*, another game with Egyptian heritage. Around 1100 CE, the French developed a variation that they called *Fierges*. *Fierges* was played on a chessboard with 12 pieces for each player, much like the checkers of today.

Tabletop Gaming: Mediums

Whereas ancient boardgames were made out of stone, wood, marble, ivory, and other materials, tabletop games such as cards and boardgames first came into serious production in the 1800s. Godefroy Engelmann was awarded a patent for chromolithography in 1837, and shortly after this time one can see the combination of color and typography in the form of boardgames and French playing cards.

Paper making and printmaking advancements during this period enabled the commercial production of relatively inexpensive board games, giving way to modern forms of printing and digital printing, as well as the invention of a lot of well known 'traditional' boardgames.

Most everyone is familiar with traditional board games and has played them at one point or another in their lifetime. Traditional boardgames are best defined by Merriam-Webster Dictionary as simply a game of strategy (as checkers, chess, or backgammon) played by moving pieces on a board. The rules and setup for traditional board games are usually very simple, allowing quick gameplay.
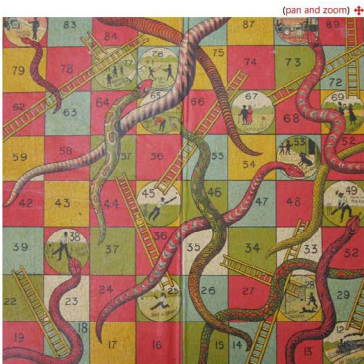
(pan and zoom) ✛

Even today we still see a lot of traditional boardgames in circulation such as *Monopoly* (1935), *Hex* (1942), *Risk: The Continental Game* (1959), *Battleship* (1967), *Trivial Pursuit* (1979), and *Scrabble* (1948). However, niche tabletop games somewhat began in the mid 1990s, and have been produced ever since.

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Tabletop Gaming: Typography

One of the most sans serif-relevant games is *Snakes and Ladders*, a semi-modern game that finds its origins in India with the game *Moksha-Patamu*.

In *Snakes and Ladders* landing on squares with good actions resulted in movement up a ladder toward Nirvana, while forms of evil led to sliding down a ladder. Over time, the moralizing aspects of *Snakes and Ladders* were replaced with child-friendly narratives, ending up with the game *Chutes and Ladders*.

So, in *Snakes and Ladders* from the 1800s we see the first uses of sans serif fonts in tabletop gaming, which are primarily the numbers used to render out the different squares and the instructions and messaging to the players. Phrases like 'hang in', 'nearing home', 'splendid', and 'the winner' can all be seen as a hand-rendered sans serif typeface.

(pan and zoom) ✛

Arial MT

by Monotype

Embedded in version 3.0 of the OpenType version of *Arial* is the following description of the typeface:

"Contemporary sans serif design, *Arial* contains more humanist characteristics than many of its predecessors and as such is more in tune with the mood of the last decades of the twentieth century. The overall treatment of curves is softer and fuller than in most industrial style sans serif faces. Terminal strokes are cut on the diagonal which helps to give the face a less mechanical appearance. *Arial* is an extremely versatile family of typefaces which can be used with equal success for text setting in reports, presentations, magazines etc, and for display use in newspapers, advertising and promotions" (OpenType).

Arial is one of the most widely used designs of the last 30 years. Drawn in 1982 by Robin Nicholas and Patricia Saunders for use in an early IBM® laser printer, *Arial* has become a staple for textual content. While it is widely believed that *Arial's* design was based on *Helvetica*, it is more accurate to consider *Monotype Grotesque* as its ancestor.

Arial MT is available in the Regular, Italic, Medium, Medium Italic, Bold, Bold Italic, Black, Black Italic, Extra Bold, Extra Bold Italic, Light, Light Italic, Narrow, Narrow Italic, Narrow Bold, Narrow Bold Italic, Condensed, Light Condensed, Bold Condensed, and Extra Bold Condensed styles.

