

Pairing Typefaces

Type III • Project 1 • Rhye Pirie

Research

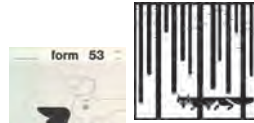
Type III • Project 1 • Rhye Pirie

Otl Aicher

One "Otl" Aicher (13 May 1922 – 1 September 1991) was a German graphic designer and typographer. He is best known for having designed pictograms for the 1972 Summer Olympics in Munich that proved influential on the use of stick figures for public signage, as well as designing the typeface Rais. Aicher also co-founded the Ulm School of Design.

"Good art inspires; Good design motivates."

https://en.wikipedia.org/wiki/Otl_Aicher



Rhye Pirie • Project 1 • Research 2

Herbert Bayer

Herbert Bayer (April 5, 1900 – September 30, 1985) was an Austrian and American graphic designer, painter, photographer, sculptor, art director, environmental and interior designer, and architect. Known for his influence at Bauhaus and universum typeface, Bayer designed his "Isometrik alphabet", a phonetic alphabet for English after moving to America. It was sans-serif and without capital letters. He had special symbols for the endings -ed, -ory, -ing, and -ion, as well as the digraphs "ch", "sh", and "ng". An underline indicated the doubling of a consonant in traditional orthography. He was instrumental in the development of the Atlantic Richfield Company's corporate art collection until his death in 1985.

"Just as typography is human speech translated into what can be read, so photography is the translation of reality into a readable image."

"The picture is the imitation and converted reality of the goods, in short, an indirect substitute for reality."

https://en.wikipedia.org/wiki/Herbert_Bayer



Rhye Pirie • Project 1 • Research 2

Susan Kare

Born in 1954, Susan Kare is a contemporary graphic designer, known for her interface elements and pictograms designed for Apple's Macintosh OS. Kare had little professional training at the time she was hired at Apple, and had built her experience and portfolio by taking many pro-bono graphics jobs such as posters and brochure design in college, holiday cards, and invitations. Her first icons were designed on a grid notebook to represent 32x32 pixel files. Considered an early pioneer in pixel art, Kare went on to be a design consultant for IBM, Microsoft, Sony Pictures, Facebook and Pinterest. She currently is working for Niantic Labs.

"In design, there's not one right answer, there's a range."

"Good design's not about what medium you're working in. It's about thinking hard about what you have to do and what you have to work with before you start."

https://en.wikipedia.org/wiki/Susan_Kare



Rhye Pirie • Project 1 • Research 4

Mariona Lopez

Mariona Lopez is a contemporary designer and entrepreneur dedicated to product design and visual communication strategies. She teaches courses at Elisava Design school and Barcelona Activa, and founded Watata, a digital and ethical communication platform that emerges to give shape and voice to projects with values through strategic training and design.

"Design is a formal response to a strategic question."

<https://www.marionalopez.com/>



Ellen Lupton

Ellen Lupton (born 1963) is a graphic designer, curator, writer, critic, and educator. Known for her love of typography, Lupton is the Senior Curator of Contemporary Design at Cooper Hewitt, Smithsonian Design Museum in New York City and the founding director of the Graphic Design M.F.A. degree program at Maryland Institute College of Art (MICA), where she also serves as director of the Center for Design Thinking. (non-primary source needed) She has written numerous books on graphic design for a variety of audiences. She is a contributor to several publications, including Print, Eye, I.D., Metropolis, and The New York Times.

"Design is art that people use."

"Design is as much of an act of spacing as an act of marking."

"Working within the constraints of a problem is part of the fun and challenge of design."

https://en.wikipedia.org/wiki/Ellen_Lupton



Rhye Pirie • Project 1 • Research 6

Jeffrey Zeldman

Jeffrey Zeldman is a designer and blogger and the founder of A List Apart. Designing and blogging since 1995, Jeffrey Zeldman (@zeldman) founded A List Apart in 1998 and Happy Cog design studios in 1999; cofounded the web design conference An Event Apart; cofounded and published A Book Apart—brief books for people who make websites; and wrote the industry-changing front-end bible Designing with Web Standards. He teaches in the MFA interaction design program at School of Visual Arts NYC, and hosts The Big Web Show, an Internet radio spectacular.

"Content precedes design. Design in the absence of content is not design; it's decoration."

"Don't worry about people stealing your ideas, worry about the day they stop."

<https://www.zeldman.com/writing/jeffrey-zeldman-20-years-of-web-design-and-community>



Rhye Pirie • Project 1 • Research 8

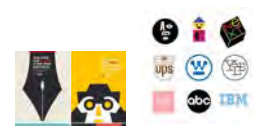
Paul Rand

Paul Rand was an American graphic designer known for his corporate logos and distinctly following the Swiss style of design in America. Rand was largely "self-taught" as a designer, learning about the works of Cassandre and Moholy-Nagy from European magazines such as Gebroederschap. His career began with humble assignments, starting with a part-time position creating stock images for a syndicate that supplied graphics to various newspapers and magazines. Between his class assignments and his work, Rand was able to amass a fairly large portfolio, largely influenced by the German advertising style Sachplakat (object poster) as well as the works of Gustav Jensen. Rand went on to design some of the most well known and iconic American logos for IBM, UPS, ABC, and Yale Press.

"Don't try to be original, just try to be good."

"Design is so simple, that's why it is so complicated."

https://en.wikipedia.org/wiki/Paul_Rand



Rhye Pirie • Project 1 • Research 7



Ellen Lupton

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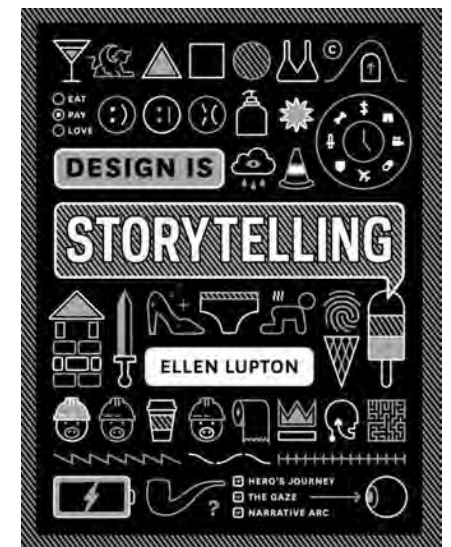
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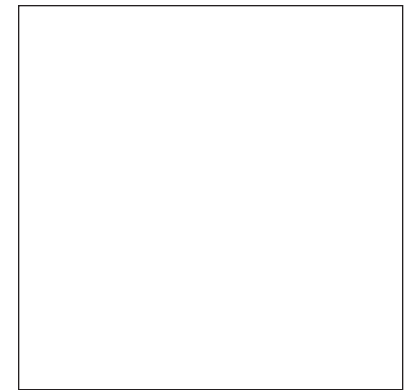
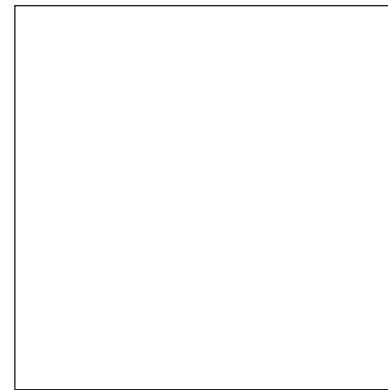
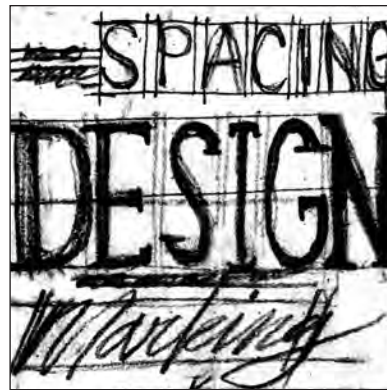
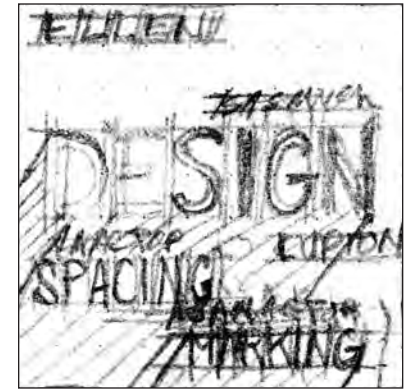
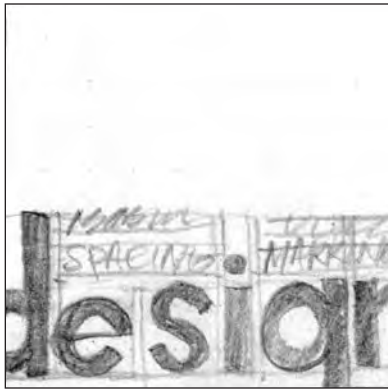
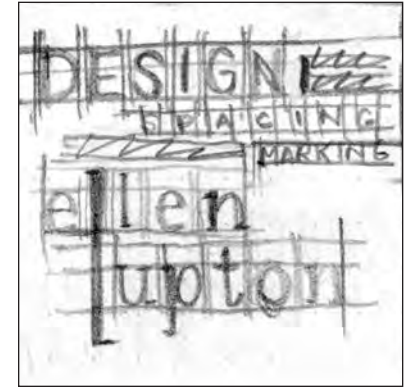
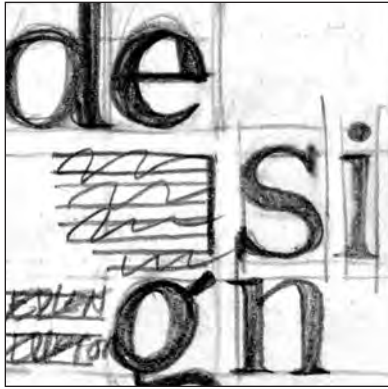
"Design is as much of an act of spacing as an act of marking."

