type in the wild

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table of contents

Many candy bar brands utilize simple fonts, paired with unique colors that can be easily recognizable. (for example, a silver sans serif font for Hershey paired with a brown background). However, each type of Tony's chocolate bar comes in a different color, stressing the importance of the font. I think the most distinct aspect of this font is how it is heavier at the top. It has a thicker width, and the top part of the letter takes up most of the space. For example the top part of the 's' takes up 60% of the character space while the bottom part only takes up 30%. Even though more weight is placed at the top, the designer kept the letters distinct from one another by using a white outline and giving a small sliver of space between each of the letters. It also pairs well with the font underneath it. 'Chocolonely' fits snugly beneath it. However, the overall design doesn't feel crowded because the bottom part of Tony's is lighter, making there seem like there is more space. The style of the font is chaotic and has a certain human quality to it. There is a lot of asymmetry. For example, when looking at the left bottom serif of the 'N', you can see that the right side is longer than the left. At the vertex of the 'Y', you can see the left side is taller than the right. Although the font is very stable, this gives a little bit of dynamism. These little imperfections also seem to give it a human feel, like it was hand drawn instead of perfected through digital means.

week 1
tony's
chocolonely

This font reminds me of the Impact font and in my opinion, not a good choice for a sign on the outside of a building. Impact seems to be a pretty common font, you can find it on most design software or on Microsoft word. Because of this, it's not unique, and it doesn't stand out. It also makes you wonder how much time was put into this logo if they picked a very common font. A well designed logo gives a first impression of a high quality shop. Even though each of the letters has a thin black outline, there is no space between the words, making it hard to read from afar. Additionally, the capital letters are only slightly larger than the lowercase letters. The lack of contrast makes it harder to distinguish the words from each other. The text beneath it is also in a narrow font. It's a thin and white, and doesn't contrast well against the red, making it hard to read. The colors almost swim together; it took me a second to read the text. From photos, the sign seems to be easier to read at night. The colors become brighter, contrasting with the black outline, making them stand out. However, daylight is longer than night time, and they are probably open during the day time too. You want your business to stand out, especially if you're in a shopping center with a dozen other stores. The typography makes the store blend into the background.

week 1
price busters
games

This type immediately caught my eye-- it seems to have a lot of characteristics found in 'trendy' fonts. Some of the characters, such as the 'a's and 'e's feature varying stroke weight. The bottom curve of the e is very thick, but the line where the middle of the e connects to the bottom curve is very thin. The strokes that end in very serifs are very thick. The ears of the 'y' and the 'v' are very thick, almost rain drop shaped. They stand out from the thin strokes they are attached too. I think it works well with the organic curves of the text. Some of the characters seemed to be slanted too, like the right side of the 'a'. The top of the 'i' has a slant to it, and the dot of the i is tilted in the same direction. The 'o' also seems to be slightly tilted, creating a little bit of playfulness. Overall, I think this font is fun and bubbly. Although it uses a lot of straight strokes and serifs, the weights and tilts make it look organic and fun. This font contrasts well with the other two types used. The second type is a thin serif, while the third type (trail mix) seems to be a medium sans serif. The body text that explains the contents seems to be the same font as the sans serif, but much thinner. This makes the 'favorite day' stand out, and it's the most eye-catching out of all the fonts used.



week 2
**favorite day
trail mix**
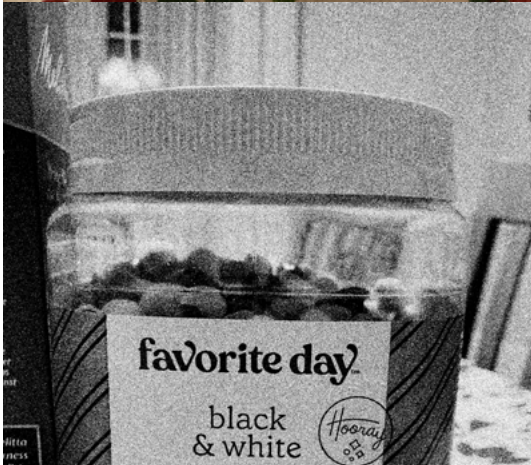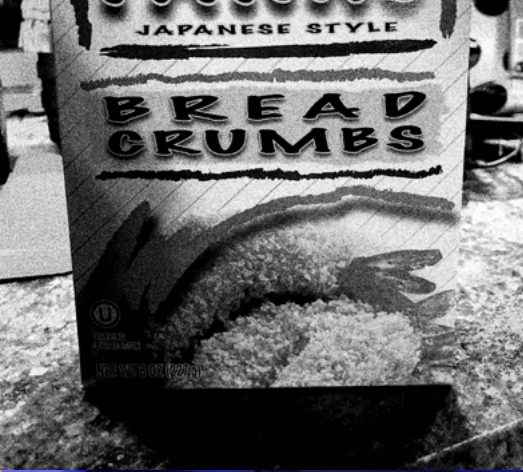
This type is an interesting one. It features slightly curved strokes and thick dots on the ends of letters. The word 'panku' looks fine. It's a good size and the spacing between the letters is fine. It allows the word to fill the entire length of the box. However the 'Japanese style' underneath it, although using the similar size spacing between letters, looks like it has been squished vertically. This makes the word hard to read, and it looks like it's being crushed by Panku. It also uses the same font, so there isn't much contrast. In a separate section is the word 'bread crumbs'. Like 'japanese style', this looks like it has been squished vertically. The spacing between the letters also looks larger to make the word fit on the box. The spacing between the letters of 'bread' is larger than 'crumbs' to make sure its the same length as the word below it. It also appears to have been stretched horizontally to make room for the picture below that. In additional to all that, each set of words has a bright yellow outline. This doesn't make much sense because the black already pops against a white background. I guess it was used to match some of the other elements that use that shade of yellow, however the use of an outline seems to make the letters vibrate. Overall it just doesn't look very good, and leaves a bad impression.

