Designing TYPOGraphy

Theory & Inspirational Artworks

NADIA SIGI PRAMESWARI ROZIANI MAT NASHIR @ MOHD NASIR NURUL AMIRA RAMLI

Designing Typography

Theory & Inspirational Artworks

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© 2024
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The typography artworks presented in this book are the result of coursework in typography from the Visual Arts and Visual Art Education program at Universitas Negeri Semarang (UNNES) and the Graphic Design & Digital Media Department at UiTM Cawangan Kelantan. These artworks are provided solely for educational purposes and do not contain any commercial elements.

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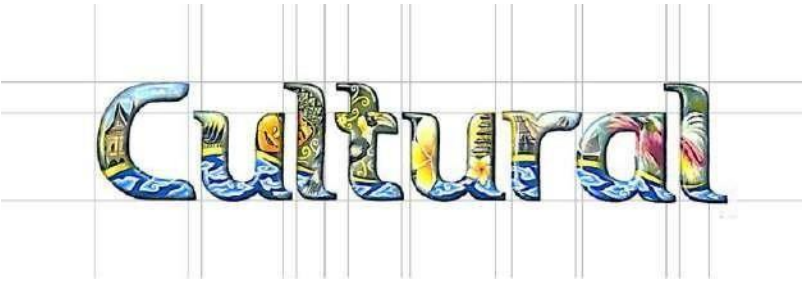

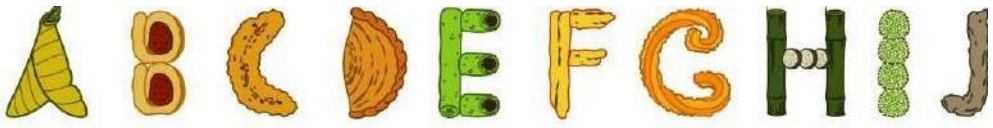

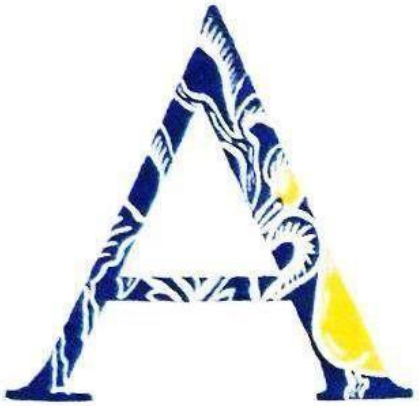

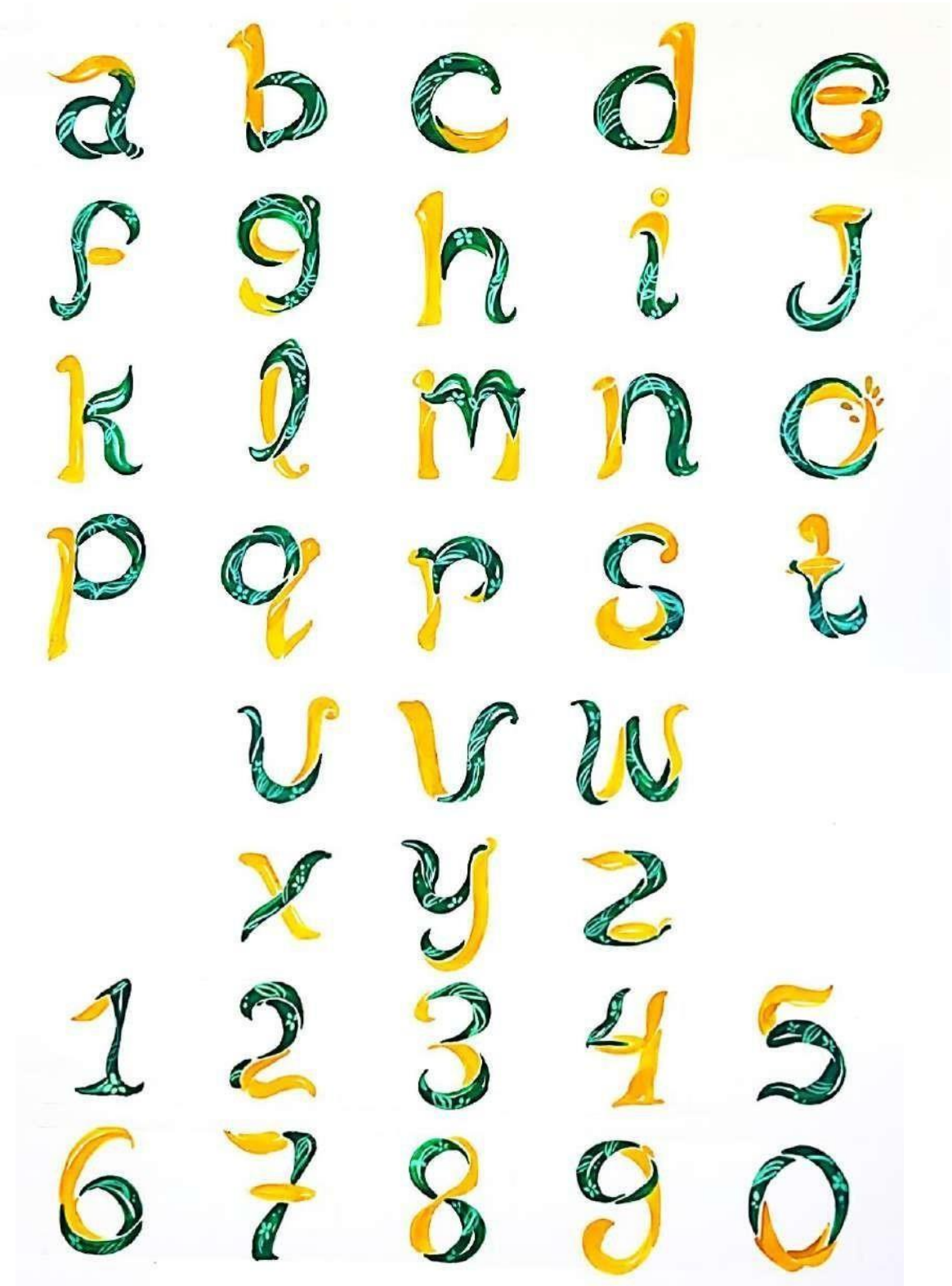

Cianjur Font, Poster Color, 2019.
Created by Marchya Lidya, student of Visual Arts Department,
Universitas Negeri Semarang, Indonesia

Created by Nur Alia Husna binti Mat Zahid, 2019
student of Art and Design Graphic Department,
Universiti Teknologi MARA, Kelantan, Malaysia

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Preface

Assalamu'alaikum warahmatullahi wabarakatuh.

I appreciate the idea of collaboration in writing the book Designing Typography: Theory and Inspirational Artwork. The publication of this book is the result of a collaboration between Universitas Negeri Semarang (UNNES) with UiTM Kelantan Malaysia. This effort is not easy in the situation of a pandemic. The invitation to work together, which was initiated by Department of Visual Arts, UNNES, has become the main gateway for collaboration in international book publications. It is getting better and more complete with support from UiTM Kelantan Malaysia. The specialty of this book is: contains inspiration for typography work that was produced by UNNES and UiTM Kelantan students during typography lessons that is led by the authors.

Typography is a branch of science in visual communication design that studies letters. The discussion about letters in the book entitled "Designing Typography: Theory and Inspirational Artwork" comprehensively presents the basic theory of Typography, including: definitions, principles and functions of typography. In addition, an in-depth discussion of fonts, and typefaces along with their classification and anatomy. What distinguishes this book from typography books in general is the discussion of letter exploration and the creative process of ideas exploration and design concepts. This book is perfect for learners of typography to gain theoretical and practical understanding.

I really hope that the synergy of international book publications across universities can continue and can be developed more widely. Hopefully this book can provide many benefits for students in particular as well as academics and practitioners in general.

Semarang, October 2021
Dean of the Faculty of Languages and Arts, UNNES
Dr. Sri Rejeki Urip, M. Hum.

Preface

Assalamualaikum and Salam Sejahtera.

I'd like to express my gratitude and congratulation to all the writers who had cooperate and collaborate in producing the book entitled *"Designing Typography: Theory and Inspirational Artwork"*. I hope this excellence initiative between UiTM Cawangan Kelantan and Universitas Negeri Semarang (UNNES) will be extend further to the wider scope of academic activities. The international book publication initiated by a lecturer in the Visual Arts Department, UNNES collaborative with lecturers in Department of Graphic Design & Digital Media, College of Creative Arts, UiTM Cawangan Kelantan. The content and speciality of the book consist of inspiration for typography work that was produced by the students from UiTM and UNNES which taught and led by the authors in the typography subject.

Typography is one of the important element in visual communication design. The publication of "Designing Typography: Theory and Inspirational Artwork" presented the basic idea of typography in detail, including definitions, principles, and functions of typography. There's also an in-depth look at fonts and typefaces, as well as their anatomy of the typeface and classification. The explanation of letter research and the creative process of idea discovery and design concepts sets this book apart from other typography publications. From this international publication book, the culture identity from both country can be seen from the each of the font's character.

I sincerely hope that the collaboration of international book publishing across universities may be sustained and expanded. Thus, it is highly hoped that the book will not only give publication opportunities but it will be a leading platform in knowledge sharing and building more collaboration between both universities through MoU and MoA pertaining to Art and Design in the international arena. Thank you very much.

Machang, November 2021
Exercising the function of Rector UiTM Cawangan Kelantan
Assoc. Prof. Dr. Haji Zulkifli Mohamed P.S.K.

Introduction

Many people ask, "Do you still need to learn typography in today's digital age?". Find the font according to what we like. Change the font size as you want. Adjusts kerning automatically. Change the font shape. Then what else cannot be done easily through smart devices? Typography has indeed undergone a shift due to civilization and technology. So, it seems that letters become something very trivial in daily life. Not everyone can understand the essence of typography. The sophistication of tools makes all can easily create typography artworks, but not all can think typographically. A rarity in the middle of today's easy world is the balance between thoughts and feelings. Many miss the feeling of digital speed and practicality until they forget to apply the essential typographic principles. It is a throwback when typography artworks produced with the sophistication of tools escape their functional value.

This book's discussion invites the reader to take a more in-depth look at what typography is and why it should be typography. Appreciate a letter being part of a cultural product from a micro-typography and macro-typography point of view. Readers are invited to explore letters from various approaches by exploring ideas and research as the basis of exploration.

BASIC TYPOGRAPHY

Why Typography?

Visual Communication Design and typography are difficult to separate, so it is not surprising to find typography in various visual communication media. Whether print media, electronic media, or interactive media, typography never escapes the artwork's elements. Functionally the typography of its hierarchy can be a universal symbol of communication. Through legibility, typography can be life on design artworks. We can see in such posters, book covers, advertisements, logos, packaging, websites, and interactive multimedia.

Definition of Typography

Based on etymology, typography comes from the words Typos and Graphein.

Typos mean **Form**
Graphein means **Writing**

Definition of typography:

" the art of choosing letters, with a specific purpose in composing and arranging letters to help the reader to the maximum"

HERMAN ZAPF
(German Typographer and Calligrapher in his book entitled **Manuale Typographicum**)

> *"Typography is the soul of art to present letters with precision type, shape, size, distance, color, and composition with the functional purpose to ease and convenience of reading"*

Typography and Design Relationships

No doubt, typography will always develop in digital and print works along with the development of technology and civilization. Typography is central to design practice.

A sign system or graphical environment is a real example in the implementation of typography. Functional aspects become very important considering clarity and readability is an indicator of success and effectiveness. Typography has a conceptual and interpretive impression.

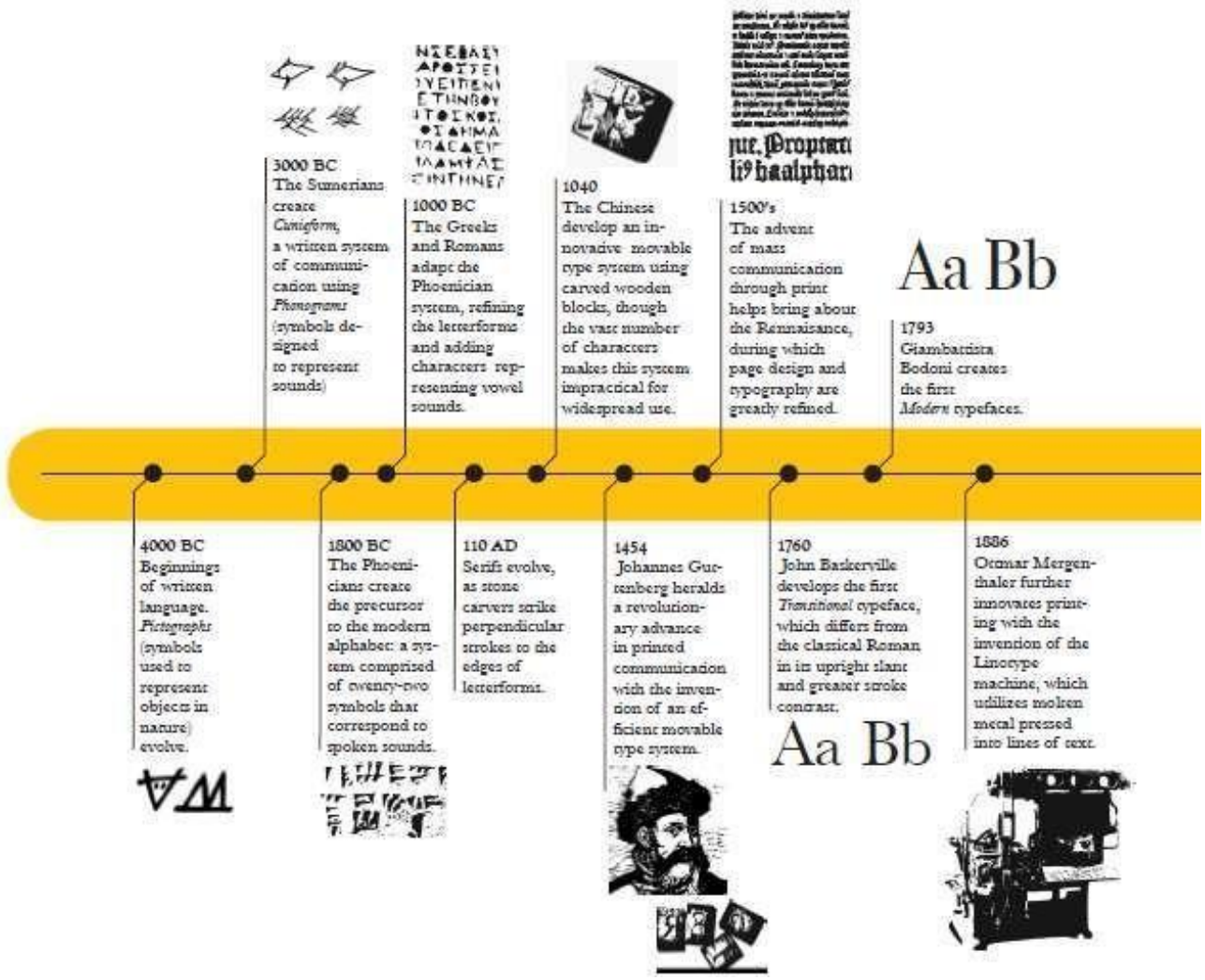
Letters can represent an image through the characteristics of shape, color, and texture. To produce typography artworks that are aesthetically and functional, then the basic principles of design must be adhered to, a mature concept must be on a typography artwork. A designer should pay attention to the macro-typographical and micro-typographical aspects in unity.

Typography

- **Macro-typography (global planning)**
  - Themes, layouts, applications, and impressions to be made.
- **Micro-typography (the essence of lettering and detail)**
  - Letter shape, word, distance, kerning leading, tracking, lines, paragraphs, composition enhancements, and visual aesthetic quality.

Micro-typography levels are often undetectable by observers. Macros and micro-typography are intertwined with each other. Overall success (macro) depends on its parts (micro).

Chronology History Of Typography



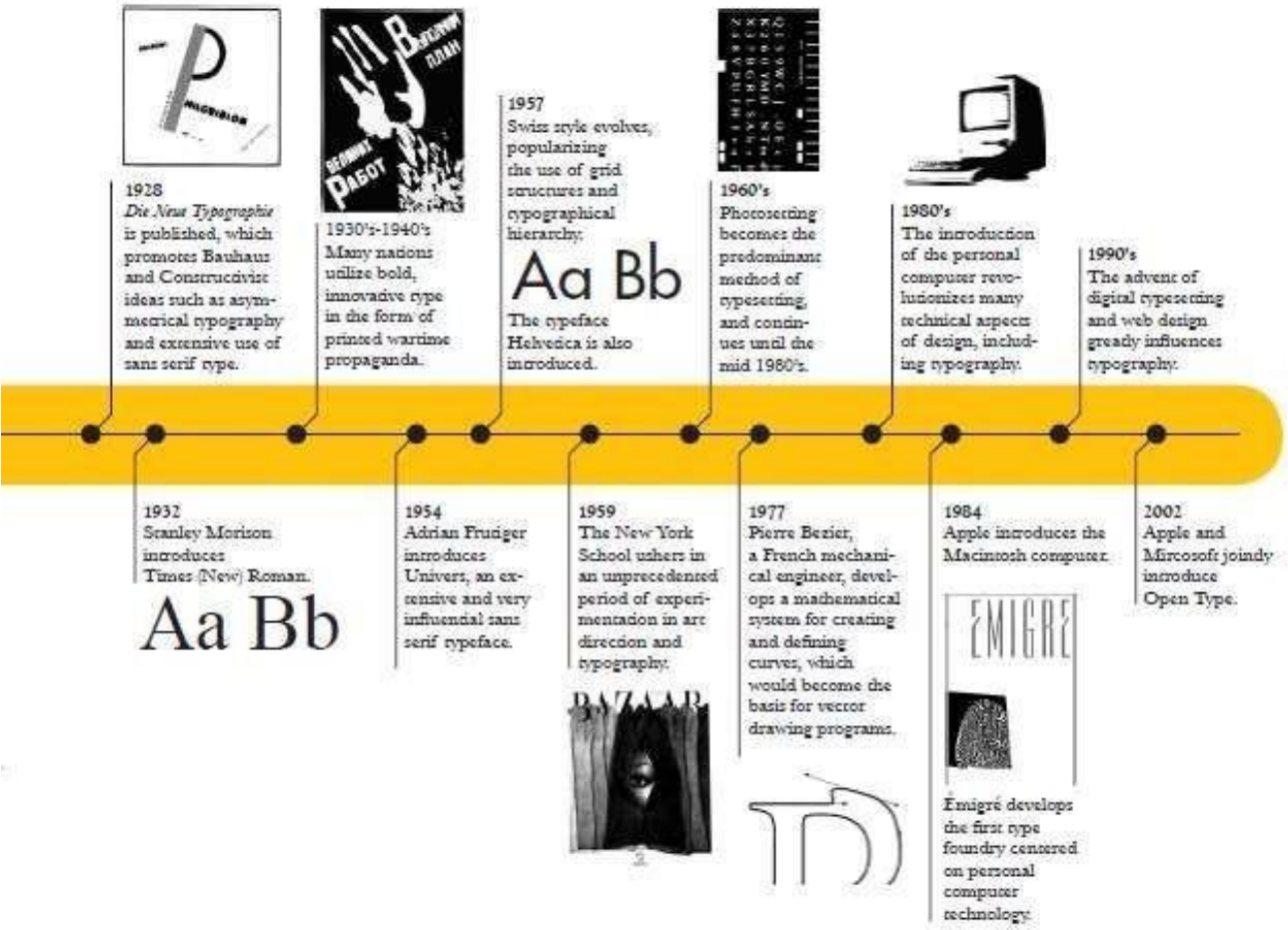
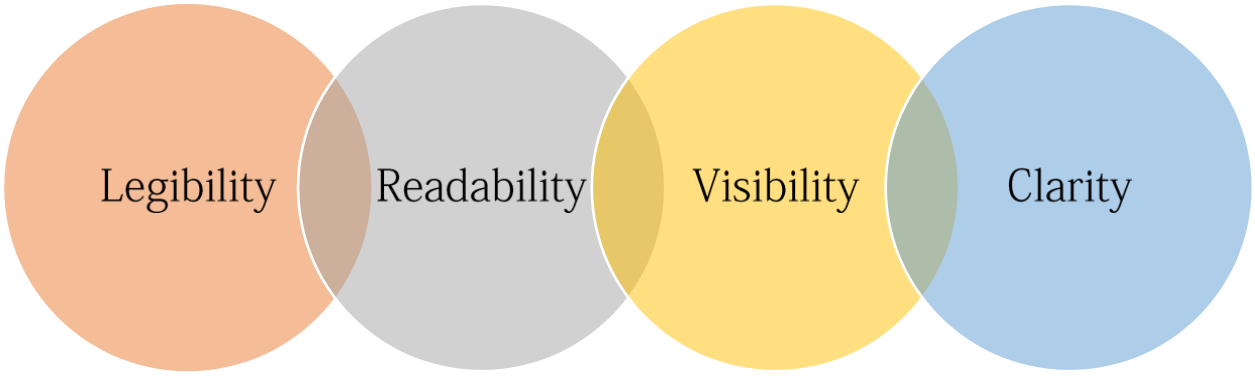


Figure 1. History of Typography
(Source: godesignnow.com)

4 Principal of Typography



Legibility

The quality of the letters that make them legible.

Readability

Pay attention to the relationship of letters with other letters to be visible clearly.

Visibility

The ability of a letter, word, or sentence in a typography artwork can be read within a certain reading distance.

Clarity

The ability of letters used in a typography artwork can be read and understood by the intended target observer.

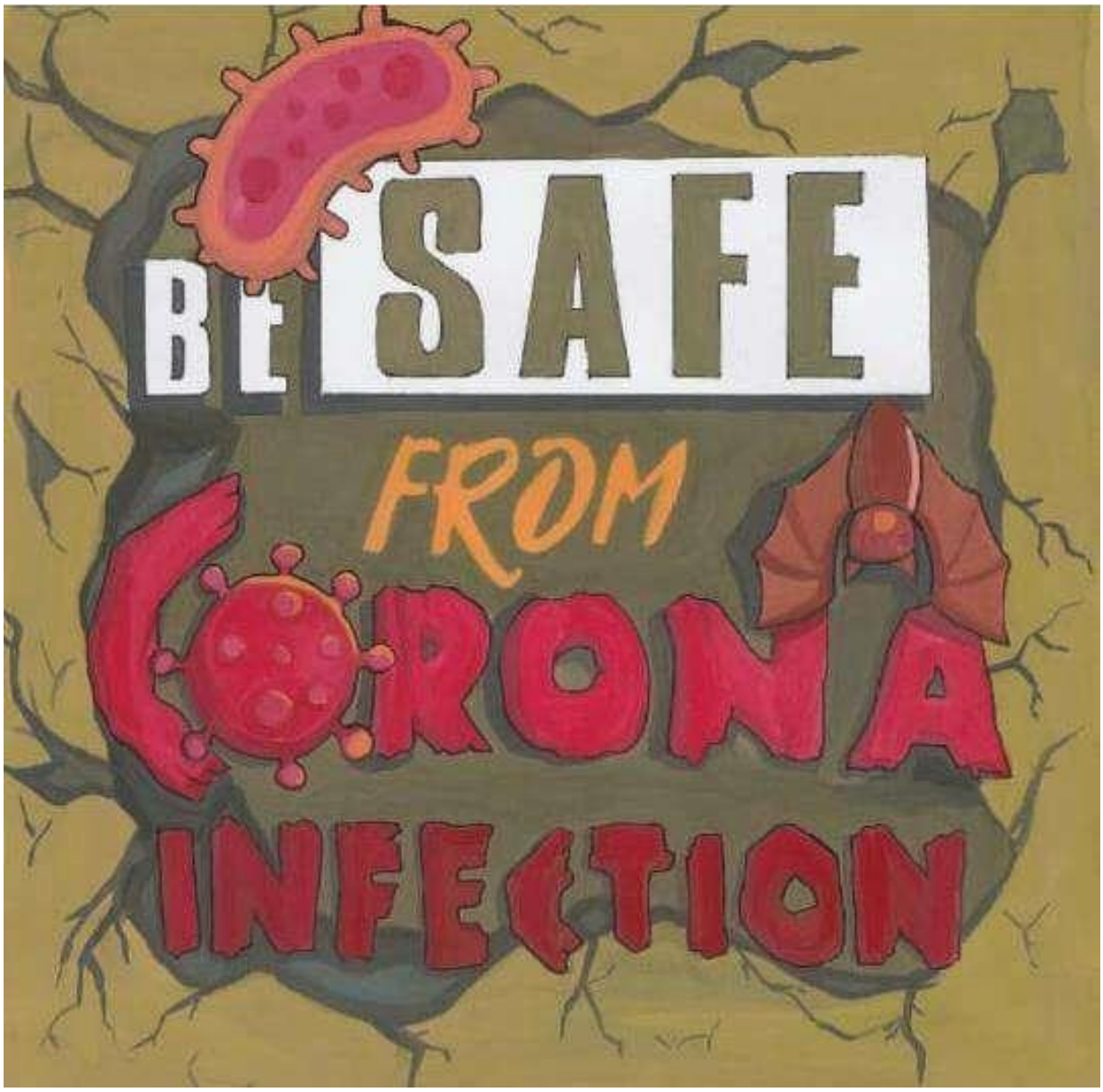


Figure 2. Typography Artwork "Be Safe from Corona Infection"
(Created by Nurul Mustain, 2020, student of Visual Arts Department, Universitas Negeri Semarang, Indonesia)

The example of typography artwork that meets aspects of legibility, readability, visibility, and clarity.

Functions of Typography

Almost everything in our neighborhood uses the letter element even though it is only a small part. It starts from home number signboards, road signs, product packaging, electronic goods, and various communication and advertising media. Here are the various functions and important roles of typography:

1. Delivery messages

Messages can be both visual and text. Visual messages need to be equipped with letter elements making it easier for recipients to understand the message being delivered. Without typography, the message is not communicative, and the audience will be difficult to understand the core of the message conveyed.

2. Ease and convenience of reading

In the previous discussion has been explained the principles of typography. One of the typographical principles is legibility. Letters are presented by applying the principle of legibility to be easy to read. Typography is also required kerning arrangement with the purpose of reading comfort.

3. Creating attention

Typography often attracts attention for observers. Letters that are tended with unique shapes can be more eye-catching for the audience. Besides, a combination of small size and thickness of letters can also attract the attention of observers. Letters can also look as dramatic as pictures when equipped with color composition with lighting games. Also, illustrations and texture effects in letters can attract attention even from a distance.

4. Rising a perception

Perception is the view or judgment of something. Typography can give a certain perception to the observer. Letters can reflect a particular trait, nuance, or situation when supported by shapes, illustrations, textures, and color compositions in one piece. Typography can cause perceptions of sadness, excitement, old-fashioned, modern, horror, romantic, and so forth. For example, movie posters with action genres will use different typefaces with horror movie posters that tend to be creepy.

5. Create an Imagery

Imagery can be interpreted as an impression or an image of something and closely related to branding. Typography is often designed to shape the image of a brand, both personal, product, and company. Typography can be in the form of a logo or so-called logotype. Many leading artists or singers already have logotypes as branding for their popularity. Logotype can give a certain image both elegant, exclusive, feminine, masculine, and so forth. Many well-known products and companies use typography in a logotype as a characteristic formation and positioning in society. Several large companies such as Google, Microsoft, Facebook, FedEx, and others have applied typography in logotypes as corporate identity.

Visual Perception In Typefaces

In studying typography, we must know the theory of perception. Understanding perception is the interpretation of images, ideas, and invisible concepts. Typography is a visual communication design product that relies on the eye as a supplier to the brain so that messages through letters can be read or received.

The ease of reading a letter or a series of letters cannot be separated from the principle of visual perception. Similarly, letters can take us in a certain atmosphere or impression such as hot, cold, classic, modern, conventional, sophisticated, childish, mature. And so forth. Surely, we cannot separate all of them from the style of letters, shapes, colors, and composition of letters' presentation. The success of a typographical work if it can give rise to the right perception according to the goals that are planned as well. In other words, typography artwork can meet functional aspects as well as problem-solving. Although the perception is subjective and sometimes multi-interpretive, designers' challenge must be to present typography as a universal product.

Gestalt Principle

Gestalt theory is closely related to visual perception. Gestalt comes from the German language, meaning form or configuration. The gestalt principle strongly influences the readability of letters in typography. There needs to be a contrast between positive and negative spaces for the letters visible. Positive space is called a figure, while negative space is called ground.

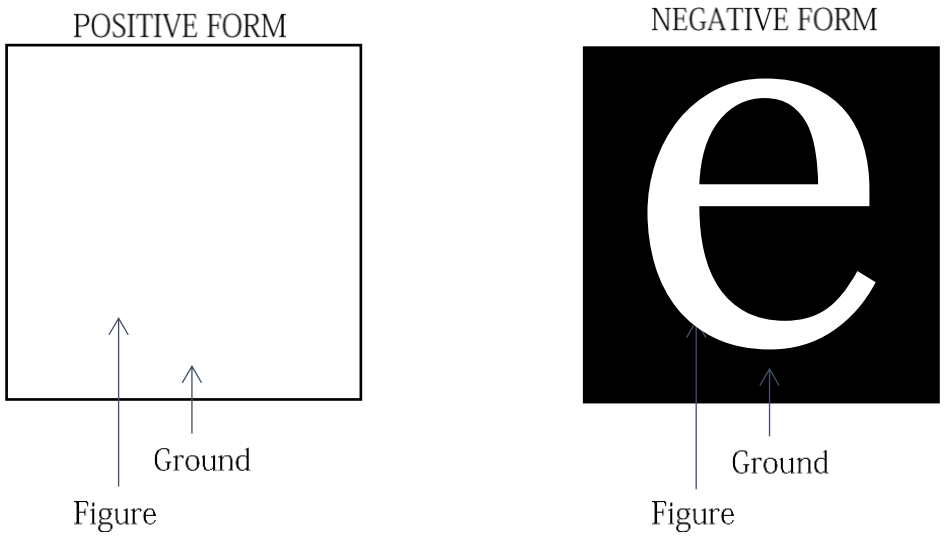


Figure 3. Figure and Ground in Gestalt Principle

Definition of Typefaces and Font

1: Definition of Typefaces

The terms typeface and font are often misinterpreted and even debated.

Typeface is a letter type with a consistent design or visual form that is characteristic and forms a family.

2: Definition of Font

Fonts can be interpreted as a set of letters of the same size and style. Font is a family member of a typeface. The file type of a font is .ttf or .otf.

Typeface Classification

Based on Characteristics

According to James Craig (1990), the letters are classified into several types, namely:

1. Roman (Serif)
2. **Sans Serif**
3. Egyptian
4. Script
5. MISCELLANEOUS

Roman (Serif)

A distinctive feature of serif letters is that they have fins/legs/serifs and a tapered shape at the ends.

Roman letters have a contrasting thickness and thinness on the letters.

Serif letters give a formal, intellectual, classic, graceful, luxurious, and elegant impression.

Figure 4. Serif Font Collection

(Source: dafont.com)

Sans Serif

Sans Serif means without fin or serif. This typeface does not have fins at the ends of its letters and has the same letter thickness as each other.

The impressions caused by this typeface are modern, simple, light, contemporary, and efficient.

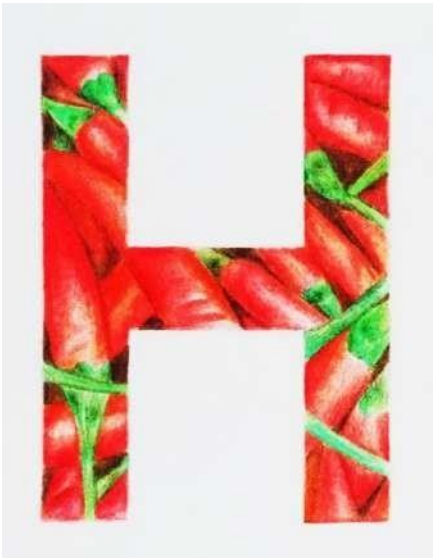


Figure 5. Sans Serif Font Collection

(Source: dafont.com)

Egyptian (Slab Serif)

Egyptian typeface has the characteristic of leg/fin/ serif that is square like boards of the same thickness or almost the same. The impressions caused by this typeface are sturdy, strong, stocky, masculine, and stable.

Figure 6. Egyptian (Slab Serif) Font Collection

(Source: fontsquirrel.com)

Script

Script letters resemble hand strokes worked with a pen, brush, or sharp pencil and usually tilted to the right.

The impressions caused by this typeface are soft, feminine, personal, and familiar.

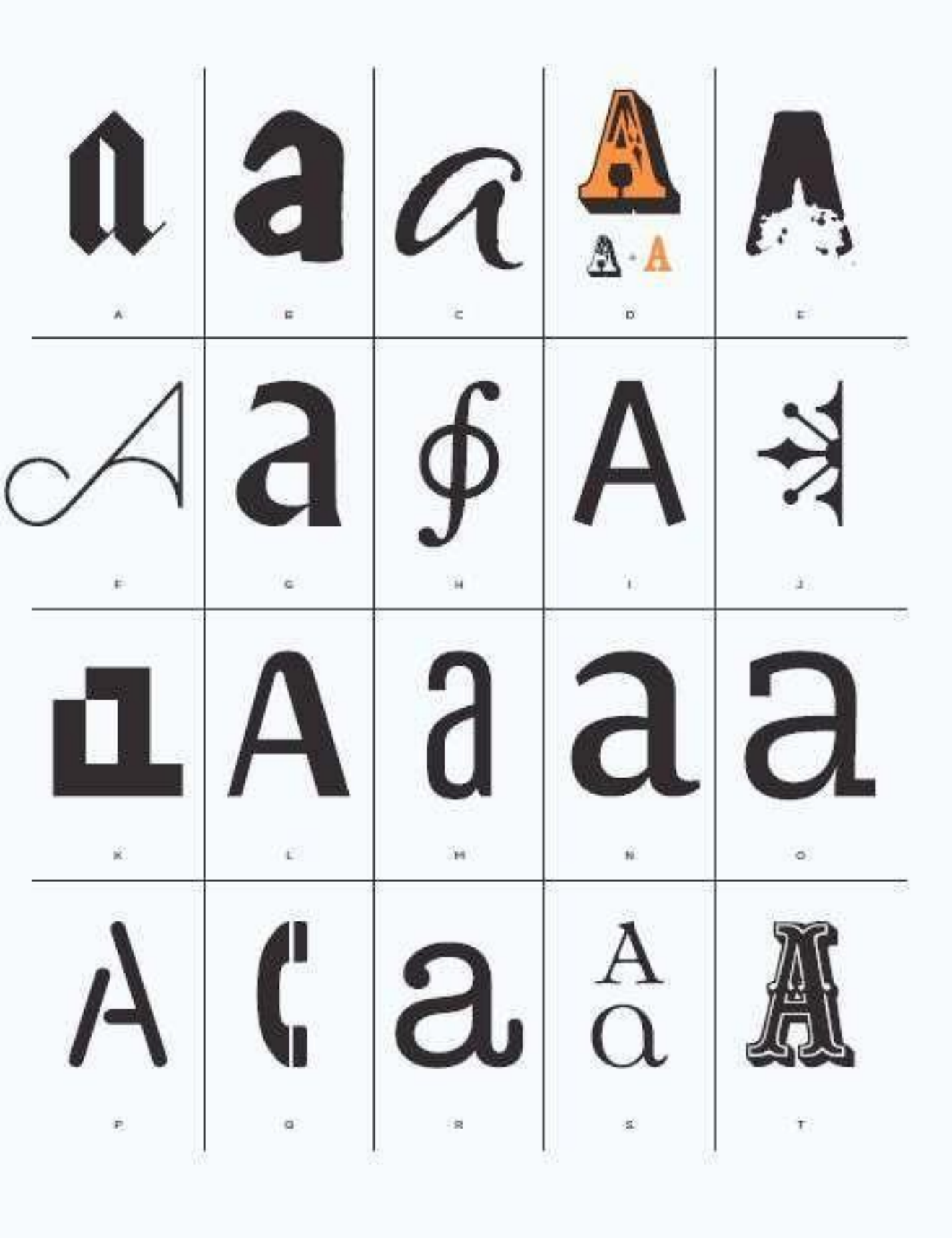
Figure 7. Script Font Collection (Source: Google Fonts)

MISCELLANEOUS

Miscellaneous typefaces are a development of existing letters. The character of this typeface is the addition of ornaments or decorative stripes.

Miscellaneous typeface gives a decorative and ornamental impression so that other names of miscellaneous typeface is decorative or ornamental.

Figure 8. Miscellaneous Font Collection (Source: dafont.com)


A
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S
T

The development of civilization gave rise to the diversity of typeface categories.