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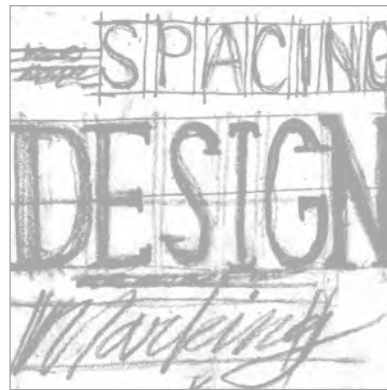
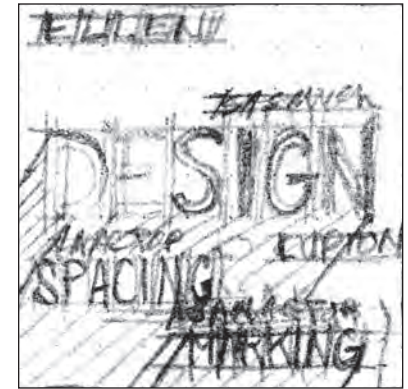
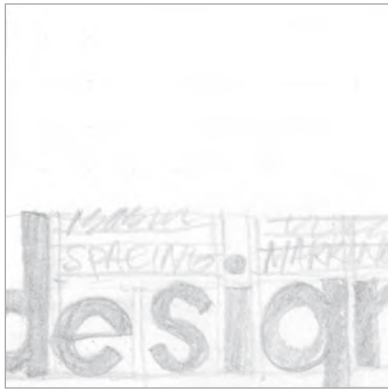
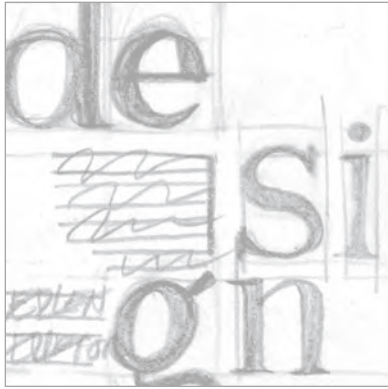
https://en.wikipedia.org/wiki/Ellen_Lupton

Research





Idea Development



Idea Development

Avenir Next

Condensed Heavy, Bold Italic

Proxima Soft
Thin Italic

AaBbCcDdEeFfGgHhIiJjKkLlMmNn
OoPpQqRrSsTtUuVvWwXxyyZz
AaBbCcDdEeFfGgHhIiJjKkLlMmNn
OoPpQqRrSsTtUuVvWwXxyyZz

AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxyyZz

Avenir and Proxima have been paired for similar basic shapes and variation in typographic color. Proxima adds a softer and more delicate tone, as Avenir is fairly neutral in attitude. The italicized versions of both typefaces allow for the addition of more motion and gestural shape than their vertical/roman counterparts.

Carina Pro

Black

Brandon Grotesque
Bold

Big Caslon
Medium

AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxyyZz

AaBbCcDdEeFfGgHhIiJjKkLlMm
NOoPpQqRrSsTtUuVvWwXxyyZz

AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxyyZz

Carina Pro was selected for its quirky and playful attitude reminiscent to some of Lupton's designs. Caslon was paired for its similar but more neutral and refined attitude, similar x-height and better legibility and contrasting typographic color than Carina at smaller point sizes. Brandon Grotesque was paired with Caslon & Carina to add stability and additional layer of variation in typographic color.

Roslindale Display

Condensed Regular

Century Gothic
Pro Regular

AaBbCcDdEeFfGgHhIiJjKkLlMmNn
OoPpQqRrSsTtUuVvWwXxyyZz

AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxyyZz

Roslindale and Century Gothic were paired for variation in typographic color and Roslindale's more prominent attitude over the neutral Century Gothic, allowing for Roslindale's fashionable and somewhat eccentric style to dictate the mood for the design. Using Roslindale at a much larger point size and Century as the body allowed the type to strike a nice balance between cleanliness and eccentricity.

Design is as much
of an act of

SPAC-

as an act of

MARKING

ellen lupton

ING

“DESIGN

is as much of an act of

spacing

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MARKING”

ellen
LUPTON

ELLEN

Design *is as much*

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SPACING **LUPTON**

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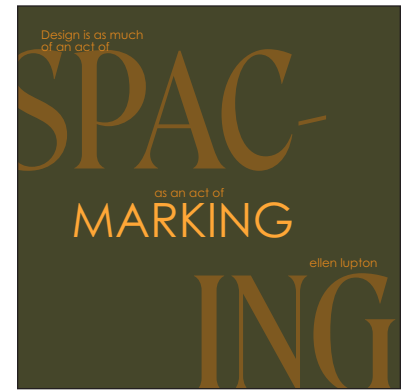
Design *is as much*

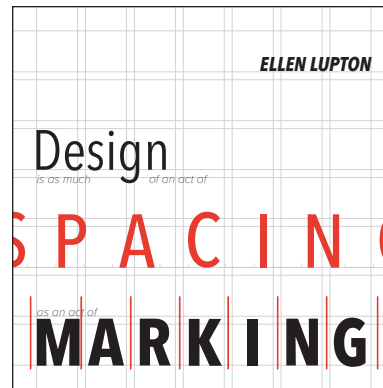
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MARKING