← (scrollable page) →

AaBbCcD
IiJjKkLlMr
qRrSsTtU
Zz012345

Arial MT
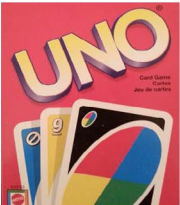
eFfGgHh
nOoPpQ
WwXxYy
89

A brief typographic history on the *Arial* font by Josh Thompson.

Arial MT in the UNO Card Game

Arial MT is the font/typeface family utilized in the UNO logo and text. *Arial MT* typeface is a simple sans-serif typeface, it is used a lot in web design, and fonts from the Arial family are packaged with all versions of Microsoft Windows, some other Microsoft software applications, Apple Mac OS X, and many PostScript 3 computer printers.

The word uno in the *UNO Card Game* is Italian and Spanish for 'one' is an American card game which is played with a specially printed deck.

DIN 1451

by Linotype

DIN 1451 is a sans serif typeface that is used for traffic, administrative, and technical applications. It was defined by the German standards body DIN - Deutsches Institut für Normung (German Institute for Standardization).

In 1936 the German Standard Committee settled upon *DIN 1451* as the standard font for the areas of technology, traffic, administration and business, and this font was seen everywhere in Germany, on signs for towns and traffic, and hence made its way into advertisements because of its ease of recognition.

The *DIN 1451* typeface family includes both a medium and a condensed version, an older extended version has not been in use since the early 1980s, but may still be encountered on older road signs in Germany.

DIN 1451 is available in the DIN 1451 Com MittelSchrift, DIN 1451 Com EngSchrift, DIN 1451 Mittelschrift, DIN 1451 Mittelschrift Alternative, DIN 1451 Engschrift, DIN 1451 Engschrift Alternative, DIN 1451 Cyrillic, Mittelschrift, DIN 1451 Cyrillic Engschrift, and DIN 1451 Paneuropean MittelSchrift styles.

← (scrollable page) →
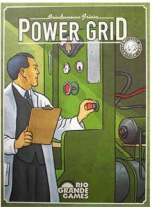
AaBbCcDd
KkLlMmN
sTtUuVvW
3456789

DIN 1451

fGgHhIiJj
PpQqRrS
YyZz012

A typemovie about the font *DIN 1451* by Mike MacMa.

DIN 1451 in Power Grid

The *DIN 1451* typeface is used in the tabletop game *Power Grid*. The object of *Power Grid* is to supply the most cities with power when someone's network gains a predetermined size. However, as plants are purchased, newer, more efficient plants become available, so by merely purchasing, you are potentially allowing others access to superior equipment.

FF Clan OT

by FontFont

Based in the trendy district of Kreuzberg in Berlin, Germany, *FontFont* was established in 1990 when FontShop founder Erik Spiekermann and fellow type designer Neville Brody wanted to build a foundry where type was made for designers, by designers.

Polish type designer Lukasz Dziedzic created the *FF Clan OT* for FontFont between 2006 and 2008. The family is ideally suited for advertising and packaging, editorial and publishing, logo, branding and creative industries, poster and billboards, small text, wayfinding, and signage as well as web and screen design.

FF Clan provides advanced typographical support with features such as ligatures, small capitals, case-sensitive forms, fractions, super- and subscript characters, and stylistic alternates.

FF Clan OT has 84 weights ranging from Thin to Ultra in Compressed, Condensed, Narrow, Medium, Wide, and Extended (including italics). It also comes with a complete range of figure set options – oldstyle and lining figures, each in tabular and proportional widths.

← (scrollable page) →

AaBbCcD
IiJjKkLlM
QqRrSsTt
xYyZz01

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FF Clan OT

A Tichu review by Ryan Metzler of Dice Tower.

FF Clan OT in Tichu

The *FF Clan OT* typeface is used in the tabletop game *Tichu*, a partnership climbing card game wherein the object of play is to rid yourself of your hand, preferably while scoring points in the process.

