

TYPO-
GRAPHY
SKETCH-
BOOKS

STEVEN HELLER
& LITA TALARICO

Thames & Hudson

TYP0- GRAPHY SKETCH- BOOKS

STEVEN HELLER
& LITA TALARICO

With over 600 illustrations

ALL LETTERS, ALL THE TIME.

STEVEN HELLER
& LITA TALARICO

Every designer, regardless of race, creed or nationality, understands the language of type. A graphic designer who is not fluent is not a graphic designer.

In Steven Spielberg's *Close Encounters of the Third Kind*, aliens communicate to humans through mathematics. One could argue that type is the mathematics of graphic design. Designers (who are sometimes considered aliens) share this passion through type. Not all designers can understand what is communicated through Russian, Arabic or Cyrillic scripts, but they can embrace art styles in the abstract and visual intent.

When playing with or crossing type, it is not so much what it says, or in what specific tongue a message is communicated that matters most. An understanding of context and content is essential, but, typographically speaking — that is, in terms of the letterforms — beauty, however defined, is key. The beauty of precision; the beauty of expression; the beauty of how one letter conjures with others on either side of it and above and below; the beauty of how it looks on page or screen. Also, unlike mathematics, which is presumably the lingua franca of a cosmopolitan life, forms, type probably will not translate well on other planets, moons and planets, but it is certainly what joins diverse designers together through common passion.

There are two kinds of type maker (though many more kinds of type user, which is another story). One is the precisionist or functional designer who creates typefaces for quotidian public consumption. The other is the joyful or expressive designer who makes — or, rather, *illustrates* — letters in any shape or form. Inflexible or flexible, it doesn't matter, as long as it entices. In the process of assembling this collection of typographic sketchbooks we sought out both kinds of maker (since all graphic designers are also users, what were not the targeted segment). It was fairly obvious from their responses which individuals did what kind of type design. Even these personal books and scribbles that were never meant to be seen in public revealed the discipline, or lack of it, that defines the designers' practices.

Masters of functional design, such as Matthew Carter, Erik Spiekermann and James Montalbano, never really let their hair down. They showed their weakie passion even in the most informal contexts. But functional purity is not limited to veteran type designers. Look at Tom Geisman's laughs for logos or Oded Ezer's Hebrew lettering to find sketches that could easily be used as finished. Even hand lettering reverses such as Neels Snow Meunier (be careful not to make a mistake even in sketch form).

Yet sketchbooks are intentionally informal — a place to rehearse, experiment or just play around. The vast majority of pages selected for this book are indeed typographic playgrounds, where anything from doodles to novellas to more and more readings are nurtured and shared. For the most part the type is the main focus, as in Leigh Leick's notations of vintage signs. But illustrations such as Tom Schamp's delightful anthropomorphic letters are also included. Sometimes sketchbooks reveal the progress of assignments, as ideas are developed. Others are wonderfully random musings (in print and on printouts from the screen), like Pedro Inua's drawn and constructed concoctions. In many instances they are novel approaches that feel more towards fine than applied art, as with Alexander Macaluso's *Moskine* books (laid with a wide array of drawings, paintings and cuttings). Plans di Scialo says a sketch can "sometimes be viewed for itself, not like a former step of something else."

The designers here agree that their sketchbooks are laboratories for ideas that would otherwise be forgotten, but we view these type sketchbooks as having one key thing in common: They are personal narratives, not conventional stories but tales about form and content. Through sketched and finished letterforms we see how type designers and typographers address the vessel in which meaning is contained. While many of these stylizations are designed to be neutral, many more are meant to be demonstrative — not only to tell a story but also to fill in the gaps. As Oded Ezer notes:

"These books help me very much with a clear overview and insight into my past self. Every now and then I take one or two days off and take every journal, almost page by page, to see who I was, what I was thinking and how everything relates to this moment I've created for myself."

[illegible]

Reza Abedin

When, for example, in Pinar del Rio, in 1992, of 100,000 children, only 10,000 were enrolled in kindergarten, 10,000 in primary, and 10,000 in high school. Others went to work, to the streets and to the forests in search of money. Some years later, I realized that, in spite of the fact that the state had been doing everything possible to improve the situation, the country was still a long way from achieving the goals set in the 1990s.

He is currently with the firm's Seattle office. "We moved to the headquarters about two years ago, and I'm working on a number of different projects in our new country," he explains. "I'm also involved in a management consulting venture with a foreign and domestic company." That is clearly extremely important to him.

[illegible]

This is a highly complex and abstract piece of Arabic calligraphy. The text is rendered in a dense, overlapping manner, with many words and phrases intertwined. The primary colors used are black and red ink on a white background. The calligraphy is highly stylized, with many words and phrases that are difficult to decipher due to the dense arrangement and the use of geometric shapes and patterns. The overall composition is dense and layered, with a strong sense of rhythm and movement. The artwork is a testament to the skill and creativity of the calligrapher.

2004.05.14

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MÁS Y MEJOR

MÁS Y MEJOR
LAVERIANA · CALI

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Matilde
lina
Mati

Catalina Castillo
catalina@hotmaril.com / catalina1988
catalina + catalina.castillo@msc@gmail
3012505320 - 3115058180

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Matilde

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Matilde

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la casa de

Diego Giovanni
Bermúdez Aguirre

born in Cali, Valle del Cauca, Colombia
graphic artist and how designer Diego Giovanni
Bermúdez Aguirre is a professor in Journalism
University and consultant to the program
"Bogotá knows" (Knowledge of the city of Bogotá).
His signs reflect the thinking and
culture of his native Colombia, while having a
psychological past.

He has shared his sketches since 1994
when he was studying at the Universidad
Nacional de Colombia, where he received
his degree in graphic design. About his
artistic output he notes in a personal calendar:
"My sketches are done in coffee and clay
my doubts, to realize my ideas." He adds:
"The sketches are performed in order to
reflect and explore different aspects of my
communication."

Aguirre's sketches are very expressive,
but he also seeks to "realize them in the
computer. They are the bridge to the final
result, but sometimes I prefer the sketches to
the outcome." He also notes: "I use
photographic images with design or
sketches to be able to work with very
basic typography and graphic elements."



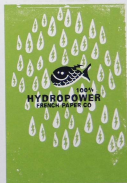
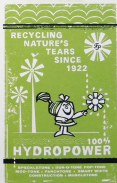
The French Paper Co.



Charles Spencer Anderson

Charles Spencer Anderson, Minneapolis-based designer and design entrepreneur Charles Spencer Anderson runs his CSA studio where, he claims, "half of our design budget was paid by architects since high school." The 30-year-old says he's a focused fanboy, he says. "Many of these architects are ones that get abandoned as the building or product gets more refined." Or, more likely, a creative disconnect— even though he says he works on projects with the designer and architect. But Anderson and his clients have also worked in the music design industry. "I've been fortunate to work back at studios for the underground and shared-space scene. They take their design very seriously," he says.

The Clayco team creates many new ideas and new ways of providing for our existing clients, such as Hand-Paper, French Paper, Deco, and our water bottles. We have a lot of clients for several reasons because the products are different, change, and because they don't have huge pricing margins because of their competitors. And, I mention again, "We are creative, we're in the first, we're within the pre-existing parameters determined by the product. The sketches are often design work that falls between the cracks of our products – but they are a great shot out of our imaginations and inspirations."





FIRE IN MY BONES

**FIRE
IN
MY
BONES**



FIRE IN MY BONES

**RAW + RARE
+ OTHER-
WORLDLY
AFRICAN-
AMERICAN
GOSPEL
[1944-2007]**



Susan Archie

Atlanta, Georgia-based illustrative letterer Susan Archie says that sketching was one of the things her mother would do with her. "Muddy portraits, bones, and roses," she recalls. "When I got older I would sketch things I found in album covers, Elton John's Goodbye Yellow Brick Road was fascinated with drawings that mesmerized me, and I copied them into my own books. I quit drawing in art school because I really wasn't any good compared with others. I started writing in spiral-bound or ring-bound black books and taking photos instead."

Archie calls "sketches" to help her find the right typeface for a project. "I look at my font books, through my font collections, and/or online, then I test my choices and write down. What does good in book or online doesn't necessarily look good as a brand—sometimes there are weird letter details that don't look right. This method helps me analyze and compare very quickly," she says. Oddly, she laments not drawing for fun any more. "I sketch concepts in Photoshop or Illustrator and try to get sparks flying. My creative time is usually after dark when the bad time is quiet. I try to let go—make mistakes, use the wrong color—as fast as my mind 'control' gets releases and allows possibilities to happen."



THE RED FOX CHASERS

THE RED FOX CHASERS

THE RED FOX CHASERS THE RED FOX CHASERS

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FOX
CHASERS**

**RED
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**THE
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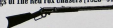
**RED
FOX
CHASERS**



**I'M GOING DOWN TO NORTH CAROLINA:
The Complete Recordings of The Red Fox Chasers [1928-31]**



**I'M GOING DOWN TO NORTH CAROLINA:
The Complete Recordings of The Red Fox Chasers [1928-31]**



**I'M GOING DOWN
TO NORTH CAROLINA:
The Complete
Recordings of
The Red Fox Chasers
[1928-31]**



**I'M GOING DOWN
TO NORTH CAROLINA:
The Complete
Recordings of
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[1928-31]**



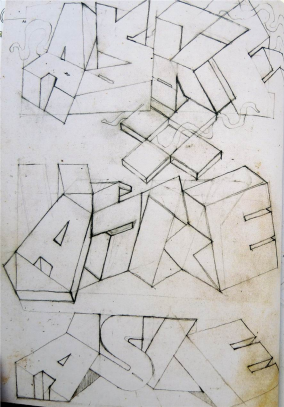
**I'M GOING DOWN
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I'M GOING DOWN TO NORTH CAROLINA:

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The Complete Recordings
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The Complete Recordings of
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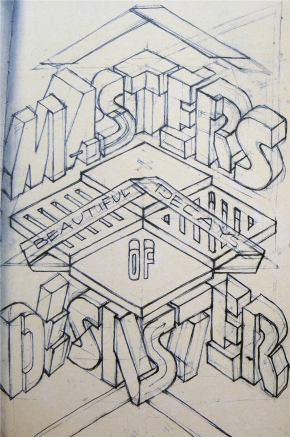


Dmitri Aske

Dmitri Aske, or Gicksystems in Moscow, started sketching in 2000 when he got interested in graffiti. For six years he made sketches on A4 sheets of paper and kept them in folders. Since 2006 he has been using a sketchbook, "because it's much more convenient," he explains.

Aske used to sketch a lot more. "I would make sketches with pencil, pen, and markers just for the sake of the process, and also to develop my style. Those were sketches that could have been turned into graffiti pieces. Today I make only pencil sketches for vector illustrations or other projects I'm working on."

He admits that sometimes his sketches (these are from 2007 to 2013) look fresher than the finished works. "Because the lines are less precise than those of the computer images. Sketches definitely have their own charm, not long ago nearly all my sketches and finished works were based on letters and typography. However, I'm always trying to move forward and develop my art, so now I'm experimenting a bit with people's faces and abstract forms."





use block letters



on the edge of
the continent



press hard
you are making
three copies

Bob Aufuldish

Bob Aufuldish designs typefaces from his studio in San Antonio, California. These sketches (ranging from the 1990s to 2008) are created for his personal pleasure. "They are in a direction I might pursue for a project some day, or maybe not," he says.

Some of these are actual working sketches for a typeface called Tumbal (apparently, "T" not letters as small as possible looking through a loupe using an 11-Auto knife. It was an attempt to de-skil myself," he explains. For another exercise he found a disk that looked like a leaping figure and "I saved the disk for years, thinking that someday I could use it for something."

He's also had his way with other forms, what he calls "type flowers." "I have one of the new scans of letters I made out of artificial flowers for a poster for an architecture lecture series. Unlike everything else I sent, these have an actual purpose in the real place. We have an old overcast SC35 scanner here that has an enormous depth of focus that's perfect for scanner photos," he explains.

"If there is one word to categorize the majority of his looks, he says, it would be 'playful.'"

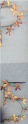
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John Baeder

Nashville, Tennessee-based painter and roadside-maven, John Baeder has been collecting primitive signs or graphic folk art for decades. "I don't keep sketchbooks in the classic sense of drawings, as most of us had to do in art school," he reports. Instead he has kept photo "sketchbooks" or visual notes "of anything that attracts my eye."

In the beginning, "there was no purpose, everything was for my own personal uses, etc." The sign photographs eventually evolved into an article in *Time* magazine in January 1971. Years later, Abrams published Baeder's *Sign Language: Street Signs as Folk Art* (1988).

Baeder's finished works are totally different from these signs. They are paintings of early signs and other roadside vernacular re-created: "I know it, when signs appeal, I play the role of a sign-user, as the anonymous person who needs to express themselves with the author's word," he says. In other words, he paints signs.

His passion is for exploring "how folk take a writing instrument and apply paint or other materials to communicate myriad thoughts and ideas on a surface. It usually goes unnoticed, how letterforms take on varying personalities both uttered ones, and how the expression becomes another art form. What I label the "music of the street."

The theme of these collections is "the human spirit, and the need to communicate through the written word."

COME IN & SAVE
GIGANTIC
CHAIR SALE
LOW-PRICES

•• SWEET ••
CHERRIES



DRIVE IN AND
A R O U N D

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and the other is a good deal of the same.

1. The first step is to identify the problem.
 2. The second step is to define the problem.
 3. The third step is to analyze the problem.
 4. The fourth step is to develop a solution.
 5. The fifth step is to implement the solution.
 6. The sixth step is to evaluate the solution.

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Andreu Balius

Barcelona-based designer Andreu Bakus admits, "I've always had a notebook or sketchbook from the time I began working as a designer. When I think about a design project, a lecture, a type design, even when I sleep, I carry a notebook where I take notes and record impressions of my brain experiences. In my sketchbooks you can find some printed ephemera glued at the pages, from currency notes to flyers or orange wrappers."

Babus reminds his sketchbook to be a "notebook within my professional career." From his sketches he reviews his progress. "It's like a long journey through my professional life, fears, expectations, wishes - together with drawings and creative notes. Little by little, I encourage my students to begin a sketchbook where the design process is recorded. This is a helpful way to understand our own process of work. It's our working experience becoming visible through paper marks." However, he admits: "I do not consider myself a good illustrator. I just watch things."

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(continued)

LET (1991: 2464)

© 2000 Blackwell Science Ltd

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At the time of the investigation, the following information was obtained from the records of the FBI:

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PROJECTS



George Bates

George Bates, an illustrator from Brooklyn, uses his sketchbooks to answer questions about process and aesthetics. "Each sketch has its place in the grander scheme of my work," he explains. "I've been quite surprised what sketches I've done as seemingly casual throwaway images become the actual final art for a project."

He is an illustrious hand letterer and says, "I'm always surprised at how consistently excited people get about hand-lettered type. In high school I worked as an intern at Turner while at Great Adventure in New Jersey and it was surprising to me back then how people really got excited about this unbranded hand-lettered 'monography.'"

As for iterative consistency, he observes that "the books represent a place with no parameters, yet they also define what the parameters are. They emerge from a restless experimentation and curiosity with image-making, space, ideas, and playfully I do love that how a gesture or specific word or text that has been collaged, drawn, painted, or scratched into a page can manipulate and directly change the entire meaning of the image and that page is an experience. I do see the books as an ongoing, comprehensive, single work of art, but I haven't assigned a theme to them yet, so the understanding of them as a 'something' is continually evolving."

Charles and
Ray Eames

ED ELLA

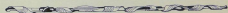
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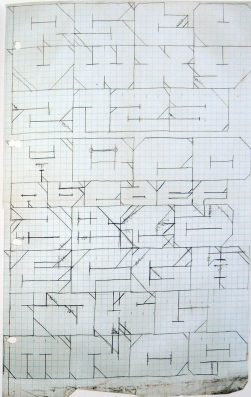
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Donald Beekman

Based on a trip on the river Amstel in Amsterdam, Donald Beekman is a designer with a penchant for keeping the remnants of his process. "I have two folders completely filled with sketches and sheets of paper with drawings and ideas dating back to 1990," he says. "I also have even earlier sketches, but those are kept in boxes with the instructions they were originals for." But surprisingly, his sketch work serves as the starting point in all his designs.

"I always sketch-out an idea before getting in front of the screen. I've first pleasure is endless reusing, but in general I have a goal. And the goal is developing the perfect letter. 'No matter where I am, I can always sit down and draw letters. It's a deficiency I want to have advantage of,'" he says. "These sketches contain the simplicity of alphabets, you can really see the idea. This is how I develop my 'spottings,' it starts with an idea and almost immediately I try to see if I can draw the other characters that are not in the logo. This way I extend the idea to a working typeface. These very crude and simple sketches of a type treatment or a logo sometimes can lead to strong and beautiful typefaces. In my humble opinion, that is."





*New
You're
Talking!*

For Blochman, being prolific is simply hardwired into his brain and his sketchbooks are an extension of this. They continue to serve as reference for present and possible future projects. They are also a reminder from the more formal work he does. "My sketches can be junky (scribbly or great [laughs])," he says. "I never know what will turn up in my jottings." These crude sketches from 1987 are not typical of the typographic sketches found in the rest of his book, but indicate the importance Blochman places on type design and communication.

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Matteo Bologna

A native of Italy, Matteo Bologna is the founder and principal of Mattea Design in New York. His multidisciplinary background in architecture, graphic design, illustration, and typography inspired his decision to create a New York branding and design agency that emphasizes typography as a signature concept.

Blurring is a reluctant part of his creative "game" to quickly make something that "he already designed in my mind." Usually they do not last more than few weeks. Once they are done they end up in the circular file. "It's for the preservation of types, not words."

With that in mind, he says, he usually hates sketching on paper. "So the real function is a reminder of some passing thoughts. They are imperfect and do not contain all the info that I need. I'll add once transformed in a digital file."

After seeing what the single most unusual aspect of his images is, Bologna responds, "They suck." So much for the art of imperfection.