Refinement

Remove Page;
insert final
image



Susan Kare

Type III • Project 1 • Rhye Pirie

Susan Kare

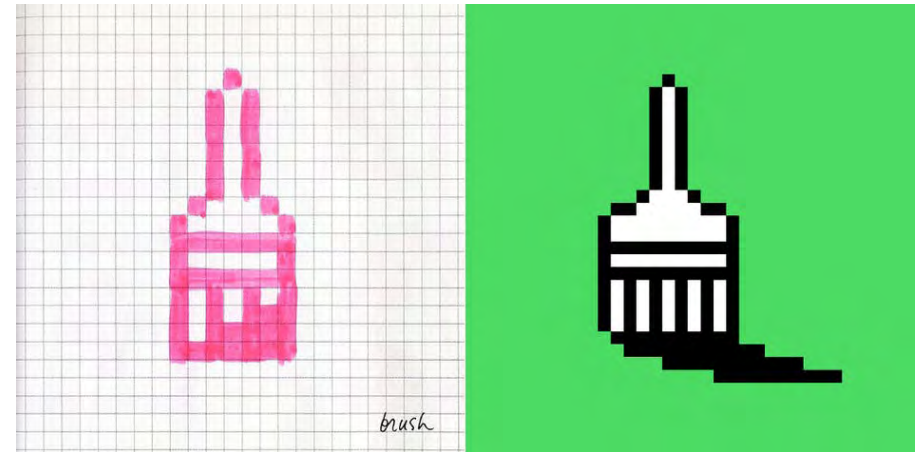
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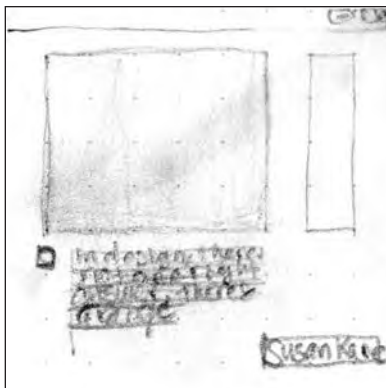
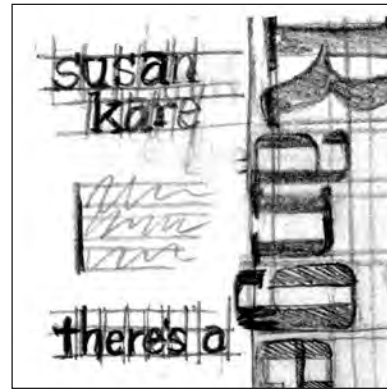
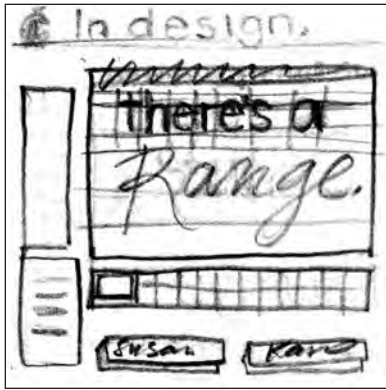
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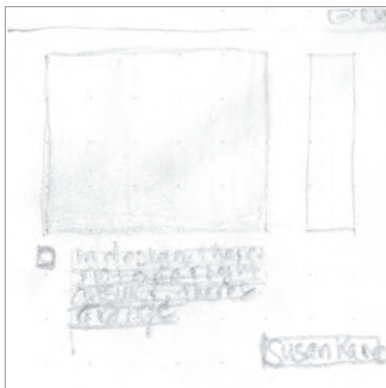
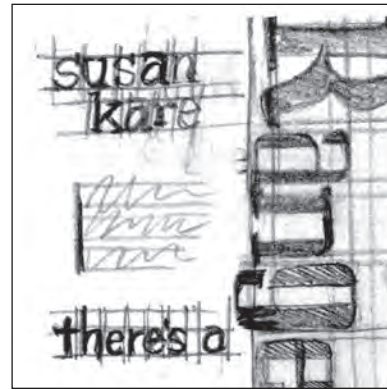
https://en.wikipedia.org/wiki/Susan_Kare

Research





Idea Development



Idea Development

Avant Garde Gothic

Bold, Book

Canela

Regular

**AaBbCcDdEeFfGgHhIiJjKkLlMmNn
OoPpQqRrSsTtUuVvWwXxyyZz**

AaBbCcDdEeFfGgHhIiJjKkLlMm
NooPpQqRrSsTtUuVvWwXxyyZz

AaBbCcDdEeFfGgHhIiJjKkLlMmNn
OoPpQqRrSsTtUuVvWwXxyyZz

Avant Garde and Canela have been paired for contrast in typographic color, and Canela's more dominant attitude over Avant Garde. Avant Garde is fairly neutral when used in its base form without OpenType property changes, where Canela brings a more crafted and elegant attitude to the pairing.

Avenir Next

Heavy, Ultra Light

Didot LT Pro

Roman

Krungthep

Regular

**AaBbCcDdEeFfGgHhIiJjKkLlMmNn
OoPpQqRrSsTtUuVvWwXxyyZz**

AaBbCcDdEeFfGgHhIiJjKkLlMmNn
OoPpQqRrSsTtUuVvWwXxyyZz

AaBbCcDdEeFfGgHhIiJjKkLlMmNn
OoPpQqRrSsTtUuVvWwXxyyZz

**AaBbCcDdEeFfGgHhIiJjKkLlMmNn
OoPpQqRrSsTtUuUuVvWwXxyyZz**

Krungthep was chosen to emulate the original bitmap typeface San Francisc, designed by Susan Kare for Apple in 1983. While not as variegated or playful as Kare's bitmap letterforms, Krungthep carries a similar attitude while being a bit more stable. Avenir and Didot were paired for similar x-height and good contrast in typographic color. While individually Avenir and Didot both pair reasonably with Krungthep, the pairing effect between the three could have been achieved and perhaps been stronger using either Avenir or Didot rather than both.

Coquette

Black, Thin

Omnes

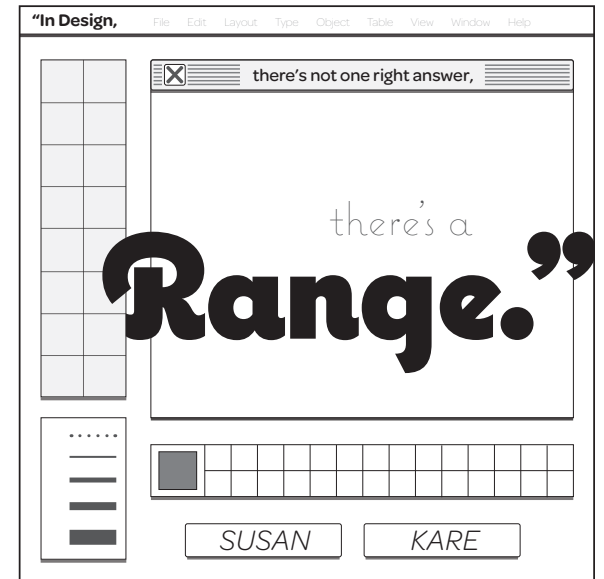
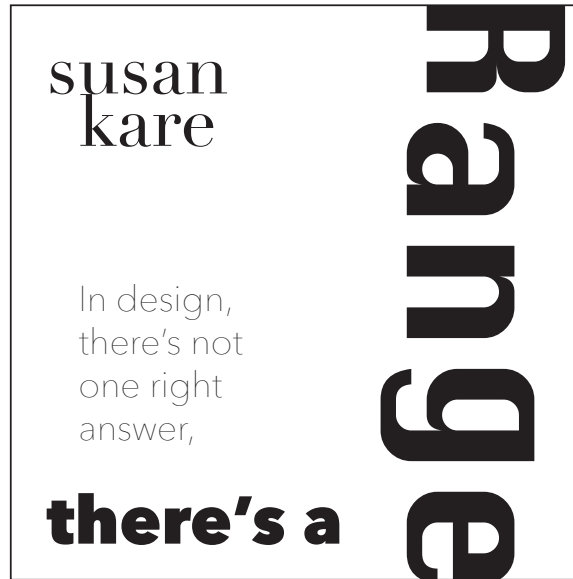
Semibold, *Medium Italic*

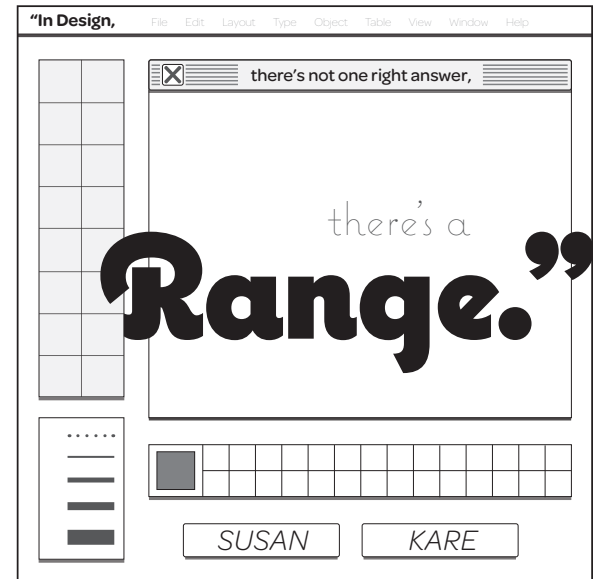
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OoPpQqRrSsTtUuUuVvWwXxyyZz**

