

Personal Project

Font-making as a form of self-expression

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Investigating.

Goal:

I will explore the psychological influence of font design on the reader and the ways of self-expression through typography. Then, I will research the process of font making to design and publish my own font.

I chose typography as a topic because I am interested in combining arts with digital technologies in a way that can both influence people and express the author's identity. So, I want to acquire broader knowledge about the topic I am passionate about, to show that font-making can be considered an art form as well. Moreover, in the Appendix 6A I explain why I chose this topic among the other initial ideas, and also how my unsuccessful experience with font-making has influenced my choice.

I consider the goal to be highly challenging because I want to publish a working font over the course of the project using digital media to express features of my identity, by studying psychological influence of the font's elements on viewers. So, I need to develop a range of skills in unfamiliar situations in addition to the font designing itself, such as information literacy - to understand how and under which license publish my font, or research skills - to investigate a large volume of information concerning the psychological part. But, the goal is challenging for me due to previous experience as well - the unsuccessful trial made me give up on font-making for a long time. The project is an opportunity to try it again, but this time with deeper investigation of theory and more efficient planning of my time.

Global context:

The global context defines the direction of the research and action to be taken in the project, and I think that the "Personal and cultural expression" with "The ways we reflect on, extend and enjoy our creativity" as a zone of exploration suits my goal well. This global context is connected to my goal because I want to express my personality traits, feelings and identity. I will explore my personality deeper to understand myself better, along with the ways it can be reflected through typography (so I will research it through the lense of the ways for self-expression), and try to present my personality to people. For me, fonts are not just tools of communication, but a form of art, so by choosing such global context I aim to challenge my creative abilities and better understand myself. In addition, I chose that area of exploration because it is directly connected to my product - independently-made new font, through which I want to develop my creative and self-expression skills, and enjoy the process of the creation itself. So, choosing a global context and a zone of exploration helped me to focus on the topic, narrow down the research and identify the vision for the final product.

Prior learning & subject-specific knowledge:

My project is related to typography and a little to psychology.

I was thinking about the knowledge and skills I will need to create my font. I decided to make the list of the ones I already have, which are relevant for the project:

- I know the basic principles of typography: legibility (if individual characters are recognizable), readability (if the text as a whole is easy for reading) and aesthetics (if the font looks appealing).
- I know the basic elements and features of letters, e.g. serif, sans-serif, ascender, x-height.
- I had some practice in designing letters, making grids for letters and spacing them.

I learned about them 3 years ago, outside the school, when started making a font, but did not complete it. They will be helpful during the work because they are related to both the stages of investigation - I already know the areas to research, and taking action - I have understanding about my strong and weak sides during the production.

As for subject-specific skills, I can note the usage of graphics editor programs, such as CorelDraw and Adobe Photoshop, that I learned during the Design classes in the 8th and 9th grades. I learned how to use their tools to perform different operations with images, such as cutting, layering, transforming, changing nodes. These skills will help me during the production phase to digitize the paper-based sketches of letter, to later convert them into a usable font format.

Research skills:

Before the project, I already had some research skills, such as identifying primary and secondary sources, evaluating techniques, skimming and scanning, which really helped me during the research to find credible and relevant information about the topic. The prior skills and their contribution to the research are discussed in the Appendix 6B.

During the project I further developed the skills above as well as the new skills. I started with identifying the three objectives I need to achieve, in order to specify the investigation and ensure the relevancy of the obtained information. They are concerning the technical, aesthetical and psychological parts of the font-making, so it will allow me to select sources based on how appropriate are they for the specific area of research. The objectives and the goals they are linked to are explained in the Appendix 6B. It is also reflected in the column in the evaluation and organization table, which specifies for which objective each source was chosen, enhancing my *information literacy skills*. The table (Appendix 1) shows the different types of sources used in the investigation with the information I collected from and their evaluation, which shows how I managed to *locate and and organized evaluated information from a variety of sources*.

