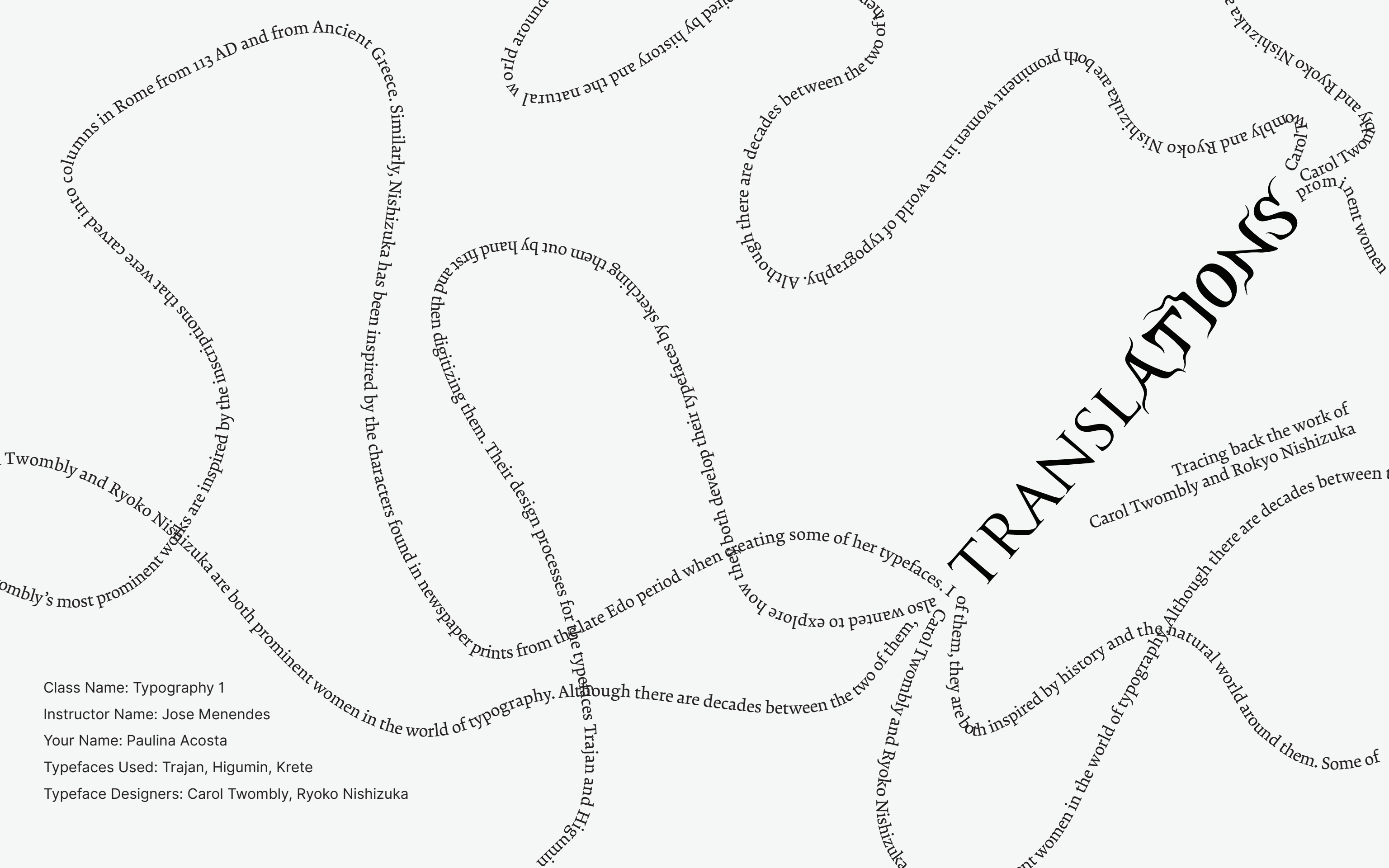


TRANSLATIONS



TRANSLATIONS

Class Name: Typography 1
Instructor Name: Jose Menendes
Your Name: Paulina Acosta
Typefaces Used: Trajan, Higumin, Krete
Typeface Designers: Carol Twombly, Ryoko Nishizuka

