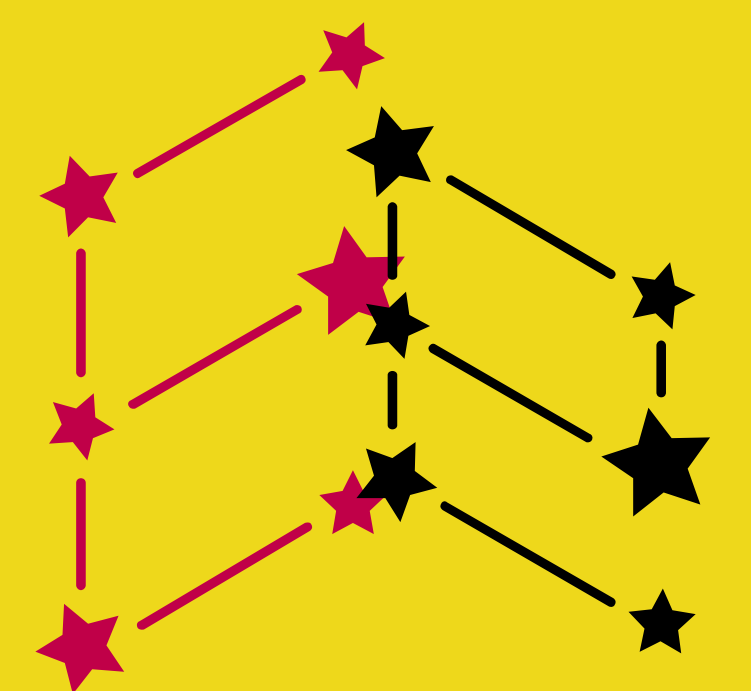




**B** by Mr. Keady [Cipher, Los Angeles, California, cipher@atol.com]: This is an ornamental design inspired in part by the work and theories of Louis Sullivan.



**D** by Michael Bartalos [San Francisco, California, www.bartalos.com, mb@bartalos.com]: I enjoy exploring the area of overlap between design and illustration, most often by playing positive and negative space off each other. My "d" and "D" appear as night-scene vignettes on their own, but betray their letter forms in the context of the font.

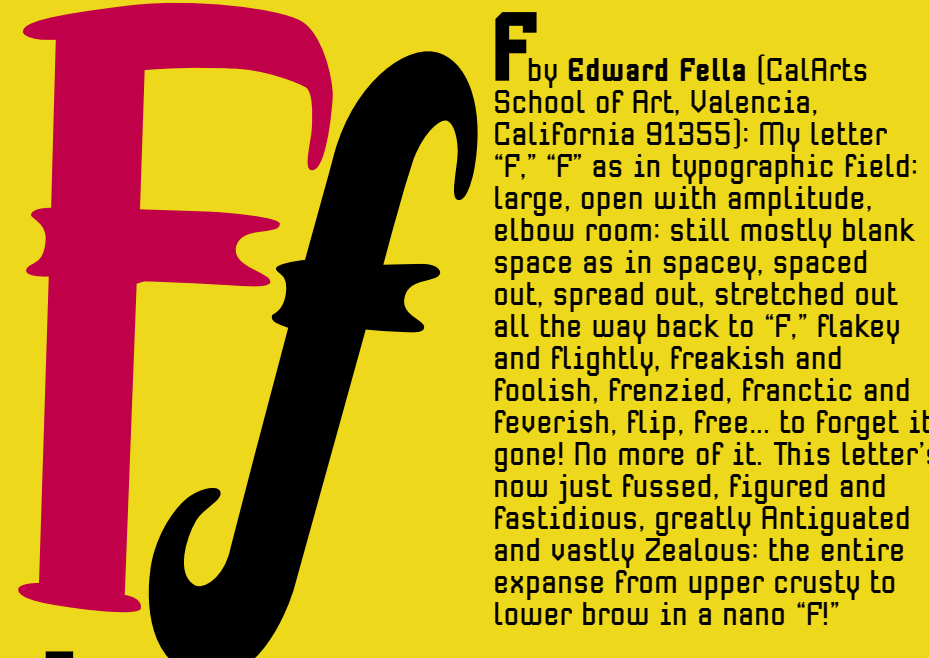


**E** by Adam Brodsley and Eric Heiman [Volume Design Inc., San Francisco, California, www.volumesf.com, info@volumesf.com]: We like display typefaces with associations that elicit a laugh, an "a-ha!" or recall a lost memory. The "E," part of a probably-not-to-be-completed-anytime-soon alphabet, called "Constellation," is inspired by our childhood memories of space: the constellations of stars seen in the skies from our suburban back yards and in local planetariums that we eagerly tracked and redrew in our elementary school notebooks.