The *Tichu* deck is a standard 52-card pack with four special cards added: dog, phoenix, dragon, and Mah Jong. When it is your turn, you may either beat the current top card combination or pass.

eFfGgHh
InOoPp
VvWwX
456789

Galahad

by Adobe

Modeled on hand drawn letters by well-known San Francisco calligrapher and lettering instructor Alan Blackman, *Galahad* represents one of his signature styles.

The rough edges and eccentric forms of Blackman's original sans serif lettering have been retained, giving the large display sizes a distinctive, congenial charm. He describes *Galahad* (named for Sir Galahad, who in Arthurian legend sought and found the Holy Grail) as "a cross between *Optima* and the flat-pen writing of Friedrich Neugebauer," the distinguished Austrian calligrapher.

While it is a classically proportioned sans serif, Galahad retains its calligraphic origins. Although this 1995 addition to the Adobe Originals library is intended primarily for display use, the generous capitals and open, geometric lowercase letters make Galahad clear and readable in casual text settings as small as 14 points.

Galahad Std family is designed to be used at a text size of 24.0 points.

OCC
Cupic

Galahad

Commands & Colors: Ancients review Marco Amaudo.

Galahad in Command & Colors

The *Galahad Std* typeface is used in the tabletop game *Command & Colors: Ancients*.

"*Commands & Colors: Ancients* depicts warfare from the Dawn of Military History (3000 BC) to the opening of the Middle Ages (400 AD). Quite an ambitious undertaking for one game, yet Commands & Colors by design is a unique historical game system which allows players to effectively portray stylized battles from this time in history," says game designer Richard Borg.

ECA
cat n

Helvetica

by Hoffmann & Miedinger

Developed by the *Haas'sche Schriftgiesserei (Haas Type Foundry)* of Münchenstein, Switzerland, *Helvetica's* release was planned to match a resurgence of interest in turn-of-the-century grotesque typefaces.

Attracting considerable attention on its release as *Neue Haas Grotesk*, *Linotype* adopted *Neue Haas Grotesk* for widespread release. In 1960, its name was changed by Haas' German parent company Stempel to *Helvetica* (meaning Swiss in Latin) in order to make it more marketable internationally.

Helvetica is a widely used sans-serif typeface developed in 1957 by Swiss typeface designer Max Miedinger with Eduard Hoffmann.

Helvetica is available in Light/Black, Rounded Value Pack, Narrow Value Pack, Light, Light Oblique, Oblique, Bold, Light Condensed, and many more styles.

AaBbCcD
IiJjKkLlMr
qRrSsTtU
Zz012345

Helvetica

"5 Things You Might Not Know" about Helvetica by Solopress.

Helvetica in Scene It?

The *Helvetica* typeface is used in the multimedia DVD/tabletop game *Scene It?*. *Scene It?* is a DVD game series created by *Screenlife*, in which players answer trivia questions about films or pop culture. The games were first developed to be played with questions read from trivia cards or viewed on a television from an included DVD or based on clips from movies, TV shows, music videos, sports and other popular culture phenomena.

eFfGgHh
nOoPpQ
WwXxYy
89

Informal 011

by Bitstream

Informal 011 was designed in 1990 by Rudolf Koch for *Bitstream*.

Bitstream was founded by ex-*Linotype* designers Matthew Carter and Mike Parker in 1981, and was one of the first font foundries purely producing digital fonts. In addition to developing digital fonts *Bitstream* has developed a number of font technologies including *TrueDoc*, *WebFont*, and *Font Fusion*.

In 1999 *Bitstream* set up *MyFonts.com*, a website marketing fonts on-line.