When collecting and analyzing information, I obtained some very useful insights into the font-making process. For example, the "Font psychology" article (Kolenda, n.d.) divides the font impression on perceptual associations (thin, bold) and direct associations (clever, elegant). There were surprising findings as well, such as that difficult to read fonts enhance the memorability of the information and reduce distraction of the viewers (Shukla, 2018).

Moreover, now I better understand the concept of intellectual property rights, its role in the font making, and I am planning to implement it through publishing my font under the CC license (so everyone can use it without breaking authorship rights), demonstrating my information literacy. I did that because it aligns with my principles about belief in the free distribution of information and not making profit from art, as I consider the current project as artistic as well.

Planning.

Criteria:

I created and organizing a table with areas of evaluation and levels of achievement (Appendix 2), clarifying the success criteria, which I tried to make specific and measurable to help reflecting on the work's quality later. I chose five factors that will show my development in the process. **Content**, the amount of letters covered is the first one, as the font needs to have all required characters in order to function properly. **Creativity** stands for how well I managed to deliver chosen aspects of personality through typography, which I consider to be the most important because it directly corresponds to my goal. **Functionality** measures whether a font can be used in different contexts, such as projects, advertisement or literature. **Technical side** is also important as it will help to assess my knowledge of mediums of design and computer literacy during the work. **Aesthetics** stands for how appealing is the font for users and shows how well I included the artistic component to the project. The choice of these areas of exploration was informed by the research made, specifically by the advice of experts in the interviews for "Helvetica" (Hustwit, 2007) documentary I watched, which helped keeping my vision of the outcome focused throughout stages and for objectively assessing the success of my product.

Plan:

I designed a Gantt chart, the strategy I learned in Design classes that often helped me in the past, to plan my actions for font-making. It consists of 7 main points that take a week each, so I organized time to make a good-quality product. I recorded my progress by coloring the boxes in the Gantt chart corresponding to a certain action, which helped me to make sense of the big picture of the work, improving my time-management. The plan was extremely helpful in incorporating

the work on font to my daily routine, which led to a comfortable work. Its main advantage was that the steps were time-bound and realistic, so everything went under control even when I fell behind the planned schedule. Another strategy I used is leaving free time (here 2 weeks), so I do not rush in the case of not sticking to the timeframe, which turned out to be very useful. In the early December, I could not spend enough time on the project, so the two additional weeks were very useful - I ended up publishing my font in the late December. This was the only change, postponing 3 last points for 2 weeks due to workload, although it was anticipated in the beginning so additional time was planned. It is further described in the Appendix 6G.

Self-management skills:

Self-management skills were useful for managing my time and resources during the work, helping to achieve the outcome. Before the project I already had some understanding of self-management skills. For example, I often used Gantt charts and planners, and I could set realistic and challenging objectives. But my weakness is that I was never good at motivating myself and thinking positively, which often caused struggles in school.

Over the course of the project, I developed the affective skill of "bouncing back" after mistakes (can be seen in Appendix 6G), which helped to cope with the problem above and made a contribution to progress in self-management because it taught me resilience and commitment to the work (specifically redoing the font). Also, I applied organization skills by constructing a logical plan and used other suitable strategies (see Appendix 6D), such as Eisenhower matrix, to enhance my productivity and efficiently organize my time. However, there is still a place for further development, as I did not fully solve the problem with being easily distracted, so the self-management skills were not used fully effectively.

Taking action.

Creating the product:

The final product for my project was a font that I published, which was made in a response to my goal and the chosen global context. It contains all the elements of the goal - a designed and published font, through which I express myself based on the the research about psychological influence of fonts and application of those principles on practice (Appendix 6E and 6F). At the same time, the global context is connected to the product by applying the knowledge from research to express my own personality traits through typography, extending my creative skills and enjoying the process of creation during the work. The criteria I developed helped me to to decide how well I achieved my goal, because the first version of my product did not

meet them (particularly the technical part), and encouraged me to redo the action phase once more, to finally create a high-quality response to the goal.

Thinking skills:

Before the start of the project, I already had practiced thinking skills, such as brainstorming and visualizing to generate ideas, which I applied when decided what personality traits I want to reflect in the font (Appendix 6E), or combining my knowledge and skills to produce an outcome that was useful during the sketching process.

