

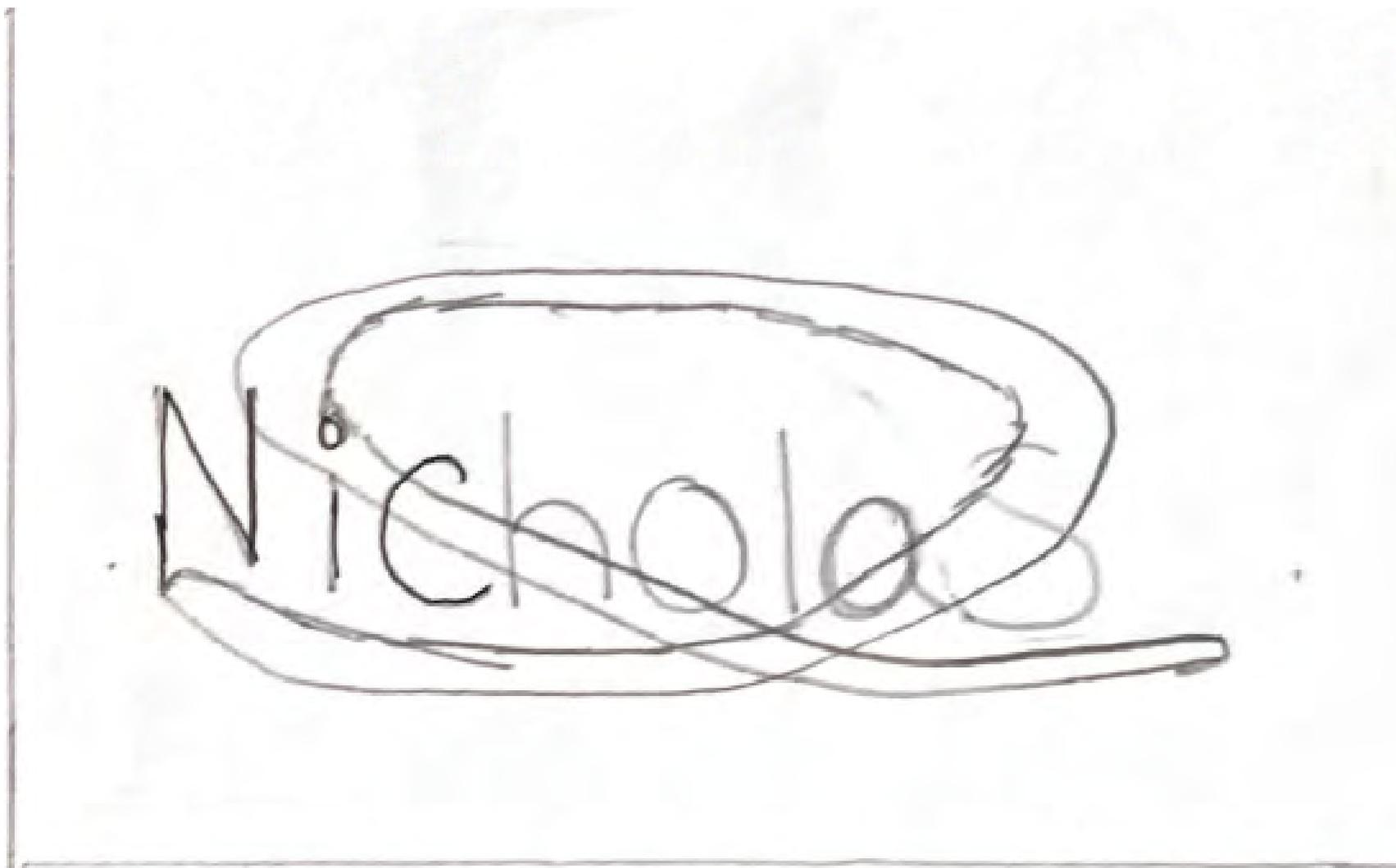
Type and Media

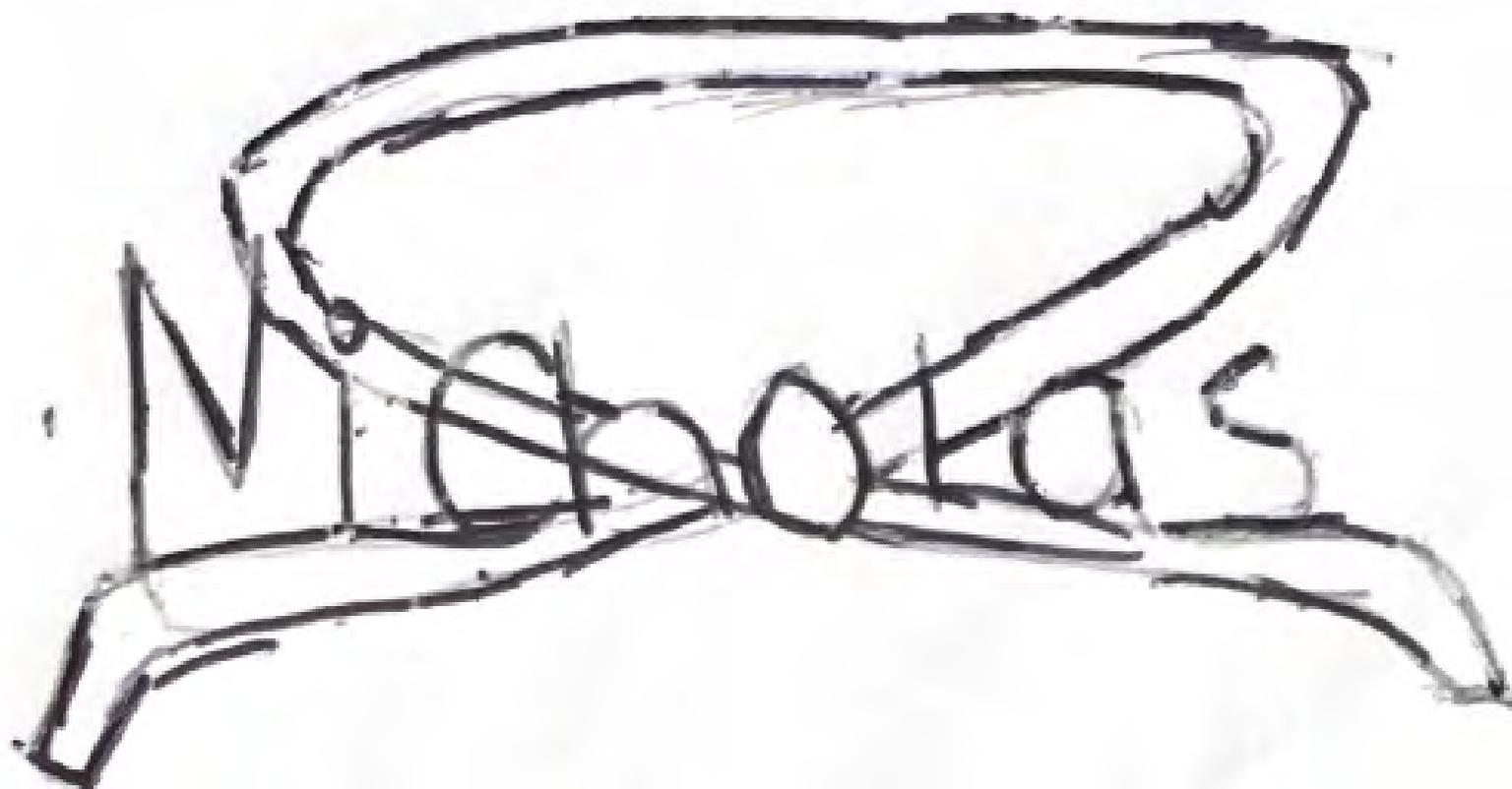
By Rodrigo Martinez

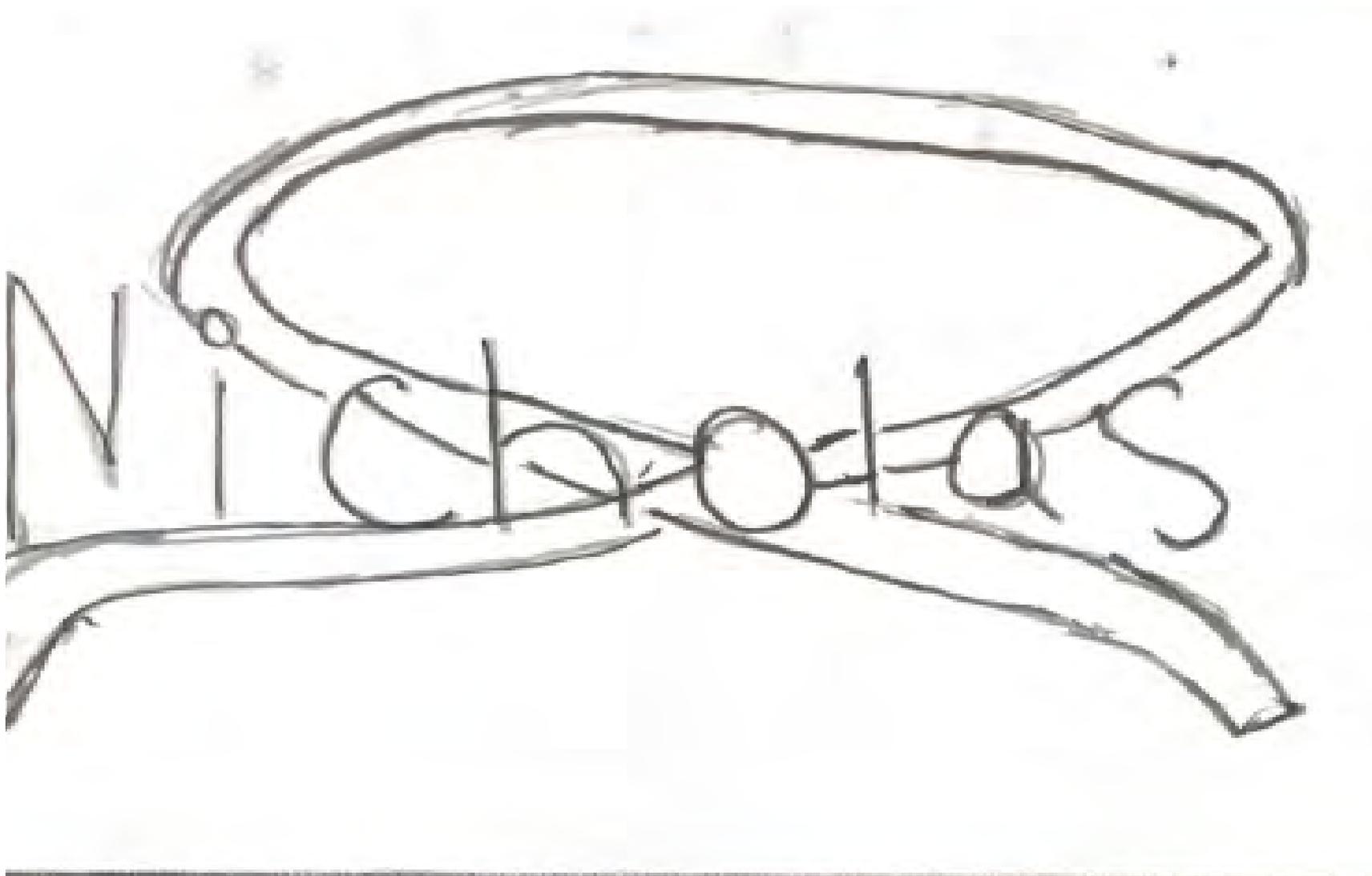
WEEK 1

NAME TAG

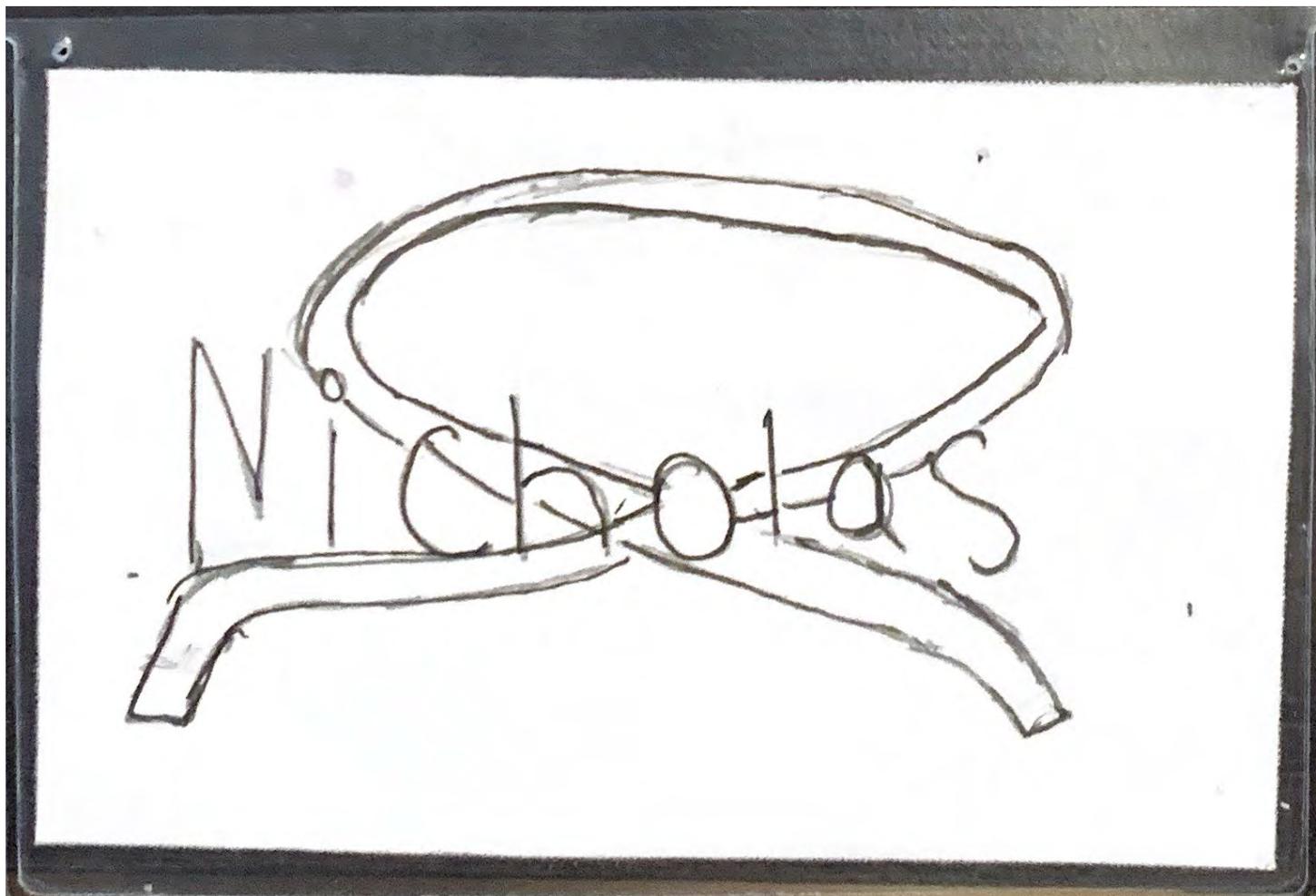
NICHOLAS.







Final Name Tag



TYPEFACES IN YOUR HOOD

Rodrigo Martinez
August 29, 2019

Typography is an art style. Typography is also the procedure of arranging letters and numbers. The Typography that is being shown throughout my neighborhood (NYC) is what New York City (NYC) has to offer to those who pass through it every day. The Typography displayed shows how New Yorkers like me are bombarded with so many signpost banners or information. Some of these signs attract they eyes more than others, and this happens because of how the sign in made; meaning the font style the color and design of it.