About *Informal 011 BT Roman:*

Units Per em	2048
Ascender	1972
Descender	-483
Height	2455
Max Advance Width	3068
Max Advance Height	2455

AABBCCD
HIIJJKKLI
PPQQRRS
WWXXYY

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Informal 011

Tzolk'in: The Mayan Calendar Gameplay Runthrough

A board game review of *Tzolk'in* by Richard 'Kahdo' Ham.

EFFGGH MNNOO UUVV O12345

Informal 011 in Tzolk'in

The *Informal 011* typeface is used in the tabletop game *Tzolk'in: The Mayan Calendar.* Players representing different Mayan tribes place their workers on giant connected gears, and as the gears rotate they take the workers to different action spots.

When placing workers, they must pay corn, which is used as a currency in the game. The game ends after one full revolution of the central *Tzolk'in* gear. There are many paths to victory.

Londrinia

by Marcelo Magalhães

The origins of the *Londrina* typeface project is in the streets of Sao Paulo, Brazil. Typographic designer Marcelo Magalhães states "initially I designed the typeface for use in a poster, with only uppercase letters. I saw at the start some potential for a typeface that could recall the feelings of the writing used day-to-day in my city's informal communication, and developed it into a typeface family with lowercases too."

Londrina is a Unicode typeface family that supports languages that use the Latin script and its variants, and could be expanded to support other scripts.

The *Londrina* super family is composed of four family styles. Londrina Solid, Londrina Shadow, Londrina Outline, and Londrina Sketch

Languages include Albanian, Basque, Breton, Chamorro, Danish, Dutch, English, Estonian, Faroese, Finnish, French, Frisian, Galician, German, Icelandic, Italian, Malagasy, Norwegian, Portuguese, Spanish, and Swedish.

AaBbCcDdEe MmNnOoPp WwXxYyZzO

Londrinia

Ticket to Ride Game Review

Ticket to Ride Game Review by Steve Nash and Felicia Mezzanotte.

gHhIiJjKkL SsTtUuVv 56789

Londrinia in Ticket To Ride

The *Londrinia* typeface is used in the tabletop game *Ticket To Ride Ticket To Ride* can be learned in under 15 minutes, while providing players with intense strategic and tactical decisions every turn.

Players collect cards of various types of train cars they then use to claim railway routes in North America. The longer the routes, the more points they earn.

Naked Power

by Typodermic Fonts Inc.

Naked Power is a geometric/industrial sans-serif font family in the style of Novel Gothic: less Art Deco feel, more timeless, deadpan voice.

Typodermic Fonts is run by Ray Larabie, a Canadian font designer who lives in Nagoya, Japan. Ever since he was a child, he was always obsessed with fonts. In the late 1990s, he created hundreds of free font families and released them on his *Larabie Fonts* website.

Naked Power is available in the Naked Power UltraLight, Naked Power ExtraLight, Naked Power Light, Naked Power Book, Naked Power Regular, Naked Power Bold, Naked Power Heavy, and Naked Power Black styles.

AaBbC GgHhIi mNnOc SsTtUu

Naked Power

The Game Of Clue Family Board Game, 1986 Parker...

The *Game Of Clue Family Board Game* presented by *Lucky Penny Shop.*

DdEeFf kLlM QqRr WwX

Naked Power in Clue

The *Naked Power* typeface is used in the classic board game *Clue* by *Parker Brothers. Clue* is a murder mystery game for three to six players, devised by Anthony E. Pratt from Birmingham, England and currently published by the United States game and toy company *Hasbro.*

The object of the game is to determine who murdered the game's victim, where the crime took place, and which weapon was used.

Richard Miller

by Miller Type Foundry

Miller Type specializes in contemporary type design for a wide range of uses. *Richard Miller* started out as just a logo for a website/business card. It is a modular sans that works well in both print and web design.

Richard Miller was born in Pacifica, California, in 1986. He studied visual communications design at Virginia Tech, graduating in 2009. Immediately after college he started the *Miller Type Foundry* from his parents' basement. He currently resides in Northern Virginia, designing new typefaces as well as working on other graphic design projects.