Tracing back the work of
Carol Twombly and Rokyo Nishizuka

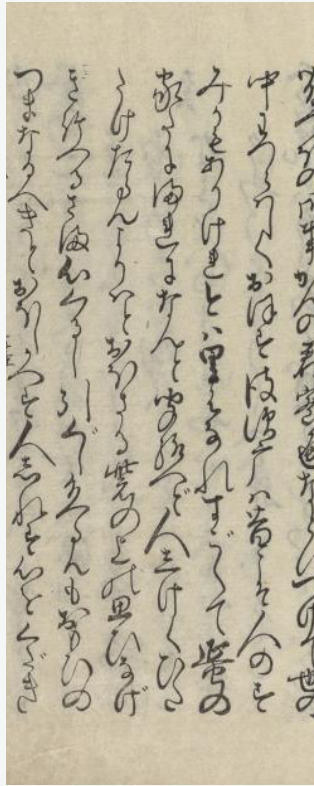
1. INTRODUCTION



2. WESTERN CALLIGRAPHY



3. EASTERN CALLIGRAPHY



4. TRANSLATIONS



5. CONCLUSION



introduction

Carol Twombly and Ryoko Nishizuka are both prominent women in the world of typography. Although there are decades between the two of them, they are both inspired by history and the natural world around them. Some of Twombly's most prominent works are inspired by the inscriptions that were carved into columns in Rome from 113 AD and from Ancient Greece. Similarly, Nishizuka has been inspired by the characters found in newspaper prints from the late Edo period when creating some of her typefaces. I also wanted to explore how they both develop their typefaces by sketching them out by hand first and then digitizing them. Their design processes for the typefaces Trajan and Higumin are very similar, and by exploring this it allows us to trace back their work to the past in two very different societies. At a glance, Twombly and Nishizuka have two very different styles; however, there are many similarities with how they work, especially with how they translate the past into the present.



No



Adobe Fonts



western calligraphy



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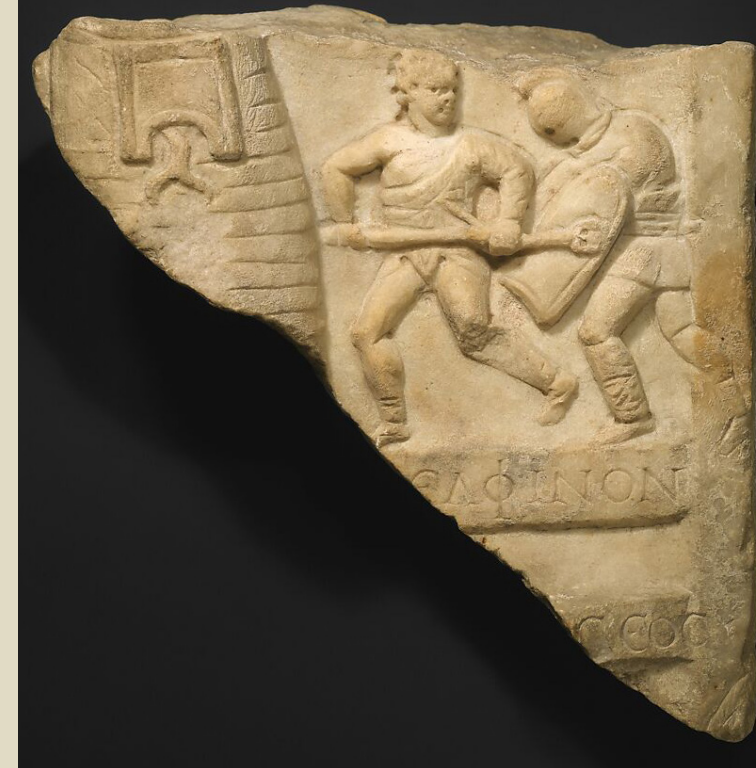
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Western calligraphy is a form of art that involves the creation of beautiful handwriting using a variety of writing instruments and tools. It has been practiced for centuries and has evolved over time to become a highly respected art form.

The history of Western calligraphy can be traced back to ancient Rome, where scribes used a reed pen to create letters

and documents. Over time, calligraphy became an important part of religious manuscripts and later, a way to create beautiful and ornate written works.