The typeface of this sign is very large with a bold red lettering. Its shapes include kind of a triangle for the letter A. Its spacing is very tight the letters are close together the sign is digitally created and then installed. What I like about it that it is bright red and that it's easily located



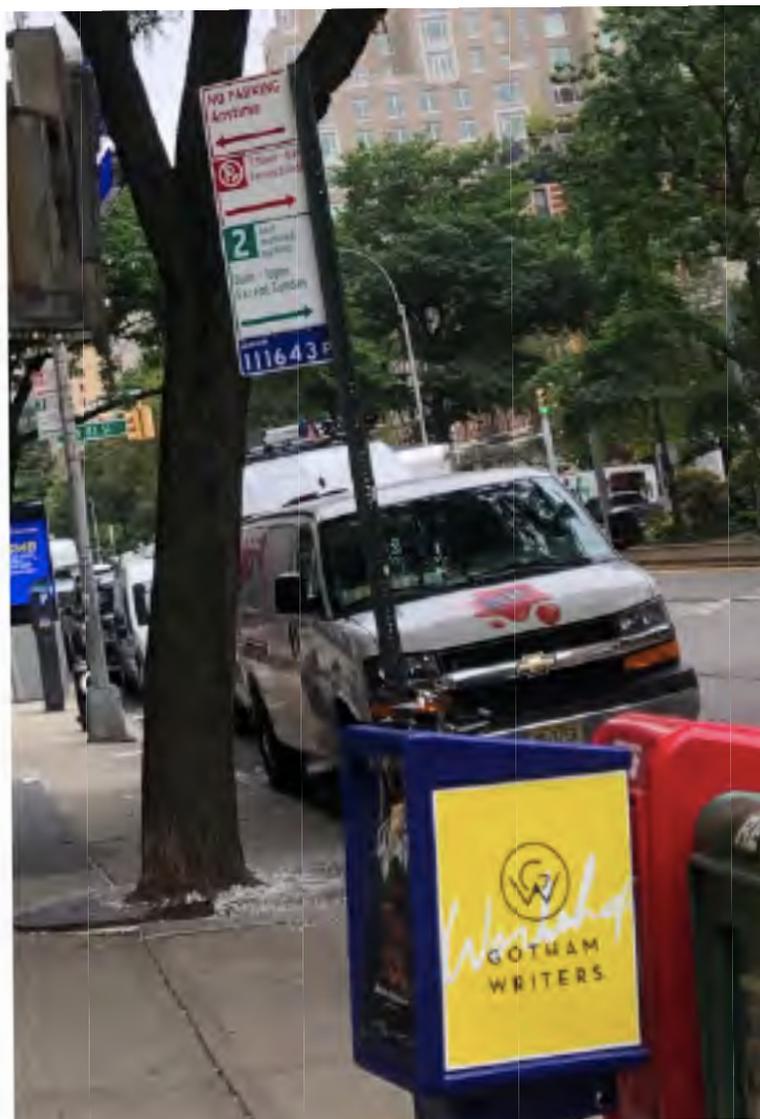
The Typeface of this sing is medium with a black borderline. Its borderline created two rectangles. Its spacing is close together with limited spacing It looks like this store poster was painted. What I like about it that its background of the letters is tile (whiteO and with the letters



The Type face of this logo/ environmental graphic it is showing letters and numbers with a mixture of colors. Some of the shapes include circles, rectangles, square. Its spacing is very close together but with the ad being a light and vibrant colors the wording pops out and for the MTA spacing it is also its also pretty close together but with its background being black and the color or letters being white it is very viable, and both seem to be drawings. What I like about both of them is that they stand out and are easy to read and what I don't like is that you either read one sign or the other