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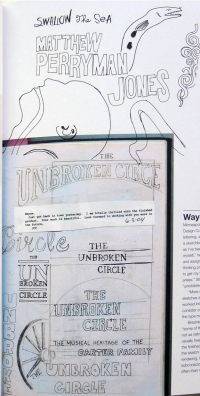
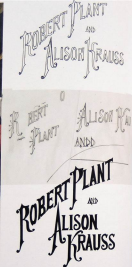
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HAWN COLVIN / EARL & RANDY SCRUGGS / ROSANNE CASH
 MILLIE NELSON / THE WHITES / RICKY SKAGGS / JUNE CARTER
 CASH / THE NITTY GRITTY DIRT BAND / GEORGE JONES
 MERYL CROW / EMMYLOU HARRIS / PEARL SISTERS / THE DEL
 McCOURY BAND / JOHNNY CASH / MARTY STUART / JAMET & JOE CARTER

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Wayne Brezinka

Memphis-born Wayne Brezinka's (Dreher) Design Co. specializes in illustration, hand-lettering, and design. He has maintained a sketchbook for twelve years — "as long as I've been breathing and waiting for inspiration," he says. "I have specific projects and assignments going on that require clear thinking prior to executing the final. I like to get my thoughts out whenever the urge arises." Still, he notes, his sketchbook is an "unpublished chain."

"More often than not," he adds, "my sketches are thoughts and ideas being worked into an existing assignment. I like to consider composition and layout and how the type may or may not work within it."

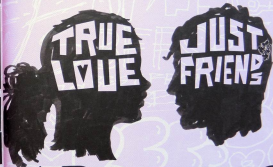
Brezinka's drawings are pretty raw and "home of the letters, shapes, and forms are not as refined as I'd like them to be, so I usually tweak them prior to completion of the finished work," he explains. "Sometimes the sketch ends up being used as the final rendering. I've slowly learned that the final subconscious thought and doodle is more often than not the best and strongest idea."

Travis Cain

Travis Cain, a designer and art director based in New York, is the designer of a huge list of notable websites, including Diddy's 2000 World Chess, Chase and Chase Design, and Kiboko DTL. Using software, however, is among his favorite activities. "Normally, my sketches are high experimental, dealing with form, semi-abstract type, and color as pattern," he says. Cain sketches visually before using his software. "Maybe not every day, but I might find a use for something I sketched in a poster, publication, or other personal project."

These sketches are mostly experimental and based on the way normally he finds daily work. "I work in experimental, usually where there is no money. I like to play, and I enjoy it as well. I don't go to work to get paid, but I enjoy it as much as I can."

Most of his sketches involve making fun. "Designing where you can be a bit of a challenge for the viewer is what I like. I like to use technology to make things that are a little bit more complex and suggest that there is a lot of things going on. I like to use a lot of things to make things that are a little bit more complex and suggest that there is a lot of things going on. I like to use a lot of things to make things that are a little bit more complex and suggest that there is a lot of things going on."



ART FOR INDUSTRY®

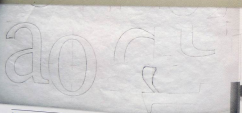
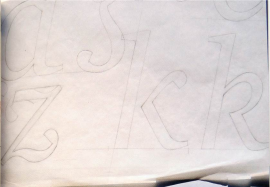


Brian Cairns

Glasgow-based designer and designer Brian Cairns has been a devoted photographer for over twenty years. "They are deep holes to myself," he declares, "right after seeing somewhere when I come across something that interests me and it is a conceptual and not an easy documented photographically that will do a quick patch that only really makes sense to myself." It is a form of visual shorthand to people's memory. "Translating across the images later and develop the aspect that interests me. The line between the sketch and the final work is not always obvious, and the transition of the idea is part of the process."

"The sketches are a type of... the evidence of a human hand in the process, often in the imperfections, or in the consideration given to a placement of elements that is perfectly appropriate in a not-so-to-2000's best described as 'type as image' - "often I am looking at the elements of the type rather than the message or content."





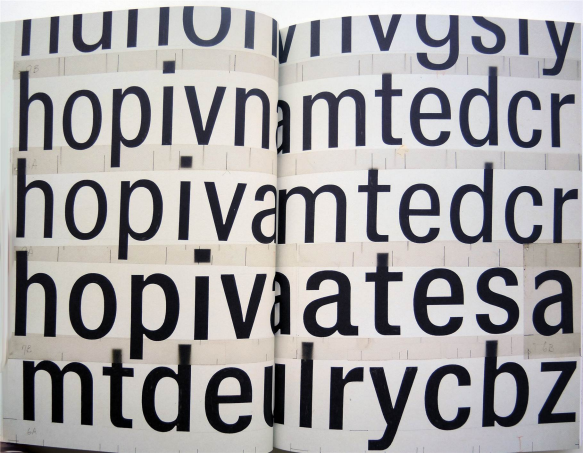
Matthew Carter

Matthew Carter, born in London and based in Cambridge, Massachusetts, is one of the pioneers of digital type design. His career, however, began in the hot metal shops, starting aged nineteen as an apprentice assistant in the Netherlands. Carter has designed typefaces for Linotype, including *East Centennial*, 1988, before joining Carter and Gore in 1987 with *Chase Goudy*. His most frequently used digital font is *Verdana*.

His typefaces have been widely used for their aesthetic and functional values. Although much of the design work is done on computer,

Carter has never lost the pleasure of working on paper. He produced and sent a diagram of the four weights of *Galliard Roman* and *Black* (on Crayonflex, 1976), early sketches for *Blissmore Charter* (Pompey and Italy) (on tracing paper, 1986), an experiment in the use of "hot biting" to smooth curves (ink on Crayonflex, 1982), and, eventually, the sketches for *East Centennial*. Carter's typeface for use in telephone telephone directories (ink on Crayonflex, 1976). "The plan was to derive the new directory typeface from *Helvetica*," he explains, "but characters such as these, reduced photographically to actual size, proved hard to read, the eventual design took a different direction."





95

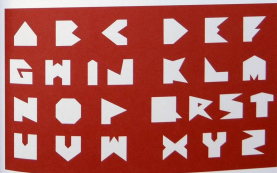
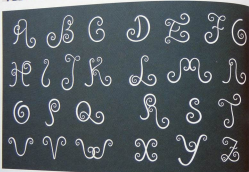
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Celina Carvalho

Practising designer Celina Carvalho has kept sketchbooks since the beginning of collage. "There are two main purposes for doing sketches," she says. "The first one is when I want to regular what I see, when the images are very fresh in my mind. The second is to get defined on the project. When I haven't had ideas yet, sometimes I let it wander to begin designing directly on the computer. With the sketchbook I can simply scribble with no concerns. I draw whatever catches my mind, even if it has nothing to do with what I

need to achieve. And this leads me to the beginning of my idea." The images here show Carvalho's drawings of icons mostly found in the gates, balconies, and windows of Lisbon. "They inspired me to create letters, which would be the starting point for me to develop unique alphabets." She shows the way one subject or image becomes something else, and in the sketches here, she enjoys how someone can arrange with a completely different purpose for example, a window iron motif turns into a letter C, which turns into a pattern.



Rodrigo Xavier Cavazos

Rodrigo Xavier Cavazos (RXC) is principal of P2nOPS Type Foundry in San Francisco and instructor in typeface design at California College of the Arts.

Cavazos explains that "the softer, vaguier edges of the sketch make it possible to envision nuanced variations in a way that's different from vector fonts. When sketching I try not to attach anything I've drawn before, even when the same motif is repeated frequently. This yields multiple varieties of curves and shapes, and I can then choose the best ones when I start to draft the clean forms. The extra variations in form definitely defines sketch art as a style

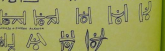
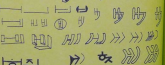
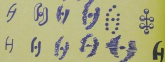
that is typically lost in the final art, where letters are built in a more mechanical, cookie-cutter manner."

"In past years, sketches have mainly been casual explorations for my own ideas," he explains. "Lately, with less open time, sketching is mainly reserved for client projects. Some of the sketches have been accepted and refined in Photoshop, then printed back out and redrawn in order to reuse nuance or character, or just make changes quickly and intuitively." Most of these images, says, he notes, been "tucked away for use in future years, and often range as though just over a year. I'm fascinated about a lot of the older, more abstract art."

a b c d e f f
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 a a b b b b
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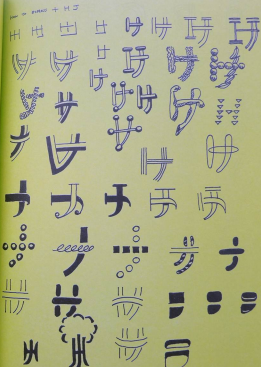
Don Ryun Chang

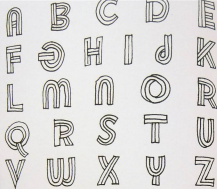
Don Ryun Chang, a designer and educator from Seoul, South Korea, who was educated in New York, has sketchbooks that date back several decades. "They are a manifestation of ideas and purely visual explorations and studies. I tend to doing possible drawings with a red marker and putting them up on the wall to digest and take notes."

Chang is often involved by his sketch work. "They have the human element, which is expressed in emotion, how someone feels," he explains. "It allows me to see the full range of expressions from mundane and silly to subtle and innovative. In this sense, they have a life of their own."

At these exploratory sketches from February 2010 belong to a project on which he is working for a brand consulting company. They are works in progress for a "making of a brand." The sketches explore how to express different concepts for this brand, which is a Korean fashion company that is famous for its and Korean style, but is planning to branch out into different food and beverage industries," he explains. "The new brand theme is the 'culture of positivity' and that in some forms there is an intent to show happiness and the pleasant core."

Sketches by a fashion designer

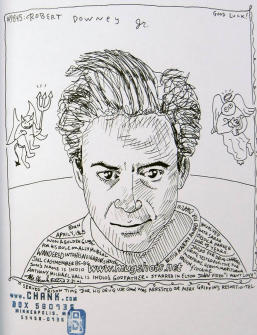




Chank Diesel

[illegible]

Every drawing gets a number - he started this circa 1954. "My original intent was to trace Picasso's productivity (based on making over a million works of art). Now I'm not quite that ambitious, but I still number everything. I've made over 14,000 of these over the years."



A B C D E

А В С D E
F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z

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a b c d e f g h i j k l m n o p q r s t u v w x y z

PROSPERO
MEDIA GROUP

PROSPERO

PROSPERO



PROSPERO
MEDIA GROUP



PROSPERO
MEDIA GROUP

Art Chantry

Art Chantry, pioneer of Seattle punk music and theater games, does not always keep sketchbooks, although he uses his hands more than the computer. These pages show sketches, concepts, and progressions for PROSPERO, a project prompted by an old friend and co-worker who was starting up as an internet distribution company media for documentary films.

The name comes from Shakespeare's *The Tempest*; the character Prospero is, among other things, a healer and magician. The mark was based on ideas of theater, American industrial typography, and magic. "The process took along at a slow pace," Chantry explains, "constantly coming up with new ideas while editing and fine-tuning earlier ideas." Ultimately three of the designs were chosen: one as a corporate and general identity, one for a bug and eventual use as a mark for a children's line, and one for use on industrial documentary work. "Apparently, the client couldn't quite make up his mind."

The process took nine months but the client was unable to find financing. "This was all during 2006 and the economy tanked just as they were seeking investment," says Chantry. "They still have a small internet presence and the primary logo seems to be in use, but bastardized into a weak outline form."



ALLEM
PLOYE
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HANDS

ENTE
R PIN

Ivan Chermayeff

American Modernist Ivan Chermayeff is a founding partner of Chermayeff & Geismar in New York (see also page 126), and has created much memorable corporate identity, brand development, and logo design. Chermayeff's trademarks, posters, publications, and an insouciance for outlandish buildings are widely recognized and many of his older works are still in currency.

Having worked long before the advent of the computer, Chermayeff still does most of his initial concept work with pencil and paper, and yet, "I hardly ever keep sketches. What you have is because they're current," he says about his typobodies, but they do serve an important purpose. "I usually have to plan ahead a little, especially if it's design rather than illustration, and I often give them to staff to execute on a computer."

Included here are a rough sketch for a poster supporting Doctors Without Borders (the top letters of *Doctors* and rough personal sketches for an experiment in mixing up what is seen or seen in the mind with what can actually be done in paint or paper, ignoring the conventional use and break-up of words. Chermayeff called the "Dofunctional doubletyposcrambled-mixingchewing."

RED
& GR
EEN

BLAC
K & W
HITE



Todd Childers

Todd Childers is a graphic designer and Associate Professor of Graphic Design at the School of Art at Bowling Green State University in Ohio. "I've been sketching letters since 1977, long before I knew what graphic design or type design was," he says. Eventually he switched careers as a prelude to designing logotypes and this evolved into typeface design. Childers was inspired by the typographic studies in Ed Fella's *Swishbooks*, Jeffrey Meedy's font designs, and font designers Phil Barnes and Jonathan Barnbrook.

Mostly, Childers sees his art "as fun exploration and testing ideas." "My favorite sketches get applied to developing a new font. I try to find ways to combine the unexpected," he says about his sketch work. "I am interested in synthesizing forms from the combination of geometric forms with traditional black-letter or modern with Medieval scripts. This idea is probably derived from my graduate studies at Calicut (California Institute of the Arts), where we studied the principles of deconstruction. I am at ease looking forward and backward at the same time. In other words, I try to live between history and open to the future."



Shape
of my Heart

Shape
of my Heart

Shape
of my Heart

La magia del fare.

The charm of making

La magia del

The charm of making

La magia del fare.

The charm of making.

La magia del fare

The charm of nature

La magia del fare.

The charm of making.

La magia del fero

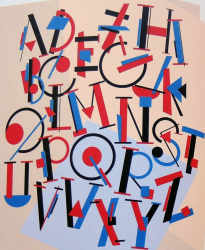
Handwritten examples of the word 'alixir' in cursive and 'ALIXIR' in capital letters, with decorative wings and arrows.

James Clough

Chris Cough, a Miller-based English designer, typographer, calligrapher and inscriptions scholar, has turned on his sketchbook as a source of calligraphy and lettering since becoming a freelancer about three years ago. They give him a certain amount of solace. "I keep them and make selections that I show to clients," he reports. Usually, he's a logo, a label or whatever. "I make dozens of various written ideas. I also keep them for personal reference. They occasionally supply inspiration for new ideas."

The sketches are "a serious game," he adds. "Often I feel that if I happen, pencil, or brush that control my hand. Each instrument

has its own preferences of style. More often than not, it is recent years' clients have become fussy and require lots of different ideas. Up to a point I learn from the client, but coming up with many different solutions is also the client's way of putting out his own mind and getting his ideas straight." Clearly is the key word in Doughty's lexicon, "and that is also a necessity for any calligrapher who offers his or her services to today's publishers, advertisers, or businessmen. The written word has infinite possibilities of shape. The professional calligrapher can evoke ardence, feelings, and much more by use of different tools, writing with them at varying speeds in many styles."



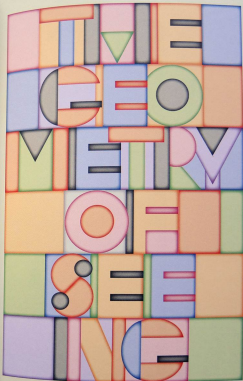
Elaine Lustig Cohen

Elaine Lustig Cohen began designing in the early 1960s while working for her husband, Alvin Lustig. Blinded by diabetes, he would dictate his type and color preferences to his wife and other assistants. Cohen learned much about typography from his process. After Lustig died in 1965, Cohen assumed the studio's work and clients, producing scores of book covers and jockeys and works in various other media.

The studio closed in 1967, and although Cohen continued to design catalog covers for Ex Libris, the antiquarian bookstore she and author letter Cohen ran together, focusing on avant-garde Modernist books and documents, she turned instead to making art inspired, in part, by Constructivism, Dada, and the Bauhaus. To celebrate

her eightieth birthday in 2007, she produced a limited edition of high-quality offset prints in a limited edition of five each, with no heritage to her life in graphic design.

The series came about "as I became involved in creating alphabets in Adobe Illustrator," she says, "which led to exploring all kinds of measurements." The first one, which is not included in the edition, was a regular yellow ruling ruler where the numbers the numbers 1-20 with the 26 letters of the alphabet, called "the Alphabet." "My eye then naturally fell on other devices or measuring tools measurements," she says, and the universal alphabet series include a decorative alphabet and a chessboard.



Open-Cores, an author and designer based in Massachusetts and founder of The Right to Work Center, uses a REDUCED spaced "five level" to create a specific word or phrase - usually the title of a poem or song or something that only others will get when it is read aloud and it will highlight what is most unique to the situation.

He cited that "what often is attractive about networks and clusters in general is that something like they communicate about something you'd like to do" and "communities in the first place." He further reflects that they "have limitations" and "are able-bodied to help figure out visual problems, and so on the same spirit, or interconnected, you might find the same thing about other phenomena, or perhaps a couple of systems for how to deal with it, etc. They're used with fairly little regard, and so are able-bodied that way in some, those are more difficult to say they're a network. All a guy would be doing is running it." The *Scale phenomenon* is from Spring 2003.

WHEN! All that sex just wore me out, honey!

I'll say! Yeah!

SIX-PENNY ANTHEMS

Six-Penny Anthems

Six-Penny Anthems

Six-Penny Anthems

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6φA 6φA

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DESIC

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FROM
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GOTTA
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YOU'D
BE WISE
TO

DO THE SAME!

Crafter's
Choice

To America
With Love

IT'S ALL A BIG NOTHING

A Special
Visit

Margaret Cusack

Boutique designer Margaret Cusack creates etched illustrations, embroidered valentines, quilted aprons, with custom cards, book covers, and more. She lives in the heart of the city, surrounded by the vibrant energy of the city. "I've always loved to create, though I usually don't use a computer," she says about her creative process. "Because I am an interior designer, there is always a lot of 'color' in my life. I like to use color, so that we can easily get our ideas across to the client with a quick sketch using pencil and paper." Her sketches are used to begin the process. When she gets an assignment

"I write down a few words for each of my thumbnail ideas that I sketch on paper - sometimes as postage stamp-sized sketches. Then I do a larger sketch (about 3" x 4" or smaller) of the ones that I decide to pursue. I rough-out my text or ideas on separate sheets. Many are created quickly and others are based on reference images that I keep in my files. I have several folders of typography references - with at least one that I call 'Favorites.' Each of my sketches has the 'genre' of a different idea." Unlike Cusack's final sketches, the sketches have a fluid and creative feel. "It's great to not deal with the details and angst that comes with completing the finished artwork," she says.

