



no  
e1!

# Hello!

My name is **Noel Anderson**,  
and this is my portfolio.

123456789

800-555-1111

fakeemail@pdx.edu

no  
el!



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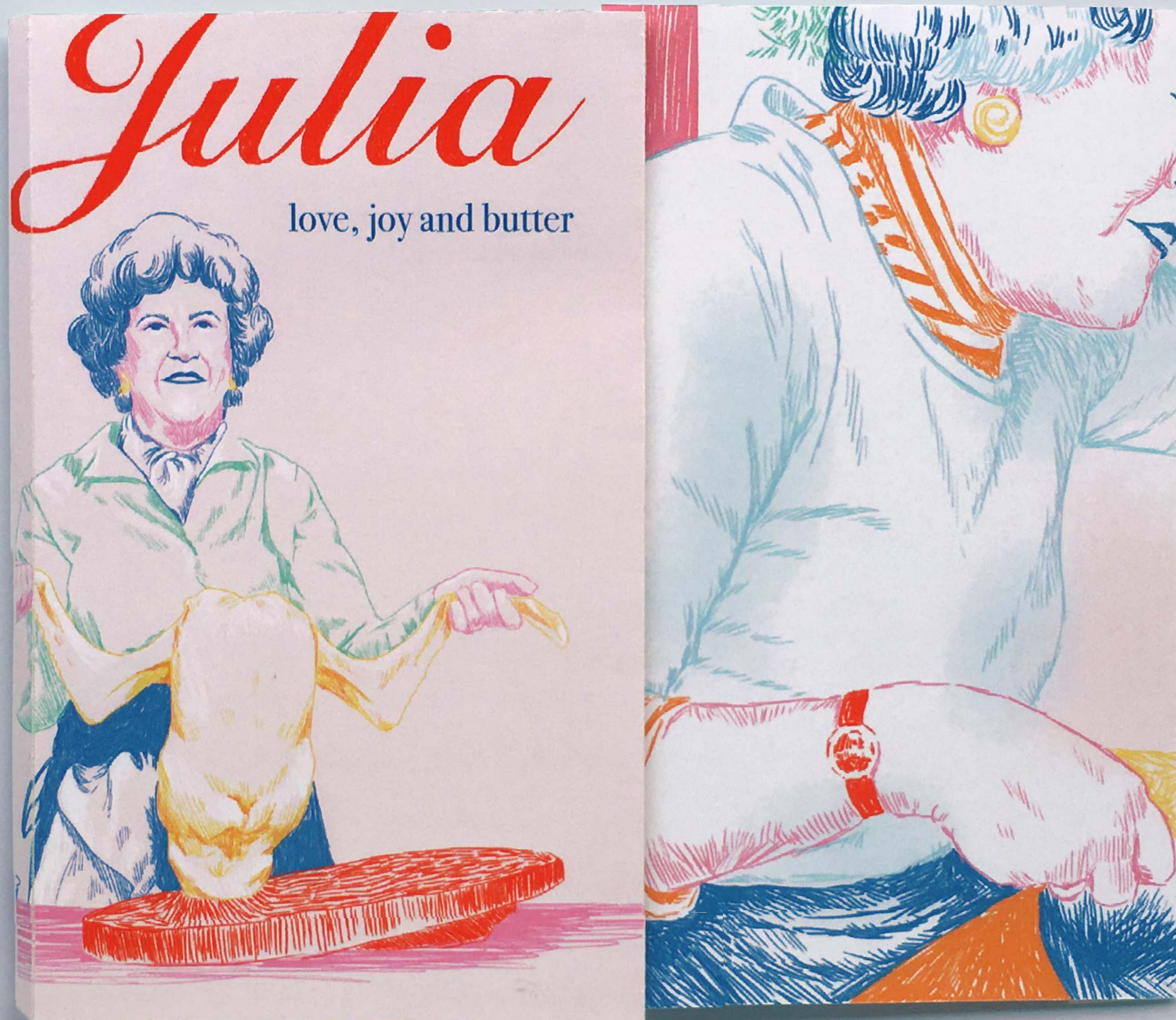
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