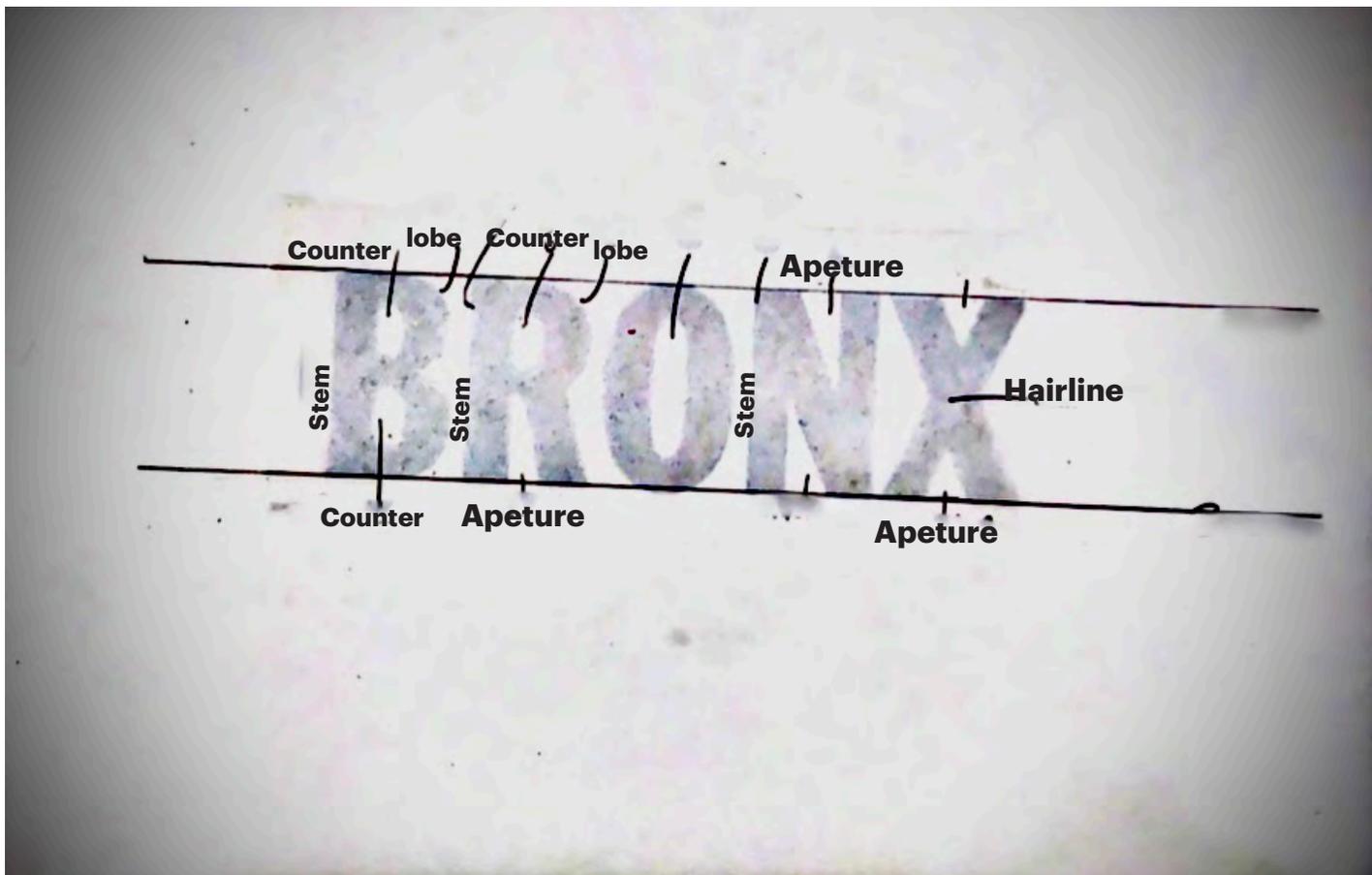


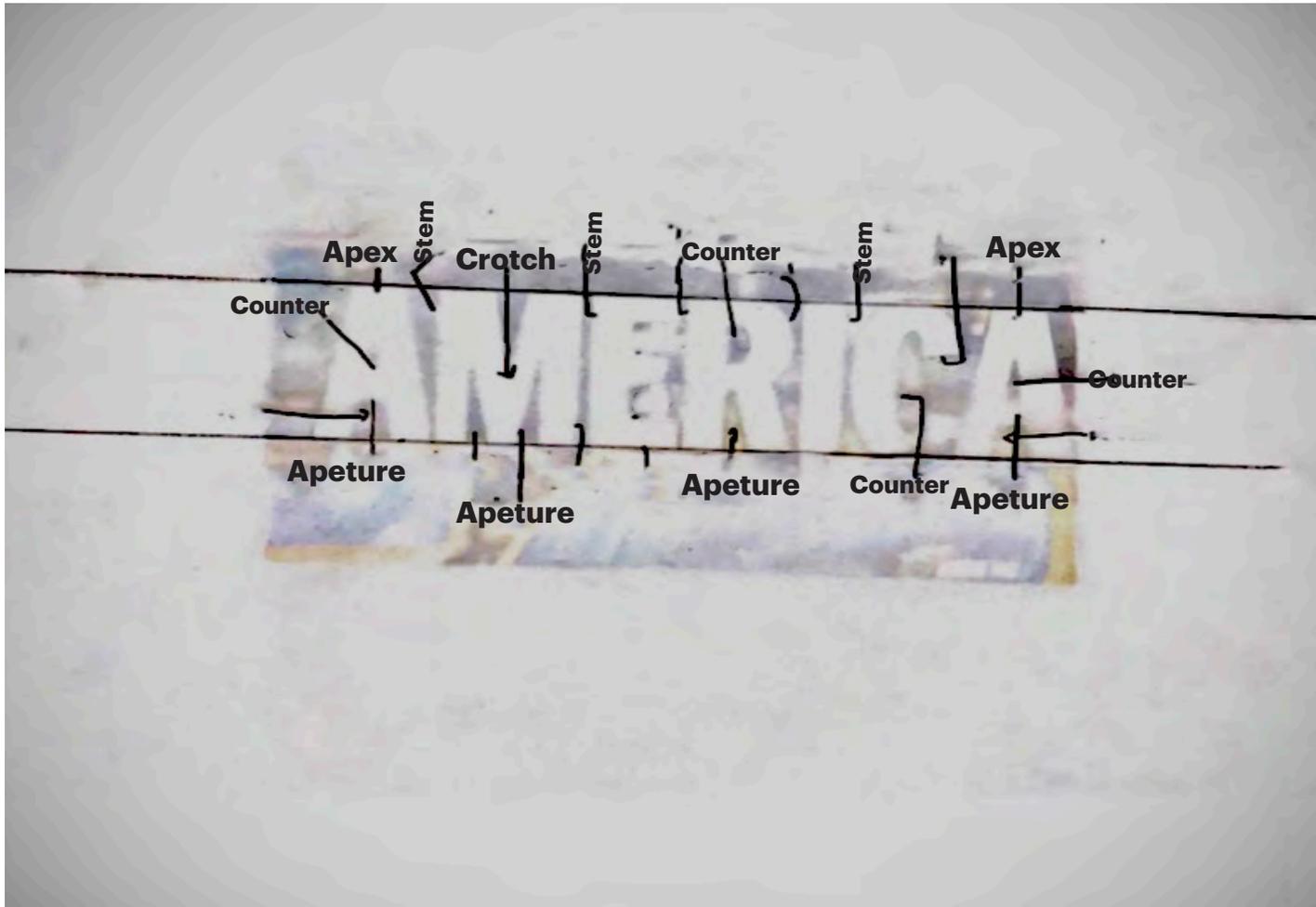


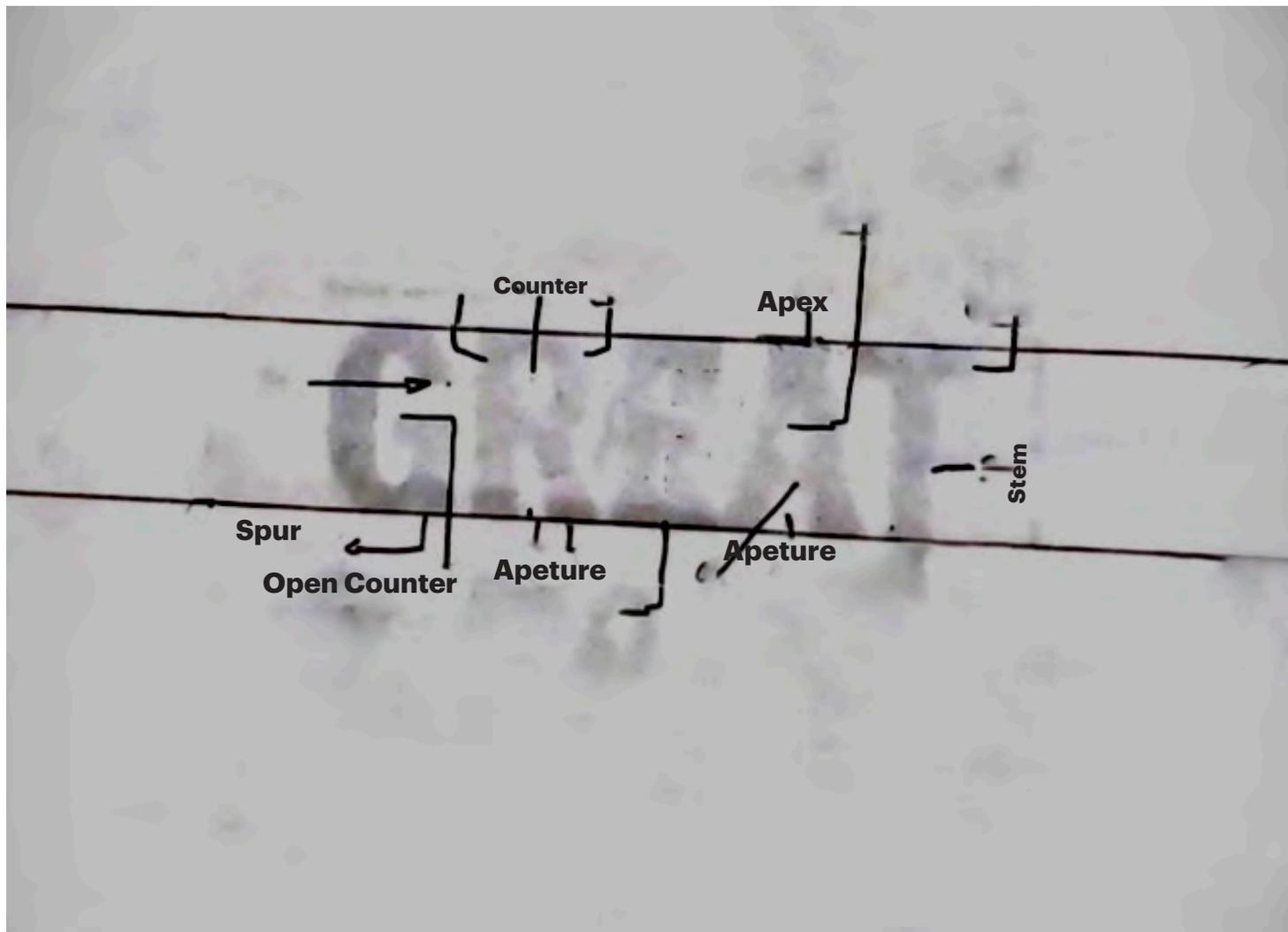


WEEK 2

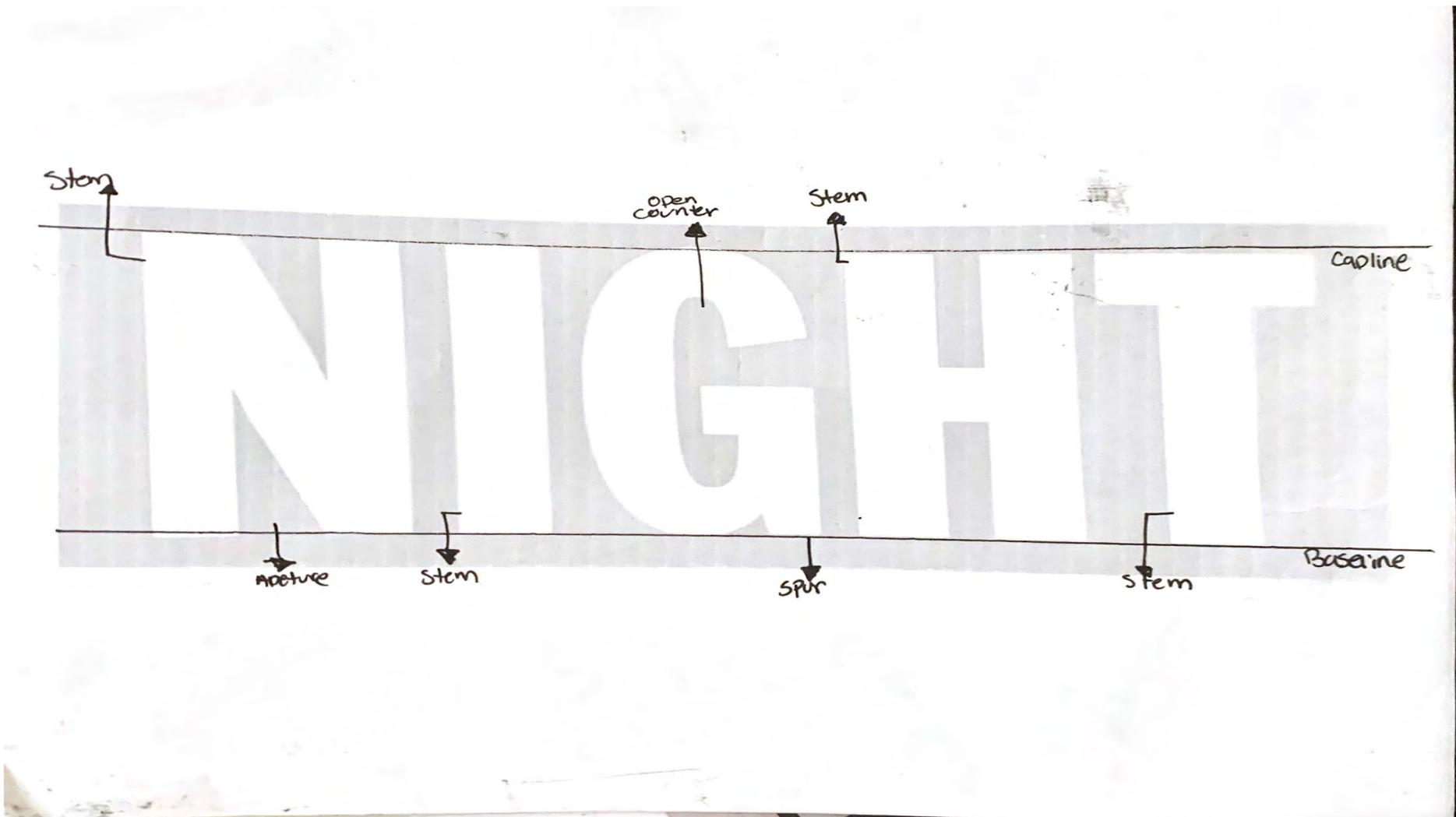
ANATOMY 1



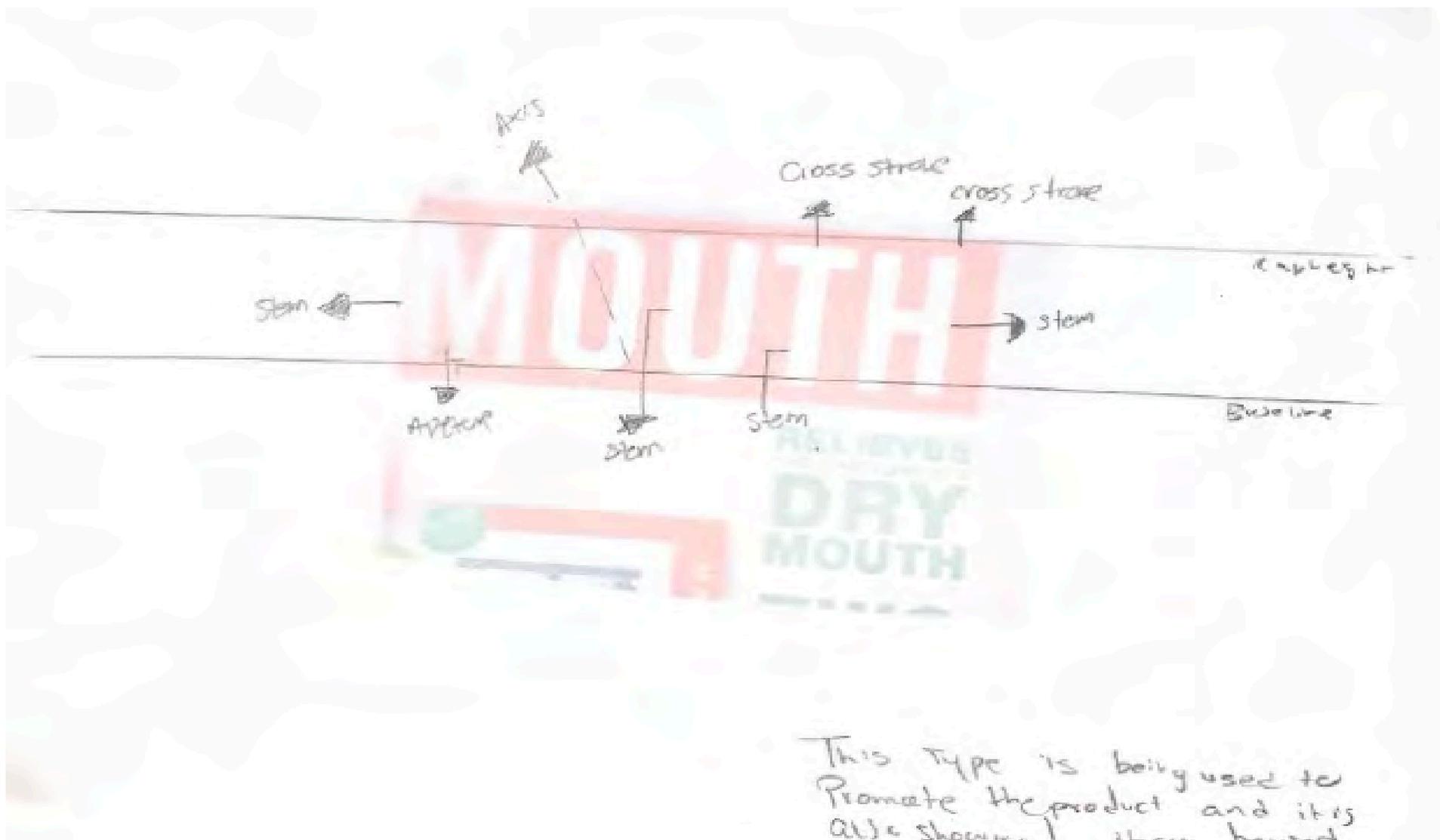


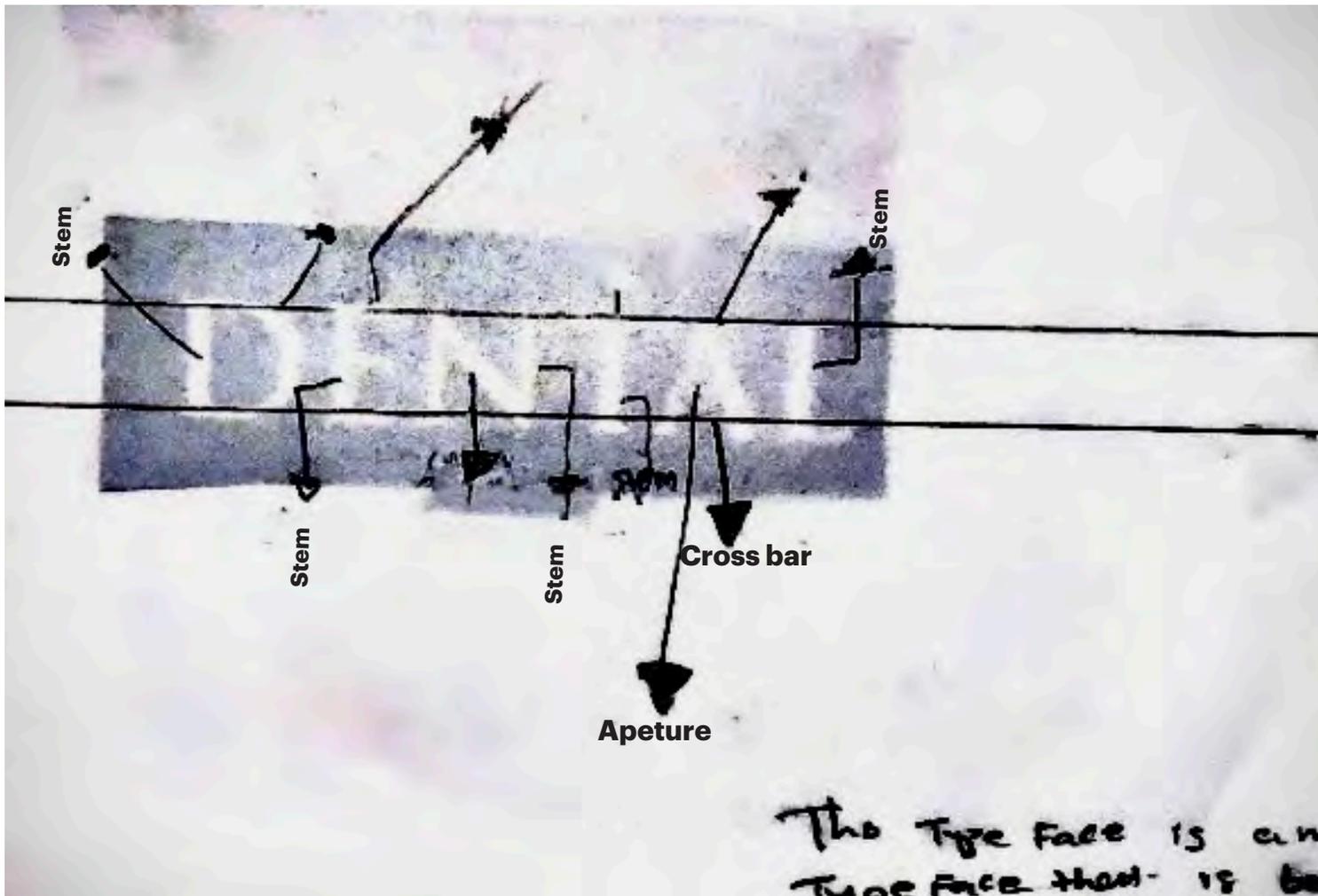


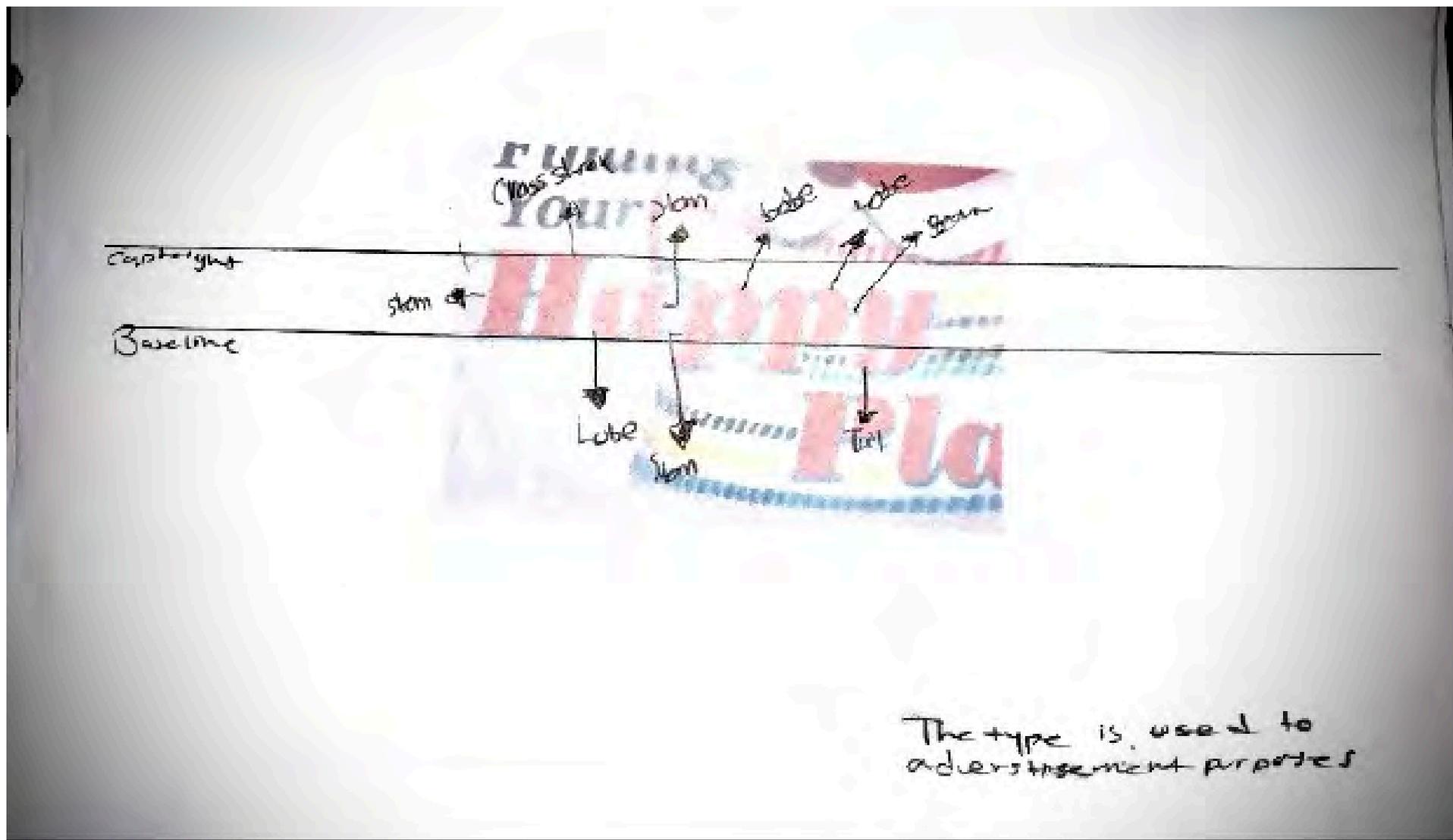
ANATOMY 2



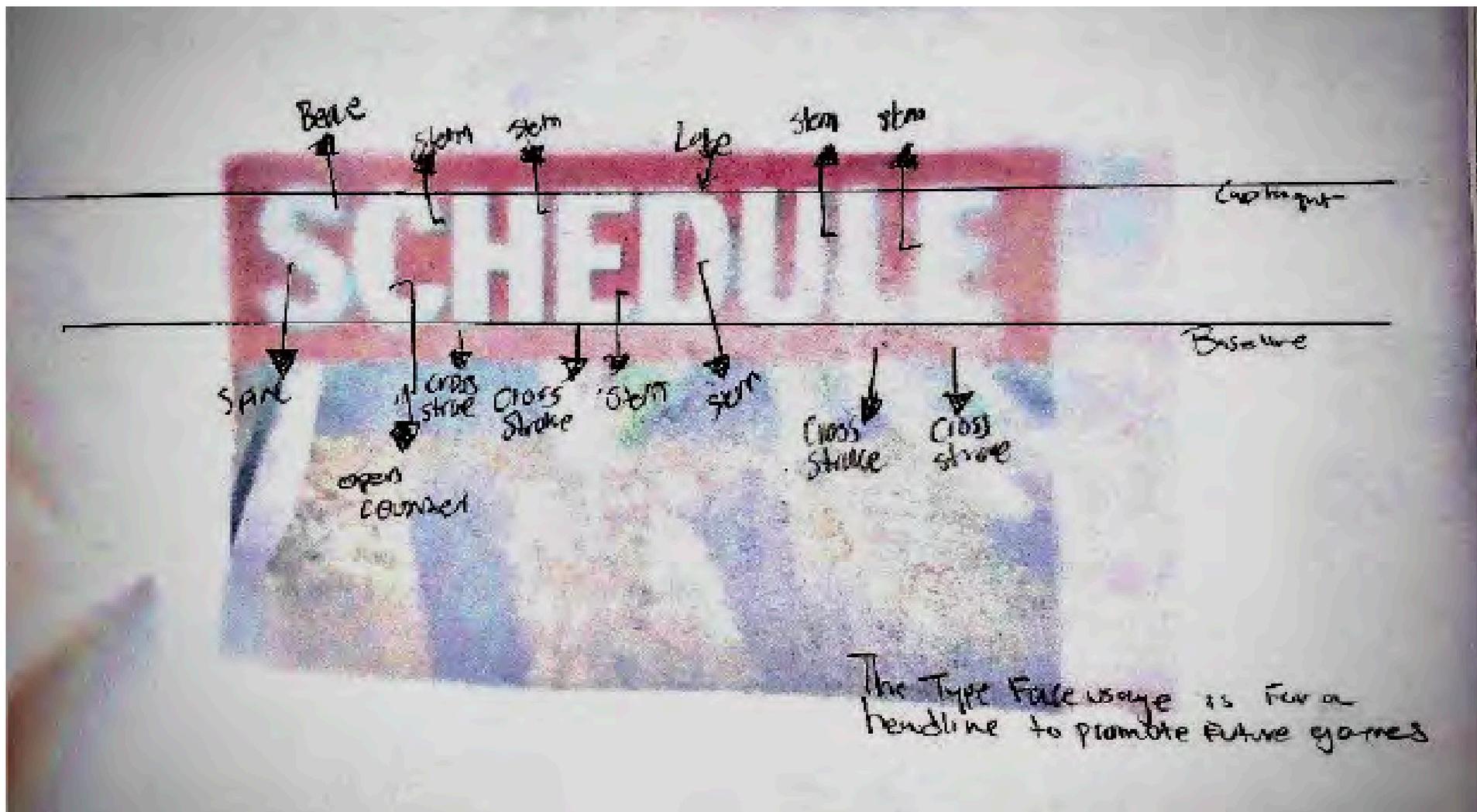
CLASSIC 5







The type is used to advertisement purposes



LETTER FORMS

R r

D d

M m

T t

H h

EXPRESSIVE TYPE 1

PASSION

WILD

SOCCKER

DETERMINED

INTENSITY

Hardworking

F U N N Y

R o d r i g o

Outgoing

D E T E R M I N E D

Cautious

CREATIVE

FUTURE

Tehcnology

Advancing

Amazing

BORING

WORK

EXHAUSTING