A	Blackletter Halja, Michael Parson, 2008
B	Brush Lettering Filmotype Atlas, Charles Gibbons, 2011
C	Calligraphic Alana, Laura Worthington, 2011
D	Chromatic Rosewood, Carl Crossgrove, Kim Buker Chansler, Carol Twombly, 1994
E	Distressed Stomper, Matthew Aaron Desmond, 1997
F	Experimental Hunter, Si Scott, 2009
G	Incised Albertus, Berthold Wolpe, 1932–1940
H	Mathematical Universal Mathematical Pi, Linotype Design Studio, 1990
I	Monospaced Orator, John Scheppler, 1962
J	Ornamental Adobe Wood Type Ornaments, Barbara Lind, Joy Redick, 1990
K	Pixellated Pixeleite, Rafael Neder, 2005
L	Period/Retro Peignot, A.M. Cassandre, 1937
M	Sans Serif Heroic, Silas Dilworth, 2008
N	Serif Newzald, Kris Sowersby, 2008
O	Slab Serif Caecilia, Peter Matthias Noordzij, 1990
P	Stencil ARGN, Greg Ponchak, 2011
Q	Symbol Carta, Lynne Garell, 1986
R	Typewriter American Typewriter, Joel Kaden, Tony Stan, 1974
S	Unicase Democratica, Miles Newlyn, 1991
T	Wood Type Quentin, URW Studio, 2008

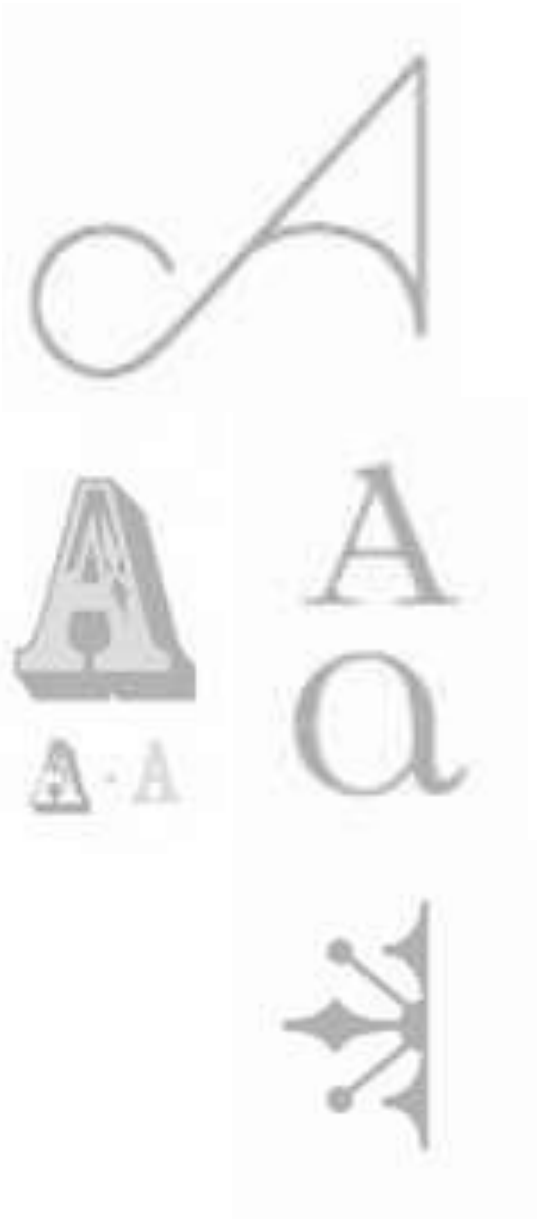


Table 1. Development of diversity typeface categories

Choose typeface and work with fonts

As we know, typefaces greatly influence communication (message delivery) and legibility through visualizations displayed.

Aesthetics give a first impression and express perceptions: friendly, strong, weak, professional, sweet or feminine, masculine, and traditional or classic. The connotations or implied meanings inherent in typography play an essential role, both positive and negative.

Figure 9. Typeface Categories (Source: dafont.com)

The role of typeface directly engages observers to make the delivery of a clear message.

Legibility refers to single-letter characters as well as relationships between letters when presented side by side.

Typeface is the primary tool of visual communication. Concept and knowledge of typeface are essential in the delivery of visual communication messages.

Typeface Development

The development of technology makes the variety of typeface growing. The following are some typeface findings that have been applied for various design purposes.

Figure 10. Monospace font collection (Source: googlefont.com)

Monospace

The letters in monospace are the same width and distance for each letter.

Monospace typeface is often used for writing programming code.

The letters used on ancient typewriters also include monospace.

Monospace

Mimicry

Mimicry is a typeface that adapts a distinctive shape or imitates a particular character.

Figure 11, Mimicry font collection (Source: dafont.com)

Examples of Writing System Mimicry in East London

A

B

C

D

E

F

G

H

A	Arabic
B	Arabic
C	Arabic
D	Arabic
E	Arabic
F	Arabic
G	Chinese
H	Chinese

Mimicked writing system[1]

[1]Paul Sutherland. 2015. *Writing System Mimicry in the Linguistic Landscape*. SOAS Working Papers in Linguistics Vol. 17 (2015): 147-167.

Typeface Classification

Based on Weight

Classification of letters based on weight is obtained from comparing the height of the letter and the width of the stroke. Bold letters will give the impression of getting heavier even though it looks more contrasting and clearer.

The bold function is to emphasize important messages. Besides, bold letters can also attract great attention for observers.

Segoe UI Light

Segoe UI Semilight

Segoe UI Regular

Segoe UI Semibold

Segoe UI Bold

Segoe UI Black

Figure 12. Font with different weight

Typeface Classification

Based on Proportion

Classification of letters based on proportions is obtained from the comparison of the distance between characters.

The normal type is commonly used in daily needs. But there are times when letters are displayed condensed to save space used. Condensed type letters make writing does not take up much space. In contrast to condensed, expanded type letters are presented with a large distance between letters so that it forms a light but long impression and takes up many places. Expanded type letters are only suitable for use as headlines or subheadlines.

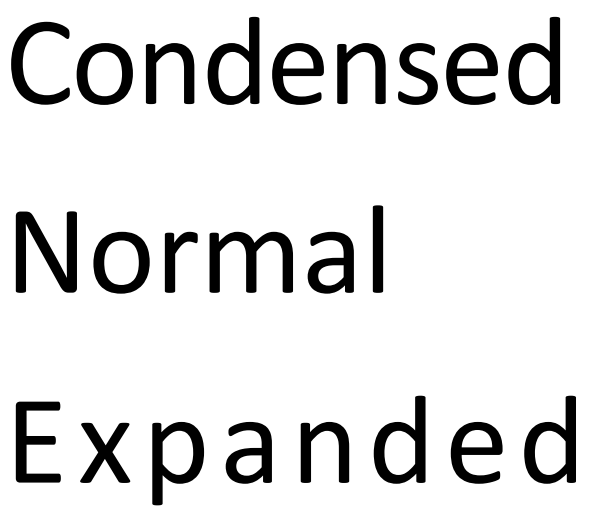


Figure 13. Font with different proportion

Typeface Classification

Based on the Tilt

Classification of letters based on the slope is emphasized on the character's tilt or commonly referred to as Italic. The slope of the italic letter is 12 degrees.

Italics usually contain terms or words in a foreign or Latin language. Besides, italics can also be used as a headline or subheadline to impress artistic or classic. Italics can also save more space used.

narrow

expanded

normal

bold

italic

bold italic

Figure 14. Font with different tilt

Typeface Combination

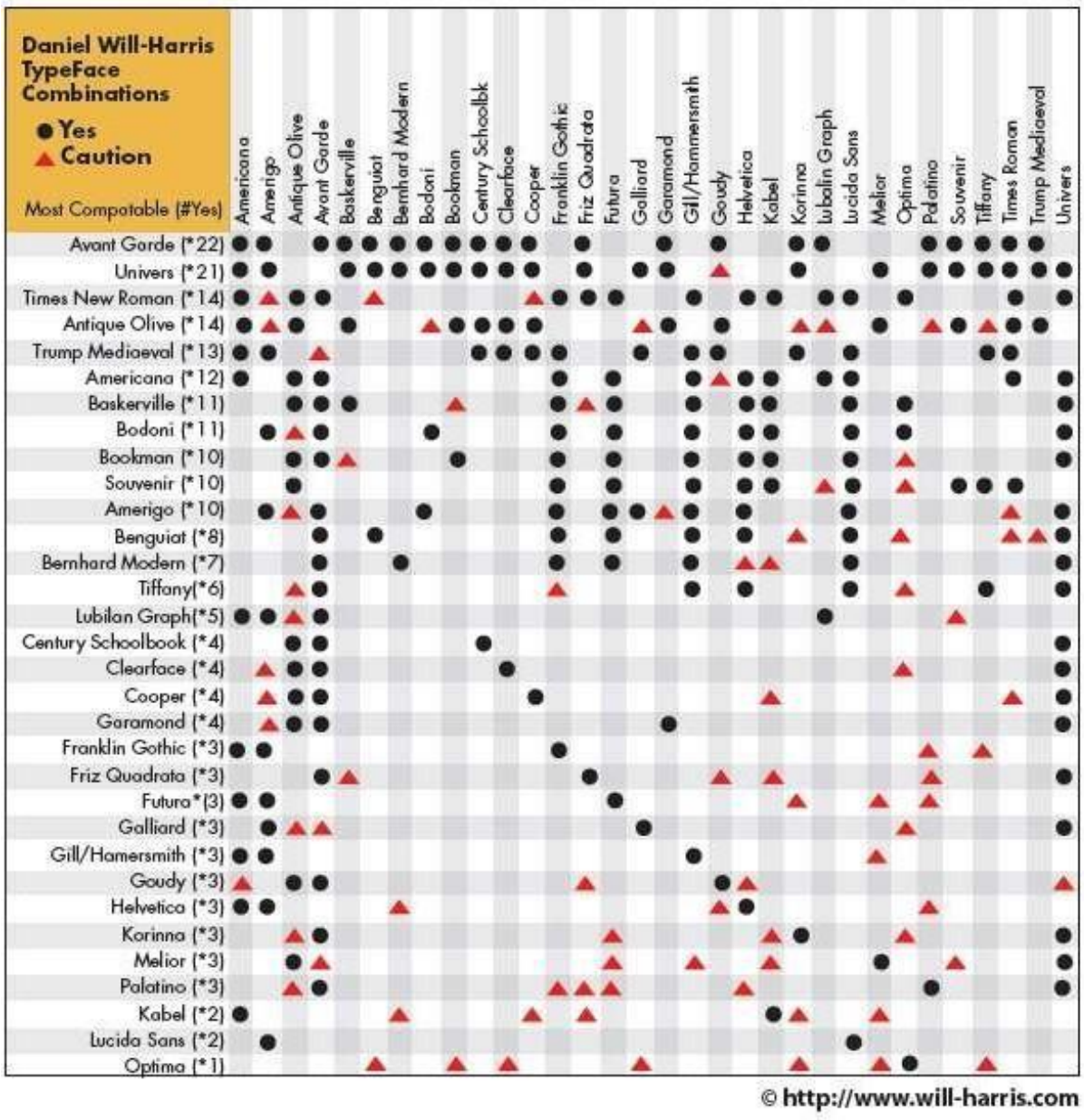


Figure 15. Daniel Will-Harris Typeface Combinations

(Source: http://www.will-harris.com)

Anatomy of Typefaces

Definition of anatomy of typefaces

Structure and body parts of letters that make letters can stand intact and legible.

Parts of anatomy of typefaces

Figure 16. Parts of Letter Anatomy

BASELINE Lowest boundary from uppercase

CAPLINE Highest boundary from uppercase

MEANLINE Highest boundary from Lowercase

x- HEIGHT Height of lowercase body, distance between meanline and baseline

ASCENDER Top part of lowercase that located above meanline

DESCENDER Bottom part from lowercase that located under baseline

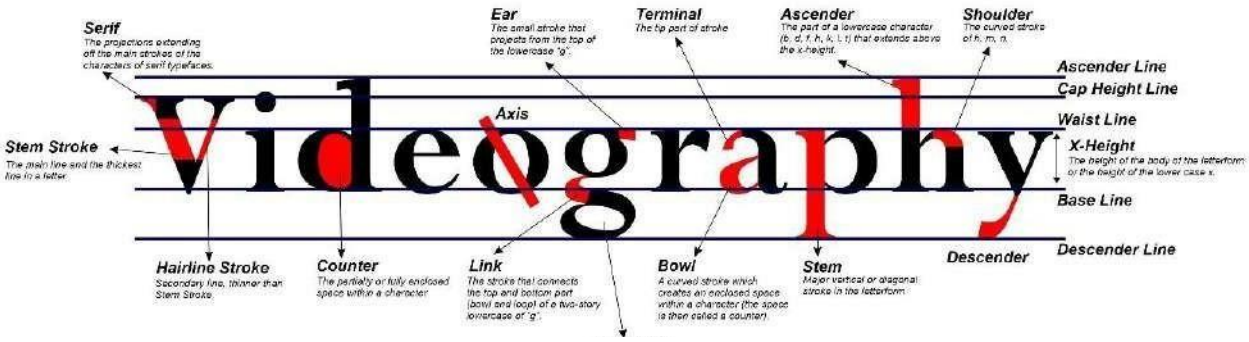


Figure 17. More details of Letter Anatomy

Stem

- Main vertical stroke in character.

Cross Bar

- Main horizontal stroke in character.

Diagonal Stroke

- Main diagonal stroke in character.

Ear

- A Small stroke in the top of the lowercase “g”

Loop

- The lower portion of the lowercase “g”

Bowl

- A curved stroke which creates an enclosed space within a character

Counter

- The inside is formed by curved curves that can be closed or can be open.

Legibility and Readability in Typography Design

Kerning

Kerning is the spacing configuration between two letters. The setting sometimes refers to a reduction, but it may also refer to distance applied. While creating a consistent color, texture and improve readability, the purpose of kerning sets is to align the white space between particular font combinations.

A typeface or font quality is built to allow maximum average letter spacing of as many letters as possible to staggered each character. The spacing consists of the character width plus the side bearings on the right and left. (Visualize this around each character as an invisible box.)

But because of our Latin script's quirks, several combinations don't match well together automatically and require changes. Another aspect to remember is the kerning (and spacing) of fonts to look their best at a specific size range. For this cause, you'll find that spatial relationships change at larger point scales. In some sizes, particularly in headlines, a well-kerned font might still require some tweaking.

The objective of proper letter fit (and the objective of kerning) is to achieve an even balance of texture and color between characters, resulting in a consistent overall texture.
Theoretically, this sounds great, but due to the peculiarities of the alphabet's designs, it can be challenging to achieve. One way to look at it is to imagine sand pouring between each pair of characters; each mixture should have about the same amount of sand (or negative space, if you will). The eye will become more trained with time and experience, and the fine-tuning will become second nature to you.

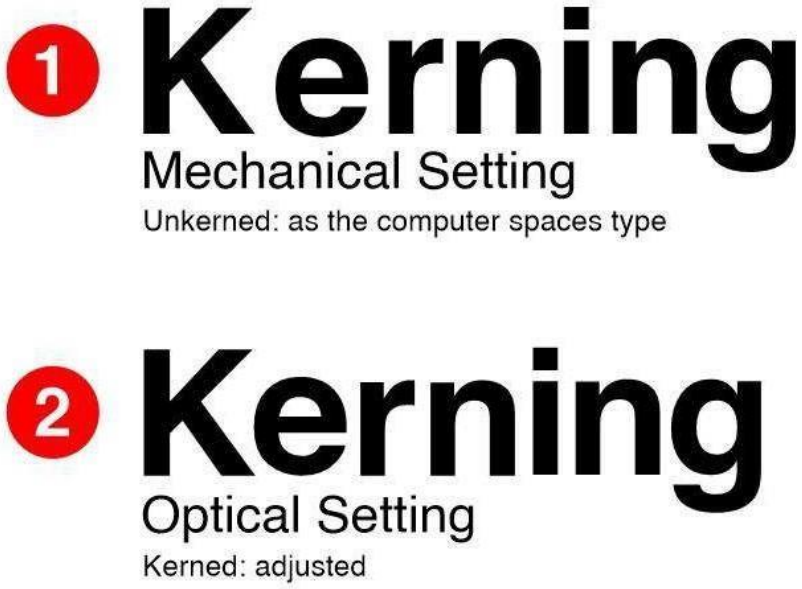


Figure 18. Kerning with Mechanical Setting and Optical Setting)

Leading (Line Spacing)

Line spacing refers to the vertical space from baseline to baseline along form lines, which is typically measured in points (except in most word processing programs, which offer a limited choice of single, one-and-a-half, or double spacing). It is often referred to as leading, which is a concept from the days when we set the type in metal, and we placed lead slugs between the lines of the metal type of different thicknesses to add distance between the lines. Too-tight lead makes it more difficult to read type, particularly in small sizes. You should hardly apply that much lead, so it depends on your copy's volume and style. Many design applications have a default environment around 20 percent of the point scale, called auto leading.

Although you can normally bypass this in your preferences, this is a decent place to start. You should then make changes manually to match your taste and function with your software.

Figure 19. Leading (Line Spacing)

To do this on the fly, most programs have keyboard shortcuts. A minimum of 2 leading points (such as 12/14, or 12 point form with 14 leading points) up to 5 points will be a straightforward rule for text. In general, the display type should have fewer leading, as the negative spaces associated with line spacing (and letter spacing) become increasingly more widespread as the type gets bigger. Toss these rules out of the window when setting all caps; all caps may be set with little to no lead (also referred to as set solid) and sometimes appear better with negative lead. Any limit begs to be set tighter than mixed case settings without downward characters to think about.

Tracking (Letterspacing)

Tracking is the addition or reduction of the overall letter spacing in a selected block of text. Fonts are spaced and kerned, as mentioned previously, to look consistent at some point-size ranges. You would want to expand the monitoring to increase the readability if your form is any smaller than this range, as the letters would eventually get too close and perhaps begin to touch. You may want to expand the tracking to increase readability if your type is any smaller than this range, as the letters will eventually get too close and may begin to touch. Conversely, you would need to tighten the monitoring as you set form at greater sizes to deter the words from falling apart. Some fonts may not be spaced at any size of your taste, and they will need to be customized to give them the balance you are looking for. Many older fonts, for instance, are spaced very closely and therefore require modification. For stylistic and design purposes, the word "letter spacing" may refer to the standard form of setting very open type. This technique is more easily used for all-cap settings that don't depend on their letterforms to be remembered. Unfortunately, however, it is widely misused and abused. It can be limited to a few words or minimal numbers of copies when used since it certainly decreases readability.

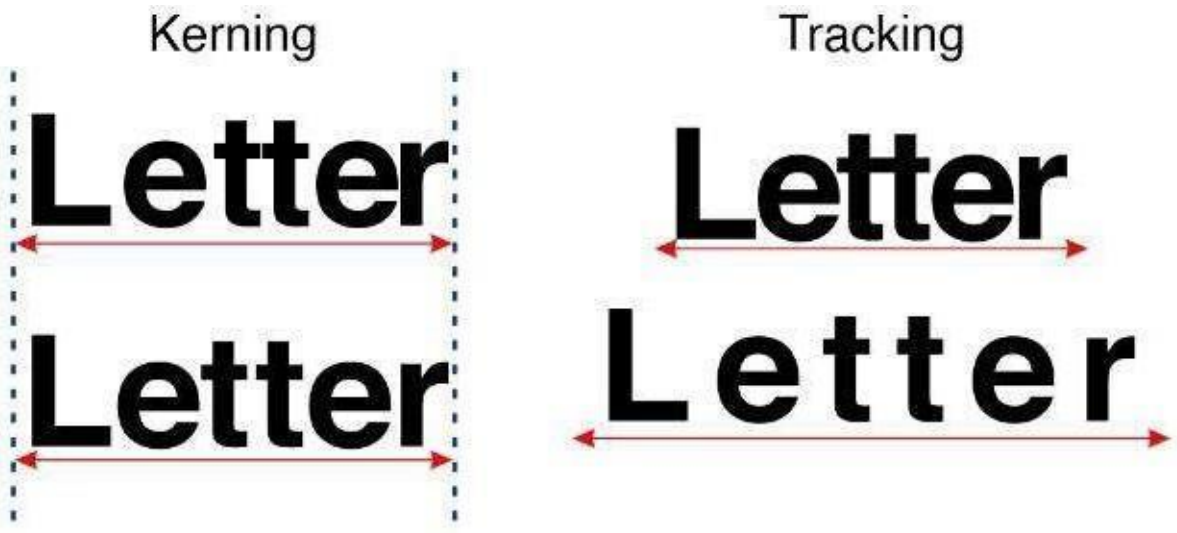


Figure 20. Tracking (Letterspacing)

Size, Color, and Layout in Typography

Font Size

Letter size setting is an important factor in typography. Size can determine the ease and comfort of letters readable by observers. Besides, the measure can also appeal daily to observers.

The larger the font size, the more attention it will attract. Keep in mind that displaying the font size should not make it too large from the available space because it will disturb the comfort in reading. On the contrary, the size is too small to make it difficult for observers to read it. Generally, letters are presented with a size of 10-12 pt in a book or magazine content. In comparison, the size of headlines and sub headline ranges from 14-16 pt. The incense cannot be the benchmark precisely; all of it is back to the typeface used; there are times when a certain set of letters is smaller or larger than the letter in general. Therefore, we can adjust according to the custom.

A designer must have sensitivity in arranging font sizes, and design may work consist of a variety of font sizes that make up a composition.

Colors in Typography

Color is never separated from the elements in typographical work. Color can express a feeling or atmosphere. In designing typography artworks, knowledge of color becomes important because color can contain its meaning and message. Mistakes in choosing colors can make different perceptions even negative for the observer.

Color and Impression Formation

The following table shows the colors and impressions. It can be a consideration before choosing colors in designing typography artworks.

Red	courage, strength, passion, danger
Pink	feminine, female, tenderness
Blue	honesty, trust, peace, nature, cool, cold
Purple	silence, mysticism, mystery, sadness
Green	Health, natural, plant
Yellow	cheerful, joyful, uplifting, carefree
Orange	creativity, ideas, warm
Chocolate	classic, adult, traditional, food, culinary, sweet
Grey	sadness, sorrow, antiquity, past
Black	formal, elegant, sadness
White	purity, holy, clean, peace

Table 3. Color and Impression in Typography

Layout in Typography

Layout means arranging design objects (letters, illustrations, graphics, or a combination of them) in a composition. Positioning refers to the layout between an object or multiple objects in one piece. In creating typography artwork, layout becomes very important.

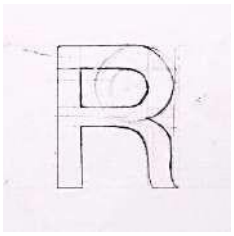
Layout settings need to be considered when designing typography artworks because they can affect the comfortableness and the composition of the final result.

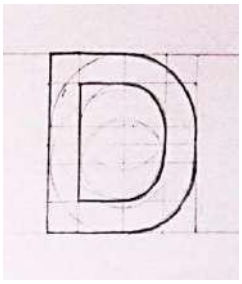
The layout functions in typography are:

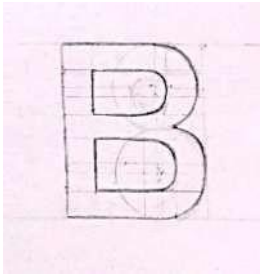
1. Make typography artworks in a harmonious unity.
2. Make it easier for observers to read the core of the message.
3. Make the work of communicative typography.
4. Provide comfort and aesthetics for the reader.

MANUAL TYPOGRAPHY DESIGN

Creating typography artworks can be done in a variety of ways. In technological advances, most designers prefer to make them digitally with the help of technical sophistication. In principle, both manual and digital typography artworks should be designed with attention to macro and micro-typographical aspects that interdependent. Overall success (macro) depends on its parts (micro).







Macro-typography and Micro-typography:

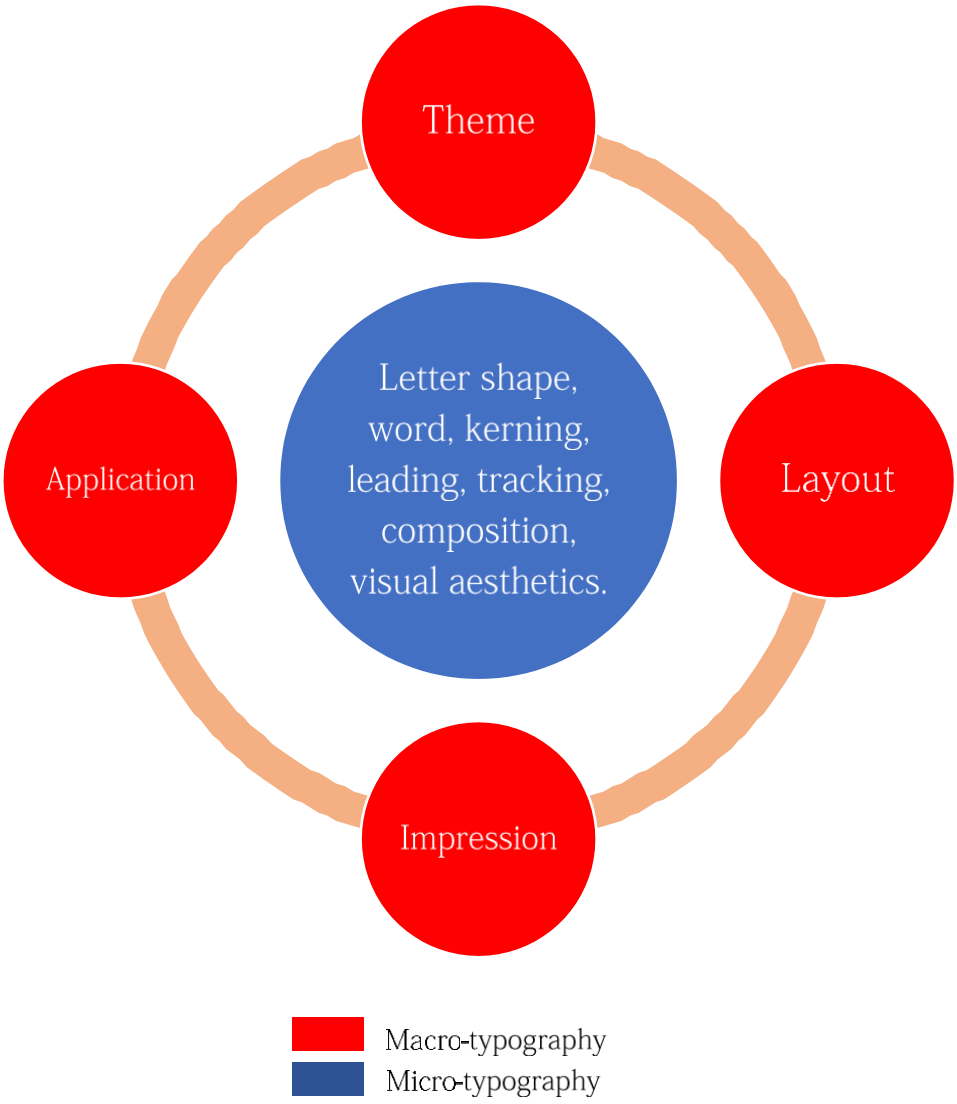


Figure 21. Macro and Micro Typography

The first thing to formulate when designing typography artworks is paying attention to macro aspects, including themes, layouts, impressions, and applications. Then further develop micro aspects, including typeface, kerning, leading, tracking, composition, and visual aesthetics.

The next problem is determining the theme. How to determine a theme in the design of typography artwork?

Creative ideas are needed in determining the theme of typography artwork. Sometimes finding ideas can be difficult while designing artwork.

The Process of Exploring Ideas

Mind Mapping

The first step in exploring ideas is through mind mapping. We can adopt mind mapping that has been introduced by Tony Buzan in 1960. Mind mapping can be applied in various functions, one of which is to bring ideas to life. The results of mind mapping can be used as brainstorming material both individually and in groups.

Mind mapping is a tool consisting of a combination of visual and verbal used to connect themes or goals. It is this merging of different images and colors that can bring ideas to life. Often if we feel deadlocked in digging up ideas, we can use mind mapping as a tool.

Good mind mapping should show the structure of the topic or problem as a whole and the flow of lines and images. Mind mapping is different from linear thinking techniques. Mind mapping can capture ideas, information and increase creativity.

Adopting on the Buzan model that the main focus or graphical representation of the main topic is positioned in the page's center. Ideas are allowed to flow freely; use keywords to represent ideas; one keyword is written per line; keywords connected to the center focus with natural lines; colors are used to accentuate and emphasize ideas. Images, symbols, or codes are used to highlight ideas and stimulate the ideas that relate to each other.

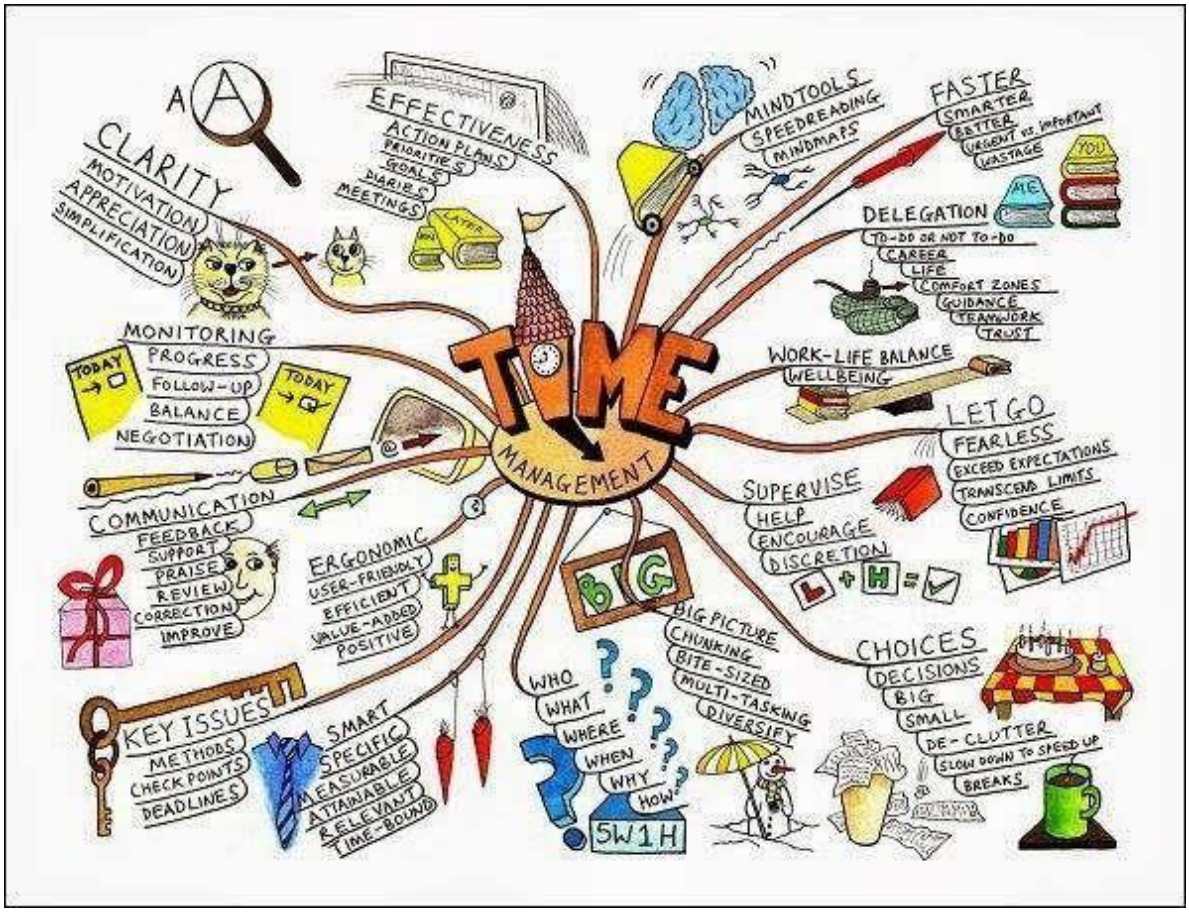


Figure 22. Mind Map from Tony Buzan Model

(Source: jejakpendidikan.com)

The picture above is an example of Tony Buzan's model mind map with its visual and verbal mix of various keywords. The next question is, how is the application of mind map in designing the idea of typography artwork creation? The discussion and examples will be described in the next chapter.

In addition to functioning to bring ideas to life, mind mapping can also facilitate the learning process, especially when learning something new.

For example, I always get used to my students making mind maps at the initial meeting of typography courses to understand the introductory theory better. Their understanding is not just on the surface. Besides, a mind map is a fun way of learning for students, and I can measure how much creativity they produce.

Designing a typographical mind map as an initial exercise for students in understanding the introduction theory of typography.

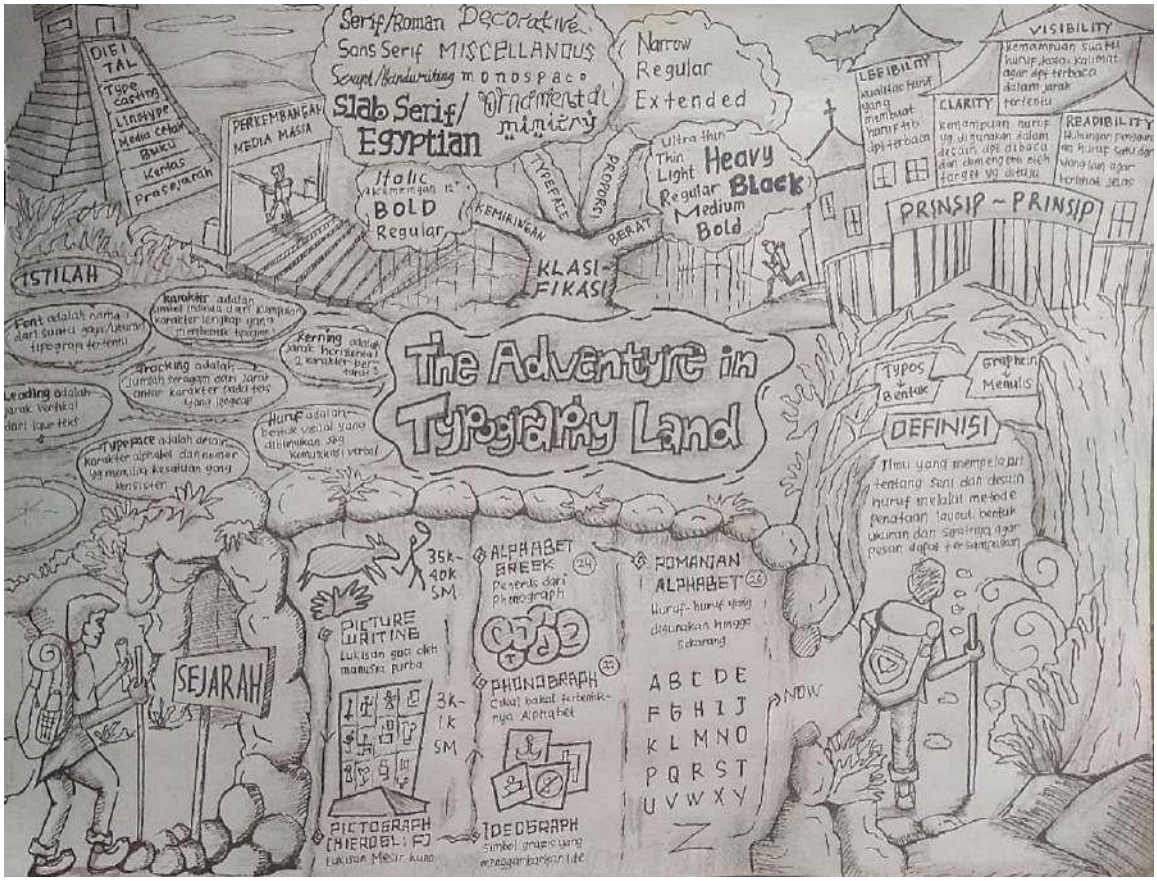


Figure 23. Mind Map of Tipografi

(Mind Map by Arzul Mustaqim, 2020, student of Visual Arts Department, Universitas Negeri Semarang, Indonesia

This mind map is written in Indonesian with the theme of adventure exploring the world of typography. Observers can go on an adventure to get information about the understanding of typography, history, letter family, typographical principles, and media development.

