

THE CREATION AND AESTHETIC RELEVANCE
OF AN ORIGINAL TYPEFACE

by

AUSTIN POWE

A THESIS

Presented to the School of Journalism and Communication
and the Robert D. Clark Honors College
in partial fulfillment of the requirements for the degree of
Bachelor of Arts

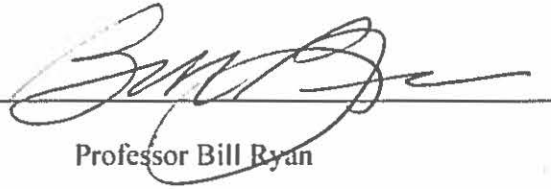
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Title: THE CREATION AND AESTHETIC RELEVANCE
OF AN ORIGINAL TYPEFACE

Approved: _____

A handwritten signature in black ink, appearing to read "Bill Ryan", is written over a horizontal line. The signature is stylized and cursive.

Professor Bill Ryan

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List of Accompanying Materials

1. Rodcla.otf
2. www.get-rodcla.com

For curious readers, Rodcla is available as a font that anyone can download and install on any computer for free. The font is Rodcla.otf, which is available as a ZIP file at www.get-rodcla.com.

Introduction

You (yes, you!) are a typographer.

Every time you open up Microsoft Word and don't change any of the settings, the text you type is set in Cambria. (Or Times New Roman, if you're using an old version of the program. This document is set in Times New Roman, as per Clark Honors College thesis guidelines.) Although the decision not to change it may be an unconscious one, it carries a whole bevy of connotations to anyone who reads your writing: a document set in Cambria means that the tone of the document is formal, it's probably written by someone who doesn't identify themselves as a designer, and the focus of the document is on the content, not the design. All of this implied information is clear to both the writer and the reader, although neither may consciously realize it. By implying all of these things, you've used a typeface to convey information; you're a typographer, albeit an amateur.

If a typeface carries that much meaning just within a simple Word document, it's easy to imagine how these subtle details can stack to create a whole world of symbolic meaning. Typography design is the art that allows us to control this meaning through the manipulation or creation of letterforms, and it is also the subject of this thesis.

I'm a typographer, too.

The first time I realized that I wanted to learn more about typography was in high school when I would fill up the margins of my notebooks (which were already full of words) with even more words, but in different handwritings and styles. I'd practice

looping my S's or refining the edges on my T's. All of this practice only heightened my desire to make letterforms on a grander scale—ones that could be used for posters, handouts, and videos.

Since those days, I've gone on to gather experiences that have helped me improve my understanding of typography design. I've taken magazine design classes that focused on smart and engaging typographic design choices, studied the work of type designers/editors like Karen Cheng, Phillip Meggs, and Steven Heller, and even visited an old-school letterpress shop. These adventures in typography have each inspired me to improve my skills by creating projects on my own, from illustrating hand lettered posters to modifying existing typefaces to fit new needs. Like many creatives, I'm the kind of person who has to learn by doing. Typography design is a conceptual neighbor to illustration, so it feels natural to put a passion for illustration to use in typography; what's a type designer doing but putting an established set of letterforms in a new light?

The next big step is to create an original and complete typeface.

The one project that I—as someone who manipulates typography on a daily basis—had never fully attempted before now is to create my own typeface from scratch. The closest I'd come was creating small batches of original letterforms for one-off usage in a single logo or poster. This process is typically called hand-lettering, meaning that the designer created each letter individually, lovingly nudging each piece of the letterforms to the exact place it should be in order to solve the design challenge at hand.

While hand-lettering is rewarding and usually gets the job done, it's the simple version of typographic design. The designer only has to manufacture the letters that

appear in his or her design, instead of thinking about a holistic alphabet that has to aesthetically work in any permutation.

The aim of this thesis is to take that plunge in to full typographic design. With the help of a few designers-turned-thesis advisors, late night YouTube tutorials, and influential books, I've created my first typeface.

The plan was make a typeface that Rob would be proud to use.

Since this is a thesis for the University of Oregon Honors College, it was my intention to create a project that balances creativity with analysis. In a nod to the man himself, I've named my typeface Rodcla, after the **Robert D. Clark** Honors College. I feel it's a fitting homage as well as a unique name for a typeface, which makes it easy to Google.

I've documented the steps I took in designing a full typeface (comprised of 26 characters in both upper and lowercase, along with numbers and some common symbols) and explained my aesthetic inspirations. In order to show that this is not just a typeface that could only work in a creative vacuum, I've also given examples of how the typeface could be used in different kinds of media.

What kind of literature is already available on the subject?

The writing about typography that is relevant to this thesis can mostly be split up into three different categories: (1) the history of typography, (2) working with typography, and (3) designing typefaces.

1. *The history of typography*

The history of typography is easily the largest category of literature on type. Many history-specific texts focus on the role of letterpresses and cultural/aesthetic development from the 1700s to roughly 1970. John Lewis' *Typography: Design and Practice* and Robin Kinross' *Modern Typography: An Essay in Critical History* both serve as comprehensive overviews on key typographers and shifts in design over the history of the written word, with Lewis' book featuring many illustrative examples like Bodoni's 1818 title page for his *Manuale Tipografico* that features his eponymous Neo-Classical typeface (Lewis 14). Other notable examples of this kind of historical overview include Ruari McLean's *How Typography Happens*, which divides the same window of time into distinct geological and cultural sub-histories—Developments in typography are separated into chapters on Britain and America, Germany, and France. Because I am designing a typeface primarily designed to be used in English and other languages based on the Latin alphabet, these resources are more helpful than texts on non-Latin scripts, like Rana Abou Rjeily's *Cultural Connectives*, a documentation of the similarities and differences when designing a typeface that covers both a Latin and Arabic letterforms.

History as a documentation of places, people, and movements is helpful when one is examining the genesis and influences on a project, as I will in the final sections of this thesis, but history of specific typographic forms is more relevant to the actual creative process of my project. Examples of this kind of scholarship include Father Edward Catich's *The Origin of the Serif*, the definite text on the growth of serif typefaces from the inscription on Trajan's Column in Rome. By studying the way that

brushes and calligraphy—not stonecutting tools—shaped the type on the famous column, Catich describes the transition to the familiar shapes we see in typography today. This kind of letterform history lesson also appears in *An Essay on Typography* by type superstar Eric Gill, the designer of Gill Sans, Perpetua, and Joanna. In the “Lettering” chapter of this book, Gill details the evolution of letterforms and the process of their design. The text reads as an informative and semi-religious text on both the state of Typography in 1931 and the author’s most valued design principles. The histories and births of specific typefaces is expounded at length in Stephen Coles’ *The Anatomy of Type: A Graphic Guide to 100 Typefaces*. By detailing the minutia within a hundred typefaces, Coles intersects history and design in a way that leaves the reader with an understanding of why each typeface looks and behaves the way it does.

Finally, there is a blend of these two kinds of type history that is found in texts meant for consumption by society’s non-typography nerds. Books like Simon Garfield’s *Just My Type: A Book About Fonts* and Simon Loxley’s *Type: The Secret History of Letters* cover much of the same ground as authors like Lewis, Kinross, and Catich but in an approachable tone meant for the type-layman. Although not quite as fact-heavy or detailed as some of the previously mentioned resources, these books bring typography into the mainstream—Amazon.com awarded *Just My Type* the honor of “Best Book of the Month” in September 2011—and therefore, are as important to the history of typography as definitive texts like *The Origin of the Serif* or *An Essay on Typography* (“Best Books of the Month, September 2011”).

2. Working with typography

In the introduction to his landmark *Manual of Typographic Design*, Emil Ruder wrote, “it was given this title because typography, since it involves technical processes, inevitably raises questions of design. Typography and design are virtually synonymous” (Ruder 5). Many typography masters, like Ruder, have come to the same conclusion and have created manuals that instruct the reader as to the correct methods and practices concerning the intersection of typography and design. Robert Bringhurst’s classic *The Elements of Typographic Style* details the use of typography and design, especially concerning the combination of typefaces, rhythm, the density of black on a page, and more. Bringhurst and Ruder share many common goals and techniques, although Ruder’s grounding in and large contributions to Swiss Style slightly color his manual in that genre.

Although Bringhurst and Ruder are a key piece in the education of any designer or typographer, there are also manuals written with students in mind. These glossy-paged resources, though more textbook-like than the works by the masters, create an easier entry point into the same concepts. *Designing with Type: A Basic Course in Typography* (edited by James Craig) and *Designer’s Guide to Typography* (edited by Nancy Aldrich-Ruenzel) are both excellent examples of this segment, especially since both feature content contributed by a wide variety of designers.

Like Simon and Loxley’s pop-lit type histories, parallels exist for readers who don’t consider themselves designers yet wish to ‘see behind the curtain’ of design—the ratios of page layout, the rules for display type, etc. Erik Spiekermann’s *Stop Stealing Sheep & Find Out How Type Works*, named after Frederic Goudy’s famous

pronouncement that “anyone who would letterspace blackletter would steal sheep” (Spiekermann 7), is a design manual for the design-layman that mixes history with practice in a package of witticisms and simple language. Ellen Lupton’s *Thinking With Type*, although a little more advanced than appropriate for an absolute design beginner, is also a well-illustrated book crafted with simple language that wraps typography and design principles in a digestible format for those uninterested in minutiae.

3. *Designing typefaces*

Designing typefaces, although it is the most relevant category of literature to this project, is a relatively sparse collection of published material. Type design processes can vary wildly based on the designer’s skills, the project, and the method of production. For this reason many of the resources available emphasize the different paths to design success that a typographer might take; Steven Heller and Lita Talarico’s *Typography Sketchbooks* proved to be an incredible muse not only in the examples of typography therein, but also in the way that typography and letterforms were explored by the hundreds of designers whose work was featured in the book. On nearly every page is a new technique, with huge variations in media choices and levels of execution. The sketches from hundreds of type designers in Heller and Talarico’s book prove over and over again that typography is a messy, gorgeous, and exacting exercise in rule-breaking artistry, which became my attitude towards this project. If Pete Townshend finally smashed every single guitar in the world and had to pick a new job, I think he’d make a pretty damn good typographer.

Other texts go into a bit more detail about the actual process of design. Both *Designing Type* by Karen Cheng and *Lettering & Type: Creating Letters and Designing*

Typefaces by Bruce Willen and Nolen Strals zoom into the iterative approaches that designers take to typography. These resources give examples of typefaces mid-process so the reader can examine how the ideas moved from concepts to finished vector files. The examples in each make the books useful for type designers who want to make both utilitarian typefaces as well as more illustrative concept-driven typefaces.

The last book worthy of mention is actually the greatest resource of all, because it combines much of the best information from the rest of the literature in one convenient and well-designed package: *Typography Referenced: A Comprehensive Visual Guide to the Language, History, and Practice of Typography*. The work of more than eight modern type professionals, including Allan Haley of the New York Type Directors Club, Richard Poulin of the international design consultancy Poulin + Morris Inc., and Ina Saltz of the art department at City College of New York, *Typography Referenced* includes sections on type history, principles of design as they relate to typography, and type design. For an aspiring typographer, the usefulness of all of this information distilled into one resource (albeit a large, heavy tome) is clear.

How does this thesis fit into that set of literature?

Because the literature on actual type design is very slim, this thesis aims to fill the niche of a start-to-finish documentation of a single typeface. This is needed in the field of typography, as any new information and perspective on the subject adds to the total resources available. The need for new information is more important now than ever; “The necessary skills and the sheer volume of work required for text and branding typefaces have driven a growth of mid-size foundries where people with complementary skills collaborate on a single product. The corollary is a rise in the need

for documentation and explanation to a community of fellows” (Haley et al. 40). By adding documentation and explanation of my process, I hope to add to the collected wealth of knowledge regarding the design of typefaces.

This relates to my life as an advertising major and designer.