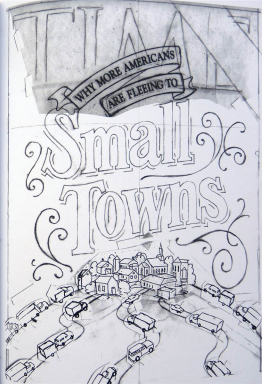
the village **VOICE** FRIE

Whip Me, Honey!



S/M Goes Mainstream

BY GUY BEEBE





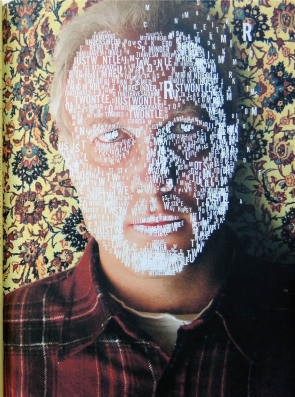
Radoje Dedić

Serbian-born graphic designer and photographer Radoje Dedić is currently living in Los Angeles, where he describes his "conceptual design" as working with signs, symbols, metaphor, and allegory—like so many of his country's designers.

Type is a significant part of his output, and he has drawn letters in washrooms, he says, since he was little. "Actually, my mom keeps a lot of one and a half dollar bills in our apartment in Serbia," he says. The sketches shown here, from 2009 to 2010, are drawings that

Dedić did in the United States. They are used to "work out my ideas whether personal or commercial," and find the way into design "other things." But they are "very hard for me to keep because I'm always left with no place to place."

"The sketches I make almost always define the shape of my big projects," he notes. "My end results are sometimes aesthetically different than what I planned in my sketchbook, but the underlying concept had usually been worked out behind me."



Augusto



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 L M J I K K K

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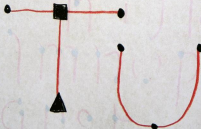
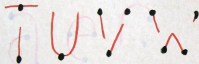
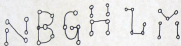
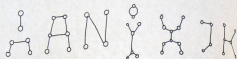
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 Q R S T
 U X Y Z
 W & ? !

Roberto de Vicq de Cumplich

Roberto de Vicq de Cumplich, since his first studio specializes in book covers, and who has authored children's books devoted to type, has kept notebooks, he says, "since forever. My enormous project teacher forced us all to carry one. At that time I had to be seen out and presented with the first one. Thank God to the European should bag for me, made it much easier to carry it. Also thank God for Jack Spade, who designed one that does not make you look like a book."

He uses his right book "to keep a record of all the ideas flying around in my head and to try different quick variations of each one, without being bogged down by thinking it is a totally better when they are too many variables, and it is a way of organizing, prioritizing, and editing my ideas. I also keep my list of these notebooks, all the names of interesting typofirms, websites, blogs, people, phone numbers, email addresses, notes are written there," he explains.

The unique aspect of these books and papers is that "they are free, rough and messy. They are for my eyes only so they are quick relations that only I have to understand. They are my concerns about typography. They are about type, language, and my shopping lists."



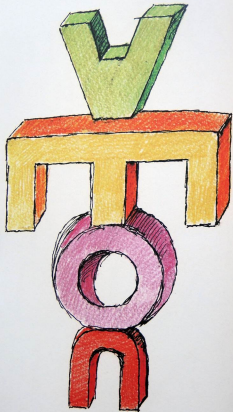
Pierre di Sciullo

Alexandre Pierre di Sciullo is located in the Plateau district of Montreal, France. His website www.pierredisciullo.com, derives from his publication *Qui? Neveu*, published in 1983, and it has grown into a portfolio for fonts and graphic design that he has created. He is also an avid keeper of sketchbooks.

The book *Sketchbook* has also finished days before he sent it in for this publication. "I always have several sketchbooks in progress," he says. "My purpose is to think with my hands." In fact, he further notes that with his sketches "I can see the different stages of a project, or a repetition of a work I have made before in order to understand a better, or series of letters like a musician doing his lines of notes."

The most unique aspects of his sketches, he explains, are "simplicity and sensuality. They can be viewed as part of a series, but sometimes they can be viewed for themselves, not as a former step of something else." He also takes pride in another key element: "Simplicity."

RIJEKA NAŠE ZABOK RUDAR
SPLIT MAKARSKA ZAGREB
OSIJEK OPATIJA HRVATSKA
ZAGREB JE TUKO VŠČAN
BEDEKO VČIN IJGA
ZADARSAKGINKA F



Francesco Dondina

Based in Milan, with an office in New York, Francesco Dondina founded Dondina Associati to create logos, books, packages, magazines, and websites. Typography is a particularly strong asset, and drawing has been a distinctly pleasurable activity. "I have kept sketchbooks for about as long as I can remember," says Dondina. "I've always drawn and have always made sketches; it's a daily tool that I use. The sketches usually refer to specific projects that I am working on at any given moment, though I do spend a lot of time thinking about and doodling typologies."

Dondina sketches to capture an idea. "When I have an idea, I first draw it. Then I go back to develop and refine it. As I tend to think visually, when I have to design something I first have a mental visualization of it. The sketches enable me to crystallize the mental image. Most, therefore, are purposeful drawings that are finalized in a project."



Michael Doret

Michael Doret, Los Angeles-based hand-drawer and founder of Alphabet Soup, has held on to quite a lot of the sketches that he's done during a four-decade career. Looking back over Doret's work, and specifically over these sketches, he says it becomes clear how much he was influenced by growing up in Brooklyn near Coney Island, the Brooklyn Dodgers, and Times Square. "There's nothing subtle about what I do, and it is all pretty much reflective of my love for low-brain signage, neon signs, billboards, sports arenas, old movies, and anything and everything related to mid-century American pop culture. I can't help myself, and I can't keep these themes from bubbling to the surface."

Some artists create sketches that can stand on their own as works of art. This not believe that mine did into this category," Doret says, "as they are all roughly drawn sketches for work that is intended to be much more tightly rendered. Perhaps what is distinct about them is the variety of approaches that I made for a single assignment that, although they are different, manage to fall into a single genre. If I try to look at my sketches as an outsider, I think they might be struck by the endless design possibilities inherent in the beauty of letters of the alphabet. That combining them with other design elements can open up endless varieties of imagery."



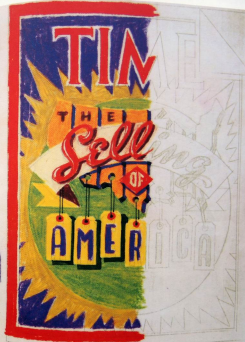
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Duarte Design

The folks at Duarte Design in suburban Vista and Chico, California, are in the heartland of Silicon Valley. They show us their website.

"We love unbreakable, sleek design," says co-owner Nancy Duarte. "We're in the power of a great way to move an audience and the power of an audience to change the world." On their blog they highlight notions of authenticity in business communications. "These notions are lacking because they are stripped of all humanness. Why do organizations present messages for human beings that are loaded with double talk, and ask authenticity?" You'd think with all the cookies and cheesecakes and word-saving energy, they wouldn't have time to do much writing.

Ever though Nancy Duarte happily notes that "we're slammed with work," members of the studio have had time to make sketches of type experimentally styled in graphs and word type, among them: Chris Englewood, Dennis Marini, Eric O'Connell, Zach Rapoport, and Ryan O'Connell.

These may not be images and self-portraits that connect with the business community, but they certainly have contact with the individual designers' unique lettering passions.

BLACK
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BLACK
ROCK



SINGAPORE



Emek

From a town, Emek Cohen is a Portland, Oregon-based multi-disciplinary artist and designer. He comes from an artistic family, so "I've had a sketchbook since my parents started leaving them for me, at the age of three. Actually my first sketchbooks are from when I was very young, my thoughts were more free, and I drew for fun," he says. And when he was asked that before?

Even today, Emek admits that he's not sure of the purpose of his sketches. "What is the purpose of any art?" But he then goes on to

says, "to figure things out, to solve challenges, to answer questions, to document the past, to collect stuff, I enjoy drawing my ideas, but I never do it just for fun any more. There's now these been named I over the years - art is my life, but I always need a project first. All my projects start with a concept, then I figure out the steps from there." It is a well-known fact that attention to detail and focus of psychological is a side known for its attention to detail and focus of psychological content. Finally, Emek doesn't know why he's saved the sketches about more. "I don't know why, really, I'm just working things out."

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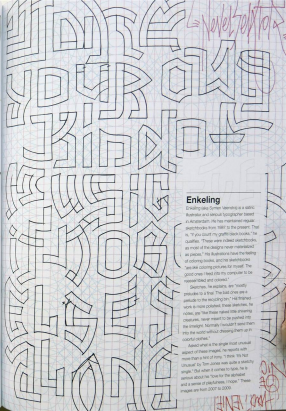
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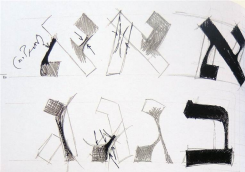
Enkeling

Enkeling (aka Syren Veenling) is a Dutch illustrator and script typographer based in Amsterdam. He has maintained regular sketchbooks since 1987 to the present. That is, "If you count my graffiti-like books," he qualifies. "These were indeed sketchbooks, as most of the designs never materialized as pieces," his illustrations have the feeling of coloring books, and the sketchbooks "are like coloring books for myself." The good ones I feed into my computer to be reworded and colored.

Sometimes, he explains, are "mostly sketches to a final. The bad ones are a prelude to the recycling bin." His finished work is more polished; these sketches, he notes, are "like these rapid little drawing exercises, never meant to be pushed into the straight. Normally I wouldn't send them into the world without dressing them up in colorful clothes."

Asked what is the single most unusual aspect of these images, he responds with more than a hint of irony: "I think 'No hat unusual' by Tom Jones was quite a sketchy single." But when it comes to type, he is serious about his "love for the alphabet and a sense of playfulness, I hope." These images are from 2007 to 2009.





Oded Ezer

David Geler is a typographic artist, sign- and type designer. He is also a lecturer and a typographic experimentalist, based in Shwartzkop, Israel. Calligraphic Hebrew forms are his specialty. According to the blog designed, he has been monographing "the rich fusion of historic research, Israeli culture, calligraphy, classic typography, experimentation, storytelling, and science while concepts play within his unique body of work." He makes it so fluid the conventions of traditional alphabets within a three-dimensional space, sometimes with scientific precision.

For two kept a sketchbook since he was a student at the Royal Academy of Arts and Design, "mainly to avoid forgetting my ideas." Some of his sketches are preludes to a final, often more mature without an end purpose. "The sketches are usually completed only" he remarks. Some of these sketches, which were created between 2000 and 2013, are direct visual dialogues with ancient Hebrew manuscripts. But he also draws for what he calls "revelations" for the perfect illustration to a certain idea. "That can be 1,000 years old, or from yesterday."



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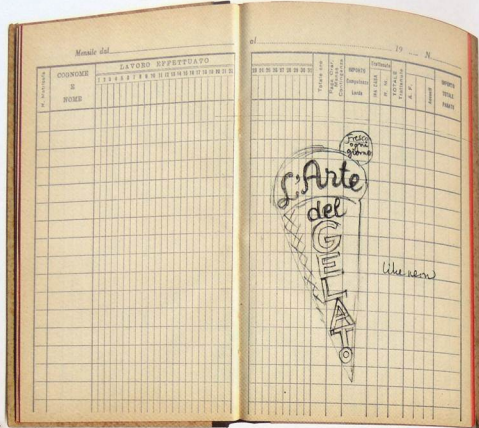
Ryan Feerer

Book designer Ryan Feerer is a veteran of New York's Punny Design, a design firm specializing in web design where he worked with Tim Allen, Madonna, and PBS Kids, among other entertainment companies for which his illustrative styling is well suited.

"Right now I have about thirty sketchbooks that cover nearly the past six years of my life," he says. "I was flipping through them every once in a while for inspiration. I don't remember drawing the majority of the images, so it's often interesting."

Every logo, typography layout, illustration, and most thought Feerer has, starts out in his sketchbook. "I also do a lot of sketching that has little or no purpose other than entertainment. I don't play sports, I draw. I enjoy the aesthetic quality of hand-drawn imagery, whether it be typographic or illustrative," he notes.

The purpose of his sketches is to put ideas and notions on paper. "I consider it an art," he explains. "One day I'll die and someone will find hundreds of sketchbooks in my house. They'll be filled with drawings, designs, stories, thoughts, and goodness knows. Hopefully they'll think of them as a treasure. Maybe I'll make them happy in one of my books. I only write in Mark - an alien who made up words. I hope."

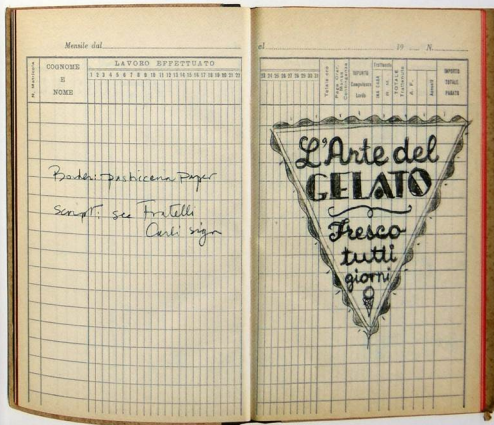


Louise Fili

New York designer and author Louise Fili is a maven for anything typographic, Italian, and food-related, individually and together. Once considered the doyenne of book cover design (with over 2,000 to her credit), her specialization shifted in the early 1990s to food packages and restaurant identities. A veteran collector of Italian typographic ephemera, she draws inspiration from Stile Liberty, Art Moderne and Futurist graphic design.

Fili carefully sketches out all her typographic concepts, working and reworking until the details and nuances are successfully achieved. But she doesn't always keep sketchbooks as repositories. Sketches can be produced on any paper, no matter what the weight. Common tracing paper works best, but envelopes, napkins, and oak-tag cards are sometimes just as effective. Of course, retaining them is not always easy, so Fili might tape them into the vintage address books or diaries she has obtained at Italian flea markets.

The example here, from 2009, shows a variation on a Deco-inspired logotype using one of her favorite scripts, for a New York gelateria, which makes the best gelato in the entire city (particularly the passion fruit and chocolate). This identity did not require many sketches since the idea was as fresh as the fruit used in their daily specials.



4 3

Mark Fox

Math Fox, a logo and icon designer, is located in San Francisco, where he collaborates with Angie Hwang in the studio Design+Play. Fox started keeping journals in college that comprised sketches, clippings, dreams, musings, and bad poetry—a mixture of his creative at the time.

"My sketchbooks these days are similar - minus the religiously scheduled entries. Although they now include drawings by my hand, the sketches have various purposes: to record images I find interesting; to pay attention to a business in a new way; to maintain a facility with drawing to problem-solve, to generate ideas, to imagine, to play with my children, etc."

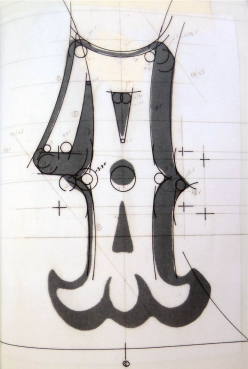
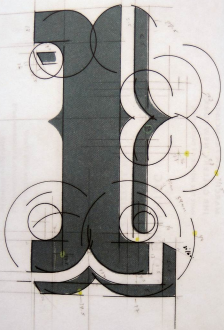
For those who just patch without a purpose, "although that purpose may be non-commercial, purposeful David Sutcliffe" is either the driving a thing, and I use the patch as a form of moving and weighing his is enabled in saying: "His sketches are more immediate and general than the first work. Typically hard sketchy sketches to perfect them, to make them rational to a precise geometry," he explains. "When we call, we prefer to have the first piece employees direct, some printed, or hand-painted as a hand-drawn, important counterpart to the abstract precision. My sketches tend to rely on the people of synecdoche, what I call clearly convey with the least amount of perspective."

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Tom Geismar

Tom Geismar is one half of the veteran duo Ottensmeyer & Geismar, a New York duo (see also page 176), known for creating major identities for some of the most visible corporations and institutions in the world. Geismar is a type designer par excellence and an exemplary minimalistist designer. Following methods he has ventured for decades, he likes, "I almost always start with sketches for me. It's the Geismar way to get down ideas. I have always kept sketches for myself and designed directly as a source of reference." And, of course, the other reason is a design problem that he needs to resolve. His

first work is presented in a book, but sketches are essential. "For me, designing is a process, while I plan with simple rough sketches. I then tend to develop some of the ideas into more and more complex forms, though still with pencil or marker on paper. Eventually these get scanned into the computer. Often the digital drawings are then further studied and refined for form, color, etc."

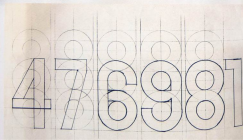
Like most sketches, Geismar's "are a window into the artist's way of working, and sometimes his or her thought process." The images shown here span the period from the 1970s to 2000.

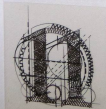


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Tim Girvin

Sketch is where Tim Girvin, master calligrapher and typographer, created his typographic and lettering magic. "I've been drawing and keeping journals and sketchbooks since the beginning of my career, which stretches back to the 1970s," he says.

"For me, the sketchbooks are always about continuity," he adds. "And here that, exploring potential, in curious explorations; and finally, it's about the moment, and the momentum—getting there. I have pretty much anything I can get my hands on, from a brush to an eraser. I don't write on anything, sometimes even painting ink into the books. Journals, for me—sketchbooks—they're collages of life."

Girvin, the staunch formalist, says he actually never drawing in a loose form. "Usually, I believe that the real energy of an idea finds its life in sketching. Because you're drawing around an idea, that sometimes leads that to finding the heart of the idea. Energy is how that distortion works. The more you can work around that, the more ideal it becomes. I keep it, and I can show. For me, sketching really gets to the spirit of illustration, in an ethereal way, sometimes to make something alive, that's what it is."