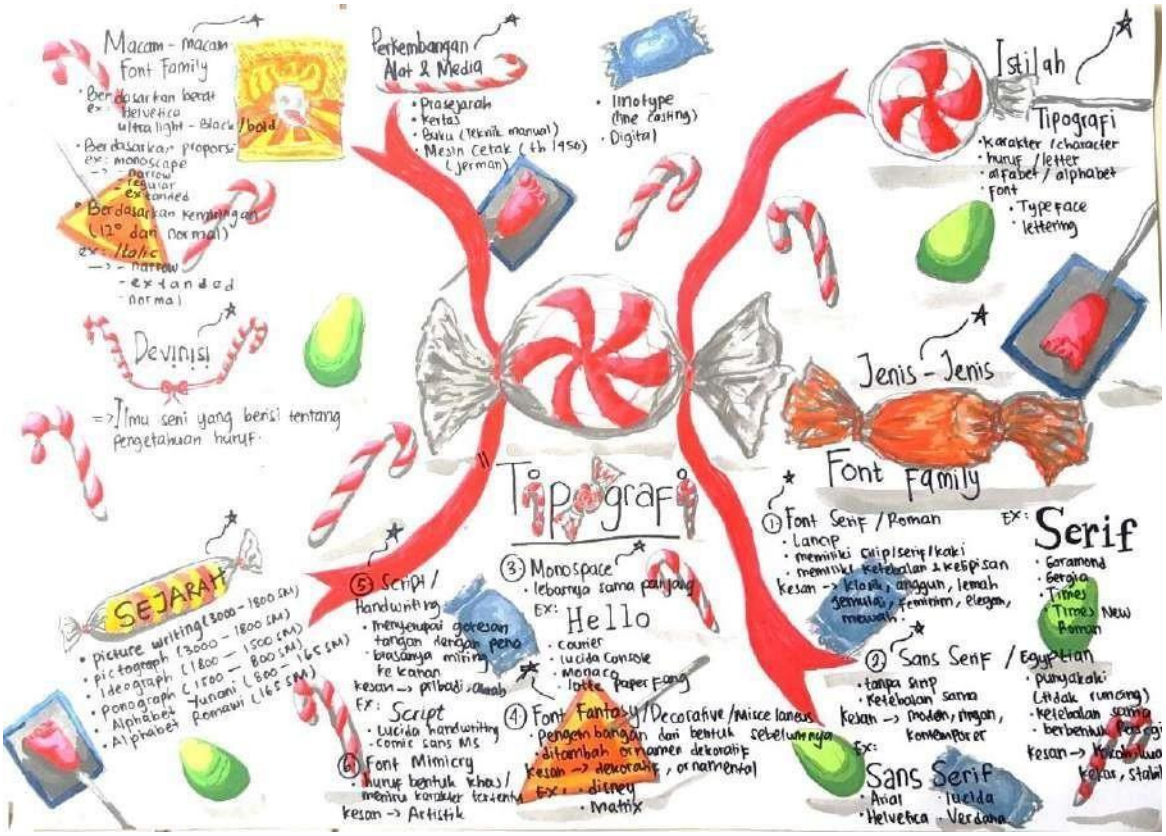


Figure 24. Mind Map of Tipografi
(Mind Map by Taris Febriyani, 2020 student of Visual Arts Department, Universitas Negeri Semarang, Indonesia)

The mind map is written in Indonesian with the theme of various sweets. This mind map contains the history of typography, font families and their characteristics, and tools and media development.

By designing a mind map, we can better understand the material as well as think creatively.

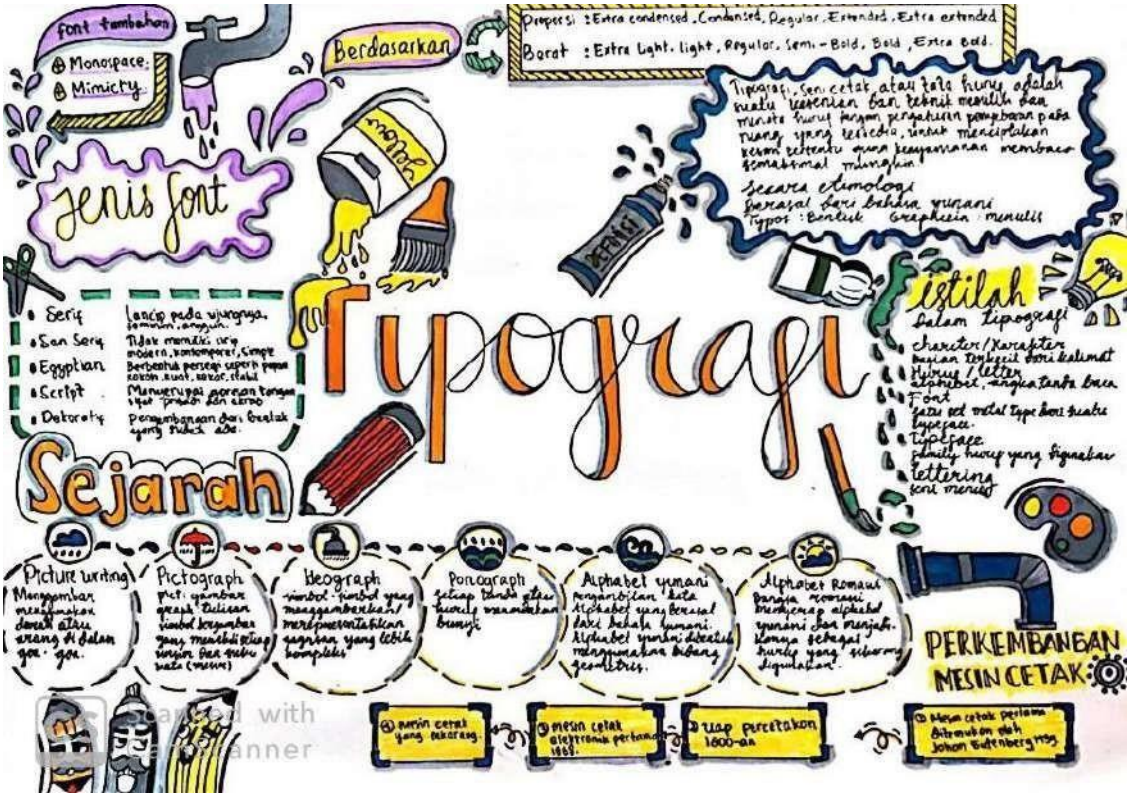


Figure 25. Mind Map of Tipografi

(Mind Map by Dea Shafa, 2020 student of Visual Arts Department, Universitas Negeri Semarang, Indonesia

This typographical mind map is designed like an infographic. The message is written in Bahasa Indonesia. The mind map contains the history of typography, the family of letters, terms in typography, and tools and media development.

Mind map with the theme of drawing equipment is very communicative, making the observer easy to understand.

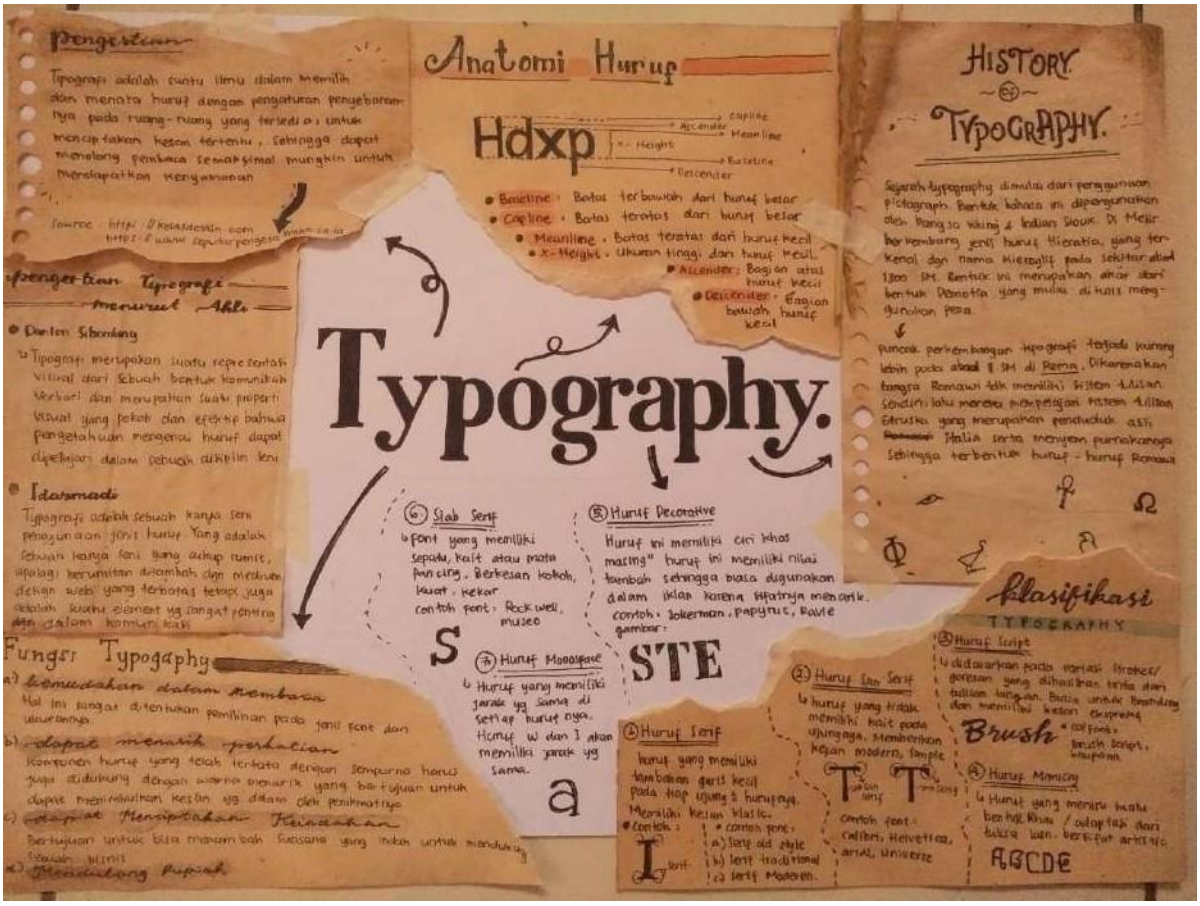


Figure 26. Mind Map of Typography

Mind Map by M. Hafizhuddin, 2020 student of Visual Arts Department, Universitas Negeri Semarang, Indonesia

This mind map is written in Indonesian. The theme raised is paper with ancient effects. This mind map contains the history of typography, letter family, letter anatomy, and typography functions.

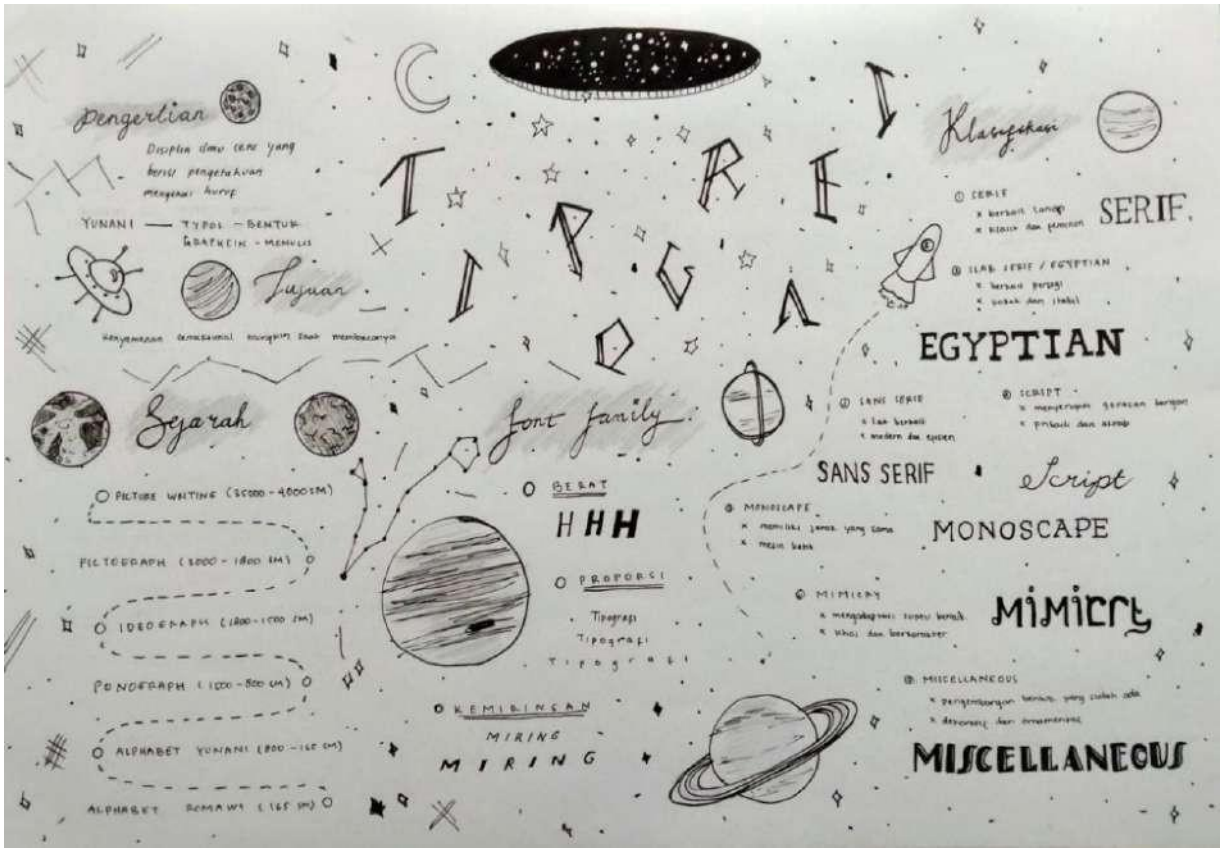


Figure 27. Mind Map of Tipografi
Mind Map by Talitha Aurellia, 2020 student of Visual Arts Department, Universitas Negeri Semarang, Indonesia

The mind map is presented with a space theme that provides its uniqueness and beauty. Presentation of messages in Bahasa Indonesia. The content of information in this mind map contains the definition of typography, history, font families.

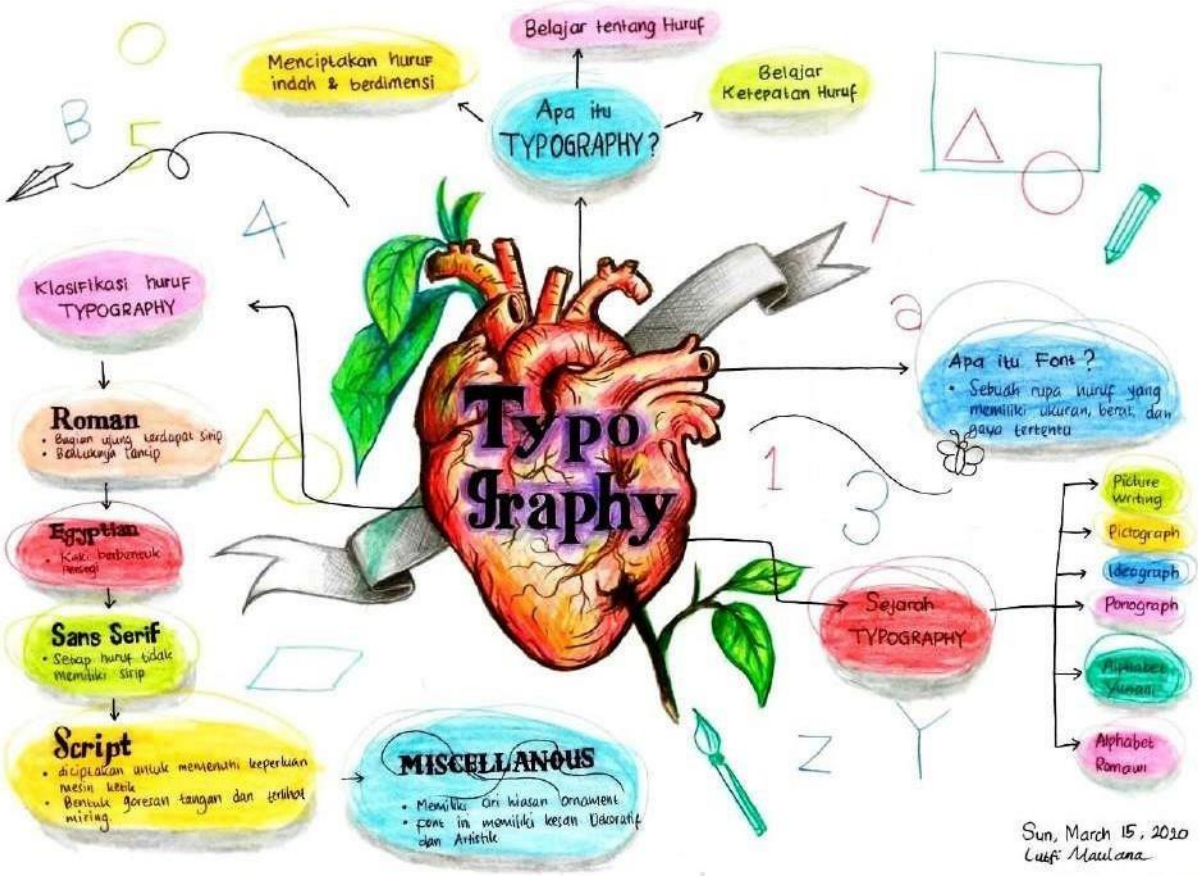


Figure 28. Mind Map of Tipografi
(Mind Map by Lutfi Maulana, 2020 student of Visual Arts Department, Universitas Negeri Semarang, Indonesia)

This mind map is written in Indonesian. The theme raised is unique by displaying the heart organ as the main illustration. The content of the information in this mind map contains the definition of typography, history, and family letters.

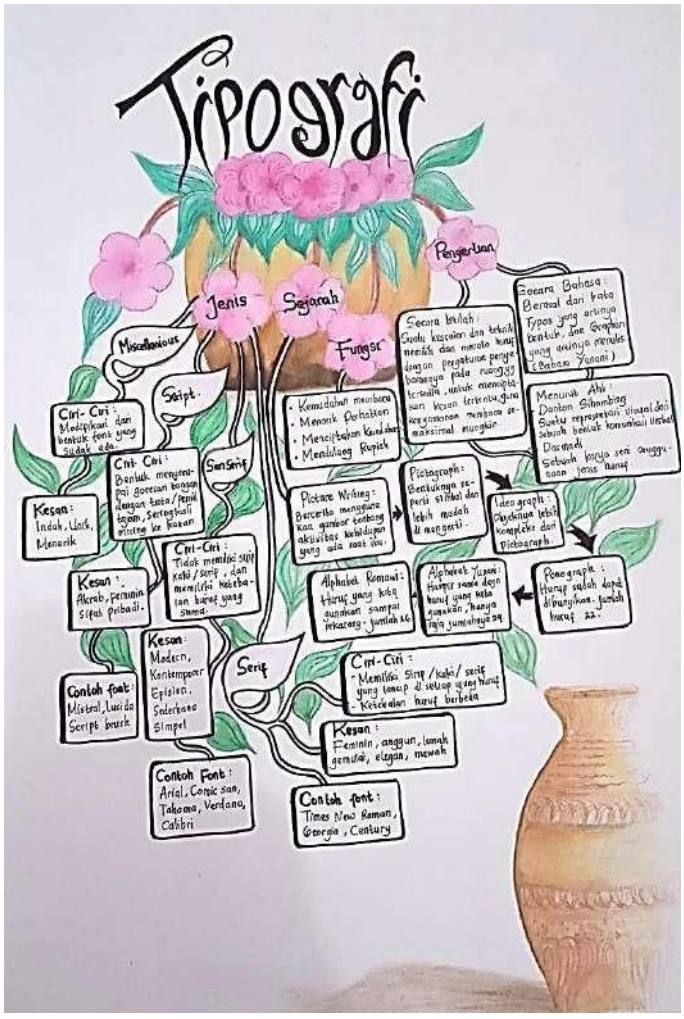


Figure 29. Mind map of Tipografi
(Mind Map by Siti Muslihah, 2020 student of Visual Arts Department, Universitas Negeri Semarang, Indonesia)

This mind map is presented with a theme of flowers and foliage with unique and interesting visualizations. The leaves' branches contain a variety of information about the understanding of typography, history, font families, and the function of typography.

The presentation of information in this mind map is complete, making it easier for the reader to understand the characteristics of each family of letters, along with examples and applications.

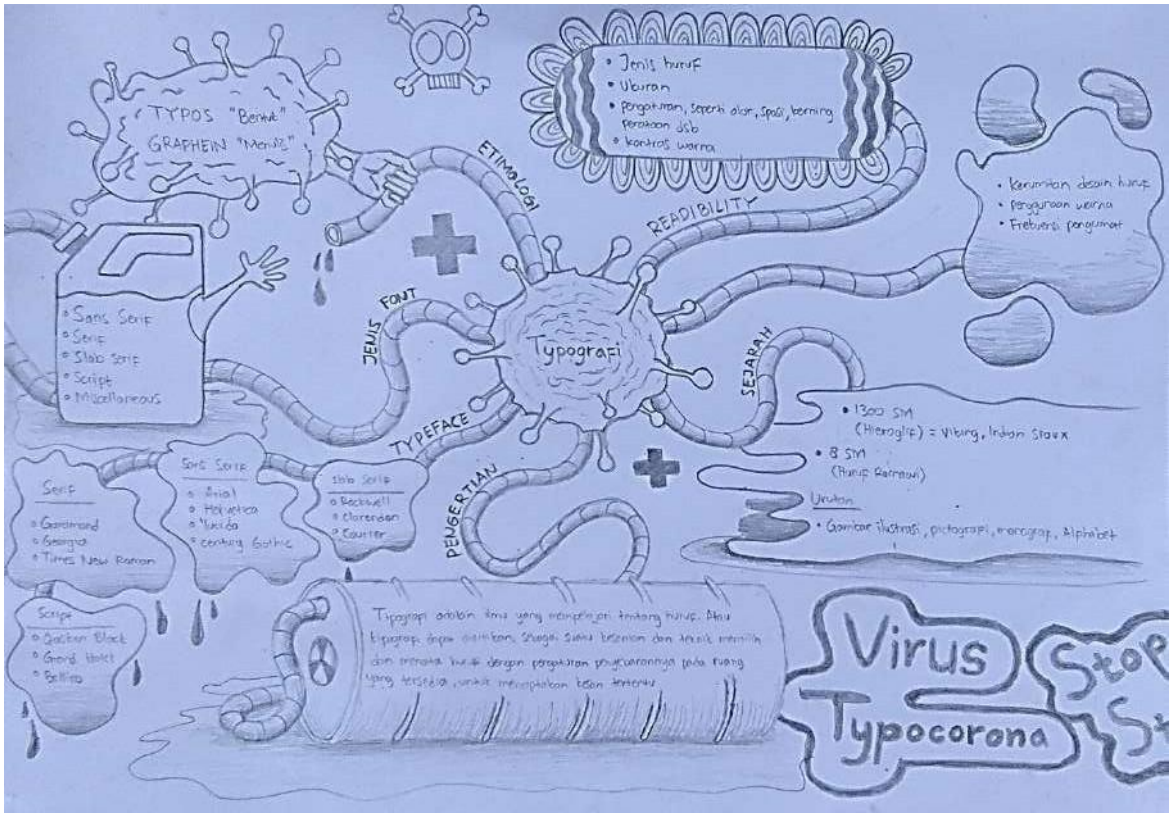


Figure 30. Mind Map of Tipografi
(Mind Map by Isra Yuwana, 2020 student of Visual Arts Department, Universitas Negeri Semarang, Indonesia

We can obtain the idea of presenting a mind map from the social phenomenon that is currently occurring. The Covid-19 pandemic event was used as an idea in the making of this mind map.

Corona Virus is the main illustration that each branch contains a message about the definition of typography,

history, font families, and typographical principles. The message is written in Bahasa Indonesia.

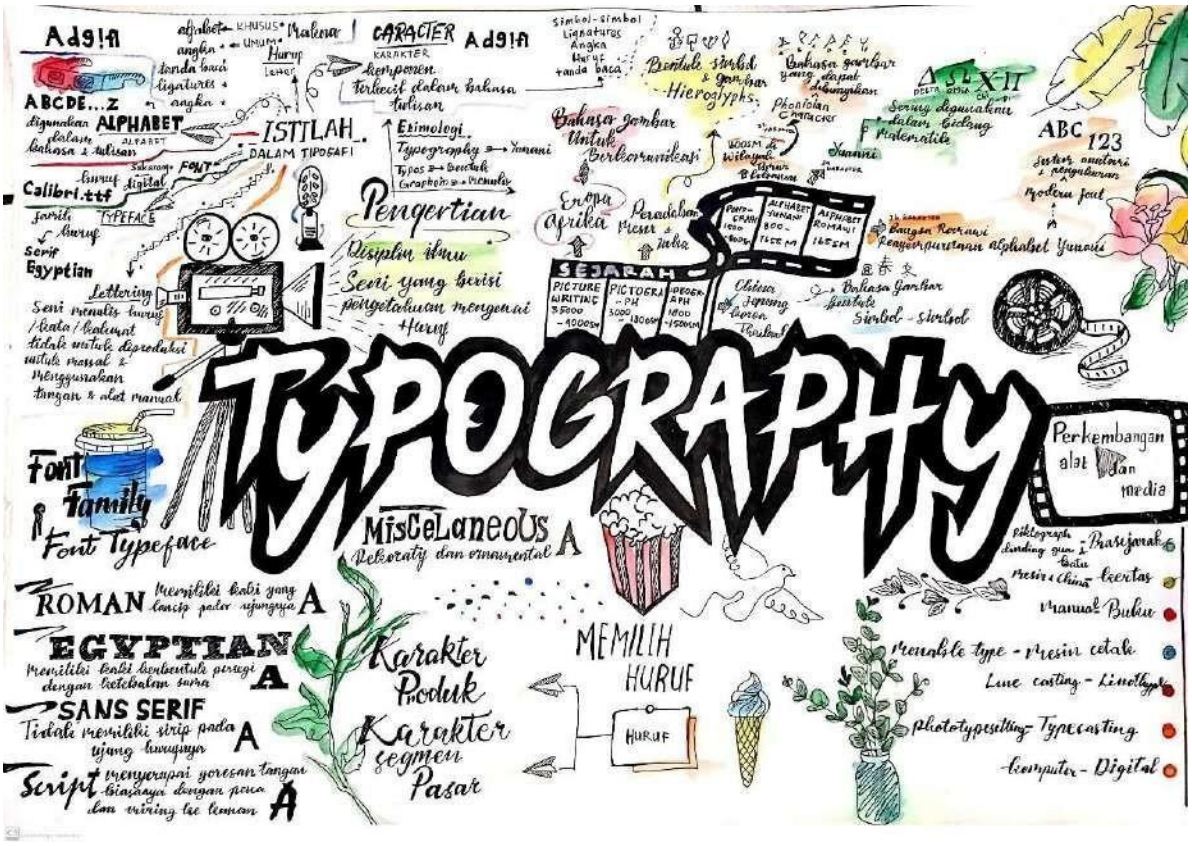


Figure 31. Mind Map of Typography
(Mind Map by Devi Sarma, 2020 student of Visual Arts Department, Universitas Negeri Semarang, Indonesia)

This mind map is written in Indonesian. The information in this mind map contains understanding, history of typography, font families of letters, and tools and media development.

Illustrations of various objects include ice cream, popcorn, drinks, and herbs to make this mind map look aesthetically pleasing in one piece.

Exploration Typography

NORMAL, BOLD, ITALIC LETTER

After understanding the various font families, the next exercise is the merging of 3 types of letters in a typography artwork. Merging consists of normal, bold, and italic letters that form typographical messages in response to problems or social phenomena being hotly discussed.

In this case study, students practiced making typographical messages related to Covid-19 prevention.

The message is referenced from a trusted news article with the topic of Covid-19 prevention then packaged in a typographical message containing a combination of normal, bold, and italic letters.

In the design of typography artworks with a combination of normal letters, bold, and italic need to consider several things, among others:

1. Validity of the message
2. Font selection
3. Typographical Principles (Legibility, Readability, Visibility, and Clarity)
4. Layout and unity
5. Color composition

Be Safe from Corona Infection

Figure 32. Typography Artwork "Be Safe From Corona Infection"
(Created by: Nurul Mustain, **Poster Color,** 2020
student of Visual Arts Department,
Universitas Negeri Semarang, Indonesia)

Font Detail
Be Safe: Nba Lakers (Normal)
From: Beauty and the Beast (Italic)
Corona Infection: Zombie (Bold)

News Source

According to the World Health Organization, WHO, the most important thing to prevent transmission is to maintain cleanliness. This we can do with: Often wash your hands with soap or cleaning gel; Do not touch your eyes, nose, or mouth. Hands that touch the surface can carry the virus. From there, the virus can enter through the touch of the face. So let's keep ourselves together to avoid corona infection."

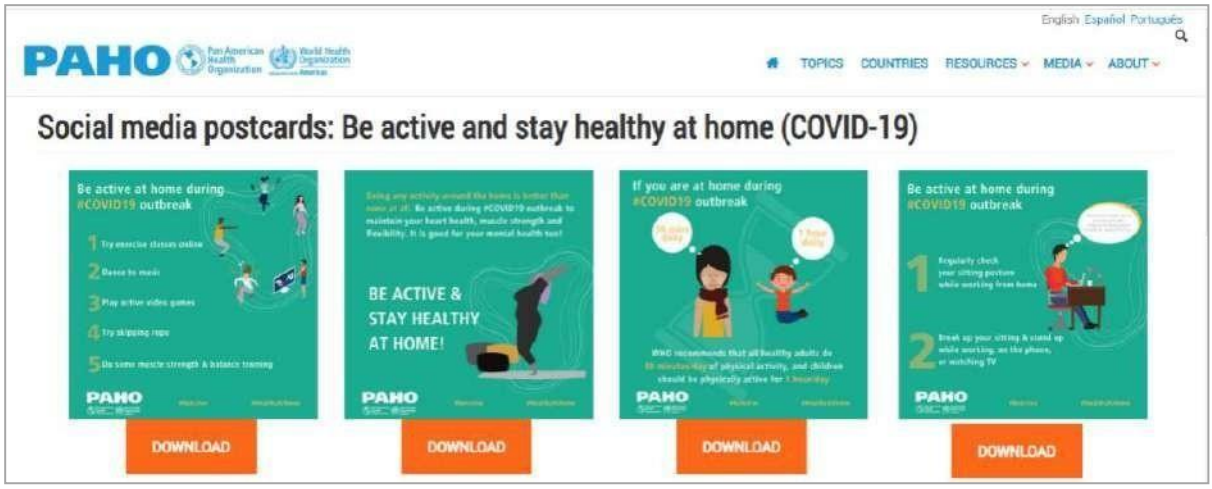
Retrieved from:

https://www.bbc.com/indonesia/dunia-52127080#:~:text=Menurut%20Organisasi%20Kesehatan%20Dunia%2C%20WHO,menyentuh%20mata%2C%20hidung%2C%20mulut.

Be Active and Stay Healthy at Home

Figure 33. Typography Artwork "Be Active and Stay Healthy at Home"
(Created by: Dimas Ramadhan, **Poster Color,** 2020
student of Visual Arts Department,
Universitas Negeri Semarang, Indonesia)

News Source



"According to the World Health Organization, WHO does any activities around the house better than not at all, be active during the emergence of Covid-19 to maintain your heart health. Muscle strength and physical ability, it's also good for your mental health."

Retrieved from:
https://www.paho.org/en/covid-19-communication-materials/social-media-postcards-be-active-and-stay-healthy-home-covid-19

Please Stand 6 Feet Apart from Others

Figure 34. Typography Artwork "Please Stand 6 Feet Apart from Others"
(Created by: Arzul Mustaqim, Poster Color, 2020
student of Visual Arts Department,
Universitas Negeri Semarang, Indonesia)

Font Detail
Please & From: Cooper Hewitt Thin (Italic)
Stand & Others: Cooper Hewitt Book (Regular)
6 Feet Apart: Cooper Hewitt Bold (Bold)

News Source

Social Distancing Means Standing 6 Feet Apart. Here's What That Actually Looks Like

The Centers for Disease Control and Prevention describes social distancing as "remaining out of congregate settings, avoiding mass gatherings and maintaining distance (approximately 6 feet or 2 meters) from others when possible."

Retrieved from:
https://edition.cnn.com/2020/03/24/health/six-feet-social-distance-explainer-coronavirus-wellness/index.html

Together at Home to Support Healthcare Workers

Figure 35. Typography Artwork "Together at Home to Support Health Care Workers"
(Created by: Baruna Kharisma, Poster Color, 2020
student of Visual Arts Department,
Universitas Negeri Semarang, Indonesia)

Font Detail
Together: Calibri (Bold)
at: Arista Pro (Bold)
Home: Dusty Ranch (Normal)
To Support: Haydes (Italic)
Healthcare : Graystroke (Normal)
Workers : Cikandei (Normal

News Source

Health Topics | Countries | Newsroom | Emergencies | Data | About Us

WHO and Global Citizen announce: 'One World: Together at home' Global Special to support healthcare workers in the fight against the COVID-19 pandemic

العربية | 中文 | Français | Русский | Español

6 April 2020 | News release | Reading time: 5 min (1391 words)

'One World: Together At Home' global special to air on Saturday, 18 April 2020 in celebration and support of healthcare workers, broadcast to feature real experiences from doctors, nurses and families around the world.

Powered by commitments from supporters and corporate partners in benefit of the COVID-19 Solidarity Response Fund, Broadcast special to also benefit local and regional charities that provide food, shelter and healthcare to those that need help most.

Historic broadcast to be hosted by Jimmy Fallon of 'The Tonight Show,' Jimmy Kimmel of 'Jimmy Kimmel Live' and Stephen Colbert of 'The Late Show with Stephen Colbert.' Friends from Sesame Street also on hand to help unify and inspire people around the world to take meaningful actions that increase support for the global COVID-19 response.

Curated in collaboration with Lady Gaga, broadcast to include Alanis Morissette, Andrea Bocelli, Billie Eilish, Billie Joe Armstrong of Green Day, Burna Boy, Chris Martin, David Beckham, Eddie Vedder, Elton John, FINNEAS, Idris and Sabrina Elba, J Balvin, John Legend, Kacey Musgraves, Keith Urban, Kerry Washington, Lang Lang, Lizzo, Maluma, Paul McCartney, Priyanka Chopra Jonas, Shah Rukh Khan and Stevie Wonder.

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Mobile: +41799037294
Email: garwoodp@who.int

International advocacy organization Global Citizen and the World Health Organization today announced the One World: Together at Home -- a globally televised and streamed special in support of the fight against the COVID-19 pandemic. One World: Together at Home will be broadcast live on Saturday, 18 April 2020 at 5:00 p.m. PDT/8:00 p.m. EDT/12:00 a.m. GMT airing on ABC, NBC, Viacom CBS Networks, iHeartMedia and Bell Media networks and platforms in Canada. Internationally, BBC One will run the program on Sunday 19 April 2020.

Additional international broadcasters include be IN Media Group, MultiChoice Group and RTE. The virtual broadcast will show unity among all people who are affected by COVID-19 and will also celebrate and support brave healthcare workers doing life-saving work on the front lines.

Retrieved from:

https://www.who.int/news-room/detail/06-04-2020-who-and-global-citizen-announce-one-world-together-at-home-global-special-to-support-healthcare-workers-in-the-fight-against-the-covid-19-pandemic

Charging Imunitas Tubuh

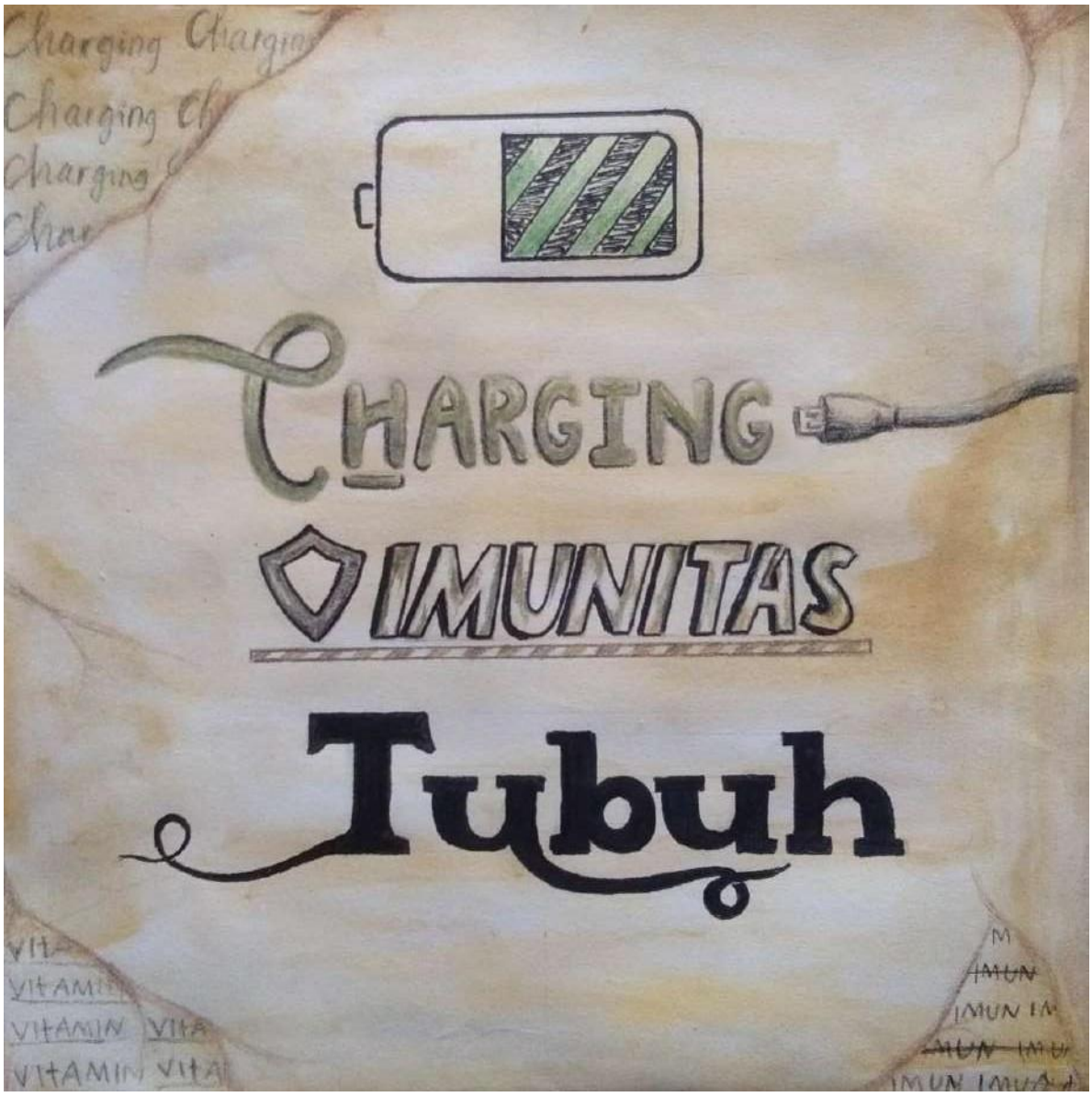

Figure 36. Typography Artwork "Charging Imunitas Tubuh"
(Created by: Dinda Shafa, watercolor and colored pencils, 2020
student of Visual Arts Department,
Universitas Negeri Semarang, Indonesia)

Font Detail
Charging: Vintages (Normal)
Imunitas: Qualy (Italic)
Tubuh: Afterglow (Bold)

News Source

Why is it necessary to improve our body's immune system? A good immune system or immune system can protect us from disease-causing germs that enter the body. Therefore, having a strong immune system is very important to prevent us from getting sick, especially in the time of coronavirus outbreak as it is now, by eating more vegetables and fruits, adequate rest, avoid stress, exercise, consume foods or supplements containing vitamins B6, C, and E.