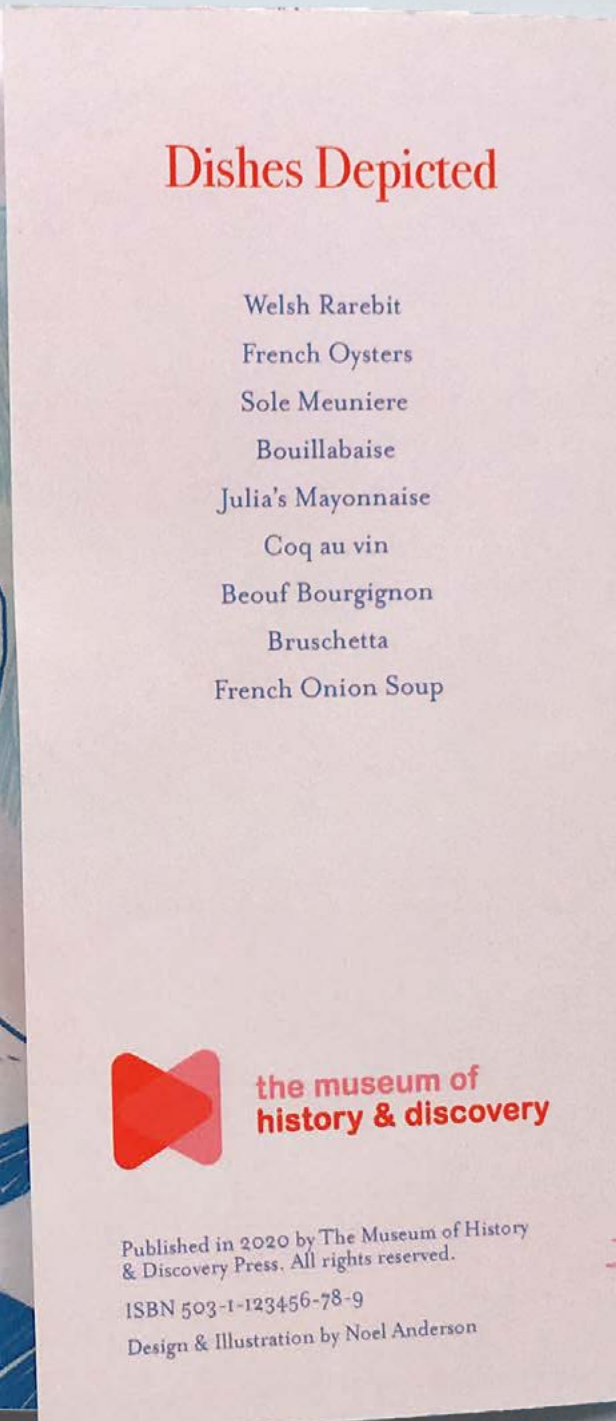
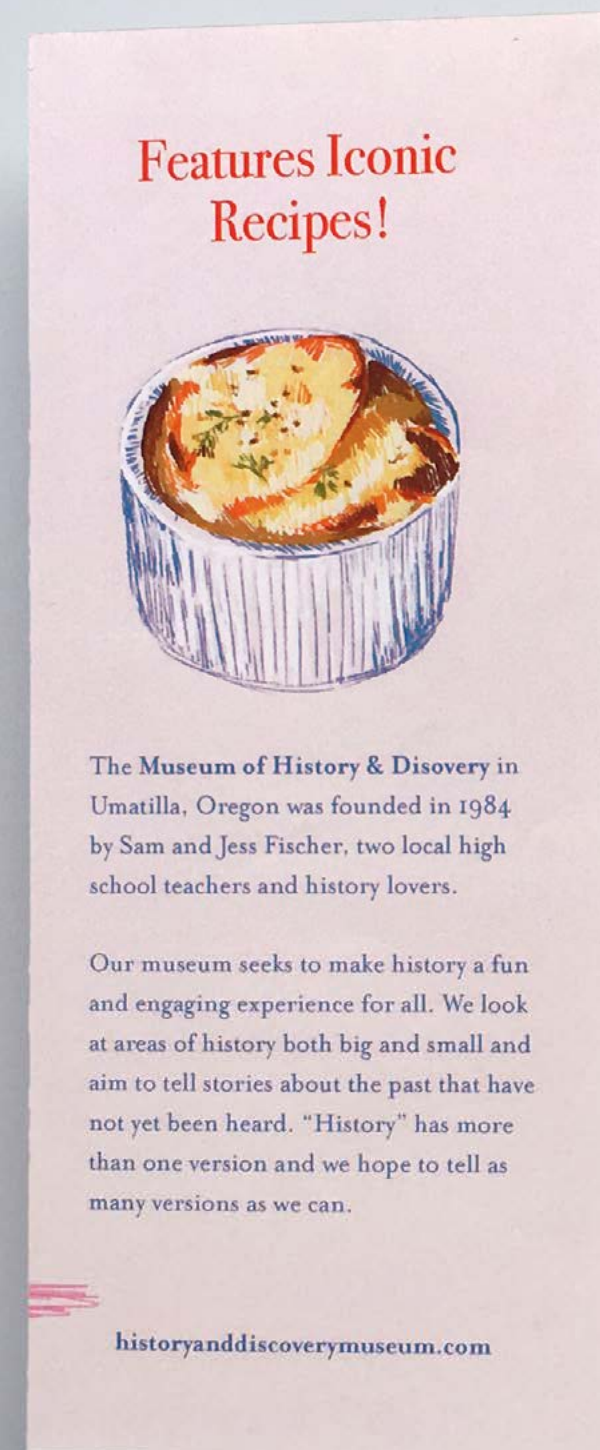
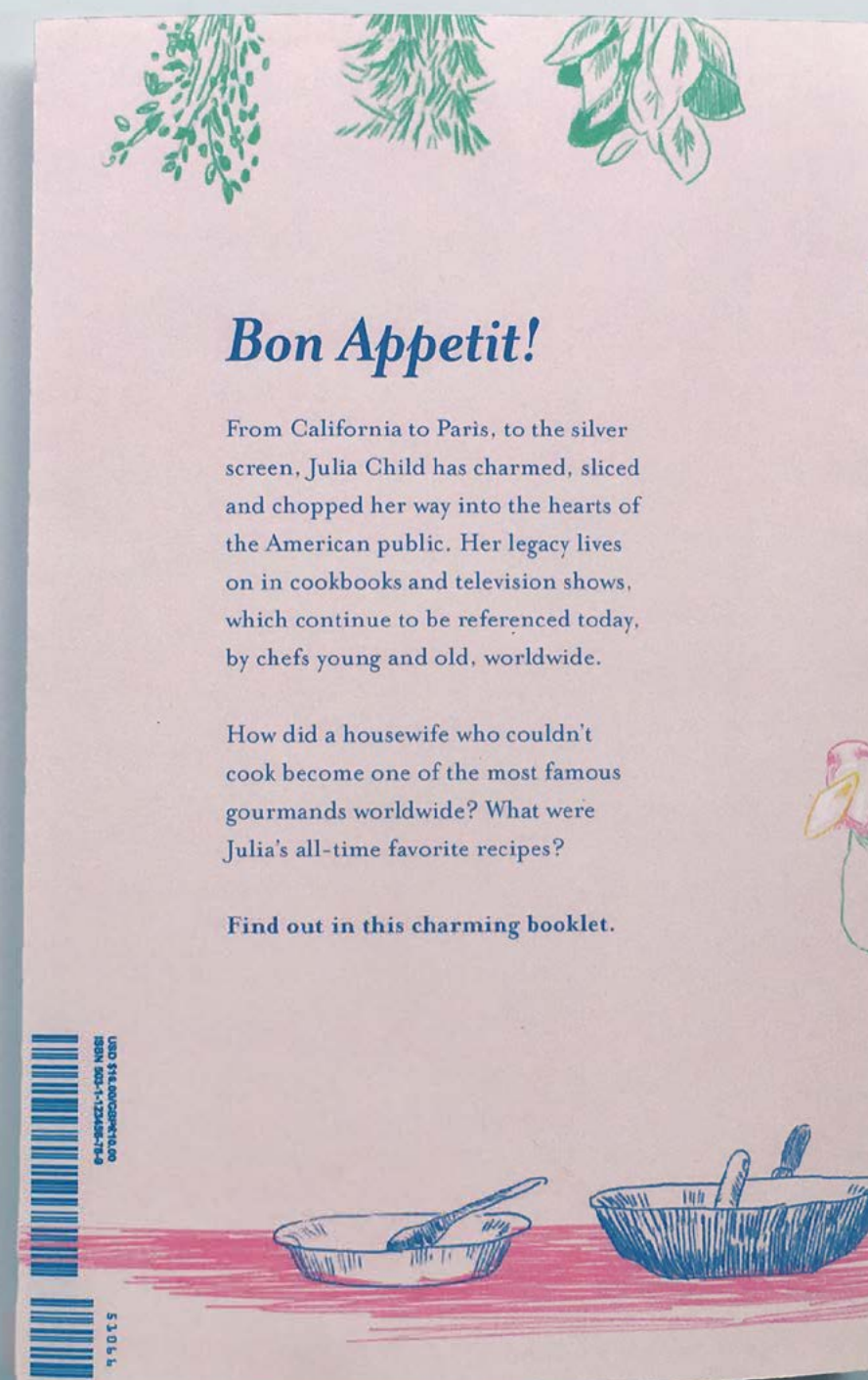
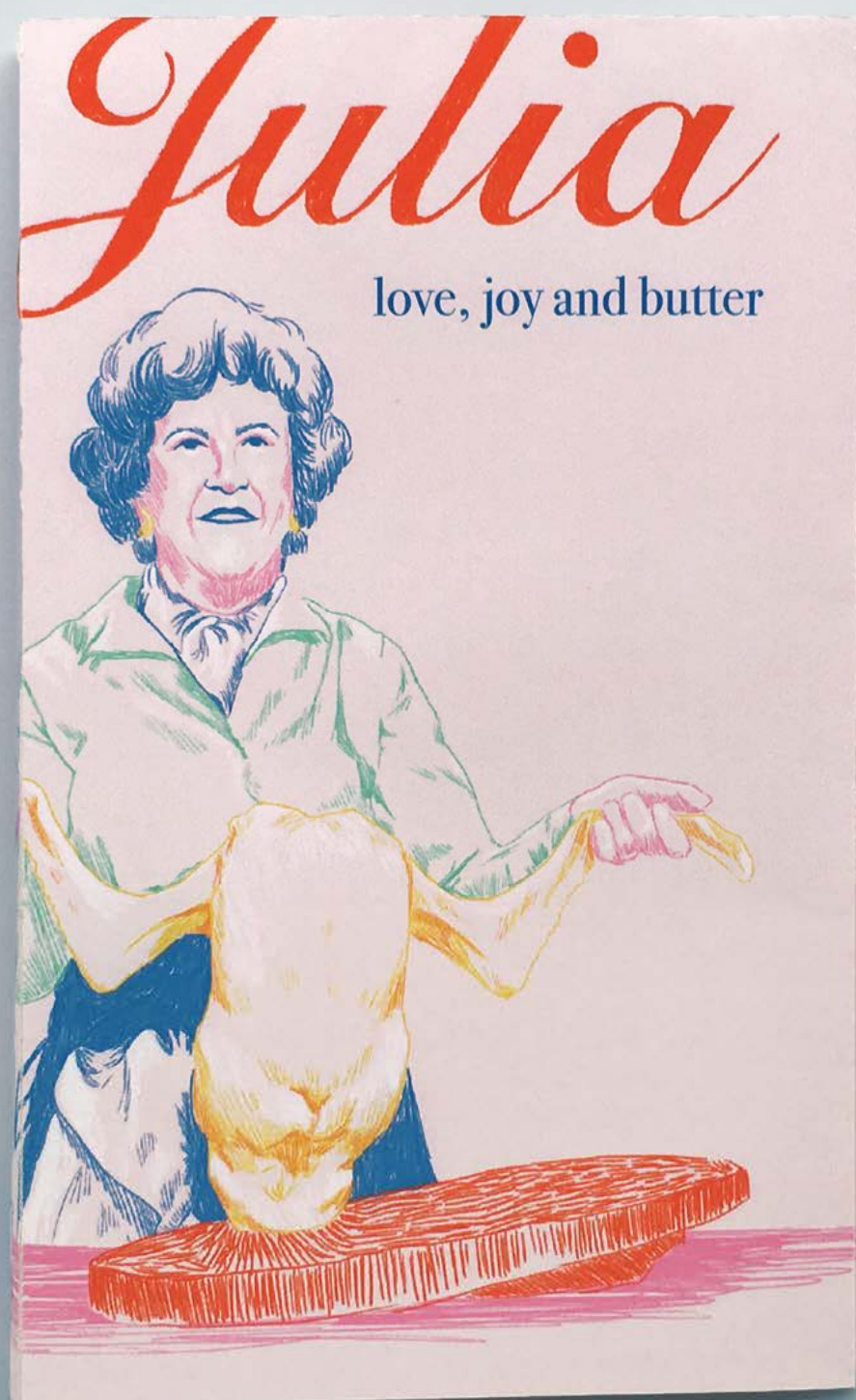
01