**A** by Mike Abbink [San Francisco, California, mike@abbinkbiz]: Don't fight it. The positive and negative are inseparable. One is as important as the other. As Friedrich Nietzsche said: "If you gaze for long into the abyss, the abyss also gazes into you." In our lives we are striving to strike the right balance between these forces. Sometimes we are feeling more positive and other times we are feeling more negative. In reality we are both. Letter Forms also have this balance between the opposites, and in their essence are defined by the two. It's as simple as black and white.

**C** by John Bielenberg and Doug Raphael [C2, San Francisco, California, www.c2llc.com, info@c2llc.com]: In trying to achieve the unexpected, our design philosophy involves "Thinking Wrong" about ways to communicate and solve design problems. The less likely a message is expected to be seen, the more information it will convey to a viewer.

**G** by Joshua Distler [Shift, San Francisco, California, www.shiftype.com, mail@shiftype.com]: What is. is not. What is not, is.



**F** by Edward Fella [CalArts School of Art, Valencia, California 91355]: My letter "F," "f" as in typographic field: large, open with amplitude, elbow room; still mostly blank space as in spacey, spaced out, spread out, stretched out all the way back to "F," flakey and flightly, freakish and foolish, frenzied, frantic and feverish, flip, free... to forget it, gone! No more of it. This letter's now just fussed, figured and fastidious, greatly Antiquated and vastly Zealous; the entire expanse from upper crusty to lower brow in a nano "F!"



**L** by Rudy VanderLans [Emigre, Berkeley, California, www.emigre.com, editor@emigre.com]: The "l," so small, so tiny, so modest, always squeezed in between the other characters, taking up hardly any space. Well, no longer. This "l" claims its space boldly. Why does the cap "U" get all that room? Or that big fat "O." What did they do to deserve all that space? Sure the "l" is used more often than the "U" in the English language, but that's no reason to short change it on space. How about that "T" and "L" wasting all that space, making life miserable for type designers? Why do they get to be so difficult for no good reason at all? Enough already. This "l" says, "Get out of the way, cause here "l" come. Kern this, baby!"

**J** by John Hersey [Duckface, San Anselmo, California, www.hersey.com, john@hersey.com]: Keep eyes down on the pavement.



**H** by Jim Parkinson [Parkinson Type Design, Oakland, California, www.typedesign.com, parkinson@typedesign.com]: These letters represent my fondness for Show-card Lettering, the whimsical and irreverent handlettering popular in the mid-20th century. I have designed several dozen typefaces that attempt to capture the spirit of this lettering genre.

**L** by Peter Lofting [Apple Computer Font Group, Cupertino, California, lofting@apple.com]: The two "L"s make an interesting study of extremes: In sans serif designs the lowercase "l" is often a homograph of digit "1" and capital letter "I" so it has very little room to maneuver. On-screen it usually takes a pixel at lower right to claim its identity, but here for print it's trying out an inverse base serif. The capital "L" is one of the most dynamic glyphs in the alphabet. The cursive form is a powerful figure "B" that can take any amount of flourish at its entrance and exit strokes and has an almost ballistic feel... an "L"-bow.



**M** by Joe Kral [Test Pilot Collective, San Francisco, California, www.testpilotcollective.com, info@testpilotcollective.com]: This "M" started as a simple bitmap. I multiplied it several times and adjusted the spaces. I wanted to get a halftone effect with square pixels instead of circle patterns.