Retrieved from:

https://www.alodokter.com/berbagai-cara-meningkatkan-imunitas-tubuh-agar-tidak-mudah-sakit

PICTORIAL LETTERS OR TYPEFACES

We can do letter exploration by adding a pictorial element to the letter. Pictorial can be interpreted as something expressed through images. In this discussion, there will be several examples of pictorial letters with illustration approaches visualized in detail.

When exploring letters with pictorial elements, the first step is to explore ideas that can be done by observing nearby objects. Make a list of some objects on paper and present it with a mind map and each object's visualization. My usual practice for students is to design letter exploration with a pictorial approach to a word of at least five letters. Pictorial is visualized with a detailed illustrative approach.

PICTORIAL LETTERS

Figure 37. Pictorial Letter"Barong"
(Created by: Zunalia Akhmad student of Visual Arts Department, Universitas Negeri Semarang, Indonesia)
Created in 2019, Poster Color

Barong

Figure 38. Barong in Bali
(Source: Wikipedia)

This work is inspired by Barong and elevates the characteristics of Balinese culture. The color of gold becomes a decorating color taken from the color of Barong. By adding black and white plaid fabric that is characteristic of Balinese culture. Typography using sans serif type letters gives the impression of sturdy following barong objects but still simple.

Poleng Cloth

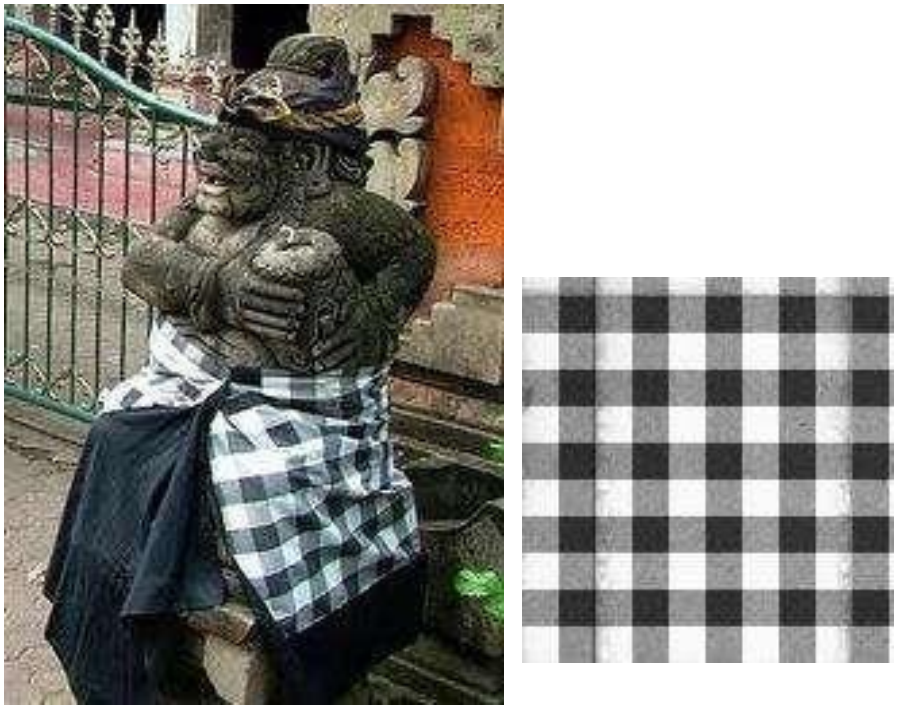

Figure 39. Poleng Cloth
(Source: Wikipedia)

Black and white plaid cloth, or called *Poleng*, is typical of Bali Island, Indonesia.

Poleng cloth has a sacred meaning in Bali's lives and a representation of two different or opposite traits. This concept symbolizes the balance of nature: top-down, right-left, early-night, totally wrong, good-bad, and much more.

Barong became the basis of ideas in the design of typography artwork with a pictorial letter approach. Barong's character can replace the letter "o" without compromising its readability level. Barong illustration is realistically and detailly visualized.

Barong letters classified in Sans Serif give the impression of simple but sturdy brick-like typical of Balinese buildings.

Mind Mapping Process

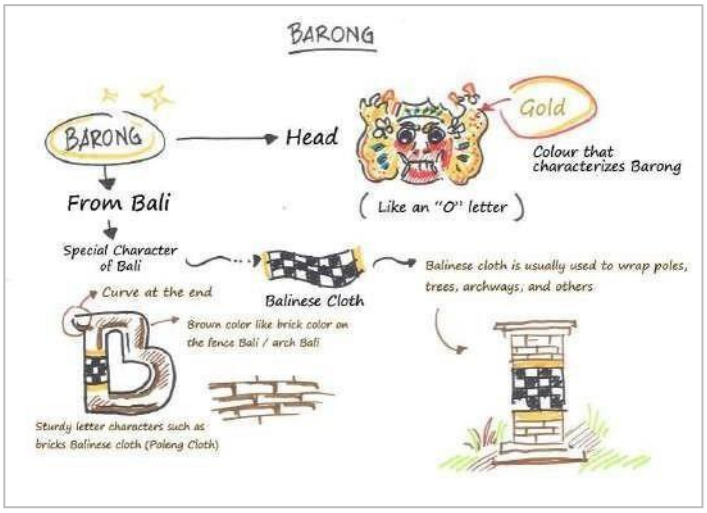

Figure 40. Mind Map of Barong Pictorial Typography
(Created by: Zunalia Akhmad student of Visual Arts Department, Universitas Negeri Semarang, Indonesia)

Dimension effect makes the impression of Barong letters sturdier. Another advantage of this pictorial letter is the almost perfect kerning arrangement. However, there is a slight drawback in the distance between the barong object and the letter 'n', but it is not an essential mistake because the kerning arrangement between other letters seems perfect. *Poleng* motif cloth in this work makes unity in the composition and nuance of Bali becomes stronger. This typography artwork is a typical Balinese cultural representation of barong icons combined with bricks wrapped in *poleng* motif cloth.

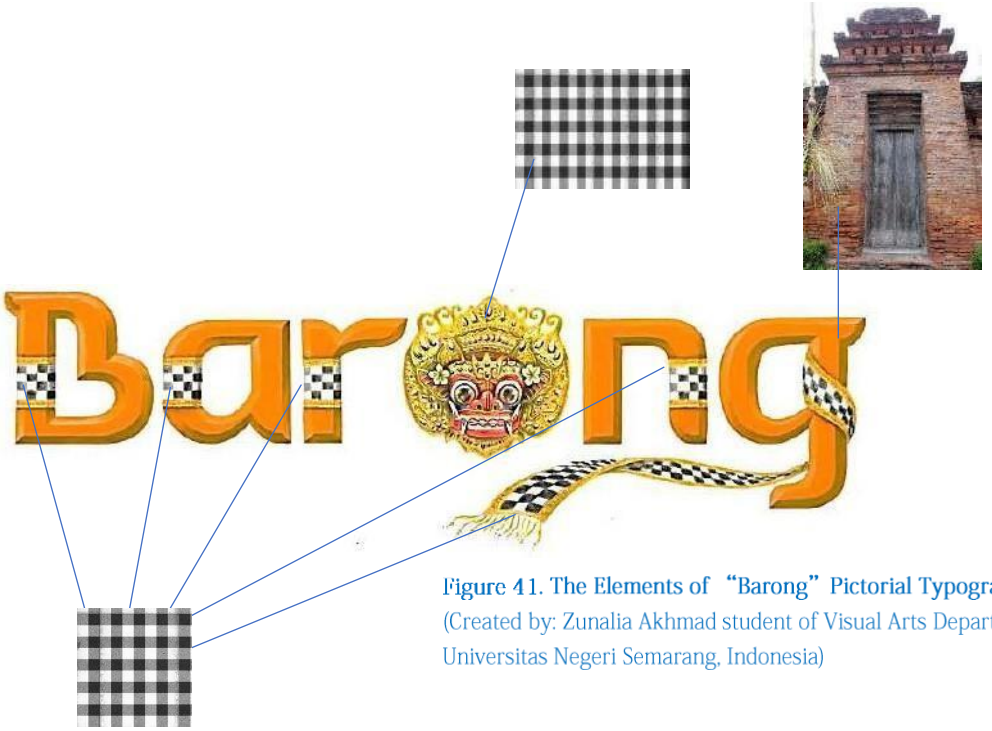

Figure 41. The Elements of "Barong" Pictorial Typography
(Created by: Zunalia Akhmad student of Visual Arts Department, Universitas Negeri Semarang, Indonesia)

PICTORIAL LETTER

Figure 42. Pictorial Letter "Arjuna"
by Dadan Priatna, Student of Visual Arts Department,
Universitas Negeri Semarang, Indonesia
Created in 2019, Poster Color

Wayang Golek Arjuna

Figure 40. Wayang Golek Arjuna (Source: Wikipedia)

Wayang Golek (Golek Puppet) is one of a variety of puppet art made of wood, which results from the development of leather puppets usually displayed during the day or night.

It was first introduced by Sunan Kudus in Kudus area (Wayang Manek), Cirebon (Wayang Cepak) and Parahyangan. Wayang Golek is very popular in West Java, the distribution area stretches from Cirebon to Banten. Wayang Arjuna is familiar to Indonesian people. The character of one of the Pandawa is indeed a role model or a real male figure for Javanese people.

Mind Mapping Process

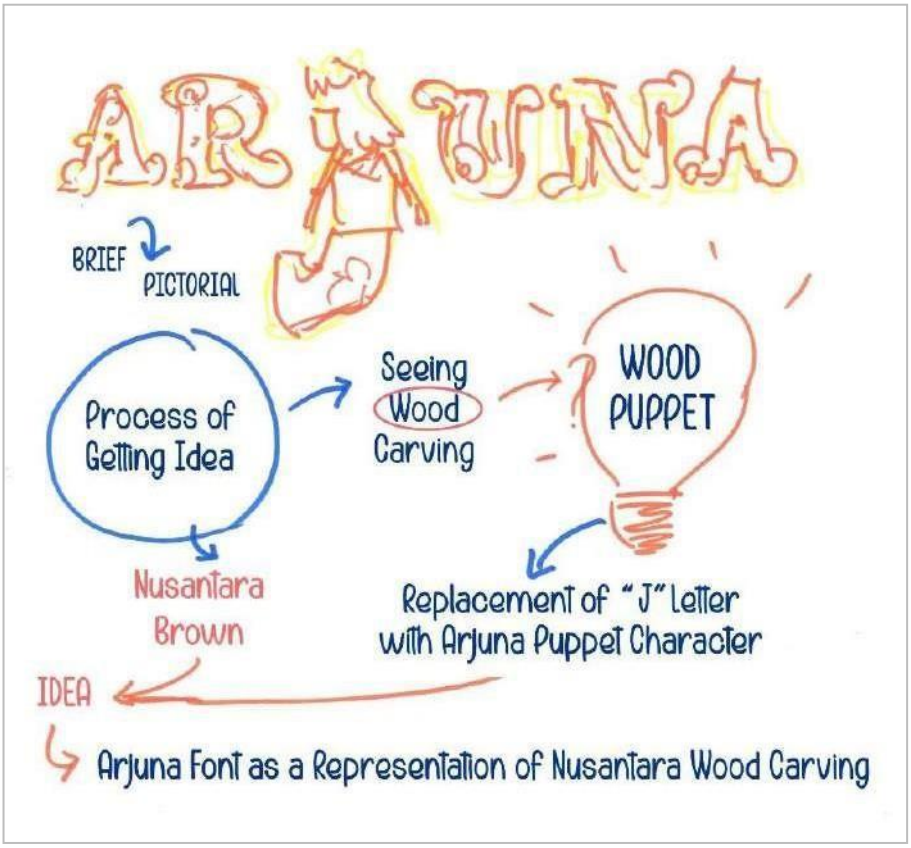

Figure 43. Mind Map of "Arjuna"Pictorial Letter
(Created by Dadan Priatna, Student of Visual Arts Department,

Wayang Golek Arjuna became the basis of ideas in typography artworks with a pictorial letter approach. The concept of Arjuna character is designed to replace the letter "J". The slightest drawback in this work is the form of a puppet character who has not fully used the letter "J". Precisely, and the character looks like the letter "I", which reduces its readability not yet maximal.

Arjuna letters fall into the serif category that gives a classic impression. Wood carving motifs on arjuna letters make the classic nuance stronger.
For the pictorial letter "Arjuna" to be more able to fulfill aspects of the letter's readability function to the maximum, there needs to be an improvement of the form and visualization on the lower Arjuna character so that the readability of the letter can be more maximum.

These are the shape enhancements on the lower Arjuna characters so that the letters' readability can be more maximal and replace the letter "J".

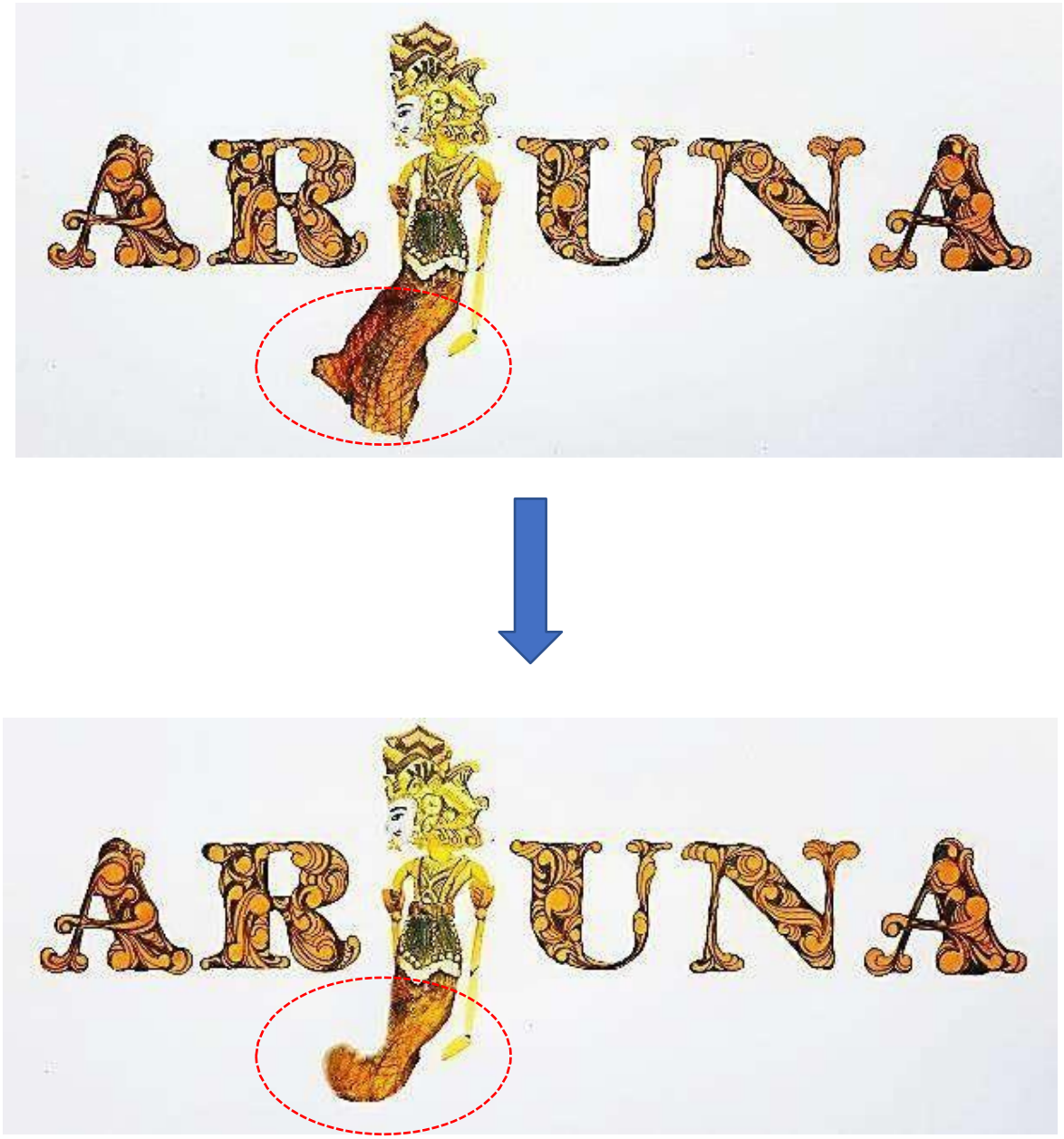

Figure 44. Transformation Process of "Arjuna" Pictorial Letter
(Created by Dadan Priatna, Student of Visual Arts Department, Universitas Negeri Semarang, Indonesia)

Another drawback is the lack of precision kerning arrangement between the letter's "N" and "A". But overall, it has produced an excellent composition so that the nuances of traditional culture in these pictorial letters are getting stronger.

PICTORIAL LETTER

Figure 45. "Manado" Pictorial Letter
(Created by Marchya Lidya S. student of Visual Arts Department, Universitas Negeri Semarang, Indonesia)

Tarsius

Figure 46. Tarsius Animal
(Created by Marchya Lidya S. student of Visual Arts Department, Universitas Negeri Semarang, Indonesia)

Tarsius, or Tarsier (eng), are rare primates of the genus Tarsiidae with small bodies with very large eyes in Tangkoko protected forest, Tandurusa Wildlife Park, Bitung City, about 45 km east of Manado City.

Tarsier became the basis of ideas in the design of typography artwork with a pictorial letter approach. The animal Tarsius character is designed with the function of replacing the letter "D" in the word MANADO.

Mind Mapping Process

Figure 47. Mind Map of"Manado" Pictorial Letter
(Created by Marchya Lidya S. student of Visual Arts Department, Universitas Negeri Semarang, Indonesia)

Something interesting about Manado's pictorial letters is that each letter (other than D) is visualized with a tree trunk's texture. The choice of tree trunk texture is adapted to the forest concept that is a characteristic of Manado city. The letter that belongs to Sans Serif is becoming more characteristic because of the composition of the tree trunk's texture.

The disadvantage of this Manado pictorial letter is the inconsistent kerning arrangement between the letters A and D, as well as the letter D with O. However, when reviewed as a whole; it can provide a natural composition, and the letters M, A, N, O can be unity with the Tarsius object in place of the letter D.

PICTORIAL LETTER

Figure 48. "Honey" Pictorial letter
(Created by Ken Rasike. student of Visual Arts Department,
Universitas Negeri Semarang, Indonesia)
Created in 2019, Poster Color

Honey's pictorial letter exploration is reminiscent of Winnie the Pooh, who always carries a honey pot where he goes. The pictorial element is located in a honey pot that serves as a substitute for the letter O. The letter E has been modified with mirroring. The dominant color used is yellow, which describes the color of honey itself.

Mind Mapping Process

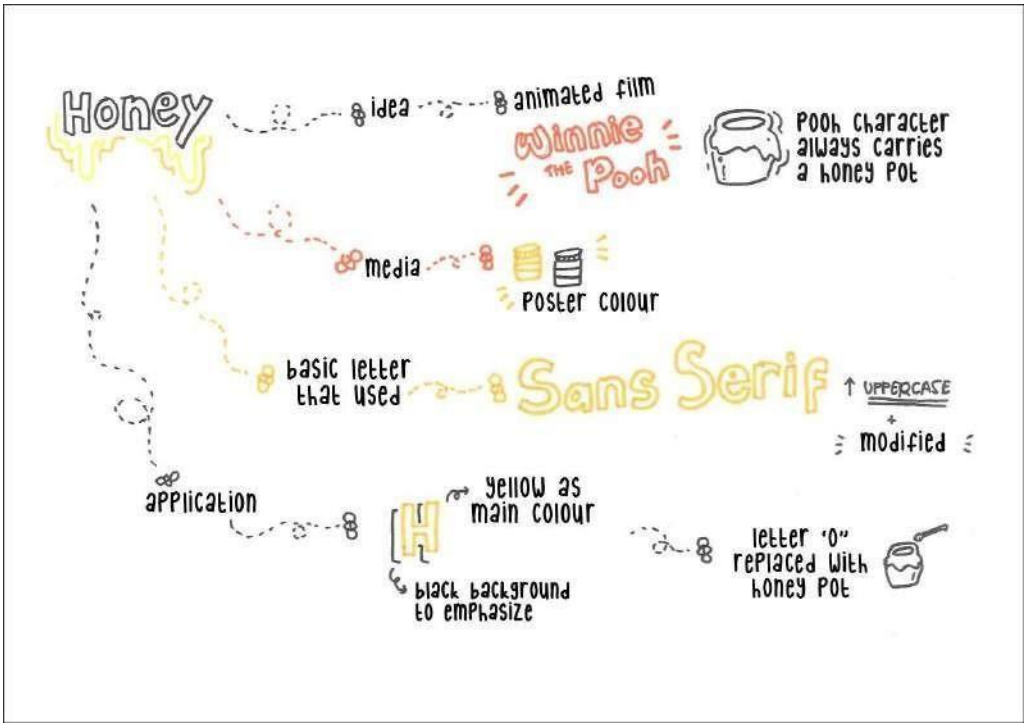

Figure 49. Mind Map of"Honey" Pictorial Letter
(Created by Ken Rasike. student of Visual Arts Department,
Universitas Negeri Semarang, Indonesia)

ANOTHER EXAMPLE PICTORIAL LETTERS

Figure 50. "Keong" Pictorial Letter
(Created by student of Visual Arts Department, Universitas Negeri Semarang, Indonesia)
Created in 2019, Poster Color

Figure 51. "Chocolate"Pictorial Letter
(Created by student of Visual Arts Department, Universitas Negeri Semarang, Indonesia)
Created in 2019, Poster Color

Figure 52. "Alien" Pictorial Letter
(Created by student of Visual Arts Department, Universitas Negeri Semarang, Indonesia)
Created in 2019, Poster Color

Ideas Can Be the Same
Visualization Must Be Different

Figure 53. “Honey” Pictorial Letter with Different Visualization

LETTER EXPLORATION
WITH TEXTURE ELEMENTS

Texture is one of the design elements. It is the surface of a living object as well as an inanimate object. There are various surfaces, both rough, smooth, soft, slippery, glowing, hairy, and so forth.

Texture functions in typography artwork elements are:

1) Creating visual or empirical attraction in composition
2) Create contrast in design composition
3) Creating nuances and meanings so that typography artworks are not just writing.

LETTER EXPLORATION
WITH TEXTURE ELEMENTS

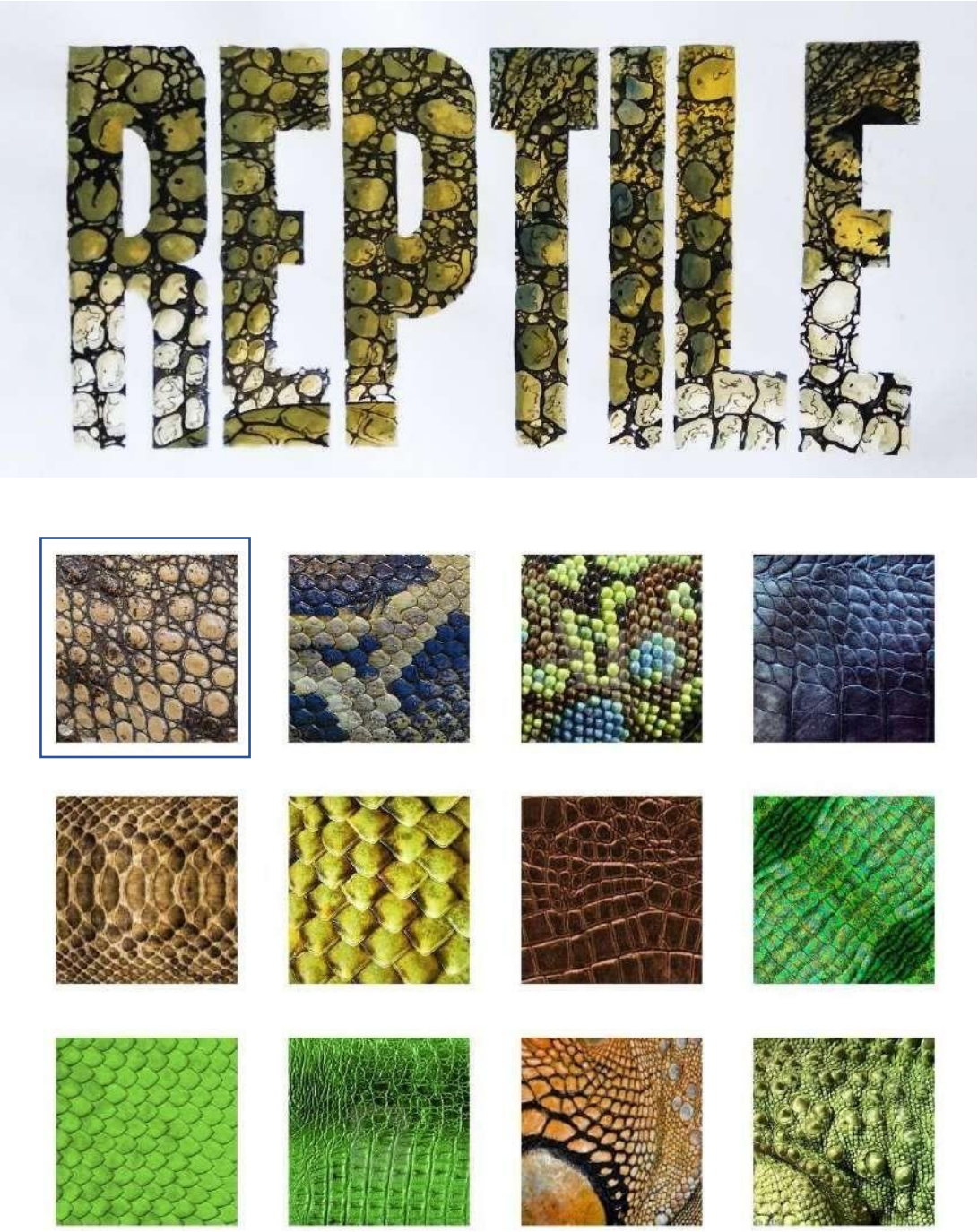

Figure 54. Letter Exploration Using Reptile Scale Texture
(Source: shutterstock.com)

LETTER EXPLORATION
WITH TEXTURE ELEMENTS

Figure 53. Letter Exploration Using Sunflower Seed Texture
(Source: shutterstock.com)

LETTER EXPLORATION
WITH TEXTURE ELEMENTS

Figure 55. Letter Exploration Using Meat Texture
(Source: shutterstock.com)

LETTER EXPLORATION
WITH TEXTURE ELEMENTS

Figure 56. Letter Exploration Using Wood Texture
(Source: shutterstock.com)

LETTER EXPLORATION
WITH TEXTURE ELEMENTS

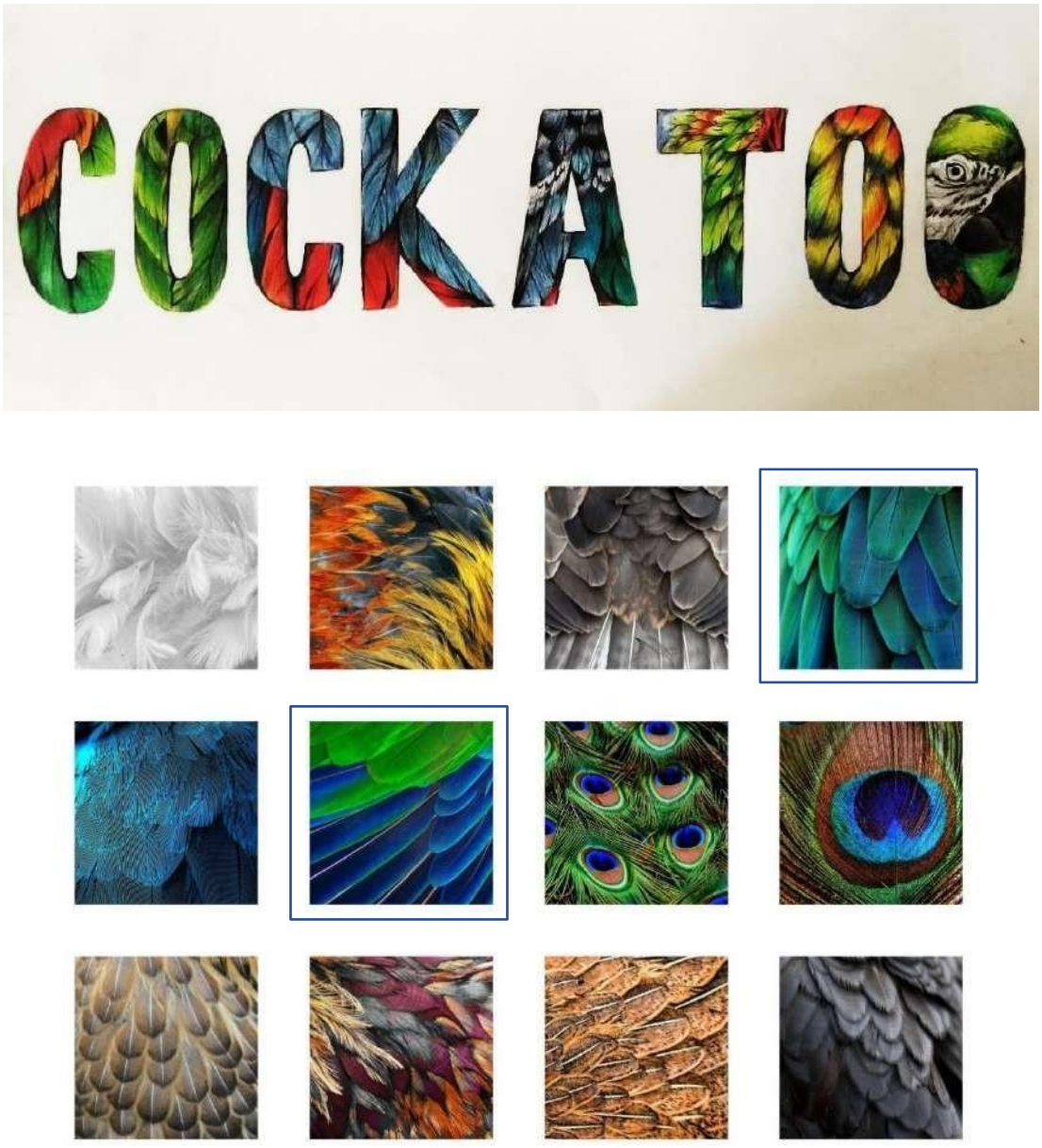

Figure 57. Letter Exploration Using Bird Feather Texture
(Source: shutterstock.com)

LETTER EXPLORATION
WITH TEXTURE ELEMENTS

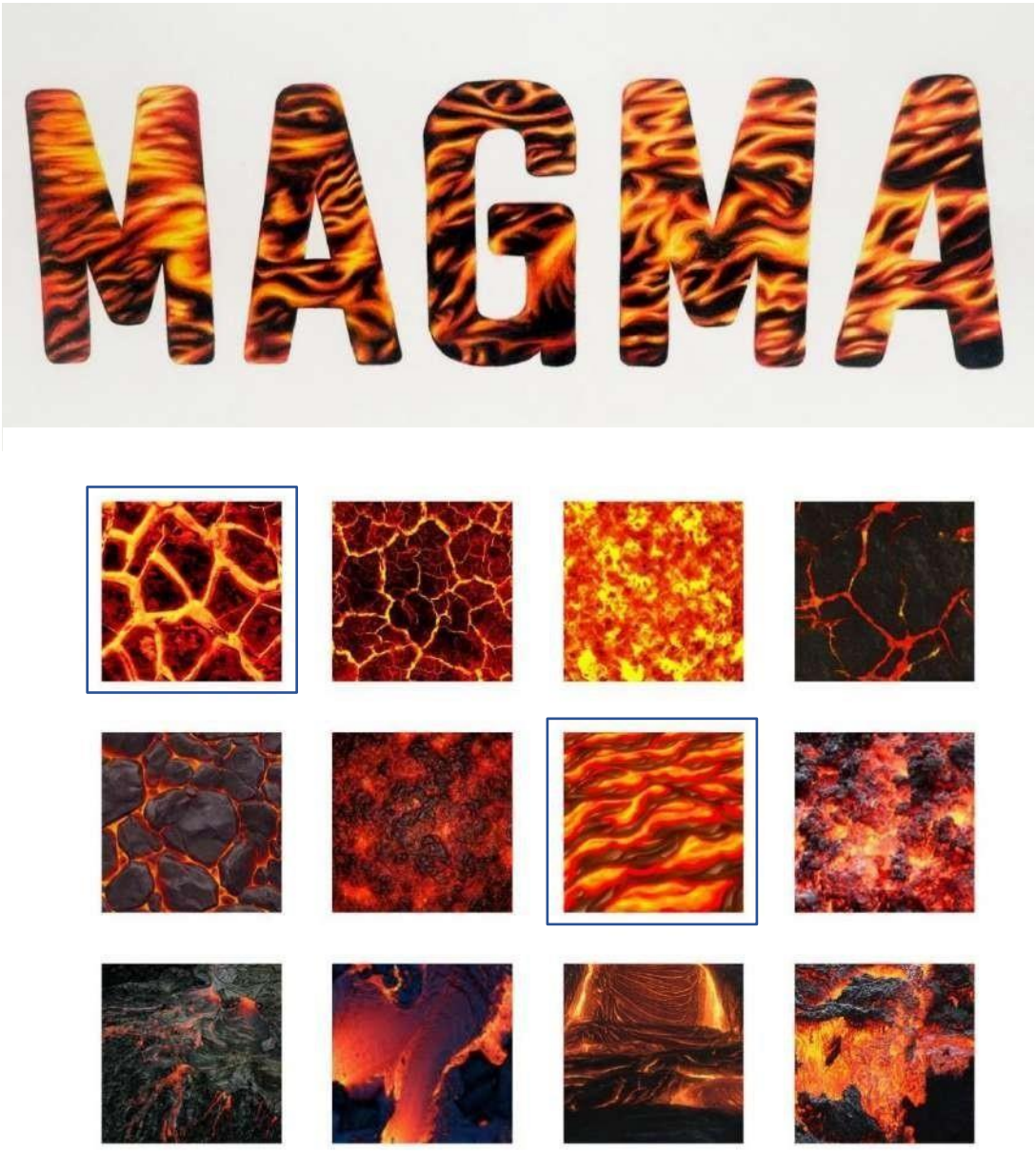

Figure 58. Letter Exploration Using Magma Texture
(Source: shutterstock.com)

Exploring Letters with Adjectives

Typography artworks can also serve as a representation of adjectives. Letters can have nuances or show characteristics or circumstances according to the written word and visualization.

The next practice, this time, is more challenging. I always invite students to design typography artworks that can represent an adjective. Surely this exercise will be more complicated than the previous exercises because the final result is required to represent the adjective chosen.