week 2
panku

I think the type they used for 'Light Roast' is an example of a type that stands alone and works with the type around it. This font is thin, and all uppercase letters, creating unity between letters. Its size balances out the size and weight of the 'cafe blend' above it. What interested me was the details in this type. From appearances, it looks like a simple, thin, sans serif type. However it actually has some serifs. For example, there is a serif at the shorter portion of the 'L'. These serifs are the same thickness as the strokes of the letter. They point in one direction depending on where the stroke is. For example, serifs on the top part of the letter point down, and the serifs at the bottom of a stroke will point up. This adds to the verticality of a letter. This font is also overall very geometric. There are no organic lines. However the 'r' still make it feel a bit organic. The bottom stroke of the R's (not the leg) is diagonal. I think this helps the font avoid a robotic look.. I think choosing a serif/sans serif font makes the font look trendy, while still keeping a serious feel to it. It also goes well with the 'cafe blend' font because it has elements of a sans serif, but the serifs help distinguish it. There is also contrast in weights. There is a slight texture to the font. By looking closely, you can small specks of dark brown, like this font was created by someone scribbling in chalk over a stencil. It's not super noticeable, so from afar it still looks bold, but up close, it gives a chalkboard feel.

week 3
panera coffee
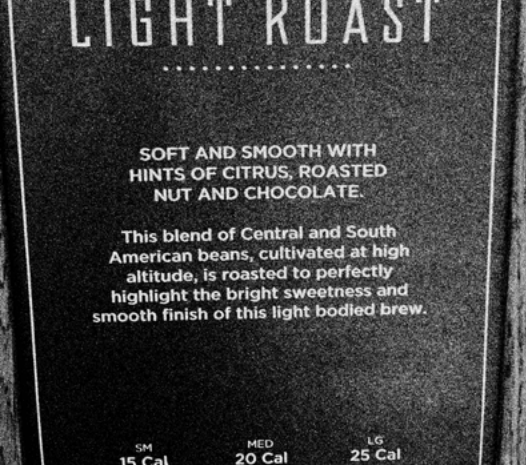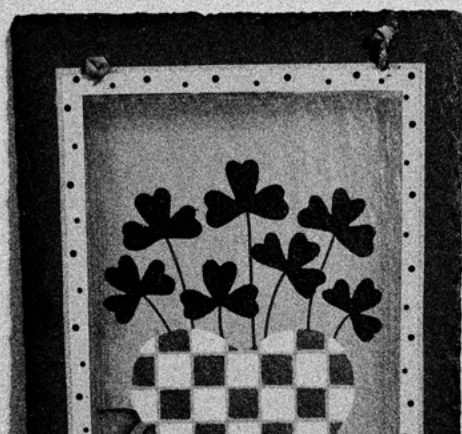
Although I think this type looks very nice in it's setting, I don't think it's a great type that could stand on its own. For starters, this is a style of type that I associate with ten or so years ago. I remember there being a lot of 'swirly' cursive looking types, so this font looks dated to me. However, this might be because of personal experience, and other people might not perceive it like that. This serif font features a lot of arched serifs and curly swirls. The swirls don't seem to have any consistency. For example, the swirl of the 's' is a lot less complex than the swirl of the lowercase 't'. Even the t's in 'at' and 'heart' have different swirls. There seems to be varying x-heights too. It might just be because each letter is stilted, but some of the letters look slightly bigger and some look slightly smaller. Some letters also have varying stroke weight. The last 't' for example, starts thick, and grows thinner as you go down the stroke. They also have varying widths, with some letters appearing wider, like the 'r'. Additionally, there are no design details that connect the letters to each other. Each letter seems to exist in a strict vertical space. The ends of some strokes, where your eye would usually be drawn to the next letter, instead curl in on themselves. This makes the letters appear separate and isolated from each other. Combined with the varying heights on the ribbon, it looks very disjointed.