After the completion of the action phase, I developed other important thinking skills as well. Firstly, I was able to make connections with different subject groups, such as Design and Arts. The skills from Design classes helped me with digitizing the sketches, especially when working with nodes (as shown in Fig. 2. of the Appendix 6F), which helped me to create smoother lines of the characters. The Arts skills helped me with gridding the template (Fig. 1., Appendix 6F). The synthesis of knowledge from different areas helped me to better understand their interdependence, especially in the digital design sphere, and contributed to the higher quality of my product.

Another skill I developed is applying my knowledge to create new ideas, both in familiar and unfamiliar situations (), such as transferring the principles (Appendix 6E) outlined by Bringhurst in his book "The elements of typographic style" (Bringhurst). One of the examples is "Typography is made to honor content", which inspired me to firstly brainstorm the contexts where my font will be used and the personality traits reflected, and then design the suitable outer characteristics of it. The book was a true guide for me to the world of typography, and application of the researched knowledge helped me to fulfill the first intention on practice.

One more skill I gained is to make unexpected connections between ideas. When I was thinking about the proportions of the font, I could not decide about the ratio of width and height of the template. I tried to make it elongated, but not too much, so it's pleasant to read. And then I discovered that it actually formed the Golden ratio or ϕ , which equals to 1.618 and is commonly regarded as the aesthetically pleasing proportion commonly found in nature. Then I adjusted the width and height of all letters to it and was satisfied by the result. So, without realizing it at first, I implemented the knowledge that comes from unexpected mathematical sphere into the product that contributed to its quality in the artistic sense.

Communication and social skills:

When I started the project I had practiced my communication skills, such as using my intercultural understanding, which helped during analyzing the difference of fonts of different epochs and allowed to appreciate the diversity of ways of expression depending on the culture and historical context of the

typographers(Appendix 6E). Another skill I had is reading critically that helped me to sort the large volume of found information during the research and find a variety of sources relevant for the project (resulted in constructing the table with sources in Appendix 1).

During the project I developed new social skills that I lacked, as well as continued working on communication skills. Most importantly, I developed my skills of using others' help, as I managed to work effectively with supervisor by actively listening to her ideas, taking notes during the meetings. Receiving a useful feedback about the way I should reflect on my skills (Appendix 6C) showed me the importance of getting a "side perspective" on your work. Another crucial skill I developed is previewing and skimming texts to understand the content. For example, the book I read is 382 pages long and contains unrelated information as well, so I applied my previous skimming and scanning skills and developed them to a greater extent by extracting main ideas, getting the paragraph content by its topic sentence, and searching for a specific information in chapters.

Reflecting.

Evaluation of the product:

The product turned out to be mostly successful. For the first strand, content, I put a score of 8 as the font fully meets and exceeds the requirements of 93 basic ASCII characters. In total, there are about 130 characters, as there are more symbols and letters with diacritics in the final version. So, I think that I even exceeded my expectations in this area. For the second strand, creativity, I put 5-6 marks. It is the most controversial criterion as I am not fully sure how to evaluate it. On one hand, I strongly feel like I fulfilled my intention, covered all planned personality traits and can distinguish them when looking at the font, which is a strong side. On the other hand, when I showed the font to other people, their answers on what they feel about the font's "personality" varied greatly, and often did not match with my vision, which is a weak side of the outcome. In my opinion, the font as typographic piece was not really successful as it evoked too ambiguous reaction from the audience, but it was relatively successful as a work of art as it was an expression of my imagination that has reached its goal. For the third strand, functionality, I put 7 marks, as it can be used almost everywhere, with the exception of strictly formal documents or logos. But I think that this criterion carries less weight than the other ones because a font is never universal, and there are still great fonts that specialize only on one niche, so it is not a strength, neither a weakness of it. For the fourth strand, technical side, I put 8 marks because it is accessible from different kinds of devices, such as laptops, phones and tablets, it is displayed correctly in browsers, as well as offline in text editors. So, based on these factors I conclude that it is fully technically supported. For the final strand, aesthetics, I put 6 marks. This one, unlike the second strand, is fully dependent on

the audience so I conducted a survey among peers and some adults. As a result, about 80% of the respondents said that they liked or somewhat liked the design, although noted some problems with readability and kerning (e.g. "y" and "u" slightly merged into one letter). This indicates that I mostly succeeded at font-making, but also shows the ways for a further improvement of my product, such as adjusting spacing between letters, making it more readable and may be specializing it more, so it will look more original and recognizable among others.