OVERWHELMING

LAZY

COMPLICATED

CONNECTED

UNIQUE

Family

D I S T A N T

GENERATIONS

week3

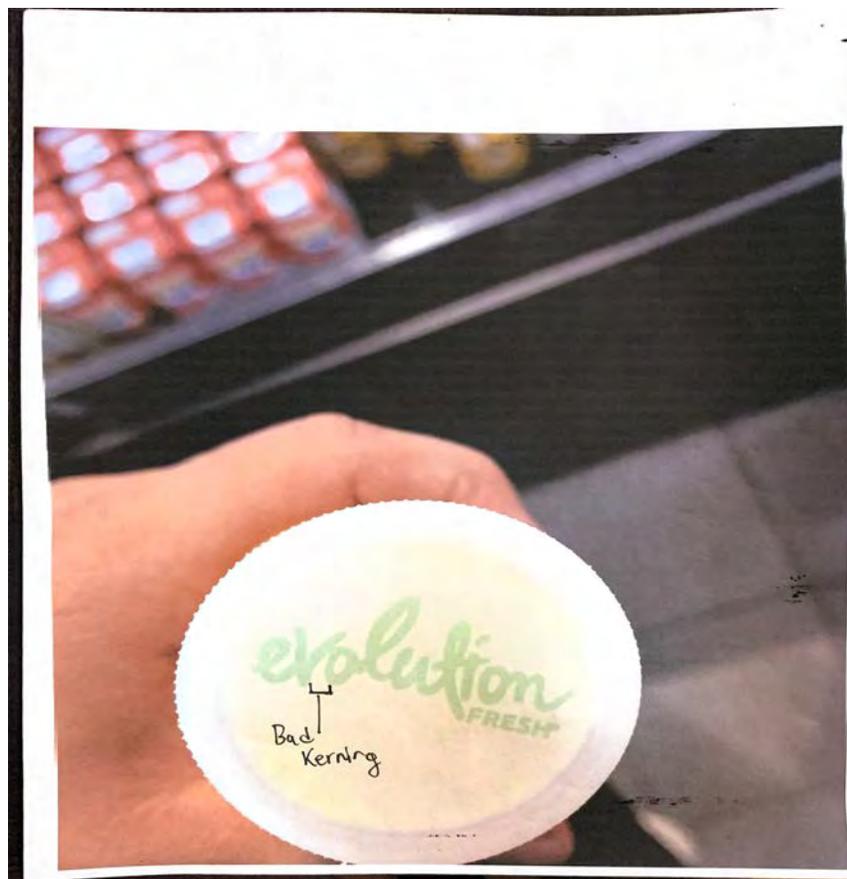
LEADING+ TRACKING

mom dad sisters admire the enormous change
 in me to afford school i have to be friendly
 at work to raise income the price to be
 paid for a future a huge giant step
 for that car for that boat for that apparel
 to be educated its dress expensive key
 note experience future value
 excited pumped to recognise change

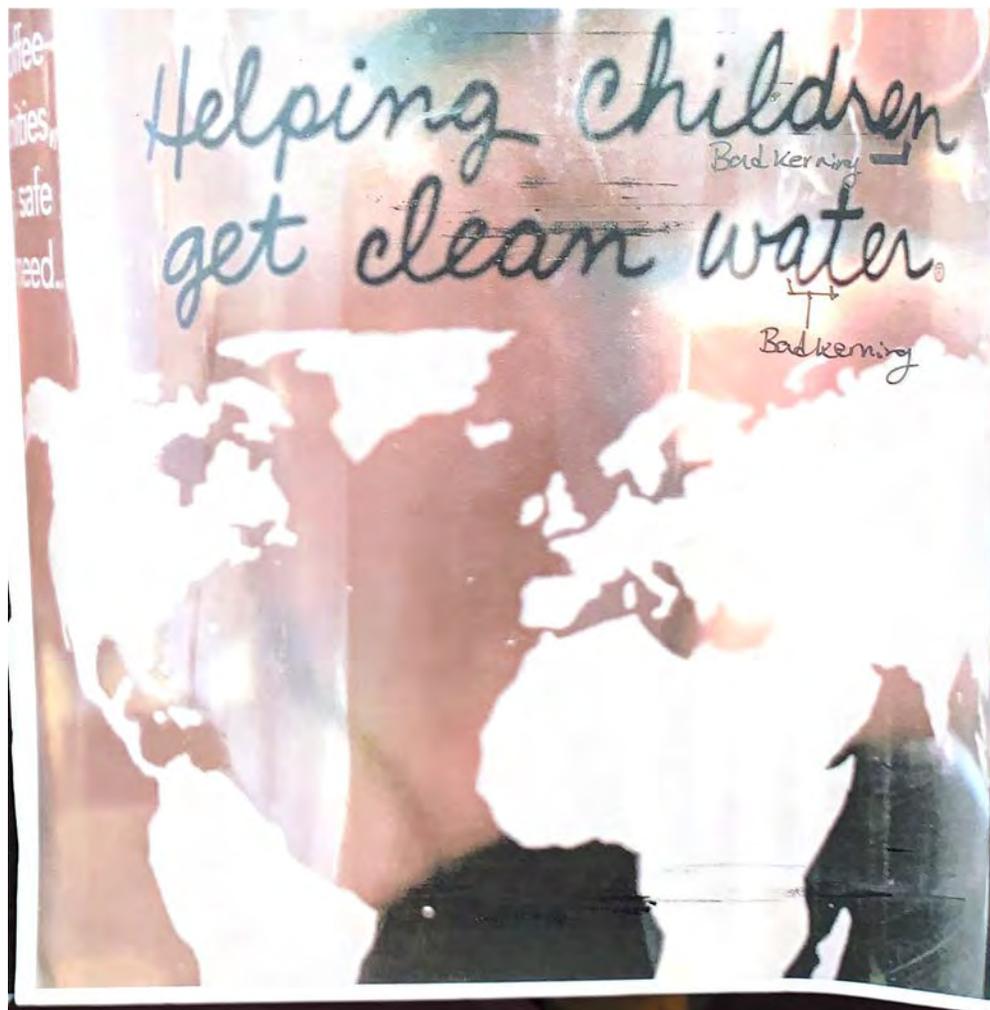
In this project I tell a true story and that story to me
 just means that I finally have an idea of what I want to
 with my life and what type of life style I would want to
 be living as well