week 3
irish at heart

I believe this font effortlessly combines steady vertical strokes, with beautiful, elegant, organic lines. This serif font has thick, bold strokes, and stands steady on the page. The serifs protrude directly from the stems with no brackets, very thin compared to the thickness of the stem. Despite the serifs, it has a bit of a script feel to it. The tail of the 'R' ends with a flourish, like it was written with a calligraphy pen. The top of the n, and it's final stroke have the same flourish. The shoulder of the 'n' also has contrast in stroke weights, giving it a sense of elegance. Three of the letters also have bold terminals protruding form semi bold strokes. There are still thick enough to be noticeable from the strokes. Each of the letters, (F, E and C) curve to meet the terminal. Each of these letters are a letter apart, so there is a sense of rhythm. The bars of the 'f' and 'e' seem to be bracketed serifs, but rounded so as to complement the terminals. The counters combine the two characteristics, giving a very thick negative space with rounded edges. This helps create a sense of unity among the type. I think this font gives a sense of reputation, and trustworthiness, but the terminals and thick strokes give a sense of fun. It implies that this is a sandwich recipe that has lasted for a long time, but the playfulness of it invite people to try it.

week 4
french dip

This script features thin strokes and thick dots at the end of each stroke. There is a bright red shadow behind everything, but very thin so it's hard to notice. The font tries to curve itself around the reindeer, but the 'y' in 'country' touches one of it's antlers. The 'A' is noticeably smaller, barely taller than the lowercase letters, making it fade into the background. The c in 'country' dominates the space, with the rest of the word crammed in next to it. However, I think there should be more space between the C and the rest of the word, as my eye completely skipped over the o and I read it as something that would be considered offensive, and contrasts the charming vibe of christmas. The last few letters of 'country' are very narrow, as if they designer ran out of space and didn't want to go back and change the first half of the word. The 'C' in 'Christmas' is also very large, and rest of the word continues up tot he top corner of the cd case. Even thought the letters are a bit wider, they still seem cramped. The 's's and the 'a' for example seems to curl up in on themselves. This breaks unity with the other letters. Each letter also seems to be pointing in its own direction. The 'm' closes in on itself, and the 'r' points to the downward left. The 'i' is very vertical, and the a is very horizontal. The letters all seem to be doing their own thing with no regard for the letters surrounding it.

week 4
a country
christmas

Studying this font, it looks like it was specifically designed to be on a jar. Having a company name that is only three letters long can be beneficial when putting things on a jar. It allows for your brand name to take up a lot of space, and be able to grab people's attention. The text is a sans serif, with thick stems and very thin serifs. Although having thick and thin strokes can give a sense of elegance, I didn't get the feel from this type. I think that's because only the serifs are very thin, while all the strokes remain very thick. From afar, it may even appear to be a sans serif, so I think it still retains a casual feel. The open counters on the 'J' and the 'F' are very narrow, allowing for the words to fit onto the front of the jar. However, the 'i' is very wide. This might also be to emphasize the curvature of the jar, and make it appear bigger. The dot on the 'i' is very close to the stroke, however it is balanced by the spacing between the letters. The letters appear at the intersection of the blocks of color, giving a sense of depth, and bringing the type forward. The type has a slight style to it as well. The f's cross stroke only appears on the right side. Not only does it add a bit of personality to the type, but it helps bracket the 't'. Both the 'j' and the 'f' have their main stroke facing the 'i' which seems to help fill the entirety of the space.

week 5
jif peanut butter
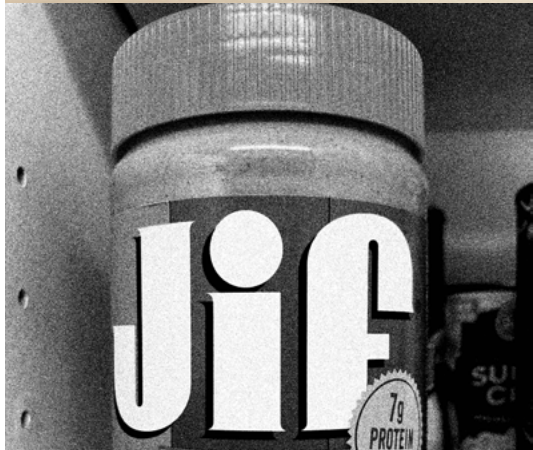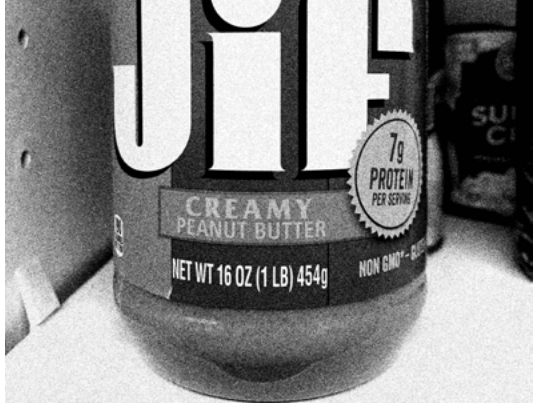
I think a weakness of this design is its hierarchy. The top part of the text is all in the same, plain sans serif font. The red color and the heavier weight do lend it some contrast against the white. However, 'sliced white' is in all lowercase and 'potatoes is in upper-case. Although on it's own it would be fine, the 'low sodium' is also in all caps, but at a different type size. All three elements have something unique, making it hard to differenti-ate one that stands out. They also all seem to take up the same amount of width. Moving down the design, you can see 'Michigan Made'. It's a really beautiful vintage like font, with some black letter elements. Looking at the 'i', you can see the serifs sometimes slope down, ending in points, similar to a calligraphy stroke. The dot of the 'i' is also diamond shape. The M has strong personality, with the serif on the left differing from the serif on the right. The left side of the 'M' has a thin stroke and a pretty normal serif with a bracket. The right side of the 'M' has a thicker stroke, and a thicker serif to match. To me, I saw this as the M having feet, and the left serif was pointed towards us, while the right side was pointing to the rest of the letters, which helps bring the eyes down the word. There is some interesting interaction between the g's descender and the d's ascender. However, this element is underneath everything else, when usually brand/company names are at the top. This makes it seem less important.