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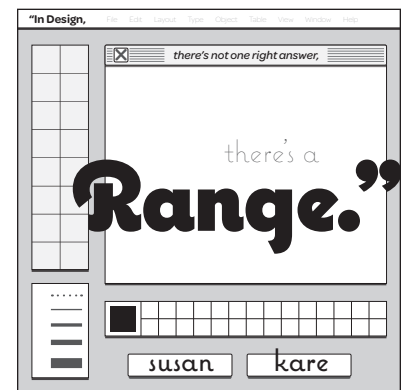
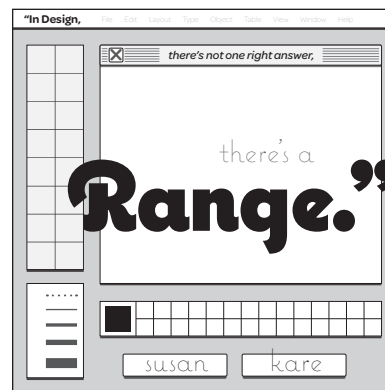
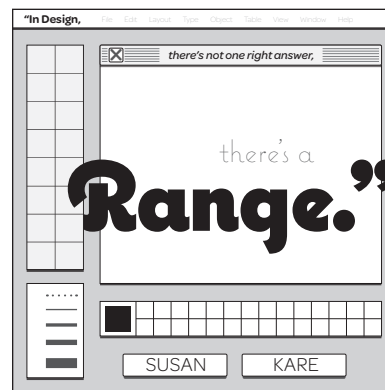
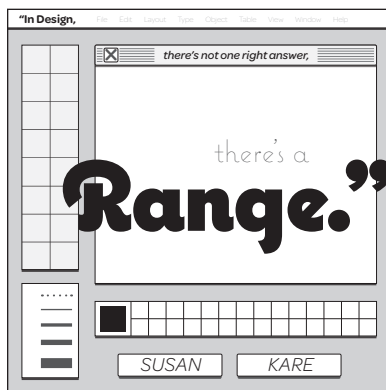
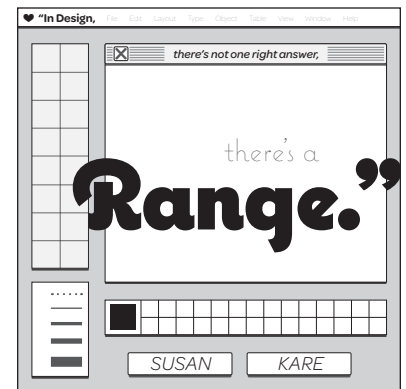
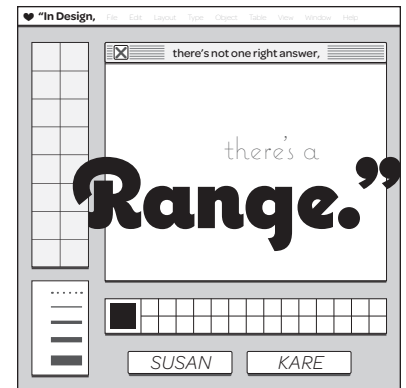
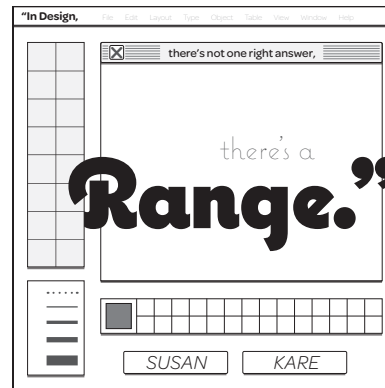
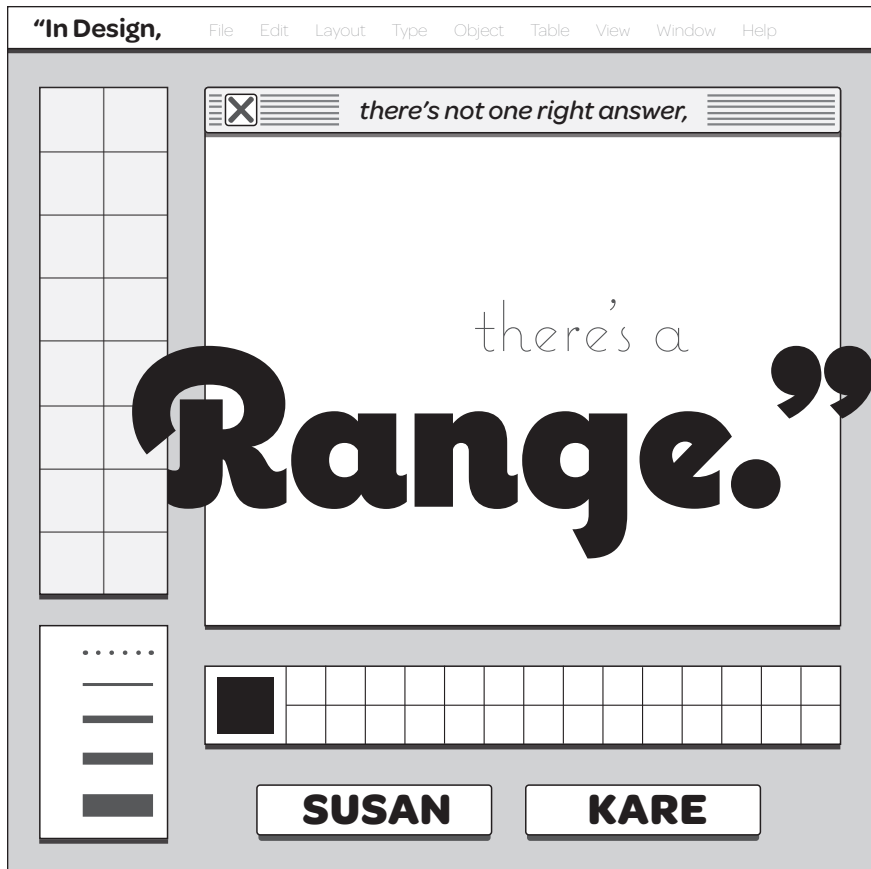
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OoPpQqRrSsTtUuVvWwXxyyZz**
AaBbCcDdEeFfGgHhIiJjKkLlMmNn
OoPpQqRrSsTtUuVvWwXxyyZz

Omnes was selected for its softness and fun mood similar to typefaces used in older versions of design programs and Apple operating systems. Coquette was paired for its similar basic shapes, and jovial attitude, albeit a fancier and more feminine application of the mood.