Baf Kerning

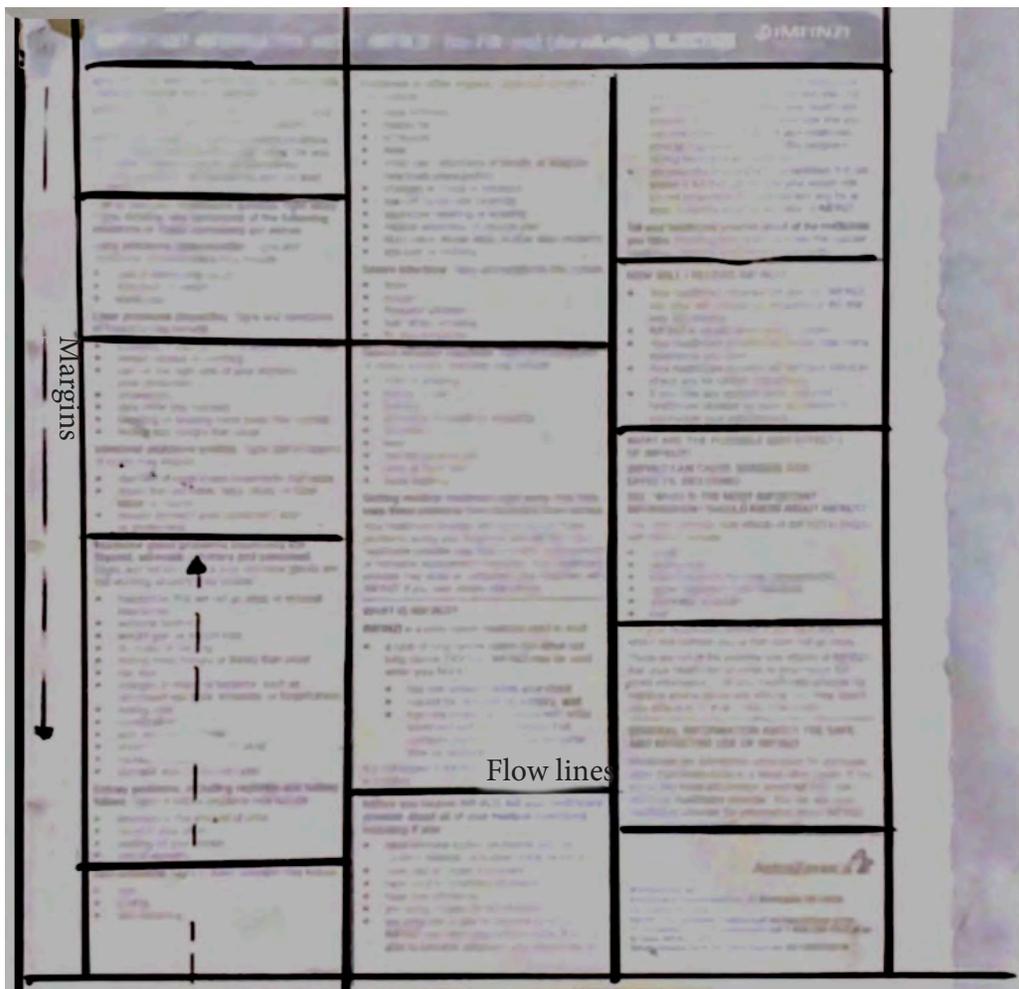


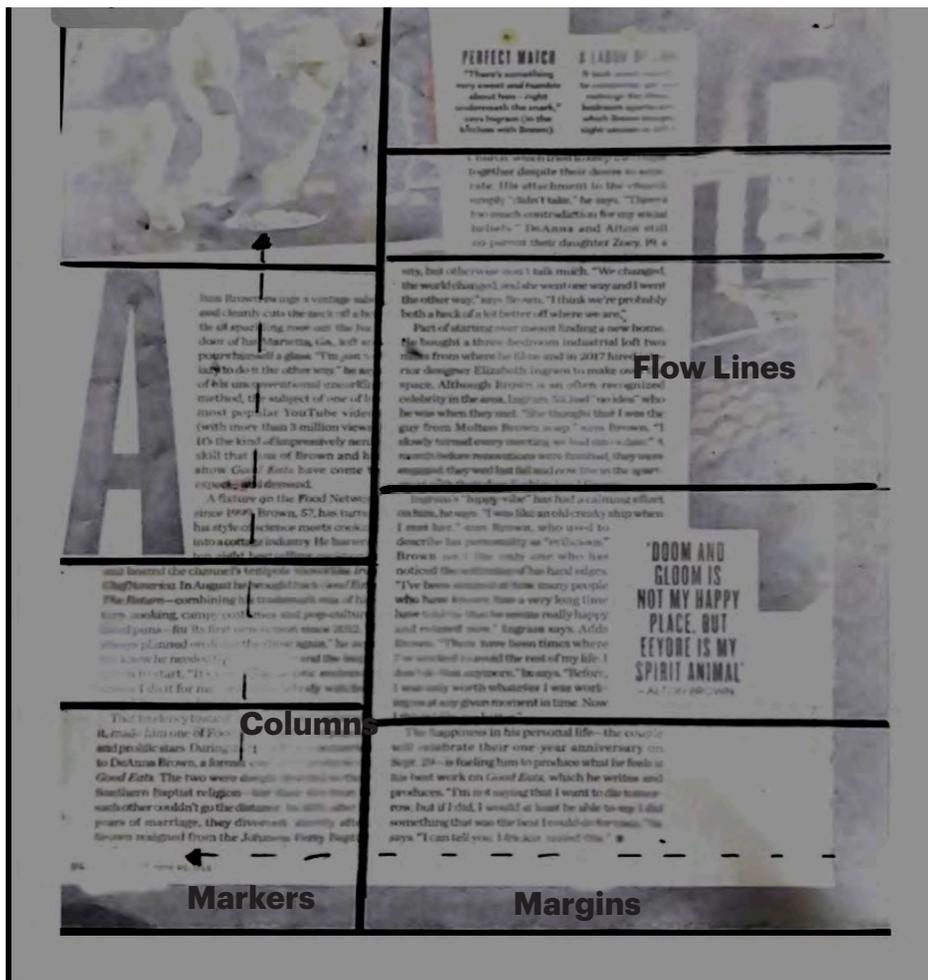


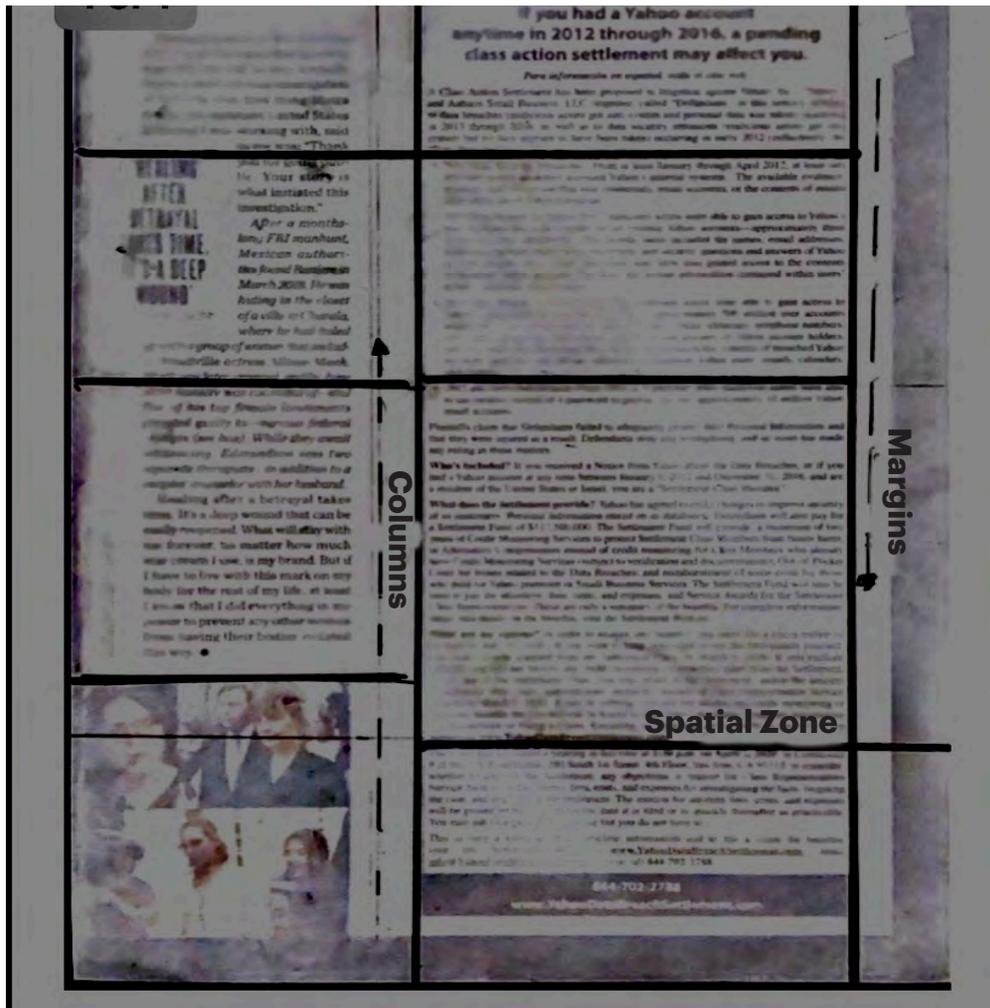


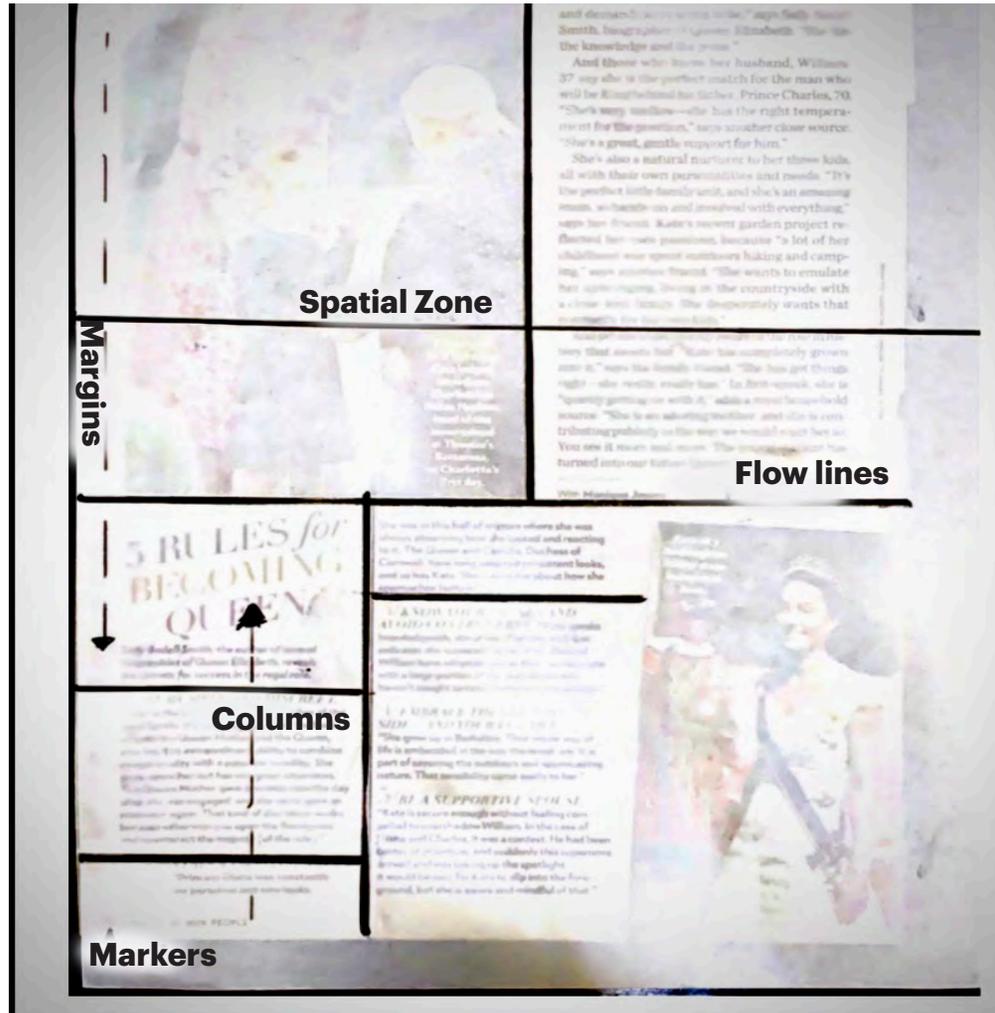


BAD KERNING + LEADING











MODULAR GRID



Tracking

Second Avenue Subway

The recently opened Second Avenue Subway, and dreaded closure of the L train in 2019, has all of us at the Museum looking back on the very beginnings of the New York City subway system. Commuting between and in the five boroughs was not always so easy. New Yorkers relied on several varieties of transportation: ferries between Brooklyn and lower Manhattan, horse-drawn streetcars, elevated trains, and even a short-lived pneumatic underground railway.

The heading is 14pt Franklin Gothic Demi while the paragraph is 10pt Franklin Gothic Regular and the Tracking for the paragraph being 115

Moving Forward

Despite its popularity, the Beach Pneumatic Railroad remained little more than a novelty, but it served as an example of New Yorkers' desire for underground transportation. As the number of people commuting from one end of Manhattan to the other increased, so did the need for additional transportation. Planning for construction of the new underground railway system began about thirty years before breaking ground. City officials encountered several difficulties in their desire to alleviate above ground congestion, including limits to the debt-incurring power of the city, numerous existing privately owned transportation corporations, as well as the sheer risk of undertaking such a vast engineering project.

The headline is 18pt and the paragraph is 14pt
while the Tracking of the paragraph being 50

Breaking Ground

The contract was formally executed on February 21, 1900, and on March 24, ground was broken for construction at the steps of City Hall. The dip pens used by John McDonald and August Belmont to sign the Interborough Rapid Transit contract follow in the tradition of silver objects engraved and presented in commemoration of a municipal event.

Four years later, on October 27, 1904, the first New York City subway system opened to the general public at 5 cents per ride. The 9-mile line ran from City Hall to 145th Street and Broadway.

The paragraphs headline is 28pt being Scala Bold Condensef and the paragraph itself being 24pt and Scala regular with a tracking of 100

Rapid Transit Act

In 1891, the Rapid Transit Act was passed, establishing the Board of Rapid Transit Railroad Commissioners, and mandating that the Board was to first design routes and develop a general construction plan. The Board was then to receive consent for construction from property owners and local authorities. Once consent was obtained, from the property owners themselves or the Supreme Court in lieu thereof, the right to build and operate the railroad could be sold at auction to a construction corporation.

The headline of the paragraph is 22pt being Graphik Bold and the paragraph being 18pt and Graphik Regular with a tracking of -100

WEEK 4

Alignment

Color push left

At the Hertfordshire Constabulary, otherwise known as the Tring Police Station, I was given the lowdown of what happened next. Fifteen months into the investigation, 22-year-old Edwin Rist, an American studying the flute at London's Royal Academy of Music, was arrested at his apartment and charged with masterminding the heist. Surrounded by zip-lock bags jammed with thousands of iridescent feathers and cardboard boxes that held what remained of the skins, he confessed immediately. Months before the break-in, Rist had visited the museum under false pretenses. Posing as a photographer, he cased the vault. A few months later, he returned one night with a glass-cutter, latex gloves and a large suitcase, and broke into the museum through a window. Once inside, he rifled through cabinet drawers and packed his suitcase with skins. Then he escaped into the darkness.

EVERYTHIN IS BEING PUSHED TO THE LEFT
SIDE SO IN THE START OF EVRY SENTANCE
EVERYTHING STARTS ON THE LEFT SIDE

Size , Weight and Flush right

In court, a Tring constable informed me, Rist admitted that he had harvested feathers off many of the stolen birds and snipped the identifying tags off others, rendering them scientifically useless. He'd sold the gorgeous plumes online to what Johnson calls the "feather underground," a flock of zealous 21st-century fly-tyers who insist on using the authentic plumes called for in the original 19th-century recipes. While most of the feathers can be obtained legally, there's an extensive black market for the tufts of species now protected or endangered. Some Victorian flies require more than \$2,000 worth, all wound around a single barbed hook. Like Rist, a virtuoso tyer, a surprising percentage of fly-tyers have no idea how to fish and no intention of ever casting their prized lures to a salmon. An even greater irony: salmon can't tell the difference between a spangled cotinga plume and a cat's hairball.

When everything is pushed to right side and when the size of the text being changed it is very noticeable where lines start and how they end as well

Leading , Tracking and centered

Robert Prys-Jones, the retired former head of the ornithology collection, confirmed to me that recent research into feathers from the museum’s 150-year-old seabird collection helped document rising heavy-metal pollutant levels in the oceans. Prys-Jones explained that the capacity of skins to provide both new and important information only increases over time. “Tragically, the specimens still missing as a result of the theft are vanishingly unlikely to be in a physical state, or attached to data, that would make them of continuing scientific utility. The futility of the use to which they have probably been put is deeply sad.”

Combining Leading, Tracking and centering the text becomes more proportional. Leading seems to be space out the words as for tracking it seems to be giving it a gap in terms of top and lower line.

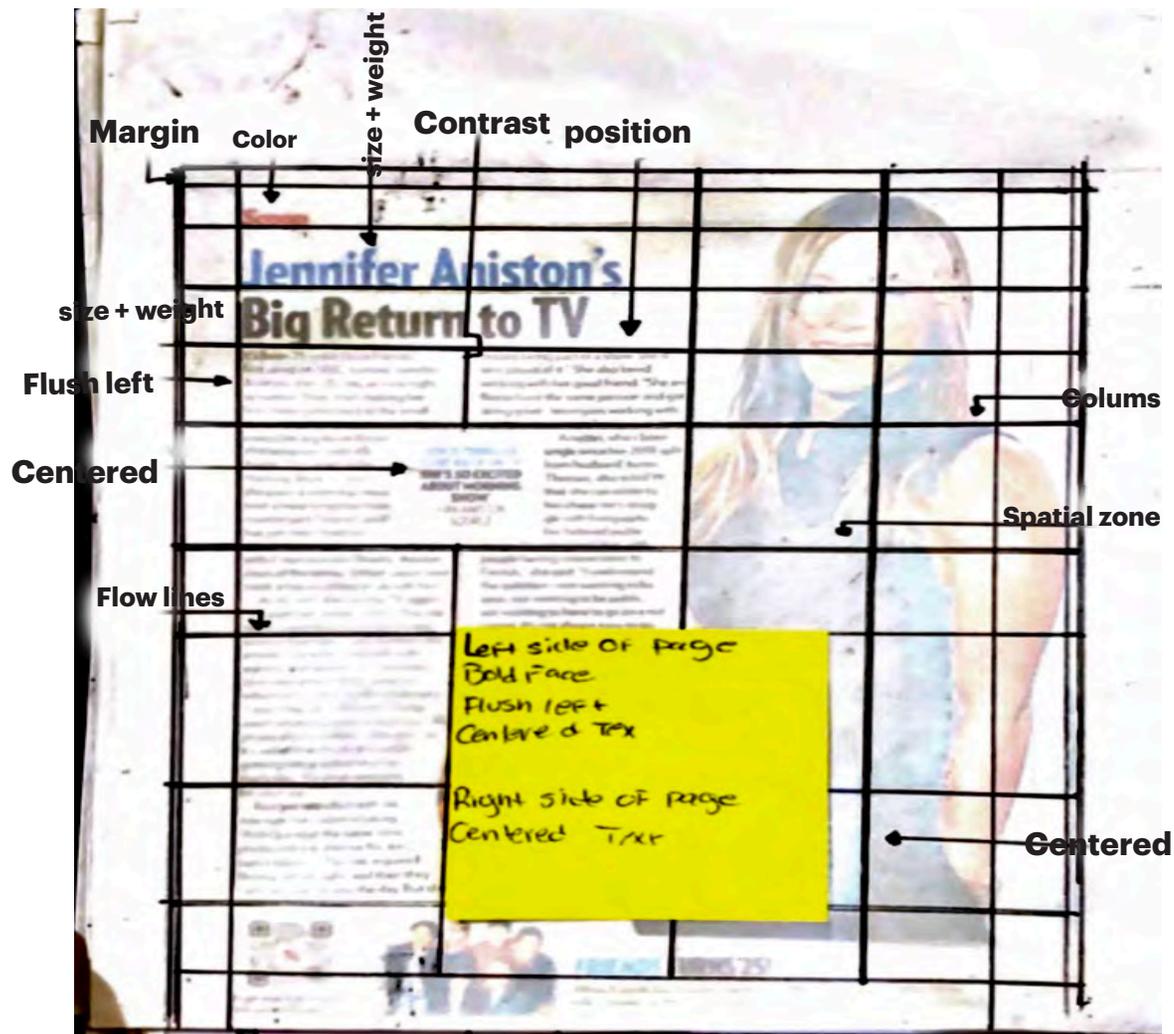
Typestyles and Justified

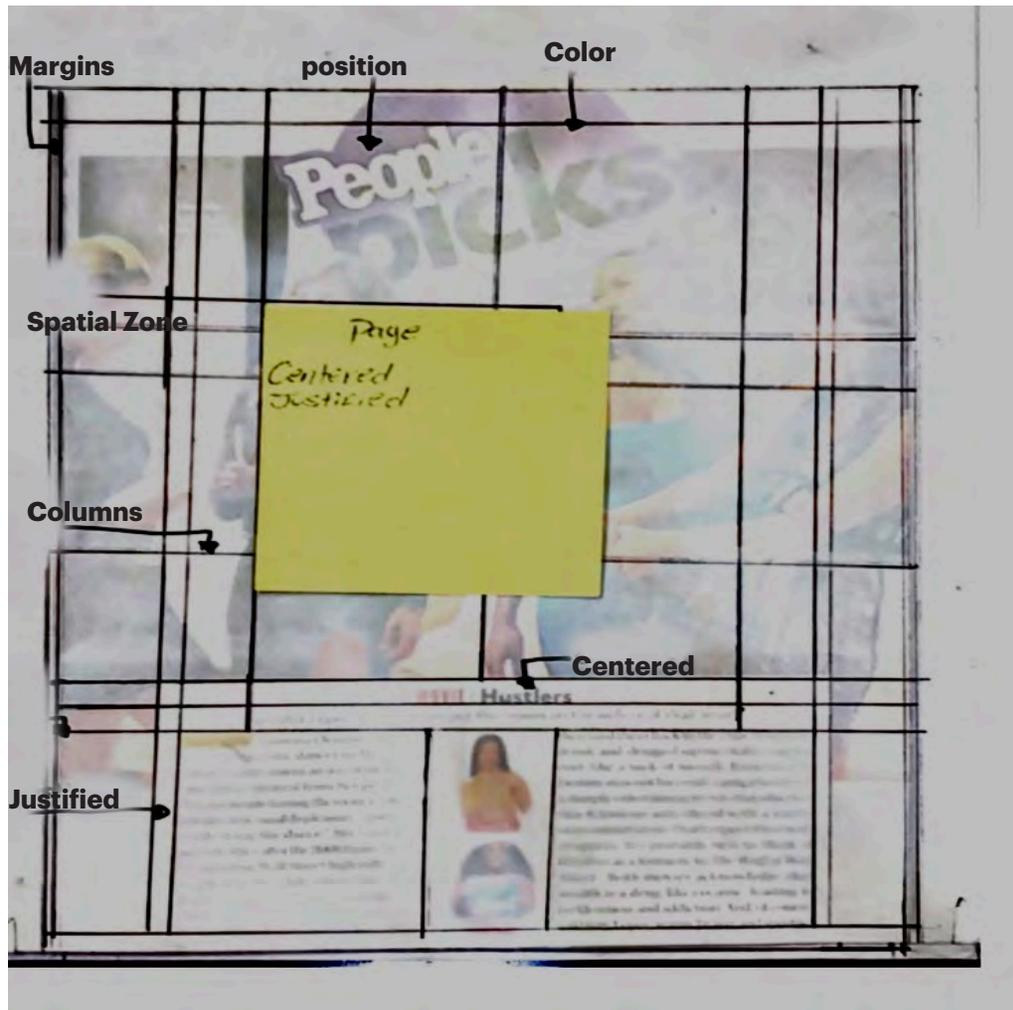
Though Rist pleaded guilty to burglary and money laundering, he never served jail time. To the dismay of museum administrators and the Hertfordshire Constabulary, the feather thief received a suspended sentence—his lawyer argued that the young man’s Asperger’s syndrome was to blame and that the caper had merely been a James Bond fantasy gone wrong. So what became of the tens of thousands of dollars Rist pocketed from the illicit sales? The loot, he told the court, went toward a new flute.