Exploring Letters with Adjectives

Figure 59. Exploring Letter using "Cultural" Adjective
(Created by Zunalia Akhmad student of Visual Arts Department, Universitas Negeri Semarang, Indonesia)
Created in 2019, Poster Color

Conceptual

Figure 60. Conceptual of "Cultural" Letter
(Created by Zunalia Akhmad student of Visual Arts Department, Universitas Negeri Semarang, Indonesia)

Mind Mapping Process

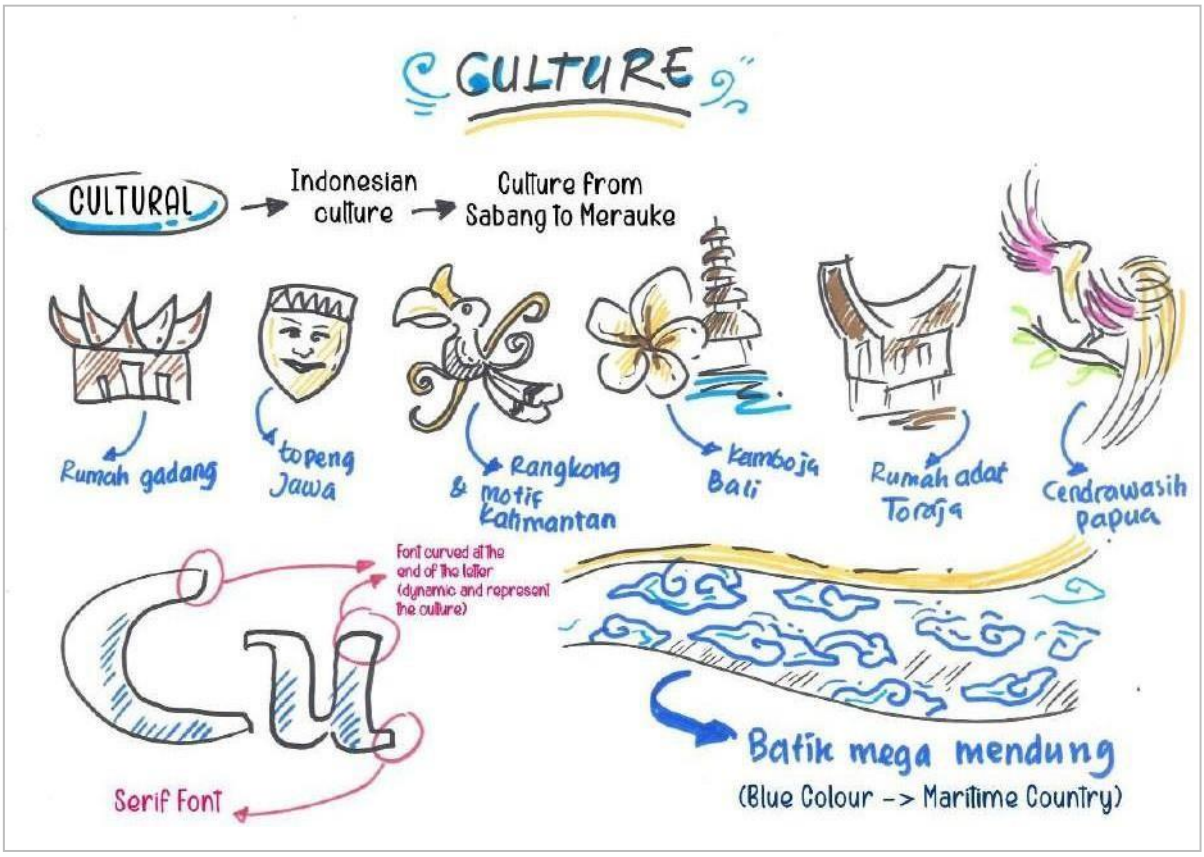

Figure 61. Mind Map of "Cultural" Letter
(Created by Zunalia Akhmad student of Visual Arts Department, Universitas Negeri Semarang, Indonesia)

The word "cultural" is following the theme of Nusantara culture from Sabang to Merauke. Serif letters are changed with slightly curved ends, giving the impression of not rigid.

Objects visualization consists of a typical West Sumatran Gadang house to a bird of Cendrawasih from Papua. This font features cultures from different regions. At the bottom of the letter, there is blue cloth with Mega Mendung motif. Blue represents Indonesia as a maritime country.

Overall, the word Cultural means the Indonesian culture sari Sabang to Merauke.

This typography artwork has advantages in terms of idea/creativity, legibility, and perfect kerning arrangement to form a good composition unity. The drawback is the selection of illustration objects is displayed in large quantities, while the letters are displayed in small sizes, so the illustration looks less clear.

Exploring Letters with Adjectives

Figure 62. Exploring Letters with "Ancient" Adjectives
by Ananda Firdaus student of Visual Arts Department,
Universitas Negeri Semarang, Indonesia
Created in 2019, Watercolor

Figure 63. Borobudur Temple
(Source: Wikipedia)

Figure 64. Relief of Borobudur Temple
(Source: Wikipedia)

Borobudur Temple's architecture is believed to have essential meanings about human understanding of world life and human religious beliefs during its construction.

It is also a symbol of the universe with vertical divisions (Kamadhatu, Rupadhatu, and Arupadhatu). Borobudur Temple also contains specific meanings depicted through the reliefs of the story.

In composition unity, this typography artwork can give a classic impression. That is becausethe relief object in Borobudur Temple makes the classic character look strong. The conceptof gray color adopts on the color of stone relief on Borobudur.

Mind Mapping Process

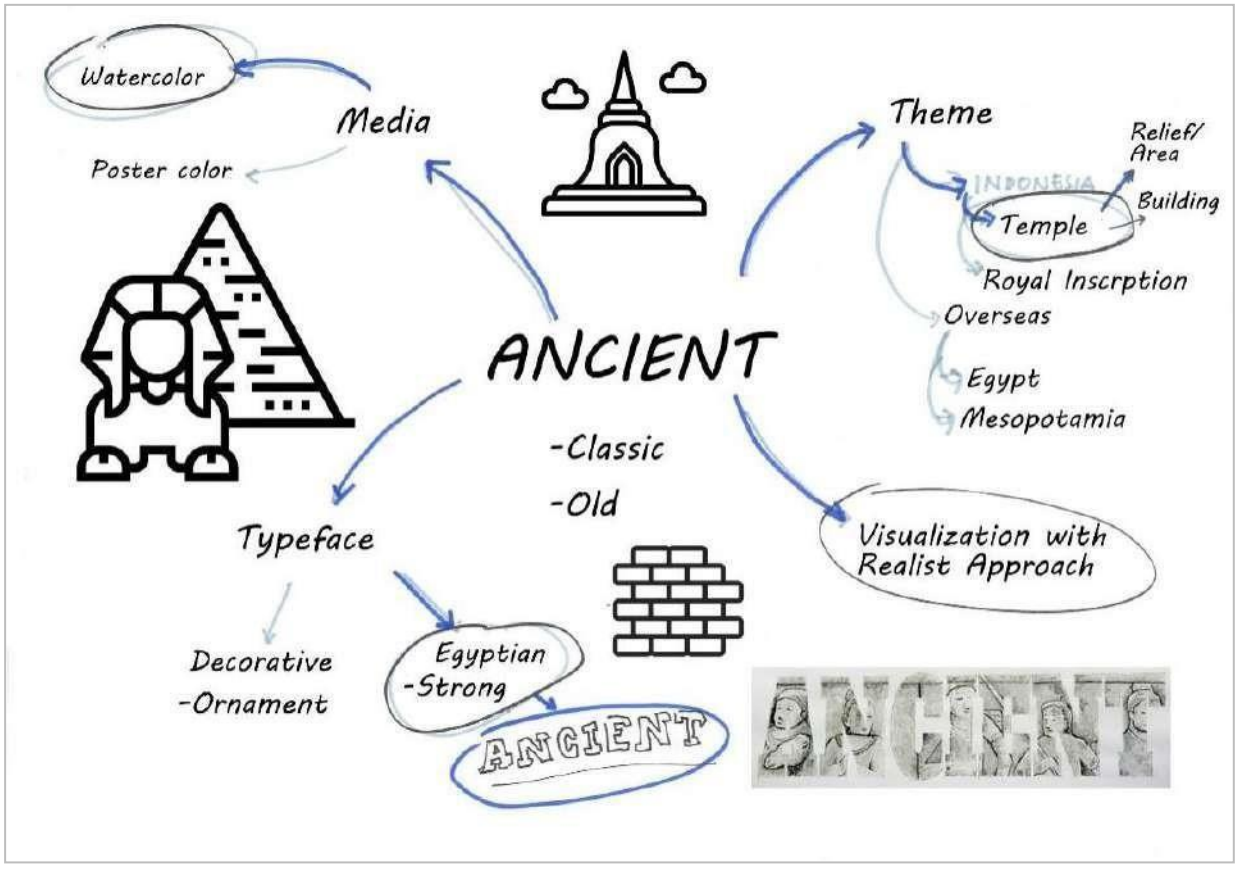

Figure 65. Mind Map of "Ancient" Letter
(Created by Ananda Firdaus student of Visual Arts Department, Universitas Negeri Semarang, Indonesia)

ANCIENT letters are written in Egyptian letters, adding to the sturdy impression. This typography artwork's drawback is the kerning arrangement that is too close to the Egyptian type letters, ideally kerning done so that the audience can read comfortably and easily.

Exploring Letters with Adjectives

Figure 66. Exploring Letters with "Indah" Adjective
(Created by Ananda Rizky, student of Visual Arts Department, Universitas Negeri Semarang, Indonesia)
Created in 2019, Watercolor, Watercolor pencil

The point of view of beauty is subjective. This typography artwork displays the meaning of "beautiful" in general with a more feminine approach, namely the use of pink color schemes in each font. The letter shape is filled with arches to make it comfortable to read and support the theme itself.

Collage-style illustrations feature objects/things that give an aesthetic impression to combine into something that gives a beautiful impression. The inspiration is derived from daily life in presenting the meaning of "beauty".

Mind Mapping Process

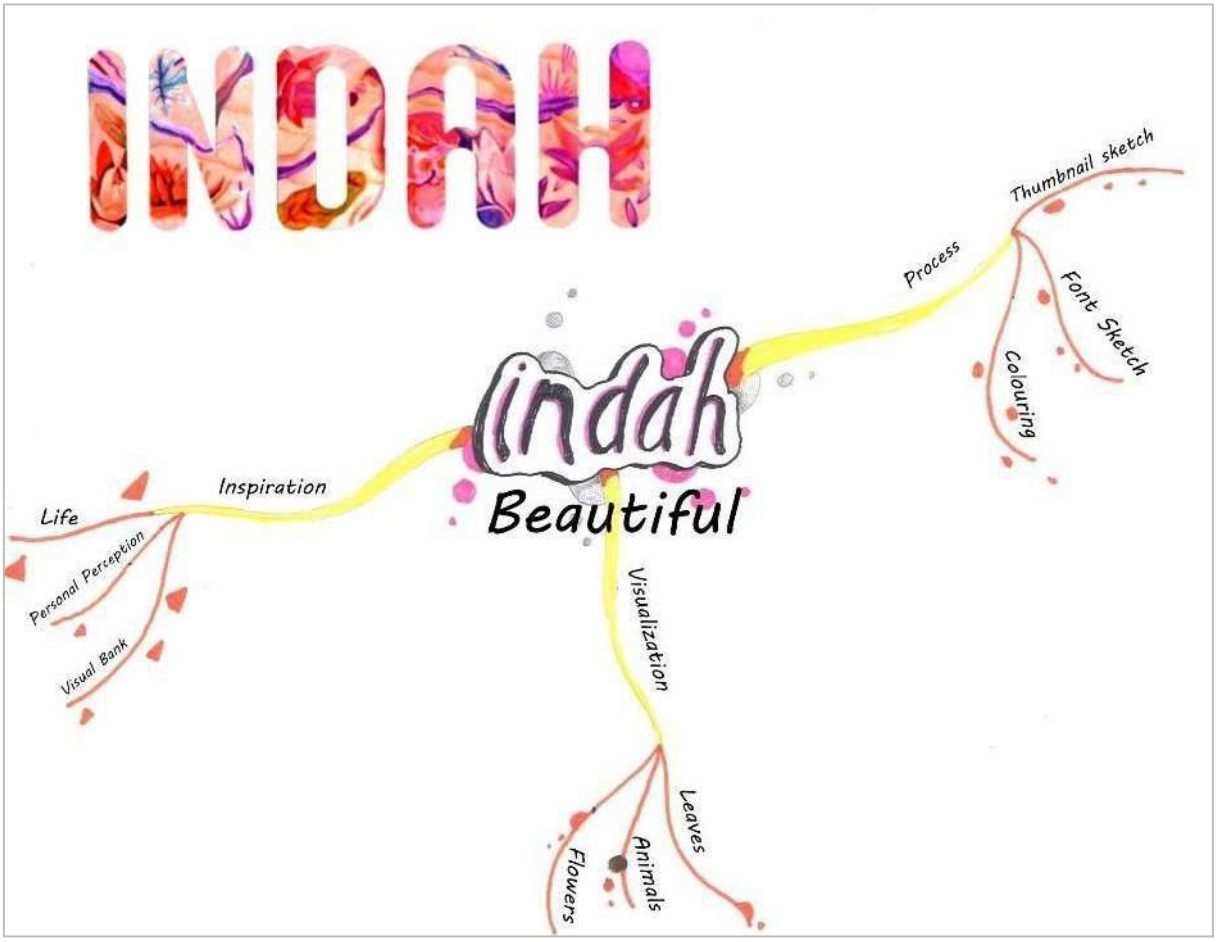

Figure 67. Mind Map of "Indah" Letter
(Created by Ananda Rizky, student of Visual Arts Department, Universitas Negeri Semarang, Indonesia)

The advantage of this typography artwork is having a good level of readability. It makes it easy for observers to read even from a distance. Besides, the form of letters gives characteristics of softness and beauty.

The blend of soft colors gives the impression of vintage and feminine. This typography artwork has the perfect kerning setting that provides comfort when reading.

Exploring Letters with Adjectives

Figure 68. Exploring Letter with "Suram" Adjective
(Created by Dadan Priatna, student of Visual Arts Department, Universitas Negeri Semarang, Indonesia)
Created in 2019, Watercolor

This exploration of typography artwork is inspired by the sky's gloomy, cloudy atmosphere with lightning strikes everywhere. This work represents anxiety, memories, and fear.

Lightning is the main illustration in this typography artwork. Serif sans letters provides easy observers when reading.

Mind Mapping Process

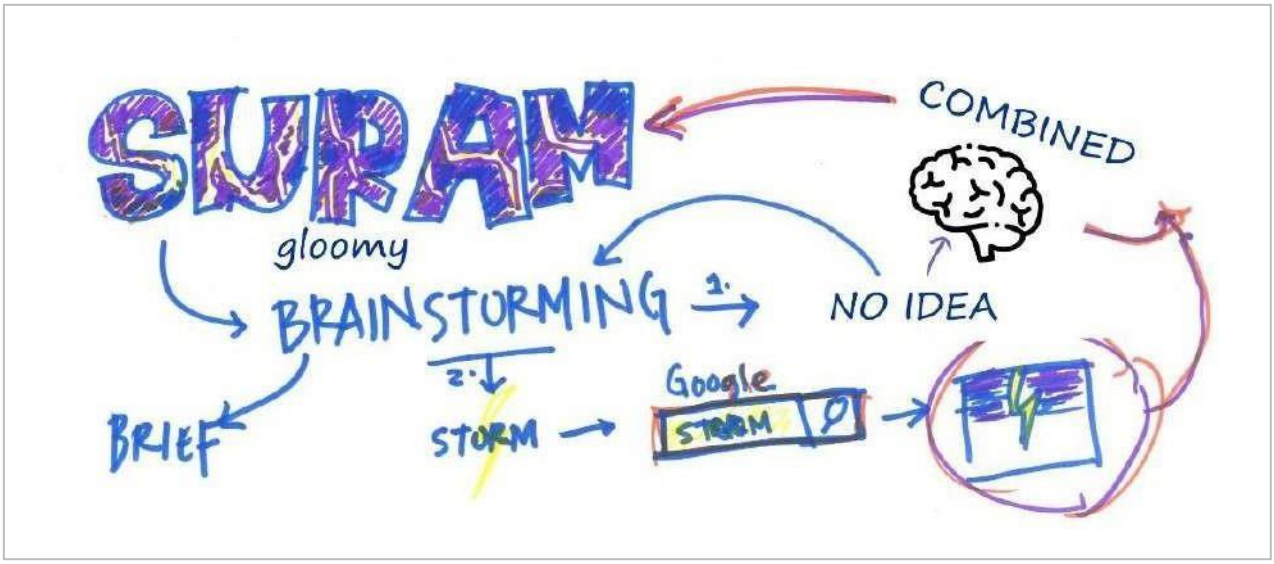

Figure 69. Mind Map of "Suram" Letter
(Created by Dadan Priatna, student of Visual Arts Department, Universitas Negeri Semarang, Indonesia)

There is a slight drawback to this typography artwork. The blue color on the background of lightning gives the impression of bright and bright. This artwork should display the blue background color darker to impress dramatically and represent a gloomy atmosphere following the theme.

FONT SET EXPLORATION

Exploring font sets is the most challenging exercise because the result must have more novelty than ever before. Of course, various typographical principles that have previously been studied must be applied.

Font sets are designed from the letters A to Z, as well as numbers 0 through 9. In this exercise, mind mapping plays a significant role in a plan that can determine the final result. In addition to being supported by manual skills, creativity is also needed that makes ideas grow and live.

Set Font

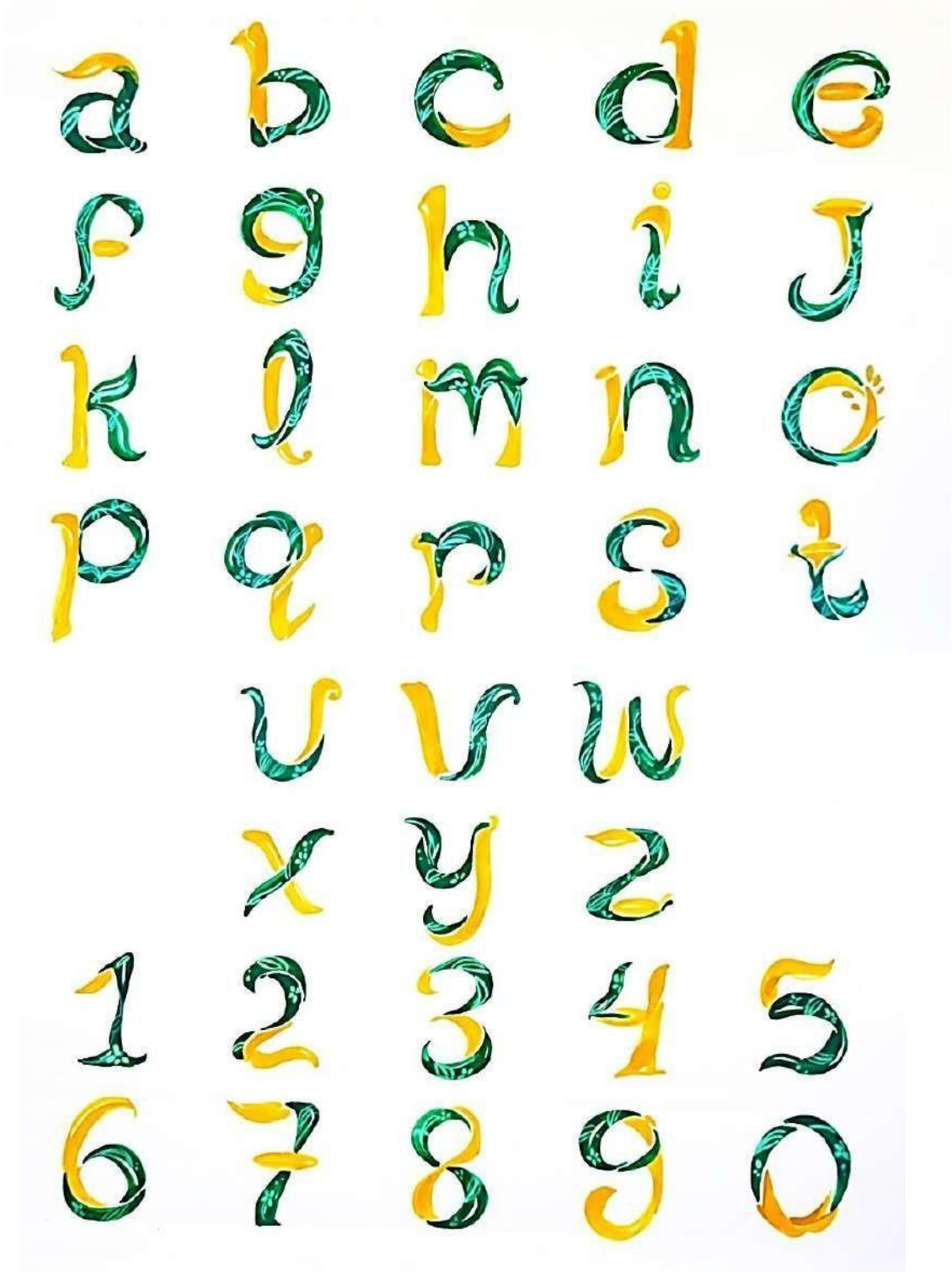

Figure 70. "Cianjur" Font Set
(by Marchya L. student of Visual Arts Department,
Universitas Negeri Semarang, Indonesia
Created in 2019, Poster Color

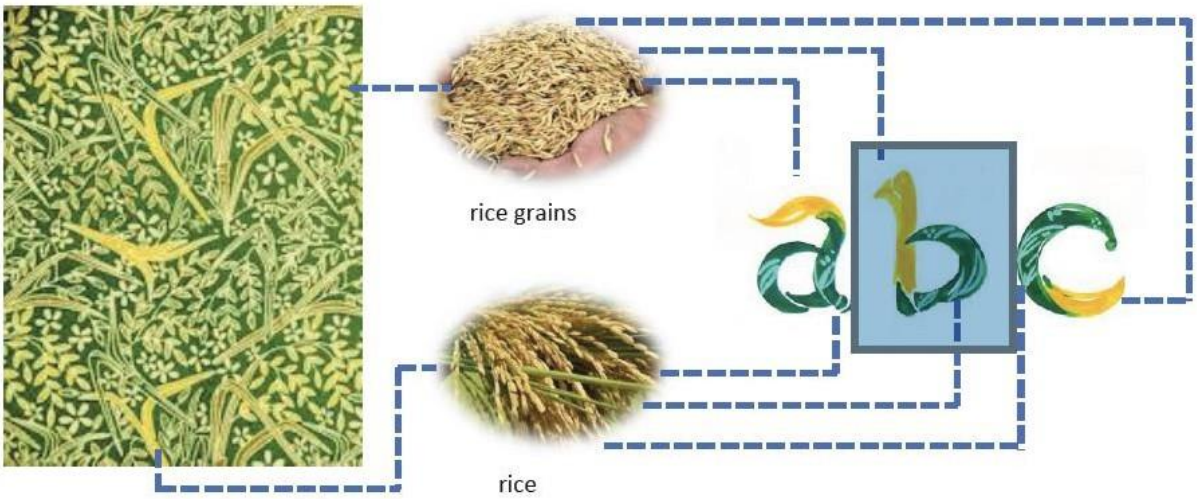

Figure 71. Element of "Cianjur" Font Set
(by Marchya L. student of Visual Arts Department,
Universitas Negeri Semarang, Indonesia

Cianjur font set adapts batik motifs from Cianjur Regency, West Java. Cianjur is known as one of the rice-producing areas, so that rice becomes a characteristic in Cianjur batik motifs. Some font characters contain rice stalks. Color selection refers to the Batik Cianjur Beasan motif.

Cianjur font set has advantages in terms of creativity of very fresh ideas. Visualization of rice grains and rice plants is based on Cianjur batik motifs that look natural and full of softness. The lowercase font makes the letters look light, but there is a little classic touch obtained from batik motifs.

Mind Mapping Process

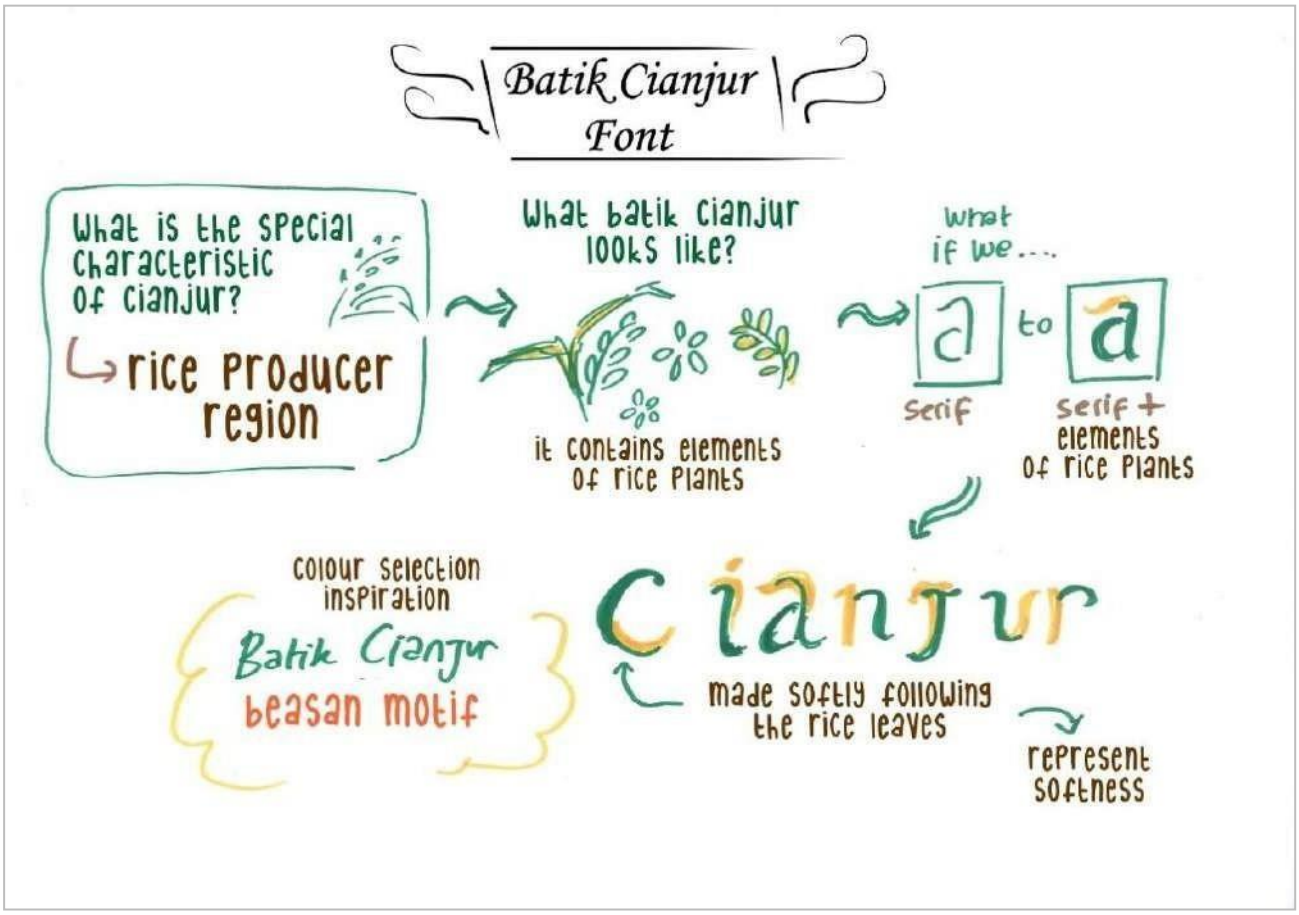

Figure 72. Mind Map of "Cianjur" Font Set
(by Marchya L. student of Visual Arts Department,
Universitas Negeri Semarang, Indonesia

Set Font

Figure 73. Sea World Font Set
(Created by: Zunalia Akhmad, student of Visual Arts Department,
Universitas Negeri Semarang, Indonesia
Created in 2019, Poster Color

Mind Mapping Process

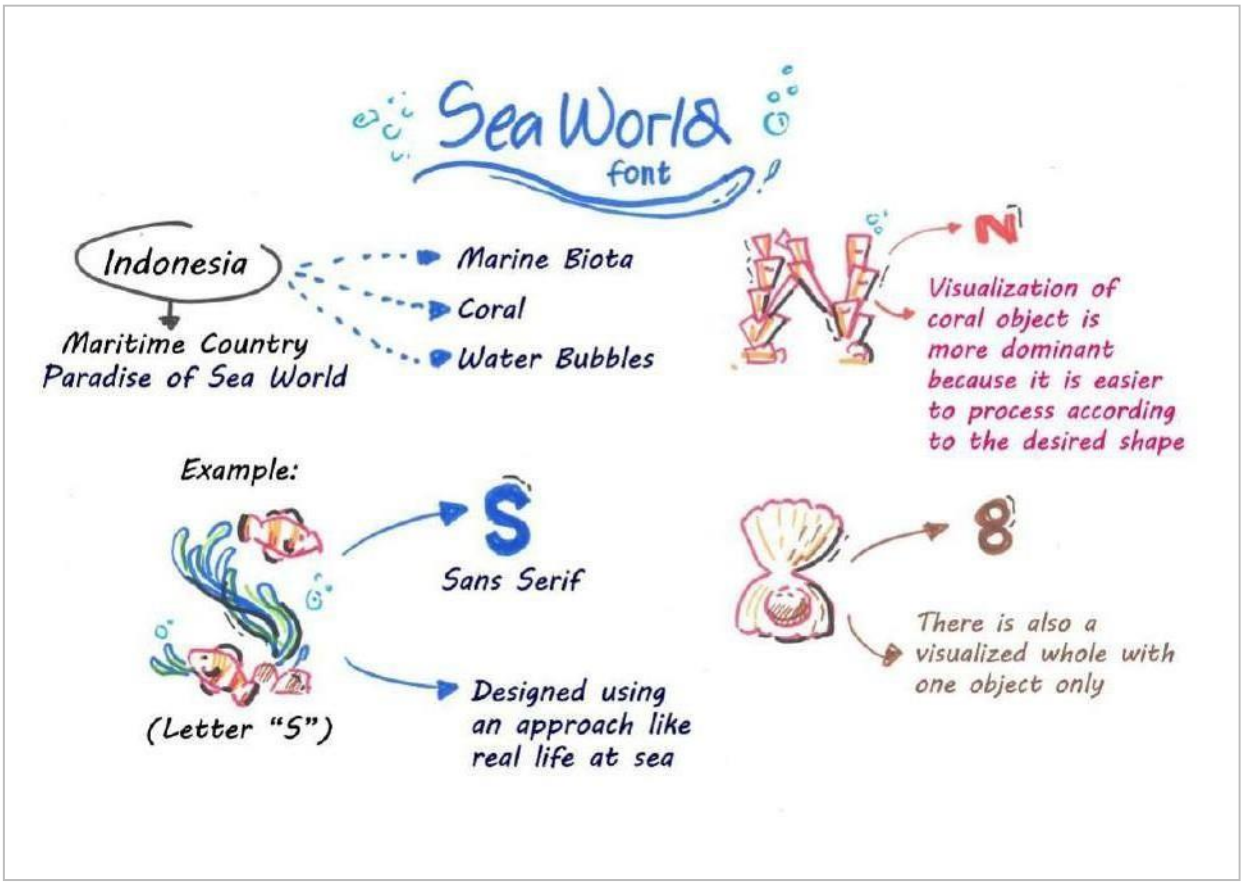

Figure 74. Mind Map of Sea World Font Set
(Created by: Zunalia Akhmad, student of Visual Arts Department, Universitas Negeri Semarang, Indonesia

The richness of the Indonesian sea inspires the idea of this set font. Indonesia, as a maritime country, has a variety of marine biota. Retrieval of deep-sea corals, marine animals, and water bubbles as creative idea for designing set font. The use of cold colors adds to the sea's impression and a little hot color as a decoration.

Set Font

Figure 75. Batik Blekok Font Set
(by Dinda Shafira student of Visual Arts Department, Universitas Negeri Semarang, Indonesia)
Created in 2019, Poster Color

Figure 76. Batik Blekok
(Source: Wikipedia)

Batik Blekok Srondol Semarang inspires batik Blekok font set. The batik is a picture of Blekok or Kuntul bird found on a tree along Srondol street, Semarang. Fonts use Serif type to look more classic according to the batik theme. In coloring, Blekok bird is given yellow color and set in blue and white plant ornaments.

Mind Mapping Process

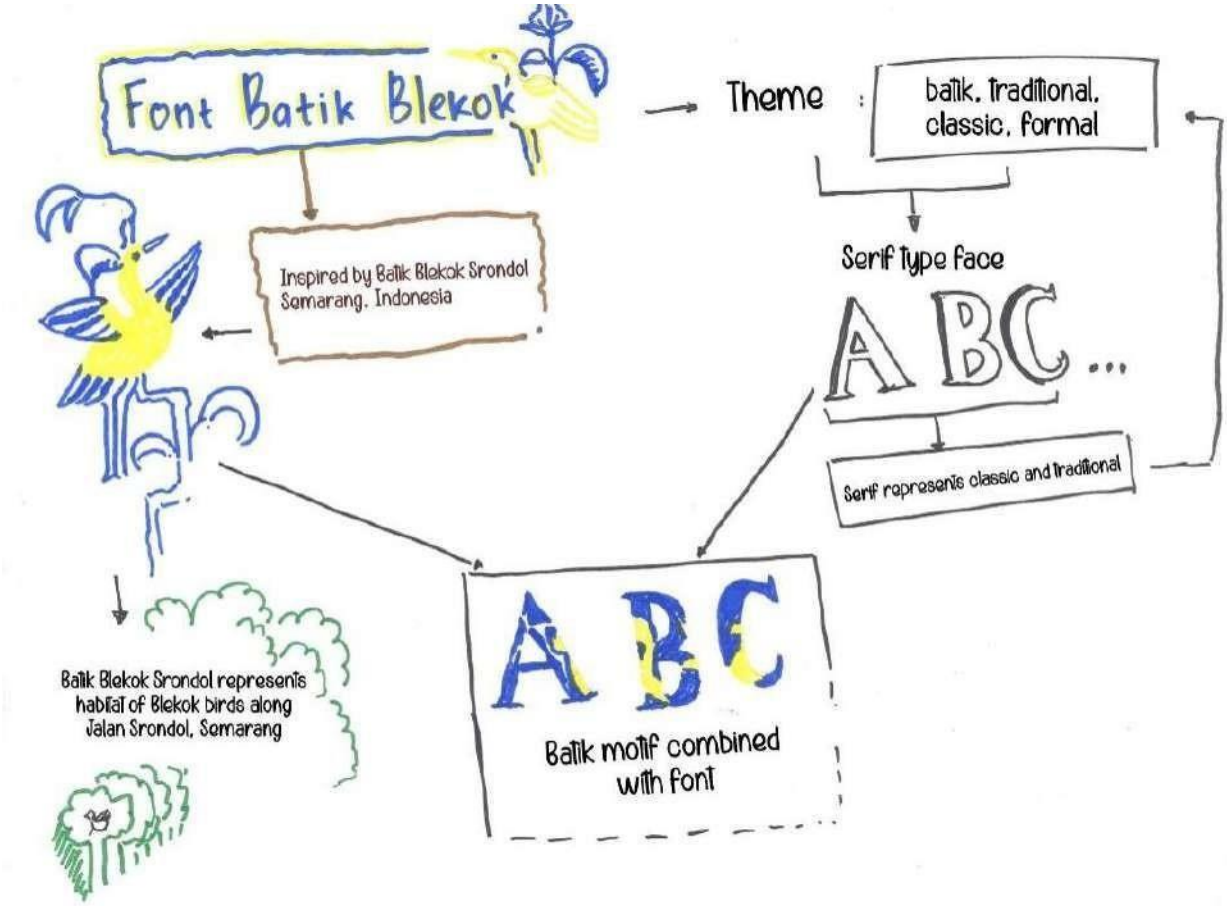

Figure 77. Mind Map of "Batik Blekok" Font Set
(by Dinda Shafira student of Visual Arts Department, Universitas Negeri Semarang, Indonesia)

Set Font

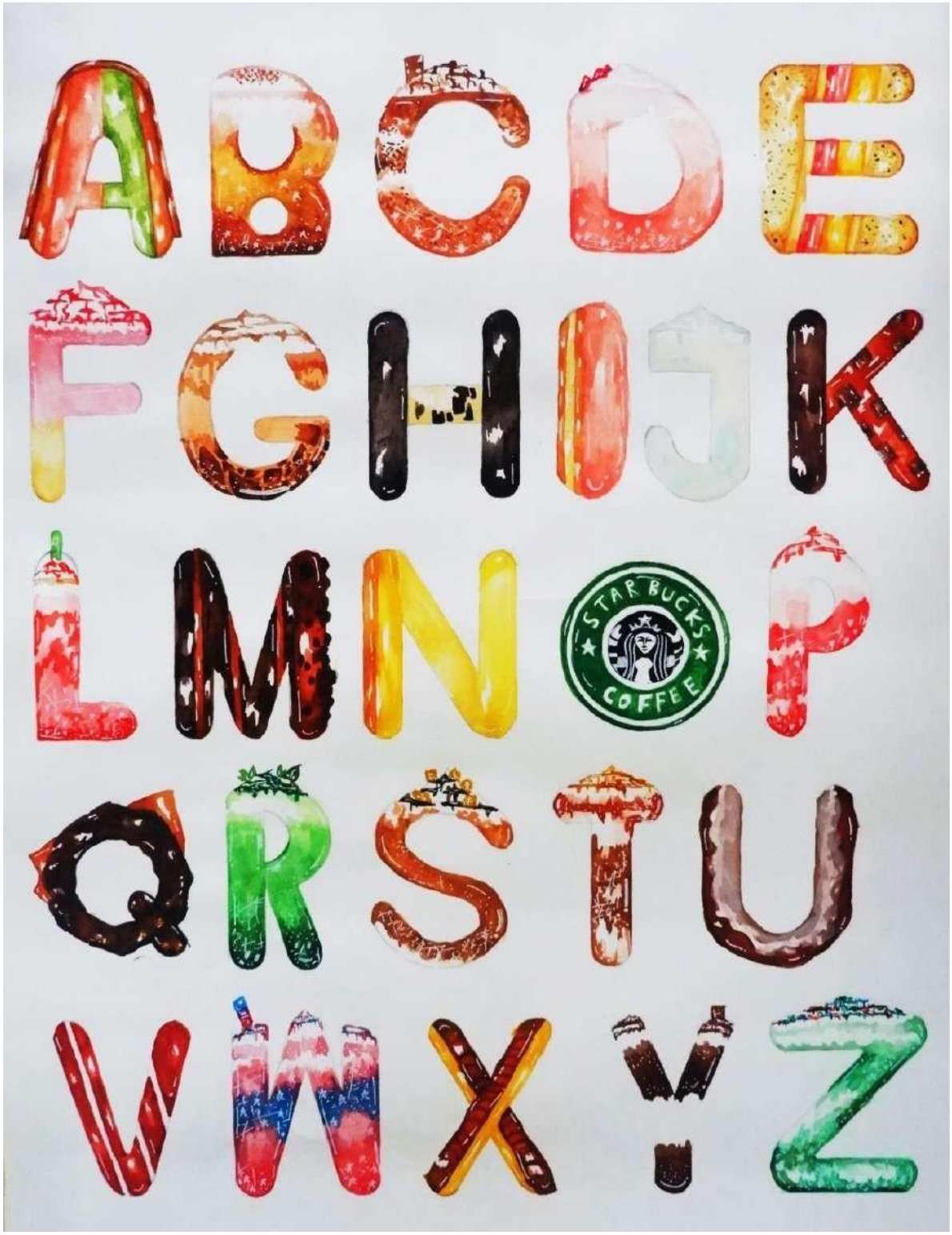

Figure 78. Starbuck Font Set
(Created by Farisah Adani student of Visual Arts Department,
Universitas Negeri Semarang, Indonesia)
Created in 2019, Watercolor

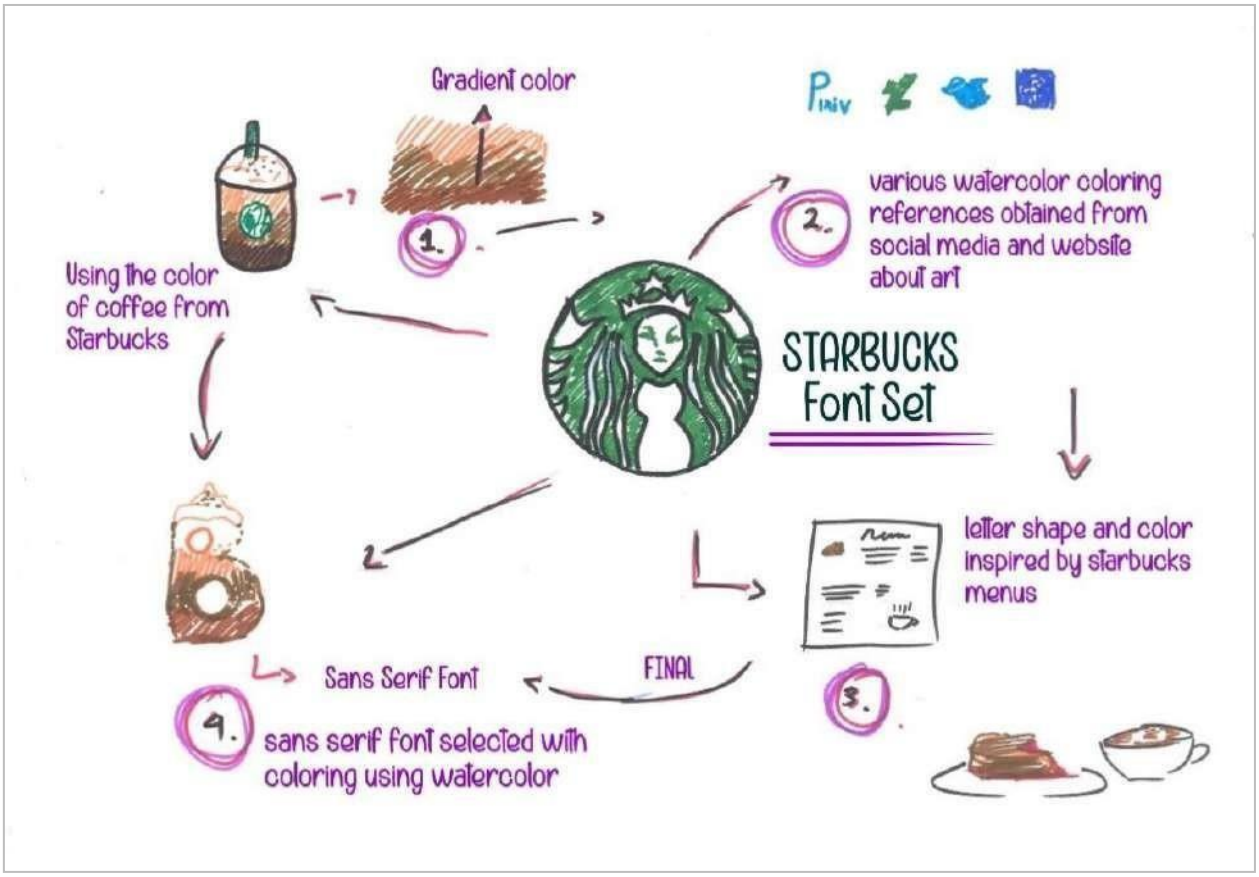

Figure 79. Batik Blekok Font Set
(by Dinda Shafira student of Visual Arts Department, Universitas Negeri Semarang, Indonesia)
Created in 2019, Poster Color

The watercolor art trend inspires the design of this font set. We can obtain ideas from things that become habits or trends in everyday life. Coffee culture in coffee shop becomes a lifestyle for young people in Indonesia, and it is the underlying design of font sets with a coffee theme.