## Julia: Love Joy and Butter

An illustrated history booklet for the Museum of History & Discovery, depicting the life of chef and TV personality Julia Child. The typefaces and pastel colors were chosen to invoke vintage menus and book layouts of the time period, while the vivid colors and sketched style bring a sense of modernity.







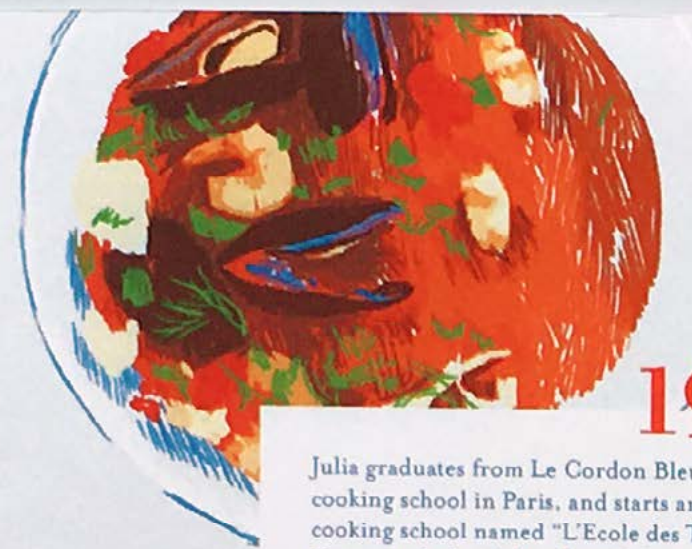




Her mother's specialty was Welsh Rarebit, a mixture of cheese, beer and mustard on toast.

### 1912

Julia McWilliams was born on August 15, 1912 in Pasadena California, the oldest of three children and very tall, at 6 foot 3 inches. Her family was wealthy, but not cultured in fine cooking.



Julia perfected her Bouillabaisse recipe when she moved to the sea-side city Marseilles.

### 1951

Julia graduates from Le Cordon Bleu, a famous cooking school in Paris, and starts an informal cooking school named "L'Ecole des Trois Gourmandes" with her friends Simone Beck and Louisette Bertholle. The women teach French cooking to American wives from the US embassy.



Beuf Bourguignon was the first recipe featured on The French Chef and is arguably Child's most famous recipe

### 1963

After her appearance on a book review show, Julia was invited to star in her own cooking show. The French Chef debuted in 1963 and ran for ten years nationally. Child's cheery enthusiasm, warbly voice and unpatronizing, unaffected manner made her an icon in US television.

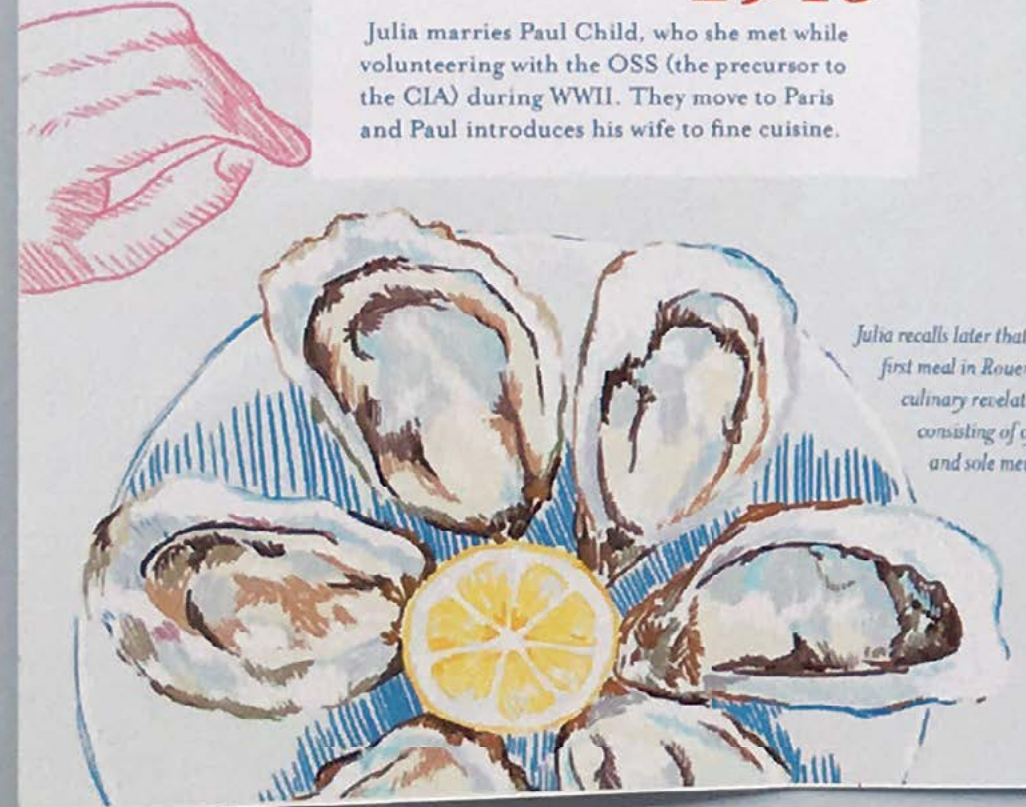
### 2000s

The Childs donate her kitchen to the Smithsonian as an exhibit. Julia passes away at home in 2004, at 91 years old.



### 1945

Julia marries Paul Child, who she met while volunteering with the OSS (the precursor to the CIA) during WWII. They move to Paris and Paul introduces his wife to fine cuisine.



Julia recalls later that her first meal in Rouen was a culinary revelation, consisting of oysters and sole meuniere.

### 1961

Mastering the Art of French Cooking is published, a revolutionary French cookbook for Americans, written by Child, Beck and Bertholle. The book becomes a best seller and is considered a seminal culinary work even today.



The Way to Cook featured an extensive array of poultry and fish recipes, such as Coq au vin.



Child's mayonnaise recipe in particular included her own intensely guarded, secret technique.

### 1970-1990

Child continues to star in multiple TV series and publishes many cookbooks. In 1989, she publishes The Way to Cook, her (self-declared) magnum opus.



Child's last meal was French onion soup, a lifelong favorite.