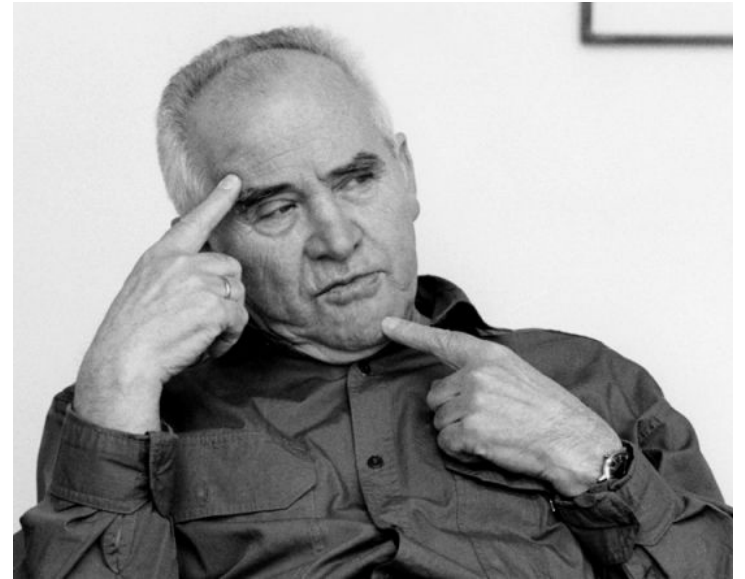


Selection



Refinement

Remove Page;
insert final
image



Otl Aicher

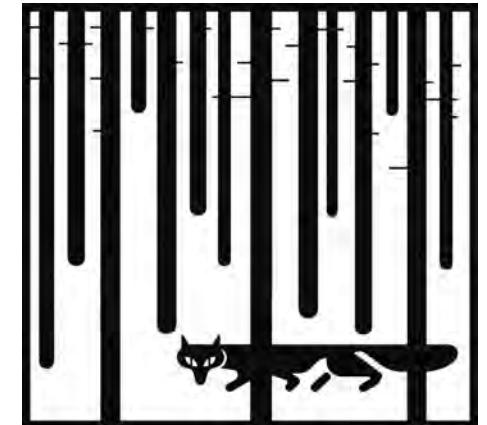
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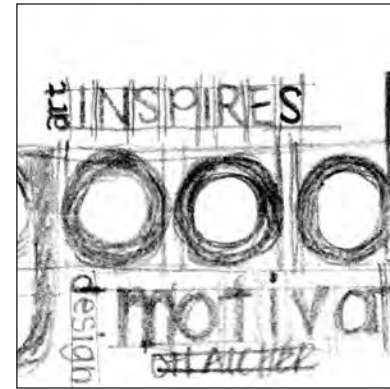
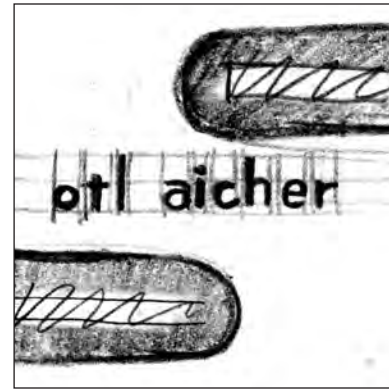
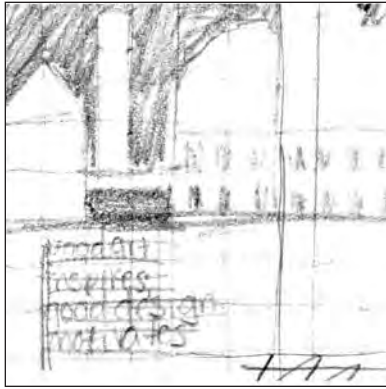


“Good art inspires; Good design motivates.”

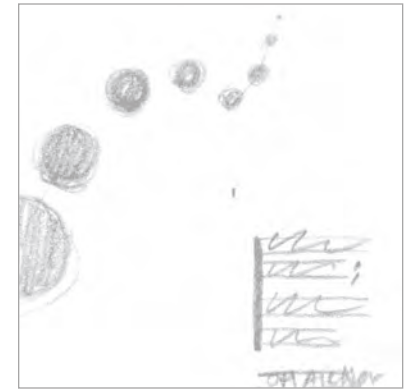
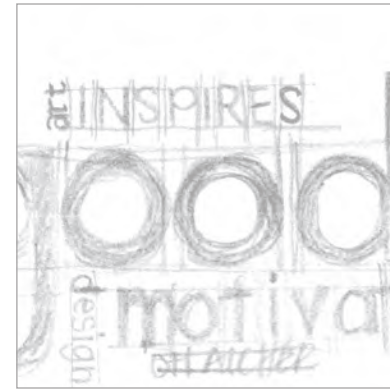
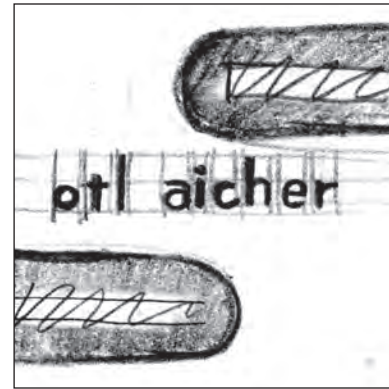


https://en.wikipedia.org/wiki/Otl_Aicher

Research



Idea Development



Idea Development

Futura PT

Extra Bold

Futura PT

Book

**AaBbCcDdEeFfGgHhIiJjKkLlMmNn
OoPpQqRrSsTtUuVvWwXxYyZz**

AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz

Futura was used at different weights as a reference to Ott Achier's typographic style, as he often used a singular typeface at varying weights and point sizes to create contrast. Using a more extreme difference in weight allowed for better variation in typographic color, emphasis, and mood on particular words in the quote.

Avenir

Black

Hatch

Light Italic

ABOLITION

REGULAR

**AaBbCcDdEeFfGgHhIiJjKkLlMmNn
OoPpQqRrSsTtUuVvWwXxYyZz**

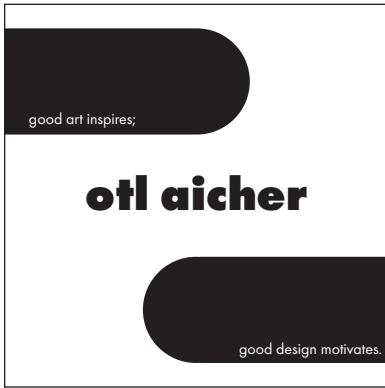
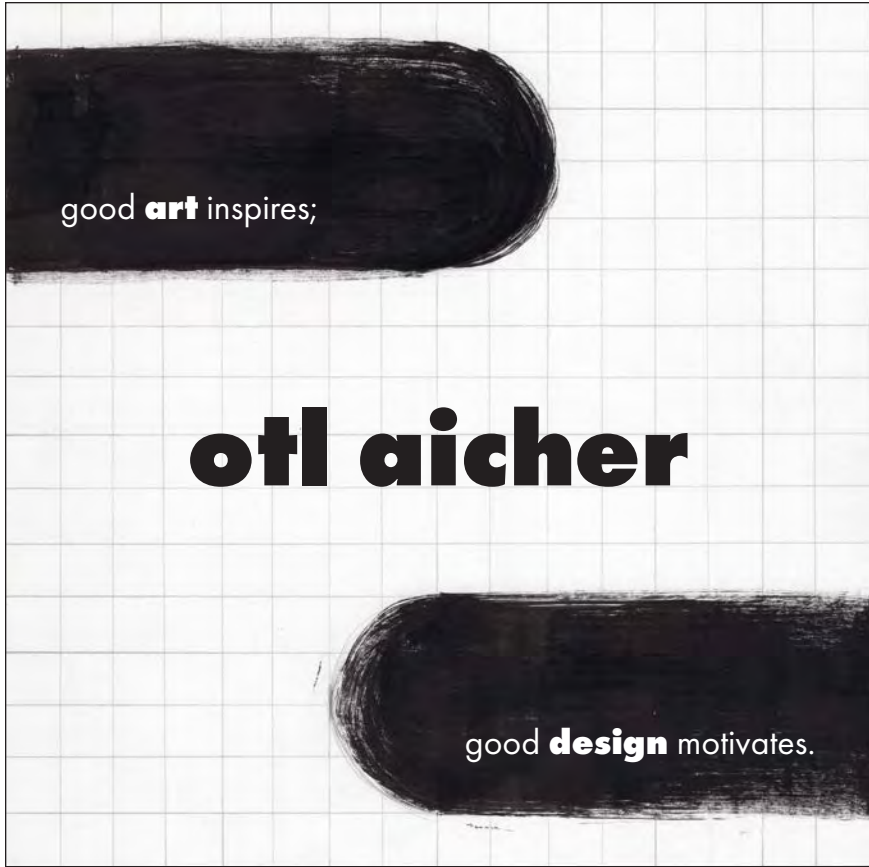
*AaBbCcDdEeFfGgHhIiJjKkLlMmNn
OoPpQqRrSsTtUuVvWwXxYyZz*

ABCDEFGHIJKLMNOPQRSTUVWXYZ

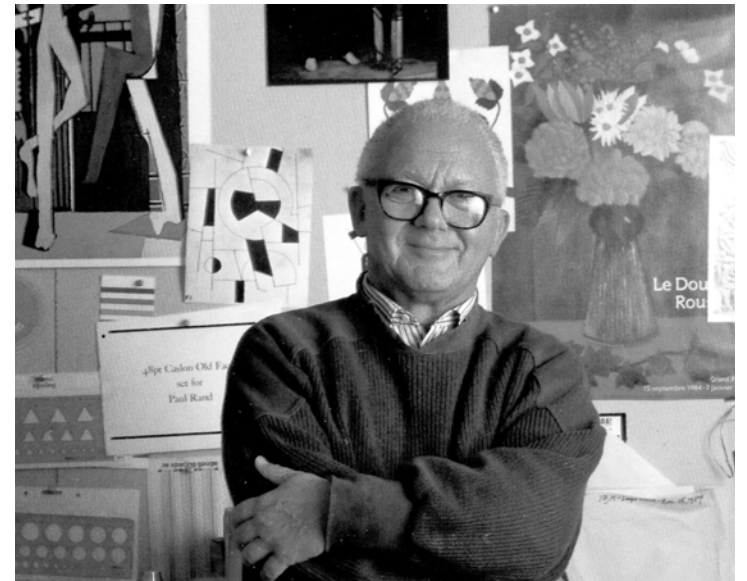
Avenir, Hatch, and Abolition have been paired together to play off the attitude of the quote. While Avenir and Abolition are both rather stable and commanding, Hatch is more spirited and light. Avenir and Hatch have similar x-heights and curves (although Hatch has a bit more flourish), which helps tie them together as well.