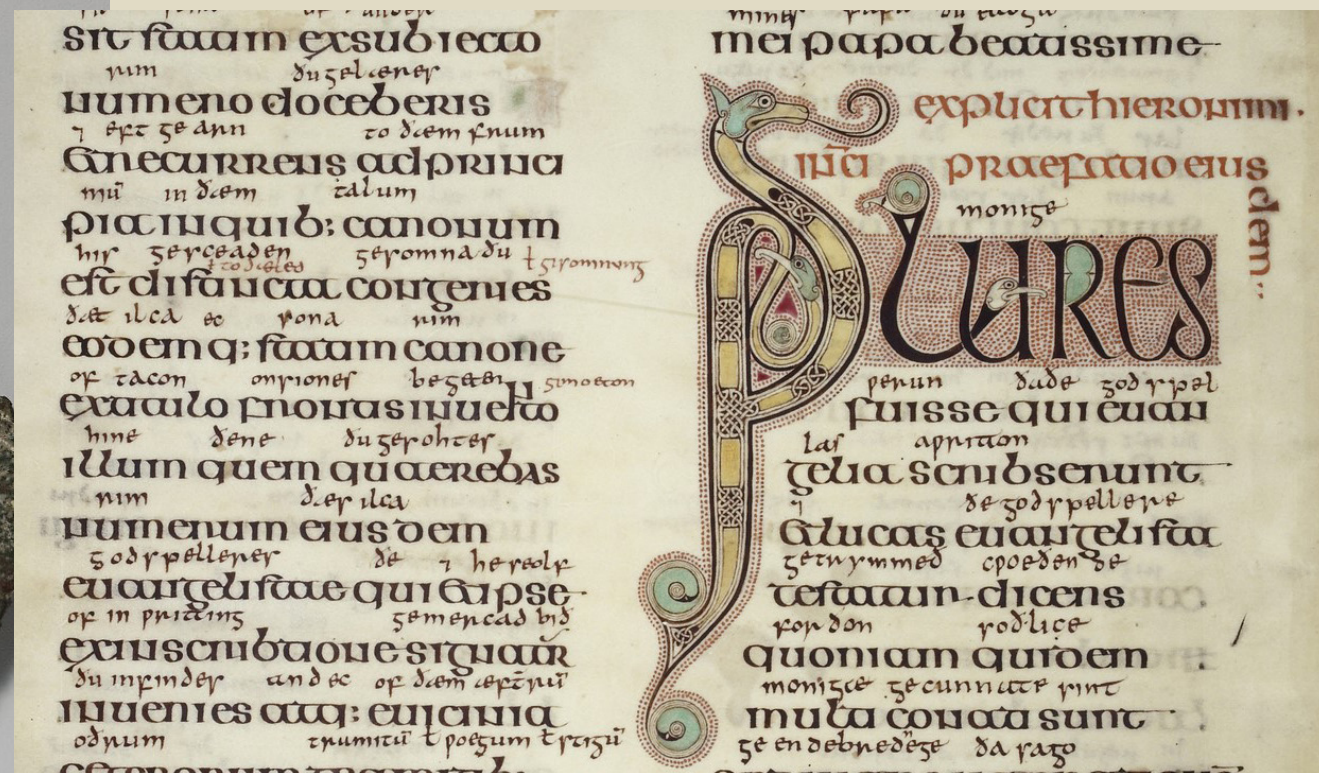
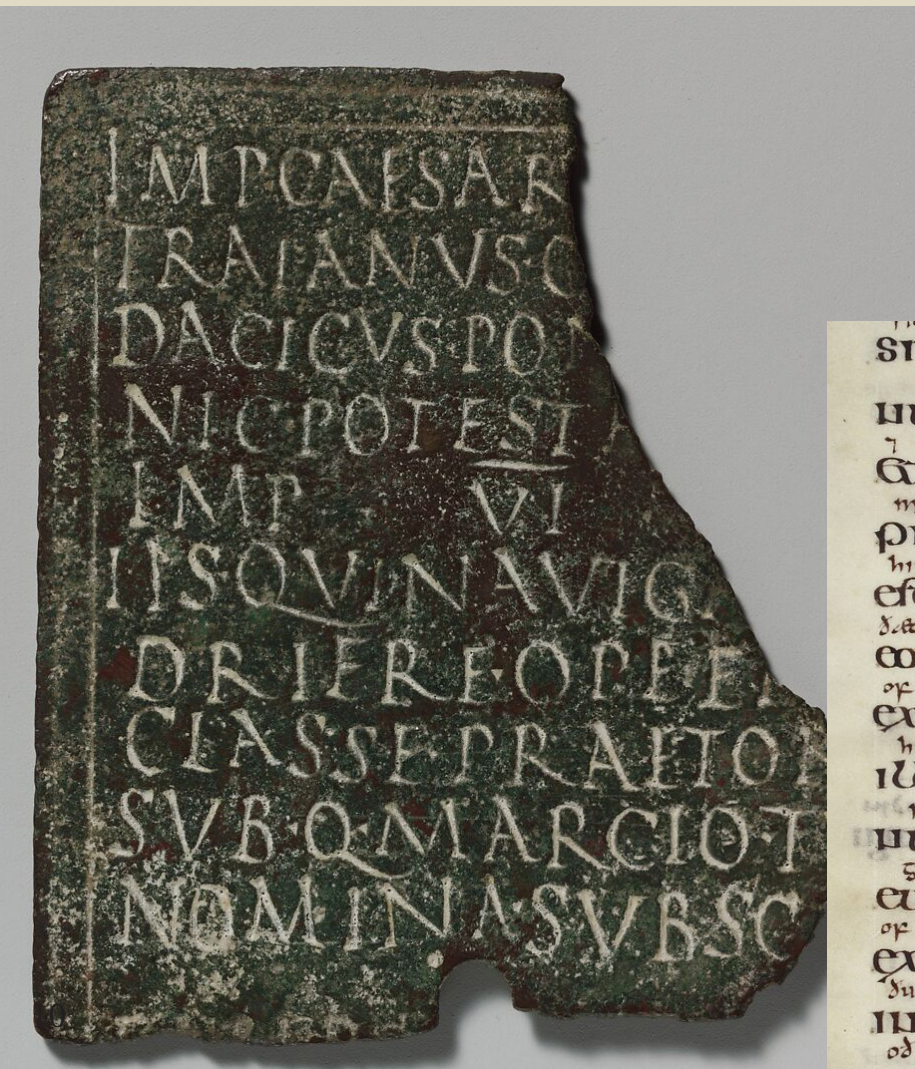
There are many different styles of Western calligraphy, each with its own unique characteristics and techniques. Some of the most well-known styles include Gothic, Italic, and Copperplate. Gothic calligraphy, also known as Blackletter, is characterized by its tall, narrow letters with sharp angles and pointed serifs. It was commonly used in Europe during the Middle Ages