### 2009

Julie & Julia, a film about a blogger making every recipe in The Art of French Cooking, is released. The film stars Meryl Streep as Julia Child and is highly successful, reigniting America's interest in the famous chef's life.













02

## Art&play Branding

Branding and exhibit design for a childrens museum exhibit created by the MOMA, Museum of Modern Art. The exhibit aims to teach children about the visuals and history of fine art movements and artists, while emphasizing digital interactivity and hands-on play. The artwork the kids create in the exhibit is displayed in the main room and can be printed to take home.

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art &  
play

**MoMA**



art&play

MoMA

ART FOR



monet

kusama

ALL AGES

an interactive art experience for kids of all ages

JUNE 1ST-AUGUST 31ST 2021

MOMartplay.com

MoMA



da vinci

art&play

an interactive art experience for all ages

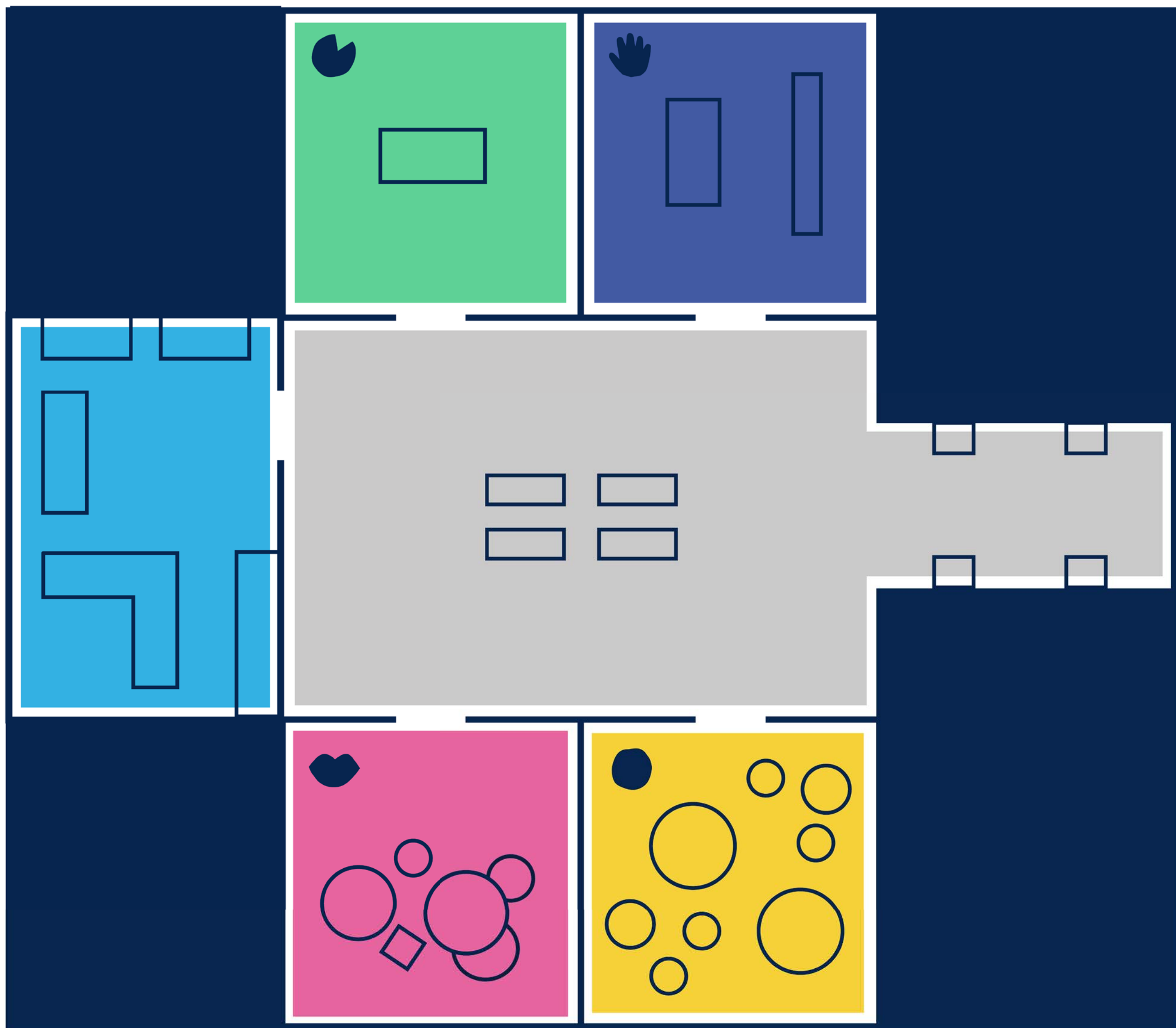
SUMMER 2021

MOMartplay.com





Kids are given a QR code tag when they enter the exhibit, which is scanned everytime they create an artpiece. This is to store their work under an account and to retrieve later if they wish to take some home.



# map key

- renaissance exhibit
- impressionist exhibit
- cubist exhibit
- contemporary exhibit
- gift shop
- check-in main gallery



# welcome!

This exhibit is an *interactive art experience*. Explore rooms that each depict a different movement of art history while making your own art pieces, which are shown in the main gallery and are available to be taken home.

Follow the steps below:

<b>sign in</b>  input your information at one of the open kiosks	<b>get help</b>  our attendants will provide you a QR tag and scan you into the system	<b>use your tag</b>  keep your tag on and scan the when interacting with the digital art
---	---	---



## Check-In & Main Gallery





## Impressionist Exhibit

The room is designed to look like Monet's Giverny garden. Visitors can create their own Monet inspired pieces at the screens on the wall.





## cubism

pablo picasso (1881-1973)

An early 20th century art movement pioneered by Pablo Picasso. In cubist paintings, parts are broken up into shapes and placed in an abstract, or strange, way. The paintings can be scary, funny or weird, depending on who is looking at it. The paintings were usually portraits (paintings of people).

Pablo Picasso made paintings, sculptures and collages. When he was younger, he had a more normal art style. He became a cubist later in his life.