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SIMON AND GARFUNKEL



SIMON AND GARFUNKEL



Milton Glaser

Milton Glaser was the co-founder with Seymour Chwast in 1954 of New York's groundbreaking Push Pin Studio. An illustrator, restaurant designer, and educator, he has designed display posters including *Glaser Stencil*, *Hologram Shadow*, *Houston Kitchen*, *Stevens Place*, and *Harlem*. His *Teeth and Kneepin* books, but each of them has left a distinct impression on him, as *Teeth and Kneepin* would stay in multiple generations. Glaser's *Teeth and Kneepin* continues to be a widely fashionable face — one of many popular classics on the market today.

Glaser always said he was "not a type designer," and that his typefaces only came into being as the product of graphic design

applied to letterforms. Even so, Glaser's stylized type, with an emphasis on three-dimensionality, has had a lasting effect on the design of many subsequent display typefaces. It combines Push Pin-era Deco motifs with conventions adapted from hand-carved signs, and was expressive of his illustration.

Here, in these sketches for a 1967 concert poster for Simon and Garfunkel, Glaser uses *Garfunkel* (opposite) and *Simon* (above) in Milton Glaser's *Graphic Design*. He notes that *Garfunkel* inspired his approach to the final poster, rather than the type following the example of the graphic; the reverse happened — the shape of the letters dictated the treatment of the figures.



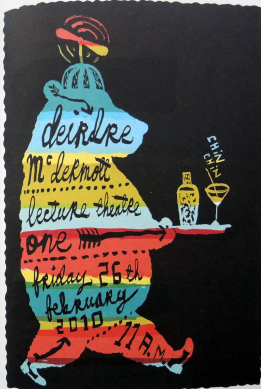
Jonny Hannah

Jonny Hannah is an illustrator who, among other vocations, specialises in hand-lettering, often drawing upon Victorian styled postcards. His home is in Southampton, England. "I spend most of my time in an imaginary location," he confides; "Dawson's Greenhouse or Strathville."

His sketches "often end up as a final piece one way or another, but they sometimes act as a joke with no purchase. It can take six months to a year for them to see the light of day, depending on how quickly I look through that particular notebook again." Hannah professes not to take the sketches too seriously, but can't care about

them. They can be as stupid or as sophisticated as the moment delivers. Charlie Parker played with a sense of abandon that few other artists have achieved in their final work. The only point when they cross over is when I paint. When I have a particular, my own, they come side comes out, and I do just what I want. And for some reason, I don't mind submitting that side of me."

The starting point for his type sketches are often interesting words. "I love reacting to juicy prose or poetry or song lyrics. Whatever comes to my attention, via my iPod or external influences, from 'Bring the Boy Out of Me' by 'Rocky 95'."

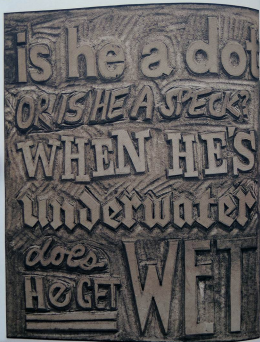


Friday 27th March → double bill *
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 Saturday 28th March → double bill *
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 John Randall Quintet *
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Steve Haslip

New York-based English designer Steven Haslip declares that "the main purpose of my sketches is to visualize a design, no matter how rough or early on in the process, whether it be for a website, logo, or type. I am also an artist and doodler."

Typically, Haslip's sketches are used as part of his design process — "Draw first, compute later." Or, as he puts it, "I make a woodblock first and last. I will sketch everything that ends up in the computer — it's ingrained into the way I think through a problem. I make many sketches of the same thing and the idea takes form. It's very rare that the sketch ends up looking identical to the digital piece. It's also typically only done in one color."

He insists that the main theme of his sketches and notebooks is time. "I work quickly when I sketch to force myself to make decisions, even if they end up being the wrong ones. I feel like I have to get all the ideas out of my system and onto the page, especially the bad, so I can get to the good ones," he says.

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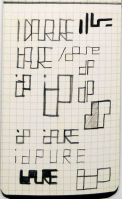
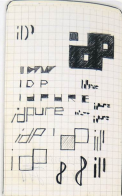
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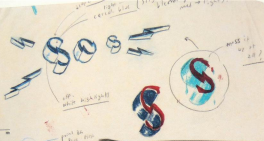


Barry Hauerstein, editor and designer of the *Shen* design magazine *GPUPE*, wrote: "I learned in school to make sketches as a way to process my ideas. It is too bad that many students today are no longer doing this. Actually, I have different sketchbooks. Some books are more about concepts, ideas, or logos, and others are more about illustrations, doodles, and writing."

Hausmann uses the majority of his sketches for logo projects, which he plays with basic elements like type, forms, or symbols. They are "sketches in the moment what should be a good idea, so that I can check later to see if I still think it's good. The purpose is not to make nice sketches, but just to remember. It is also about trying to work through possibilities and combinations to make sure a great visual aspect didn't get missed. Usually, I don't keep them."

Regarding his process, Hausman notes, "I never know how I just feel uncomfortable in the starting process because I have no idea where I am going. I always find a way at the end." He enjoys seeing an evolution "from the most basic and classic ideas that anybody can have to the one you think is unique."¹⁰





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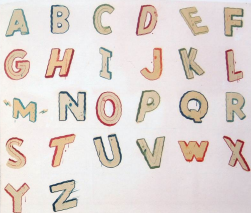
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Ryan Heshka

Vancouver-based Ryan Heshka was born in Brandon, Manitoba and raised in Winnipeg at the end, he says, of the "to-tech" era. He worked in interior design and animation before his present career as an illustrator of the magazine — with a special interest in hand lettering or a monumental futuristic scale.

He has kept sketchbooks for twenty years and these are basically "idea catchers," he says. "Generally the sketches are direct, like translations from what is in my head, without any polish." Thus, "often I will put down an idea that appeals to me, and then use it in a later painting or project. Although sometimes it can be years between the sketch and the final."

His letterform sketches have a rather carnivalesque aesthetic. "I like to think the color palette is unusual, or at the very least unique," he says. He might also add that the sketchbooks are where "crazy themes and styles tend to appear a lot."

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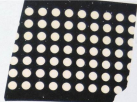


Handwriting sample of Benjamin Hickethier, showing the letters a through k in a cursive script, followed by the letters S, J, and j.

Benjamin Hickethier

Benjamin McKethen
 Gernon from Benjamin McKethen, a graphic designer currently living in St. Louis, Missouri, is embarked on designing a typeface he calls Gothenburg. All right, we do not know yet if it is actually a typeface or a concept and numerous approaches, sketchbook spreads, and single-letter investigations. There are sketches which he says, "I suppose from a start (even if it is not or not finished), maybe following some vague idea of a solution for a task, and trying out several possible paths to get there. And from there are sketches that could be summarized as joyful possibilities or maybe compared to improvisations in jazz, and then of course also sketches as studies of ideas or imagined objects, the latter usually without an end purpose." In 1998-2000, these sketches might not be used in a book, design or design.

Hickelber had a sketching epiphany when his hair was turned old enough to hold a pencil and draw. "Spending time with them drawing, or watching them develop a picture, is just incredibly giving. They're so fantastic. And this experience has taught me a lot about my own sketching: about being more open and less expecting a certain result. Now I realize it's so much fun!"



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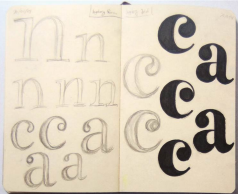
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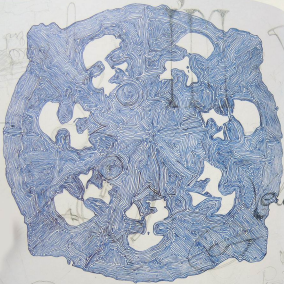
Michael Hochleitner

Michael Hochleitner, typeface designer, letterer, and co-founder of Typestudio in Vienna, worked an MA in typeface design at the University of Reading, UK, in 2007, but has been an avid sketchbooker since he was a new fourteen, when he started studying graphic design in Vienna. "I knew I was supposed to have a sketchbook," he says, as though resigned to his fate.

Sketching is not awkward, in fact, he explains, "It is easier for me to draw by hand, I can try out ideas quicker, and especially with letterforms the sketches get much more natural when I start by hand." Most of the time his sketches are the prelude to the computer design, "which is necessary to make our work reproducible. With the computer, obviously, it is much easier to manipulate forms and fine-tune them to an infinite level."

Hochleitner also notes, "Sketches to me are somehow 'more truthful' than the final end product. The fact that a human being was the one producing it, it is very clear and charming! Nevertheless, I'm a fan of perfection at the same time."





Ovidiu Hrin

Ovidiu Hrin from Timisoara, Romania, began sketching rapidly. "In the beginning of my graphic design career, when I first felt the urge to write, most of my thoughts and interior 'sketchings,'" he reports. "As there were many unspoken ideas and thoughts in my mind, writing around, keeping track of these was then my solution. It didn't materialize gradually into a playground, a place where I can be myself without caring about the 'mess-ology.' Only recently I've split it into different kinds of 'containers': journal, sketchbook, design-process book, dream record, and I am writing in all of them at the same time."

He says the documentation process could be a mixture of some of the following characteristics: "Self-reflection, de-coding (as I work intensely), thirst for knowledge, trying to be a better person, the need for growth and learning open to inquiry. The only times I see the purpose behind all this is when I re-analyze my past self, and that process creates a purpose for the moment."

Hrin sketches "grasp the moment," while you, finished work allows "to its predefined sublimity. I usually try to encapsulate the 'moment' in the finished work. Therefore I see the finished work but I still always love the sketch."





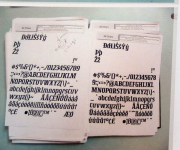


Rian Hughes

London-based comics artist, letterer, and design archaeologist Rian Hughes, known for his published collections of graphic schemata, has kept sketchbooks since before college. "Through I keep text notes on my iPhone too," he qualifies in deference to those who prefer high technology, "and am prone to taking photographs that seem as notes. It all feeds in."

Since he is so prolific, and apt to forget essentials, he requires the sketchbook too, as he says, "pin down an idea, even if it's not form-comprehensible only to myself, for later referral and development. It's about the essential features of a font to try and see if it has any potential across the complete set of character shapes. Only then do I boot up Fontographer."

Sketches are always potentially surprising. "I'm not sure why, but sometimes the simplified essence of a sketch communicates an idea more clearly than the polished and result-driven. Though sometimes the opposite is true, in pinning down the essentials of a face in vector it can develop in interesting and unexpected directions." Hughes's sketches from 2000 to 2010 shown here are experimental and not particularly finished. "At this stage it's all about the basic concepts, the loosest parameters of the idea. Start with the general and work towards the specific," he says.





Pedro Inoue

San Paulo, Brazil-based Pedro Inoue's work comes to life in digital form. "My first job was in Illustrator 7.0. I grew up surrounded by redox and keyboard shortcuts. There was always the 'undo' command. A page is duplicated and two paths appear: all options are possible," he says. Sketch books are where he stores sketches by hand. "They tend to have a more 'therapeutic' approach. I look again the next morning or a week after: maybe I haven't seen something that day and the way I look into it changes—like my feelings and body temperature change every day."

As for his notebooks, "Most of the time I collect things, memories, thoughts, dreams; I am afraid to forget." Begins laterforms that I scribble half asleep in the middle of the night. "There are recurrent ideas, projects in progress, house sewers. I will do them someday (like the short film of the suicidal mutant jet). I look a sketchbook from 2001 from the shelf and was amazed to see that the sketches had their glow ray to a much subtler tone. But the passions are mostly the same."

The images shown here are from 2007 to 2008.

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Erik T. Johnson

Erik T. Johnson, designer and illustrator in Minneapolis, Minnesota, is one of many who have been sketchbooking since high school. He says his main goal is to develop a lot of concepts for short comics, many of which never get realized. But with a characteristically dream title he gets a chance to play with dynamic letterforms. Looking through his sketches, there are more typographical drawings than he would have expected. "I love that place where type and art intersect, and type drawings really help me establish the mood/feeling about a concept, whether I include them in a final piece or not."

Of course, after the sketch more has to be done — he has to fine-tune the degree of clean-up and finish — but "I like keeping my work loose in general; there is nothing precious about my sketches," he says.

Johnson's career as both an illustrator and graphic designer has its roots in a line of comic book lettering — which in the 1950s time became a seamless blend of illustration and design from the likes of McQuay, Little Nero, George Truitt, and Roy Kot. With a nod to Spill and Harvey Kurtzman, Johnson's sketches exemplify "these sketches though much less really show the influence of that tradition," he notes.



SHARP
TEETH

HOLLYWOOD

WAMPY
TEETH

please join us
for an Evening
of Food &
Dr



THREE JOHNSONS
612.743.1989





1. WHAT? A HAT. EXALTATIONS

OBSERVATIONS

UNRESOLVED INTERACTIONS THAT REMAIN WITH US

UNSPOKEN FEELINGS

FLORAL ARRANGEMENTS



HOME

BREAKFAST

STARING COFFEE CAKE OBITS

SPINOZA?

OTHER LIST OF DESIRES

FEELINGS



DO

NOD HEAD

BY STRING

CATALOG

ALL THINGS

DANCE IN OTHER COUNTRY

DESPERATE DESIRES

LONGINGS

YEARNINGS

AFFLICTIONS

PANGS OF REGRET

REMERSE

DANCE IN OTHER COUNTRY

VALUED OBJECTS

LUX BERRY PINS

THINGS TO DO

GO PROMENADE

RUN UP AND DOWN

THE HALL

SHAKE HEAD

PLEASURES DELIGHT

HILARITY, MIRTH

FAIR HAIR SNAP

STOPPING TO THINK

LAST VESTIGE OF THOUGHT

INTERLUCTIONS

DEPRESSIONS

FASHIONABLE

ATTIRE

LOOKING TIP TOP ELEGANT AND DASHING

2. FORGET IT.



The Principles of UNCERTAINTY

BEAUTY

RECENT PURCHASES

DREAM WITH PUDDING

HOURGLASS

INDIAN TUNIC

HAT

HAT

BOOK ON DAFFODILS

ENVELOPES

30 MOCHA CREAM CAKES



* PURCHASING SAVENIES

MOCHA MORSE MONEY

SITTING

OBSERVING

ELIMINATE BOREDOM?

SITTING

THEN GETTING UP

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SITTING

1

CLAIM CHECK IN CASE OF ANY LOSS. CLAIM BEFORE LEAVING. Contents of Contents is anything left unclaimed.

Promenade

QUESTIONS

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VALUABLE THINGS PRACTICING OF MUSICAL INSTRUMENTS

PIANO

FLUTE

ETC.

MISTAKES COLLECTIONS

NOTEBOOKS

DIARIES

JOURNALS

FRAGMENTS

SCRAPS

CHEESEBURGER

POSTCARDS - HOTEL CELESTE

NOTEBOOKS - THANK YOU SO MUCH...

DIFFICULTY IN SPEAKING

INCOMPREHENSIBLE MUTTERINGS

NEGATIVE INFLUENCES

NEED TO COLLECT RECIPES

DIFFERENT CAKES OF INTEREST

MOCHA CREAM CAKE

GUGLHUPHI

HONEY CAKE

STRAWBERRY

LEMON P

Mairia Kalman

W

DREAD - OF

PARABOLING -

DESPAIR -

MAHAISE -

5 BILLION YEAR

THE SUN WILL EX

SEP. YEAR. WAT.

TOOTRICK

TOOTRICK

TOOTRICK

TOOTRICK

THE PRINCIPALS

JHS 141 - MISS. CARINA

MA - HIGH SCHOOL

MR. WELCHER

ASST. PRINCIPAL

MR. STAFFACK

REPELLING

FORGOTTEN TERN

FOUND UNDER BEDS

IN DRAWERS, IN

DUSTY CLOSETS

MEAT DELUXE

POSTCARDS - HOTEL CELESTE

NOTEBOOKS - THANK YOU SO MUCH...

DIFFICULTY IN SPEAKING

INCOMPREHENSIBLE MUTTERINGS

NEGATIVE INFLUENCES

NEED TO COLLECT RECIPES

DIFFERENT CAKES OF INTEREST

MOCHA CREAM CAKE

GUGLHUPHI

HONEY CAKE

STRAWBERRY

LEMON P

Mairia Kalman

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[illegible]

Jeffery Kedy

Los Angeles-based type designer and design educator Jeffrey Keck (aka Mr. Keck) says, "Like most designers, I think I used to save stuff like this going to waste. But when I started designing typefaces I switched to using **stacks of tin**"—11" x 11" tracing paper. Since I was often working with laser print proofs from the computer and knew they'd be lost, I made sense to keep all the materials together in one place."

The physicist helpfully says what he is thinking: "And they also meanly insist on what I am thinking again," he grumbles. "It is mostly a process of elimination but I also to repeat wonder and sometimes go for off topic, as like fun and not all bad news. I really try to solve technical problems on paper, that is mostly done at the computer."

Woods's sketches are not for "public consumption," at least, although they are reproduced here. They are not celebratory drawings; they are for my use only. They are, indeed, compatible with the stark and drawings on both sides of the paper in random order. They are a chance to be an end. They are not commemorative drawings of successful figures that look great and are inspiring. I look for that in the final work.

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 J^B Q M M f f y
 G R Q X R^a t y
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 g a a t t j j g g
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Viktor Koen

Greek-born, Israeli-trained, New York-based photo-illustrator and lefty Mike Koen gets sketchbooks "usually for scribbling and crudely composing versions of ideas for illustrations, until I am satisfied and move to the screen. I also like working on type proportions, logos, and layouts in my sketchbook before choosing specific typefaces or sizes."

His books are made up of "mixed and matched" combinations, "and certainly, as I try to resolve problems through unlikely combinations of parts from appliances in order to get a good answer," he says, "I also collect boxes of images. I am addicted to it without knowing why. My photography works in much the same way - and things click together in mysterious ways in this crazy thing we call commercial art."

Glutten and Inala couldn't be more distant. "My drinking is a mixture of pink figures, neerglyfics, nacten, wending, and coffee stems—rarely understood by man or beast. The end result (and strength) of my published work is communication and visual appeal."