Extending my knowledge and understanding:

During the work I substantially increased my understanding of the typography. Firstly and most obviously - my factual knowledge has enriched. It is clear when comparing my prior knowledge, e.g. basic elements of letters that I barely distinguished, with much more complex judgements about finding distinct characteristics of multiple styles in a single font (Appendix 6E). Next, I deepened my technical knowledge - I started using those apps more confidently, better used paths, nodes, traces and other digital tools (Appendix 6F), and managed to digitize all the letters in 4 days while studying at school, developing a skill of commitment to the work. But the most important thing for me - I started better appreciate the ideas behind the fonts, their link with the time and place they were design in and for, the cultural values behind their creators. This is directly linked to my global context, the personal and cultural expression. I started paying more attention to the cultural lense of font-making that helped me to gain a different perspective and inspired me (Appendix 6E). Also, my view of typography as a way of self-expression only strengthened as I have an example in front of my eyes and want to inspire others as well.

IB profile:

Over the course of the project I developed such traits as being Creative, Risk-taking, Inquiring and Principled, which are further evaluated in the Appendix 5.

My main strength in the project was the ability to try again even after a mistake. If it is not for this trait, I would not even pick such topic in the first place, as the project itself is a "bouncing-back" from my previous failure. I would always try once more than regret about inactivity, which is shown in Appendix 6G, when I sat creating a second version of the font after the mistakes in the first. So, this trait helped me in challenging moments (such as scarce time or failed version) by creating solutions - planning time more efficiently next week and finding newer, faster ways of doing a product (such as change of medium in Appendix 6G).

My main weakness here were my social skills. I worked very effectively with my supervisor, but I did not take any interviews, did not go for advice to experts and did not organize anything in social media about my font. I think that it seriously slowed down my progress, as I could obtain more relevant and specific information in a conversation than in hours-long analyses of resources. It also limited my

possibilities, as I could have gained response from a much wider audience that might help me assess my product more objectively. Overall, I think I need to develop my social skills more to achieve higher results, or achieve the same results but more efficiently.

The project gave me an opportunity to develop essential learning skills, and the inquiry cycle itself, separated on phases, is a great preparation for any project-like work in the future, as it always starts with investigating and planning, followed by action. The key lesson I understood here is to adjust this cycle for your needs and, if needed, accept your mistake without blaming, and repeat the phase again or even take a step back to overcome the challenges.

Appendices:

Appendix 1: Source evaluation and organizing information

Source details <i>Important details.</i>	Notes <i>Summary of the relevant information</i>	Evaluation			Objective addressed
		Author <i>Is the author reliable? Is it possible to confirm the qualifications of the author?</i>	Credibility <i>Is the information correct? Can it be proven and verified through other sources or works cited? Is it objective? Is it based on facts or somebody's opinion?</i>	Currency <i>When was the information shared? Is it up-to-date?</i>	
Font psychology (Kolenda, n.d.). Article.	<ul style="list-style-type: none"> Perceptual associations with fonts Direct associations with fonts Font traits linked to specific emotions evoked 	The author is a marketing consultant and a psychology researcher, studies the factors that unconsciously influence human perception and behavior, so this is relevant for the psychological part of the investigation.	The article contains over 75 references to academic typeface studies, each statement is supported by a substantial research and backed by facts.	It does not have a date, but cites the sources as new as 2015, so it is relatively up-to-date, considering that the typography did not experience a rapid development in the recent years.	It is connected to the exploration of the psychological influence that fonts have.
Helvetica (Hustwit, 2007). Documentary.	<ul style="list-style-type: none"> Swiss-International style Democratic and rational response to changes 	Gary Hustwit is an independent film-maker and photographer, famous for his "Design" film trilogy. However, he is not the author of the	The documentary contains over 20 interviews with typography experts, such as Matthew Carter, who share their vision and ideas in an informal	It was filmed in 2007, although it mostly covers the fonts produced in 1950-80s, so it allows a modern view on the past design tendencies.	It is connected both to techniques and psychological influence