Remove Page;
insert final
image



Paul Rand

Type III • Project 1 • Rhye Pirie

Paul Rand

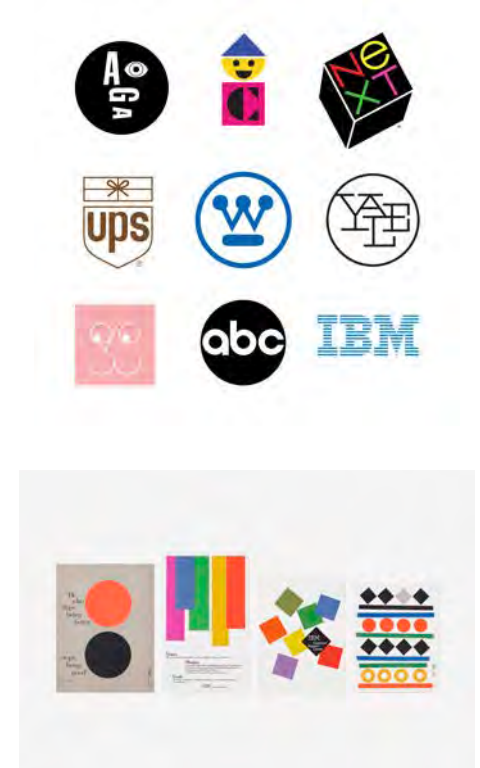
Paul Rand was an American graphic designer known for his corporate logos and distinctly following the Swiss style of design in America. Rand was largely “self-taught” as a designer, learning about the works of Cassandre and Moholy-Nagy from European magazines such as *Gebrauchsgraphik*. His career began with humble assignments, starting with a part-time position creating stock images for a syndicate that supplied graphics to various newspapers and magazines. Between his class assignments and his work, Rand was able to amass a fairly large portfolio, largely influenced by the German advertising style *Sachplakat* (object poster) as well as the works of Gustav Jensen. Rand went on to design some of the most well known and iconic American logos for IBM, UPS, ABC, and Yale Press.

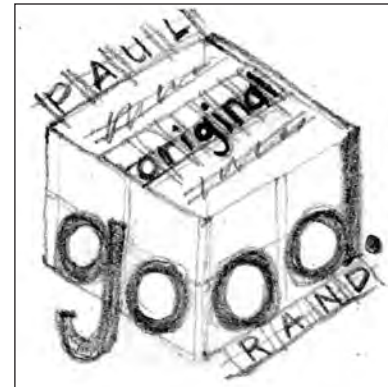
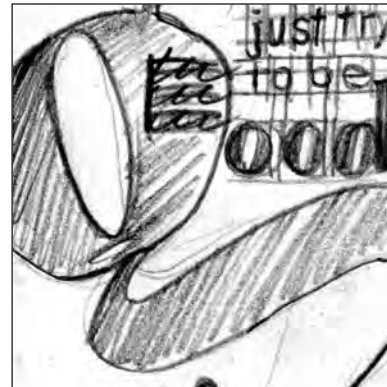
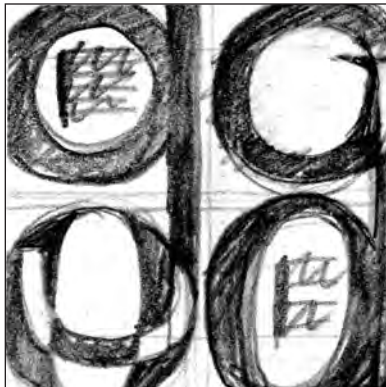
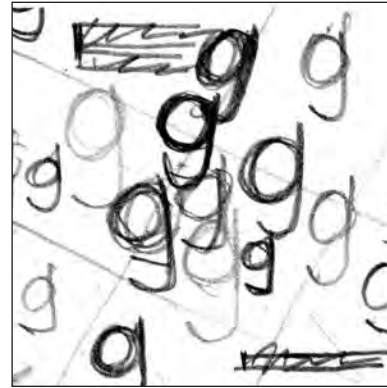
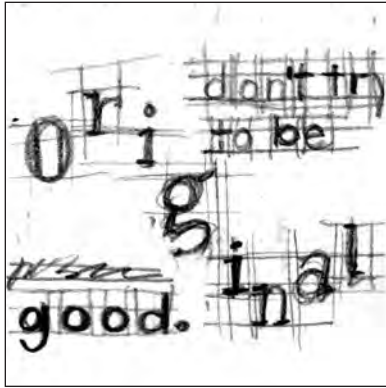
“Don’t try to be original,
just try to be good.”

“Design is so simple, that’s
why it is so complicated.”

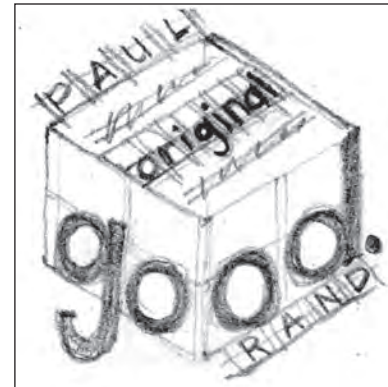
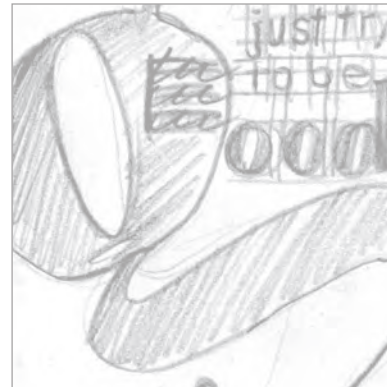
https://en.wikipedia.org/wiki/Paul_Rand

Research





Idea Development



Idea Development

Avenir

Black

Didot LT Pro

Condensed Thin

Lust Script

Regular

AaBbCcDdEeFfGgHhIiJjKkLlMmNn
OoPpQqRrSsTtUuVvWwXxyyZz

AaBbCcDdEeFfGgHhIiJjKkLlMm
NooPpQqRrSsTtUuVvWwXxyyZz

*AaBbCcDdEeFfGgHhIiJjKkLlMm
NooPpQqRrSsTtUuVvWwXxyyZz*

Avenir and Didot have been paired for similar x-heights and basic shapes, and as an inverse of the serif and sans serif typefaces used by Rand in The American Democrat cover referenced in this design. Lust Script was paired with the two as a contemporary and more playful reference to the script used by Rand, and for its similarity in shape and stroke-weight variation to Didot.

However, the pairing was stronger without Lust script and it was removed from the final design.

Futura PT

Medium

Big Caslon

Medium

AaBbCcDdEeFfGgHhIiJjKkLlMm
NOoPpQqRrSsTtUuVvWwXxyyZz

AaBbCcDdEeFfGgHhIiJjKkLlMm
NOoPpQqRrSsTtUuVvWwXxyyZz

Futura was selected to mimic the NEXT logo referenced for this design, along with similiarly shaped sans serif type commonly used in Rand's work. It has been paired with Big Caslon to provide variation in typographic color, as the high contrast between thick and thin strokes allows Caslon to appear lighter without losing stability as might be the case with a thin or less varied typeface.