In my experience as an advertising student, emphasis has been continually placed on developing successful visual strategies to communicate the values of brands to consumers. Typography has a profound impact on these visual strategies, with some typefaces practically defining whole brands. Imagine the word “Coke” set in Pepsi’s typeface—it just doesn’t feel right, does it?

A deep understanding of typography is an essential weapon in the modern advertising designer’s arsenal. Knowing why a typeface evokes specific subtexts and how to wield that information effectively is a skill that I’ve attempted to hone through this thesis.

Typography History and Current Impact

How did we get here?

The history of typography as a profession and as an art form is catalogued in many of the books mentioned in the Introduction. These books explain everything from the steps between cuneiform and cursive to specific revolutionary printers. What is important to this thesis project, however, is the history behind the shapes of letters—that is, the history that supports why Rodcla’s letterforms look the way they do and how my new typeface fits in with typefaces that came before it.

One of Rodcla’s most prominent features is that it is a typeface with serifs. (More on Rodcla’s serifs in the Goals section.) These ‘feet’ on the ends of the letters are direct descendants from typefaces created using entirely different media thousands of years ago. The birth of serifs came from “the Roman emperor Trajan, whose Column in Rome, completed in 133, bears an inscription in his honor and serves as the most influential piece of anonymous stone carving in 2,000 years” (Garfield 35). The type on Trajan’s Column features the little end-strokes that we now call serifs. Thanks to the work of Edward Catich, we know that these end-strokes are connected not with the chisels and stonecutting tools that made the column’s inscriptions but with the flat brushes that were commonly used for writing on other surfaces.

As a designer, knowing this piece of history is key in creating ‘believable’ serifs for any typeface. Remembering that the serifs should mimic the behavior of a brush and ink keeps the flow of the letters consistent, as I aimed to do during the course of Rodcla’s development.

Not only did the origin of serifs guide the shape of Rodcla, but the history of other typefaces influenced the design as well. Early serif typefaces like Garamond and Bembo are called Humanist serifs, which have close ties to calligraphy. Because Humanist serif faces are inspired by handwritten typography, they feature oblique stresses and “asymmetrical serifs that gently transition from the stem” (Coles 14). After Humanist serifs came Transitional serifs, which are characterized by an increase in contrast from the Humanist faces and a more upright and variable axis (15). Famous Transitional faces include Baskerville and the one this document is set in, Times New Roman. Finally, the Rational serifs—sometimes called Modern faces—are nearly complete opposites from Humanists. Rational serifs, like Didot and Melior, are “extreme in their stroke contrasts” with tall capitals and flattened serifs (Garfield 204).

The extremity of the stroke contrast increases from Humanist to Transitional to Rationals because the printing processes changed. Humanists’ connection to calligraphy required the mimic of a brush, so its contrast reflects the capabilities of that tool. Transitional faces were the direct product of John Baskerville’s invention of improved printing methods that allowed for finer character strokes (Haley 55). And finally, when printing techniques were again revolutionized in the 1790s, punchcutters (professionals whose job it was to manufacture the actual fonts for printing) were able to cut even thinner strokes without fear that the letterforms would be obscured in the final product (Garfield 204). Each time printing technology advanced, serif typefaces increased in stroke contrast. Form followed function, and the styles shifted accordingly.

On one end of the spectrum are the Humanist serifs and on the other are the Rational serifs, with the Transitional faces in the middle. Rodcla has the most in

common with Transitional faces, especially due to its variable but mostly upright axes on the letterforms and medium stroke contrast. Knowing where I wanted Rodcla to fit in with the history of other typefaces allowed me to reference other examples of proven work so that I could find design guidance.

Why is typography especially important now, though?

In the early 2000s, the dominant design trend in nearly all media was ‘skeuomorphism,’ a style in which “objects retain ornamental elements of past, derivative iterations—elements that are no longer necessary to the current objects’ functions” (Worstell). This means that a skeuomorphic calendar app would feature curled page edges or the appearance of leather binding, simply for ornamentation and a reminder that the user is interfacing with a digital version of a calendar. However, over the course of the last three years, corporations like Apple, Microsoft, and Google led the tech and design industry into a new era—‘flat’ design.

Flat design eliminates all the unnecessary elements that skeuomorphic design embraces because flat designers assume that if the user opened a calendar app, they will know that the point is to make appointments and check schedules without the need for visual cues like curled paper. Pulling from both Swiss design (often called International Typographic Style) and Minimalism, Flat design puts emphasis on clear typography, grids, and clean layouts to in order to assist a user through a piece of media.

The complete flat overhaul in design sparked an interest in typography among designers. Industry leaders like Sean McCabe and Erik Marinovich have created whole communities based around learning to design type in all forms; McCabe’s “Learn Lettering” tutorials built up 15,000 subscribers before the videos were even released

(McCabe) and Marinovich’s blog, *Friends of Type*, is one of the most influential typography resources, with over 25,000 twitter followers. Along with the aforementioned interest in web resources, the democratization of the tools available to amateurs and hobbyists show us that the design world is full of people who are hungry to learn about typography.

A little clarity on nomenclature:

Although the words ‘font’ and ‘typeface’ are often used interchangeably in the public, they actually refer to separate things. A typeface is the design of a set of letterforms, as in “Bodoni is a typeface with a high stroke contrast.” The actual shape of the letters is the typeface. A font is anything that enables the printing or display of a typeface, like a digital file or the individual physical letters in a printing press (Haley). Because of this, I’m designing a typeface, and I will package it in a font file.

The difference between a ‘font’ and a ‘typeface’ even has legal ramifications. In 1974, the U.S. Copyright Office ruled that a designer could not copyright a typeface, only trademark a typeface name (Perwin). For this reason, typography is a bit of a Wild West—the legalities are loose, and unless a famous foundry like Hoefler & Frere-Jones or The League of Moveable type distributes the typeface, it’s possible that it could be shared freely in the design community without respect to copyright.

Goals

Here are a few aspirations I outlined before beginning my project.

It was one thing for me to say that I wanted to create a typeface, but it was another to hone that intention into a definable set of goals. I came to these aspirations through my frustration with other typefaces. Many designers rely on a small set of ‘standby’ typefaces for most projects, which I have begun to mimic as I have grown as a designer and learned which typefaces work in certain situations. However, when I’ve designed posters and websites in the past, I’ve often searched through font websites to find the perfect look and feel for a distinct headline typeface, yet come up short. It’s like an itch you can’t quite scratch—you know almost exactly what you want but you fall a little bit short every time.

Through these frustrations, I realized that the typeface I was looking for had the following qualities. By creating a typeface with these attributes, I aimed to fill a niche I saw in the typography world.

1. Serifs

Typefaces can be separated into many different categories, the broadest of which include serif, sans serif, and slab.

- a. Typefaces with serifs, the tiny feet at the endpoints of the letterforms, are called serifs. Examples of serif typefaces include including Cambria, Times New Roman, and Garamond. Here are some characters set in Times New Roman that have been enlarged to show greater detail:

Aa Bb Cc Dd

- b. Typefaces without serifs, including Helvetica, Futura, and Franklin Gothic, are called sans-serifs. Here are some characters set in Futura:

Aa Bb Cc Dd

- c. Typefaces with very chunky serifs are called slab serif. Examples of slab serif typefaces include Museo Slab, Rockwell, and Arvo. Here are some characters set in Rockwell:

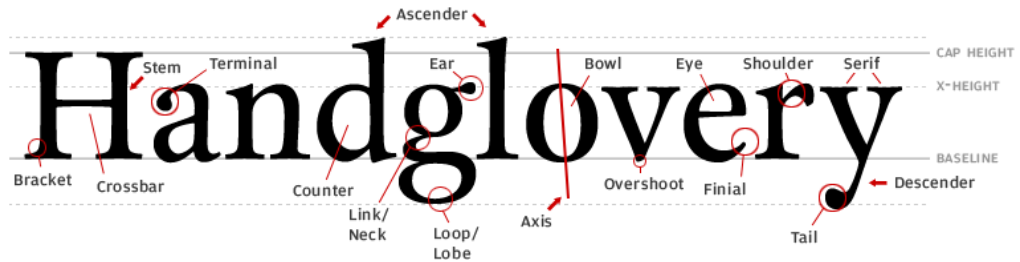
Aa Bb Cc Dd

My typeface falls in the camp of a serif typeface while still pulling some slight inspiration from slab typefaces.

2. Tall and narrow

Letters are measured in x-height, which is the height from the base of the letterform to the top of the 'x' character, or mean line. Letters are also measured in the set width of the characters, which is the width of the average letter. A type designer will

often use both of these properties in tandem to make the letters more legible; If the x-height decreases, the designer might increase the width. I wanted to do the inverse of that by creating a tall and narrow typeface.



The anatomical terms for discussing letterforms.

To create a tall and narrow typeface, we would specifically play with the set width (demonstrated on the o) and the distance between the base line and the ascender line.

Image from TypeAnatomy.com, the blog of Stephen Coles' book, *The Anatomy of Type*.

For example, Rodcla looks more like League Gothic (on top) than Akzidenz-Grotesk (on bottom).

This is a tall and narrow typeface.

This, however, feels wider and not as tall.

3. Medium contrast

Stroke is the actual width of the black on the page—imagine an artist's brushstroke, with varying widths based on how hard the artist is pressing down on the page. Although there is a whole category of typefaces with high-contrast strokes, called

modern typefaces, I wanted Rodcla to have a medium amount of contrast, without the modernism of typefaces with high stroke contrast and without the simplicity of the absence of contrast.

This is Bodoni, one of the most famous modern typefaces. It has high contrast.

This is Optima. It has a medium amount of contrast. I like this.

This is Futura Medium. It has almost no contrast in stroke width.

4. A display type that looks best in groups of 20 or less words

Some typefaces look better when applied to large sections of text, called body. Times New Roman, Caslon, Bembo, and Garamond are designed for uninterrupted reading and thus are appropriate choices for body (Haley 212). Alternatively, there are certain typefaces that look better larger, as headlines or titles. Rockwell (which you can

examine closer in the slab serif example above) is a display typeface that excels when enlarged for headlines due to its assertiveness. I wanted my typeface to be used primarily as a display typeface, because display type can sacrifice a small amount of legibility for “more vigor and exuberance” (Haley 213). The smaller a typeface is set, the more difficult it is to make it easy to read. Readability is the “ease of seeing or ‘cost to the reader’: the greater the cost, the less the readability and vice versa” (McNally). For my first outing into type creation, I wanted to stick to a display typeface so I didn’t have to obsess over readability at small sizes.

To recap: I intended my typeface to be a tall, narrow display typeface with serifs and a medium stroke contrast.

Whose footsteps should I follow in?

Many prominent type designers, like Ryan Hamrick, Jessica Hische, and Dave Coleman, have begun to showcase their work and process to amateur and professional typography nerds alike as more online resources like Tumblr and Dribbble have become available in the past five years. Using social media and blogging to share the stages of their process, these designers sometimes even create tutorials in order to facilitate free typographic education.

Using these designers’ examples, I assembled a process and some guideposts as to how to accomplish the creation of a new typeface. The designers mentioned above were instrumental in shaping the attitudes and processes that I adopted, along with conceptual guidance from Frank Chimero, author of *The Shape of Design*.

Process

Gathering inspiration is a step unto itself.