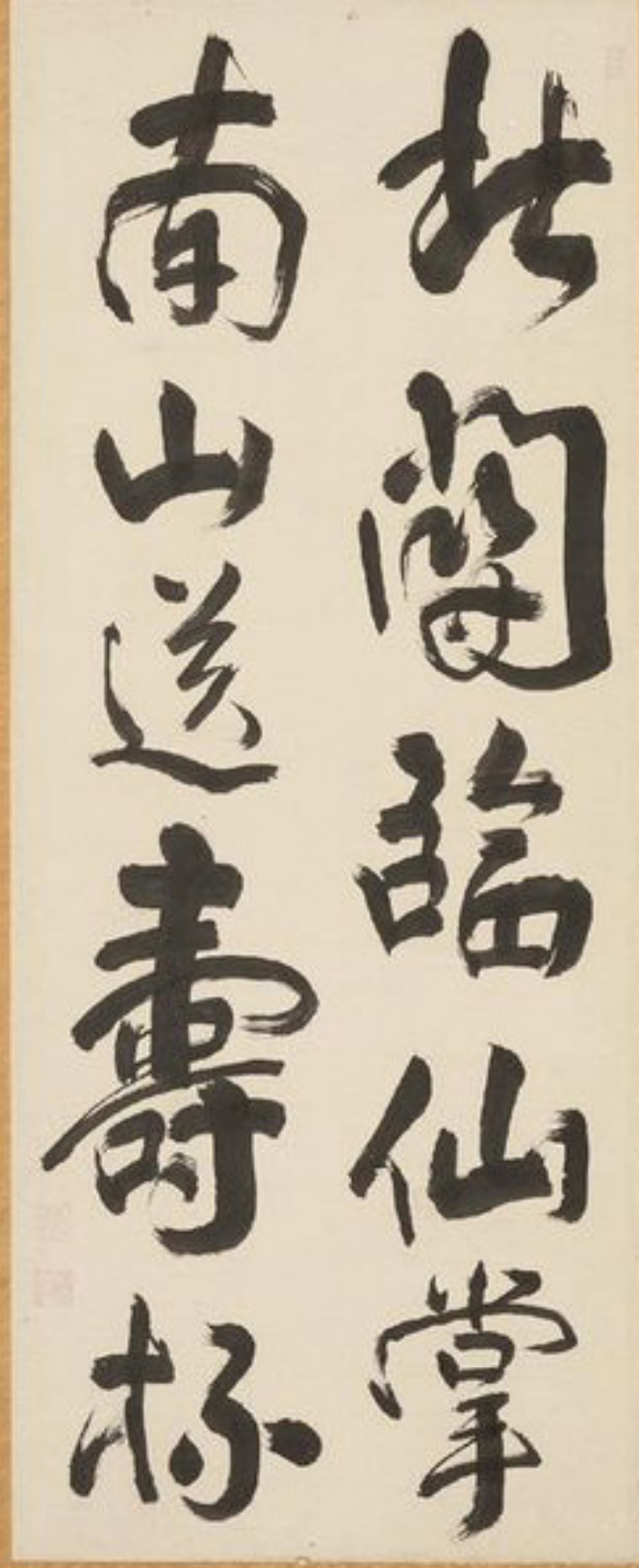


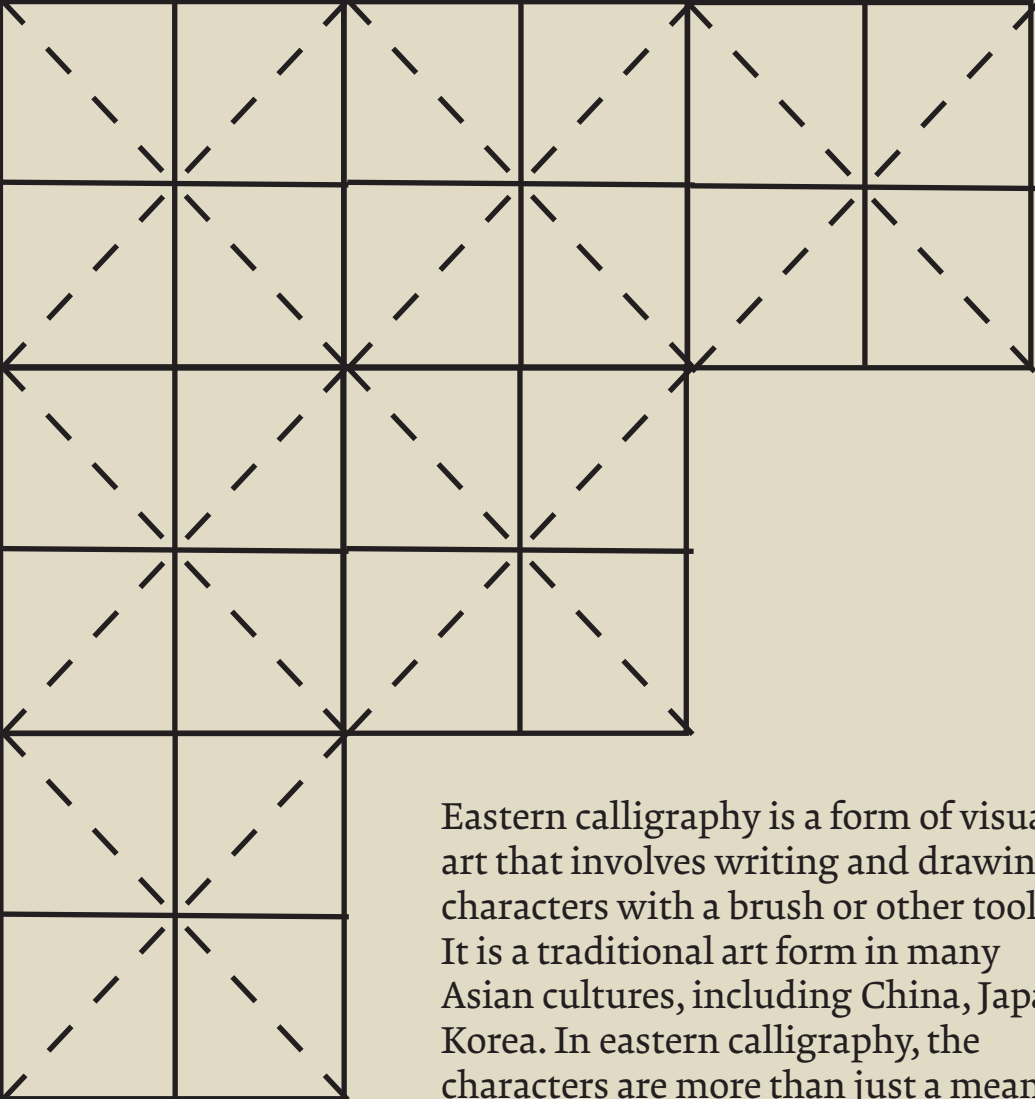
translations • western calligraphy

and is still popular today for formal invitations and certificates.

Italic calligraphy is a more flowing and graceful style, with slanted letters and a cursive appearance. It is often used for more informal writing, such as personal letters and greeting cards. Copperplate calligraphy, also known as Roundhand, is a style that originated in the 18th century. It is characterized by its thin, delicate lines and sweeping curves, and is often used for wedding invitations and formal documents.