# week 5
michigan made
potatoes

I believe this is a good example of both good typography and good hierarchy. Hershey's logo features a narrow, yet bold sans serif type. It stretches across the width of the packaging, and with its bold type and contrasting silver color, it is immediately eye-catching. It seems to be the top of the hierarchy. Next on the hierarchy is 'valentines day exchange'. It is a different size, font, and color than the rest of the type. It's smaller than the logo, but not as small as 'milk chocolate' and 'since 1894'. It is a serif font with high contrast between the strokes. In some letters, like the e's, there is an almost calligraphic like feel. The varying colors not only match the packaging of the candy bars, but create a sense of rhythm and energy. Each of the colors contrast well with the dark brown background, and complement the silver type nicely. Next there is 'milk chocolate'. It does feature the same silver color, however this sans serif type is more expanded than the Hershey's type. It's in all lowercase, and placed right below the Hershey's, informing the viewer of the type of chocolate. It's simplistic and easy to read. Lastly, there's the 'since 1894'. This is placed vertically on the left side of the 'h'. It's not a crucial piece of information. It has the smallest font, but it is also in all caps. The 'since 1894' and the 'milk chocolate' seem to bracket 'Hershey's', and separate it from the cutout windows that reveal the candy bars.

week 6
hereshy's
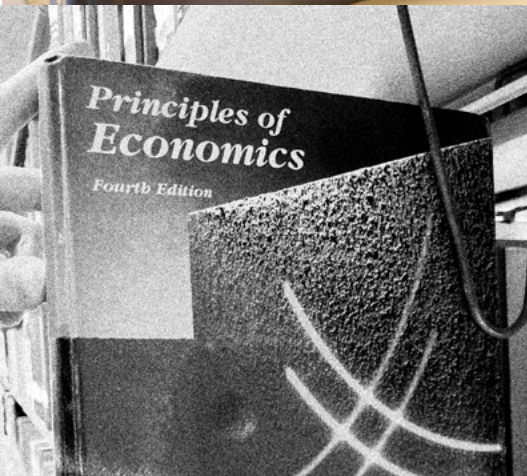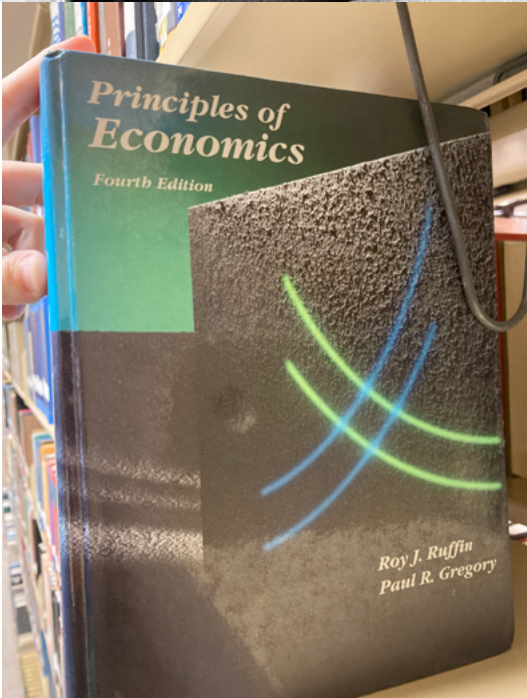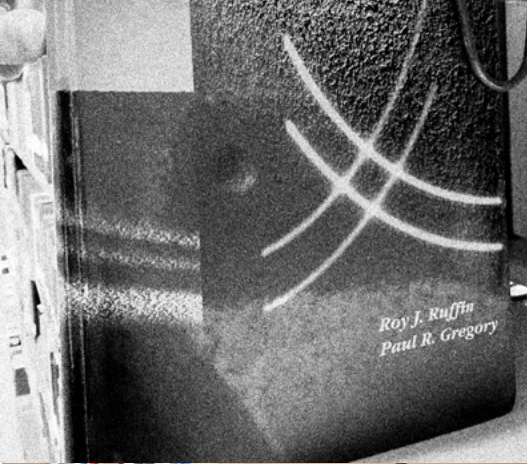
The main problem with this design is that it only features one type. There is still a sense of hierarchy due to the size and placement of the type, but I think this design could be improved. The type is a serif with some variations in strokes. Some of the letters, such as the 'f' and the 'c' seem a bit more elegant than others (like the capital 'e') because they have a bit more contrast in their strokes. Although italicizing your font is a way to capture your viewer's attention, I think it's overuse creates some issues in this design. Because of the italicized font, 'Principles' and 'Economics' both look like they are slightly misaligned. The left side of their bottom serifs both touch an imaginary vertical line, but because of the italics, the rest of the letter looks like it's moving away from said invisible guideline. The spacing between 'principles of' and 'economics' is not perfect. The 'i' in 'economics' and the descender of the 'f' in 'of' are very close together compared to the rest of the letters. This creates a bit of tension between the two lines. 'Fourth edition' is the same weight, but just a smaller size and further down. I think adding another characteristic, such as color, a lighter weight, or de-italicizing it, would strengthen the sense of hierarchy. The author's names seem to be slightly bigger than the 'fourth edition', however they are all the way down at the opposite corner. Although this creates a diagonal, they seem very disconnected from the title of the textbook.