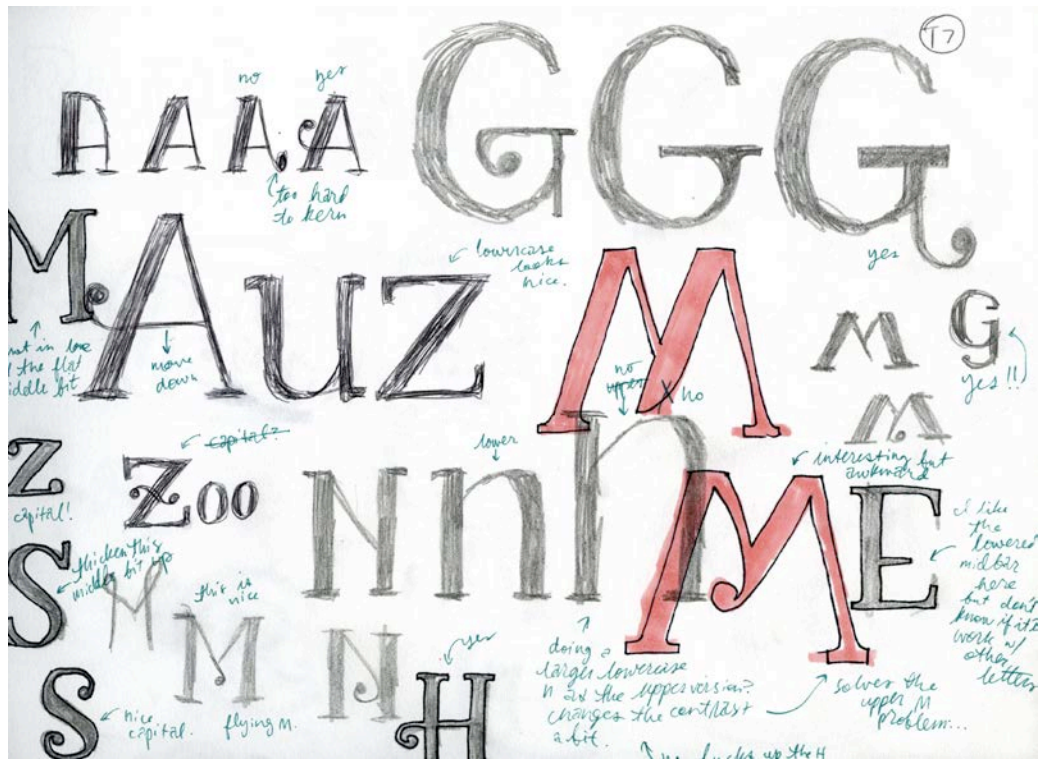
Before ever drawing a single line, it was important to gather some examples of lettering that I admired. Building an inspiration folder on my laptop is the first step of any creative endeavor, as it allows me to remain consistent in my goals—it's easy to drift off course, but a simple moment of “oh yeah, *that's* what I was going for, that's what inspired this huge project!” can remove that temptation.

These collections of examples are called “mood boards,” and they usually contain a lot of different styles that will eventually crystallize into the upcoming project. William Faulkner (and Pablo Picasso and Igor Stravinsky, apparently) once said that “immature artists copy, great artists steal,” which is another way of saying that there's nothing new in the world (O'Toole). Every creative project builds on what came before it, because the artist is simply drawing from what art he or she has been exposed to. Everything is a remix of previous styles and concepts, so starting Rodcla with a clear guide of inspirations was key to success and to controlling the final product.

To build my mood board, I turned to resources that I use in everyday design projects: Tumblr, Pinterest, and Dribbble. All three are popular sites for designers and creatives to share their work with the world, so they make for excellent inspiration machines. I saved a whole folder of JPEGs and PNGs from across the internet, and printed out a few pages of them in order to surround my physical workspace with creative stimulation. A selection of these images can be seen in the Appendix. I also referenced many of the pages in Heller and Talarico's *Typography Sketchbooks*.

Time to get out the pencils (and pens and markers and watercolors and ink).

Inspired by the work in *Typography Sketchbooks*, I began my sketching process by shifting media every few minutes. Since I had already set out my goals (a tall, narrow serif display typeface with medium stroke contrast) and created a few mood boards, I started playing with letterforms in as many ways as I could think of. I'd use a pencil to make a few outlines, and then go over it in pen for a more solid appearance. I'd use a huge pink marker to make oversized serifs or flourishes, and then I'd use a sharp pencil to make smaller, tighter letters. The benefit of trying so many different approaches is that when you, as the artist, find yourself going too far, it's easy to try to reign yourself in. It's much harder to take something safe or non-offensive—a typeface that doesn't deviate much from established classics, possibly—and make it only 10% more interesting.



A page from my sketchbook, including my notes.

Other selected pages from my sketchbook are included in the Appendix.

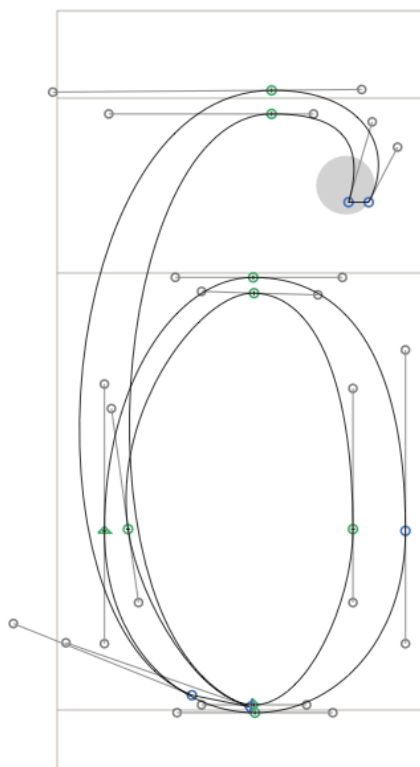
During this stage in my process, I would often draw letterforms for about an hour and fill up a page or two in my 11” by 17” sketchbook with ideas. After working with no distractions, I’d get up and focus on something else. (Or, more likely, take a nap.) Being away from my work for a period of time allowed me to return to it with a clear head, and I’d come back with entirely new insights. I made notes when I revisited my sketches, which helped me refine what I liked and didn’t like about my ideas. Through this method of trial and error—which sometimes felt like a lot of error—I began to get a sense for the kinds of serifs, flourishes, and rhythms that I was really looking for. Sometimes, when I really liked a letter but thought that I could improve on it, I would use tracing paper to be able to get a second attempt on a good beginning.

I didn't ask for any feedback from anyone at this stage, but I didn't do that out of any kind of reclusive artist tendencies or elitism. I did it as a way to get as much information out of my brain and down onto the paper as possible, because I knew that if I were to show these sketches to anyone, I'd feel uncomfortable trying entirely new directions.

Eventually, I got a feel for what features my typeface would have and I realized that all of my sketches were converging on a single style—I had taught my hands how to draw the letterforms that fit what I had imagined in my head. That's when I knew it was time to move onto the next stage and start digitizing Rodcla.

Digitizing is harder than it sounds, though.

Although it may seem like every letter in a font is a little picture, in reality the files are a lot more complex. If each letterform were a static image, then words would start to look blurry when blown up to fit on billboards or be illegible at tiny sizes. Luckily, that's not the case; instead of being made up of pixels, each letter is actually a collection of dots that are connected by lines called Bézier curves. Using quadratic and cubic formulas, computers can create graceful curves between points (Lemberg). These collections of curves and dots—called vector images—are useful because, since they rely on math instead of predefined pixels, they can scale to any size. This scalability means that the shape of a capital A will be exactly the same in the fine print at the bottom of a contract or four stories tall on the side of a parking garage.



An example of Bézier curves in action.

The green dots are nodes, and the open circles are the handles. The handles point the lines moving away from the nodes in the angles that they need to go in. The further away a handle is from a node, the more 'force' it exerts on the line.

There are many programs that create vector images, from AutoCAD for product and industrial design to Adobe Illustrator for logo design and illustration. However, for typography design, the choices are much narrower and often prohibitively expensive. The industry leader is FontLab Studio, but the \$649.00 price tag keeps the program reasonable only for professionals who work with type every day ("FontLab Studio"). A sister program to FontLab Studio, TypeTool, is available for \$50 but the features are so watered down that the user never escapes the feeling that they are working with the "budget" option. Alternatives to the FontLab products range from high-end (\$550 for RoboFont, a poor substitute program for FontLab Studio) to free (BirdFont, which

offers very little support or resources) but the only program that combines significant product support forums, a nearly complete set of features, an intuitive and clean interface, and a budget price is Glyphs Mini. Glyphs is the project of Georg Seifert, a type designer and developer from Germany (Seifert). Although there is a full version of Glyphs meant for professional designers, the Mini package manages to squeeze the full set of features that an amateur or hobbyist type designer would need into a \$45 package. For these reasons, I chose Glyphs Mini as the program I would use to design Rodcla.

As anyone who works in both traditional and digital media can tell you, the transition between paper and screen can be a challenging one. Even when the closest attention is paid to details, a digitized rendering of an idea or shape always looks slightly different than it originally did as pen on paper. The process of translating my sketches to digital versions in Glyphs Mini initially exasperated me, until I decided to back up a half-step. I brought my scanned sketches into Adobe Illustrator, a vector-based drawing program that I was vastly more accustomed to than Glyphs Mini. By literally tracing two or three of my letterforms in this program, I was able to export the vector files to Glyphs and get a running start at defining the ratios of my digital letterforms. These gave me a foundation within Glyphs that allowed me to start checking Rodcla's letterforms off of my to-do list.

I began designing Rodcla's lowercase letters first, because there are many letters and shapes that repeat across the lowercase alphabet. Once I designed a 'p' that I liked, it was easy to flip it to get a 'q' and then again two more times to get a 'b' and a 'd'. Chopping part of that shape off then gave me an 'a.' There are other letter pairs like this, like 'm,' 'n,' and 'h,' and I soon had most of my lowercase letters completed.

However, I began to realize that certain letters just didn't come as naturally to me as others—so I skipped those and moved on to the uppercase set. However, I eventually (and predictably) hit a brick wall on the uppercase “problem” letters, so I eventually had to knuckle down and design all the hard ones. After I'd finished both the upper and the lowercase alphabet, I still had lots of fine-tuning to accomplish.

Rodcla, version one
ABCDEFGHIJKLMNO
PQRSTUVWXYZ
abcdefghijklmno
pqrstuvwxyz

Rodcla, version one.

Still in need of many corrections, this is the first iteration of the typeface. I was specifically unhappy with the flourishes on the A, H, Q, g, and j and the stroke widths on letters like the C, D, G, O, Q, S, Z, g, o, and z. The entire face lacks any rhythm or consistency and some letters have the opposite stresses than they should, like the V, Y, and z.

One thing that I didn't expect before commencing this project was how much each newly designed letterform would affect the rest of the alphabet. Every time I finished a new letter, I'd put it in a few words and realize once it was in a word clump that I needed to make small edits to another letter. ("Hm, this 'h' makes the 'T' look too wide. What if I made the bar on top shorter?") After lots of these small edits, the rhythm of the typeface began to make itself evident and the letterforms started to feel like cohesive pieces of the whole.

Looking at the first draft is like seeing your baby for the first time.

After feeling like I'd arrived at a good stopping point with the whole alphabet completed, I exported my letterforms so I could use them as an actual typeface on my computer. Once the vector images are designed in a type design program like Glyphs, the fonts are stored in OpenType (OTF) or TrueType (TTF) files. I exported Rodcla as an OpenType file because that format's growth in popularity in the past few years due to its full support by Microsoft and Adobe ("Adobe Fonts: OpenType"). OpenType's other main advantage is that it allows for the storage of up to 65,000 characters (Fonts.com). That means that if I wanted to add specific ligatures (connections between two letters), symbols, non-roman letters, or flourishes, I could do so very simply.

Once I'd exported Rodcla version one, I created a few simple pages of example text so that I could see what the typeface looked like when it wasn't on the screen. I printed these pages out and began to take notes on them, noticing bits that needed slimming down, refining, or complete overhauls. Type looks completely different on screen than it does on the printed page, so trying to get the letterforms cohesive on both media is a challenge that type designers have to take on at some point in every process.