Koon's disciples, some of these going back to the 1980s, "are perishable assets—working diligently has taken a crippling toll on my back and puts me so anxious of my graduate students who oftenweirdly sketch me in class. Did I say enough? Hate and jealousy is what I meant."



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MAN



Maroon

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Verdés



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WANG, J. H. 1994. *Journal of Fish Diseases* 17: 101-104.

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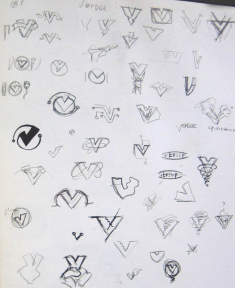
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(674u,1502u) --
(590u,1358u) ..
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(437u,1028u) ..
(377u,838u) ..
(330u,685u) ..
(311u,587u) ..
(300u,500u) ==
cycle;
endchar;

(87:
beginchar("i",430u#,1745u#,0u#);
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(26u,1410u) --
(5u,1442u) ==
(310u,1710u) ==
(310u,552u) -- I 2
(430u,545u) --
(430u,500u) ==
cycle;
fill
(250u,1840u) .. I 3
(214u,1847u) ..
(186u,1872u) ..
(167u,1908u) ..
(161u,1946u) ..
(169u,1992u) ..
(185u,2025u) ..
(217u,2057u) ..
(255u,2084u) ..
(292u,2055u) ..
(318u,2032u) ..
(338u,1995u) ..
(344u,1953u) ..
(339u,1911u) ..
(318u,1873u) ..
(290u,1848u) ..
cycle;
endchar;

beginchar("j",420u#,1745u#,455u#);
fill

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750, 565 --
900, 520 --
700, 478 --

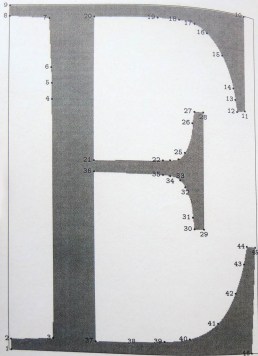
180, 428

430, 565
410, 520

Andrej Krátky

Andrej Krátky, a Czech type designer based in Bratislava, Slovakia, has kept all the drawings and printouts given him for more than twenty years. These original drawings for the typewriter faces, he notes, were "intended as a reader for a filing photo composition device." The project originated as he studied thesis at the Academy of Arts, Architecture and Design in Prague, and continued for several years.

"The process started out old-fashioned—drawing all letters by hand in ink," he recalls. "Later I used Metafont to digitize the typeface and to create a standard font version. There was no graphical interface available to design typeface at that time, so I had to develop my own technique. I used a simple hand-made digitizer (a piece of glass with a transparent 'ruler' paper) to measure and write down all the coordinates of points on paper. From 1980 I was able to convert the resulting outlines into a Postscript-based Fontographer system, but I did not finish the work then. In 1990, typographer and editor Peter Blah (see page 12) visited me, brought about the design and he helped me, together with type designer Nikola Dvornik (see page 16), to finalize the font and release it under the 'Typotheque library'."





Tom Lane

Tom Lane, also known as Ginger Morris, is based in Bristol, England. He is a designer, illustrator, and maker of things, including posters, for the arts and media, advertising, publishing, and social sectors. "I imagine I began sketching pretty late compared to most in this area of work—I didn't start getting into design, illustration, and typography until my early twenties," Lane explains.

Increasingly, he reports, his sketches are becoming the cornerstone of his process. "I've started to leave the computer completely behind in some cases, or use it simply as a finishing tool." This is probably because "I am in a strong creative response from an audience when they see my work. I feel the flow in confidence, rougher edges, or general texture to sketches and hand-crafted work seems a little bit of life in the piece and the viewer picks up on that."

Lane calls this his "very rough, get-it-right-when-it-looks-right." Some of his sketches are tied out in detail with measurements and some are simply looser fare. "At the time these were made (2000–10) I was still finding my feet with hand-lettering. Now I'm drawing type all the time and have a pretty clear process. In these sketches you're seeing a cross-section of my education into drawing type, my learning through experimentation and discovery."

Limited
Edition





Katie Lombardo

Katie Lombardo (aka Katie Daisy) calls herself "a wandering artist whose home is the prairie." She lives "between the Smoky Mountains and pure bliss," according to her website.

Originally from a small town in Illinois, she is inspired by rural life. "Ms. Daisy makes her way by enjoying simple country pleasures such as a sweet goodfitch dog, swimming in lakes, canoe trips, her deep into the night and sipping chamomile tea with honey," she shares. Since studying at the Mississippi College of Art

& Design, Lombardo has worked for clients such as Target, HGTV, and American Greetings.

Her sketches are as free and "bubbly" as her voice. And her finished art is not much different from the sketches. The letterforms she prefers are soothing, vintage, of midwest-century woodsy feel, painted and watercolored with pastel tones and happy doodles. In fact, there are quite a few daisies integrated throughout her letters and work.

Yellow

KATIE
Lombardo

FLOW

HOW
DOES
YOUR
GARDEN
GROW?

LAO TZU

Introduction

AUROBINDO

LOOK

SUNDAY

RAM

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MAH

ARSHI



Matt Luckhurst

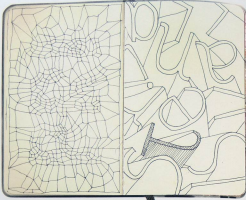
Canadian illustrator Matt Luckhurst, a designer and letterer based in New York, says, "I didn't want to draw for a long time - my mom couldn't force me into an art class. It wasn't until high school and I was introduced to graffiti that my imagination was sparked. From there it was a prolific production of sketches to try to one-up my friends."

"I have a notoriously bad memory," Luckhurst notes, "so I always have something to draw on. They serve as a memory bank for me as well as being the first place I go when I start a project." He develops paintings and personal work from flipping back through his books.

"The most unique thing about these sketches is the lack of intention inherent in them," he adds. In fact, "sketches don't need to have an intent, other than to be sketches. Not to say they can't, but it is novel to have a place to let the mind and hand wander."

Luckhurst asserts that "nothing is ever finished in a sketchbook" - an interesting and contrary notion. "Every stroke is complete until a pencil finds it again. Things are allowed to grow organically and the page can grow and change as it pieces - I have terrible handwriting and I revel in a lack of organization."

Always
IN SEASON
NEVER QUITE
RIPE





Ross MacDonald

Ross MacDonald, an illustrator and proprietor of a small but well-endowed letterpress and woodtype business called the Brightwork Press in Shelton, Connecticut, makes sketchbooks out of his linotypes and type scraps. He says, however, that he was sketching and doodling from an early age: "I used to draw in the margins of my school notebooks (and textbooks). Around grade three, I started cutting composition books in half so I could carry one in a pocket."

His type sketches are the first steps of designing, "trying to work out how everything goes on the page. They are a quick way of trying different approaches and visions. Throughout of times the sketch will look great, but it won't work when I go on to try it." The most satisfying aspect of his sketchbooks is the artfulness of the materials. MacDonald makes props for movies, books, cards, etc., often with historical patinas. His sketchbooks are the artless artifact versions of those.

THE GOOD THE BAD & THE UGLY



THE GREAT
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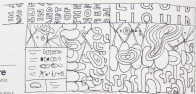
Richard McGuire

New York-based illustrator, comics artist, and creator of comic noir animation

Richard McGuire is very philosophical about sketching. "The purpose of sketching is to smoke," he says. "You start with a vague idea, this little seed, and then you have to clarify and clarify it, and bring whatever it is into the world and make it real. You are hurling the right side of the brain, or your subconscious, or some collective consciousness; you are trying to pull a rabbit out of the hat."

Drawing is largely "broken sketching," he adds. "The end purpose depends on the project. I've scanned sketches into the computer and redrawn them with Illustrator if I need it to be pretty. More recently, I've been using rough sketches as my "finished" work, sometimes scanning and manipulating them a bit with Photoshop, but I've been appreciating the rough immediacy of a hand-drawn line, or a painted line."

The 2008 images shown here were designed for a recent design for McGuire's band Liquid Liquid. "I was attempting to create type that was inherently rhythmic-looking, trying to reflect the sound of the band. The end result went in a different direction—the type I made was much whiter, hand-painted, extremely easy-to-read block letters, white on a black background."



Recently my husband lost his job and things have been tight. When no one else could or would help, our credit union went the other way. They found a way to ease our burden by refinancing our car loan. It was a thing, but it's helping us keep current on our bills (and that means a lot). Our situation is temporary. But it's nice to know what our credit union is there for the long haul.

current
EXTRA MILE →

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 Impello impello do do do
 impello imp pello sooooo
 Z Z Z
 C C Z Z

Bernard Maisner

New Jersey-based Bernard Majner, master hand-letterer and calligrapher, has made a career doing fine penmanship for weddings, firms, corporate logos, and advertisements. As a sketcher he works on a project-by-project basis.

"Sometimes ideas are loosely sketched out, pencil on paper and then later I will go in with ink," Manner explains. "If I am not sure what the client wants, I will make dozens of small versions using various tools to create to the lettering. One of these designs, or sketches, may be just perfect as final art. More commonly, however, one or three of the words are used as reference points for how to proceed to the next round of development."

However, "Sketching for lettering is not the same as when sketch as an artist attempting to create artwork. As an artist, I keep a traditional sketchbook, which is really just an organized place to have ideas located in a chronological order."

There is a third form of sketching, which, Maister explains, is needed at times for his lettering assignments, when I need to "construct" letterforms, as opposed to "writing" letterforms. These letters must be carefully drawn and redrawn to achieve the final shapes desired, taking takes place after the shapes are approximated.



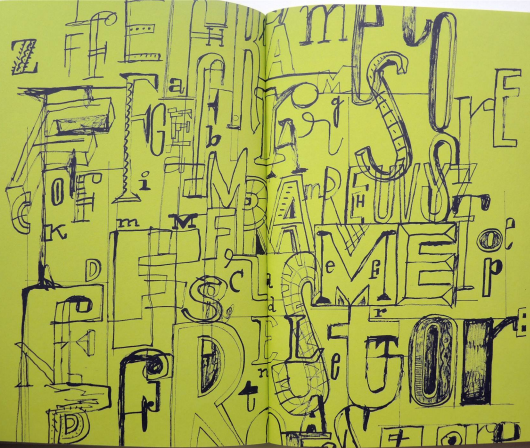
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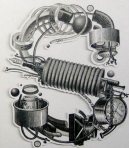


Javier Mariscal

Illustrator "Tink-A-Joe" Javier Mariscal, master of whimsical, satirical, and gaggy design, comics, cartoons, characters, and environments, seems to be perpetually reinventing himself. He has even published a hefty book of his sketches, which is a product of his age of ingenuity. This book is a collection of what is called "artistic graffiti" by Mariscal. "For me, my creativity was to understand better because I have many learning problems, probably because I'm dyslexic without ever having been diagnosed. If I want to know what is called mechanics and how it works, I like to draw it."

Although his work is often whimsical, sometimes the sketch is very different from his final work. Then again, sometimes they are identical. "I've just started a contest for the Canadian magazine *Acryl* which consists of drawing sketches that inspire. They are not to be published as they were. I don't do them for any particular reason, but like it because it is a way that they could be used for this magazine when I draw, depending on the mood. I like to do something highly whimsical, something very abstract, or I can be more on a solid subject."



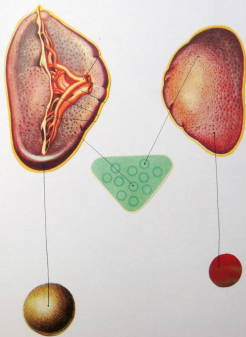
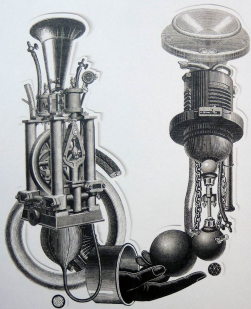


MASA

MASA is the founder of MASA Design in Caracas, Venezuela. His work draws inspiration from his research into Latin American pop and international street culture. He blends urban and folklore references into a contemporary brew for sneaker, streetwear, and skateboard companies.

He notes that "as a picture, a sketch captures the moment, an idea that documents my daily thoughts and my current methodology before it fades like a dream in the morning after." His drawings have a grander purpose. "I like to say that now I work as if the final are just the best sketches with a light evolution. No matter what will be outsourced in the end, it's true to my vision."

"The important thing is to achieve a bold result with strength and attitude," he adds. "The same power in a sketch as in the final. No matter what, I never want to repeat a single sketch. It keeps the soul...and comes with new discoveries and mistakes along the way. And that's unique." The sketches represent what he calls "absolute improvisation." These images are from 2000 to 2010.





Victor Melamed

Victor Melamed is an illustrator, letterer, and caricaturist living in Moscow. As a kid, he says, "I knew that each week my students 'bought' a pile of paper as thick as a finger - and I try to live up to that standard myself."

He mostly sketches from life because "It lets me keep up sharpness of perception and learn more about people's physiques, faces, and characters." Depending on the time available he can sometimes use a full sketchbook for one illustration, testing the characters, the story, the details. "But most often I don't enter in Photoshop. As a matter of fact I regard it as my big problem: the Wacom tablet allows me to produce polished illustrations, portraits especially, but not to preserve the swift quality of the line I enjoy so much in my sketches. I spend hours, days, refining the shapes but then it turns out my first and roughest sketch was more apt than my final work. I'm searching for a new process that would let me blend the two somehow."

His letterforms have a comic quality that expresses the themes he is working with, many of them cultural. Included here is an ID³ cover and lettering for the band 'menherse' names.

PAUL
TRACHENKO

GUY
SCHILD

LemeZ
LoVas

BEN
MANDERSON

LemeZ
LoVas

LemeZ
LoVas



Saied Meshki

Tehran, Iran-based designer Saied Meshki is known for his wide range of typographic logo, poster, and book work. He uses his sketches to "reach the atmosphere of the subject for which I am sketching," he passionately notes. "In fact, I am familiar with Persian calligraphy. Although my sketches are not calligraphy, they do have a calligraphy image."

Although he designs type, he denies he is a typographer. "My intention is to use type as an crucial element to create the image (illustration) and atmosphere that I would like to design. In other words, designing an abstract image with elements that are readable and comprehensible is my main concern. This is a difficult combination and takes time."

Meshki sketches are the thoughts that evolve into design. "First I open these hand-writings," he explains. "Then I put them next to each other, add or remove some, and in some cases I even add textures and repeat this process till I achieve the design that I am satisfied with." He adds that these sketches are done freely, "and indicate a very light atmosphere, done by a fluid mind."

خواهران این

تابستان

Alleen
van
deze tijd

Kaiser Sound Studios
est. 2008

GO
FIS AN
IMAGINARY
FRIEND FOR
CROWN
UP

Niels Shoe Meulman

Niels Shoe Meulman is a graffiti writer and graphic designer from Amsterdam with a special fond for dotted art. "In my early graffiti years it was the norm to always carry a black book," he notes. "Later when I ran my design company Gouffier & Fanning in the 1990s, I began scribbling in a book again. I wrote 'Notice 1' on the cover. I'm currently starting a new book, 'Notice 47.'"

For Meulman there are different types of sketch: typographic outlines for logos, and type designs. "I keep forms organic by first

watching by hand before digitizing as vector art," he says. "Then there are the more conceptual or textual ideas that he has to write down to remember. Recently he has been writing pages and pages in his 'Calligraffiti' style. "Doing that just makes me feel good," he adds. "Some of those words might be the starting point for a bigger piece and end up as finished Calligraffiti art." There is no particular theme in the books, but each sketch provides "a look inside my head. You can see the mood I was in at that moment."

Christel
Dance

Write Ability

writeability

WRITEABILITY

Ross Milne

Ross Milne, from Vancouver, earned his Masters in type and needs at the Royal Academy of Art, The Hague (RARE), before traveling to San Francisco, working in several boutique design firms, and finally returning to Canada in early 2009. He is currently a contributing designer with Commercial Type and his typeface Focold is planned for release by Typodirect.

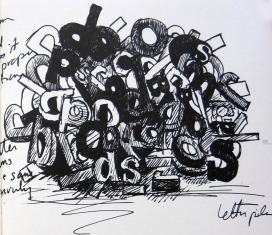
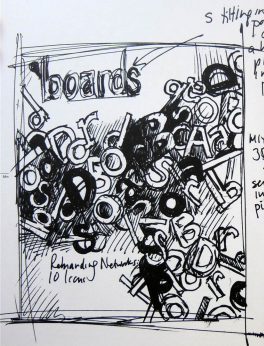
Milne says he's never been someone who "just sketches, even though I constantly need it." His sketches are almost always a response to a specific project or idea with a fairly defined goal. "Even

in my detailed sketches I try to push off decision-making as long as possible. Often, I find it hard to understand how the terminals of the letters will be, or the amount of contrast in the strokes. Often the sketching process acts as a voice showing you what to do next."

While the hand sketches are quite typical, Milne says that "the use of interpolation tools [in my case, I use Erik van Blokland's Superpolator software] to sketch multiple variations of a wordmark or logotype offers a unique way to visualize numerous options that would otherwise take hours to sketch."

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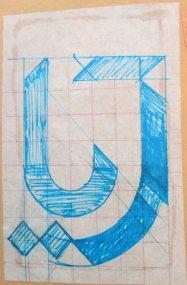


Anna Minkkinen

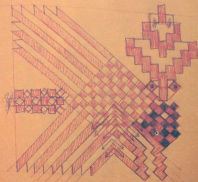
ARTIST INTERVIEW
Anna Winkler, Creative Director at Tealbook + Company in New York, www.tealbook.com
on her graphic design work. "My sketches help me to rough-out concepts and just down ideas for all the projects I am working on. Drawing out even very rough concepts helps me to visualize whether a particular idea will actually work. There are certainly also times when you can't fully express what you want something to feel like stylistically in words but - but from a conceptual standpoint it is an important tool. In some ways, the old-fashioned pen on paper helps me focused on structure and concept instead of just on a digital tool I might use in the end product." *— a creative director at tealbook magazine.*

Johnson created these drawings while designing a recent issue of *Bowling Magazine*, the "design issue" featuring comic sketches of the last decade. I started to imagine the selection of type, all crammed together hodgepodge. I wasn't too sure if the letters would be a mountain or a flurry of flying letters or just a loose pile. Ultimately, it helped me to play with the idea and then to imagine it in sketch form led to see if I had hit the concept."