	<ul style="list-style-type: none"> • Different inspiration • Importance of spacing • Importance of context 	source in a full sense: this is a documentary, so there also were many respectable typography experts, which makes the source relevant to the topic.	way. The source is credible because there is a range of perspectives, all of which come from the professionals in the field.		of particular elements of letters.
Font Psychology: New Research & Practical Insights (Shukla, 2018). Article.	<ul style="list-style-type: none"> • Font difficulty and distractibility • Font difficulty and reading fluency 	Aditya Shukla is a publicist who writes about emotional intelligence, creative thinking and neural patterns, which is connected to the first objective. However, he is not an expert in the field, so his conclusions should be additionally reviewed using other sources.	The article contains over 15 references to psychological researches that support every claim he makes during the discussion, so the information is objective.	It is only one year old, and was updated this summer, so the information is current.	It is connected to psychological influence the features of the font have on the viewers' mental state.
The elements of typographic style (Bringhurst, 2004). Book.	<ul style="list-style-type: none"> • History • Styles • Proportion rules • Philosophy of fonts • Elements and structure 	Robert Bringhurst is a Canadian poet and typographer, famous for reference books for typefaces and glyphs.	Is written by a professional, respectable publisher, contains over 12 pages of references and further reading suggestions, so the source can be considered as very credible.	Originally written in 1992, this edition is 2004. As it mostly focuses on traditional movements and history, so the material did not lose currency.	It is connected to researching the techniques and theory of sketching letters.
Johan Mattsson. Youtube channel - videos.	<ul style="list-style-type: none"> • Paths • Ligatures • Kerning • Autotrace 	This is the official channel of the Birdfont application, so Johan Mattsson can be considered an expert as he is the one who created the app.	The channel provides a detailed instructions about a wide range of tools in the app, and it is official, so it is the most credible source for information about the chosen medium.	There are 16 short videos present, the oldest is 7 years, while the newest is 1 year old. It was updated as the new features appeared in the app, so it can be considered current.	It is connected with learning to use a suitable medium for font design.

Appendix 2: Criteria for the final product

Achievement level:	Areas of evaluation:	Clarifications:
1-2	I. Content II. Creativity III. Functionality IV. Technical side V. Aesthetics	I. The font contains less than 70 printable characters of ASCII. II. The font reflects the personality of its creator to a limited extent . III. The font is not appropriate for any context. IV. The font is not compatible with any device. V. The font is not visually appealing to viewers.
3-4		I. The font contains 71-82 printable characters of ASCII. II. The font adequately reflects personal traits of the creator with some degree of creativity. III. The font has limited areas of usage. IV. The font is compatible with some devices. V. The font is adequately appealing to viewers.
5-6		I. The font contains 83-92 printable characters of ASCII. II. The font sufficiently expresses the personality traits of the creator with a considerable degree of creativity. III. The font has a range of situations to be used for. IV. The font is compatible with most of the devices. V. The font is visually appealing for viewers.
7-8		I. The font contains all 93 printable characters of ASCII. II. The font fully expresses the personality traits of the creator with a demonstration of high degree of creativity and personal engagement. III. The font is suitable for usage in a wide range of situations IV. The font is fully usable on different kinds of devices. V. The font is visually appealing for a wide audience.