# week 6
principles of economics

The type used for Nature's Own is a script like font. It features calligraphy like points on the ends of strokes, and the forms have a certain flair to them. There is some minimal stroke variation in certain parts of the letters, but it's not very noticeable. It does contribute to the overall feel of the font. The gold color is contrasted with a thick brown outline. It not only helps contrast the name from the transparent bag, but also the thick orange label. It gives a sense of layers and depth. The orange band has 'Honey Wheat' in a slab serif type. This type has some playfulness to it, as seen in the tail of the 'y' in 'honey' and the 'h' in 'wheat'. The upward curve at the end of each stroke not only leads our eye to the next letter, but also creates unity between the letters. Keeping the letters contained within a vertical space could create a very rigid type style. The slab serif goes well with the script like font. They are distinguishable at a glance, but have a few similar, playful characteristics. They both have a very noticeable baseline, as the ends of some letterforms swerve up to accommodate it. The 'Nature's Own' type is decorative and eye catching, while the 'Honey Wheat' is more simpler and straightforward. The last part of the hierarchy is the 'Our Promise', which is in a simple, heavier, sans serif font. Although it pairs well with the other two fonts because of it's simplicity, it can be overlooked. However the identifying parts of this design stand out.

week 7
nature's own
bread
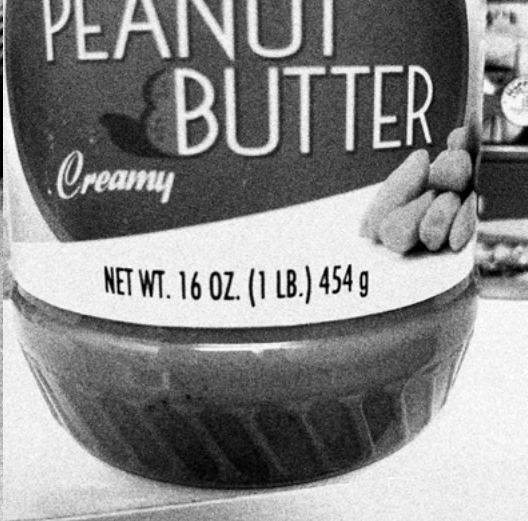
I think a weakness of this design is the type pairing. The 'Peanut Butter', which is the primary identifying element, is at the top of the hierarchy. This sans serif is really unique, and has a bit of a early th century feel. The letterforms are narrow and top heavy, with any middle elements being pushed towards the baseline. It's kerned nicely so there is adequate space between each letterform. However, the placement is a bit weird. The 'butter' is indented, perhaps to make room for 'creamy'. The 'creamy' element is written in a condensed cursive type. There is some stroke weight, and it leans to the right as if it was italicized. It is a very nice font, however a cursive font might be best used for display purposes. The cursive type doesn't seem to share many characteristics with the 'peanut butter'. Although they are both narrow type, the 'creamy' seems a lot more condensed and packed. It's not top heavy, and it has some stroke contrast where as the 'peanut butter' is monoline. It also seems to be on a slightly curved baseline, which disrupts the other horizontal type elements. 'Algood', which is at the top of the packaging, is in a san serif type. It has rounded strokes, and a heavier weight. It doesn't seem to have many shared characteristics with the 'creamy'.


week 7
algood peanut butter

I think this is a good example of type pairing, alignment, and hierarchy. 'Method' which is the name of the brand, is the biggest size and the heaviest weight. This brand seems to be about simplicity, so a simple sans serif seems like a fitting choice. There is a small circle built into the left most stroke of the m, adding a bit of visual interest. Underneath it is 'glass + surface', which identify the method product. It's in all caps, and a lighter font than 'method'. It is also a sans serif font, which pairs well with the other types in this design. There is enough space between the 'glass' and the '+' so that the two lines are pretty even, but not quite. Both of these tiers are white, which give it high contrast against the blue cleaning solution. Underneath that is 'naturally derived glass cleaner' and 'mint'. These is third on the hierarchy, with a greyish color, a similar weight to 'glass + surface', but a smaller size. The color makes it less noticeable. Additionally, it's in all lowercase next to an all caps level. Lastly is the scent, which is in the same color, weight, and size as the information about it, but in a smaller size. Because there isn't much information, a central alignment doesn't negatively impact the design. The eye easily travels from one level of information to the next. All the types have similar characteristics, but have slight differences that allow them to be differentiated.