## Cubist Exhibit

The room is a play area with structures that reference Picasso's shape language. Visitors can create their own Picasso inspired pieces at the large screen on the wall.



03

## Emma Cover and Layout

A book cover and page layouts for Penguin Random House's 2021 illustrated edition of Jane Austen's classic, *Emma*. Illustrations from Macmillan's 1896 edition are used throughout the design as well as classic typefaces and layouts. The cover concept is a play on Emma's identity; a lively, beautiful and two-faced upper class young woman.







A PENGUIN BOOK  
Illustrated  
U.S. \$17.95  
CAN. \$24.95  
U.K. £10.95  
12345 67890  
12345 67890















"two umbrellas for us" (5)



CHAPTER I

MR. KNIGHTLEY  
FREQUENTLY CALLED ON  
EMMA AND HER FATHER

Emma Woodhouse, handsome, clever, and rich, with a comfortable home and happy disposition, seemed to unite some of the best blessings of existence; and had lived nearly twenty-one years in the world with very little to distress or vex her.

She was the youngest of the two daughters of a most affectionate, indulgent father; and had, in consequence of her sister's marriage, been mistress of his house from a very early period. Her mother had died too long ago for her to have more than an indistinct remembrance of her caresses; and her place had been supplied by an excellent woman as governess, who had fallen little short of a mother in affection.

Sixteen years had Miss Taylor been in Mr. Woodhouse's family, less as a governess than a friend, very fond of both daughters, but particularly of Emma. Between them it was more the intimacy of sisters. Even before Miss Taylor had ceased to hold the nominal office of governess, the mildness of



JANE AUSTEN



JANE AUSTEN was born on December 16, 1775, at Steventon, near Basingstoke, the seventh child of the rector of the parish. As a girl, Jane Austen wrote stories, including burlesques of popular romances. She lived with her family at Steventon until they moved to Bath when her father retired in 1801. After his death in 1805, she moved around with her mother; in 1809 they settled in Chawton near Alton, Hampshire. Here she remained, except for a few visits to London, until in May 1817, when she moved to Winchester to be near her doctor.

During her lifetime, she published four novels, each after much revision. These are *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814), and *Emma* (1815). She died in Winchester on July 18, 1817. Two other novels, *Northanger Abbey* and *Persuasion*—the latter written in a race against failing health in 1815-16—were published posthumously in 1817. Austen, the first formal announcement of her authorship. She also left two earlier compositions, a short epistolary novel, *Lady Susan*, and an unfinished novel, *The Watsons*. At the time of her death, she was working on a new novel, *Sanditon*, a fragmentary draft of which survives.



This book is number **41** of an edition limited to two thousand copies, printed on regency paper from Penguin Press. The book is set in Adobe Caslon Pro, a type designed by Carol Twombly, who based it on William Caslon's own specimen pages between 1734 and 1770. The book is published by Penguin Books and the typography and cover design are by Noel Anderson.