**N** by Joachim Müller-Lance [Kame Design, San Francisco, California, www.kamedesign.com, joachim@kamedesign.com]: This sample from my ongoing project "Alpha-Kana" wishes to show what makes my type design different; my work in Japanese typography as a European. Aside from using Chinese Kanji characters, Japan developed two sets of phonetic syllables, Hiragana and Katakana. From these I chose the most unusual sound. The lowercase "n" is the only consonant, appearing at ends of syllables. My Hiragana is paired with the capital "N," both being older, so the Katakana went into the lowercase "n" accordingly. I enjoy working in figure-ground, as reversals are the essence of creativity. The positive/negative play is my yin-yang game between East and West, wishing to create bridges between cultures.



**R** by Delve Withrington [Delve Media Arts, Berkeley, California, www.delvemediarts.com, delve@delvemediarts.com]: Based on an upcoming typeface, called "Eucalyptus," these glyphs of the "R"s are a visual mix of lettering concepts inspired by Berkeley signage and the Marin Headlands. As such, the results are truly fashioned by the environment of, and my experiences in the Bay Area.

**O** by Jean-Benoit Lévy and Claudia Dallendorfer [AND, General Visual, San Francisco, California, www.and.ch, usa@and.ch]: The letter "O" is a circle. It is the first of the four fundamental shapes. Others are the square, the triangle and the cross. Our intention is to create a non-existent character, signified by its center, as a core in a phase of projection, expanding itself towards its external environment. In print, this character becomes almost invisible, only recognizable by the presence of its own center, using similar space between each adjacent letter. Inverted, its entire external shape will appear completely.



**P** by Rodrigo Cavazos and Stefan Hattenbach [PSY/DPS, San Francisco, California, www.psyops.com, info@psyops.com]: Crypto-minimal aesthetic. Emphasis on structure and function.



**Q** by Mike Kohnke [Typebox LLC, Oakland, California, www.typebox.com, mike@typebox.com]: The 1967 "Hippie House," drenched in psychedelic colors, sparked the transformation of the white elephant Victorians into today's Painted Ladies. San Francisco Bay Area streets were always host to homes garnished in gingerbread layering, steep gabled roofs, lacework and turrets. This time around the white paint, stucco and asbestos siding has been repainted, repaired and ripped out in order to create a quintessential playground for nostalgic, past-glory design.

**U** by Erik Adigard [M.A.D., Sausalito, California, www.madxs.com, adigard@madxs.com]: The "U"s, seen as transparent containers, reveal themselves by the shape of their contents. The combination of these then produces a shape [option+D key] which itself becomes typographic substance as it subdivides into spontaneous Frisco\_Remix upper and lowercase "U"s.