week 8
method glass cleaner
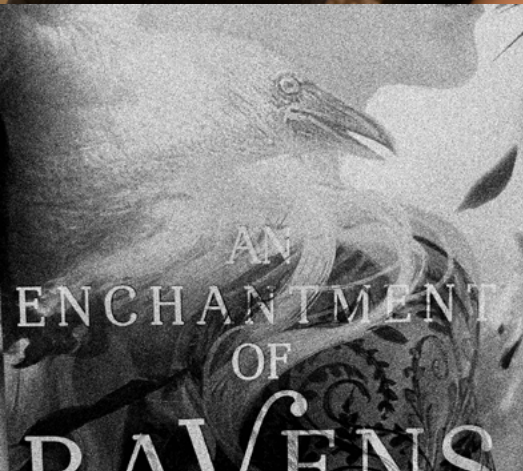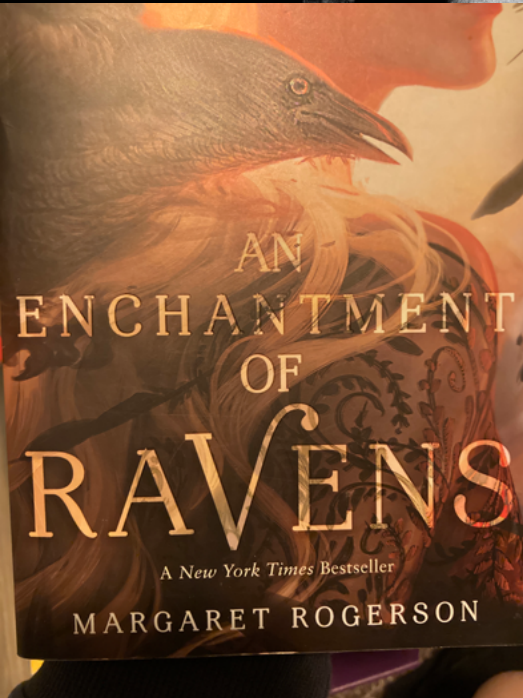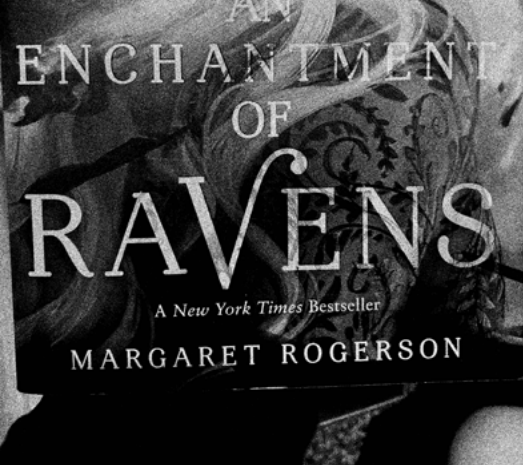
I think overall this is a pretty good design, but it was a poor design out of the things I had, and there are a few things that could be fixed. First of all, the type is very fitting, and a good choice for this fantasy book. However, there are these odd, pointed marks on top of some of the characters. It's most noticeable in the 'n' in 'enchantment'. It's so small that it's not super noticeable, and might've been a mistake. It's a bit out of place considering the more organic forms of the type. I think one thing about this design that needs to be fixed is the alignment and spacing. Despite the text being centered, it's not centered on the cover. There's more space to the right side than to the left. The 'new york times bestseller' has a lot of space between it and the name of the author. I think making these two elements closer together would make them seem more related. Additonally, the title of the font seems to have some sort of overlay effect, where you can kind of see the image beneath it. It's a nice color and goes well with the color palette of the illustration. However, the 'new York times bestseller' and the authors name is in a brighter color with no overlay effect, giving it more contrast. I think giving the author element that same effect would strengthen the hierarchy.