This text becomes justified because all the text is aligned with the edges of the text box

WEEK 5

VARIANCE EXAPLES





Margins →

← Margins

Spatial zone

Left side OF the page
Justified Text X
Alignment to the Left

Color →

Size & Weight →

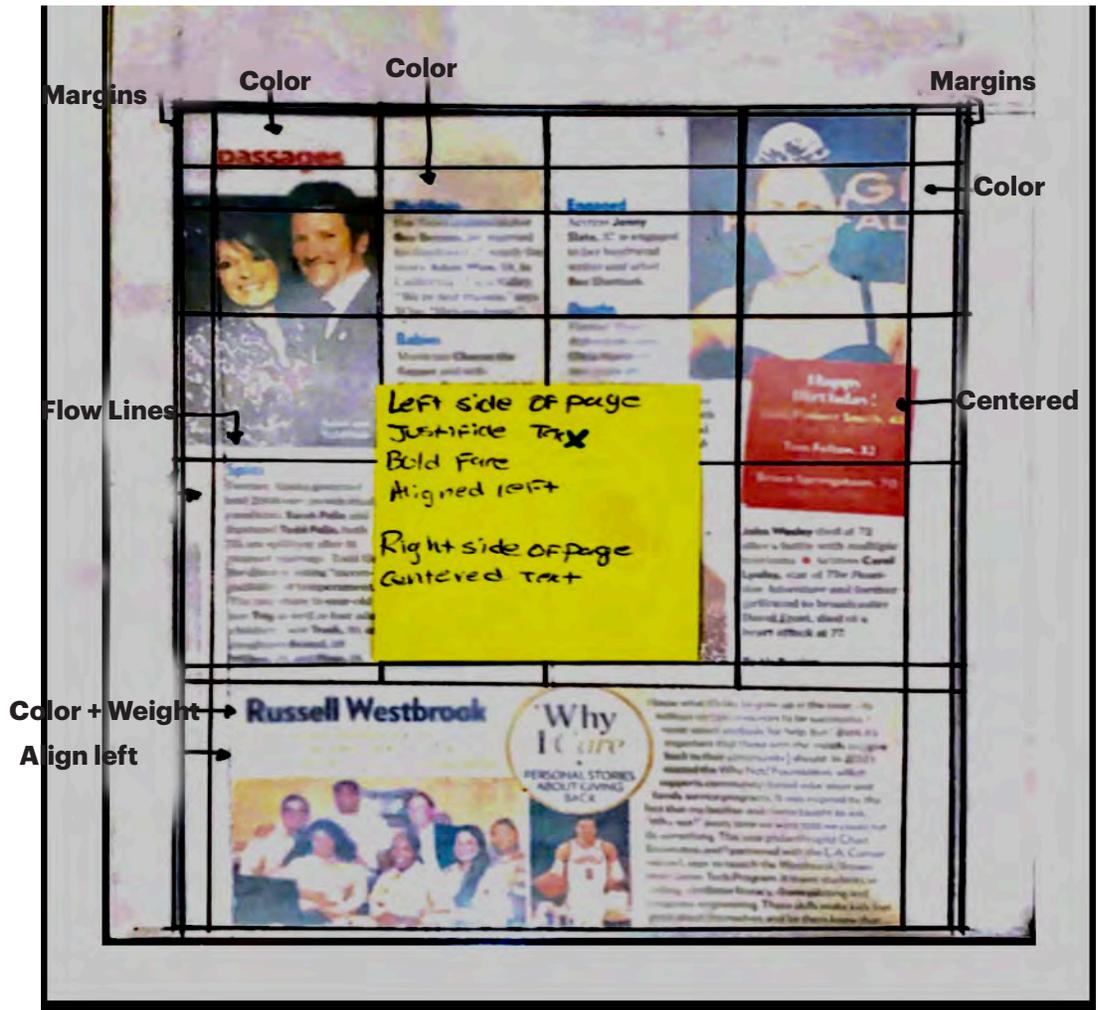
Right side OF the page
Centered Text X

Columns

Align left →

Christina Anstead's Baby Joy!

Britney's Family C



VARIANCE

1980s

Heavy usage of the new generation of drum machines such as the Oberheim DMX and Roland 808 models was a characteristic of many 1980s songs. To this day the 808 kickdrum is traditionally used by hip hop producers. Over time sampling technology became more advanced; however earlier producers such as Marley Marl used drum machines to construct their beats from small excerpts of other beats in synchronisation, in his case, triggering 3 Korg sampling-delay units through a 808. Later, samplers such as the E-mu SP-1200 allowed not only more memory but more flexibility for creative production. This allowed the filtration and layering different hits, and with a possibility of re-sequencing them into a single piece.

The title of the paragraph is Adobe Garamond Pro (Regular) with an alignment to the left with a pt size of 30 and a negative 15 tracking
The paragraph is ITC Franklin Gothic Std (Heavy) with an alignment to the away from the spine with a pt size of 18 and a -5 Tracking

Influence of Disco

Hip hop music was both influenced by disco and a backlash against it. According to Kurtis Blow, the early days of hip hop were characterized by divisions between fans and detractors of disco music. Hip hop had largely emerged as “a direct response to the watered down, Europeanised, disco music that permeated the airwaves”, [22] [23] and the earliest hip hop was mainly based on hard funk loops. However, by 1979, disco instrumental loops/tracks had become the basis of much hip hop music. This genre got the name of “disco rap”. Ironically, hip hop music was also a proponent in the eventual decline in disco popularity.

The title of the paragraph is Helvetica Neue (Regular) with the alignment being in the center and with a pt size 18 as well as a 5 Tracking

The Body Paragraph is Graphick(Regular) it is aligned to the left with a pt size of 14 with a 10 racking

Influence of Disco

DJ Pete Jones, Eddie Cheeba, DJ Hollywood, and Love Bug Starski were disco-influenced hip hop DJs. Their styles differed from other hip hop musicians who focused on rapid-fire rhymes and more complex rhythmic schemes. Afrika Bambaataa, Paul Winley, Grandmaster Flash, and Bobby Robinson were all members of this latter group.

The Title of the paragraph is Avenir Next Condensed with an alignment to the center and with pt size of 20 and a tracking of -5

The body paragraph is Graphik Extra light with a justified text and with a pt size of 18 as well as -10 tracking

Transition to recording

The first hip hop recording is widely regarded to be The Sugarhill Gang's "Rapper's Delight", from 1979. However, much controversy surrounds this allegation as some regard "King Tim III (Personality Jock)" by The Fatback Band, which was released a few weeks before "Rapper's Delight", as a rap record. There are various other claimants for the title of first hip hop record.

The Title of the paragraph is Avenir heavy oblique with an alignment being in the center pt24 with a Light Blue color font and also with a -25 Tracking

The body paragraph is Graphik Semi Bold with an alignment being in the center and with pt 22 with a the color pink as well as 25 tracking

Transition to recording

By the early 1980s, all the major elements and techniques of the hip hop genre were in place. Though not yet mainstream, hip hop had permeated outside of New York City; it could be found in cities as diverse as Atlanta, Los Angeles, Washington, D.C., Baltimore, Dallas, Kansas City, San Antonio, Miami, Seattle, St. Louis, New Orleans, Houston, and Toronto. Indeed, "Funk You Up" (1979), the first hip hop record released by a female group, and the second single released by Sugar Hill Records, was performed by The Sequence, a group from Columbia, South Carolina which featured Angie Stone.

The heading of the paragraph is Helvetica Bold and its align left with pt size of 30 3 with a 50 Tracking

The Paragraph is Graphik Thin with an alignment to the left and with pt size of 28 and with a -50 Tracking

1980s

The 1980s marked the diversification of hip hop as the genre developed more complex styles.[28] Early examples of the diversification process can be identified through such tracks as Grandmaster Flash's "The Adventures of Grandmaster Flash on the Wheels of Steel" (1981), a single consisting entirely of sampled tracks[29] as well as Afrika Bambaataa's "Planet Rock" (1982), which signified the fusion of hip hop music with electro. In addition, Rammellzee & K-Rob's "Beat Bop" (1983) was a 'slow jam' which had a dub influence with its use of reverb and echo as texture and playful sound effects. The mid-1980s was marked by the influence of rock music, with the release of such albums as King of Rock and Licensed to Ill.

The Title of the paragraph is Bodoni 72 Book Italic and with and alignment to the left with pt size of 32 and a -100 Tracking

The paragpah is Graphik Black with an alignment to the right with a pt size of 24 and a 75 Tracking

WEEK 6

TYPE ON A PATH

So many things I miss, especially just playing competitive

Coming home late night just because of a soccer game felt great because it felt like I was doing something productive

Playing in PSAL was a great and fun experience it made high school a bit better

Playing with friends and playing to win was a great feeling especially in play off games

I wrote about how much I miss playing soccer it use to mean a lot to me and I hope it can grow bacn on to me and the illustation I designed was inspired by the European tournament “ Champions League” The wording on top of it is “ Futbol es vida” it means soccer is life. The two types of type faces used are Helvetica Neue and Bakersville Regular

Visual Hierachy

Adidas AG (German: AH-dee-DAHS; stylized as did s since 1949) is a multinational corporation, founded and headquartered in Herzogenaurach, Germany, that designs and manufactures shoes, clothing and accessories. The company was started by Adolf Dassler in his mother's house; he was joined by his elder brother Rudolf in 1924 under the name Dassler Brothers Shoe Factory. Dassler assisted in the development of spiked running shoes (spikes) for multiple athletic events. To enhance the quality of spiked athletic footwear, he transitioned from a previous model of heavy metal spikes to utilising canvas and rubber. Dassler persuaded U.S. sprinter Jesse Owens to use his handmade spikes at the 1936 Summer Olympics.

Adidas' logo is three stripes, which is used on the company's clothing and shoe designs as a marketing aid. The branding, which Adidas bought in 1952 from Finnish sports company Karhu Sports, became so successful that Dassler described Adidas as "The three stripes company". The brand name is uncapitalized and is stylized with a lower case "a".

The left side of the page contains the original Text and on the right side it contains the edited text to show hierarchy . On the left the text was edited to have a Graphik type face . I used a red for the first paragraph because it talks about its beginnings of adidas and it feels it should pop out more than anything on the page. I used a consitent font size pt 11

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History

Early days

Sculpture of Dassler in the Adi Dassler Stadium, Herzogenaurach, Germany Adidas was founded by Adolf “Adi” Dassler who made sports shoes in his mother’s scullery or laundry room in Herzogenaurach, Germany after his return from World War I. In July 1924, his older brother Rudolf joined the business, which became Dassler Brothers Shoe Factory (Gebrüder Dassler Schuhfabrik). The electricity supply in Herzogenaurach was unreliable, so the brothers sometimes had to use pedal power from a stationary bicycle to run their equipment.

Dassler assisted in the development of spiked running shoes (spikes) for multiple athletic events. To enhance the quality of spiked athletic footwear, he transitioned from a previous model of heavy metal spikes to utilising canvas and rubber. In 1936, Dassler persuaded U.S. sprinter Jesse Owens to use his hand made spikes at the 1936 Summer Olympics. Following Owens’ four gold medals, the name and reputation of Dassler shoes became known to the world’s sportsmen and their trainers. Business was successful and the Dasslers were selling 200,000 pairs of shoes every year before World War II.

The Dassler factory, used for production of anti-tank weapons during the Second World War, was nearly destroyed in 1945 by US forces, but was spared when Adolf Dassler’s wife convinced the GIs that the company and its employees were only interested in manufacturing sports shoes. American occupying forces subsequently became major buyers of the Dassler brothers’ shoes.

The left side of the page contains the original Text and on the right side it contains the edited text to show hierarchy. On the Right I set up the headlines History in red because it highlights what is going to be talking about and the sub title specifies what will be taaked about .

History

Early days

SCULPTURE OF DASSLER IN THE ADI DASSLER STADIUM, HERZOGENAURACH, GERMANY ADIDAS WAS FOUNDED BY ADOLF “ADI” DASSLER WHO MADE SPORTS SHOES IN HIS MOTHER’S SCULLERY OR LAUNDRY ROOM IN HERZOGENAURACH, GERMANY AFTER HIS RETURN FROM WORLD WAR I. IN JULY 1924, HIS OLDER BROTHER RUDOLF JOINED THE BUSINESS, WHICH BECAME DASSLER BROTHERS SHOE FACTORY (GEBRÜDER DASSLER SCHUHFABRIK). THE ELECTRICITY SUPPLY IN HERZOGENAURACH WAS UNRELIABLE, SO THE BROTHERS SOMETIMES HAD TO USE PEDAL POWER FROM A STATIONARY BICYCLE TO RUN THEIR EQUIPMENT.

DASSLER ASSISTED IN THE DEVELOPMENT OF SPIKED RUNNING SHOES (SPIKES) FOR MULTIPLE ATHLETIC EVENTS. TO ENHANCE THE QUALITY OF SPIKED ATHLETIC FOOTWEAR, HE TRANSITIONED FROM A PREVIOUS MODEL OF HEAVY METAL SPIKES TO UTILISING CANVAS AND RUBBER. IN 1936, DASSLER PERSUADED U.S. SPRINTER JESSE OWENS TO USE HIS HAND MADE SPIKES AT THE 1936 SUMMER OLYMPICS. FOLLOWING OWENS’ FOUR GOLD MEDALS, THE NAME AND REPUTATION OF DASSLER SHOES BECAME KNOWN TO THE WORLD’S SPORTSMEN AND THEIR TRAINERS. BUSINESS WAS SUCCESSFUL AND THE DASSLERS WERE SELLING 200,000 PAIRS OF SHOES EVERY YEAR BEFORE WORLD WAR II.

THE DASSLER FACTORY, USED FOR PRODUCTION OF ANTI-TANK WEAPONS DURING THE SECOND WORLD WAR, WAS NEARLY DESTROYED IN 1945 BY US FORCES, BUT WAS SPARED WHEN ADOLF DASSLER’S WIFE CONVINCED THE GIs THAT THE COMPANY AND ITS EMPLOYEES WERE ONLY INTERESTED IN MANUFACTURING SPORTS SHOES. AMERICAN OCCUPYING FORCES SUBSEQUENTLY BECAME MAJOR BUYERS OF THE DASSLER BROTHERS’ SHOES.

Backgrong Shadidng

Paint with the Heart.
 Create with the Soul.
 Masters of the 20th Century.
 MOMA Retrospective
 80th Anniversary
 1 November – 1 February
 2nd and 3rd Floors
 Peripheral Exhibitions and Paintings
 4th Floor
 Tickets available in advance

Paint with the Heart. Create with the Soul.
 Masters of the 20th Century. MOMA Retrospective
 80th Anniversary 1 November – 1 February
 2nd and 3rd Floors
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The left text box percentage is 100% with the text inside it being Graphik pt 12 all text is aligned left with the first and last line being highlighted with a brighter color
 The right text box percentage is 80% with the text inside it being also Graphik pt 12 all text is centered with the number of floors highlighted in yellow

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On the left text box the percentage is 80% with the type being Helvetica and the point size 12

On the right text box the percange is 60% with the type being Helvetica with a point size 12 all text is alligned to the right

Paint with the Heart.
Create with the Soul.
Masters of the 20th Century.
MOMA Retrospective
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1 November – 1 February
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Peripheral Exhibitions and Paintings

4th Floor
Tickets available in advance

The left side text box percentage is 60% with type of Baskerville with a pt size of 12 with all text cetered

The righ side text box percentage is 40% with a type of Graphik with a pt size of 12 with the tex being aligned both left but mostly right

Paint with the Heart.
Create with the Soul.
Masters of the 20th Century.
MOMA Retrospective
80th Anniversary

 1 November – 1 February
 2nd and 3rd Floors
 Peripheral Exhibitions and Paintings
 4th Floor
 Tickets available in advance

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 2nd and 3rd Floors
 Peripheral Exhibitions and Paintings
 4th Floor
 Tickets available in advance

The left text box percentage is 40% with the type being Franklin gothic with ot size of 12 text is both align left and right
 The right text is percentage is 20% with the type being Helvetica with pt size of 12 with mostly aligned to the right except one line

Paint with the Heart.