Set Font

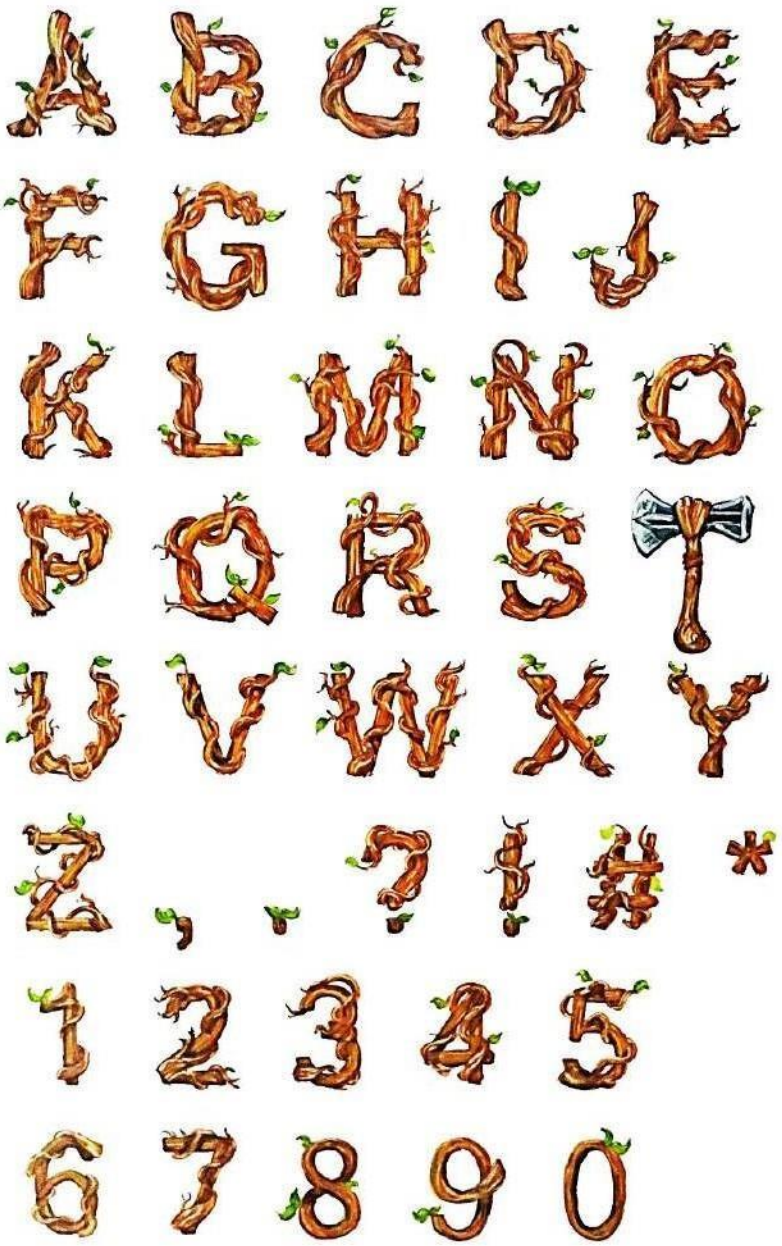

Figure 80. Ranting Font Set
(Created by Arjun, student of Visual Arts Department,
Universitas Negeri Semarang, Indonesia)
Created in 2018, Poster Color

Set font with rustic tree branch concept gives a natural impression. The advantage visually lies in the twigs' details that form the dimensions and impress into one unity. Leaf accents make this letter look natural. The other thing is that this letter has good legibility and readability. When viewed in terms of the letters' anatomy, then the comparison of each section has met the proportions that support the level of readability.

Set Font

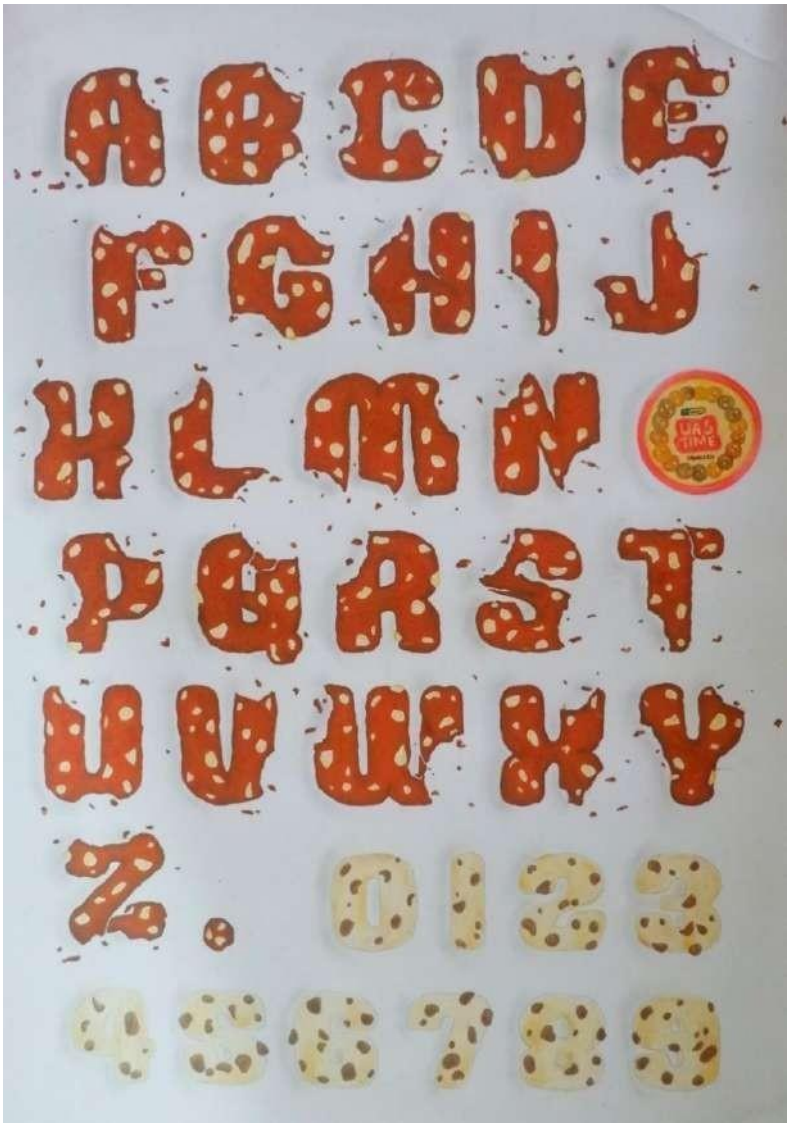

Figure 81. Cookies Font Set
(Created by Muh. Saifuddin student of Visual Arts Department, Universitas Negeri Semarang, Indonesia)
Created in 2019, Poster Color

Inspiration in creating font sets come from snacks such as cookies. There are no limits to designing font sets' basic ideas, although specific shapes can make things very challenging for creators. As long as the primary form of the object's source of inspiration allows it to be processed without compromising a letter's readability, it is not a matter of developing a unique font set.

Inspiration in creating font sets can come from snacks such as cookies. There's no limit to designing font sets' basic ideas, although specific shapes can make things very challenging for creators. We can explore objects of inspiration to the fullest without reducing the readability of a letter. The most challenging problem is finding the basic idea of designing font sets.

Set Font

Figure 82. Depresi Font Set
(Created by Nadya Elizabet student of Visual Arts Department, Universitas Negeri Semarang, Indonesia)
Created in 2019, Poster Color

This work depicts a person who is experiencing mental adversity. There is a deep sadness in the illustration of depression.

Mind Mapping Process

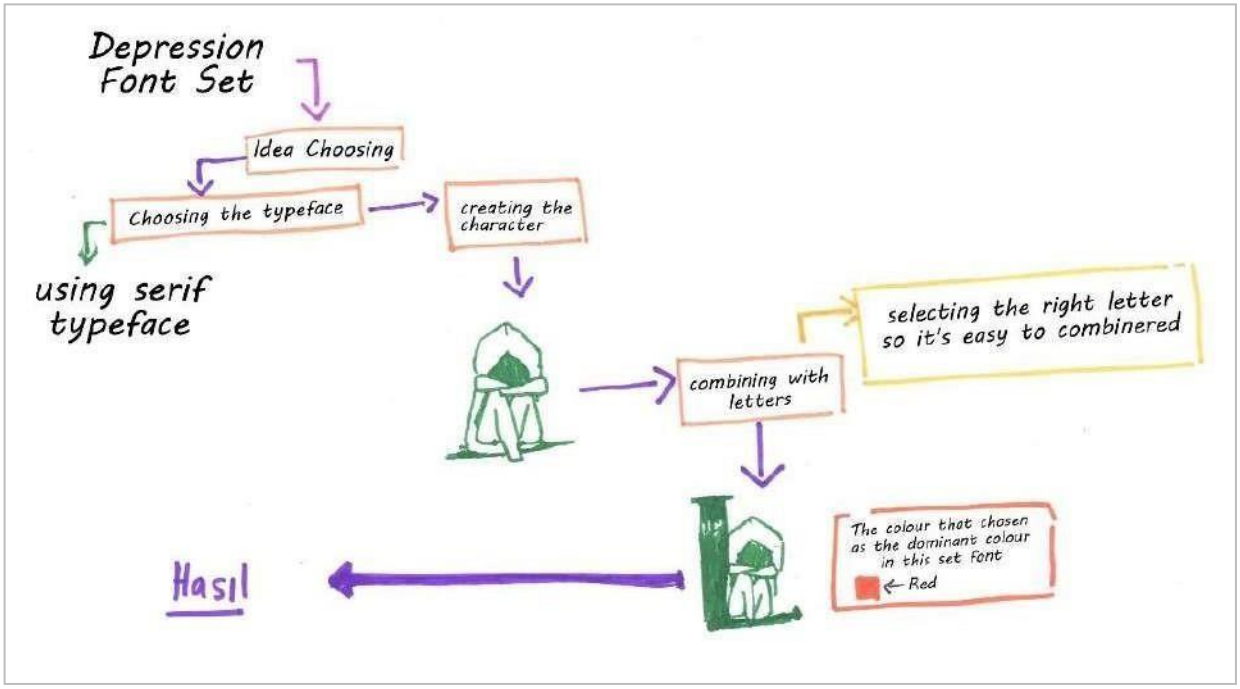

Figure 83. Mind Map Depresi Font Set
(Created by Nadya Elizabet student of Visual Arts Department, Universitas Negeri Semarang, Indonesia)

The inspiration of font sets design can also lead to social phenomena that we often encounter in the news and daily life. Social phenomena about depression are interesting to be used as sources of ideas in font sets' design.

The depressive character is very strongly reflected in this font set. This letter comprises serif letters with a thin thickness on the stem, diagonal line, or bowl. The visualization of characters with various depressive poses appears to be very blended with the basic letter anatomy. Each letter contains a different pose followed by a red color that gives the impression of blood and a creepy nuance.

Set Font

Figure 84. Fairy Font Set
(Created by Siti Masyitoh student of Visual Arts Department,
Universitas Negeri Semarang, Indonesia)
Created in 2019, Poster Color

This set font was inspired by fantasy or fairytale worlds and experiences as a child. The characters featured in designing this font set are things related to fairies and magic. Plant elements such as flowers, leaves, twigs, and some fairy characters on this fairy font set adds beauty and explores the fairy world.

Mind Mapping Process

Figure 85. Mind Map of Fairy Font Set
(Created by Siti Masyitoh student of Visual Arts Department, Universitas Negeri Semarang, Indonesia)

Set Font

Figure 86. Christal Font Set
(Created by Ken Rasike student of Visual Arts Department, Universitas Negeri Semarang, Indonesia)
Created in 2019, Watercolor

The font set's design is inspired by the crystal stone surface's unique shape and the various crystal stone paintings from the watercolors on Instagram. The pink-purple and green-blue colors are selected as the differentiator between the letter and the number set.

Mind Mapping Process

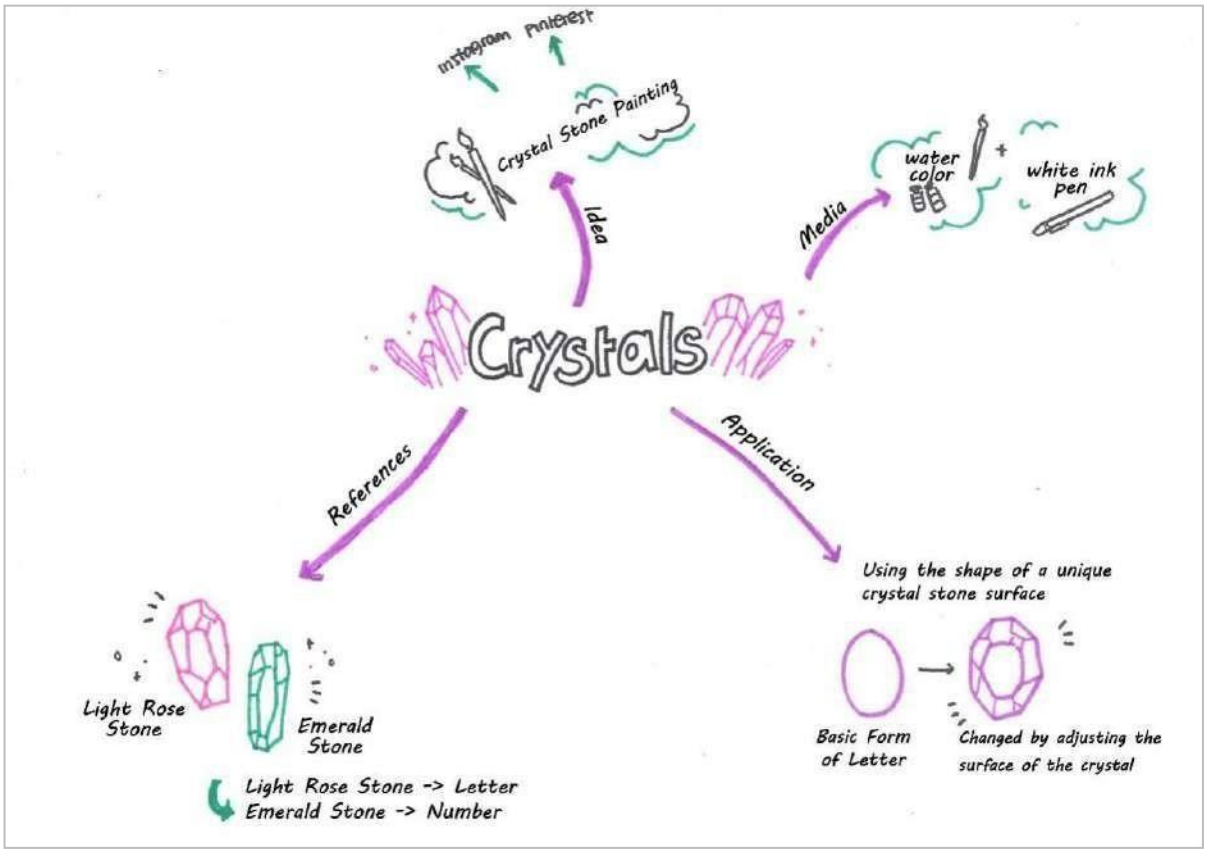

Figure 87. Mind Map of Christal Font Set
(Created by Ken Rasike student of Visual Arts Department, Universitas Negeri Semarang, Indonesia)

Set Font

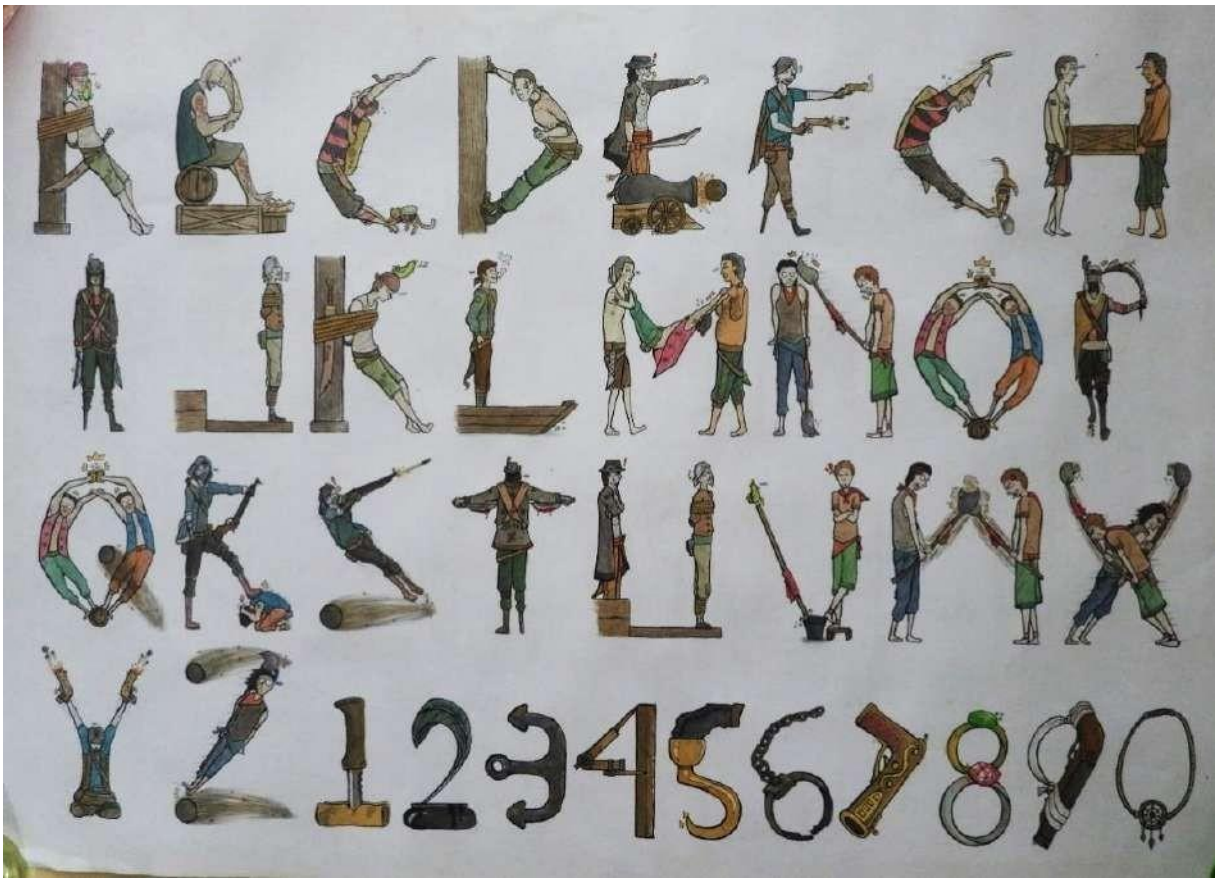

Figure 88. Pirates Font Set
(Created by Ken Fajar Fadil student of Visual Arts Department, Universitas Negeri Semarang, Indonesia)
Created in 2019, Watercolor

The pirate's theme is inspired by pirates who are portrayed full of action comedy and historical stories. The pirates' own font set displays the stamina and energy of pirates and the many relationships between one letter depicted one or a combination of two characters with the other object. The set of letters and numbers makes the font set unified with its own story.

Mind Mapping Process

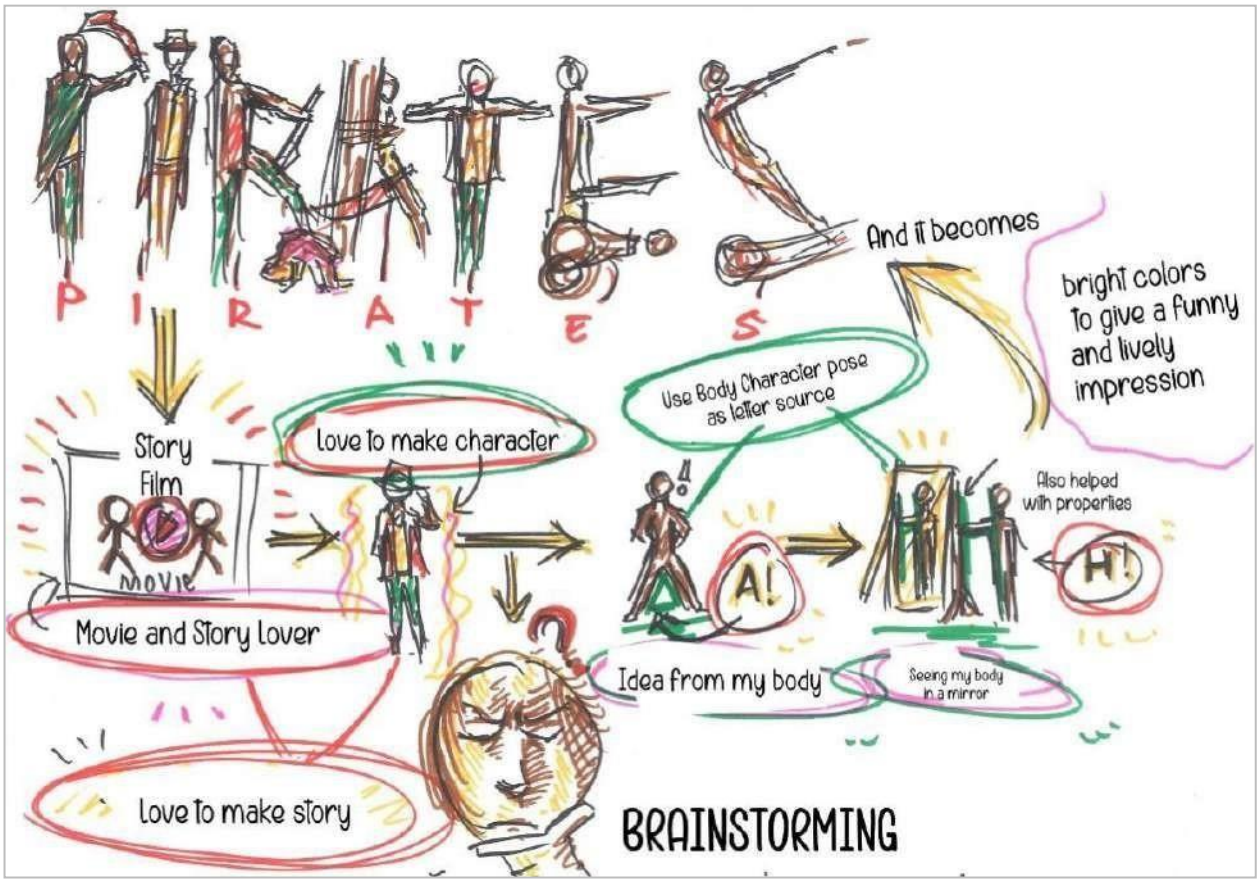

Figure 89. Mind Map of Christal Font Set
(Created by Ken Rasike student of Visual Arts Department,
Universitas Negeri Semarang, Indonesia)

Set Font

Figure 90. Jepara Font Set
(Created by Ari Widya Lintang student of Visual Arts Department, Universitas Negeri Semarang, Indonesia)
Created in 2018, Watercolor

Mind Mapping Process

Indc

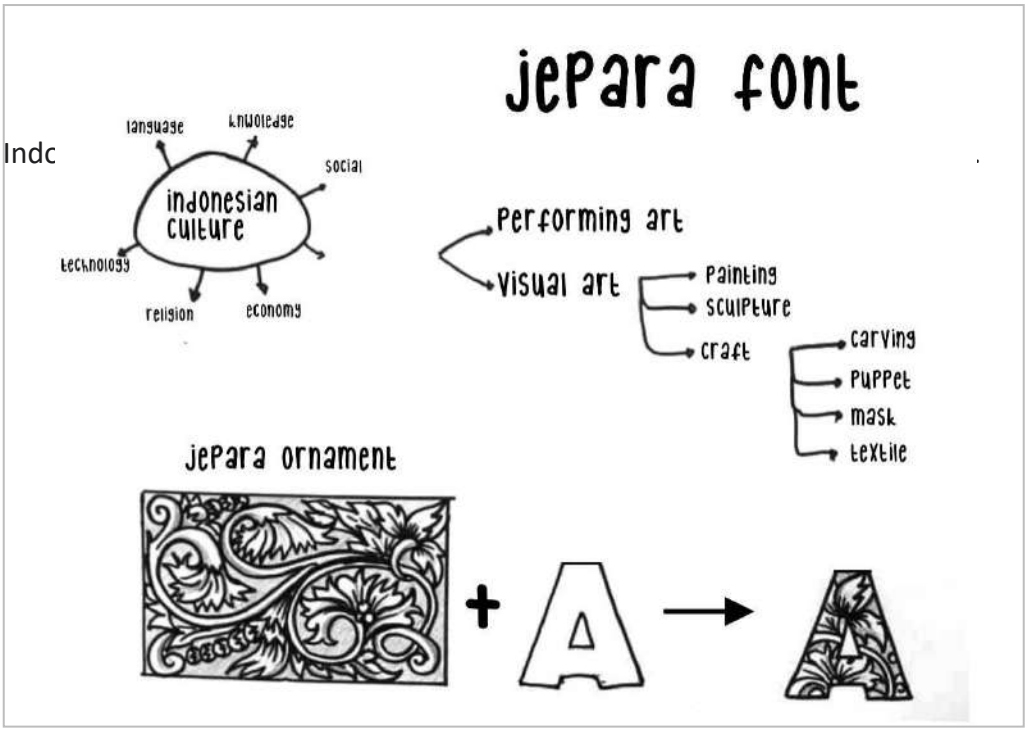

Figure 91. Mind Map of Jepara Font Set
(Created by Ari Widya Lintang student of Visual Arts Department, Universitas Negeri Semarang, Indonesia)

Jepara is one of the places in Central Java that is famous for its wood carving art. Typical ornaments Jepara on wood carvings can give amazing results on the design of font sets. When ornaments are combined with bold letters, they make the letters seem strong, sturdy, and classic. The brown color gives the impression that the letter is made of wooden beams carved with Jepara's ornaments.

Set Font

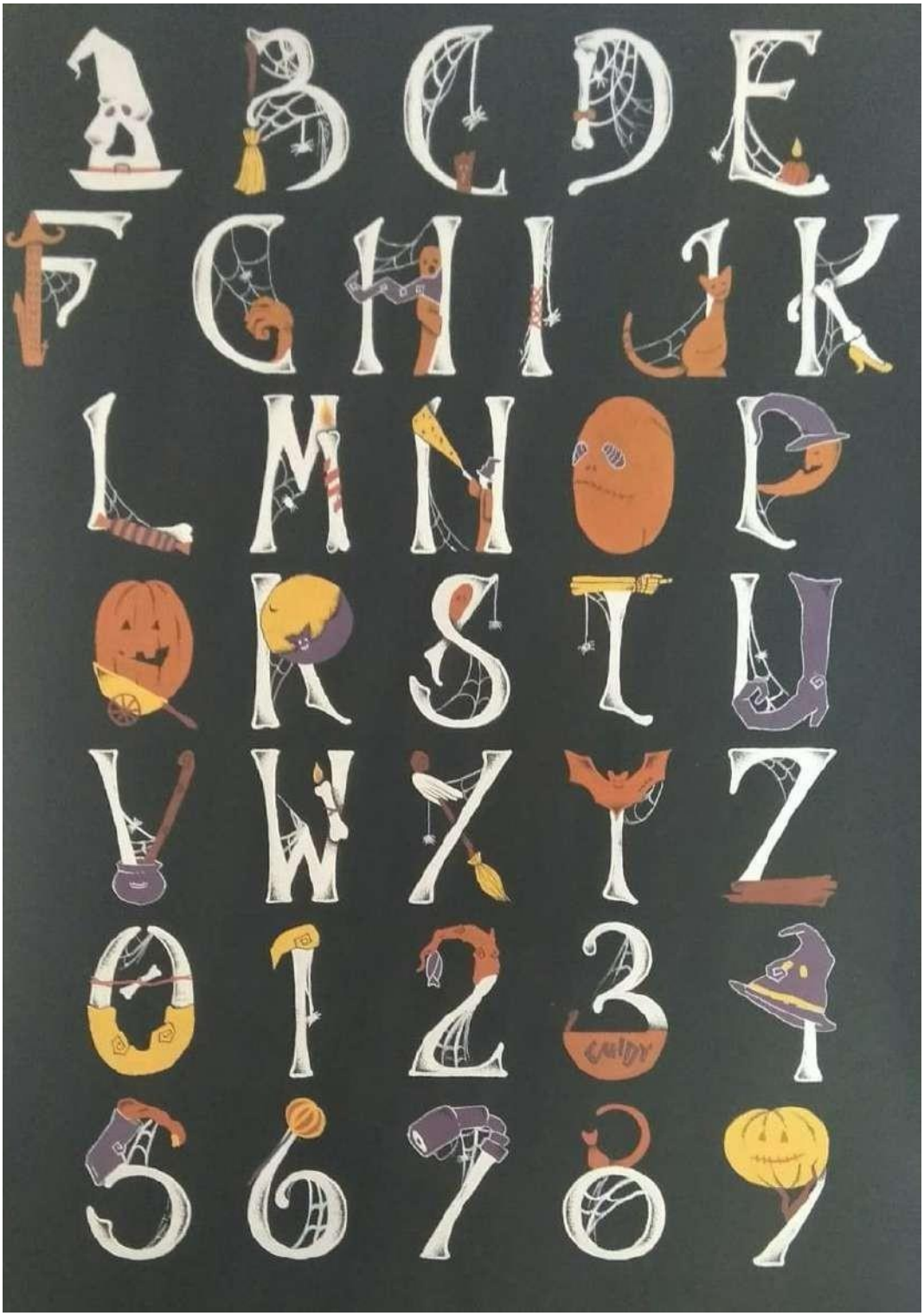

Figure 92. Halloween Font Set
(Created by Rahmad Sutopo student of Visual Arts Department,
Universitas Negeri Semarang, Indonesia)
Created in 2018, Poster Color

This font set is inspired by the nuances of the property celebrating a Halloween party. Some of the objects that are the source of inspiration are bones, spiders and nests, pumpkins, magic hats, and candles.

This font set's specialty is that it is composed of various Halloween items that become one unity without compromising the level of readability of the letters. Complicated objects do not in the least reduce the ease of reading them. The combination of orange, black, white, and purple makes Halloween feel stronger.

Set Font

Figure 93. Bats Font Set
(Created by Mh. Naelul Arzak student of Visual Arts Department, Universitas Negeri Semarang, Indonesia)
Created in 2020, Watercolor

Mind Mapping Process

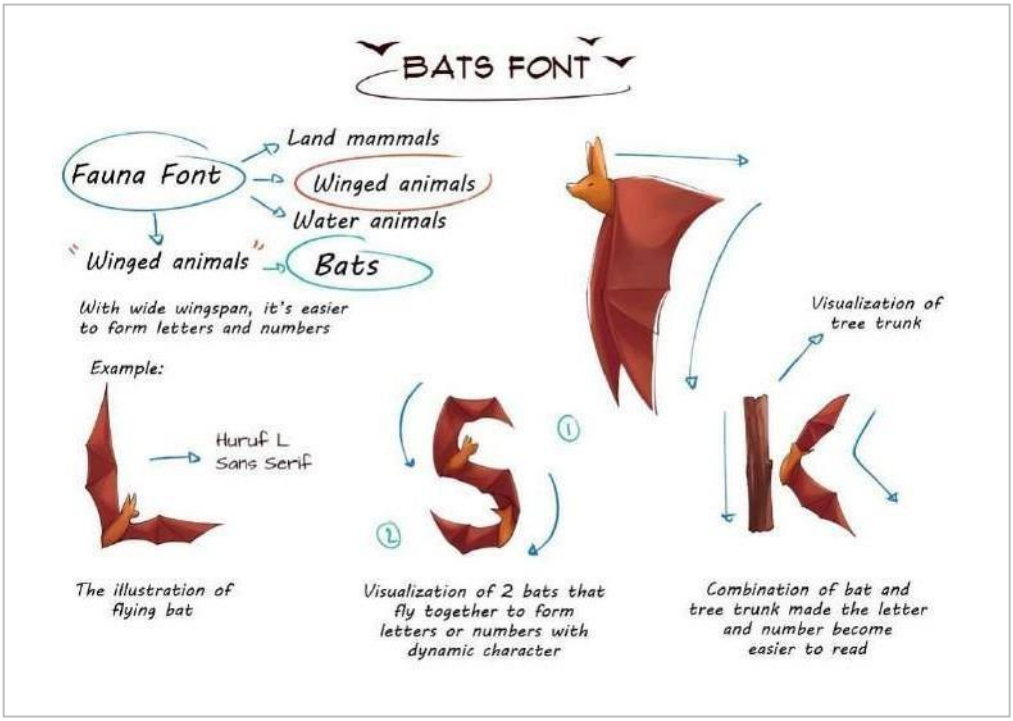

Figure 94. Mind Map of Bats Font Set
(Created by Mh. Naelul Arzak student of Visual Arts Department, Universitas Negeri Semarang, Indonesia)

This font's design is inspired by mammals that are unique because of the two front legs that develop into wings. Bats are flying mammals.