Some of Richard Miller's most popular typeface include *Mr Jones Thin,* the *fat script,* and *Swagg,* a unique and friendly sans

Richard Miller is available in Richard Miller UltraLight, Richard Miller Light, Richard Miller Book, and Richard Miller styles.

ADIPIS ELIT, SI

FINAL BOOK

Richard Miller

ING E
DO EI

Richard Miller in Eclipse

The *Richard Miller* typeface is used in the tabletop game *Eclipse*. The game of *Eclipse* places you in control of a vast interstellar civilization, competing for success with its rivals. You will explore new star systems, research technologies, and build spaceships to wage war with.

There are many potential paths to victory, so you need to plan your strategy according to the strengths and weaknesses of your species, while paying attention to the other civilizations' endeavors.

Eclipse board game review by Kaja Sadowski and Joanna Gaskell of *Starlit Citadel*.

Safran

by Hubert Jocham

Safran is a clear and elegant typeface with a wide variety of weights and proportions that are easy to use in corporate branding and magazines.

Typographic designer Hubert Jocham states that, "*Safran* is the first of my sans serif workhorse families available. Starting from a light version there are nine weights up to the strong ultrabold.... all with italics."

Safran is available in the Safran Light, Safran Light Italic, Safran Book, Safran Book Italic, Safran Regular, Safran Italic, Safran Medium, Safran Medium Italic, Safran SemiBold, Safran SemiBold Italic, Safran Bold, Safran Bold Italic, Safran Heavy, Safran Heavy Italic, Safran ExtraBold, Safran ExtraBold Italic, Safran Ultrabold, and Safran Ultrabold Italic styles.

AaBbCcDdI kLlMmNnC tUuVvWwX 56789

Safran

GgHhIiJjK QqRrSsT Zz01234

Safran in Yahtzee

The *Safran* typeface is used in the classic tabletop dice game *Yahtzee*. *Yahtzee* is a dice game made by *Milton Bradley* (now owned by *Hasbro*), and is also similar to the English game of *Poker Dice* and the *Cheerio* dice game.

The object of the game is to score the most points by rolling five dice to make certain combinations. The dice can be rolled up to three times in a turn to try to make one of the thirteen possible scoring combinations.

Yahtzee iPad game review by *Tech Webcast Podcast*.

Sukothai

by Linotype Design Studio

Sukothai is a traditional Thai design based on early metal type. The classic and distinct forms make it excellent for setting text at small sizes or in large passages.

Sukothai includes Latin glyphs whose design matches the Thai well in scale and texture. The Latin component *Frutiger®* and *Optima®* supports most Western European languages, making *Sukothai* ideal for setting bilingual texts.

Originally released by *Linotype* for digital photocomposition, now both the Light and Bold weights are available in OpenType format. This makes it possible to dynamically and precisely position the various levels of superscript and subscript vowel signs and tonal marks.

AaBbCcDdEeFf nOoPpQqRrSsT 0123456789

Sukothai

IiJjKkLlMmN vWwXxYyZz

Sukothai in Scattergories

The *Sukothai* typeface is used in the classic board game *Scattergories*. *Scattergories* is a creative-thinking category-based party game produced by *Hasbro* through the *Milton Bradley Company* and published in 1988.

The objective of the 2-to-6-player game is to score points by uniquely naming objects within a set of categories, given an initial letter, within a time limit.

Scattergories from *Hasbro* update from *Time To Play Magazine*.

Wagner Round

by Canada Type

Wagner Round Biform is the rounded, softer version of *Canada Type's* popular *Wagner Grotesk* typeface. Originally done in 2011 for a global publisher, this font has already seen plenty of magazine and book cover action, perhaps even more than the sharp condensed face that spawned it.

Canada Type is an independent digital type design and development firm based in Toronto. After its humble artistic start with a few retail typefaces and some custom publishing work in early 2004, the quality and affordability of *Canada Type's* work made it popular with graphic designers all around the world.