Helvetica

Bold

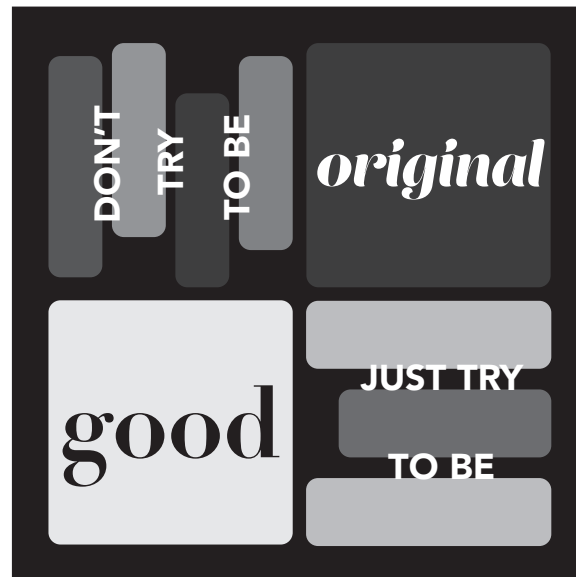
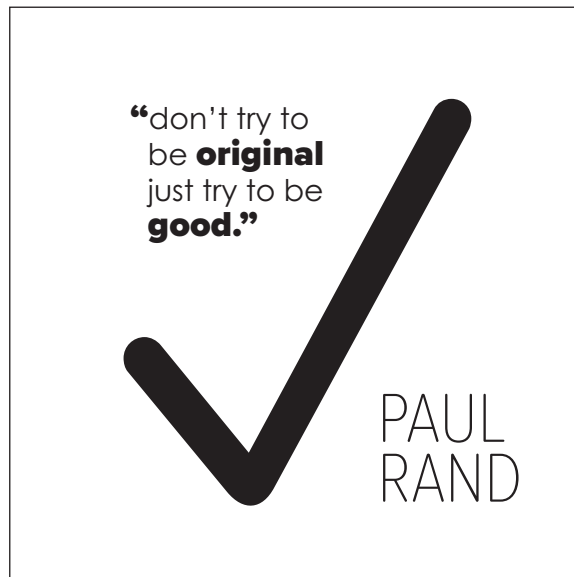
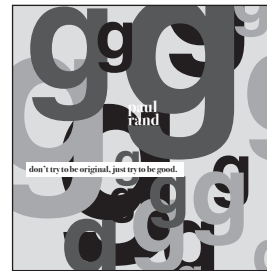
Bodoni 72

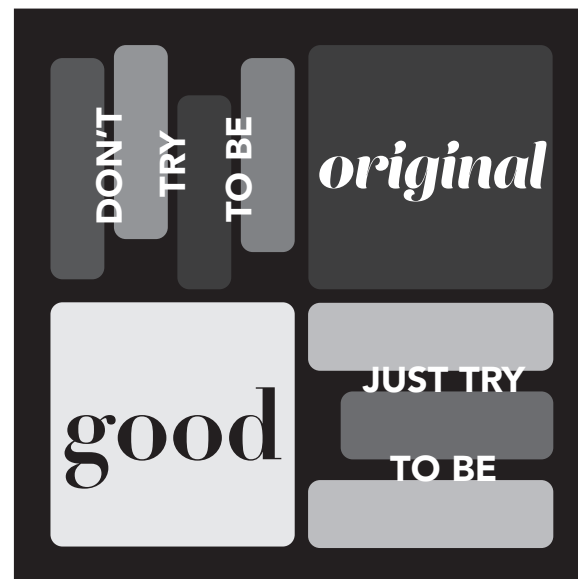
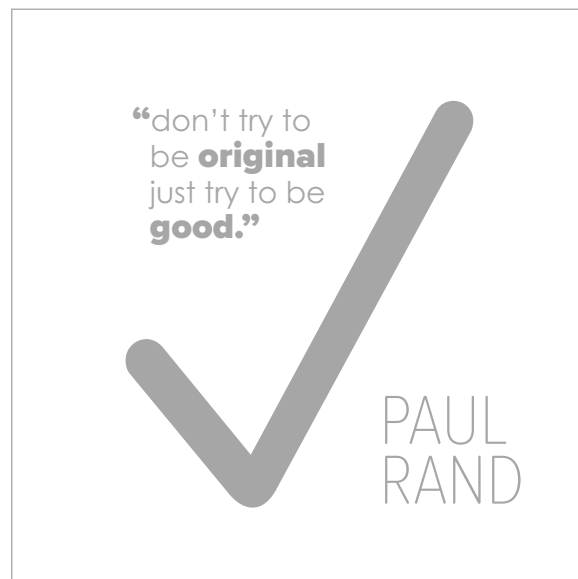
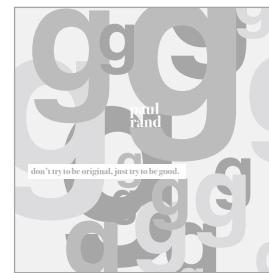
Oldstyle Bold

AaBbCcDdEeFfGgHhIiJjKkLlMmNn
OoPpQqRrSsTtUuVvWwXxyyZz

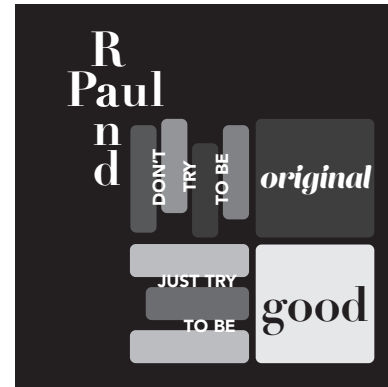
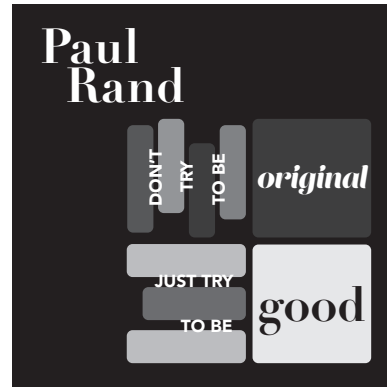
AaBbCcDdEeFfGgHhIiJjKkLlMm
NOoPpQqRrSsTtUuVvWwXxyyZz

Bodoni and Helvetica have been paired as a sans serif header and serif body. While the application is not of the traditional header and body relationship, Helvetica in large point size as a graphic pattern with bodoni as the quote copy have a similar effect.





Selection



Explorations



Refinement

Remove Page;
insert final
image



Jeffery Zeldman

Type III • Project 1 • Rhye Pirie

Jeffrey Zeldman

Jeffrey Zeldman is a designer and blogger and the founder of A List Apart. Designing and blogging since 1995, Jeffrey Zeldman (@zeldman) founded A List Apart in 1998 and Happy Cog design studios in 1999; cofounded the web design conference An Event Apart; cofounded and published A Book Apart—brief books for people who make websites; and wrote the industry-changing front-end bible *Designing with Web Standards*. He teaches in the MFA interaction design program at School of Visual Arts NYC, and hosts *The Big Web Show*, an Internet radio spectacular.



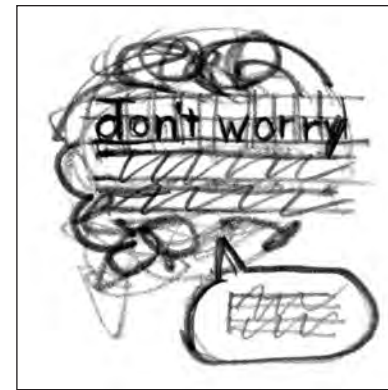
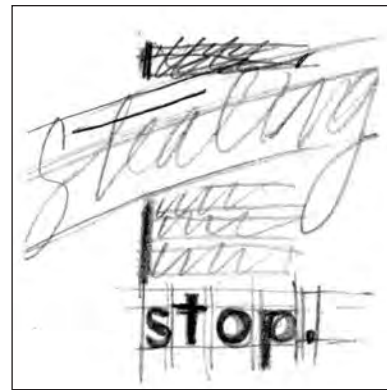
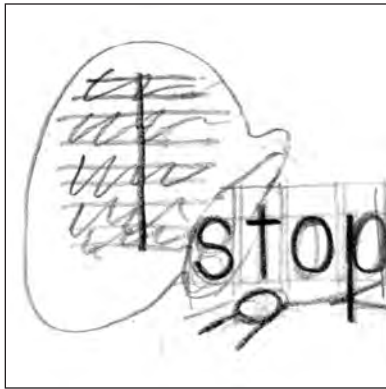
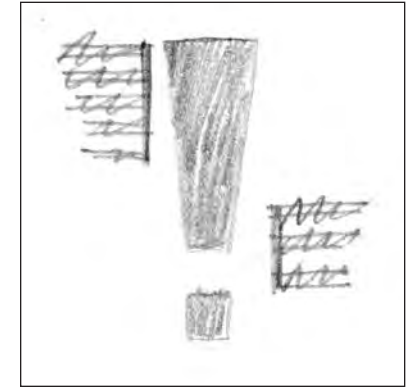
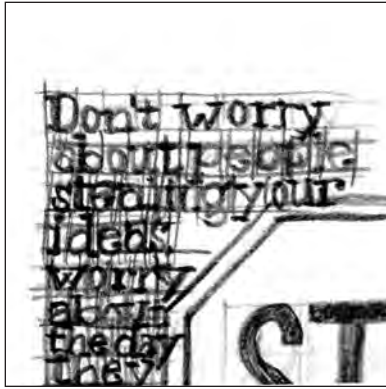
~~"Content precedes design. Design in the absence of content is not design, it's decoration."~~

"Don't worry about people stealing your ideas, worry about the day they stop."