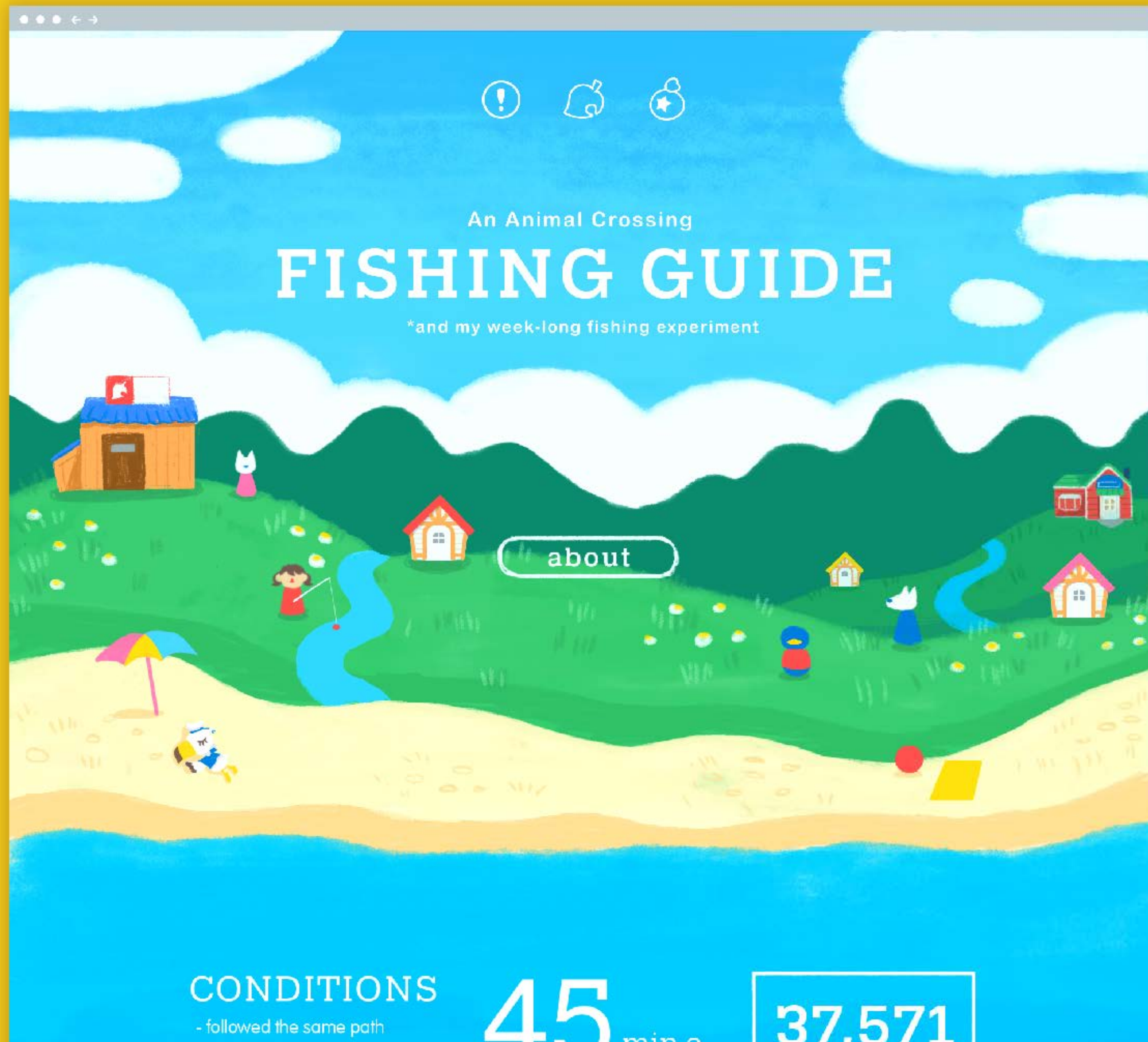


04

## Animal Crossing Fishing Guide

A scrolling website that displays a week of data collection in the video game Animal Crossing New Horizons. The website acts as both an infographic about the data and a guide for players who wish to get better at fishing in-game. The friendly typefaces and illustrations were designed to match the game's visual aesthetic and tone.

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**CONDITIONS**

- followed the same path
- sunny weather, april season
- fished indiscriminately, caught fish in every body of water
- tracked location, amount, type, size, profit, and other data

**45 min a DAY**

**37,571**  
average profit a day

**most common fish**

percentage of fish > 500 bells \*by fish size

- 77% smallest
- 60% medium
- 49% large
- 12% small
- 5% x-large

**1 ROD breaks**  
every 30 minutes

**4% trash**

**fellow fishers**

Red Snapper (3000 bells) and Barred Knifejaw (5000 bells) were the best money makers. I consistently caught, on average, one a day.

1. Red Snapper
2. Barred Knifejaw
3. Oarfish

**Island Map**

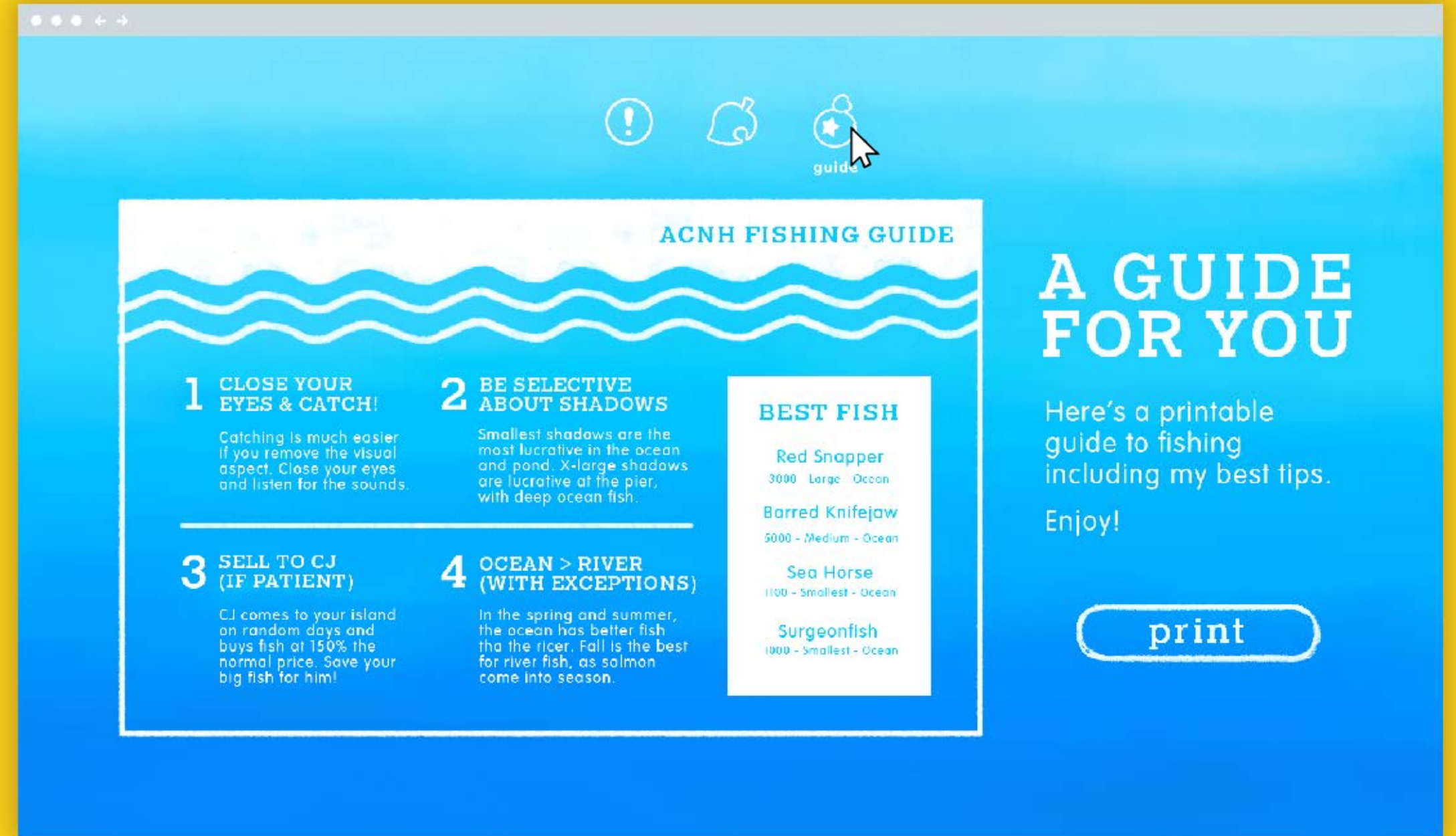
Lucrative fish tended to spawn off rocks

- Red Snapper
- Clown Fish
- Surgeon Fish
- Olive Flounder

12% small  
5% x-large

The cursor can hover over parts of the info-graphic to get more context for the data. The map functions similarly, with boxes popping up when the cursor hovers over a star-marked location.