Appendix 3: Plan of actions (Gantt chart)

Objective	28/10 - 3/11	4-10/11	11-17/11	18-24/11	25/11 - 1/12	2-8/12	9-15/12	16-22/12	23-29/12

Create criteria for the product evaluation									
Brainstorm the ideas for font design									
Create initial sketches for characters									
Create final sketches for all 93 characters in Inkscape graphic editor									
Transform the sketches into .ttf font format using Birdfont application									
Name the font									
Publish the font									

Appendix 4: Evaluation of the product

Areas	Achievement level	Score
I. Content	The font contains all 93 printable characters of ASCII.	8
II. Creativity	The font sufficiently expresses the personality traits of the creator with a considerable degree of creativity.	5-6
III. Functionality	The font is suitable for usage in a wide range of situations	7
IV. Technical side	The font is fully usable on different kinds of devices.	8
V. Aesthetics	The font is visually appealing for viewers.	6

Appendix 5: IB profiles

- Little practical skills: I did not know the theoretical part, so I did it intuitively. I was not satisfied by the aesthetics of the font.
- Poor time-management and self-organization: I prolonged the process by months, did not write down ideas and was not dedicated to the project.

As a result, I barely did a half of the alphabet, not even numbers and symbols. That is why I think PP is an excellent opportunity to try it once more, with deeper investigation of the theory, vision of the font's meaning for me and patience during the work this time.

B.

28/08/2019

I identified the research skills I already have:

- Research of sources and their evaluation: In all subjects I was taught how to search for credible and relevant primary and secondary sources, using Google Scholar, Ebsco, and the help of librarians, and I studied a range of techniques (mostly in Humanities), such as OPCVL, CRAAP, AAOCC, SWAT etc. This will help me to sort the sources based on their credibility, and obtain relevant information about font-making for the project.
- I learned how to skim and scan the text (from Social Studies), firstly to decide if the information is relevant for the topic, and then to extract the main ideas from it. However, some texts, the most relevant and detailed ones, require deeper consideration, so I can use summarizing and annotating skills from language classes (English and Russian). This will help to organize my time during the research more efficiently, decreasing the time for things I already know, but studying the challenging parts in a greater detail.

To enhance my research, I identified three objectives I need to accomplish during the investigation phase, based on my prior skills, and more specifically the ones that I don't have yet:

- To find and learn to use a suitable medium for designing fonts, because I did not use digital tools to design fonts before.
- To research the psychological influence fonts' looks have on readers, because I need to know how are certain elements of letters connected to the impression they leave on the observer.
- To research the techniques and theory of sketching letters, to learn the practical part and make it aesthetically pleasing.

These three are within my main focus, because they are related to all stages of my goal and are essential for successful completion.

In addition to that, I identified two goals as an outcome of the investigation:

- To think about what I want to deliver through my font (creative intention).

- To synthesize my prior learning and the knowledge obtained during the research to think about the ways I can express that through different elements and features (fulfilling the creative intention through font-making).

C.

29/09/2019

Today was the second meeting with my supervisor where the main goals were:

- Checking the completeness of investigation stage
- Discussing the reflection on research skills
- Starting the Planning phase
- Filling academic honesty forms

I had troubles with completing the reflection on my research skills as I did not know what are the possible evidence of them, and was not sure if I had shown them in the Investigating phase. But, applying active listening social skill, I managed to get meaningful feedback from my supervisor, specifically about the range of research skills that exist, and where exactly I showed one or another during the process. For example, I did not know that building background knowledge and taking notes from resources could be regarded as research skills, and I finally understood how to write the reflection on them.

D.

2/10/2019

Today I decided to build the foundation for my planning to efficiently allocate time and resources in the future. I started with creating a Gantt chart, which is, in my opinion, one of the best strategies to organize time, as it allows to visually represent schedule and see if it overlaps. I modified it by using orange for planned timeboxes, and then will either color them with grey if finished in time, or color other boxes if I don't stick to them that will allow me to track progress of the work and reflect on organization better. This was regarding the project itself, but to free the time for it I needed to take care of other tasks as well. That's why I used Eisenhower matrix technique, which classifies tasks into four sections:

1. Urgent and important
2. Important, but not urgent
3. Urgent, but not important
4. Neither urgent nor important

By this I will develop my self-management skills because I distributed workload, so I will have to do moderate amount each week instead of working a lot near the end of the project.

E.