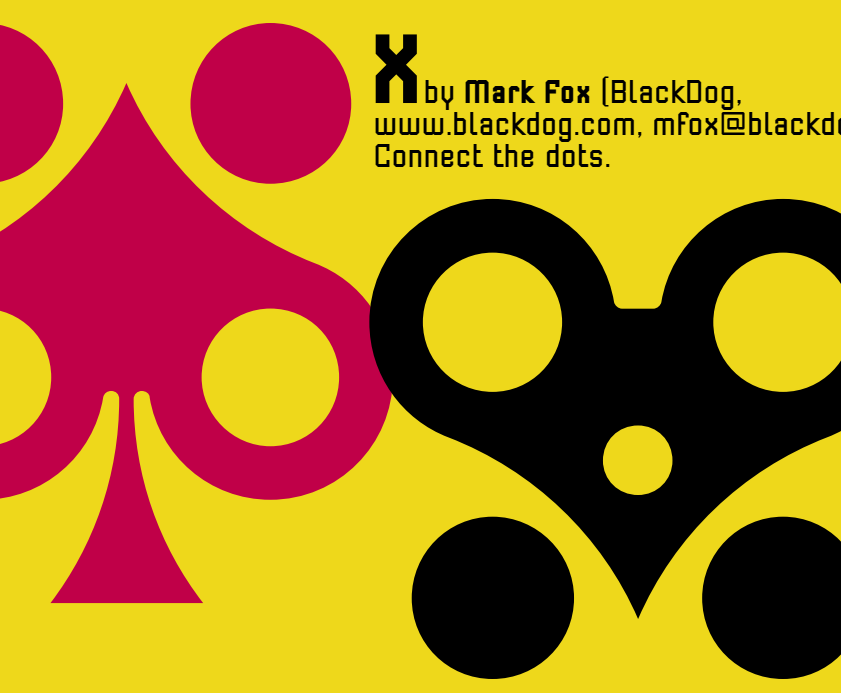


**V** by Joe VanDerBos [Joe VanDerBos Type Collection, Guerneville, California, www.joevanderbos.com/type, joe@joevanderbos.com]: The simple "V" of my name is a difficult letter to complete. This wedge has little relation to the rest of the alphabet. On the edge of a continent, alone with our concerns, we're here to fill a space in our hearts. The Bay Area can be awash in high prices and broken dreams. The Emerald City, once home of eternal rebellion and romance, forces one to locate the inner group-up. This valentine to Northern California is a "U"-for-victory over our expectations. Chins up! [two more valentines under shift+option+V and option+V]

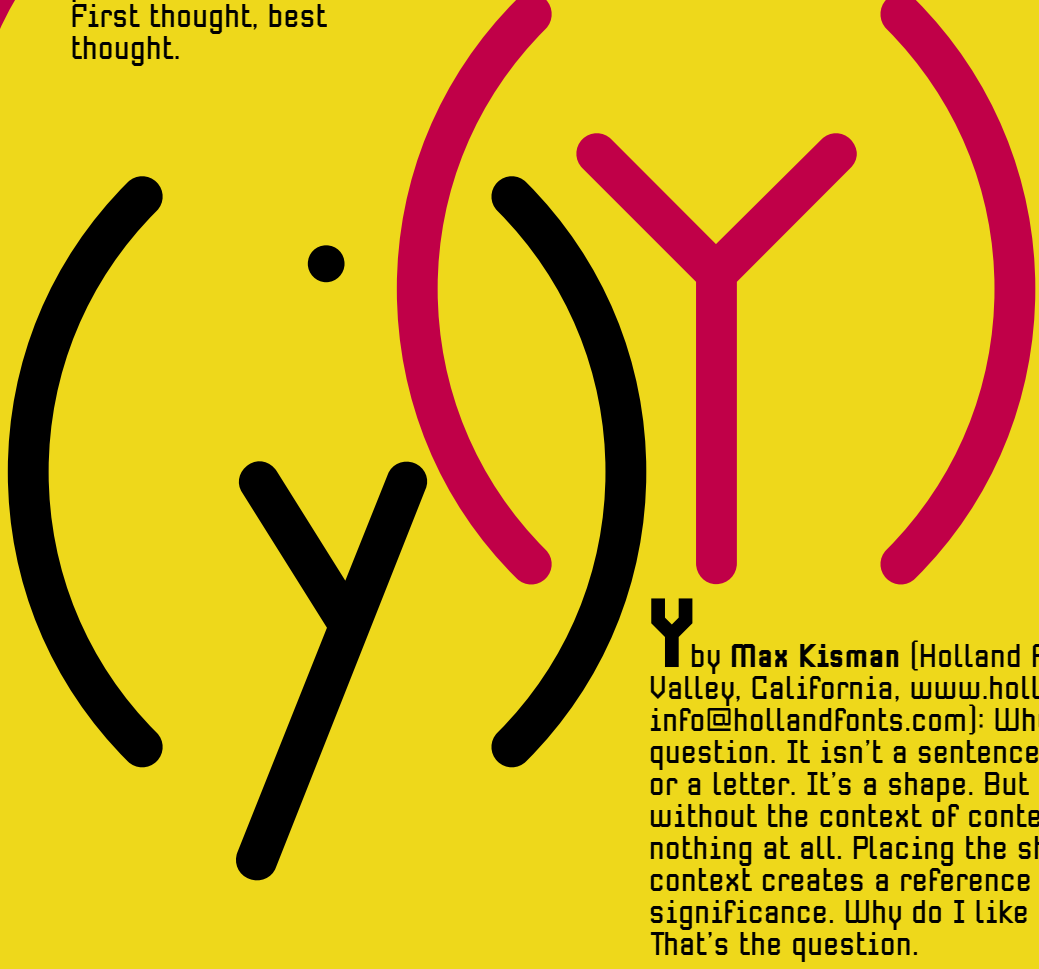


**W** by Mark Winn [Vehicle, San Francisco, California, www.vehiclesf.com, mark@vehiclesf.com]: Subjectivity seems to work. [see also option+W]