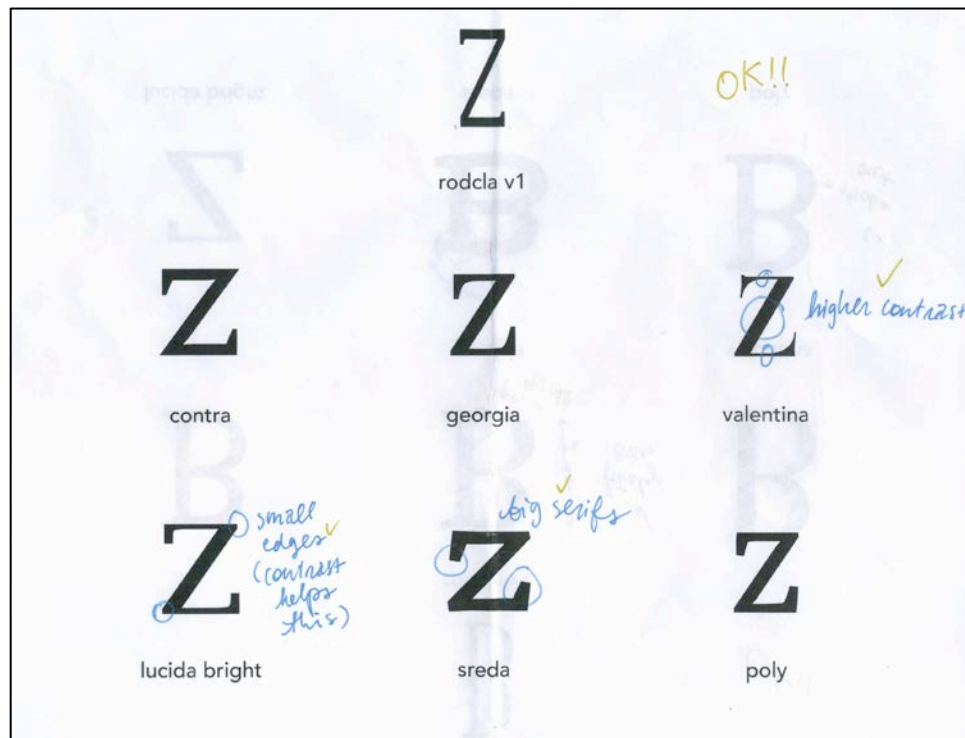


Version one of Rodcla’s uppercase letters with my notes.

Seeing Rodcla printed out revealed to me that many of the letters simply seemed too fat or uneven. This image and the accompanying lowercase page is included at a larger size in the Appendix.

After coming to my own conclusions about the problems in the letterforms, I took the pages to designers I trusted in order to get their opinions; Professor Bill Ryan, my advisor, was particularly helpful, as were a few designer friends I consulted. They all reinforced many of the issues that I had already identified as well as pointed out problems that I’d never even noticed. Another surprising moment came when each of them picked out their favorite letters—each designer was attracted to a different letterform as the defining glyph, and I tried to translate the spirit of these defining letters into the redesigns of the problem letters.

Establishing the letterforms that needed a facelift was the easy half, but creating better versions of them was the real test. In order to ground my ideas in established successes, I gathered six typefaces that I felt reflected at least a piece of Rodcla. I picked Contra from Apostrophic Labs, Valentina from Pedro Arilla, Sreda from Font Fabric, and Poly from Nicolás Silva and a few classics: Georgia and Lucida Bright.



Rodcla’s original z alongside other inspiring z’s. More examples of my pages from this process appear in the appendix.

Not all typefaces that I was examining were display faces, but many resonated with the kinds of solutions I needed to find in my search—I was taking inspiration, not copying features. By setting up the problem letters alongside their counterparts in these six fonts, I was able to see how designers had solved the same problems I was encountering in my letters.

Through this process, I discovered that making every single letter perfectly fit to the established formula can make individual letters start to look wrong. Since Glyphs (and other typeface design programs) allows you to recycle pieces of letters, called components, it's easy to use the same exact serifs, crossbars, and flourishes across similar letterforms. However, designing letters is more about getting the rhythm of the whole right than forcing the components into the exact same situations across multiple letterforms. Achieving that rhythm is all about injecting organic touches into the letters, and combining those human touches with the copy/paste workflow to create natural solutions.

The (revision) party never stops.

After competing a version two of Rodcla that I was happy with, I again exported the font in order to get a closer look at what was working and what wasn't. At this stage, there were only a few characters that needing fine-tuning (the S and the G both seemed a bit off, and the numbers didn't feel like they belonged with the letters) and a few symbols that needed to be created. Again, this was easiest to see once Rodcla was off the screen and printed on paper. I went through a few iterations before landing on version three, a much-improved typeface compared to versions one and two.

Rodcla, version three

ABCDEFGHIJKLMNO

PQRSTUVWXYZ

abcdefghijklmno

pqrstuvwxyz

Version three of Rodcla became much more balanced than versions one or two.

Finally, once I'd gotten all the characters to feel right, I began the long process of kerning the letters. Kerning is the process of adjusting the gaps between letters so the spaces feel natural and the rhythm of the characters isn't lost.

Excellent Horrible

Examples of both excellent and horrible kerning in action.

Kerning can (and should!) be done every time a designer uses a typeface, but a typeface designer can save his future font users a lot of headaches and extra time if he or she takes the time to kern each letter individually.

AVANT
AVANT

Examples of letters before and after individual kerning.

On the top, the A and the V have not been kerned. The V character only appears after the right side of the A has ended. On the bottom, the A and the V have been kerned to fit each other. The left side of the V now overlaps the right side of the A, and the rhythm of the letters is preserved.

Because all letters are shaped differently, it would seem like a type designer would have to kern each letter with every other letter in the alphabet—including the uppercase ones.

That would be 2,704 individual letter pairs to kern, and let's face it: Not even the most extreme type designer has the time for that.

As a solution, type designers have identified the most common pairings of letters in English so that designers can focus on the most likely culprits. One popular resource (and the one that I made use of) is Leslie Cabarga's Kern King, available online at Cabarga's website supporting her book, *Logo, Font, & Lettering Bible*. Kern King is a series of nonsense and real words that uses the most commonly kerned letter pairs. The full text of Kern King is included in the appendix. Using this example text, I ended up kerning a total of 610 pairs of letters and numbers over the course of several hours. Although it was face-meltingly tedious work, the final product simply works better than a non-kerned typeface; an unfortunate hallmark of many of the internet's free fonts is poor kerning, and I have been determined from the start to create a professional quality typeface.

A side note of the letter pair kerning process is something that could easily go unnoticed: the size of the spaces. Because I was focused so intently on the letterforms, I neglected to fine-tune the amount of space between words until a designer friend pointed it out to me.

Newspaper revenue has been declining for some time now.

Newspaper revenue has been declining for some time now.

Newspaper revenue has been declining for some time now.

An example of how Rodcla's spaces could be improved, courtesy of designer Andy Rossback.

Helvetica Bold is used at the top to show how small the spaces are in the most ubiquitous typeface in the world. The bottom is Rodcla version three, with a space width of 300. The middle is the corrected Rodcla version four, with a space width of 200.

The example above shows the effect that space size has on the flow of a typeface.

Although it may seem like a minor detail, the change is noticeable once implemented, and is a simple fix that pushes a font towards the premium and professional experience.

After version three of Rodcla, I sent the file to even more designers that I knew, including Steven Asbury, my secondary thesis advisor. He passed on Rodcla to a friend of his that works as a professional type designer, Tom Lincoln. Lincoln gave me some excellent feedback and made notes on the specific pieces of Rodcla that he felt weren't

working the way they should. With these notes and feedback from my thesis committee, I returned to Glyphs once again.

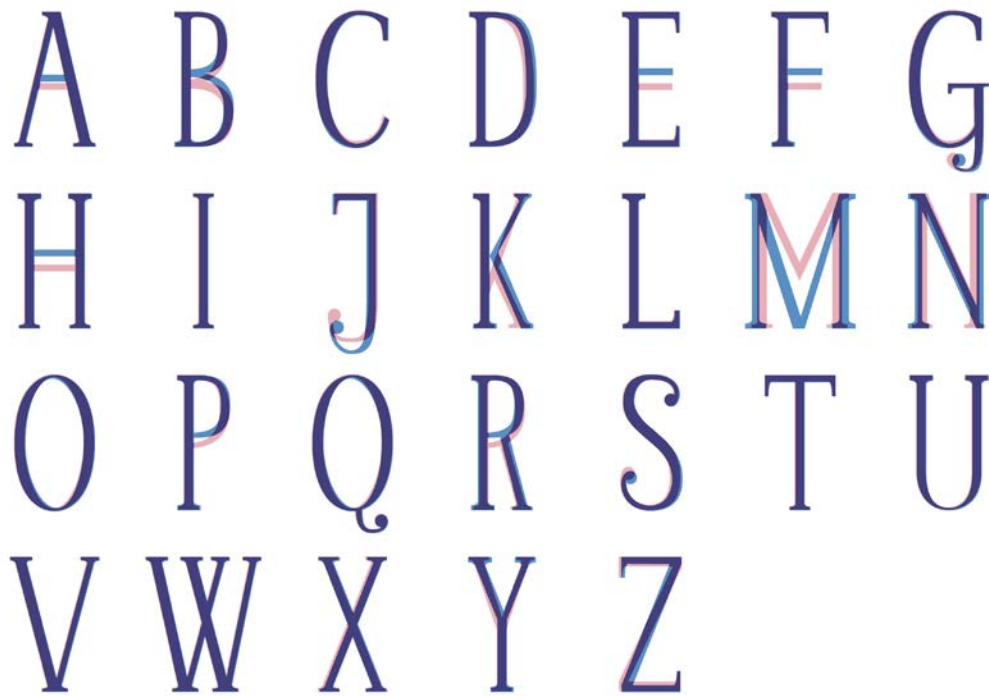
Version four of Rodcla is how the typeface appears now.

Rodcla, version four
ABCDEFGHIJKLMNO
PQRSTUVWXYZ
abcdefghijklmno
pqrstuvwxyz

Rodcla, version four.

Major changes to the typeface include a higher midline for the capitals, better renderings of all ball terminals (on the ends of the G, J, Q, S, j, and t) and structural shifts in the M and N.

These changes reflect a more even and rhythmically sound typeface, and I am pleased with the result. The higher midline prevents the uppercase letters from feeling as top-heavy as they had in previous iterations, and the redrawing of the ball terminals brings a clearer elegance than was present in clumsier previous versions.



Changes between Rodcla's uppercase letters in versions three and four.

Version four is shown in blue, with version three in red for comparisons. Many of the most noticeable changes occurred with the capitals, although the changes between the lowercase letters are shown in the appendix. Specific changes can be seen in the raising of the midline on the A, B, E, F, H, K, P, R, and Y, and in the major redrawings of the J, K, M, and N.

1234567890

/!#?’,: _ - — (\$) + =
* \ { } [] “ ‘ % < > @ ° &

Numbers and symbols were also expanded in versions three and four.

The final version of Rodcla is version four. With the extra input of more designers, the typeface benefitted.

Free is the best price.

Since finishing Rodcla, I’ve been looking forward to contributing the typeface to the greater design community. Many designers post their typefaces online as free to use for other designers. Some even post their work under the SIL Open Font License, which allows other designers to adapt or improve the typefaces; the SIL International website explains that “the OFL provides a legal framework and infrastructure for worldwide development, sharing and improvement of fonts and related software in a collaborative manner,” which is exactly what I intend to do (“SIL Open Font License (OFL)”). Since I have often profited from the generosity of other type designers by using their typefaces in my designs, I want to “share the love” a bit and give mine away for free as well.

I've made sharing Rodcla easy by creating a small site, www.get-rodcla.com, that shows a few features of the typeface as well as provides a link to download the file. I've posted links to this page on my blog, portfolio, and social media profiles. This way, my project will have an impact further than just the UO School of Journalism and Communication or the Clark Honors College—I'm hoping to get feedback from real designers working in the industry and maybe even be able to use my experience as a tool for starting conversations with other type designers I respect in the community.

My philosophy has always been to “do well by doing good.” My hope is that by giving back to the design community and sharing my experience with non-designers, I will have done a bit of good while doing well in the Clark Honors College.

Implementation

How well do you know your typeface?