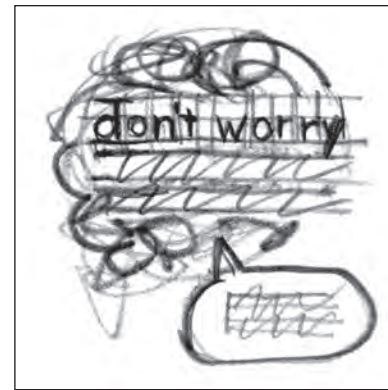
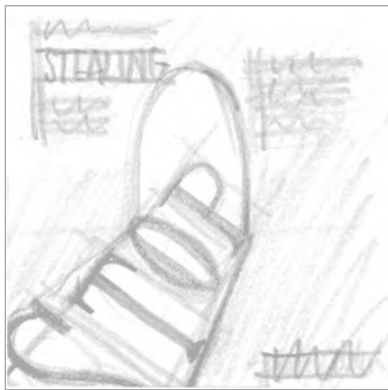
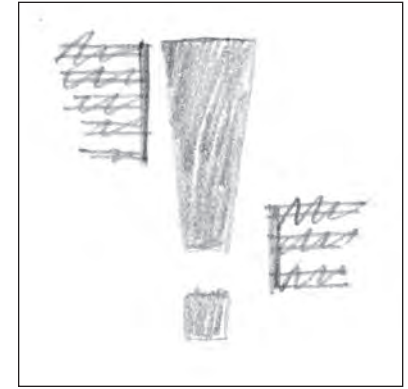
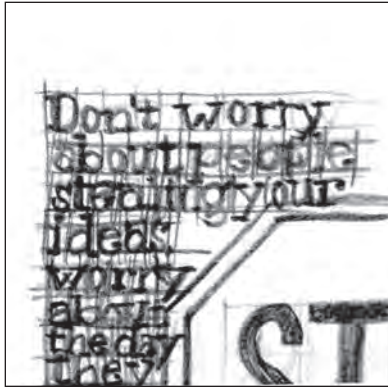


<https://www.linkedin.com/learning/jeffrey-zeldman-20-years-of-web-design-and-community>

Research



Idea Development



Idea Development

Utopia Std

Black Headline

Interstate

Bold

**AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxyyZz**

**AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxyyZz**

Interstate was selected to match common typefaces used on street navigation and stop signs, and for its legibility when parts of the letter forms are obscured. It has been paired with Utopia STD to add personality to the design. Where Interstate is rather neutral in mood, Utopia adds a sense of reliability and sternness.

Address Sans Pro

Condensed Black Italic

Bodoni URW

Extra Bold Oblique, Regular

***AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxyyZz***

***AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxyyZz***
**AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxyyZz**

Address Sans and Bodoni URW have been paired together for complimentary moods and interior form shape. At italicized heavier weights, both typefaces have tall and narrow counters, and convey a sense of forward movement and gravity, with Bodoni feeling slightly more urgent than Address. When one is paired with the other (or itself) at contrasting weights, they provide a strong emphasis and variance of typographic color on the heavier weight.

Unibody 8 Pro

Black, regular italic

Good Headline Pro


Narrow Black Italic

**AaBbCcDdEeFfGgHhIi
JjKkLlMmNnOoPpQqRr
SsTtUuVvWwXxyyZz
AaBbCcDdEeFfGgHhIiJjKkLl
MmNnOoPpQqRrSsTtUuVv
WwXxyyZz**

***AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxyyZz***

Unibody 8 Pro was selected to visually mimic the command prompt screen of MS DOS and other early operating systems, as a nod to Zeldmann's prominence and career as a web designer. Good Headline has similar structural shapes to Unibody, but has a deeper typographic color and smoother curves that contrast nicely.

Don't worry about
people stealing
your ideas,
worry
about
the
day
they



***don't
worry
about***

other people stealing your ideas,
worry about the day they stop

"don't worry about
people stealing
your ideas,



worry about
the day
they stop."

"don't worry about
people stealing
your ideas,

Jeffery Zeldman

**worry about
the day
they stop."**

Don't worry about
people stealing
your ideas,
worry
about
the
day
they



*don't
worry
about*

other people stealing your ideas,
worry about the day they stop

"don't worry about
people stealing
your ideas,

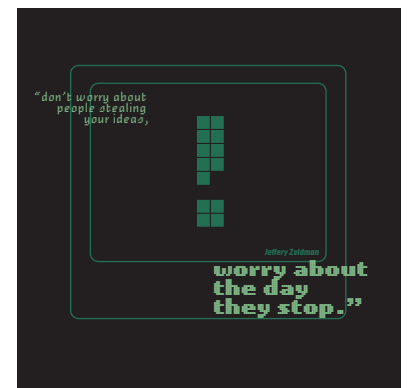
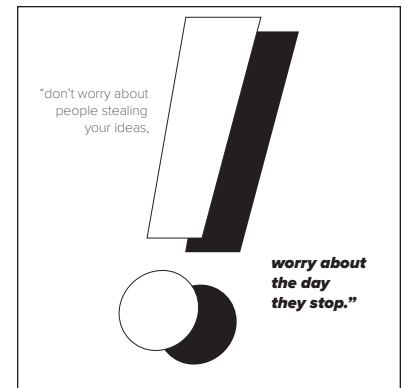
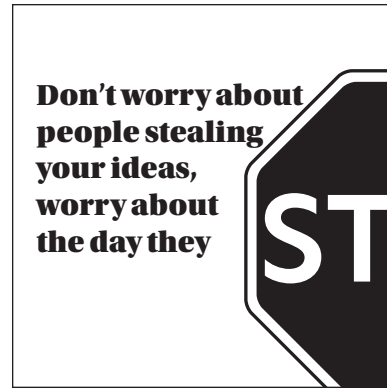
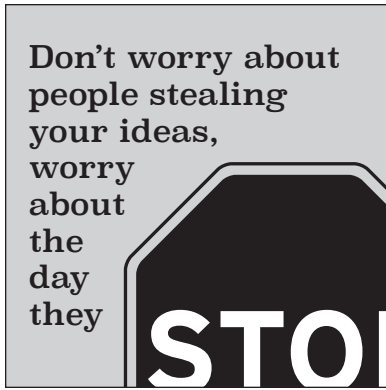


worry about
the day
they stop."

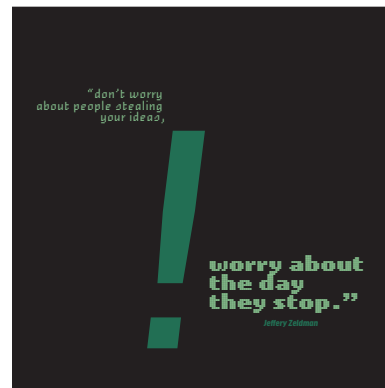
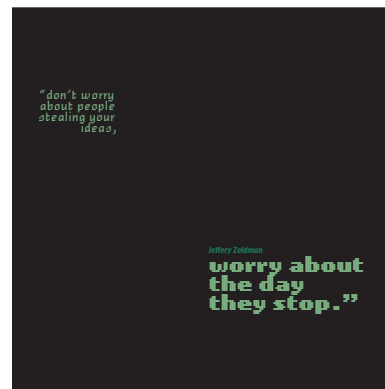
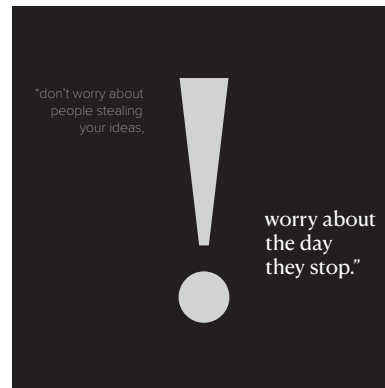
"don't worry about
people stealing
your ideas,

Jeffery Zeldman

worry about
the day
they stop."



Explorations



Refinement

Remove Page;
insert final
image

Final Designs

Type III • Project 1 • Rhye Pirie