8/11/2019

This week I was brainstorming ideas and doing some sketches. Firstly I needed to understand what personality traits I want to include and how can I reflect them in a font. I used a technique we used in Arts classes to find the inspiration for topic - focusing on an object/idea (here it is my personality) and write a series of associative words that may or may not be interconnected, as it reveals the things we unconsciously assume about the topic. I tried it and got 11 traits as a result (Fig. 1.). From them I chose the words "Directness", "Emotional", "Rational" and "Modern" as the main ones, and including other traits if possible. In addition to that, I wanted to reflect my interest spheres and hobbies as well. I stopped on my passion for literature, history, and my hobby of coding. I chose those hobbies and traits as they reflect different sides of my personality, but not too much of it so the font will not become overloaded with them to find the balance between content and aesthetics.

Then, the difficult part - I needed to find a way to express that in a font, and that's where my research of psychological influence came into use. Based on the blogs and articles I read, I managed to outline the visual features the font needs to have. It was specifically difficult because it needed to combine quite opposite things, such as "Emotional" and "Rational". But after few trials I had a clear vision of what I want - a serif (corresponds to something old-fashioned, historical, partially to literature and books, tradition), contrasting (contrast between thick and thin parts, conveys expressiveness and emotionality), simple (without excessive curls, means simplicity, rationality, directness, as well as increases readability for viewers), monospaced (creates a sense of modernity, heavily associated with computers and coding), and with a low crossbar (shows peculiarity and creativity, along with the sense of some formality). After that I tried sketching the letters (Fig.3.), and understood that my font lies into the category that Bringhurst defined as postmodern faces (fig. 2.), which combines the motifs from previous epochs, such as Romanticism or Neoclassicism with rationalist gridding to obtain a synthesis of opposites, with an element of frivolousness in the process.

This week marked a significant progress in my creative thinking skills, as I brainstormed and visualized initial ideas, picked out the most important ones and transferred the knowledge from research of psychological part to bring ideas to paper. Moreover, I developed intercultural understanding when connected my choice of features with the font styles of the past and deepened my knowledge about their historical context and dependence on the culture of their creators.

In addition to that I decided which license I want to use when publishing, enhancing my information literacy and overall research skills. The Creative Commons (CC) allows for free distribution of ideas/products without any payment, only providing reference, which goes in line with my belief in free sharing and non-profit projects.

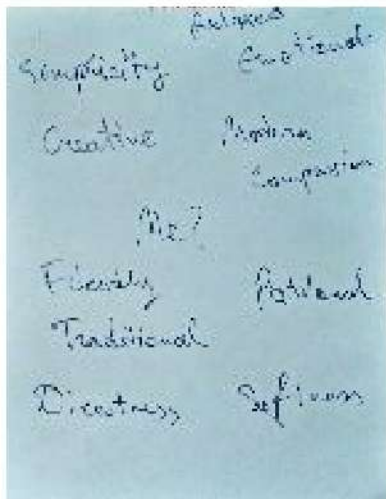


Fig. 1. Associations



Fig. 2. Extracts from "The elements of typographic style" (Bringhurst, 2004)

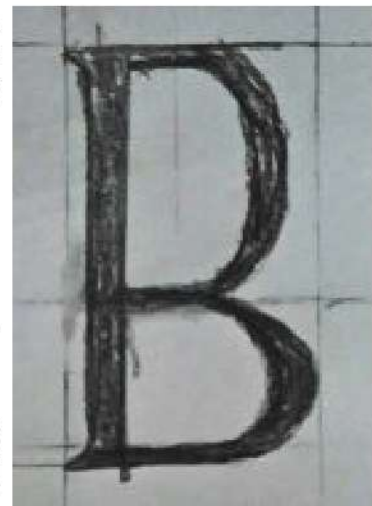


Fig. 3. Sketching

F.