Although throughout the process of creating Rodcla (and even, to some extent, before it was even a twinkle in my eye) I was aware of the feelings and era that my typeface would evoke, it is now simple to judge the aesthetic relevance of the final letterforms. Although the emotional content of art and design is inherently subjective, I would assign a few descriptors to Rodcla with confidence. Rodcla is:

1. Fancy yet unpretentious.

The ball terminals on letters like the G, J, Q, S, j, t, and y give Rodcla the ornamentation that a designer would expect from a fancy typeface. However, the straight verticality of the letters like the E, F, H, R, d and l ground the typeface in the world of no-nonsense geometry, keeping Rodcla from pretention or over-decoration.

2. Inviting yet not smothering.

Because Rodcla fits in with other Transitional typefaces due to its variable letter axes and medium stroke contrast, it lacks both the calligraphic qualities of a Humanist serif and the often expensive and exclusive overtones of a Modern typeface. By resting firmly between these two extremes, Rodcla manages to be human and approachable.

3. Personality-driven yet not precocious.

The ball terminals and serifs on Rodcla are some of the typeface's most distinctive features. These give the letterforms personality and a distinctive dialect, although they are not exaggerated enough to distract from the letterforms themselves, as

sometimes happens in novelty faces or overwrought display faces. The small touches add to Rodcla's charm without overwhelming the reader or becoming ornamentation for ornamentation's sake.

4. Light yet commanding.

Because Rodcla is meant to be used as a display face, it was designed to be commanding when set at large sizes near body copy. A tall x-height and distinctive personality (as discussed above) give Rodcla the power to speak in the necessary tone for a headline. The typeface does this even though it's not terribly heavy or thick—Rodcla makes a good lightweight headline, which especially works as a contrast to other heavy elements on a page.

5. Cute yet not girly.

The final property of Rodcla is one of the hardest to pin down academically; how does a typeface suggest femininity or masculinity? Letterforms aren't gendered, but it's easy to look at Didot and say that it looks feminine while a heavy slab serif like Rockwell communicates masculinity. Rodcla falls into the first camp, but not to the extreme—Rodcla isn't a full-on girly face, but it certainly leans that way.

Rodcla's temperament falls somewhere between many of the aforementioned adjectives, giving it versatility. This versatility affects which typefaces it pairs best with while also determining the kinds of media it is best suited to dressing up.

Because Rodcla pulls many of its influences from Transitional typefaces, it pairs nicely with other typefaces in that family. These other typefaces mimic the serifs in Rodcla without competing with the overall shape and rhythm of the letters. Conversely,

typefaces that are tall and narrow like Rodcla also fit nicely as a companion body choice. To prove both of these ideas and to show that Rodcla is a typeface with real-world applications, I created mockups of a menu, invitation, and magazine spread.

Here are a few examples.

Rodcla can be used in a variety of situations based on its properties. I've outlined these properties and created a few examples to prove that the rules work in real life. The first of these examples is a menu:



A close-up look at the menu. The full menu can be seen in the Appendix.

Rodcla is used for the restaurant name and dish titles.

Although Bluebird Bluebird isn't a real restaurant, this menu demonstrates that if it were it would be served well with a menu designed in Rodcla. Here, Rodcla is paired with Signika, a typeface designed by Polish designer Anna Giedryś in 2010. Robert

Bringhurst, in his masterful work on typography, *The Elements of Typographic Style*, recommends that designers should “Pair serified and unserified faces on the basis of their inner structure.” This is exactly why Rodcla and Signika work so well together; both typefaces have tall, narrow letterforms with similar personalities. It’s also common to pair serifs with sans serifs, creating contrast. This typographic contrast is increased by the way that Signika is treated; for section headers, like “ENTREES,” Signika is set in its bold style and wide tracking. (Tracking is the amount of space between the letters). Conversely, when Signika is used for item descriptions it is set in its regular weight and close tracking. These two extremes, bookending Rodcla, create contrast in the amount of ink on the page while also complimenting the shape and rhythm of Rodcla.

The second example I created with Rodcla is an invitation. Rodcla’s fancy yet unpretentious nature makes it perfect for semi-formal notes and announcements.



A graduation announcement for yours truly, set primarily in Rodcla.

The front and back of the postcard are displayed here, with Rodcla prominently featuring on both sides. A closer look at these designs can be seen in the Appendix.

Unlike in the menu, these invitations pair Rodcla with Garamond Italic, a French Humanist serif and iconic choice for nearly all instances when a designer wants to infuse “a document with importance, reverence, or poetry” (Coles 38). Bringhurst again advises us soundly to “choose tiling and displace faces that reinforce the structure of the text face,” (105) so using Rodcla—which exaggerates many of the Garamond family’s Humanist features, like the lowercase e’s horizontal bar with a small eye and moderately sized serifs (Coles 39). Again, the contrast between words set in large Rodcla and small Garamond Italic creates both a visual hierarchy as well as dynamic movement through the design.

The last example of how Rodcla looks in real life situations uses another time-honored Humanist typeface to create visual harmony. Initially commissioned by

Monotype as a typeface for the original *Life* magazine, Goudy Old Style compliments Rodlca in many of the same ways that Garamond does (Loxley). It's only fitting that the pair appears in another magazine, this time a re-imagining of *The Writer*, a monthly publication that focuses on “advice and inspiration for today’s writer.”



A re-imagining of *The Writer*, featuring Rodlca and Goudy Old Style in three weights.

Images and text do not belong to *The Writer* or the author and are meant for mockup purposes only. More pages are shown in greater detail in the Appendix.

Both Rodlca and Goudy Old Style are perfect for a magazine writing; Bringhurst advises designers to “choose faces that suit the task as well as the subject” (95), meaning that a typeface that in this situation it’s best to choose a typeface like Goudy that was built to be read for long periods and conjures echoes of literary mastery.

All of these examples put Rodcla in real life situations that demonstrate practical uses for a new typeface. Menus, invitations, and magazines are just a few examples of media that are ripe for Rodcla-set headlines, although experimentation in the next few months will surely provide even more pairings and uses for it.

Conclusion

Type design is harder than it looks, and I definitely underestimated the perseverance it would take to finish a whole typeface. The whole experience is about focusing on a level of detail so fine that it borders on obsession. Luckily, the hard work pays off. Acting is often called the “invisible art” because when it’s done well, the audience isn’t supposed to see the art happening in front of them, but I’d argue that typography falls in the exact same category. James Craig’s typography and design textbook, *Designing With Type*, explains that designers should “not strain for originality; this may come across as affectation and obscure the message.” A good typeface doesn’t feel like letters dressed in noticeable new clothes—it simply feels like an alphabet.

Although I’m not an objective enough judge to say if my creative influence on Rodcla was an “invisible art,” I want to move toward that kind of polish and quality in the next typeface I design. The experience of creating Rodcla has already influenced how I start hand-lettering projects, but I would love to take the skills I learned from this process and apply them to another typeface. The next time around, not only will I know more about how to transition from the sketching stage of the process to the digital stage, but I’ll have practiced enough with Bézier curves that my curves and lines will be more precise from version one, instead of improving the flow of the curves over multiple iterations.

An interesting departure from Rodcla would be to try a typeface with greater contrast or a sans serif. Another challenge would be to simply make a second or third weight to Rodcla—adapting my existing letterforms to an italic style or a black weight

would challenge me to think hard about Rodcla’s essential ‘skeleton’ and personality. Although I could never have the patience to turn Rodcla in to a font “superfamily” like Proxima Nova, which has over 130 weights and styles (Eden), branching out into another one or two styles would make it much more versatile and useable.

Whatever my future as a type designer looks like, I’m grateful that it’s probably going to be digitally based. I don’t have to use a chisel, lead-melting linotype machine, or a wooden block every time I want to slightly (or drastically) change how my letters look. For that privilege I’ve lit a stick of incense to both Claude Garamond, my type hero, and Lance A. Miller, the inventor of command-z. I promise to keep the shrine well maintained until my next project.

Appendix

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This license is copied below, and is also available with a FAQ at: <http://scripts.sil.org/OFL>

SIL OPEN FONT LICENSE
Version 1.1 - 26 February 2007

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Mood board

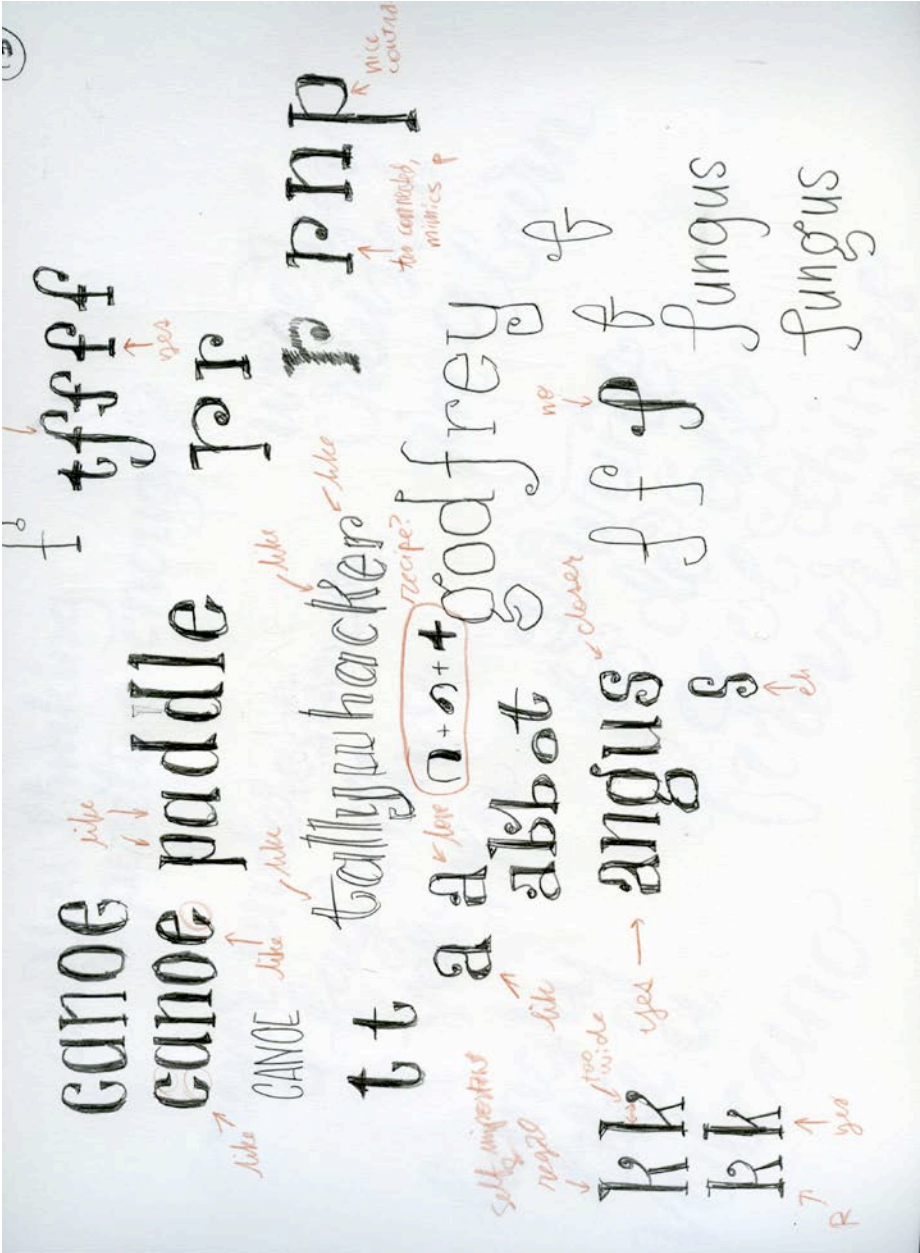
These are a selected few of the images that inspired Rodcla in the first few stages of design. These images do not belong to me.



Battlefin Regular
Battlefin Bold

Sketchbook pages

The first images of Rodcla don't necessarily look exactly like the final typeface, but through this chronological ordering of my sketchbook pages you should get a sense of how the letterforms evolved.



slow
warm
death

← tiny top no yam

Sunburn

CONVERSATION

drawstrie

iii

↑ yes

↑ yes

↑ good opening here

↑ sexy, yet

↑ nice

↑ nice but poorly sized

↑ nice

↑ nice

↑ nice

↑ maybe a bit low

↑ chee

↑ softened serifs!