Eastern calligraphy is a form of visual art that involves writing and drawing characters with a brush or other tools. It is a traditional art form in many Asian cultures, including China, Japan, Korea. In eastern calligraphy, the characters are more than just a means of communication. They are viewed as a form of art, and each stroke and curve is carefully crafted to create a visually pleasing and harmonious composition.

Ancient Eastern calligraphy refers to the traditional form of writing that originated in various parts of Asia, including China, Japan, Korea, and Vietnam, during ancient times. It is a highly skilled art form that involves using a brush or pen to create beautiful

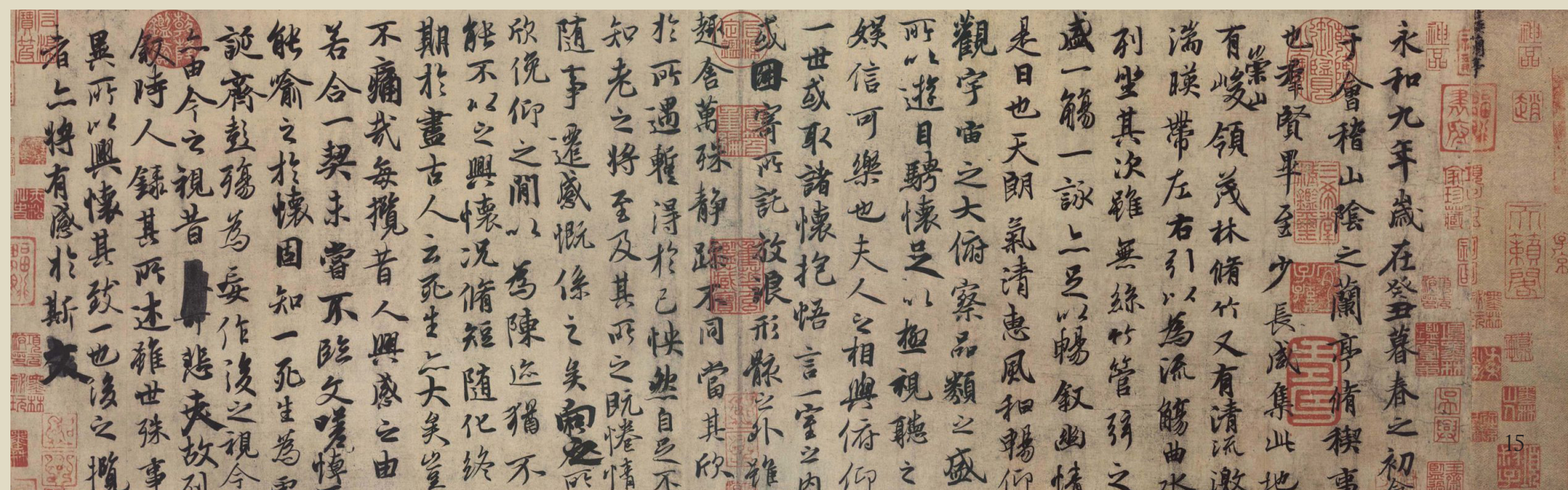
and expressive characters or symbols on paper, silk, or other materials. It was closely associated with religion, culture, and philosophy. It was also used to write sacred texts, poems, and other important documents. It was also seen as a way to cultivate personal discipline, patience, and focus.