17/11/2019

Today I am starting digitizing the sketches for letters and over the course of the week I used the technical skills in an unfamiliar situation, enhancing my thinking skills. Firstly I created a template grid so it's easier to adjust height and width of characters, applying knowledge from Arts classes about proportions (Fig. 1.). Secondly, I draw the letters in a graphic editor. I chose Inkscape because it belongs to vector editors that are suitable for font designing - images do not lose quality as they are not based on pixels but on paths. I have never designed letters in it so it was a new experience for me. However, I could ease it by applying knowledge about nodes from Design classes that made the lines smoother and more appealing (Fig. 2.). Generally, I managed to embody the ideas from brainstorm in a font. After that I plan to use Birdfont app to convert sketches into a font format, which allows to manually modify letter elements and adjust spacing.



Fig. 1. Template.



Fig. 2. Sketching in Inkscape app.

G.

27/12/2019

It has been one and a half month since I started the sketches and it's only now that I finish the product, and there are two reasons for that. Firstly, I had a huge workload in late November - early December, but it was not a major obstacle as my plan foresaw it and had 2 additional weeks for completion. The main reason is that I redesigned the font after the completion, because I was so involved in the process, in details, that forgot about the big picture and did not notice how it deviated from the original idea. So I did a second version based on the first one, making some changes. For example, I increased and equalized the contrast between thick and thin parts, replaced the indistinct & character with a more conventional & sign, and added variety to the height of numbers. This time I used Prototipo website (Fig. 1.), which is more of a font constructor than a medium for designing. The reason for its choice is a comfortable, easy to learn interface and the fact that I already had completed sketches, I just needed to adjust them a little.

This experience taught me resilience and commitment to the work, in spite of the obstacles I face, which resulted in the development of *affective skills of continuing to work after failures*, "bouncing-back" skills.

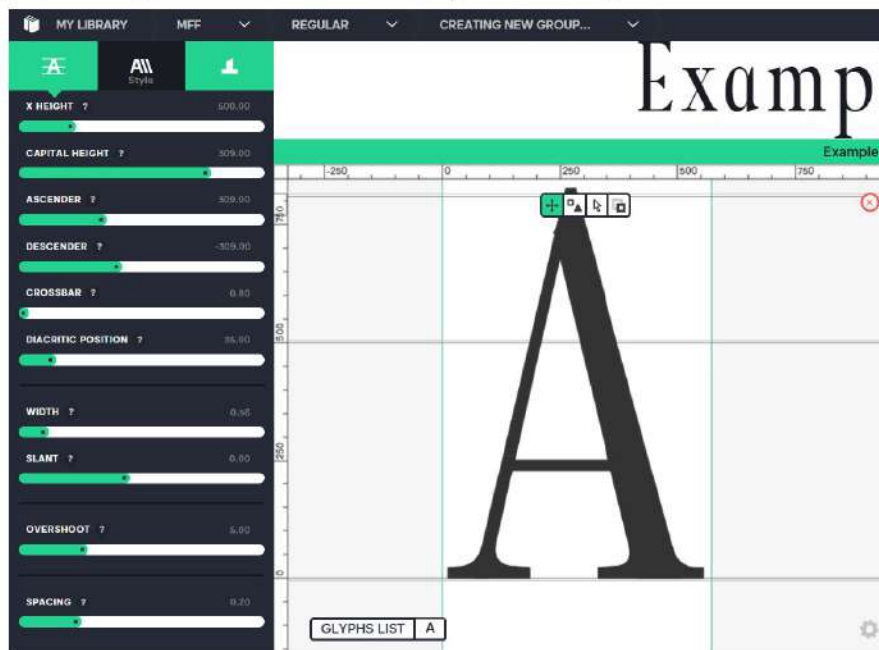


Fig. 1. Prototipo interface.

ZXCVBNM<>?zxcvbnm, ./
ASDFGHJKL:"asdfghjkl; '
QWERTYUIOP{}qwertyuiop[]|\
~!@#\$%^&*()_+`1234567890-=

Fig. 2. First version of the font.

ZXCVBNNM<>?zxcvbnm,./
ASDFGHJKL:"asdfghjkl; '
QWERTYUIOP{}qwertyuiop[]|\
~!(@#\$%^&*()_+`1234567890-=

Fig. 3. Second version of the font.

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