**S** by G. Dan Covert [Nine2five, San Francisco, California, www.nine2five.net, urbansoul@mac.com]: Nine2five operates somewhere in the space between work/play, legible/illegible, public/private, and legal/illegal.



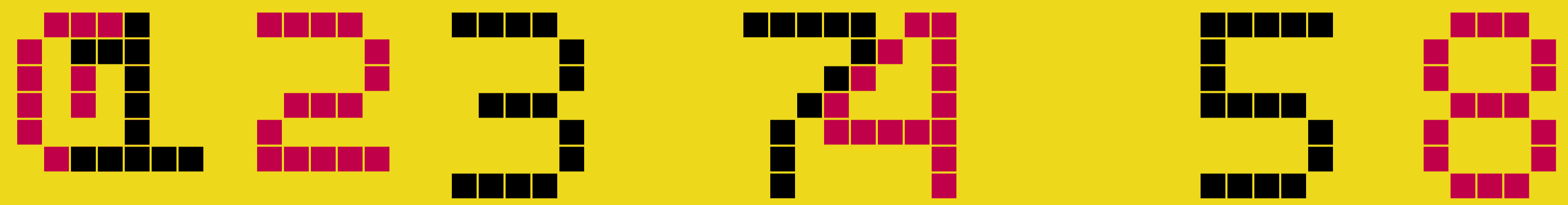
**X** by Mark Fox [BlackDog, www.blackdog.com, mfox@blackdog.com]: Connect the dots.



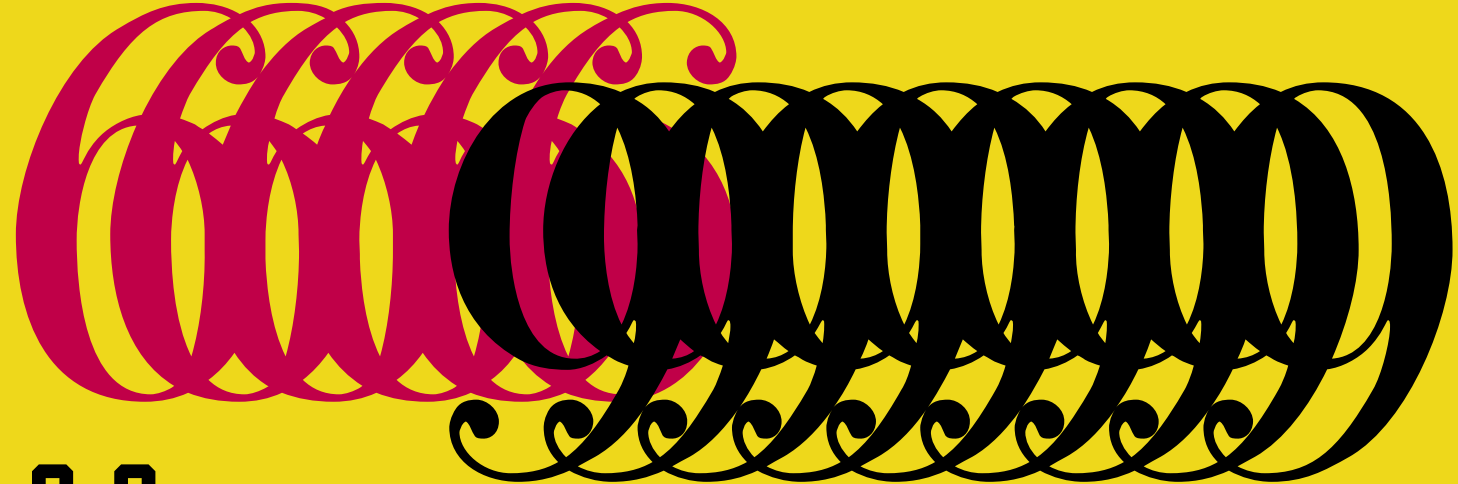
**Y** by Max Kisman [Holland Fonts, Mill Valley, California, www.hollandfonts.com, info@hollandfonts.com]: Why, is not a question. It isn't a sentence, a word, or a letter. It's a shape. But then again, without the context of content, it's nothing at all. Placing the shape in context creates a reference and adds significance. Why do I like your hips? That's the question.