Wagner Round comes with small caps and biform/unicase forms, in addition to the main upper/lowercase set. The extended language support covers a wide range, including Greek and Cyrillic, Turkish, Baltic, Central and Eastern European languages, Celtic/Welsh and Esperanto. The Pro version combines all three TrueType fonts into one OpenType-programmed font, taking advantage of class-based kerning, the small caps feature, and the stylistic alternates feature for the biform shapes.

AaBbCcDdEeFf nOoPpQqRrSsT 0123456789

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Wagner Round

IiJjKkLlMmN
vWwXxYyZz

A Munchkin tutorial by the *Big Game Hunters Show*.

Wagner Round Biform in Munchkin

The *Wagner Round* typeface is used in the tabletop card game *Munchkin*. *Munchkin* is the mega-hit card game about dungeon adventure with none of that stupid roleplaying stuff. You and your friends compete to kill monsters and grab magic items like the Horny Helmet and the Boots of Butt-Kicking.

Start by slaughtering the Potted Plant and the Drooling Slime, and work your way up to the Plutonium Dragon.

Zapf Humanist

by Hermann Zapf

Zapf Humanist was designed by Hermann Zapf, a contemporary German calligrapher, teacher, book designer and type designer associated with *Stempel, Linotype, Hell, ITC,* and *Bitstream*.

Zapf Humanist is a font initially conceived as a competitor for Ludwig & Mayer's *Colonia*, Walter Cunz at Stempel guided Hermann Zapf to the creation of this most elegant and legible of twentieth century sanserifs.

Herman Zapf has designed some of the 20th century's most important fonts, including *Palatino* and *Optima*. He recently worked with David Siegel, *Apple,* and *Linotype* to create *Zapfino*, a font of his calligraphic handwriting; special features enable it to adapt itself to the text it is displaying.

Zapf Humanist is available in the Zapf Humanist 601, Zapf Humanist 601 Italic, Zapf Humanist 601 Demi, Zapf Humanist 601 Demi Italic, Zapf Humanist 601 Bold, Zapf Humanist 601 Bold Italic, Zapf Humanist 601 Ultra, Zapf Humanist 601 Ultra Italic styles.

AaBbCcl
HhIiJjKkl
oPpQqR

Zapf Humanist

EeFfGg
mNnO
TtUuVv

Jumanji the board game review by *Board The Show*.

Zapf Humanist in Jumanji

The *Zapf Humanist* typeface is used in the tabletop game *Jumanji*. *Jumanji* is the game that pursues you with stalking lions, charging rhinos, snapping crocodiles, and more.

Players choose their pawn and set out on a deadly journey to decode rhyming card messages that could spell disaster, and roll 8-sided dice together to rescue a fellow player in danger.

Acknowledgments

TOOLS:

Adobe Photoshop CC
Adobe InDesign CC
MyFonts WhatTheFont

WEBSITES:

Adobe.com
CDBPDX.com
Identifont.com
FontGeek.com
FontSpring.com
FontSquirrel.com
Google YouTube.com
Google Fonts
Lydia.com
Metmuseum.org

CONTENT/MEDIA WEBSITES:

BoardGameGeeks.com
Fonts.com
Linotype.com
Wikimedia.com
Wikipedia.com

PUBLIC VIDEO USERS:

Vimeo
Quintin Smith

YouTube
Marco Arnuado
Big Game Hunters Show
Board The Show
Joanna Gaskell
Richard Ham
Lucky Penny Shop
Mike Macma
Ryan Metzler
Felicia Mezzanote
Steve Nasch
Josh Thompson
Kaja Sadowski
Solopress
Tech Webcast Podcast
Time To Play Magazine