طراحی گرافیک ۷۸/۱۳۸۴



طراحی گرافیک ۷۸/۱۳۸۴



اینک که از راهی که می‌تواند
ببیند به چشم طالع و قیاس

طراحی گرافیک ۷۸/۱۳۸۴

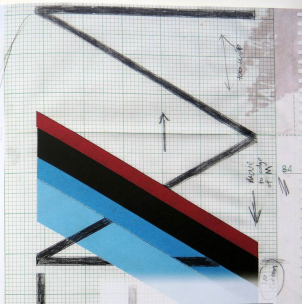
Morteza Momayez

Morteza Momayez (1935–2005) was an Iranian graphic designer and one of the founders of the Iranian Graphic Design Society. He was Editor-in-Chief of *Pezhman*, an Iranian graphic design journal, initiated numerous cultural and design initiatives in Iran, and was known for his book jackets and covers.

The solutions here were provided by his colleague and friend, Majid Akbari, as evidence of his unique skill in creating letterforms. His drawings blend a classical hand and a modern sensibility. The letters and pictures are calligraphic, yet not in the conventional sense — rather, in the fluidity of his line and the expressiveness of his nuances.



Thin / Blue & / Red



Julian Montague

Julian Montague, Buffalo, New York-based designer, artist, and founder of Montague Projects, is a veteran sketcher — "since I was fourteen years old," he reveals. His doodles are conceptual launchpads. "With type-related work, I may sketch to get a general idea of what I might do with a design, but more often than not, I start by working out ideas in a sprawling business document. I use a sketchbook in the middle of the process, mostly as a way to think through and refine a specific direction," he explains.

In his art practice, however, "I use a sketchbook in a slightly more conventional way. It's where I figure out the conceptual parameters of my projects, sort out the technical problems, and make jump-rough sketches to plan the composition of photographs, illustrations, and gallery installations."

Sketches rarely play a dual role in Montague's process. "I often pursue directions that I know will be read and just let me see where they will lead. In the case of the FM logo, I decided to cut it out of paper instead of curiously than anything else, I wanted to see how the logo would feel as a physical object," he says.



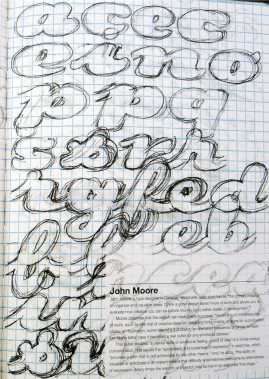
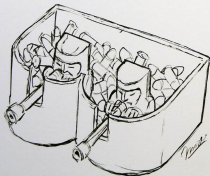
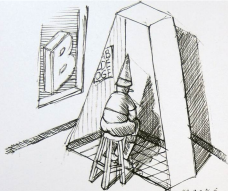


James Montalbano

James Montalbano, a New York type designer whose *Temple Design* has been responsible for a slew of ideas for major American magazines and corporations (including *Alfred*, *Clearview*, *Capitol*, *Rolling Stone*, and *Time*), has never actually kept a sketchbook. "I only sketch when I think it actually will solve a problem," he states defiantly. "Early in my career I used to pencil sketches to develop my ideas. I now draw directly on the computer."

Sketching is neither a casual pastime nor pleasure. "I have no margins; everything I draw has a purpose," he adds. "The purpose may change, but it all starts out as an attempt to solve a problem. They are the beginning of a thought process; the final work is the end of the process."

And yet, sketches abound. These images are from different periods in his career, he admits. "I suppose the most unusual are the ballpoint sketches, which were preparation for a printing process I no longer use, but they were very important to me early in my career." The sketches here (sketches opposite) are from 1990 and the VF Script (this page) from 1999.



John Moore

John Moore, a high-achieving General Practitioner, will introduce the primary school to all-organic and reusable ideas. I think a good design saves hours of work and shows you it is better to make your own rather than buy it.

Moore observes that the sketch can have many purposes: "depending on the amount of work you do, the trial of creative ideas for developing form," "media, and/or for a concrete object, an illustration, some kind of 3-D object, an animation sequence, or simply as form in itself." Moore's illustrations are not ruled for any emotional content.

The author models a mental model of emotional being, a kind of idea or a whole-energy concentration. He claims the "consciousness and awareness" is not just, what "provides a path that is not available by any other means," but he also, "the ability to visualize or anticipate an instance of a thing already experienced and/or its alternate situations or anticipate an instance of a thing already experienced and/or its alternate situations."

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Titus Nemeth

Titus Nemeth is an Austrian type designer, calligrapher, and graphic designer, typography and custom type from living in Paris. He says, "I never finish a sketchbook. I still have to finish sketchbooks from design school in Vienna."

His current books are issues for working out a detail, or for figuring out a gesture or a movement that he wants to translate into a typographic shape. "I mainly develop ideas on paper, but most of the actual design happens directly on screen. Partly I think that my manual skills are just not up to the task of producing beautiful type shapes. Partly it's a question of time. I am simply quicker with Adobe curves than with pencil curves," he explains.

One of the things he admits to enjoying when looking through old sketchbooks are "the random little images, words, notes, thoughts that have ended up on the same pages as specific letter shapes that might turn into a commercial typeface. Sketchbooks have often become very personal and I must admit I really like some of the little and often weird things I find on some of my pages."

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Niessen & de Vries

Graphic designers Richard Niessen and Esther de Vries are based in Amsterdam – but not just any part of the city. A 2008 article in *De Persgroep* notes it is in "a beautiful, light-filled bar work space in *De Persgroep*'s Zuidwest," a distinctly artistic part of the venerable town.

The couple have worked together under the name Niessen & de Vries since 2007. They originally used the name 'Typographic Moxey,' "creating increasingly bold and adventurous works inspired by architecture, illuminated advertisements, mosaics, patterns, travelling, Eduardo Paolozzi, Richard Rogers, Erwin Schwabe and many other sources," says Niessen. De Vries worked independently, specialising in artistic layout and educational art books for children. Together, the works on her own projects (collaborating with Niessen) and also runs *Uitgeverij Boek*, the small publishing house responsible for their "1st City" exhibition catalog.

What about the process of sketching? "I write down my ideas, and sketch them," says Niessen. "The 'real' sketches I make on the fly or A4s that I print out with the best by-words on the computer. I sketch on the prints, then work on the computer again, make a new printout and sketch again."

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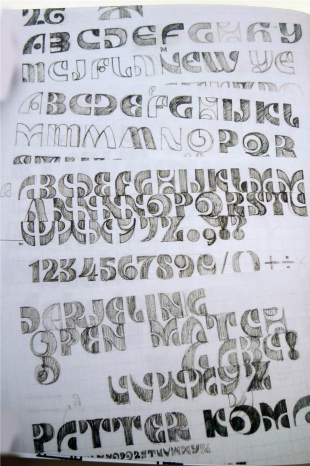
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LETTER



8 p x min



Viktor Nübel

Viktor Nübel is a graphic and typographic designer in Berlin, who designed the typeface PTL Attack and works with FontShop International. At his local task a decorative component, notably Outback, a typeface made of three-dimensional forms. Nübel's even more types include Modul2, a totally abstract selection of glyphs that take the form of letters, and Type Attack! (overset), which is the standard version of Attack and comes as a sheet of stickers that can be superimposed on any surface. "The Attack typeface was my thesis in design school," Nübel states. "I needed to create a 'posterior' typeface for the anti-globalization network. I thought of doing something that can be used in printed material as well as on banners and hand-made posters. So I came up with the idea of a stencil, a stencil every activist can use and that is small enough to carry."

For the Olive typeface these pages Nübel had the idea to combine two typefaces—Futura Black and Muller Corbis, each with a strong middle impression. "While beginning I just had the idea for a few upper-case letters," Nübel states. "So I started to draw the letters myself and soon recognized that it was not easy on some letters to find the right shape. It really took a while."

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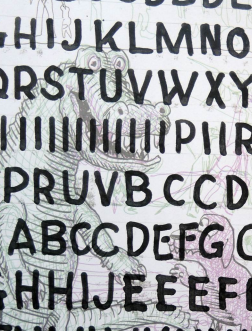
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FLUKE & FRIENDS



Gary Panter

Gary Panter, the Texas-based, Brooklyn-based comics artist and creator of the *Punk* anthology "Junkies," is known for a mélange of various different themes and forms. He is a hoarder of thoughts, images and musings. "In sketchbooks I throw every idea in," Panter crows. "Some of them will be developed further into one-shots and storybooks and some will be wrong. The sketchy, in general, is hopeful and ambivalent."

445. Books are like the shoulder shrug (shrug, yet brimming with incredible stuff), especially when, which goes through a weight-lifting routine. "Sketchbooks are about getting a fix (Uwejs) go," he adds. "Testing the good, bad, and indifferent out. Then I start to rearrange or play with the ingredients and see if they will build into something else." His belated ad is most often more relaxed, "or bigger, or a little bit lighter, or something that takes a lot of the book, but not too far from the initial concept."

When asked what purpose the sketches have in his life, he cryptically and comically notes, "I am trying to remember the future with them. There are various frames and observations that come back: robotics, architecture, procedures, monsters, human figure drawing, cartoon characters, signs, painting notes, music notes, and all have resonance in themselves."

Delebrand, a 36-year-old lawyer, a type designer whose studio is called Reford, was born in Osnabrück, Germany, and is currently living in Hamburg, Germany. He has kept a sketchbook "forever." "I always had a piece of paper and a pen. The best thing about it is that it never went beyond that. Basically, I'll only use pieces of paper, not a 'real' sketchbook. I try to start one every few months, but it never goes beyond a few pages. Sooner or later (mostly sooner) I find myself searching on another piece of paper, which becomes the current to-do list, and thus I'm valuable to those clients."

Parkinsonskiy claims he almost never sketches out of boredom or while taking on the phone. No doodling for him. "I don't make refined sketches though – all the neat ideas happen digitally. I rely on my memory, that it will catch the rest I thought of while sketching. I take the rough visual notes to look at the concept in a much faster way than using a computer," he says.

But, he admits, "I have a habit of drawing current information on very old sketches, another bit of my imperfect organization. It's hard to tell."

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CORMAC MC CARTHY THE ROAD A WORK OF SUCH TERRIBLE BEAUTY THAT YOU WILL STRUGGLE TO LOOK AWAY THE TIMES



David Pearson

A typographer and designer based in Clerkenwell, London, who specialises in book design and branding, David Pearson has often designed at commissioned work of the most beautiful and typographically unique books of today's shelves. His covers for Penguin are at once playful and effective at printing history.

"I have never been a great draftsman," he says of his sketches, "but I am increasingly taking the development stage away from the computer in an attempt to produce work with more character. Cheap, homogenised printing is commonplace in trade publishing, and what appears to be an annual downgrading of materials means that we have to be ever more resourceful in producing tactile and engaging designs."

Pearson happily admits, "It is no secret that many of my books existed in a different age, and as an avid collector of their work I am reminded that modern-day book production yields an entirely different physical object. The sole aim of contemporary printing seems to be to eradicate imperfections in any trace of a book's construction, and it is exactly these things—in-ink, texture, variable impression, subtle mis-registrations that delight and engage my senses. So, essentially, I am trying to build a level of unpredictability into the reader's conception."

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A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

Daniel Pelavin

New York-based illustrator, letterer, and 3D designer Daniel Pelavin creates an elegant, no-nonsense "Wayne" to the question: How long have you kept a sketchbook? He is the designer of such well-known items as the Devo-style Armo and Biker Models, and for New York's Big and Black, among others. His offering in art is bold, colorful, and simple.

He says he's in his fourth decade of "transforming and making the images and cultural references of our times into elegant and compelling messages for publishing, advertising, and communication design." A lifelong fascination with dimensional forms has taken him beyond the realm of the graphic page into the world of three-

dimensional modeling and rendering; he applies to create not merely images but objects, products, and devices whose usefulness is enhanced and extended by the elegance of their design and construction. "So," he notes, "with a shepherd pen," is a collection of drawing, wonderfully complex constructions. And sketches are multiple produced for the pure pleasure of drawing and imaging, and as concepts for solving illustration or design problems.

Pelavin's favorite sketchbook themes are model cars, automobiles, consumer appliances, light fixtures, fountain pens, and mechanical components, but his work has been seen in the design world since he was produced between 1980 and 2015.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

EPH ~ ◇

Daniel Pelavin

Berlin Germany California

Elevator Fantasy Hindenberg

Isaac Jump Kelp

Late Moonbeam 1234

Number Ornamental 4

Pudawalken Quigley 50

Pumplestiltskin Salivary 6

Thurston United 7

Daniel a a c a 9

a a a a n a 10

a p f g e 0

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a k o e n v o t e

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36 37 38 39 40 41 42

43 44 45 46 47 48 49

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Luciano Perondi

Perondi is a Milanese graphic designer and information designer. In 2000 he founded *Monotype*, a studio that creates custom and commercial typefaces and graphic design. He is interested in writing systems, he has developed several typefaces for corporate identities, events, publishers, and magazine systems.

His sketches are not necessarily related to a project that he is working on. "I take sketches to capture something to somebody or to keep this sketch for the purposes of writing something to me. To think, or at least to preserve. A couple of years ago my students said that, when I'm sketching, I always draw some sketches with my finger on my hand, but I never noticed that, until they told me," he says.

Perondi famously states, "I should admit my sketches are almost useless for me, but I think that there is a relation between drawing and trying to make order in my mind. It confirms me to show if what I'm thinking has a sense, a structure or not. In the same way, an artistic action—for example, drawing letters on a display if what I'm reflecting in a different way an expected known letter years of type designing, sometimes I feel to use a sort of 'subplots'."

**YOU HAVE
BEEN
WARNED**

Sam Piyasena

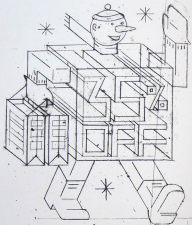
London-based illustrator, hand letterer, and designer Sam Piyasena, known professionally as Bill Jean, has always kept a sketchbook of sorts. "When I was a child, I took great pleasure in sticking things into scrapbooks. My present-day sketchbooks carry on this tradition and are a mix of sketches, found objects, photographs, quotes, telephone doodles, and the workbooks of my daughter," he says.

"I'm often commissioned to produce hand-drawn lettering," he continues. "The unrefined mark-making and futility in my sketches can be difficult to replicate in a final outcome. These second-generation drawings can sometimes look too measured. However, thanks to the wonders of digital technology, I can scan the original sketches and use them in the final piece."

Piyasena's sketchbooks, including the ones here from 2008 to 2010, are usually "a private affair, and so it's incredibly unusual for me to show them to anyone. The 'YOU HAVE BEEN WARNED' image is a sketch for a headline in the *Budget* magazine. The others are self-initiated sketches."

NO

**BREAKFAST
LUNCHEON
SUPPER
BREAKFAST
LUNCH
DINNER
BREAKFAST
DINNER
TEA**



David Plunkert

For this contest David Plunkert's illustrations are routinely used in advertising campaigns for major corporations as well as on newspapers, magazines, and music labels. His distinct style is a blend of neofuturist symbols and contemporary realism is easily recognizable - and always pleasing to the eye. He is also an amateur sketcher. "I've kept patches of certain graphics and I thought my entire professional career, about twenty years," he says.

Plunkert admits that he obsessively retains a copy of every sketch that gets approved. "I take deep, serious sketches as an idea file I can refer from time to time. In the case of design projects I'll keep a few sketches that I think are significant to the process or might be used for future components," he says.

His sketches are almost always generated for an assignment - they are usually simple cartoon drawings or quick-sketch images taped on paper. The drawing is spontaneous and there's no thought to scale. "Yes, as well too as they may sound," he notes, "I do frequently reveal when the dream is sketchy, whereas creating from scratch is serious memorable."

Nude

RICHARD
THOMPSON

10

Handwritten: usually that is right.

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Most of Wang's inspiration came from the 1960s and 1970s Chinese political economy and literary environment. This is a different culture from the time period he chose to focus on. His characters are quite appealing to me, and they show a lot of my work," she says.

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Purgatory Pie Press

Purgatory Pie Press, a letterpress and print publisher in New York, is named after a moment in 1977 when co-founder Oliver Faust "just" so dropped and embraced a beautiful sign from Century City Type in 1980 Faust married Esther K. Smith, their wedding invitation was their first letterpress collaboration.

Smith has mostly kept notebooks on and off school. "My drawing professor had us draw for something like an hour per week, so it became a habit. And now I sketch for different reasons - sometimes just to draw, sort of for fun, sort of to be excited - maybe the way letters look? Other times to work out an idea, or to make notes of ideas as they come up - the idea I keep is notebooks for writing."

The examples here are typographic sketches "that are different from what I do in design notebooks. They are part of my collaborative process," she says. "That's simple - and possibly nothing, something. Then Oliver says yes and sends some things I put up and more is announced or rough lettering and she says that go of the press and print. Then we live here, and eventually finally, print!"



AaBbEeFfGg

HhIiMmNnOo

RrSsUuVvDp

AaBbEeFfGgHhIi

AaBbEeFfGgHhIi

MmNnOoRrSsTt

MmNnOoRrSsTt

UuVvDp UuVvDp



Jesse Ragan

Jesse Ragan, print designer based in Brooklyn, has kept a sketchbook almost daily since 1997, but "my digressions fluctuate. Sometimes I go for months without sketching much at all. Other times I recharge my sketchbook compulsively in the past, my sketchbook has been a lifesaver. It's a productive way to pass the time and keep my hand steady."

Sketching, he admits, helps to clarify ideas. "Designing in a computer encourages efficiency, systematic thinking, and analysis. Drawing informs by hand allows the immediacy of a truly visual medium, an organic process in which mathematics and

geometry can be explored more easily. Sketching to Ragan is less to transcend the limitations and tendencies of linear curves.