**Z** by Zuzana Licko [Emigre, Berkeley, California, www.emigre.com, editor@emigre.com]: Space flows freely through these "Z"s like Zen.



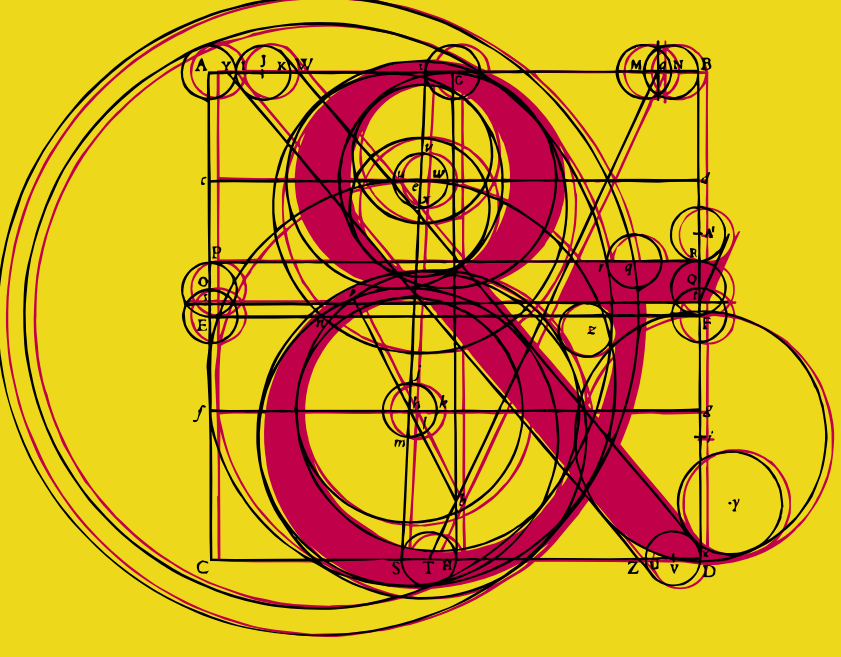
**0-5,7,8** by Erik Spiekermann [United Designers Network, San Francisco, California, erik@uniteddesigners.com]: Besides black marks on paper, we read spaces inside and between letters, between lines and around margins. Easy reading in an undisturbed rhythm means white spaces aren't noticed. Taken away, reduced or opened up drastically, we notice that it isn't working. When letters get separated, words aren't words and numbers become single unrelated digits. The "1" has its own space, i.e. no white space on either side. The "2" then gets twice its normal space, the "3" three times, and so on. White space thus becomes undesirable. [Spiekermann's numerals also under option+1 through option+9]



**6,9** by Sumner Stone [Stone Type Foundry, Guinda, California, www.stonetypefoundry.com, sstone@stonetypefoundry.com]: The design uses numerals from Giambattista Bodoni's "Manuale" of 1818. The idea came to me some years ago when I started making birthday cards for my friends which consisted of 50 "50's".



**&** by David Lance Goines [Saint Hieronymus Press, Inc., Berkeley, California, www.goines.net, dlgo@goines.net]: I do it because I like doing it.



Punctuation marks <>, +={}[] by Dennis Pasco [pixeltan, San Francisco, California, www.pixeltan.net, dpasco@pixeltan.net] and \_-:\/? by Richard Chang [grand-opening, San Francisco, California, www.grand-opening.net, richard@grand-opening.net]: Space, the region, usually of negligible density, between all celestial bodies in the universe. Take letter forms, place them in two-dimensional space. They will lose their form. Without anything to grab onto or any gravity things tend to drift.