Bat font sets have advantages in terms of creativity in the exploration of shapes. The exploration of bat objects makes the font does not look rigid and seems to be a natural pose of bats. Besides, this set of letters is straightforward to read and has a proportional anatomical structure to look balanced.

Set Font

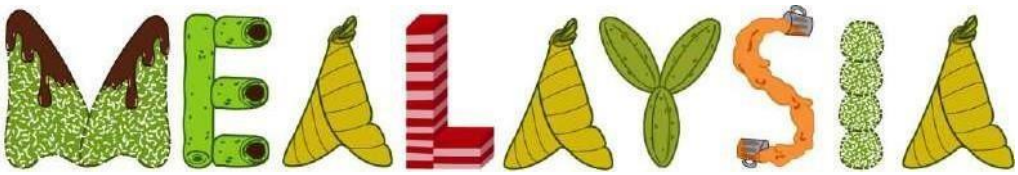

Figure 95. Mealaysia Font Set
(Created by Zyed Hamidi bin Zainal Abidin, Student of Art and Design Graphic Department
Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

MEALAYSIA, Malaysian Cuisine Typeface, created by Zyed Hamidi bin Zainal Abidin, student of Art and Design Graphic Department, Universiti Teknologi MARA, Kampus Machang, Kelantan 2019.

UPPERCASE

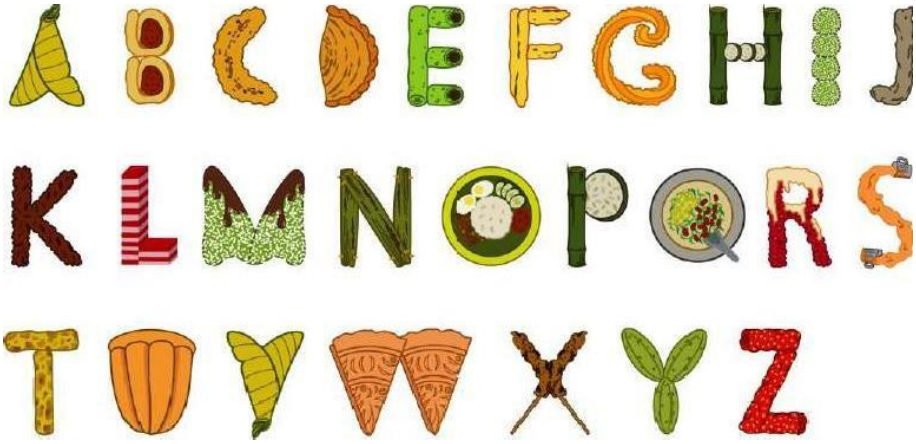

Figure 96. Uppercase of Mealaysia Font Set
(Created by Mh. Naelul Arzak student of Visual Arts Department,
Universitas Negeri Semarang, Indonesia)

LOWCASE

Figure 97. Low Case of Mealaysia Font Set
(Created by Zyed Hamidi bin Zainal Abidin, Student of Art and Design Graphic Department
Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

MIND MAP / PROCESS OF GETTING IDEA

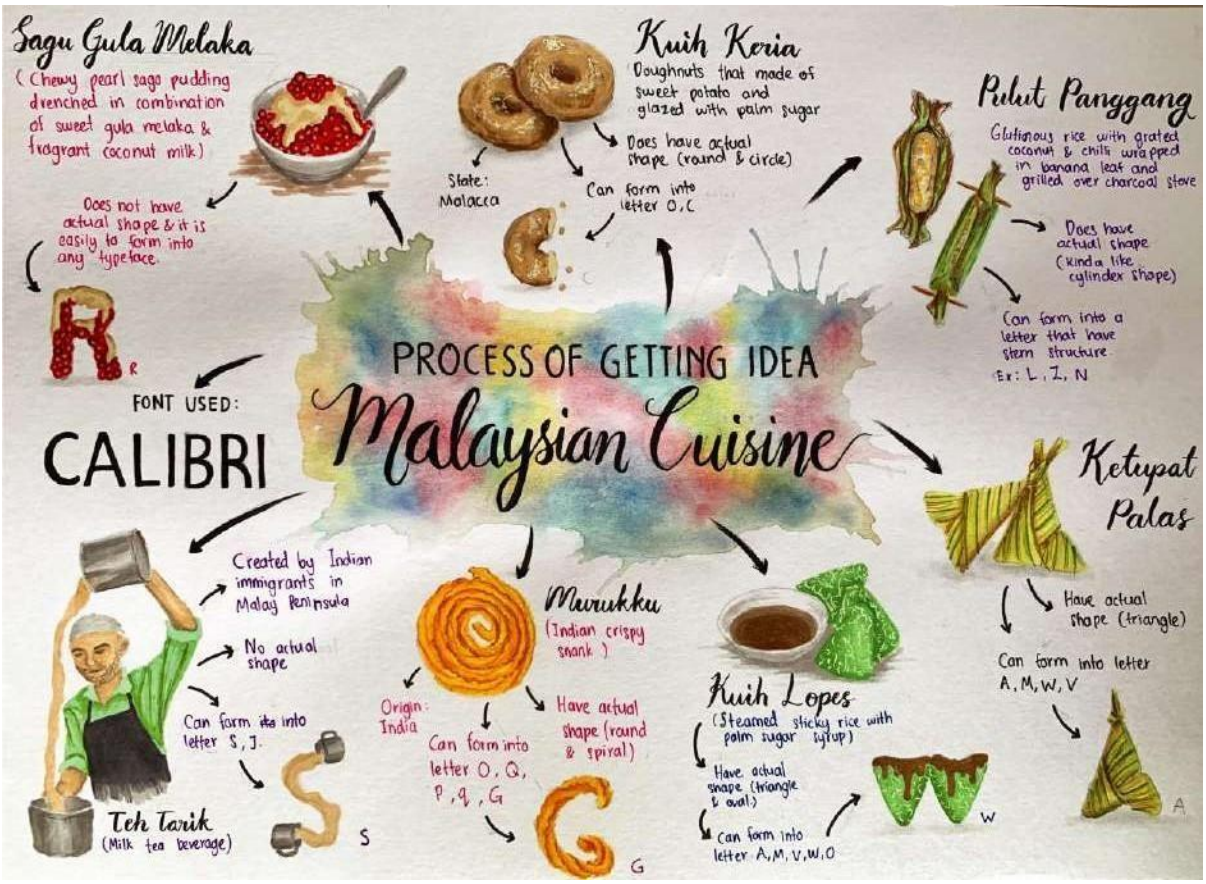

Figure 98. Mind Map of Mealaysia Font Set
(Created by Zyed Hamidi bin Zainal Abidin, Student of Art and Design Graphic Department Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

DESCRIPTION OF ARTWORK

This typography artwork theme that I chose is inspired by Malaysian traditional cuisine. Malaysian cuisine is a mixture of Malay, Chinese and Indian cooking cultures. The vast majority of Malaysia's population can roughly be divided among three major ethnic groups which is Malay, Chinese and Indians.

The reason why this theme is chosen by me is because I want to remind the young generation about the existence of our cuisine that is soon will be forgotten day by day such as wajik, dodol, kuih kapit and many more so in order to bring back the existence of our cuisine I transform it into a typeface. Also, I want to show the world that although Malaysia is a small country, but there is a lot of multicultural of our country that can be seen especially in our cuisine. After that, I choose Malaysian cuisine because of their specialty mostly Malaysian cuisines have a unique shape such as geometrical shape so I can easily form it into an alphabet as we can see kuih keria can be letter 'O' and kuih kapit and ketupat palas can be letter 'V'.

Lastly, I hope that this typography that I have created can make our young generation and also the world can learn something about our traditional cuisine that they never heard before through this typography and not only on banners and flyers.

Figure 99. Batique Typeface
(Created by Zyed Hamidi bin Zainal Abidin, Student of Art and Design Graphic Department
Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

BATIQUE pattern typeface, created by Nurul Izzati binti Sanusi, student of Art and Design Graphic Department, Universiti Teknologi MARA, Kampus Machang, Kelantan 2019.

UPPERCASE

LOWERCASE

Figure 100. Uppercase Model of Batique Typeface
(Created by Nurul Izzati binti Sanusi, Student of Art and Design Graphic Department
Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

MIND MAP / PROCESS OF GETTING IDEA

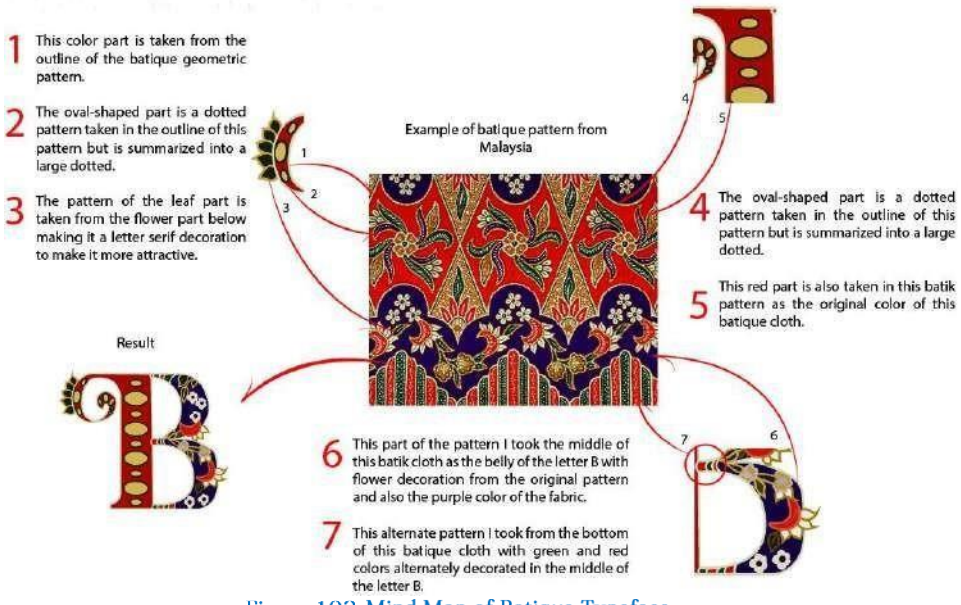

Figure 102. Mind Map of Batique Typeface
(Created by Nurul Izzati binti Sanusi, Student of Art and Design Graphic Department Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

Among the things that can be used as a traditional Malaysian material that I choose is the pattern of Malaysian batique cloth. This Malaysian batique pattern was chosen because it is famous in Kelantan, Terrengganu and also Pahang or summarized from the east coast. Furthermore, the reason I chosen Malaysian batique because of the beautiful and unique flora motifs and also rarely uses fauna motifs such as butterflies, fish and others due to the prohibition in Islam of using images of animals in a painting.

As a historical figure income patterns of batique cloth is difficult to know because heard rumors that some of the historical artifacts exist, but it's more about the trade relations between the government of Indonesia in Jambi with the coastal towns of Java, which has grown since the 13th century, namely the production of batique the coast in northern Java which greatly influenced Jambi batique. Jambi batique and Jawa batique greatly influence batique crafts in Peninsular Malaysia. So, that is why most of the known Jawa batique influenced the Malay technically and also in the production pattern. As an introduction to the material of the manufacturer, Malaysia uses wooden blocks to produce textiles resembling batique while Jawa batique uses candles and copper blocks. Due to that, the differences in Malaysian batik are easily found in Kelantan, Terengganu and Pahang while batique in Johor has many Jawa and Sumatra influences.

In my opinion, the difference between Malaysian batique and Jawa batique is that the Malaysian batique pattern is not dense and is filled with flora and geometric motifs. According to my opinion, I'm very fond of batique Malaysia because it is one of the things that made traditional dress of the Malays either male or female or even batique are also still used today and also undertakings which are focused on flowers and also brief.

Figure 103. Batik Typeface
(Created by Nur Dayana Batrisya Binti Nor Azhar, Student of Art and Design Graphic Department Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

BATIK typography, created by *Nur Dayana Batrisya Binti Nor Azhar, student of Art and Design Graphic Department, Universiti Teknologi MARA, Kampus Machang, Kelantan 2019.

UPPERCASE

Figure 104. Uppercase Mode of Batik Typeface
(Created by Nur Dayana Batrisya Binti Nor Azhar, Student of Art and Design Graphic Department Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

LOWERCASE

Figure 105. Lowercase of Batik Typeface
(Created by Nur Dayana Batrisya Binti Nor Azhar, Student of Art and Design Graphic Department Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

MIND MAP / PROCESS OF GETTING IDEA

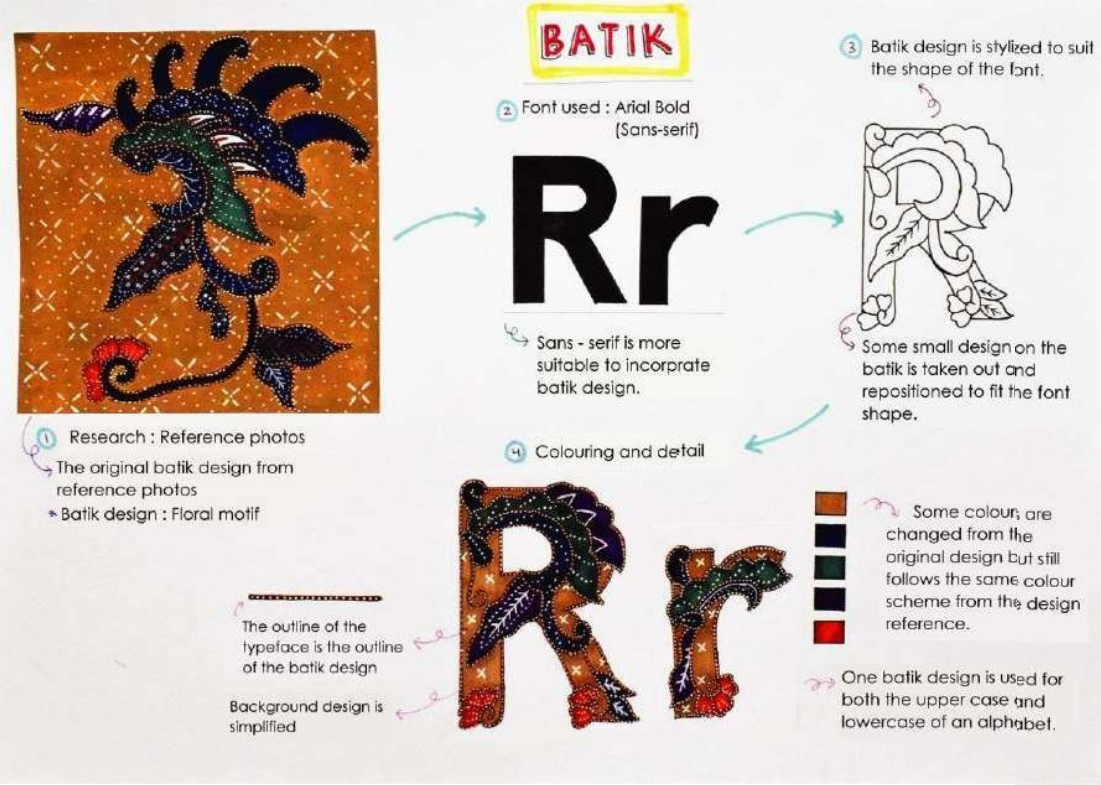

Figure 106. Mind Map of Batik Typeface
(Created by Nur Dayana Batrisya Binti Nor Azhar, Student of Art and Design Graphic Department Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

DESCRIPTION OF ARTWORK

Malaysian Batik is a type of batik textile art in Malaysia. Batik is more popular in the east coast of Malaysia such as Kelantan, Terengganu and Pahang. The most popular motifs used in Malaysian batik are leaves and flowers. Besides floral motifs, geometrical motifs are also widely used in Malaysian batik. Batik is widely used in Malaysian culture. Batik is usually worn by common citizens. In educational institutions, teacher and students usually wear batik shirts or baju kurung on Thursday. Usually, each school will have a particular batik design for teachers and students to indicate their school image.

The typography design is mostly inspired by the floral motifs of Malaysian batik. Plus, it is more common to find batik with floral motifs in Malaysia. The batik designs also uses a wide range of colors which tend to be lighter and more vibrant. The typography design is a sans-serif type of font. Each alphabet of the typeface is designed using different designs of Malaysian batik to show the various kind of batik design. Moreover, each one of them is unique and different from one another.

The reason I choose Batik as my subject matter is because Batik is a unique form of textileart that goes through the process of waxing, dyeing and boiling. Malaysian batik has also developed its own particular aesthetic and design, which differentiate Malaysian batik from other batiks such as Javanese batik. I hope that us Malaysian could continue to preserve Malaysian batik in our culture for many more generations to come and also spread the uniqueness of Malaysian Batik in other countries.

Figure 107. Kuweh Typeface
(Created by Nurul Farzana binti Zulkeflee, Student of Art and Design Graphic Department
Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

KUWEH typography, created by Nurul Farzana binti Zulkeflee, student of Art and Design Graphic Department, Universiti Teknologi MARA, Kampus Machang, Kelantan 2019.

UPPERCASE

Figure 108. Uppercase Mode of Kuweh Typeface
(Created by Nurul Farzana binti Zulkeflee, Student of Art and Design Graphic Department
Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

LOWERCASE

Figure 109. Lowercase Mode of Kuweh Typeface
(Created by Nurul Farzana binti Zulkeflee, Student of Art and Design Graphic Department
Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

MIND MAP / PROCESS OF GETTING IDEA

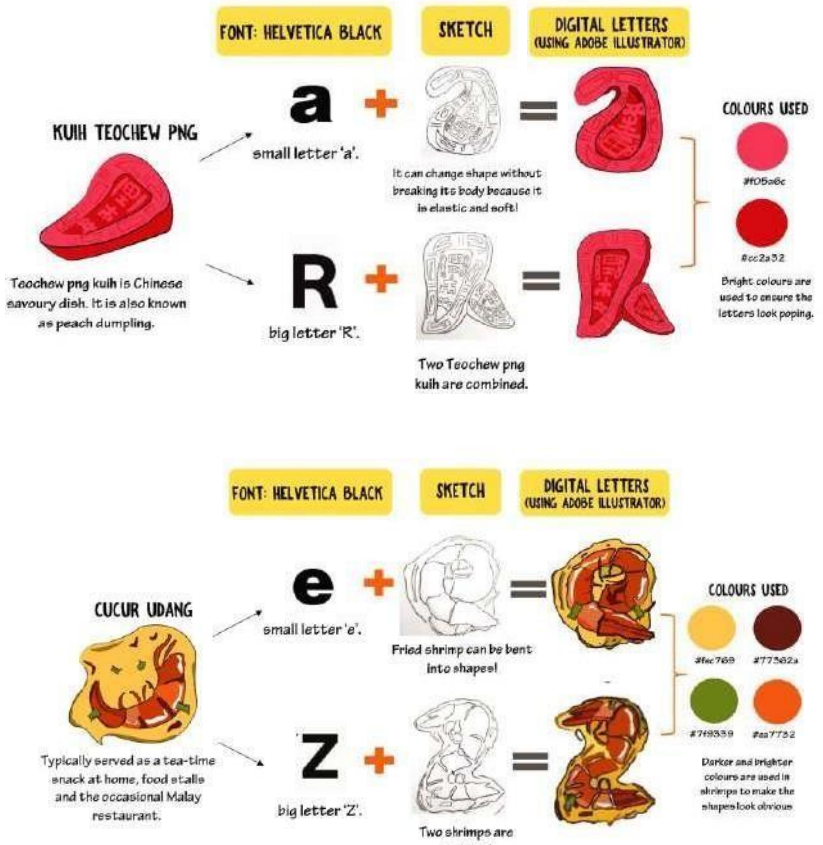

Figure 110. Kuweh Typeface
(Created by Nurul Farzana binti Zulkeflee, Student of Art and Design Graphic Department Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

DESCRIPTION OF ARTWORK

Kuweh typography is inspired by kuih Malaysia that are commonly taken as snacks and desserts. “Kuweh” is taken from the way Malaysian always pronounce the word “kuih” in Bahasa Melayu. “Food is the ingredients that binds us together”. Together with is famous food quotes, I decided to choose kuih Malaysia as my subject matter for this final project. No one can deny how much we love foods and snacks. Kuih Malaysia plays an important role in showing our identities and cultures. They are bite-sized snacks with sweet, savory or salty tastes that positively able to steal anyone’s heart regardless of their races and countries.

I acknowledged the strengths in kuih Malaysia as they have various shapes and colors. Moreover, each snack has their own unique characteristics that will ensure many people can recognize the subject matter easily. There are about 36 Malaysian kuih that I choose with bright colors and fun shapes for this typefaces design. The texture of the kuih is highly considered to brings out the realistic characteristics in them. Soft and light kuih can be bent or stretch to create the letters’ shapes such as lowercase letters ‘g’,’j’ and ‘t’. Meanwhile, kuih with crispy and crunchy texture are designed with bitten shapes or cracked and split. For example, uppercase letters ‘U’ and ‘S’.

I hope this typeface can give me the opportunity to promote Malaysians’ daily and traditional snacks to the world. I also hope they can give joy and excitement to the Malaysian.

Figure 111. Savalour Typeface
(Created by Nur Atha'illah Husna bt Mazri, Student of Art and Design Graphic Department Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

SAVALOUR typography, created by Nur Atha'illah Husna bt Mazri, student of Art and Design Graphic Department, Universiti Teknologi MARA, Kampus Machang, Kelantan 2019.

UPPERCASE

Figure 112. Uppercase Mode of Savalour Typeface
(Created by Nur Atha'illah Husna bt Mazri, Student of Art and Design Graphic Department Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

LOWERCASE

Figure 113. Savalour Typeface
(Created by Nur Atha'illah Husna bt Mazri, Student of Art and Design Graphic Department Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

MIND MAP / PROCESS OF GETTING IDEA

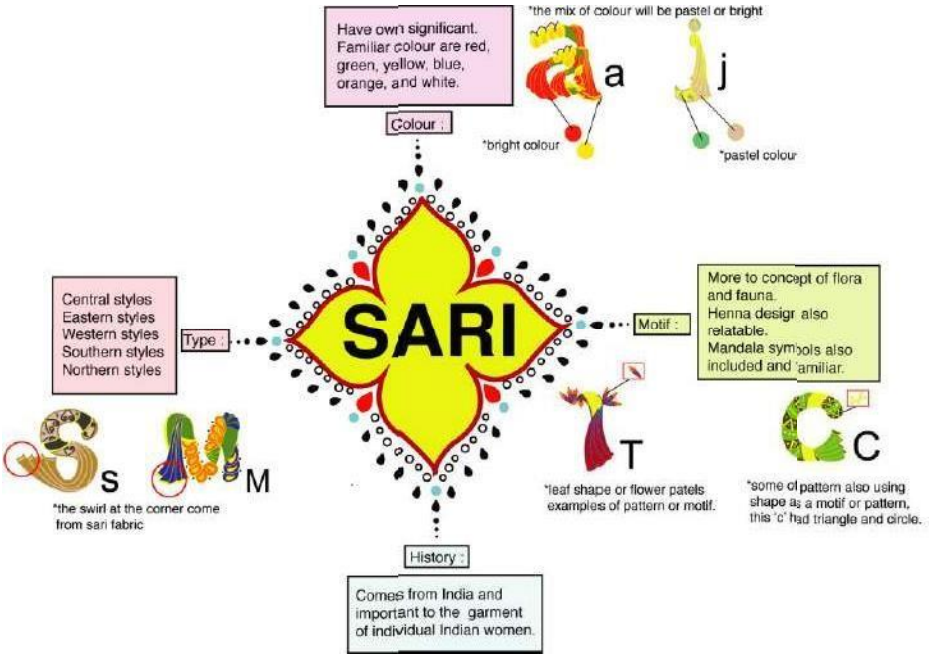

Figure 114. Mind Map of Savalour Typeface
(Created by Nur Atha'illah Husna bt Mazri, Student of Art and Design Graphic Department Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

DESCRIPTION OF ARTWORK

Malaysia have many cultures, one of them is Indian. Indian women garment called sari. Sari came from India and it is important for individual Indian women to conserve and nurture their culture also as an expression of their pride.The sari usually wrapped around thewaist, with one end covered the shoulder. Besides, sari have a few types such as central styles, eastern styles, western styles, southern styles and northern styles. Their differences are obviously a fabric also from weaving styles and motif.

On top of that, all of the sari's color have own significance. For examples is, the most familiar sari's color are white that is symbolic of peace, simplicity and purity also fresh and bright outlook. Second, yellow which is relatable with sun shine that warmth and give inspiration also feels happier or cheer up. Third, blue symbolic of serenity that is cormfort or relax also suitable and looks stunning on fancy event. Fourth, red for important events or celebration like wedding and love symbolic. Fifth, green symbolic of nature that is soothing and harmony also prosperity.

Lastly, sari motif tends to flora and fauna concept. Their pattern also same as a hennadesign or using any of mandala symbols which is unity with the flora and fauna. All the pattern was very detail and repeated. Some motif also use certain of animal symbols as a pattern suchas elephant. Shape like square, circle and triangle has been used as a pattern too but will be elaborate suitably with the sari style.

Figure 115. Raflecher Typeface
(Created by Nur Alia Husna binti Mat Zahid, Student of Art and Design Graphic Department Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

RAFLECHER

typography, created by Nur Alia Husna binti Mat Zahid, student of Art and Design Graphic Department, Universiti Teknologi MARA, Kampus Machang, Kelantan 2019.

UPPERCASE

Figure 116. Uppercase Mode of Raflecher Typeface
(Created by Nur Alia Husna binti Mat Zahid, Student of Art and Design Graphic Department Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

LOWERCASE

Figure 117. Lowercase of Raflecher Typeface
(Created by Nur Alia Husna binti Mat Zahid, Student of Art and Design Graphic Department Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

MIND MAP / PROCESS OF GETTING IDEA

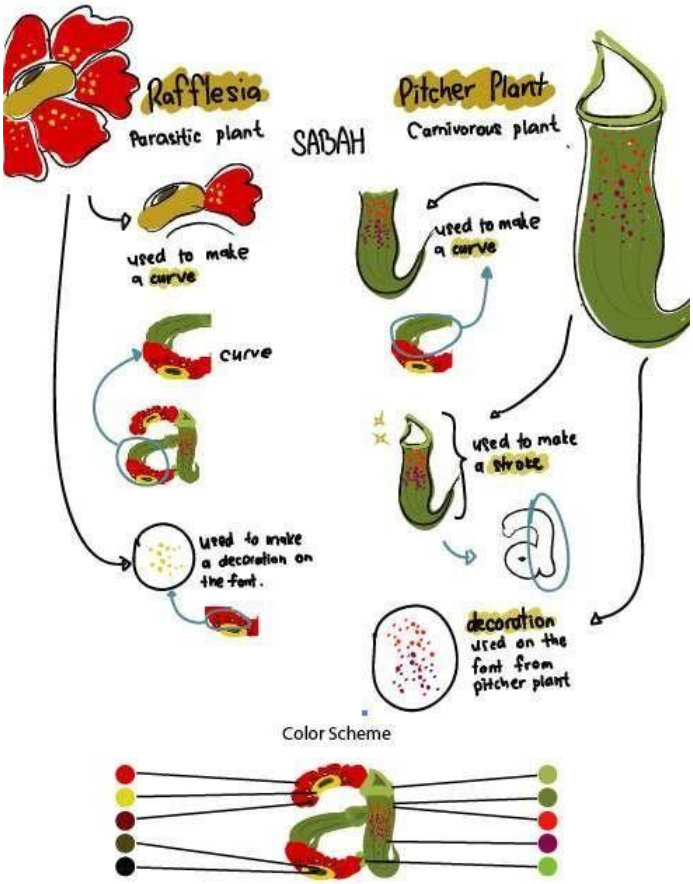

Figure 118. Mind Map of Raflecher
(Created by Nur Alia Husna binti Mat Zahid, Student of Art and Design Graphic Department Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

DESCRIPTION OF ARTWORK

This artwork inspired by two type of plants that resemble Malaysia known as Rafflesia and Pitcher plant. Rafflesia is a parasitic plant and pitcher plant is under carnivorous plant. Rafflesia is the biggest flower in the world. There are many types of Rafflesia can be found in Malaysia. Sabah is one of the state that had many type of Rafflesia in Malaysia. Not only Rafflesia, Pitcher plant also one of the famous plant that resemble Malaysia. Mostly, Malaysian used pitcher plant to make a Famous food in Malaysia known as Lemang or in Malaysia we call it lemang periuk kera.

In addition, flower petals from Rafflesia is used in order to make a curve on the font. Beside, pitcher plant is used to make a stroke on the font. The combination of Rafflesia and pitcher plant is the reason the existence of the font named “Raflecher”. Moreover, The colorused in this typography is mainly green and red to represent the real color of pitcher plant and Rafflesia.

Figure 119. Local Games Typeface
(Created by Nik Salsabella Antasha Binti Nik Azhar, Student of Art and Design Graphic Department

LOCAL GAMES typography, created by Nik Salsabella Antasha Binti Nik Azhar, student of Art and Design Graphic Department, Universiti Teknologi MARA, Kampus Machang, Kelantan 2019.

UPPERCASE

Figure 120. Uppercase Mode of Local Games Typeface
(Created by Nik Salsabella Antasha Binti Nik Azhar, Student of Art and Design Graphic Department

LOWERCASE

Figure 121. Lowercase Mode of Local Games Typeface
(Created by Nik Salsabella Antasha Binti Nik Azhar, Student of Art and Design Graphic Department Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

MIND MAP / PROCESS OF GETTING IDEA

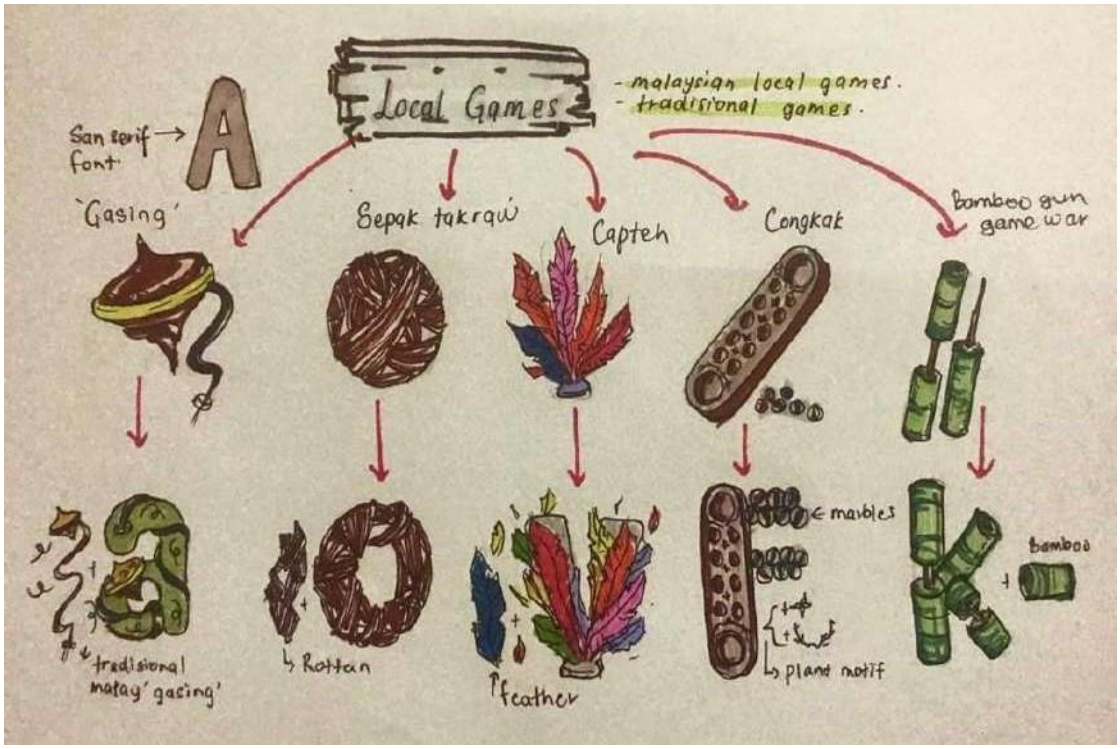

Figure 122. Mind Map of Local Games Typeface
(Created by Nik Salsabella Antasha Binti Nik Azhar, Student of Art and Design Graphic Department Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

DESCRIPTION OF ARTWORK

Malaysian Cultural is one of the most beautiful culture that have the unique combination of different races in Malaysia such as Chinese, Indian, Iban, and others. Malaysian traditional games also is known as the interesting activities that Malaysian can playduring their leisure time.

I choose the local games as the subject matter this artwork because not everyone know the type of local games in Malay world and each games have the different characters which makes it more easier for me to design the font.

The local games that I choose for my artwork are congkak, capteh, sepak takraw, spinning top, and others. The reason I choose these games because its very easy for me to make the stylization and the type of font that I choose is san serif. The colors that I choose ismore to nature color such as brown, green, yellow, and blue.

Figure 123. The Kris Typeface
(Created by Nazifa Naili Binti Mohd Zaidi, Student of Art and Design Graphic Department Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

THE KRIS typography, created by Nazifa Naili Binti Mohd Zaidi, student of Art and Design Graphic Department, Universiti Teknologi MARA, Kampus Machang, Kelantan 2019.

UPPERCASE

Figure 124. Uppercase Mode of The Kris Typeface
(Created by Nazifa Naili Binti Mohd Zaidi, Student of Art and Design Graphic Department Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

LOWERCASE

Figure 125. Lowercase Mode of The Kris Typeface
(Created by Nazifa Naili Binti Mohd Zaidi, Student of Art and Design Graphic Department Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

MIND MAP / PROCESS OF GETTING IDEA

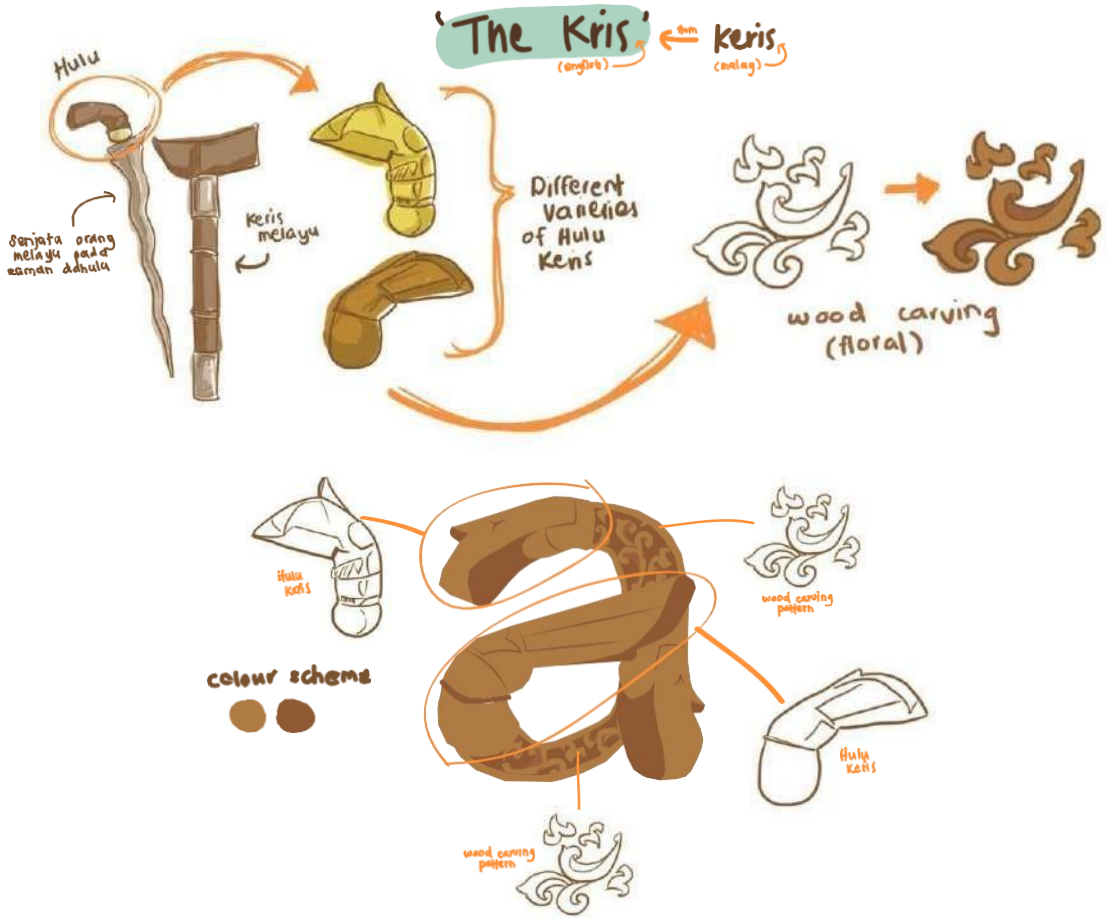

Figure 126. Lowercase Mode of The Kris Typeface
(Created by Nazifa Naili Binti Mohd Zaidi, Student of Art and Design Graphic Department Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

DESCRIPTION OF ARTWORK

The Kris typography was inspired by Keris which is a weapon that is widely used by theMalays from 600 years ago. Keris also represents the culture of Malaysia as it is famous from the Malay warrior known as Hang Tuah.