Sketching also comes into play at several points in the development of a project. "After I've drafted a digital prototype version of a design and printed it out, I usually draw more sketches by hand. In evolution's solutions for the problems I've diagnosed in my protos, approaching problems has a different angle often helps me get unstuck," he explains. The just of Jesse Ragan's opposite, bottom was a turning point, "when I figured out what the structure of the letter wasn't looking in relation to the design."



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 Trust

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1550-1610
 1550-1610

RED

Sam Gowers and Owen Rogers, Brooklyn-based founders of RED (Petersen Foundation Design) speak with one voice when it comes to their working relationship. Recalling when they started keeping sketchbooks, they agree: "It's a myth nowadays with not a lot of mail and a lot of double counts. We've started engineering school."

The craft-book aban- don may be gone, but the joy of sketching remains. "Usually, someone will hand us a specific design problem given to a client. Other times, they don't have an immediate purpose. We do them because they're fun and could possibly have some future use. We don't think there is one right way to sketch. A sketch is about getting to the core idea quickly, so it could be pencil, fabric, tape, not paper or whatever else gets the job done."

RED's sketches are less deliberate than the finished product. "There is always an abundance of hand-made errors, and often references to baseball and beer."

"Usually, sketch-like pieces don't see the light of day, so we're not making them for an audience to evaluate. They end up loose, and sometimes - that's honest about it - more interesting than the finished work."

These sketches were made between 2007 and 2009.



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Claudio Rocha

Shelter Type designs (STC) Gamma LLC Undergraduate architecture, publisher of the type journal *Typographica*, and his workshop master Claudio Rocha has been leading students since he graduated in 1980. His point of view is clear. Usually, these studios are part of the production process in a graphic design program in form. "Most of them were produced to guide the spacing and were used to explain to students how a project evolved from the idea to the final goal," explains Rocha.

"The studios are extraordinary studies, he said. "You sometimes think you're in a room during the work of the composing room, when you have the intensity of the type. The proofs, with detailed instructions, are as much a record of the process but have a particular focus. Maybe they should be considered a kind of finished work."

Technically, proofs are discarded sheets that are not destined to be printed. But they are, in essence, a record of the process. "These studios and values that don't belong to the finished work."

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YOU DON'T
HAVE TO.

Jeff Rogers

Barthelme (with Rogers, Peter Galassi, Thomas, and some translations from French, modestly noted, "I have some of these sketches made up something you could find in a contemporary-art book or a notebook, like Popoluh's Poly's a little better")

[illegible]

Byronne Pappas has been a member of the staff since 2008. Before that, he spent several years in the United States. I have really enjoyed working with him, and he has been a great asset to the staff. He has been a great asset to the staff.

He says, "Over the last few years, my members have learned the importance of getting along with each other. And I am sure to [live and breathe] for that. I could see how much of my own energy, passion and confidence, stability of people and things."



I GAVE
IT A RANGE
I WANT
ALL THE
CRITICS
LOVE IN
NEW YORK

WITH HER BIG
GREEN EYES
AND HER LONG BLONDE
HAIR
NEW YORK'S IN FLAMES
NEW YORK'S
IN LOVE

ENDING ARE THE BEGINNING

AND THE END

of all natural

MOUNTAIN
(PERSON)

SHEDDY
John Ruskin

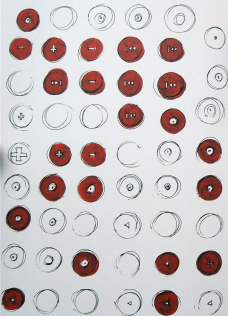
- ISAK DINESEN

SWEAT, TEARS & SBA.

SAY
IT
IS

the GURGE for
ANYTHING





Handwritten: → cold fourth notes



Handwritten: typ: Splable, both
typ: Distinct

Handwritten: → vowels are sang + consonants are written.



Handwritten: speed: "9"



Handwritten: speed: "9"

Handwritten: speed: "9"

Handwritten: → consonants are spoken + vowels are written.

Christina Rüegg

Christina Rüegg, originally from Switzerland, has been Art Director at Facebook + Company in New York since 2004. She has kept her residence in Zurich since 1998, "but really started using them more recently in 2004 to manifest ideas, thoughts and concepts."

Rüegg describes play as a big part in the creative process. "The 100mg bubble and drawing ideas," she says. "Some of my students

are a beginning of a thought, some become more abstract, some inspire for more thinking, and through they all act as a starting point, then make it into a final piece." Her studies show the concept of play is a more subtle reference to the idea for the composition, a story which becomes more related in the finished piece. The sketchbook described here was all for Facebook projects, 2009-10.

Construction and Process

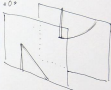


Abstraction of Type

Jan 24, 2015



40°



40°



40°



Layered





Ina Saltz

Type before subject and author Ina Saltz, from New York, recalls "being [delighted] by letterforms as to quality second grade. I loved making up stories about where each of which looked represented personality and so. For example, the capital W was strong like coming out of prison. The capital L was a worker standing at attention."

Saltz has kept sketchbooks for almost fifty years. "The purpose of my sketchbooks, often they are done for the sheer sensual pleasure of being the flow of the ink or pen line. The broad edge of the pen. The deliciousness of that feeling, the doing and the watching as the magic happens, that was left me."

Throughout the years her hand has been a treasure-trover, taking letters from all over the world and one another calligraphic workshop to make the year's passing. "That was what is most unique to these sketches is the use of make letters—some with gouache, and especially on a dark ground with a light color, or gold. There is something about the quality and feeling of the paint, mixing it with an ink drop to get the right density; the enough of the gouache over the top of the broad-edge pen and not produce blurring, and thick enough to achieve the necessary density."

BEAUTIFUL FOR SPACIOUS
 for timber waves of grain for
 above the fruited plain
 AMERICA! OF MERIT
 AND CROWNED
 thy good
 with brotherhood
 from SEAS SHINING SEA
 O BEAUTIFUL OF PILGRIM FEET
 FOR STERN IN PASSIONS OF STRESS
 FREE DON BEAT
 GOD MIND THINGS
 DEAR FLAME OF SOUL
 CONFIDENTLY CALM
 IN SELF CONTROL
 THY DREARY IN CALM
 O BEAUTIFUL
 for HEROES
 FREED IN LIBERATING STRIFE
 WEATERS BEYOND COUNTRY
 AND EVERY MORE
 than LIFE

Wishes
 from the
 SAND & STEEL

© 41 110 1100

AMERICA

AMERICA
 GOD SHED HIS GRACE ON THE WILDERNESS
 AMERICA
 MAY GOD
 THY GOLD
 TILL ALL
 SUCCESS
 AMERICA
 O BEAUTIFUL
 for PATRIOT DREAM that SEES BEYOND THE YEARS
 AMERICA
 GOD SHED HIS GRACE
 and CROWNED
 thy GOOD BROTHERHOOD
 from SEA TO SHINING SEA
 THINK ALAS
 CAES GLEES
 UNANIMOUS



poisson



2 mains



banane lune



bouche ouverte



serpent



Acordeon

7x C



Rire



Marsien ou grenouille



Coccinelle



boîte postale belge



PASTEUR
VISAGE



ICE BEAR
(polar bear)



LONDON
(double decker)



Chez le dentiste



Arc de Triomphe



CLOWN



Serpent
qui sort
du panier



Tom Schamp

Tom Schamp is an architect from Brussels, Belgium, with a particular talent for hand writing. He has been making sketches on capital letters for twenty years. "I see them like an office clerk says after you spend a little time in the office," he admits with a grin. "The only goal is to communicate with customers and my job is to make it as simple as possible. I was thinking of drawing all of the letters, I'm a bit of a disheveled professor and I thought it would be interesting to do in the very beginning when I was in the



"I was thinking of drawing all of the letters, I'm a bit of a disheveled professor and I thought it would be interesting to do in the very beginning when I was in the



Tigre

MOUTON



MAKE STUFF! ONE

Keith Scharnath

Los Angeles-based graphic designer, illustrator, and art director Keith Scharnath plays his words like a slot machine. In an idea-generation-and-strategy fest, it's the free place he wants to need to make something. I also go back and look the pages for ideas that find paper that might be recycled in addition to that, I feel cross-references in the book which are then imported into a final piece. A lot of what I do is created right in the marketplace. I've been constantly making things happen. I'll page after page without much consideration for composition or structure.

at any time, because I always compare things on the computer," he says. "I like that the random groupings of letters and colors make their own secondary unintentional art piece."

From a lettering perspective, emotionally charged words and phrases, although completely out of context here, actually have the most impact. I haven't thinking about it that way when I made these selections, but that seems to be what I think I'm looking for.

LET THE PLAY HAPPENING

shake
m
Something



DOWN
DOWN

the sundays

KICK

own
own
own
own
own

THE
Born
To
Cry

REBIRTH



Soul
Cleansing

a b c d e f g

h i j k l m n

o p r s t u v

w x y z &

A B C D E F G

H I J K L M N

O P Q R S T U

V W X Y Z

Revolution Tullahoma
Sammy Gulley and Friends
Rock and Roll Forever
Boston Nashville Express
Moore County Mavericks
Infatuated Isfahan Xray



Carlos Segura

Chicago-based Carlos Segura, founder of the T2B type foundry, came to the United States from Cuba at the age of nine. He worked for numerous high-profile advertising agencies, including BBDO, Marsteller, Foote Cone & Belding, Young & Rubicam, Ketchum, and ODG Needham, before founding Segura Inc. in 1997. This family of custom fonts for the Jack Daniel's whiskey label was created by Segura along with Reed Casper (see page 50).

For the project, the three prominent existing styles from the famous Black Label (c. 1904) were developed into complete fonts. The main lettering is Casper font approach, 100, based on the familiar Jack Daniel's logo lettering. The real visual centerpiece, though, is the refined yet approachable Lymbury Script, based on the Tennessee lettering in the label (above and opposite, bottom). Rounding out the set is the solid, industrious typewriter companion Lym Mutton, the nephew of Jack Daniel who managed and later owned the Distillery.

Leanne Shapton

From New York, Leanne Shapton, an director, sculptor, author and publisher, creates book and real book covers using hand lettering and patterns as her primary medium. As the co-founder, with photographer Jason Fulford, of J&J Books, an artist-run distributor not for profit imprint, she operates in art and photography fields. In 2006 she published a book in pictures, *Will the Pretty?*, and in 2008 important artworks and Federal Property from the Collection of Lenore Decker and Harold Morris, including

Books, *Street Fashion and Jewelry*, is later auction catalog that tells the story of a nearly relationship break-up.

Shapton's work is quite loose, so her sketches, "sometimes finished work very closely." But "most of them are out of my hand" she notes. "It's the language to be a designer yet being present in images. I make sketches in certain places I liked to, and I compare the place and date on the cover of the publication. It also be that by month. I suppose the larger there's always time to place."

LONDON
/ LUCCA
JULY 2009

MUS-
TIQ-
VE JANUARY
2010

Style: Plain
Em Size: 1000

Outline Character Data

B

#60
width 436



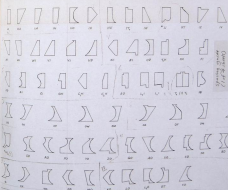
Paul Shaw

Paul Shaw is a calligrapher, typographer, and noted type designer in New York. His subbooks "Ten full illustrations of letters by other people rather than sketches of original letters or doodles," he explains. "They contain drawings of letters from fountain books, lexicons, museums, calligraphy etc. Many are calligraphic but others are fine letters that have been drawn or carved. The purpose of the sketchbooks has been to help an idea of the letter and as a resource."

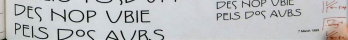
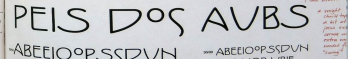
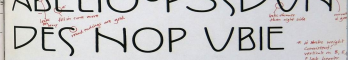
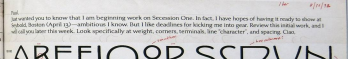
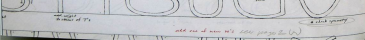
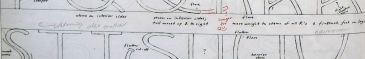
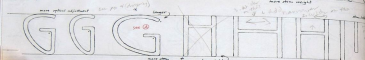
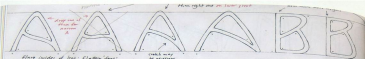
"I often recorded letters that showed ingenious or unusual solutions to problems such as imaginative figures or pictorial." Shaw says. "When I began designing typefaces in the 1960s these sketchbooks became the basis for both Rols and the Pavement Set. The process I went through was to select letters from the books and the Pavement Set was to copy out all of my favorite sketches, choose examples of letters that looked like from each group, select them to a common height and weight, and design letters (as well as figures and ornaments) and then hand the design to my former German book for design."

Document: Succession L B
Font Size: 154
Sun, Mar 7, 1993 8:03 PM (Type 1)

Setting up
width: 50



Succession L B
Font Size: 154
Sun, Mar 7, 1993 8:03 PM (Type 1)



Just wanted you to know that I am beginning work on Secession One. In fact, I have hopes of having it ready to show at Inbold, Boston (April 13)—ambitious I know. But I like deadlines for kicking me into gear. Review this initial work, and I will call you later this week. Look specifically at weight, corners, terminals, line “character”, and spacing. Ciao.

ABEEIOOPSSDVN
DES NOP VBIE
PEIS DOS AVBS

ABEEIOOPSSDVN
DES NOP VBIE
PEIS DOS AVBS

A B C D D E F G
H I J K L M N O
P Q R R S T U V
W X Y Z

Chris Brown
Sound

AMERICAN
INDIE
THEY'RE
THEY'RE

UNIQUE
INDIE

indie

AMER

SHERIFF
SHERIFF

AM

INDIE

INDIE

AMERIC

INDIE

indie

american
indie

indie

indie

indie
NIE

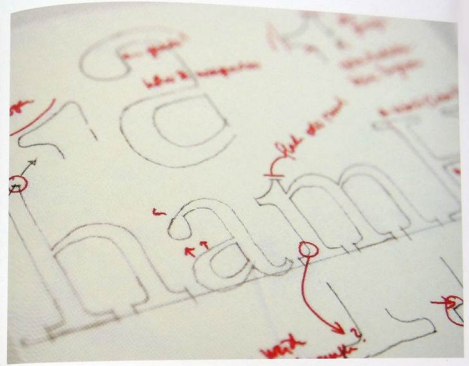
Andy Smith

London-based designer and hand-letterer Andy Smith says, "When I first went to college in London I used to try and draw everything I could, including signs, bits of conversations heard, everything. A lot of these things used to find their way into framed pieces, or give me ideas for books/stories. As my work started to take me in a different direction, away from drawing live life, they became a little more like doodles, so I'd just write things down or make doodles on a card but not draw it as such. Now they are somewhere in between these two things."

His sketches can be for a first piece or musings without an end purpose. "Some of the things I repeat often I know will never lead to anything but might spark another thought some day." After making it his way, the rules change in his books. Smith emphasizes rules. "Not really. I am interested in creating work that is very immediate, clear, and that speaks a lot, and that is reflected in the sketches I put down. It's like the headlines, not the body copy."







MuseFolkwang

Erik Spiekermann

Berlin-based Erik Spiekermann is an information architect, type designer, and author. He was founder in 1979 of MetaDesign and designed the faces FF Meta, FF Meta Serif, ITC Officina, FF Gowan, FF Info, FF Unit, LoType and Berliner Grotesk, and many corporate typefaces. In 1988 he started FontShop, which produces and distributes electronic fonts. Among his honors, he was made an Honorary Royal Designer for Industry by the RSA in the UK in 2007 and Ambassador for the European Year of Creativity and Innovation by the European Union for 2009.

He has been keeping notebooks for about fifteen years. They are mainly for storing ideas and concepts (more writing than drawing), but also for first sketches for typefaces, or alternatives for letters already existing as print-outs from digital files. "It is easier to prove a point by drawing over a print than changing a file," he says.

His sketchbooks are quick and dirty: "No finish, no data, no grid." What's more, he notes, "I am always surprised how rough they are, but also how ideas are still captured and how designers communicate with each other using even the simplest sketches."

Included here are FF Meta (above and overleaf, right), DB Type for Deutsche Bahn (opposite, top, and overleaf, left), and a design for the Museum Folkwang in Essen (right).

MuseFolkwang

1. skizze
An- &
Abstände

1. skizze
An- &
Abstände

Kontrast
nach Links

Attenuation

kg

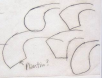
ang

Aufhänger
mit Nuten
Riste

15 an aa



senken in Winkel:
Ketteng., Post Stab
(Caudice etc)



Platin?

Handel
12/02

na

na

apoll

gale?

18.6.04
15.07.04

d

4

5

1. Januar
18.1.04

g

a

1. Januar - 18. Januar 04

U&!, ? J

O P O A E

A J
G S R E S
W S

KK PP QQ RR SSTT UU

A B C

PROS. FURROH

E-E-E

A B C D E F

A B M M M M

A A A A A

A B

G H I J K L M N

O P Q R S

G H

Sumner Stone

Based in Hurley, California, Sumner Stone is among the most prodigious of American type designers. From 1984 when the Macintosh was introduced to 1989 he was Director of Typography for Adobe Systems. Since 2000 he has run Stone Type Foundry on Appleton Farm, he has kept sketchbooks for about forty years.

Stone notes that his sketches offer him "visual feedback." He says, "My process depends heavily on it. Part of this is thinking with the pen or pencil. Sometimes the hand seems to know things that aren't conscious, and the act of drawing allows those to emerge. Also, the activity of making the sketches creates an environment that seems to promote creative thinking."

His sketches go through various stages. "These sketches for David Magnus-More were done at the beginning of projects that went on for several years, and the ideas for the type designs were in a formative stage. Many more drawings were made along with much more drawing and playing before the organization and structure of these letter/syllable families was worked out."

STEVE MILLER

Patrick Thomas

Patrick Thomas makes politically themed illustrations and posters at the Studio London Editions, Spain. He started keeping a sketchbook during his first year at Central Saint Martins College of Art & Design in London in the 1980s. The early bookish references formed discarded legends that he found in a soap sales trial card in the street one day. Since that time he has always had a book on the go. "I make a sketch, like a pencil, for the day. The sketches are my visual diary. They become work. If I'm feeling uninspired, a quick thumb through a sketchbook will usually help kick-start an idea. When I'm sketching I'm not thinking about it. It just comes. Sometimes I know to scribble without feeling obliged to make a point."