week 8
an enchantment of ravens

I found this yogurt early into spring break and thought it was so pretty I had to snap a pic. The brand name is in a heavier serif, with calligraphy like swooshes (on the C), thick brackets, and rounded terminals (on the a). There is some stroke contrast, suggesting a touch of elegance, even though the overall thick strokes and high x-heigh have a casual, friendly feel. The dark grey contrasts against the beige background, which helps contrasts the colorful peaches. 'Greek Yogurt', which is second on the hierarchy pairs nicely with the first type. It has many similar characteristics, like similar color, wide letters, and high x-height. However, it's much a smaller size, and lighter weight. The e's are slanted, adding a bit of playfulness and visual interest. It also seems to be a bit more monoline, and doesn't seem to have noticeable contrast. Beneath it is the flavor, 'peach', which is in the same type and size but in a bright orange, matching the peaches on the cup. It stands out against all the neutrals, but still works well. I think this is cool because all flavors probably have the flavor in different color that match (red for strawberries, etc. etc.) Lastly on the hierarchy is 'on the bottom'. It's the same type and the same shade of grey as 'Greek yogurt', but at a much smaller size. There is also a lot of space between this element and 'peaches', which further separates it.
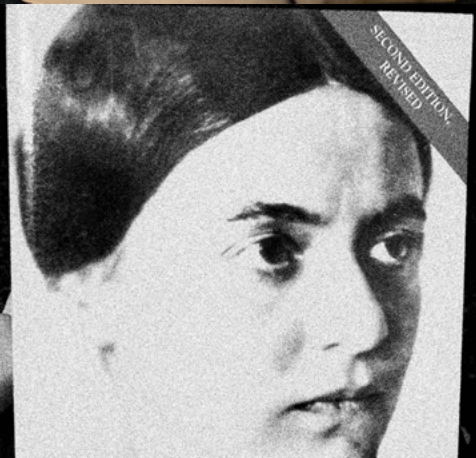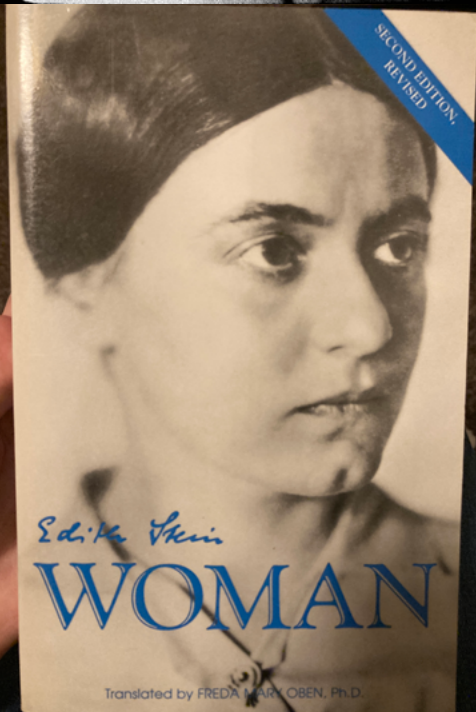
week 9
chobani
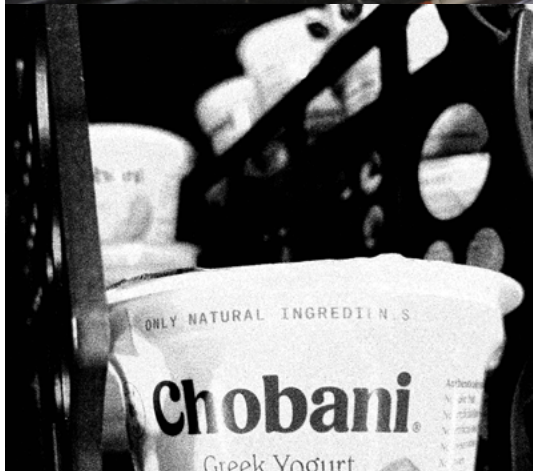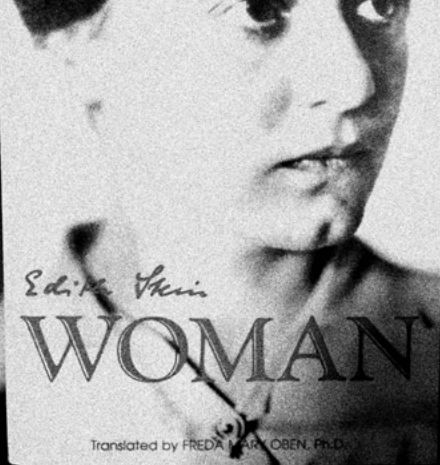
The reason why I picked this for a poor design was that there were a lot of different type options that didn't really go well together. For example, 'Edith Stein' has two different type styles on the cover and on the spine. On the cover has a more handwritten quality (i'm assuming that's her signature), while on the spine it has kind of a calligraphic, blackletter feel. The handwritten one has noticeable size difference between the capital letters and lowercase letters, and the blackletter type has evenly sized letters. Some of the strokes of the letters even become sort of ascenders. I think the type for 'Woman' is fine, it's very stately and has an academic feel to it. The serifs have a slightly rounded forms, which on closer looks, makes it a bit more friendly. The highlights on the letterforms help add some visual interest, and a sense of depth on the cover. There are also some sans serif type, including the 'translation' line on the bottom, and the 'collected works' on the spine. I think if it was just paired with the 'woman', it would've been fine, however the handwritten type and the blackletter type overall give it a very scattered, chaotic feel. The 'translated' line on the cover includes both uppercase and lowercase letters, although the translator's name is in all caps. The x-height is a bit high, and it has a very light weight. TThe blue color is lovely and overall contrasts well with the photo behind it. However, there are a few sections (specifically in the shadows) where the blue becomes difficult to read.