These are pretty big here... very whimsical...

↑ okay

↑ stable looking.

↑ little overzealous?

the i probably shouldn't draw too much attention to itself, since it's ~~the~~ very common.

W W M

W W M

W W M

↑ cool serifs

↑ nice, but low

↑ nice, but low

↑ raise it
↑ feet aren't
↑ opposite

↑ opposite
↑ face

TS

RRR
medium
small
large

not circular
need to be
"finger"
big
thin

ZZZ

Quincy
Quint
Sprite

not
wide
enough
eye
water
shape
flat
feet
too fat on
the side

Good
for you but
better for me

XX
lowercase
uppercase

ILL
not
narrow
enough
cut fat
fat
lower
nice
contrast

Q

76

ECCO

more contrast?

failed exp. like this can't get too close

JINX

Not interesting in exercise all too generic? or traditional enough to be easily spotted

BOVINE

too strong

smaller

wider?

wider?

wider

use this as a template

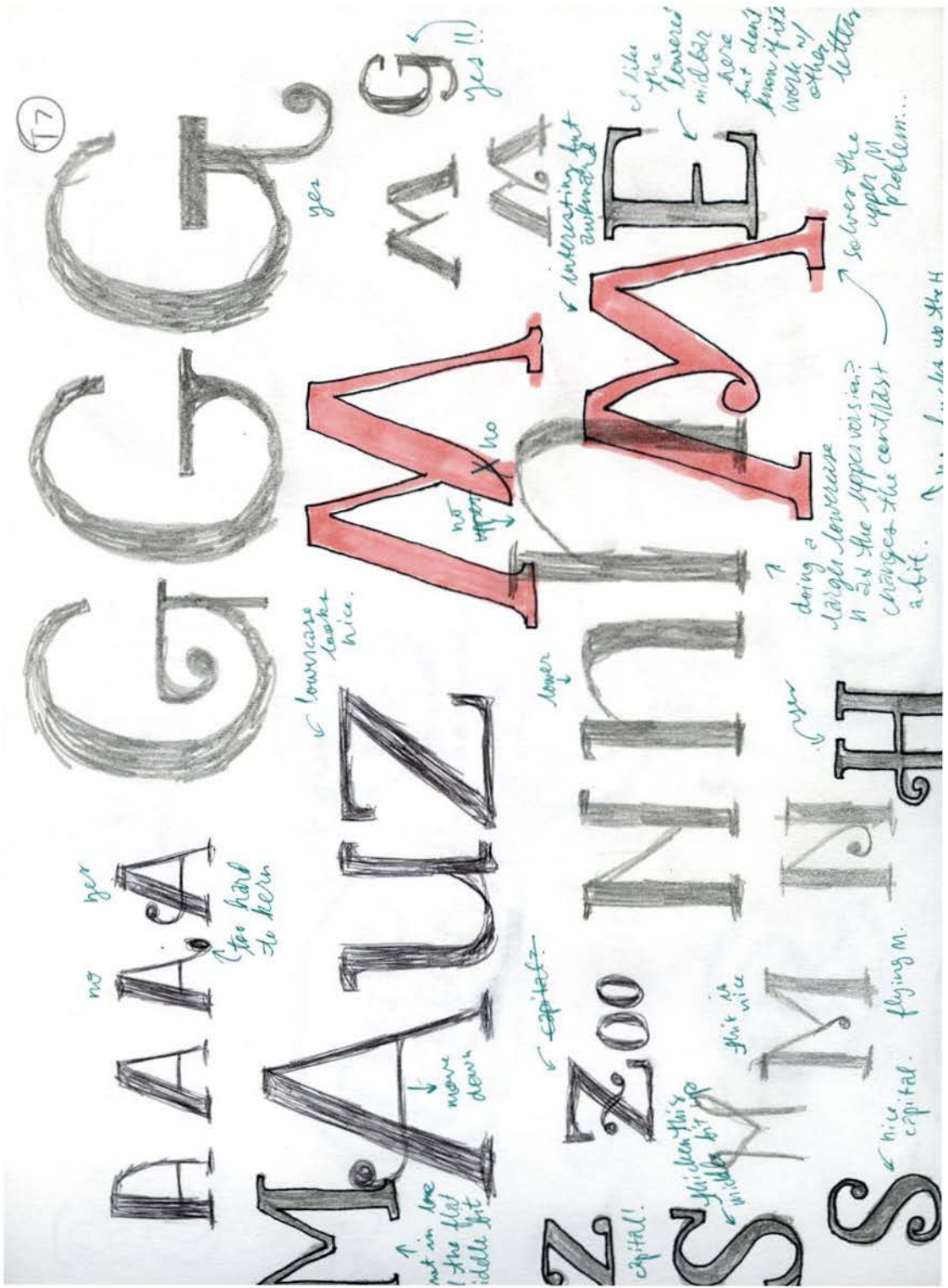
pull down like this

nice

RE

swi

express



this feels too safe & formulaic
& boring.

BOSTER A

wide

needs
condensing/
narrowing.