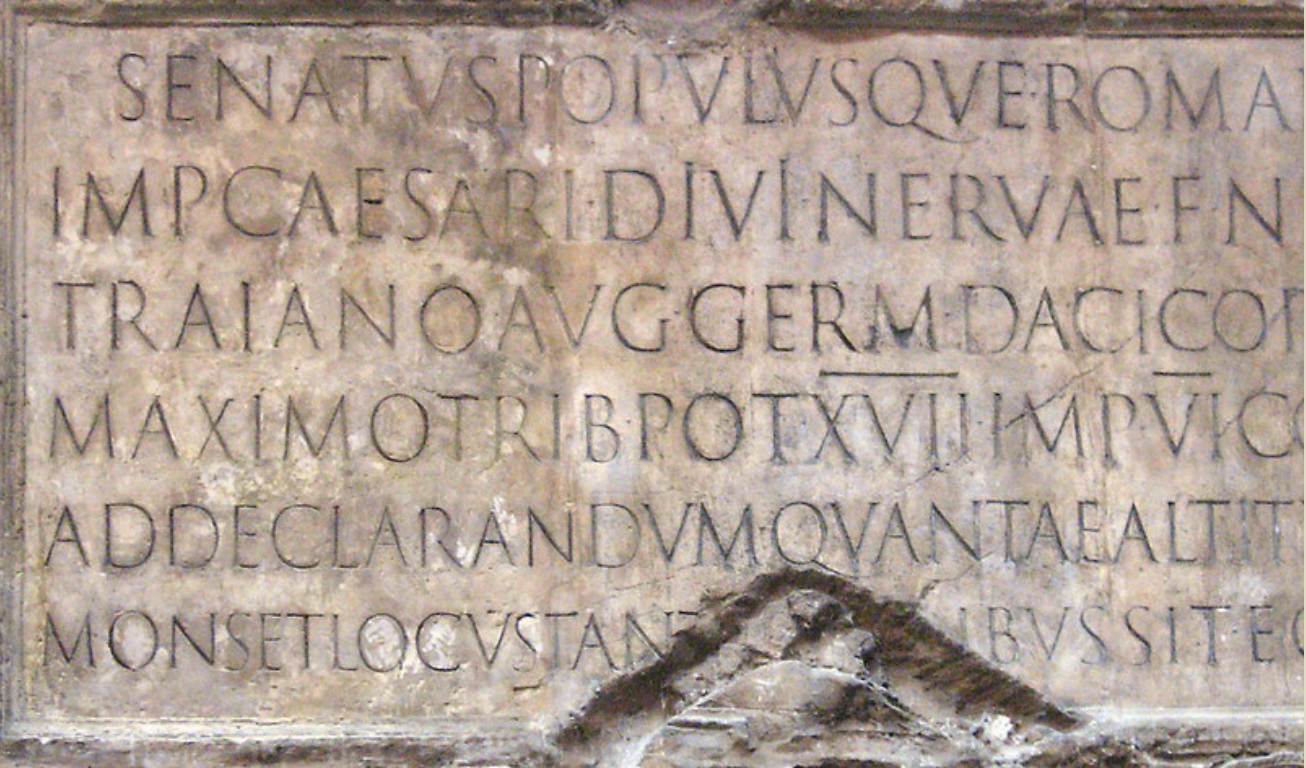
Ancient Eastern calligraphy evolved over time, with many different styles and techniques emerging. Some of the most famous styles include Chinese calligraphy, which emphasizes the use of brush strokes and a rhythmic flow of characters, and Japanese calligraphy, which emphasizes the simplicity and beauty of the written characters.

One of the unique features of eastern calligraphy is the use of different types of strokes, such as thick and thin lines, and the variation of brush

pressure, to create a range of effects and expressions. Eastern calligraphy is also closely related to other art forms, such as painting and poetry, and often includes calligraphic inscriptions on paintings and other artworks.

Eastern calligraphy has a long and rich history, dating back thousands of years, and has been influenced by various cultural and artistic traditions. It continues to be practiced and admired today, both as a traditional art form and as a means of personal expression.





translations

Throughout time, there has always been people who want to bring the past into the present. For designers Carol Twombly and Ryoko Nishizuka, they both take inspiration from historical calligraphy to create their typeface designs. However, despite both looking at historical examples, the two areas they investigate during their research are completely different. Twombly looks at ancient Western calligraphy, while Nishizuka looks at ancient Eastern calligraphy.



CAROL TWOMBLY ▴ WESTERN CALLIGRAPHY

TRAJAN

The Trajan design was named after the 13th Emperor of Rome (circa. 100AD), who was a keen builder of public buildings. Trajan’s Column, a large column dedicated to him, bears inscriptions in the distinctive style and is one of the most famous examples of Roman square capitals.

Edward Caith was a Roman Catholic priest who, as a master calligrapher, had been researching the typeface on Trajan’s column for some time. He showed that the letters were painted onto the stone, whereupon the expert stone-masons would then chisel the characters out.

Font designer Carol Twombly took this research and created a typeface that had many of the features of the original Trajan Column. Trajan is a serif typeface designed by Twombly in 1989 for Adobe Systems. Trajan is widely recognized for its elegant and classical appearance, and it has been used extensively in advertising, movie posters, and other forms of graphic design.



small bracketed serifs at the end of each stroke

thick to thin stroke

Serifs: Trajan has bracketed serifs, which means that they have a slight curve where they join the main strokes of the letters.

Capitals: Trajan is an all-caps font, meaning that it only has uppercase letters. The capitals are Roman-style, with wide, straight lines and sharp angles.

TTTANIC

Proportions: Trajan has a relatively narrow width, with tall ascenders and descenders.