# week 9
## edith stein
collected works

I really like how fun and unique this font is. It's a heavy sans serif with some energetic elements. The middle stroke of the 'B' is both horizontal and at an angle, creating a triangle of sorts. The middle of the arm of the 'E' is at an angle, and the first stroke of the 'R' almost becomes an ascender. The leg of the 'R' also stretches below it's baseline. This gives each letter a bit of dynamisms. Each letter seems to be on a different baseline, however it still looks visually appealing because there are two baseline options. In 'Blue', it alternates between a higher and lower baseline. In 'Period', the first half of the word is on a lower baseline than the second half of the baseline. The strokes are geometric, and end very abruptly. I think this gives it a very casual, almost DIY feel. The texture also gives it that DIY feeling well, and works well with subject of the book (it's a series about artists). The colors work well with the background. The lighter green in 'blue' has more contrast, drawing the viewer's eye to it first. The green complements the bright orange paint stroke, which is a bit of an eye catcher. The type of the author's name pairs well. It's also a sans serif, and in all caps. It's more narrow and a taller size, but many of the letter forms are similar to the title. (ex. U and I)

week 10
blue period
vol. 3
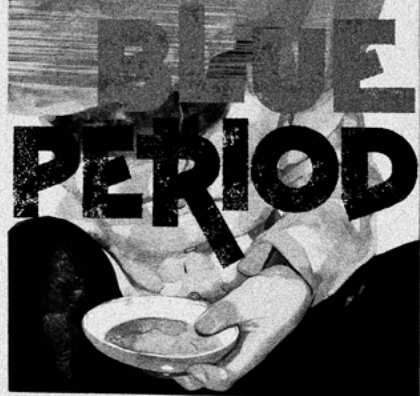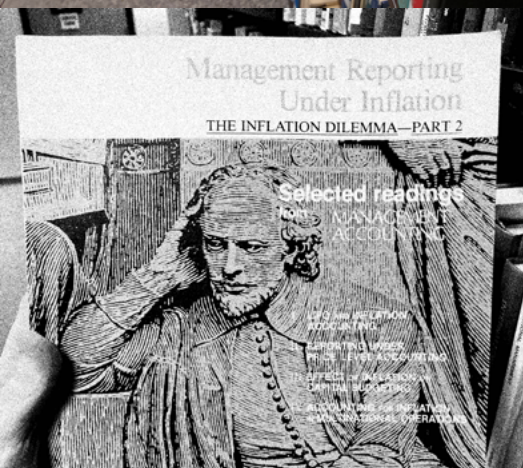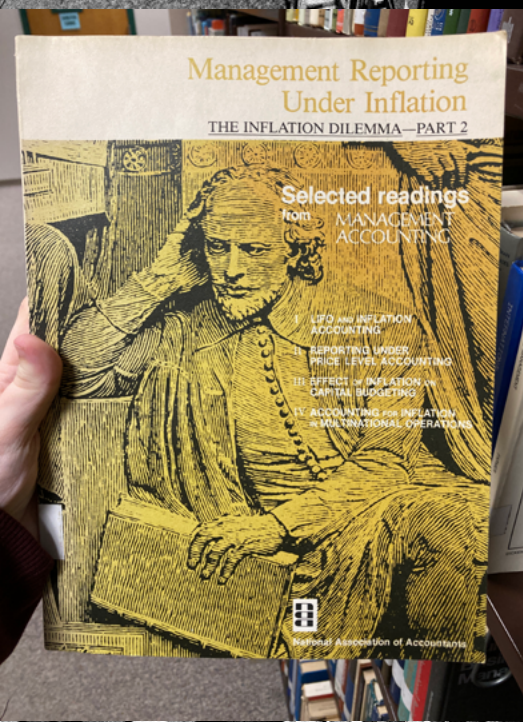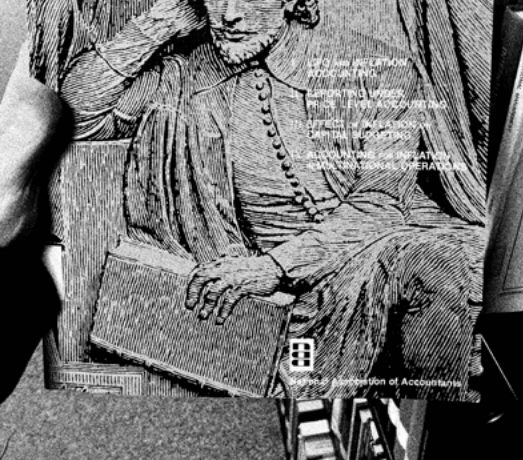
The title of this book is in a large yellow sans serif. The subheading is in the same type, but in a smaller size, different color, and underlines. Although there's a sense of hierarchy, the margins on the top and right are larger than the bottom margin. There's almost no bottom margin at all. The second type doesn't seem to have any relation to the type at the top of the book. All of the type on top of the picture is in a sans serif with varying weights. The 'selected readings' is very heavy compared to the other sections. At the very bottom of the design is a logo and the name of the 'National Association of Accountants'. I think a large issue with this design is the image they picked. Because there's so many lines, and the two colors contrast very well with each other, it makes the text hard to read. The pattern the lines creates seems to make the text waver a bit, especially with the elements that have a lighter weight. I think this layout could also benefit from some negative space. The image is very detailed and there's a lot of information on this cover. The strip at the top simply isn't enough, and there's not really a spot for the eye to rest. I think some more negative space could give the design some balance, and allow for some of the elements to be more legible and readable..

week 10
management
reporting

thank you
for reading!