FAULTY

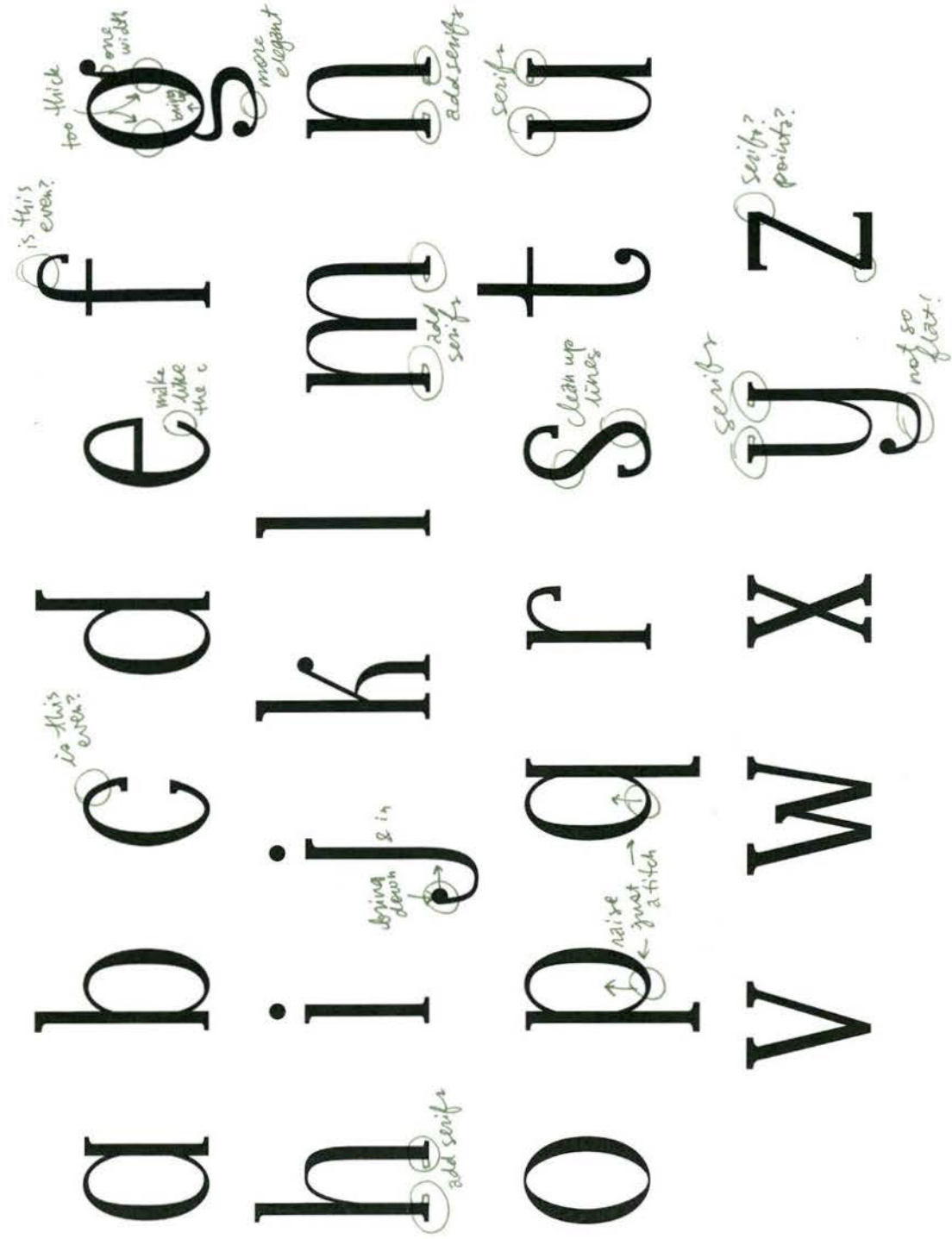
smaller

FAULTY

best

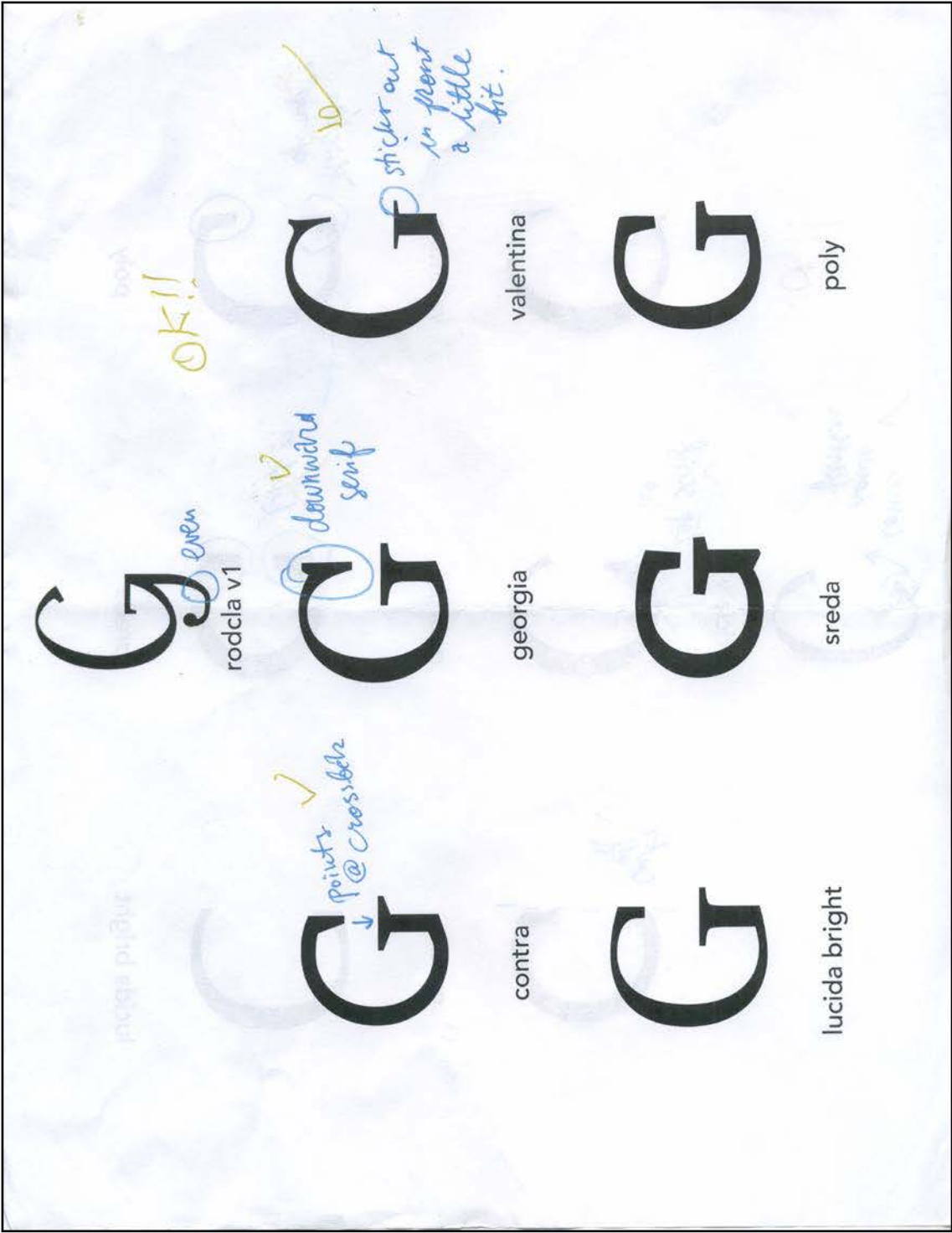
yes!!!
keep the hump
... 21 x 00

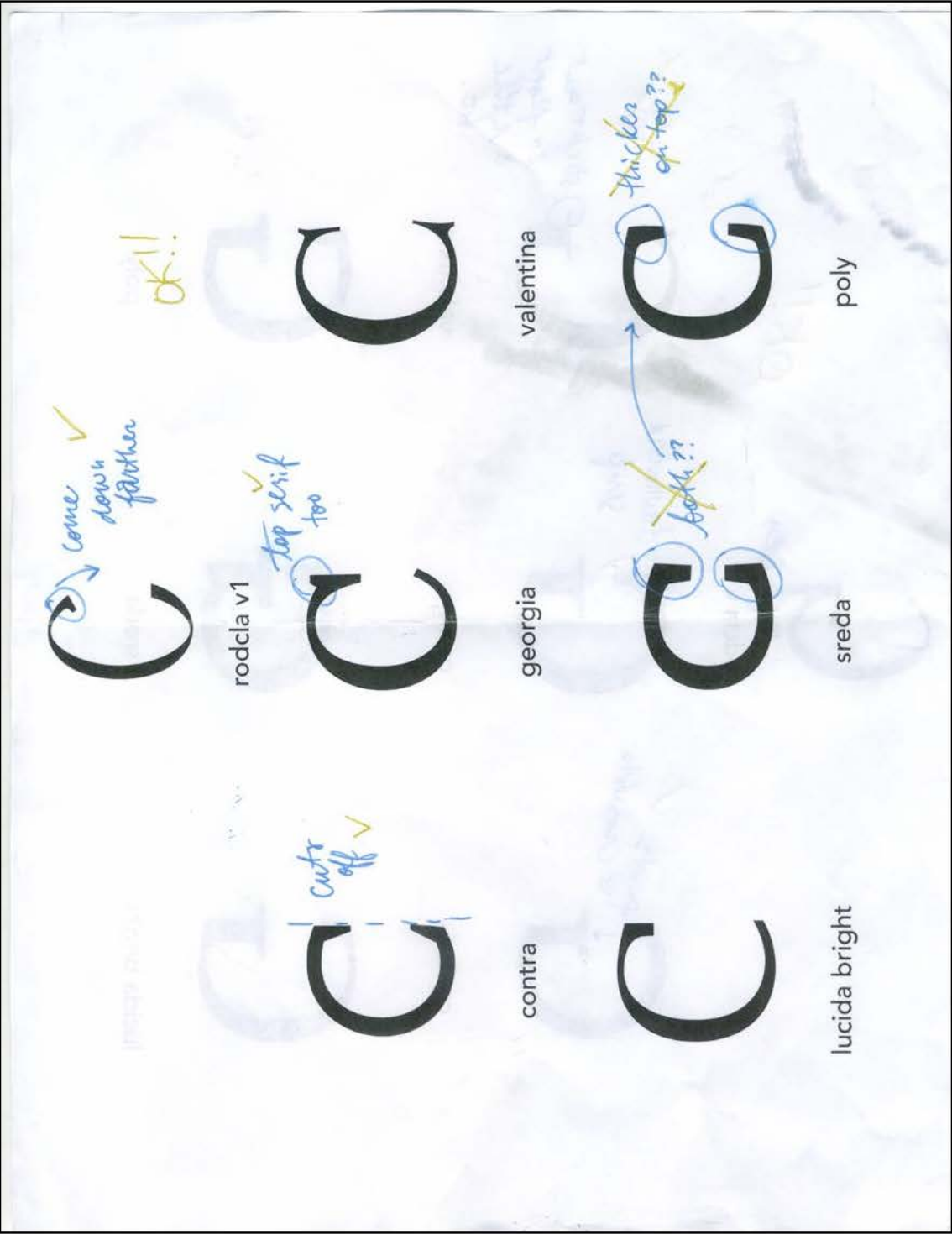
Version one corrections

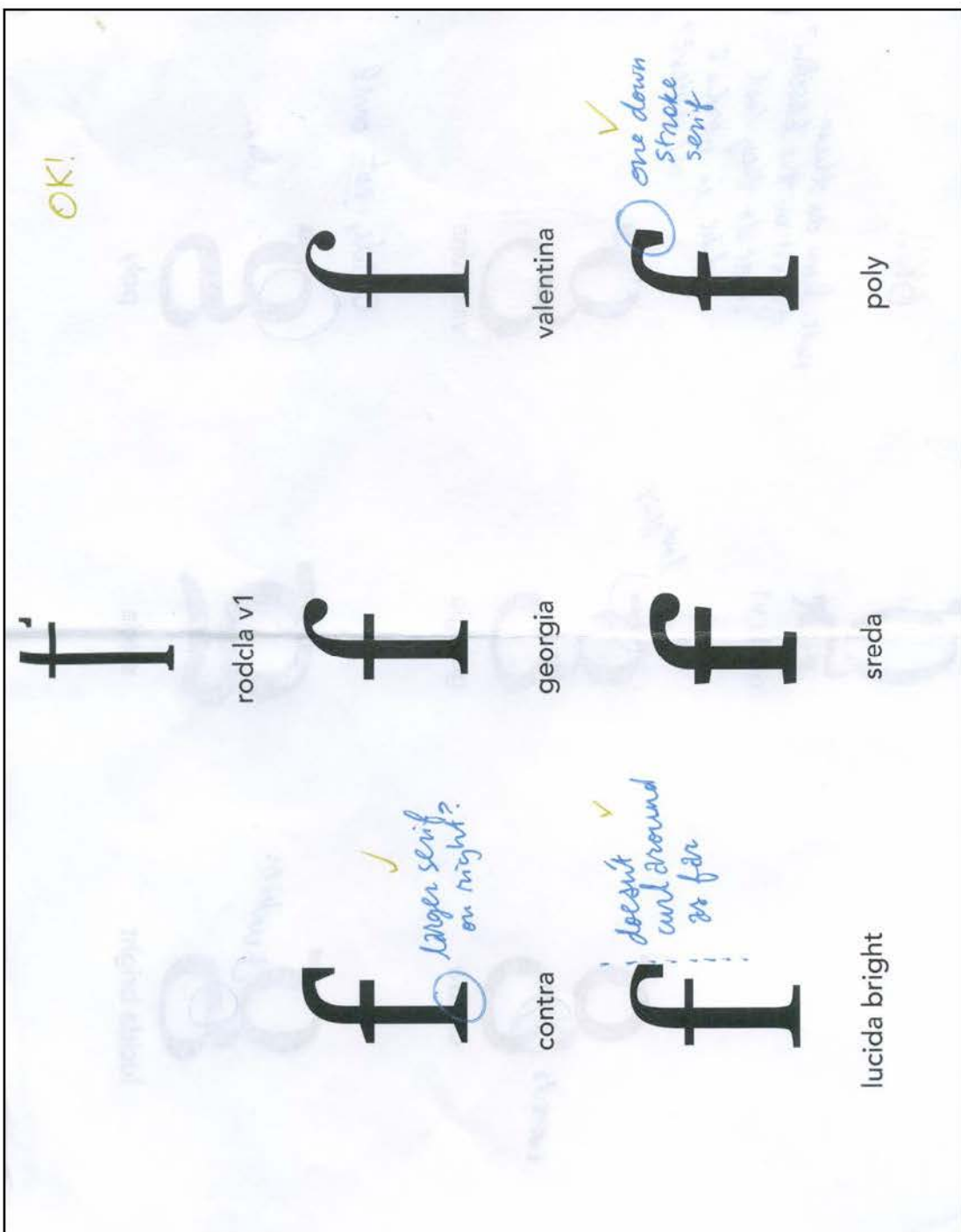




Comparing Rodcla v1 to other typefaces







Kern King

Leslie Cabarga's Kern King text, from his book *Logo, Font, & Lettering Bible*,

Copyright 2014:

lynx tuft frogs, dolphins abduct by proxy the ever awkward klutz, dud, dummkopf, jinx snubnose filmgoer, orphan sgt. renfruw grudgek reyfus, md. sikh psych if halt tympany jewelry sri heh! twyer vs jojo pneu fylfot alcaaba son of nonplussed halfbreed bubbly playboy guggenheim daddy coccyx sgraffito effect, vacuum dirndle impossible attempt to disvalue, muzzle the afghan czech czar and exninja, bob bixby dvorak wood dhurrie savvy, dizzy eye aeon circumcision uvula scrungy picnic luxurious special type carbohydrate ovoid adzuki kumquat bomb? afterglows gold girl pygmy gnome lb. ankhs acme aggroupment akmed brouhha tv wt. ujjain ms. oz abacus mnemonics bhikku khaki bwana aorta embolism vivid owls often kvetch otherwise, wysiwyg densfort wright you've absorbed rhythm, put obstacle kyaks krieg kern wurst subject enmity equity coquet quorum pique tzetse hepzibah sulfhydryl briefcase ajax ehler kafka fjord elfship halfdressed jugful eggcup hummingbirds swingdevil bagpipe legwork reproachful hunchback archknave baghdad wejh rijswijk rajbansi rajput ajdir okay weekday obfuscate subpoena liebknecht marcgravia ecboic arcticward dickcissel pincpinc boldface maidkin adjective adcraft adman dwarfness applejack darkbrown kiln palzy always farmland flimflam unbossy nonlinear stepbrother lapdog stopgap sx countdown basketball beaujolais vb. flowchart aztec lazy bozo syrup tarzan annoying dyke yucky hawg gagzhukz cuzco squire when hiho mayhem nietzsche szasz gumdrop milk emplotment ambidextrously lacquer byway ecclesiastes stubchen hobgoblins crabmill aqua hawaii blvd. subquality byzantine empire debt obvious cervantes jekabzeel anecdote flicflac mechanicville bedbug couldn't i've it's they'll they'd dpt. headquarter burkhardt xerxes atkins govt. ebenezer lg. lhama amtrak amway fixity axmen quumbabda upjohn hrumpf

Aaron Abraham Adam Aeneas Agfa Ahoy Aileen Akbar Alanon Americanism Anglican Aorta April Fool's Day Aqua Lung (Tm.) Arabic Ash Wednesday Authorized Version Ave Maria Away Axel Ay Aztec Bhutan Bill Bjorn Bk Btu. Bvart Bzonga California Cb Cd Cervantes Chicago Clute City, Tx. Cmdr. Cnossus Coco Cracker State, Georgia Cs Ct. Cwacker Cyrano David Debra Dharma Diane Djakarta Dm Dnepr Doris Dudley Dwayne Dylan Dzerzhinsk Eames Ectomorph Eden Eerie Effingham, Il. Egypt Eiffel Tower Eject Ekland Elmore Entreaty Eolian Epstein Equine Erasmus Eskimo Ethiopia Europe Eva Ewan Exodus Jan van Eyck Ezra Fabian February Fhara Fifi Fjord Florida Fm France Fs Ft. Fury Fyn Gabriel Gc Gdynia Gehrig Ghana Gilligan Karl Gjellerup Gk. Glen Gm Gnosis Gp.E. Gregory Gs Gt. Br. Guinevere Gwathmey Gypsy Gzags Hebrew Hf Hg Hileah Horace Hrdlicka Hsia Hts. Hubert Hwang Hai