Weight: Trajan is a relatively heavy font, with thick strokes and a strong contrast between thick and thin lines.

Higumin

Higumin is a rounded sans-serif typeface that was designed with readability and legibility in mind. It features rounded edges and terminals, giving it a warm and friendly appearance. The typeface has a generous x-height, which contributes to its legibility, especially at smaller sizes.

Nishizuka places a strong emphasis on legibility and readability. She often begins her designs by sketching out the basic letterforms, and then refines them until they are clear and easy to read. She pays close attention to the spacing between letters, as well as the overall texture and rhythm of the typeface.

This typeface was based on the handwriting and art of Japanese artist Yuko Higuchi. It was also inspired by the writing found on newspapers from the Edo period in Japan.

Its versatility and legibility make it a popular choice for designers who want a typeface that is both friendly and functional.

Higuchi

no bracket

strokes of varying weights

extended tail

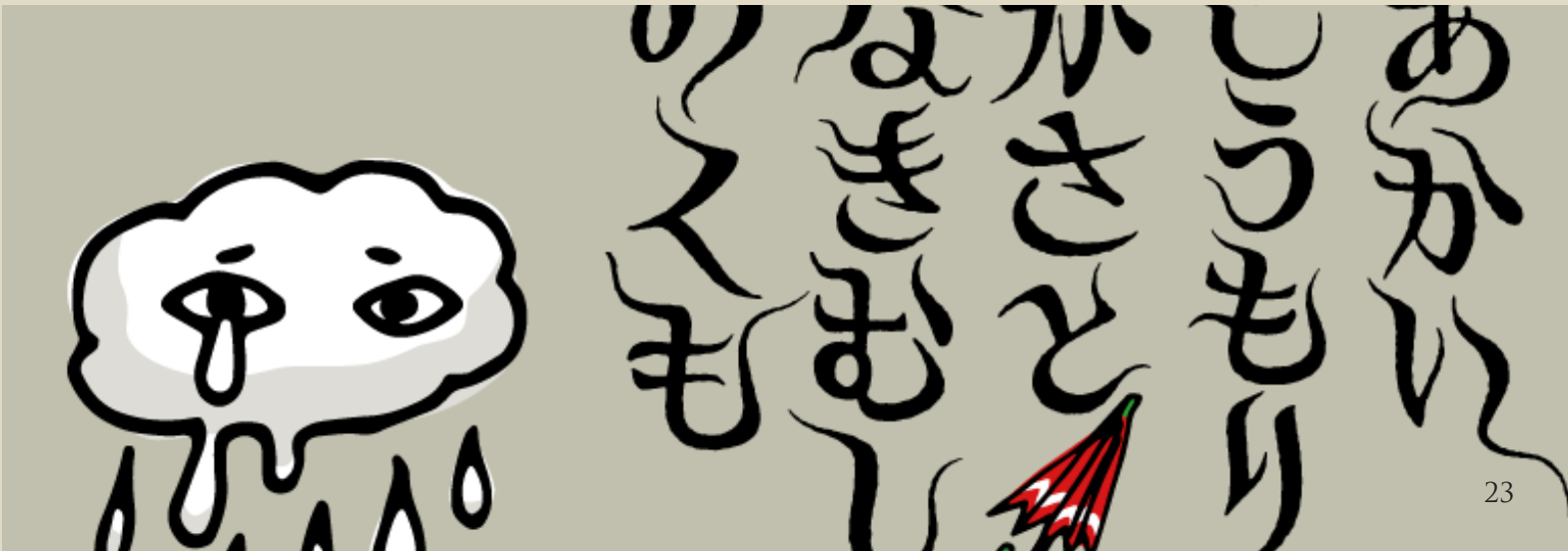
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conclusion

Eastern and Western design each have their own defining characteristics that are separate from the other. However, Eastern design, especially in typography, has consistently been expected to cater to Western audiences by having a romanized alphabet in addition to the alphabet of the original language the type face was designed for. For instance, within this booklet I focused on the typefaces Trajan and Higumin. Trajan was originally based on a language that used the latin alphabet while Higumin was inspired by and was created for Japanese characters. Although each typeface was meant for two seperate alphabets, Higumin is able to be used with romanized letters alongside Japanese characters whereas Trajan can only be used with the latin alphabet with no thought being put towards trying to cater to the Eastern languages that utilize characters. Eastern designers are always seen having to cater to Western audiences, but it is almost never the other way around. Perhaps in the future there can be an emphasis on catering Western typefaces to Eastern languages instead of it being simply just the other way around.



[illegible]