Nowadays, Keris is a symbol of Kedaulatan in Malaysia. Although Keris came from the Java Island and has spread throughout the Nusantara region, Malaysia also has their own unique types of Keris such as Keris Semenanjung.

The Kris typography is mainly focused on the keris hilt (hulu) but there are also other elements as well like the sarung and the floral motifs. The concept for the typography is flat design where the outline was not used to enhance the detail wood carving design. This will make it more pleasing to the eyes of the viewers. The color used is brown in warm tone as it represents most of the real Keris color.

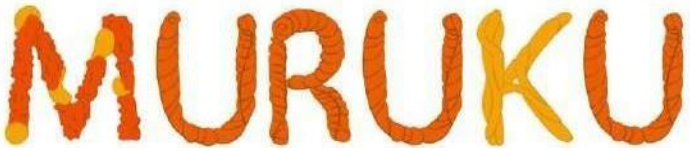

Figure 127. Muruku Typeface
(Created by Natasha Ezreen Binti Mohamed Nasir, Student of Art and Design Graphic Department Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

MURUKU typography, created by Natasha Ezreen Binti Mohamed Nasir, student of Art and Design Graphic Department, Universiti Teknologi MARA, Kampus Machang, Kelantan 2019.

UPPERCASE

Figure 128. Uppercase Mode of Muruku Typeface
(Created by Natasha Ezreen Binti Mohamed Nasir, Student of Art and Design Graphic Department Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

LOWERCASE

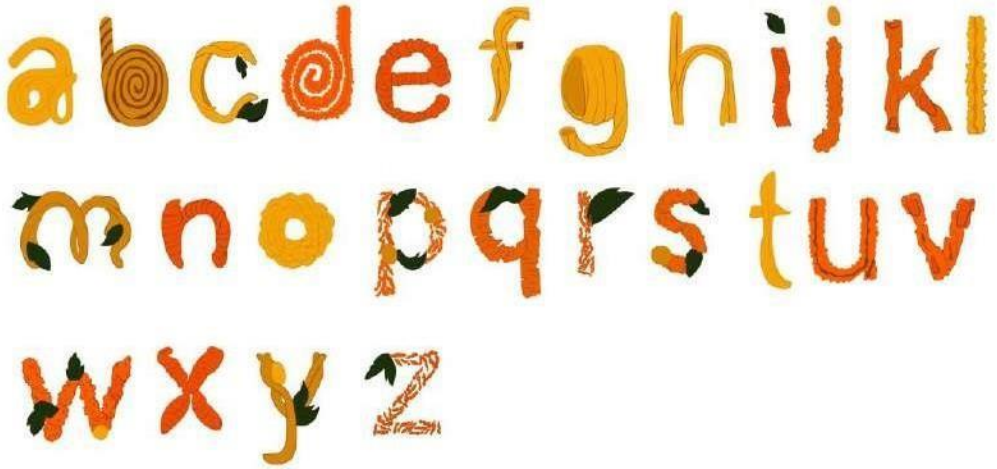

Figure 129. Lowercase Mode of Muruku Typeface
(Created by Natasha Ezreen Binti Mohamed Nasir Student of Art and Design Graphic Department Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

MIND MAP / PROCESS OF GETTING IDEA

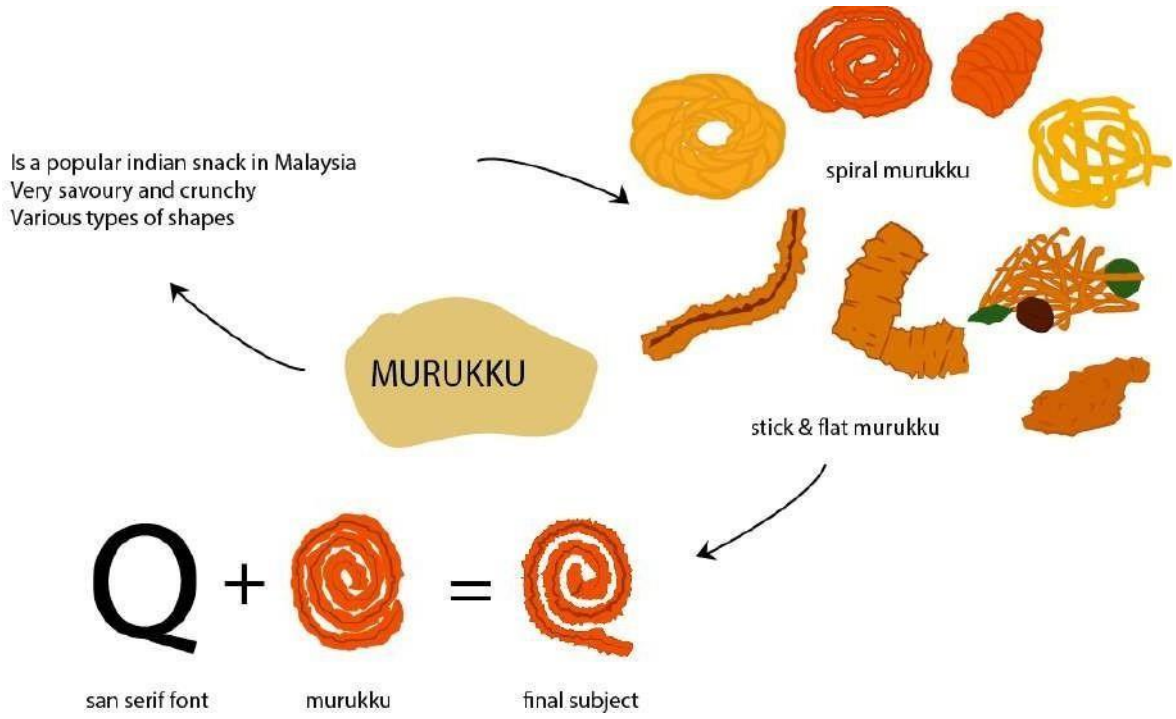

Figure 130. Mind Map of Muruku Typeface
(Created by Natasha Ezreen Binti Mohamed Nasir, Student of Art and Design Graphic Department Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

DESCRIPTION OF ARTWORK

The subject matter that I choose for my typography final project is Murukku. It is a popular Indian snack in Malaysia and are loved and enjoyed by everyone. Murukku have beenbrought by Indians that migrated to Malaysia during the British colonialization. Moreover, Murukku is evolved from the Tamil word for twisted and tangled, which refers to its shape.

The reason why I choose Murukku because Murukku have various of shape, size and texture that I can develop into the characters. Besides, the murukku has a secret charm of its own. Murukku can be enjoyed during cultural celebrations like Chinese New Year, Deepavali and Hari Raya, it is a snack that can be bring together whether you are Indian, Malay or Chinese. The togetherness that can bring with only one food really inspire me to show appreciation towards Malaysian's favorite snack.

In meantime, the used of Murukku through typography can widens the eyes of the world towards Malaysia traditional food.

Figure 131. Mind Map of Muruku Typeface
(Created by Muhammad Syazwan Jehan Bin Mohd Rizal, Student of Art and Design Graphic Department Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

TRADITUME, Malaysian Traditional Costume Typography, created by Muhammad Syazwan Jehan Bin Mohd Rizal, student of Art and Design Graphic Department, Universiti Teknologi MARA, Kampus Machang, Kelantan 2019.

UPPERCASE

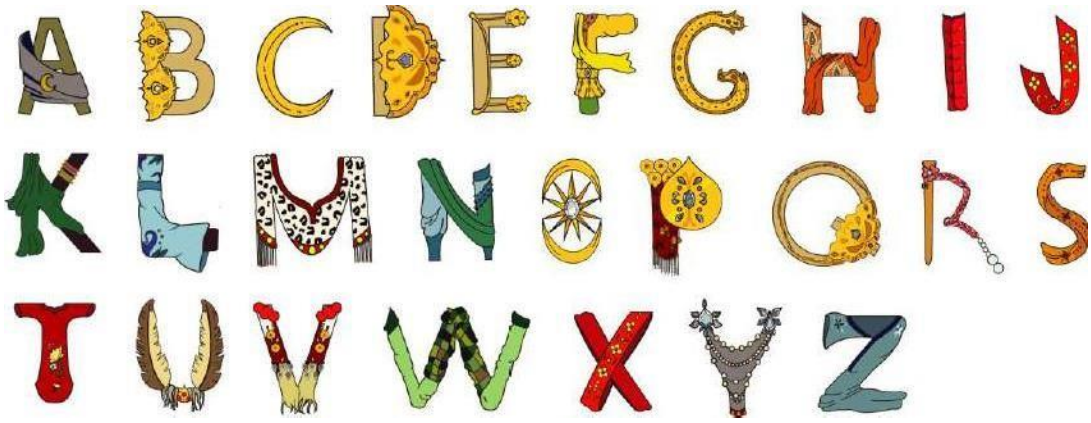

Figure 132. Uppercase Mode of Muruku Typeface
(Created by Muhammad Syazwan Jehan Bin Mohd Rizal, Student of Art and Design Graphic Department Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

LOWERCASE

Figure 133. Lowercase Mode of Muruku Typeface
(Created by Muhammad Syazwan Jehan Bin Mohd Rizal, Student of Art and Design Graphic Department Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

MIND MAP / PROCESS OF GETTING IDEA

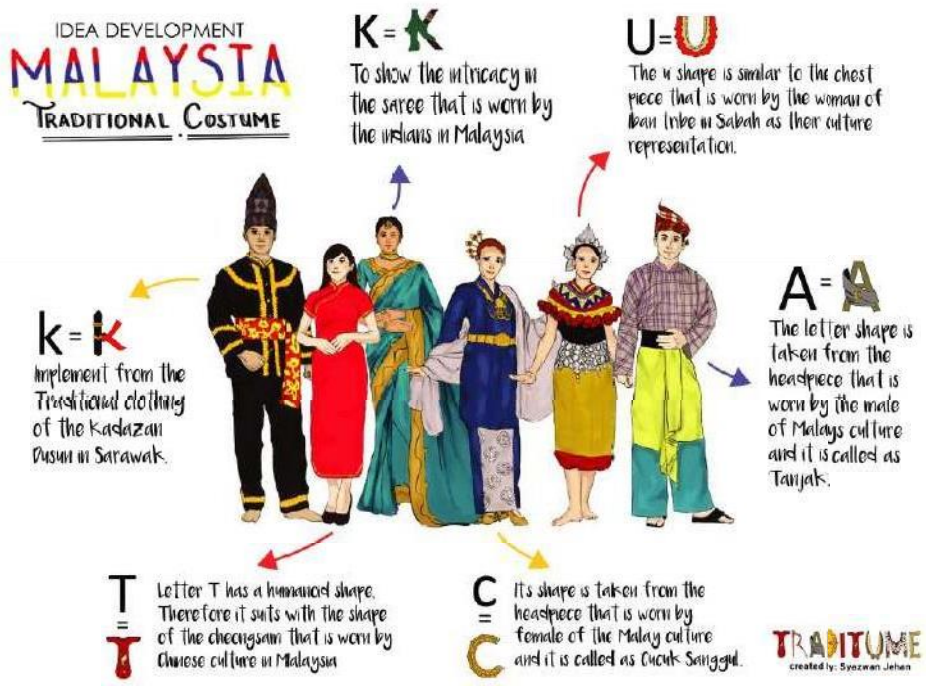

Figure 134. Mind Map of Muruku Typeface
(Created by Muhammad Syazwan Jehan Bin Mohd Rizal, Student of Art and Design Graphic Department Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

DESCRIPTION OF ARTWORK

This typography is based on my chosen theme based on my research which is Malaysia Traditional Costume. Malaysia is a country which unifies a lot of races and by that there is also a lot of wonderful cultures that we can learn and see. The main races that can be seen in Malaysia is Malay, Chinese, Indian and also ethnic group of Sabah and Sarawak.

The reason why I chose to use this theme is because to show to the world that Malaysia, which is a small country yet there is a lot of different races that lives together and create a culture that everyone can try and learn. For example, we can see through the traditional costume that each races has their own specialty and design that representing their own culture. As we can see, the Malays culture wears a set of cloth which is called as 'Baju Melayu' for the men and 'Baju Kurung' for the women which signifies the politeness of the culture. Next, the Chinese culture can be identified by the usage of their tradition clothing which is cheongsam that is mostly can be found in red color which symbolize as luck, joy and happiness. Other than that, the Indian culture can also be recognized by their colorful and flowy Saree that is most popular by the women to wear during special occasions.

Meanwhile, the ethnics of Sabah and Sarawak also has their own traditional costumewhich symbolizes their own culture. This typography that I have created are in hopes that theworld can learn new things and also see the wonders of Malaysia through its own traditional costume of each races that representing the country of Unity which is Malaysia.

Figure 135. Fengshan Typeface
(Created by Mas Alia Izzaty Binti Mohd Salleh, Student of Art and Design Graphic Department Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

FENGSHAN typography, created by Mas Alia Izzaty Binti Mohd Salleh, student of Art and Design Graphic Department, Universiti Teknologi MARA, Kampus Machang, Kelantan 2019.

UPPERCASE

Figure 136. Uppercase Mode of Fengshan Typeface
(Created by Mas Alia Izzaty Binti Mohd Salleh, Student of Art and Design Graphic Department Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

LOWERCASE

Figure 137. Lowercase Mode of Fengshan Typeface
(Created by Mas Alia Izzaty Binti Mohd Salleh, Student of Art and Design Graphic Department Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

MIND MAP / PROCESS OF GETTTING IDEA

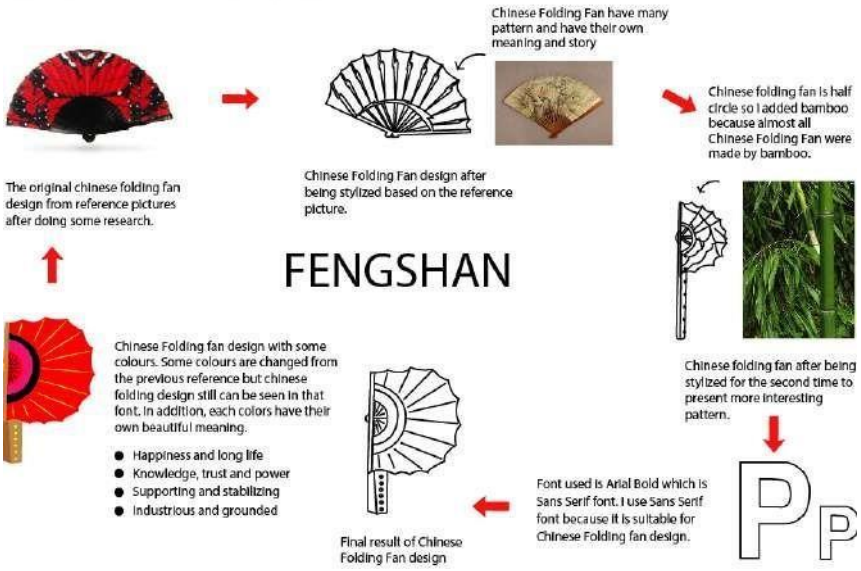

Figure 138. Fengshan Typeface
(Created by Mas Alia Izzaty Binti Mohd Salleh, Student of Art and Design Graphic Department Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

DESCRIPTION OF ARTWORK

My typography artwork theme that I choose is inspired by Chinese culture which is Chinese Folding fan. Chinese Folding Fan were used by Chinese people for cooling, air circulation, or ceremony and as a sartorial accessory.

The reason I choose Chinese Folding fan because nowadays, we rarely see people using chinese folding fan as one of their tradition and i think i have take this oppurtunity to gaining back the aura of the chinese folding fan. Furthermore, i think we have to appreciate and protect this culture from not obsolete swallowed by time. Like what i said before, we rarely seen people using chinese folding fan because they didnt know the capability of the chinese folding fan. Because of that, we have to create, modify and introduce Chinese folding fans to Malaysians as well as the world. Besides, Malaysia will be known for the creation of chinese folding fan and get a place at the international level. For example China and Japan. Chinese folding fan also have their own speciality, benefits and so on. For me, the speciality of chinese folding fan is they have their own meaning for every pattern and colors that they made. Other than that, chinese folding fan made with different materials that can make chinese folding fan more beautiful and interesting. For example, feather fan, silk fan, paper fan, wheat straw fan, bone folding fan and palm - leaf fan and so on. Based on the basic material for making chinese folding fan, we can see that chinese folding fan is very elegant, luxurious and stylish. Chinese folding fans should also be introduced around the world and change the perception of the public that having a Chinese folding fan is not detrimental.

Last but not least, I hope my typography that I created will affecting the present youth, not only the Chinese, but all races should continue and protect this amazing culture. I hope that us, as Malaysian would continue this tradition in our culture for next generations and can perpetuate this tradition for centuries.

Figure 139. Muzika Typeface
(Created by Hannah Mastura binti Mustafa Byrnes, Student of Art and Design Graphic Department
Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

MUZIKA typography, created by Hannah Mastura binti Mustafa Byrnes, student of Art and Design Graphic Department, Universiti Teknologi MARA, Kampus Machang, Kelantan 2019.

UPPERCASE

Figure 140. Uppercase Mode of Muzika Typeface
(Created by Hannah Mastura binti Mustafa Byrnes, Student of Art and Design Graphic Department
Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

LOWERCASE

Figure 141. Lowercase Mode of Muzika Typeface
(Created by Hannah Mastura binti Mustafa Byrnes, Student of Art and Design Graphic Department
Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

MIND MAP / PROCESS OF GETTING IDEA

Figure 142. Mind Map of Muzika Typeface
(Created by Hannah Mastura binti Mustafa Byrnes, Student of Art and Design Graphic Department Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

DESCRIPTION OF ARTWORK

The typeface created is inspired by traditional Malaysian musical instruments. I chose this concept to show the beauty of traditional Malaysian music that is now rarely spoken about among the younger generation. Most of the instrument designs and colors are not changed drastically so that viewers will be able to recognize the colors and shape of the instruments without trouble.

This typeface is aimed to be used for childrens to promote the Malaysian music cultureat an early age, in line with the Malaysian saying, “melentur buluh biarlah dari rebungnya”.

The musical instruments of Malaysia can be classified into 4 categories. The types of instruments that are incorporated into the design are the aerophones (wind instruments), cordophones (stringed instruments), idiophones (percussive instruments) and membranophones (drums madefrom skin or membrane streched over instrument). Some example of aerophone instruments are the Sompoton and Serunai, while examples of cordophone instruments are Sape and Gambus. For the idiophone instruments there are Gong and Bonang, while for membranophones there are Gendang and Rebana.

Many traditional Malay musical instruments seem to share the same origins of instruments from India and China from past history trades and also from Thailand and Indonesia as they share the same continent as Malaysia, which is Southeast Asia. However, the traditional music itself in Southeast Asia is varied as there are many ethnic and cultural divisions.

Figure 143. Mind Map of Icelicious Typeface
(Created by Amirul Haikal bin Roslan, Student of Art and Design Graphic Department Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

ICELICIOUS typography, created by Amirul Haikal bin Roslan, student of Art and Design Graphic Department, Universiti Teknologi MARA, Kampus Machang, Kelantan 2019.

UPPERCASE

Figure 144. Uppercase Mode of Muzika Typeface
(Created by Amirul Haikal bin Roslan, Student of Art and Design Graphic Department Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

LOWERCASE

Figure 145. Lowercase Mode of Muzika Typeface
(Created by Amirul Haikal bin Roslan, Student of Art and Design Graphic Department Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

MIND MAP / PROCESS OF GETTING IDEA

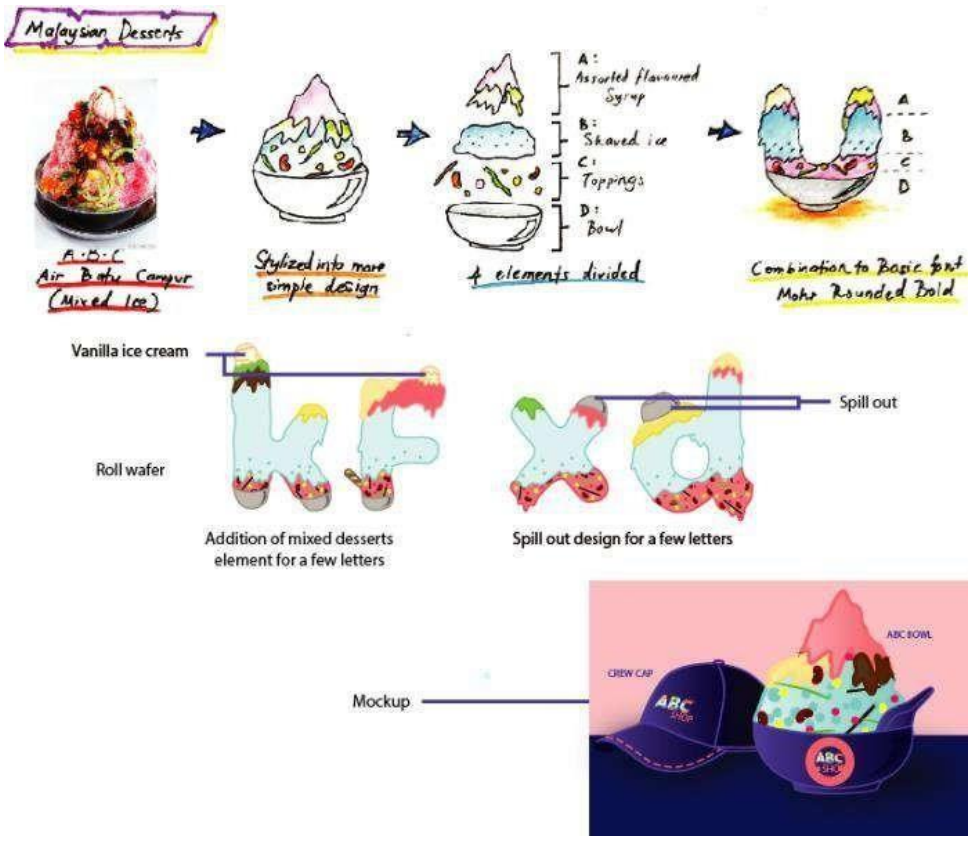

Figure 146. Mind Map of Icelicious Typeface
(Created by Amirul Haikal bin Roslan, Student of Art and Design Graphic Department Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

DESCRIPTION OF ARTWORK

Icelicious typography is a typography that have taken inspired from the Malaysia mostfamous and favourite dessert which is called as Air Batu Campur, ABC (mixed ice). This dessertusually can be found at the street stall or moving bike stall. As the name tell, Air Batu Campur is a dessert made from a mixture of shaved iced topped with assorted flavoured syrup and chewy toppings.

The preparation of the Air Batu Campur started from the shaved ice. Traditionally, theshaved iced was prepared using manual hand held ice shaver. Nowadays, they are prepared using motorized ice shaver. The shaved ice goes into the bowl, usually metal or plastic bowl. Next, the chewy toppings is added such as rose jelly, grass jelly, peanuts, sweet corn, red beanand my favourite green rice flour jelly which called as cendol by the locals. In some occasion, there also other special toppings such as glutinous rice (pulut), durian and even a scoop or two of the vanilla ice creams. Then, this sweet dessert is topped with assorted flavoured syrup such as rose syrup, pandan syrup, palm sugar syrup and also evaporated creamer.

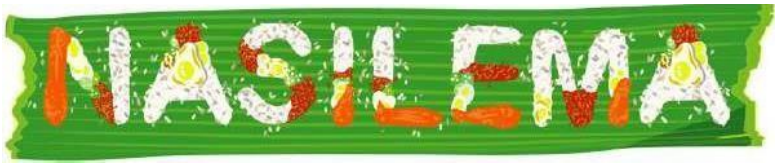

Figure 147. Nasilema Typeface
(Created by Aizat Syafiq bin Asmadi, Student of Art and Design Graphic Department Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

NASILEMA, Nasi Lemak Typography, Created by Aizat Syafiq bin Asmadi, student of Art and Design Graphic Department, Universiti Teknologi MARA, Kampus Machang, Kelantan 2019.

UPPERCASE

Figure 148. Uppercase Mode of Nasilema Typeface
(Created by Aizat Syafiq bin Asmadi, Student of Art and Design Graphic Department Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

LOWERCASE

Figure 149. Lowercase Mode of Nasilema Typeface
(Created by Aizat Syafiq bin Asmadi, Student of Art and Design Graphic Department Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

MIND MAP / PROCESS OF GETTING IDEA

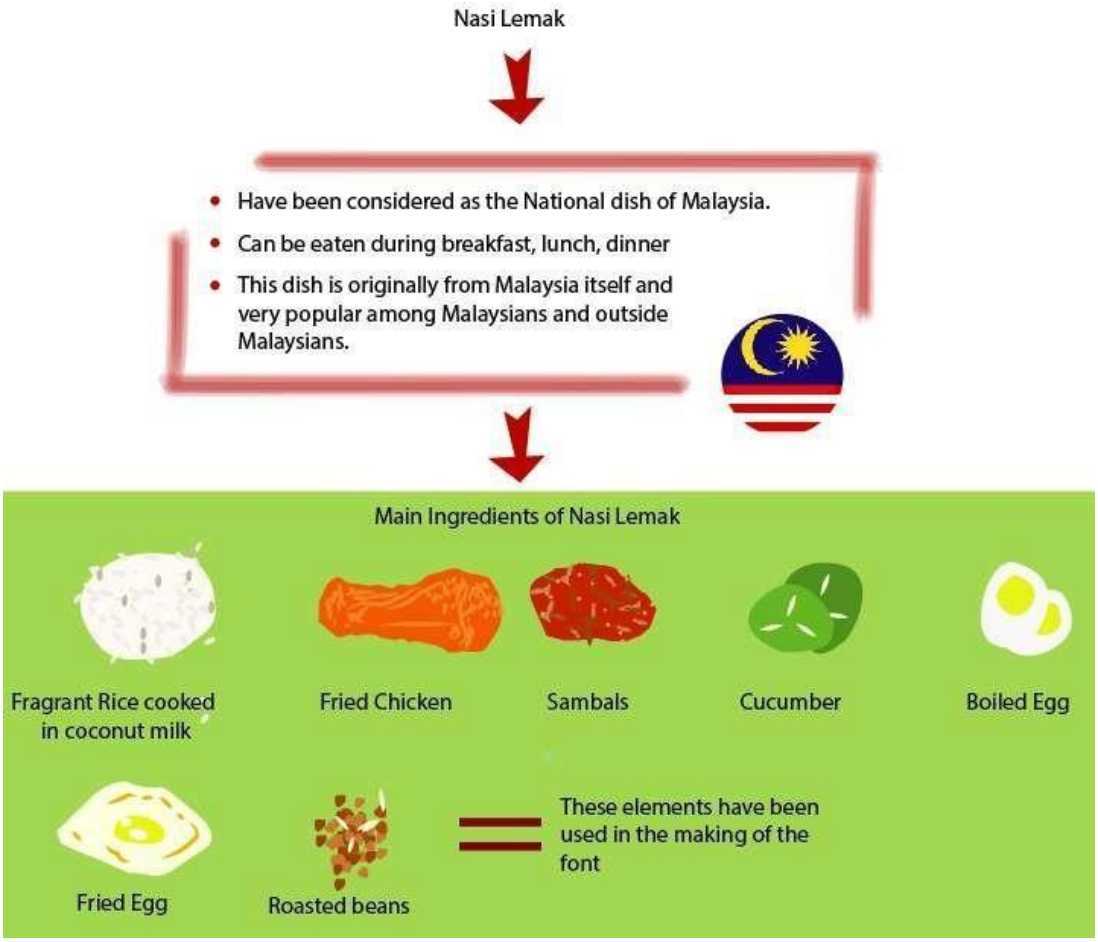

Figure 150. Mind Map of Nasilema Typeface
(Created by Aizat Syafiq bin Asmadi, Student of Art and Design Graphic Department Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

DESCRIPTION OF ARTWORK

The theme for my typography project is about Malaysian culture. So, we need to make our font based on the culture is Malaysia and I know that there are a lot of delicious and unique dishes in Malaysia like rendang, laksa and lemang. Therefore, I don't think anything that is very unique and very popular in Malaysia other than nasi lemak

The reason I choose nasi lemak is because this dish has been originally from Malaysia and it is very common dish and can be found anywhere in Malaysia. This dish also has been considered as the National dish of Malaysia.

We need to appreciate this dish a lot because this dish has become the symbol of Malaysia and it have been our national treasure. This dish also has made the country famous among the tourist who want to try new and unique dishes. This dish has brought a lot of benefits to the country and this dish have make other countries know the existence of Malaysia. In conclusion, this are the reasons why I make my font based on this dish.

Figure 151. Puarity Typeface
(Created by Abdul Hafiz, Student of Art and Design Graphic Department
Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

PUA KUMBU typography, created by Abdul Hafiz, student of Art and Design Graphic Department, Universiti Teknologi MARA, Kampus Machang, Kelantan 2019.

UPPERCASE

Figure 152. Uppercase Mode of Puarity Typeface
(Created by Abdul Hafiz, Student of Art and Design Graphic Department
Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

LOWERCASE

Figure 153. Lowercase Mode of Puarity Typeface
(Created by Abdul Hafiz, Student of Art and Design Graphic Department
Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

MIND MAP/ PROCESS OF GETTING IDEA

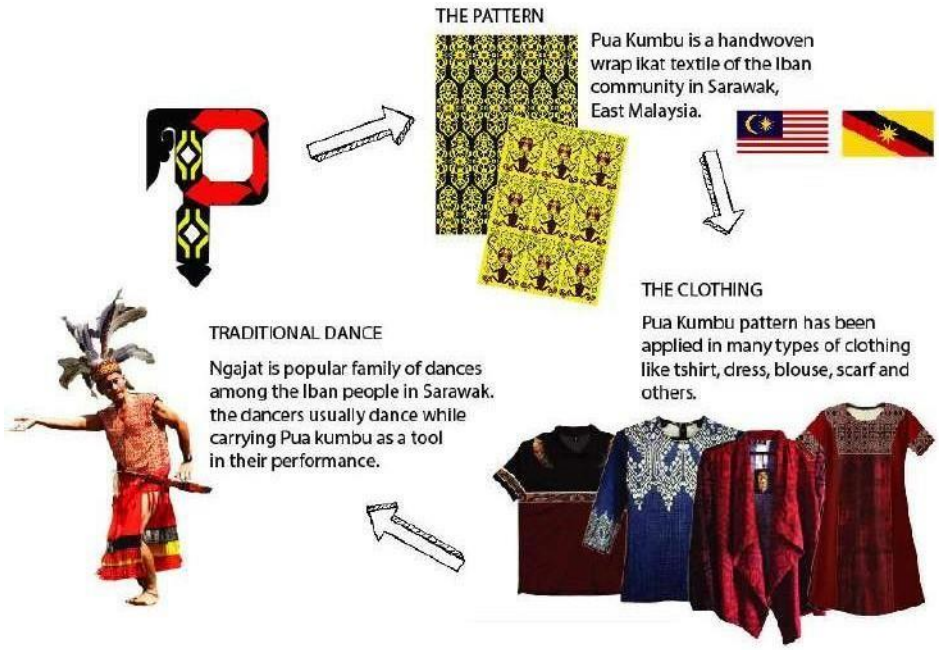

Figure 154. Mind Map of Puarity Typeface
(Created by Abdul Hafiz, Student of Art and Design Graphic Department
Universiti Teknologi MARA, Kampus Machang, Kelantan, 2019)

DESCRIPTION OF ARTWORK

Lets talk about Pua Kumbu. 'Pua' in Iban means blanket and 'Kumbu' is to wrap. Pua Kumbu is a traditional cloth made and designed by the Iban people. Pua Kumbu is no longer confined to use a wall-hangings and table cloth, they are now specially made for fashion and furnishings. For example, blouse, scarves,t-shirt and so on.

Furthermore, there are three main colors that has been used in Pua Kumbu. Indigo blue, red and yellow hues are derived from plant which are Marsdenia tinctoria, Mirinda citrifolia and Fibraurea tinctorial. Locally, they are known as "Rengat", "Akar mengkudu" and "Akar Penawar Landak". Weaving the Pua Kumbu is a long process, demanding persistent dedication and enthusiasm from the weavers. In addition, some artist or fashion designer use this beautiful pattern into their clothing to be introduced to worldwide. So, indirectly it can make Malaysia more famous especially Sarawak.

In conclusion, over the years, the Ibans culture has changed and their ritual textile such as Pua Kumbu has changed its function from ritual's materials into decorative traditionalart and also for souvenir. Most of the younger generation lacks the knowledge on the symbolsthat the motifs represent and their meaning. With normal globalization, this knowledge is alsoseen as the gateway to make the Iban internationally known. As for the Pua Kumbu itself, knowing the historical background, the traditional uses, the meaning of the motif and the ritual that comes with it, is vital so that it will earn the respect as an ethnic heritage and not to be taken lightly.

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Biography

Nadia Sigi Prameswari is a lecturer at Visual Arts Department, Universitas Negeri Semarang, Indonesia. Nadia finished her Master Degree from Art Study Program, Indonesia Institute of the Art, Yogyakarta in 2014. She is an active lecturer and researcher. Her interest research are Visual Communication Design, Branding, Visual Identity, Typography and Arts Education.

Roziani Mat Nashir @ Mohd Nasir is a lecturer of Graphic Design & Digital Media, College of Creative Arts at UiTM Cawangan Kelantan. Roziani currently pursue her study in Doctor of Philosophy in Art & Design. She graduated with Master in Visual Communication & New Media and Bachelor of Graphic Design. Instead of teaching, she also actively involves as researcher and International Exhibitor. Her majoring and expertise in both of digital and manual illustration. Besides, her research interest are Visual Communication, Illustration, Typography and Advertising.

Nurul Amira Ramli was a graphic designer before pursue her career as a visual communication and advertising lecturer at QUEST International University, Ipoh, Perak, Malaysia. She graduated with Diploma in Arts and Design (Graphic Design and Digital Media), Bachelor Degree in Graphic Design (Hons) and Master of Arts History and Cultural Management with Digital Arts/New Media Arts research. Her expertise are graphic design, advertising, looping animation and digital illustration.

Designing Typography: Theory & Inspirational Artworks

This book's discussion invites the reader to take a more in-depth look at what typography is and why it should be typography. Appreciate a letter being part of a cultural product from a micro-typography and macro-typography point of view. Readers are invited to explore letters from various approaches by exploring ideas and research as the basis of exploration.

A wide and thorough overview of typography and its place in communication, graphic design, and visual perception today. Nadia Sigi Prameswari allows us to understand the role of typography in the digital age, its multifaceted history, and its current state.

Daniella Ohad, Ph.D
Design Advisor and Writer, Parsons School of Design, New York

This book offers a unique perspective on typography. Examples of the artworks displayed are the results of the long experience of the writers who are also academics in the field of visual communication, offering inspiration for anyone who is studying typography

Dr. Rahina Nugrahani, M.Ds.
Senior Lecturer of Visual Arts Department, Universitas Negeri Semarang

A guideline to explore typography. This book offers not just the overview of typography but managed to convey typography in a wider perspective. Examples of artworks which are culture oriented allow us to bring forward our identity hence educating the younger designers to be proud of one's culture.

Nurin Elani Makrai
Lecturer of Graphic Design & Digital Media Faculty of Art & Design UiTM Cawangan Kelantan

There are many types of letters related to typography nowadays and we can directly use that. But, the disadvantage is same letter can be used by others. This book is for those who want to explore typography by prioritizing taste, direct touch from the maker, and not depending on existing letters.

Dr. Rahmanu Widayat, M.Sn.
Senior Lecturer of Fine Arts and Design Faculty, Universitas Sebelas Maret

This book opens the reader's mind that messages conveyed through letters can give an impression, meaning, and philosophy to the created context.

Prof. Dr. Mulyanto, M.Pd.
Professor of Arts Education Department, Universitas Sebelas Maret

This book will enlighten us to understand and even more appreciate that letters are actually the product of a cultural transformation. The specialty of this typography book with others is that readers will be guided to understand the process of developing letters from micro to macro-typographic aspects, starting from exploring ideas and also through research as an important basis in letter exploration.

Prof. Dr. Slamet Subiyantoro, M.Si
Professor of Arts Education Department, Universitas Sebelas Maret

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Many people ask, "Do you still need to learn typography in today's digital age?". Find the front according to what we like. Change the front size as you want. Adjusts learning automatically. Change the font shape. Not everyone can understand the essence of typography. The sophistication of tools makes it easy to create typography artworks, but not all can think typographically and forget to apply the essential typhographic principles. It is a throwback when typography artworks produced with the sophistication of tools escape their functional value.

This book's discussion invites the reader to take a more in depth look at what typography is and why it should be typography. Appreciate a letter being part of a culture product fron a micro-typography and macro-typography point of view. Readers are invited to explore letters from various approaches by exploring ideas and research as the basis of exploration.