Hyacinth Hz. Iaccoca Ibsen Iceland Idaho If Iggy Ihre Ijit Ike Iliad Immediate Innocent
Ione Ipswitch Iquarus Ireland Island It Iud Ivert Iwerks Ixnay Iy Jasper Jenks Jherry Jill
Jm Jn Jorge Jr. Julie Kerry Kharma Kiki Klear Koko Kruse Kusack Kylie Laboe Lb.
Leslie Lhihane Llama Lorrie Lt. Lucy Lyle Madeira Mechanic Mg. Minnie Morrie Mr.
Ms. Mt. Music My Nanny Nellie Nillie Novocane Null Nyack Oak Oblique Occarina
Odd Oedipus Off Ogmane Ohio Oil Oj Oklahoma Olio Omni Only Oops Opera Oqu
Order Ostra Ottmar Out Ovum Ow Ox Oyster Oz Parade Pd. Pepe Pfister Pg. Phil Pippi
Pj Please Pneumonia Porridge Price Psalm Pt. Purple Pv Pw Pyre Qt. Quincy Radio Rd.
Red Rhea Right Rj Roche Rr Rs Rt. Rural Rwanda Ryder Sacrifice Series Sgraffito
Shirt Sister Skeet Slow Smore Snoop Soon Special Squire Sr St. Suzy Svelte Swiss Sy
Szach Td Teach There Title Total Trust Tsena Tulip Twice Tyler Tzean Ua Udder Ue
Uf Ugh Uh Ui Uk Ul Um Unkempt Uo Up Uq Ursula Use Utmost Uvula Uw Uxurious
UzBai Valerie Velour Vh Vicky Volvo Vs Water Were Where With World Wt. Wulk
Wyler Xavier Xerox Xi Xylophone Yaboe Year Yipes Yo Ypsilant Ys Yu Zabar's Zero
Zhane Zizi Zorro Zu Zy Don't I'll I'm I'se

Comparisons between Rodcla version three (red) and version four (blue)

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

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

Implementation: Menu



SMALL PLATES

Pierogi / \$7.5

Hand-made potato-filled dumplings, topped with sauteed onions & sour cream

Hummus Plate / \$7.5

A dip of garbanzo beans & sesame served with sliced tomatoes, chili paste, kalamata olives & pita bread

Dungeness Crab Cake / \$6

With creole mustard sauce & housemade cole slaw

Three Sliders / \$12

Mini versions of our favorite sandwiches, served on a potato roll, pulled pork honey bbq sauce & swiss cheese, burger with cheddar & caramelized onions, crab cake with cole slaw & tartar sauce

Chopped Liver / \$7

Like my mothers recipe: made with slowly sauteed chicken livers & onions, served with assorted crackers

Fried Ravioli / \$7.5

Ricotta cheese-filled, sprinkled with herbs & spices, topped with parmesan cheese & served with tomato basil sauce

SALADS

Greek Salad / \$7 or \$9

Tomatoes, kalamata olives, feta cheese & red onions on a bed of lettuce tossed with celery, dill, green onions & red wine vinaigrette (contains anchovy)

House Salad / \$6

Organic field greens with cranberries, feta cheese, sunflower seeds & red onions, lightly tossed in a balsamic vinaigrette

Caesar Salad / \$7 or \$9

Mixed leaf lettuce tossed in a lemon, anchovy & garlic dressing, topped with parmesan cheese & house-made croutons

Cobb Salad / \$11

Red leaf & romaine lettuce, grilled chicken breast, sliced egg, avocado, blue cheese & bacon, with side of blue cheese, balsamic vinaigrette, thousand island, poppy seed or honey mustard dressing

ENTREES

Chicken & Dumplings / \$14

Slow-stewed chicken (mostly white meat) with herbed dumplings

Cascade Natural Beef Pot Roast / \$19

Natural boneless beef short ribs braised over four hours, served with a rich & velvety gravy, smashed red potatoes & seasonal vegetables

Mom's Meatloaf and Gravy / \$16

Made with all-natural "painted hills" ground beef & sauteed aromatic vegetables, served with gravy, smashed red potatoes & seasonal vegetables

Carlton Farms Pulled Pork / \$15

Slow-cooked natural and local pork topped with country gravy, served with smashed red potatoes & seasonal vegetables

Roasted Free-Range Chicken / \$16

Half a natural chicken served with pan juices, smashed red potatoes & seasonal vegetables

Vegan Stir Fry, Two Ways / \$13

Tofu & vegetables (peppers, onions, broccoli, mushrooms, zucchini, carrots, green onions) stir-fried with your choice of thai green curry sauce or gluten-free ginger-soy sauce, served with jasmine rice

Steak Frites / \$20

Grilled St. Helen's beef rib-eye steak topped with maitre d'hotel butter, served with made-from-scratch french fries & sautéed spinach

SIDES

French Fries With Spicy Aioli / \$4

Mashed Potatoes / \$4

Cheddar Macaroni & Cheese / \$7

Sautéed Spinach / \$4

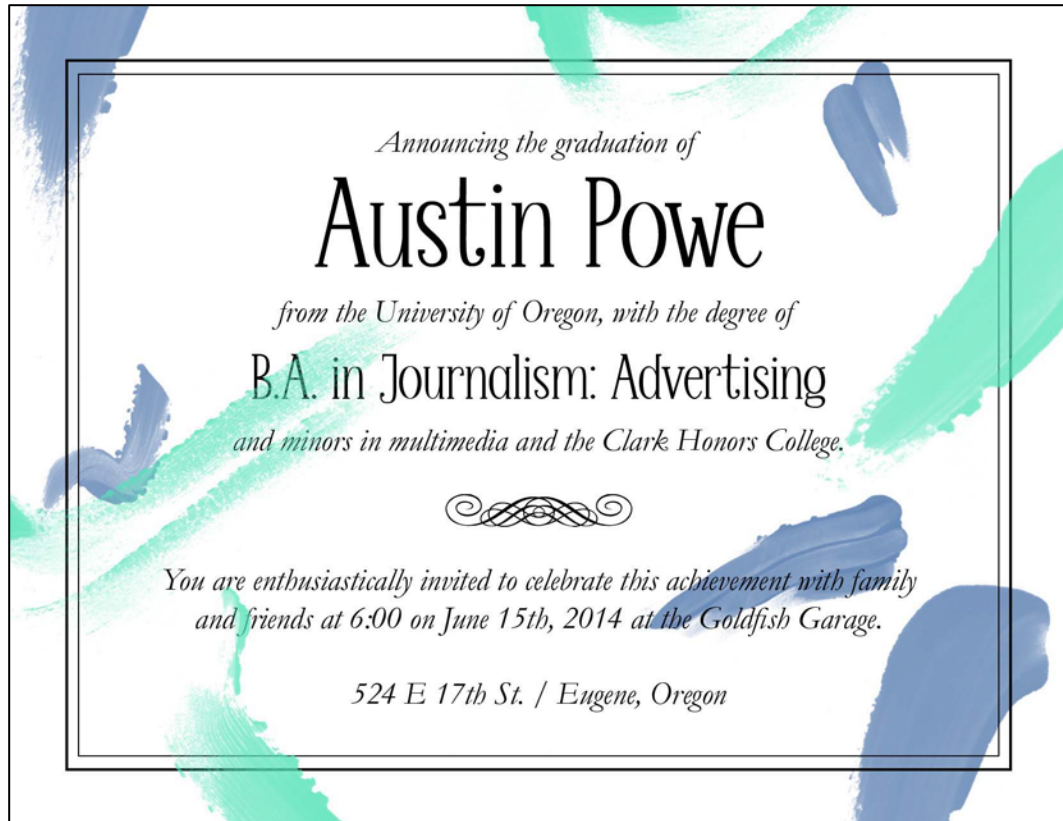
Seasonal Vegetables / \$4


2653 Olson St.
Portland, Oregon

503.555.9823
bluebirdbluebird.com



Implementation: Invitation





It's easy to just sell your best travel stories

by Katherine Knudsen

On the other hand, we denounce with righteous indignation and dislike men who are so beguiled and demoralized by the charms of pleasure of the moment, so blinded by desire, that they cannot foresee the pain and trouble that are bound to ensue; and equal blame belongs to those who fail in their duty through weakness of will, which is the same as saying through shrinking from toil and pain.

These cases are perfectly simple and easy to distinguish. In a free hour, when our power of choice is untrammelled and when nothing prevents our being able to do what we like best, every pleasure is to be welcomed and every pain avoided. But in certain circumstances and owing to the claims of duty or the obligations of

business it will frequently occur that pleasures have to be repudiated and annoyances accepted. The wise man therefore always holds in these matters to this principle of selection: he rejects pleasures to secure other greater pleasures, or else he endures pains to avoid worse pains. On the other hand, we denounce with righteous indignation and dislike men who are so beguiled and demoralized.

By the charms of pleasure of the moment, so blinded by desire, that they cannot foresee the pain and trouble that are bound to ensue; and equal blame belongs to those who fail in their duty through weakness of will, which is the same as saying through shrinking from toil and pain.

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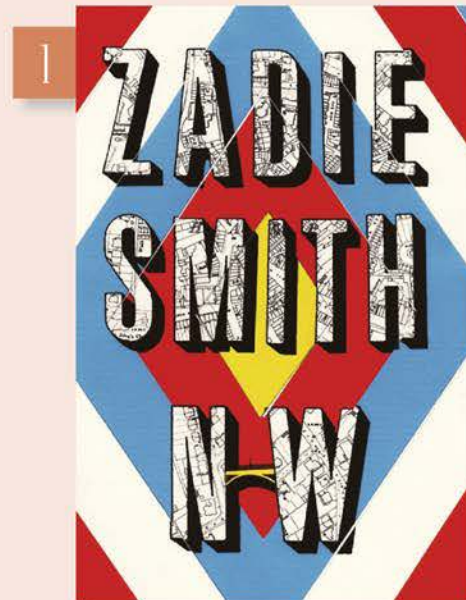
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The five books you should be reading

A monthly look at the most inspiring and noteworthy new books.

Assembled by Julian Weisburd

1. **NW** by Zadie Smith Set in and around a council estate in northwest London, this novel is remarkably perceptive about female friendship, race, and class. As a whole, it's a masterful, emotional portrait of a city as seen through four of its residents, striving and failing to move beyond the neighborhood where they were born so many years ago. 2. **The Unreal and the Real: Selected Stories** by Ursula K. Le Guin This two-volume collection of her masterful short stories – one book of science fiction, the other of the mundane – “guns from the grim to the ecstatic, from the State to the Garden of Eden, with just one or two dragons in between for good measure.” 3. **Gone Girl** by Gillian Flynn This thriller about a marriage gone toxic was the book that everyone you know took to the beach this summer—and this best-seller lives up to the hype. Instead, it's a book that readers refuse to put down—and that wraps them up in its seductively corrupt worldview. 4. **Journalism** by Joe Sacco This collection of comics journalism, which tells stories reported in Iraq, Chechnya, and other nasty places, makes a case that our best war correspondent might just be a cartoonist. Sacco grants dignity to his subjects—the petty tyrant and the suffering victim alike—simply through the meticulousness with which he renders them and the families. 5. **Billy Lynn's Long Halftime Walk** by Ben Fountain The young men of Bravo company visit Cowboys Stadium in this funny and wrenching novel, which is seeded with finely honed insights that reflect the hypocrisy and jingoistic thinking that dominate discussions about the country's wars. And Fountain's writing is “head-shakingly good.”

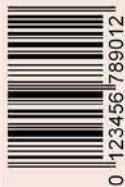


The Writer

the premiere publication for authorship and the publishing industry. established 1986. "if there's a book that you want to read, but it hasn't been written yet, then you must write it." toni morrison

issue 46, summer 2014

interviews with margot tenenbaum, julian fellowes, and margaret atwood. articles about fresh interviews, personification and symbolism, and the eight biggest ebook author mistakes. lists of literary agents and the five novels you should be reading right now.



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