Temporarily, Thomas provides "lots of hand-drawn and drawing. Also large empty letterforms, which early on made themselves into desired work." Sketches appeal to him for their spontaneity. "As they are for my own reference, I'm not concerned about putting. These images are born from a collection of bare sketches, and when I'm on the move I find the lack of studio equipment very liberating," he explains.





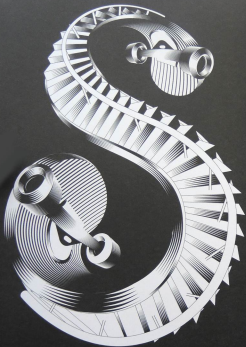
Alex Trochut

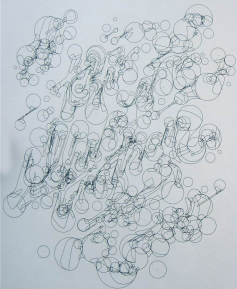
Barcelona-based illustrator and typographer Alex Trochut says he "takes the modern notion of minimalism and flips it on its side." Perhaps he throws it on its back, too. His illuminated lettering underscores the alternative theory that "more is more" and then more again. His work is self-described as "rich with design, brilliantly detailed executions that simultaneously convey indulgence and careful, restrained control." That control is not an illusion.

Trochut's excellent sketches, which he retains for almost every job he does, for a lengthy list of clients from *Absolut* to *Zuma*, prove the essence of his intense but nonetheless curiously restrained exactitude. And such amazing craft is required to make these come alive.

Included here are the cover for *Disappearing* magazine (the "50 Things We Love" issue), black-and-white type illustration of the letter S, which had to reproduce the Steel Skateboarding S-Kate brand by using other elements, and a 2008 Irish and Irish cover design in collaboration with Non-Format for *Woods* magazine.





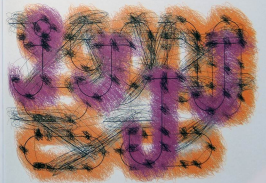
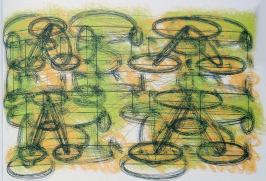
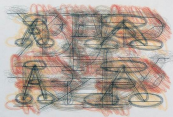


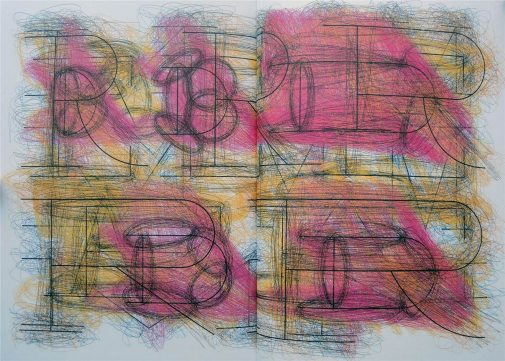
Rick Valicenti

Rick Valicenti formed *Thirst* in Chicago in 1985. Known for his early adoption of technology, his approach to digital tools has been to assimilate the play principle. In 2005, his work "Intelligent Design," a commentary on the "religion of computers," employed programming tools to convert the Bible of Genesis to binary code, and then replace the O's and 1's with an image of either Coke or Pepsi. He has since used this program to collect and place large numbers of images in other projects, and continues to scout the universe for technologies he can bend to the designer's hand.

His sketchbook practice has been in force just over thirty years. "My sketches are usually very fast records of those peaks, feeling moments," he says. "The stuff that is never accessible or within reach the morning after." He adds that "usually my recent books are filled with the stuff of life and observation rather than thumbnails for professional commission. They represent the lack of precision and wear on pages where there are no unlimited undo or 5.25-inch incremental compositional shifts. And this seems to be the aesthetic of my subconscious."

He adds that for the most part "my sketchbooks are a handy version of *Figures*... usually they reflect the things seen and overheard."





LA
Magia
TRAGICA
MAS EXTRAOR-
dinaria

Laura Varsky

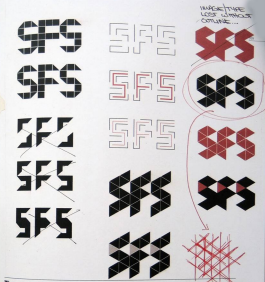
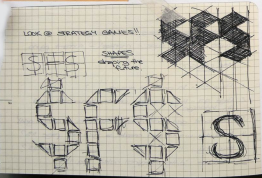
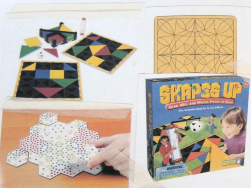
Laura Varsky, an illustrator and graphic designer from Buenos Aires, Argentina, made her first step into the design world through her involvement with the local independent rock scene before specializing in book and CD design. Following ten years teaching typography at the University of Buenos Aires School of Design, she now lectures throughout Latin America and Spain. Searching to improve her own "I make my designs before I make a specific illustration. I need to do it," she explains, "It's the only way that the images of my mind can

become alive, the byline." Varsky also recalls the sketches are not just for pleasure. "I can't draw without an end purpose. You can see how my hand is searching for something. I love to see that. I don't know if I can say there is an 'unusual' quality to the sketches, but there is something that you can't see in a final work: the wrong lines, almost deleted, but visible there, on paper."

What she does most about her sketches, the ones kept from 2005, is making letters, flowers, "and plenty of whimsicality."

L L Y L 2 R R R
S S Y R
R G G G F
M O T N N N U
A A R R R A





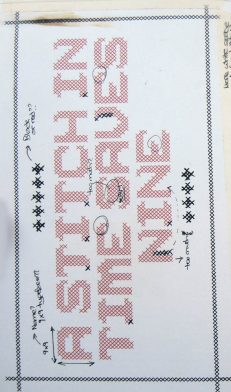
Tiana Vasiljev

San Francisco, Serbia, and currently based in London, the projects Vasiljev graduated from the Bremond Design Centre, Sydney, Australia. She began her design career in 2007 but began working in sketchbooks when she was twelve. "I have kept every sketchbook I have ever owned. I am constantly surprised at what you can find by simply flipping through an old sketchbook. There is nothing so comforting as turning a page and finding a black sheet of it, such new page to stick things onto. I could never begin my study by heading straight to the computer."

Vasiljev collects posters, drawings, prints, letters, photographs, and signs. She is fascinated by typography, letters, words, and

patterns, and her sketchbooks are generally filled with hand-drawn experiments, whether it be for a branding project or a new typographic. Her sketchbooks are also filled with collaged images of typographic, inspirational quotes, and lots of recommended design books, magazines, websites, or documentaries. They help me to stimulate new ideas."

She adds, "You need to have a collection of things to help you, and I find the best way to do this is to create word lists, find maps, mood boards, to scribble and collect images somewhat related to that particular project. As a result, the majority of my pages are progressive sketches that lead to my final concept or design."



IMG_1877.JF



IMG_2127.JF



IMG_2128.JF



IMG_2133.JF



IMG_2134.JF



IMG_2136.JF
or 2139/2140.



IMG_2141.JF



IMG_2144.JF



IMG_2145.JF



IMG_2150.JF



IMG_2154.JF



IMG_2155.JF



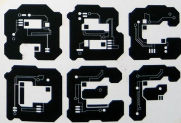
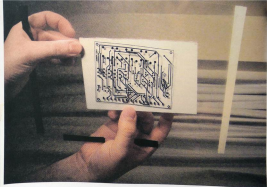
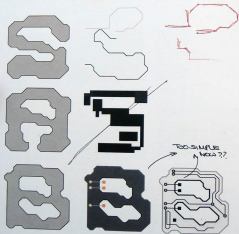
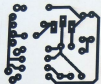
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IMG_0126.JF



IMG_0140.JF



SIMPACT



Leigh Wells

Leigh Wells is an illustrator and writer now based in San Francisco who has mostly kept sketchbooks "for as long as I can remember, but probably began engaging more seriously in them during college when I took basic. I use the book work as drawings of the moods of airports and airports. Being happy seems to help."

Wells keeps project-based sketchbooks for her illustration work, but her personal sketchbooks are purely for amusement. "The one was to collect bits of typography I wanted to reproduce from

signs in San Francisco, signs near my studio in New York, and a few bits from Portland, Oregon," she says. "These sketchbooks really focus on the form and color and the pleasure of seeing/finding. Unlike my illustration work, they don't have to communicate anything or have a purpose other than to please me. All of it is based in what I encounter, really made in front of me, the only interpretation being my hand and an editing of what is elegant." These images are undated from 2001 to 2002. Wells's last two years in New York.

HAIR

5





MUSEUM
OF
MOVING

I J K L
M N O P Q
THE R S T U
MUSEUM OF
MOVING
ADMISSION
GALLERY

Jan Wilker

Jan Wilker grew up in Ulm, Germany, and graduated from the State Academy of Art and Design in Stuttgart. Today his new work studio with Heit Hansen, Vanschnöcker Inc., creates unconventional approaches to conventional assignments. His drawing pen and pencil are covered in multilayers and his sketchbook is the computer. "So long as I have had a sketchbook, I save the sketches, but I don't use that feature to go back and revisit old sketches," he says.

"The purpose of sketching – on the computer – is to 'guide me to an end of the process. Sometimes they will survive until the end, sometimes not. What is unique to these sketches is the amount of work put into details – sometimes not visible to anyone but me."

When asked what is the single most unusual aspect of these images, Wilker boastfully replied, "Nothing unusual."

A B C D E F G H I J K
 L M N O P Q R S
 T U V W X Y Z
 a b c d e f g h i j k l
 m n o p q r s t u v
 w x y z
 1 2 3 4 5 6 7 8 9 0

Charles Wilkin

Charles Wilkin, professor at the Brooklyn-based Automatic Art and Design, doesn't keep a traditional sketchbook. Instead he post-its to make plans and to fill gaps of thought and working progress scattered around his studio. "Like to see everything laid in plain view. It really helps me motivate," he says.

Wilkin uses his sketches either to document a continuous idea or as an experimental note. "Sometimes I'll have a creative urge at the [studio], I will be switched to just get that energy out of my system," he reveals. "However, sometimes they do end up being folded into a final piece or project, but that is not the norm for this. I think too much expectation in the beginning can really kill your inspiration."

Of course, sketches are just quick thoughts, not polished final work. "Sketches are where my ideas are shown up from and could really be fixed," a work in progress. "Each sketch is a moment in time, a piece of a feeling. Perhaps if you look at my sketches over time you could see a more distinct theme or pattern, but that would really be completely unintentional."

d f a h y g u b l u j
 v x k k i c z r
 A A W a i d
 N N L C
 X T H O U

ABCDEFGHI
 AMSTERDAM 2008
 AMSTERDAM HEEMSTED
 THE NETHERLANDS THE WORLD
 STOP DE MEER KOEFT IN WOMBAT
 ROSENTHAATHER + KEDIRIESMANET
 KESTER ZIERKREE DEPESTVLERS
 EXODUS ALUMINUM AARON
 GENUS OPUS FRODO SOUT ORR
 GROTESKSKI DUITSER RUSLAND
 DIEDERIK ZSLDA A.M.S.D.B.K

CREATIVE

4 FINEST PERMANENT MARKER - ASTM M518

REVIEW

2 ON KING BRUSH 9914 - SERIE 18 / TULINE INNOVATION

CREATIVE

3 BODING 554 PERMANENT MARKER

REVIEW

4 LOW PUCK BRUSH MARKER 3 24

CREATIVE

5 BIMA BRUSH MARKER

REVIEW

8 PENTEL COLOR BRUSH FR 363071

LETMAN-GB

Job Wouters

Job Wouters (aka Letman) is a designer, illustrator, typographer, and massive doodler than his drawings. His hand believes a graphic line is creative, poetic, and personally excessive.

Wouters started drawing on an almost daily basis when he was three. "I have a huge archive of drawings from that period," he proudly recounts. "Main sketchbooks and loose papers, mostly 'zine drawings." He reports that drawing is a means of relaxation. "And while I'm having a good time I'm also training my hand and

doing research on new materials, letterforms, or scripts." His skills. "I used to feel bad about those piles of doodles in my house and at my studio. I found it a waste of time. But lately I see that it is in fact an important part of my professional practice. I would say most of it is research and development."

Repetition in his books is something he enjoys. "My attempt to master some script, for example, takes pages and pages. I think this is my way. The progress goes slow but steady."



LIFE'S
TOO SHORT
FOR REGRETS

L I F E ' S
T O O S H O R T
F O R R E G R E T S

- Why is there an alliance in the first place?
- Do (political) words in itself?
- Do they want to?
- Do they want to?

THE POTATO IS A REPUBLICAN
DELICACY. BUTS ARE WEAPONS
OF MASS REDUCTIONS. OFFER
WINFREY CONTROLS JERRY
SPRINGER WITH MYSTERY.
RUBEN LAMBORN IS HIS OWN WORST
ENEMY. TOMMY KNOX IS LIKE
DONALD DUCK. HE'S A CUCKOO.
BUTTERS ARE FUN OF
MAGNIFICENT. EVEN TERRORISTS
LIKE ME-DEER. NUMBERS ARE
EVEN ON THE PLAYS AND VIDEOS.

IT'S A GOOD THING THAT HE'S A CUCKOO
BUT RALPH UNDER
DANGER

IS JERRY KNOX TRYING TO KILL?

ALLIANCE

ALLIANCE

HE'S A GOOD THING THAT HE'S A CUCKOO
BUT RALPH UNDER
DANGER



THE GREEN
OUT. IS HE
BEING PAID

HE IS THE
THE SLUGGISH

HIS LINGERING
HUGE IN THE
NIM FINGER

HE INVENTS
THEY ARE
AN IDEAL

RALPH WAS THE
BUT, THE SHIP
HE WAS



RALPH ONCE MID-WRESTLED
TED KENNEDY FOR A VIDEO

HE COULD TAKE A JOKE
BUT HE COULDN'T TAKE A BRIBE

HE INVENTED THE HUMAN
AIR-BAG, BUT IT WAS RE-USED

THEY ③

MAO LOW IS A VEGAN'S
WEST NILE. DONALD TRUMP
INVENTED THE YARD SALE
CRAPCENCIES ARE MADE BY
JOHN DEERE. HAIR PLUGS
MAKE YOU LOOK MORE NATURAL.
THE LOVE HANDLE IS A TOOL
OF THE MAN. THE BOTOX
COMPANY IS CREATING A RACE
OF STYLISH ZOMBIES THAT SMILE.
FATLADIES KNOW HOW MUCH MONEY
YOU MAKE. COLIN POWELL IS THE
MACHINIST.

- NOT EVERYBODY KNOWS THAT
RALPH IS BORN. HE CAN RUN
A CAMPAIGN ON BR.
- HE WAS ARRESTED FOR
IF HE DROVE A PINTO THEN
HE WOULD BE ARRESTED FOR
TERRORISM.
- HE IS THE SUMMA OF
RECYCLING. THEY'RE
CALLED

IS HEAT
RALPH

IT WAS
GREEN

EVERY
LAWYER

TIMES
AL ONE

THEY
HIS A
AND A
APPROX

THREE



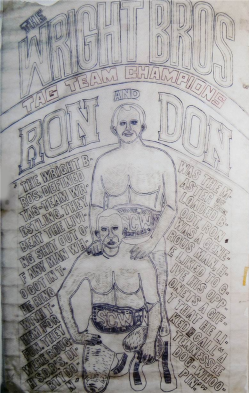
OF THE MAN.
WINS IS REALLY
SEV

Yee-Haw Industries

Julie Belcher and Kevin Grady, owners of the Knoxville, Tennessee-based "Yee-Haw" design and print shop, create woodtype posters in the tradition of old carnival and show posters. Their sketches comprise a loose collection of paper that is stored all over the place in his flat, is also lying about the studio - what the Yee-Haw principle call a "spacelike sketchbook of a working attorney's studio," but the owners "leave problems."

"The purpose for these sketches varies. 'Sometimes they are traditional typographic layouts to flesh out ideas, or sometimes we just make the forms straight out of our typographic collection,' says Belcher. 'Sometimes we spend a lot of time at the drafting table drawing typography, letters, shadows, color separations in a variety of methods like, woodblock, linocut, even a laser - God help me, I said that.'

The central theme in the sketch work shown here, created between 2000 and the present, is "bad attorney" type from the 1800s and 1900s combined with our own drawn birds, headless, and Robinson-Cadogan blocks," she says.



LEGENDS OF THE SQUARED CIRCLES
CIGAR TO THE EYE,
STEEL CHAIR TO THE HEAD.



SOUTHEASTERN
CHAMPIONSHIP WRESTLING
FROM KINGSFORD, TENNESSEE



Doyald Young

Los Angeles-based typeface and logo designer Doyald Young, author of *Logo Type & Letterforms: Handwritten Logotypes and Typographic Considerations* (1993) and *Dangerous Curves: Mastering Logotype Design* (2008) is a true master of type design: art and craft. He specializes in logos, corporate alphabets, and complete custom fonts for popular consumption. His typefaces include Home Run Script, Home Run Sans-serif, Young/Freese, Young Baroque and Young/Galant. Having the name "Young" certainly provides his types with a fresh brand. He gives the phrase "to be young again" new resonance.

His sketches are decidedly fresh, too. "They are explorations to decide which is the best direction," he notes. "He asked whether he relies on accidents or making fresh 'young faces.' He responds, 'Free thought only. I think accidents occur in handwritten forms. While hurriedly written scripts are dependent on a plan, the pen or brush may react in unanticipated ways, the ink or gouache may produce different results depending on its viscosity, and even the paper can influence the outcome depending on its texture. The speed and angle of the brush or pen may also offer surprises. And never forget that our moods are variable and may influence the results.'"



K L M N O P

Q R S T U V

W X Y Z A

B C D E F

G H I J K

L M N O P

A B C D E

F G H I J K

L M N O P

Q R S T U

V W X Y Z

A B C D E