Create with the Soul.
 Masters of the 20th Century.
 MOMA Retrospective
 80th Anniversary
 1 November – 1 February
 2nd and 3rd Floors
 Peripheral Exhibitions and Paintings (4th
 Floor)

Tickets available in advance

Paint with the Heart.
 Create with the Soul.
 Masters of the 20th Century.
 MOMA Retrospective
 80th Anniversary
 1 November – 1 February
 2nd and 3rd Floors
 Peripheral Exhibitions and Paintings
 4th Floor
 Tickets available in advance

The left text box percentage is 20% with the type being Graphik Medium with a pt size of 12 the First and last line of the text is centered while the rest of the text is aligned left

The right text box percentage is 10% with the type being Graphik Bold with a pt size of 12 and the 3rd and 5th line being centered and the rest aligned to the left

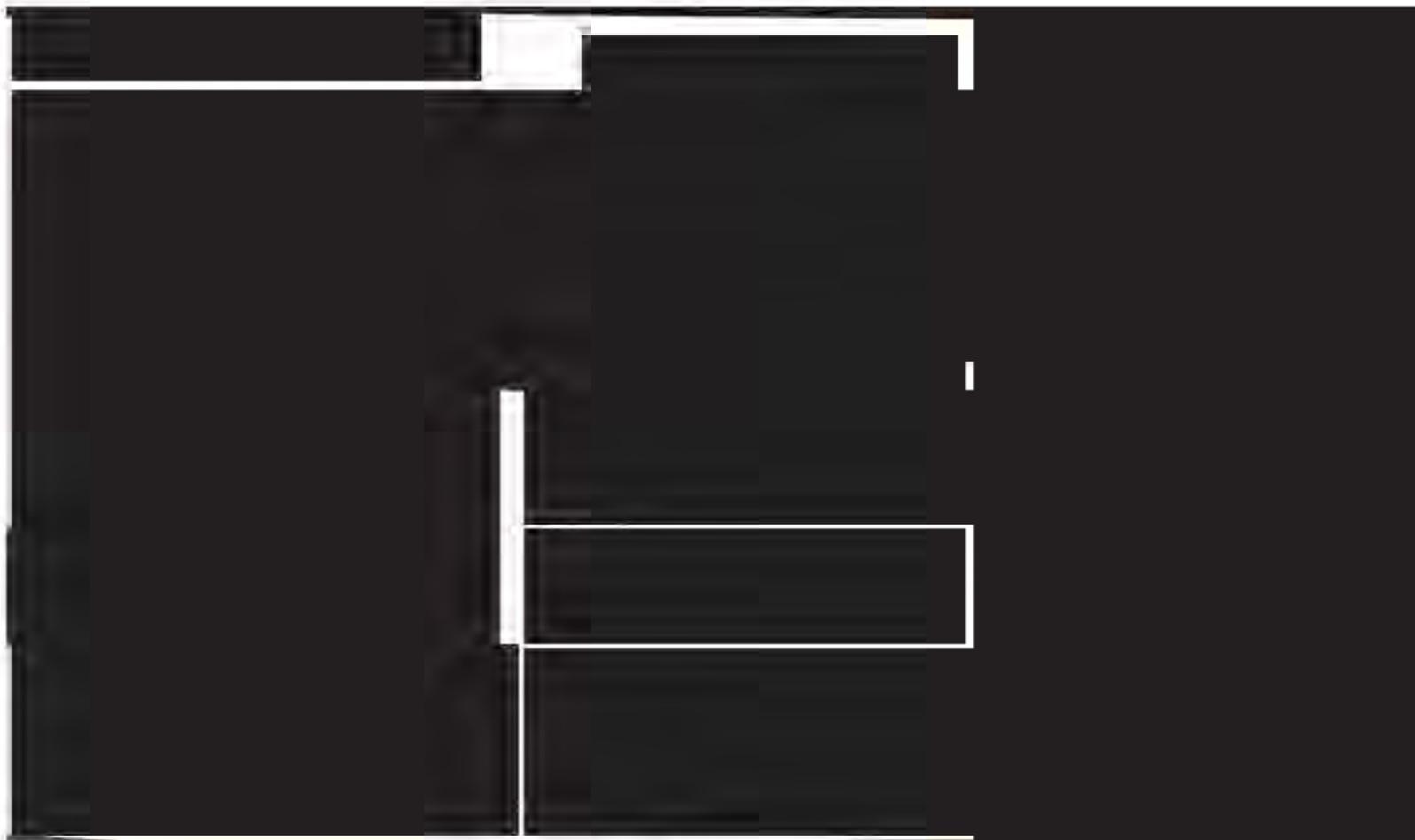
8-1

COMD1127



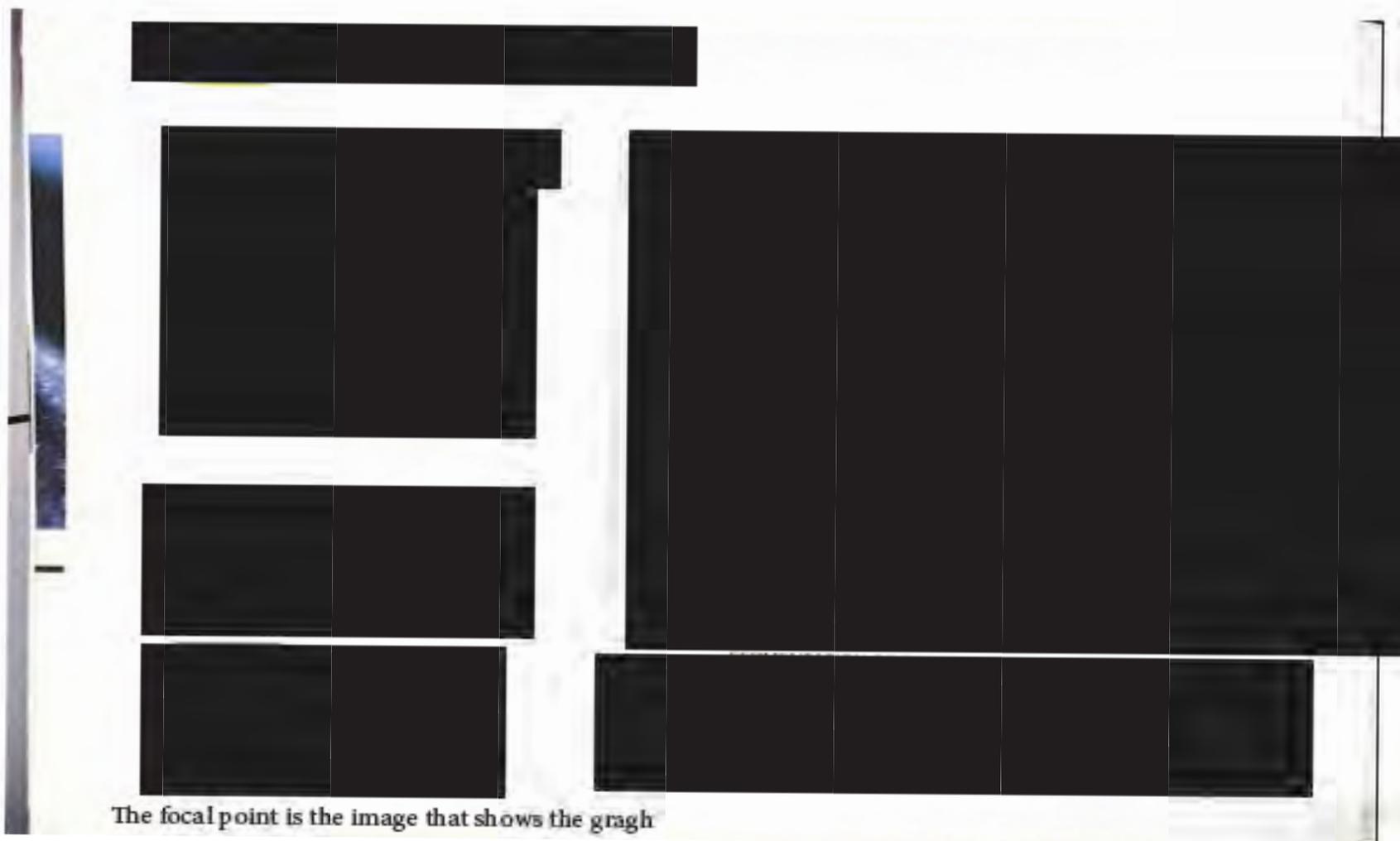
The important part of this layout is the big image of