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FINAL BOOK

Final Design

Design Narrative

Before starting this project I had never created a digital publication before. I have had experience in the past with creating ePublications, but nothing as interactive as what was being proposed as a project option. I believe that the scope of this project was much to large to fit in a single course that required other projects, various experimentations with typography, and a multitude of discussion posts concerning the field of typography.
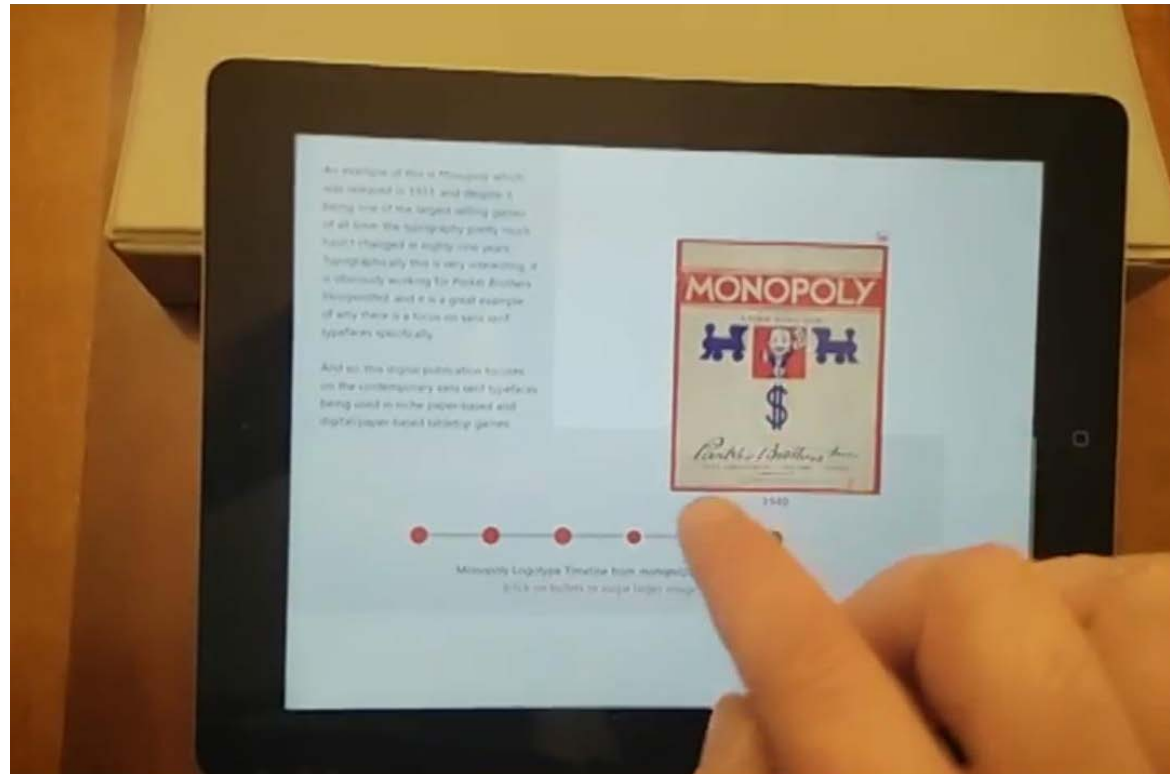
In whole, it would have been nice to simply just focus on the digital publication (or just print publication) and the research throughout the 10-week semester, allowing all of the work to feed into one major project. Much like a thesis preparation course, it would have been nice to have five weeks to focus only on the text and writing of the typography explorations of the final project, but a lot of unrelated work was expected and required in this course.

Ultimately I feel what was submitted was that best that was possible given the time available time to devote to this project, in the context of a course with many other demands, topics, projects, and requirements.

I feel that the skill set I acquired in regards to creating digital publications is very valuable, and I will be using them again going forward in my professional career.

Design in Context

The following is a [YouTube video](#) of the final "Tabletop Typography" digital publication within the context of an *iPad*:

DESIGN NARRATIVE