COMD1127

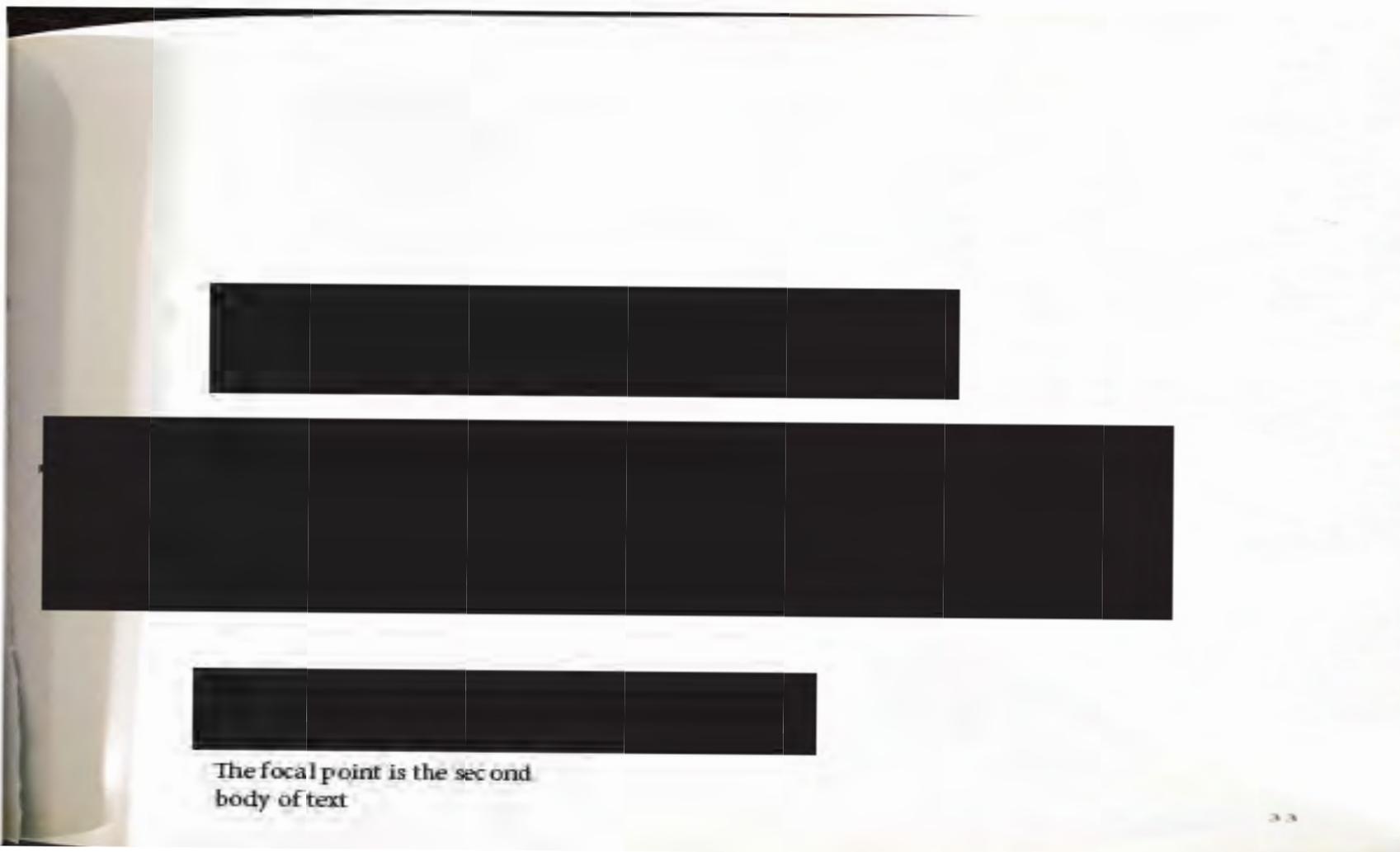


The most important section is the advertisement to the right

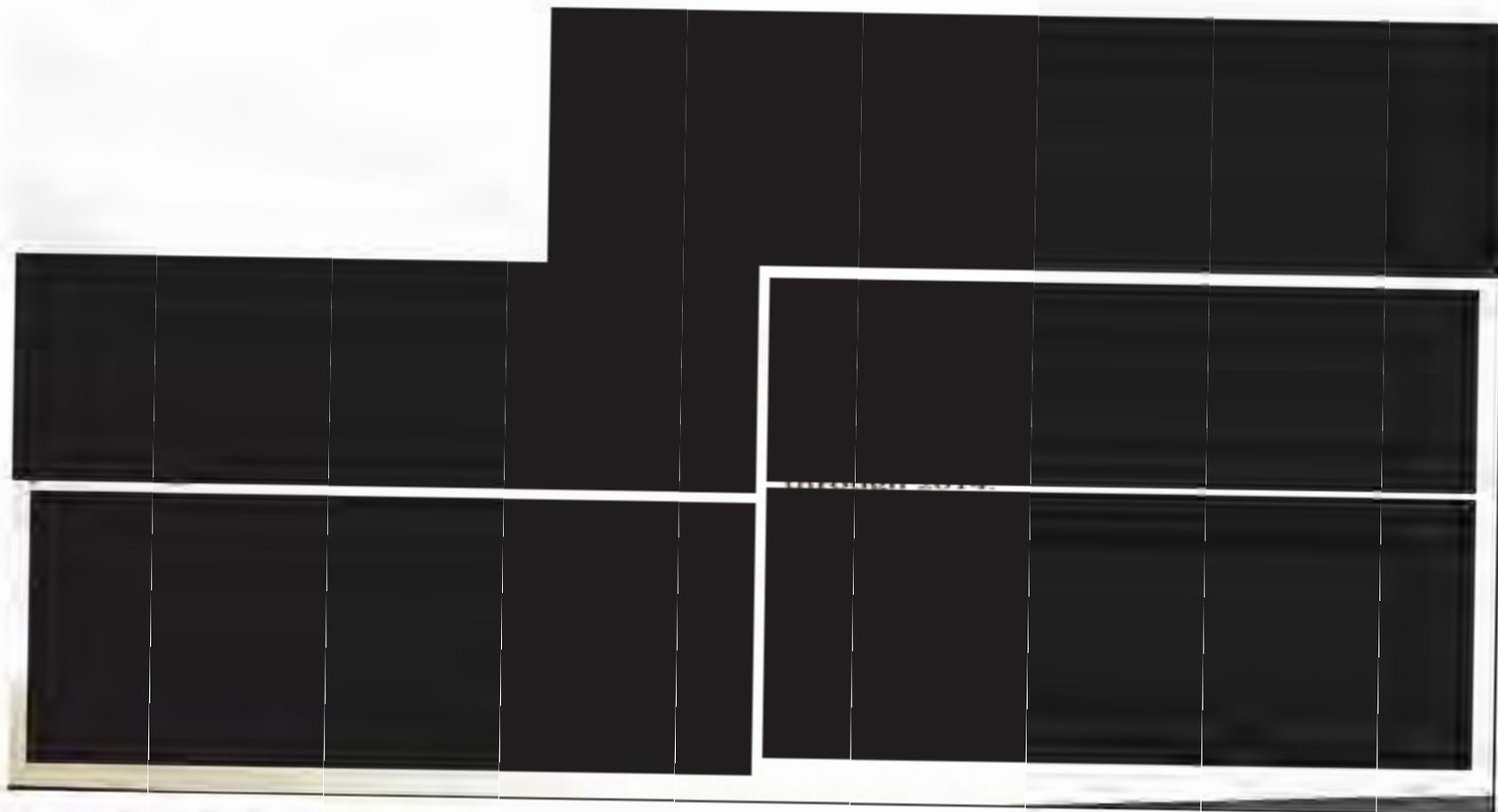
COMD1127



COMD1127

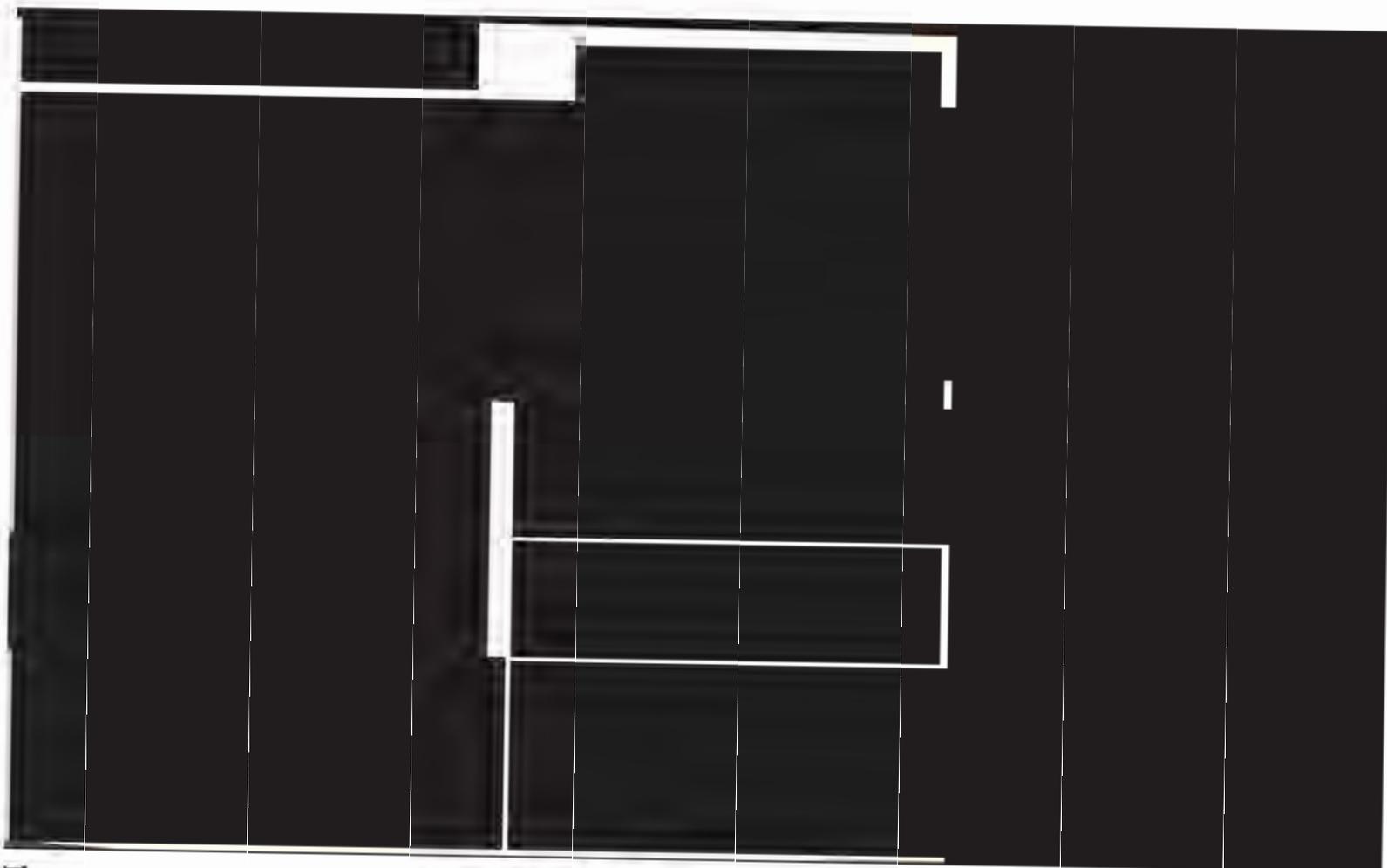


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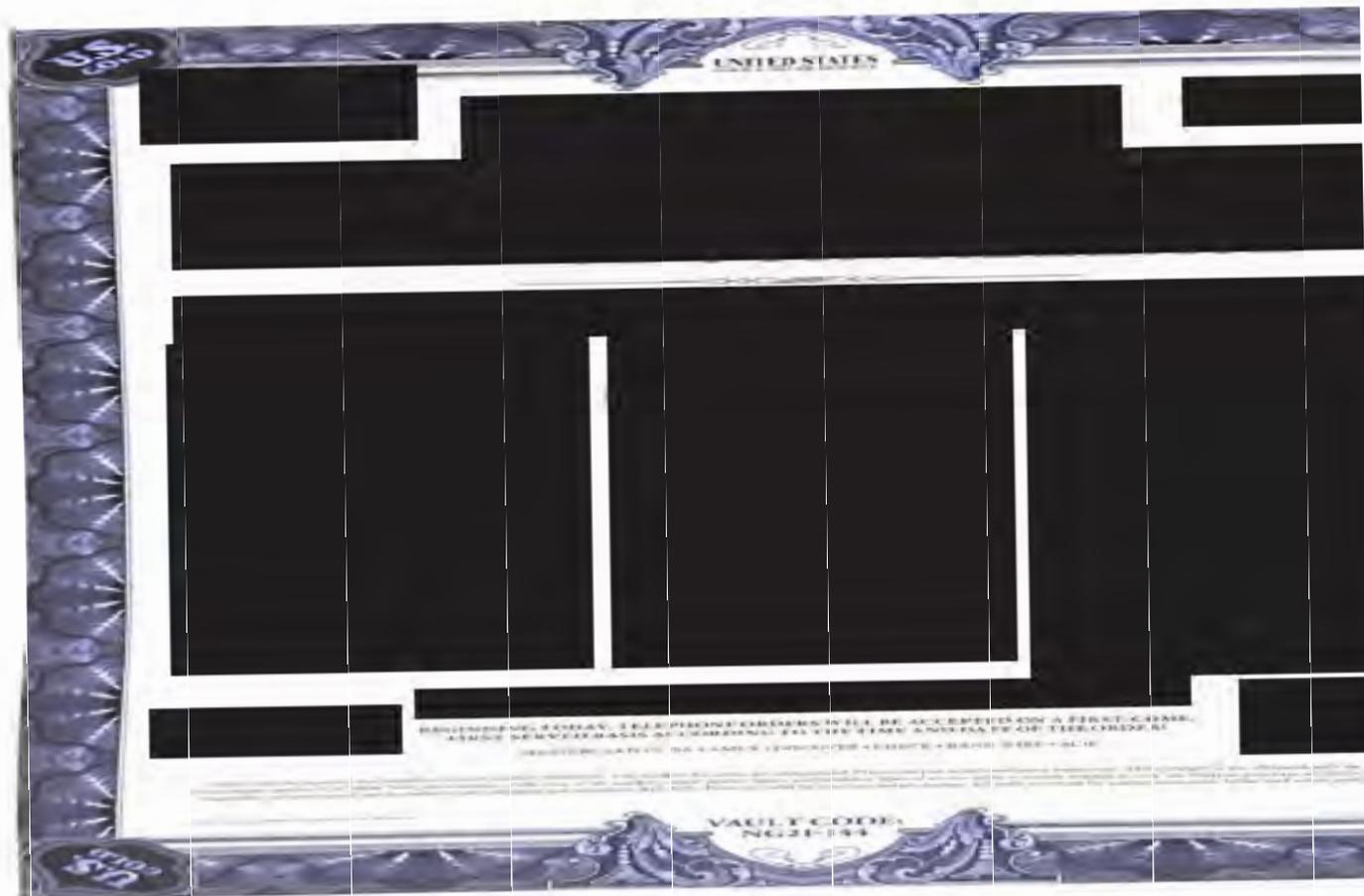
The Focal point is the upper right of the page

COMD1127



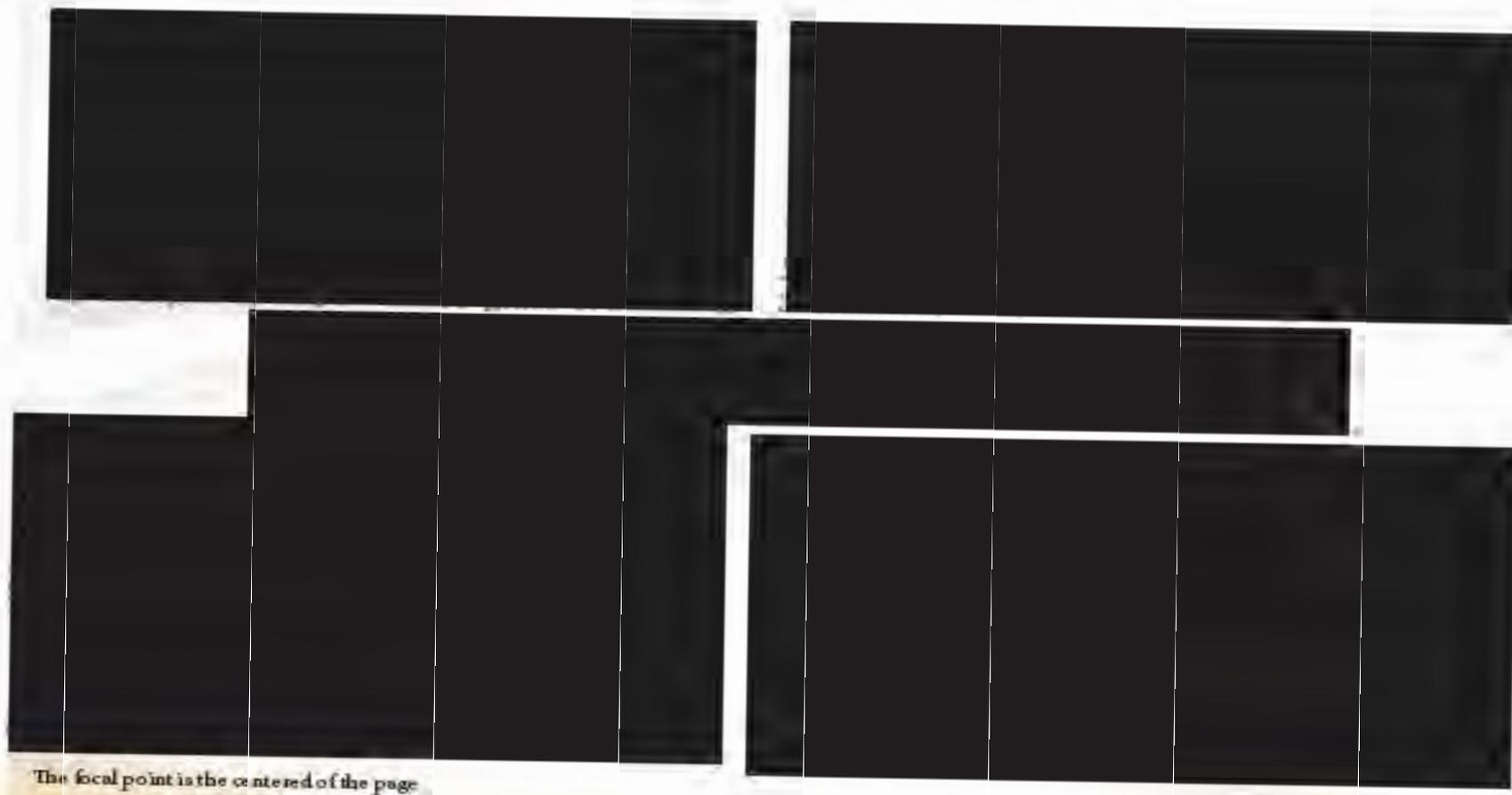
The most important section is the advertisement to the right

COMD1127



The focal point is the title of the page

COMD1127



The focal point is the centered of the page

Color Conflicts

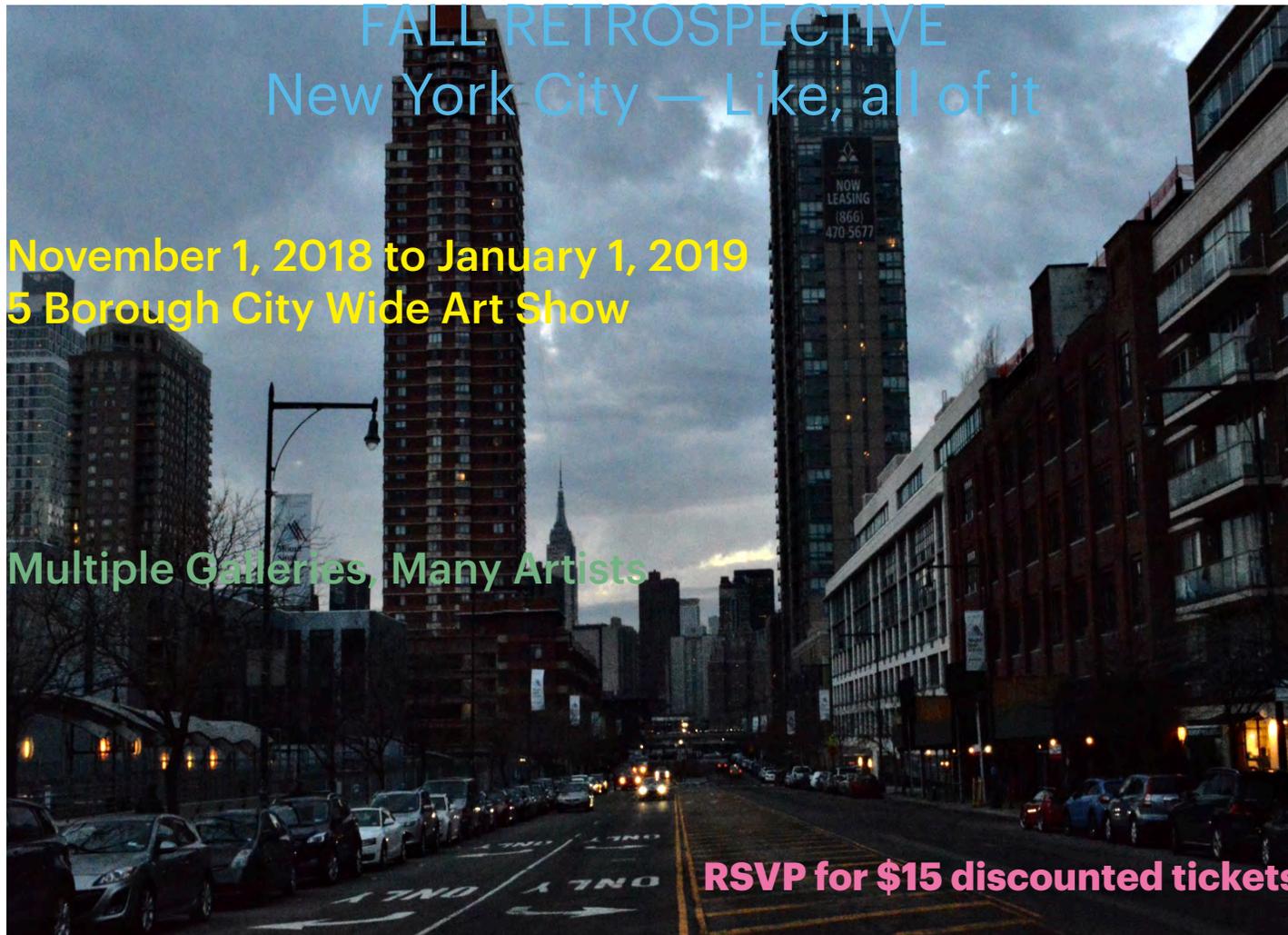


Photo taken in Collge Point
Taken with a DSRL Camera
Graphik



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