05

## Tove: Beyond The Moomins

Select spreads from an annotated bibliography about Tove Jansson, a graphic artist most famous for creating the Moomin franchise. The layout is designed to be image based and charming, to show off Jansson's drawing style. A limited color palette is used to let Jansson's great linework shine.

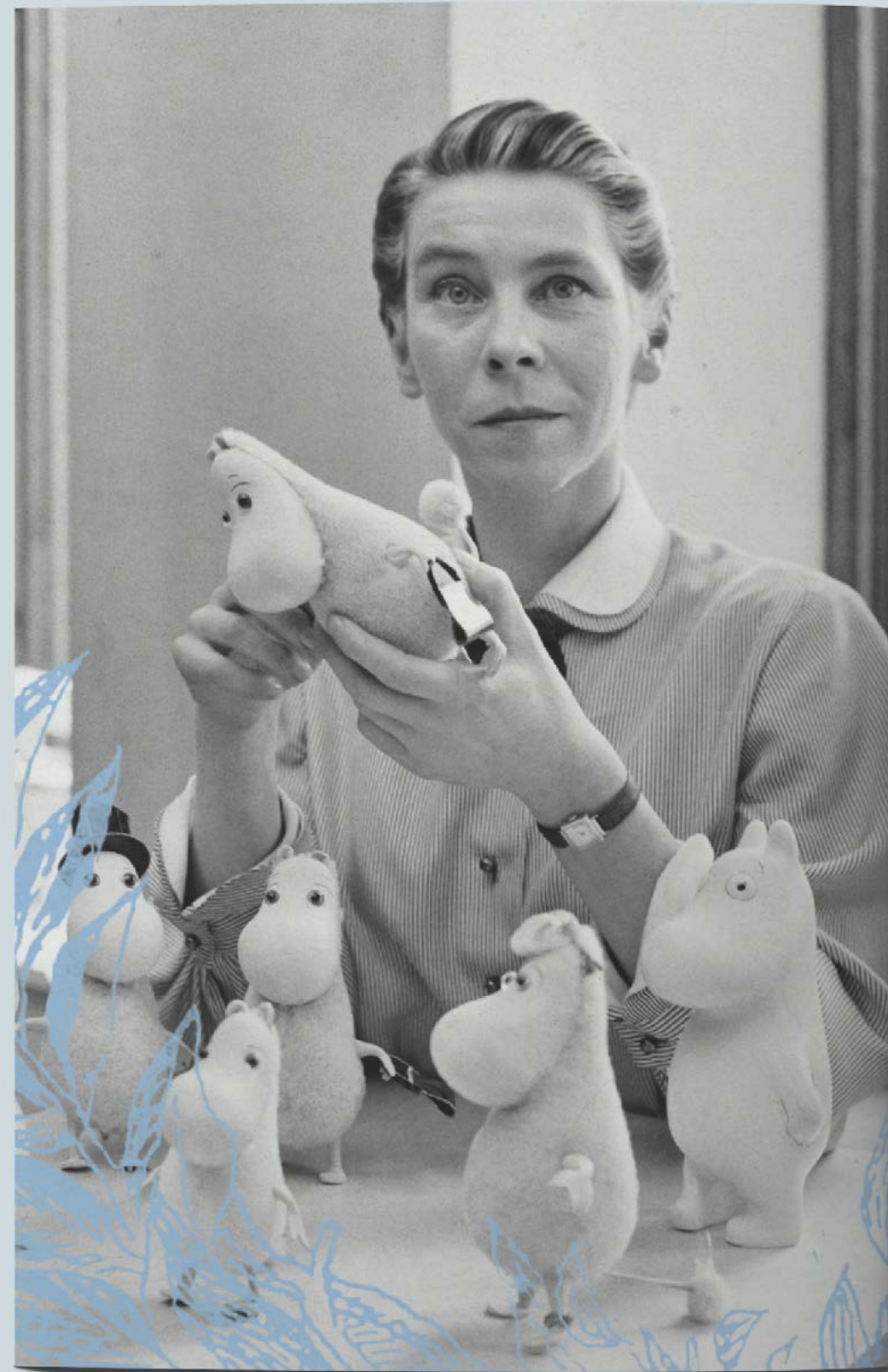


“All things are so very  
uncertain, and that’s  
exactly what makes  
me feel reassured.”

— Moominmama







## introduction

### a creative life

Tove Jansson (1914-2001) is a world-renowned graphic artist, illustrator and writer, who created charming, meaningful work that has impacted generations. From her Moomin series, which includes 8 books and many comic strips, to her adult novels, Jansson is the most successful Finnish artist and her legacy lives on. Jansson's work is pictorial and verbal art created by the same person, telling of her creative talent. The success of her work, primarily the Moomin franchise, shows the power of her visual and written communication skills. Through her charming writing and characters, Jansson expressed themes of compassion, love, and acceptance. She wrote honestly, weaving her own life story into her books and basing characters off of her immediate circle. Jansson trained as a graphic artist and painter, and her early works are just as brilliant as the Moomins. Her style of expressive illustration with limited color palettes and strong compositions can be seen, as well as her cheeky sense of humor and love for darker themes.

Jansson's early adult life was experienced through the lens of war. World War 2 caused immense suffering and anxiety for the artist, a time she described as quiet and bleak; "one's work came to a standstill. It seemed quite impossible to make pictures". The rest of her life was a reaction to that period, the Moomins included. Jansson lived a life free from the female norm at the time. Her absolute values were the status, independence and creative esteem of women. She challenged conventional ways of thinking and moral rules in an old prejudiced country. Jansson never married and lived with a female partner, Tuulikki Pietilä, for 45 years. She was a revolutionary, but never a preacher or demagogue, preferring to live peacefully. Above all else, she valued freedom, both personal and creative.

5



left: age 9  
middle: age in art class  
right: age in her studio



## early life

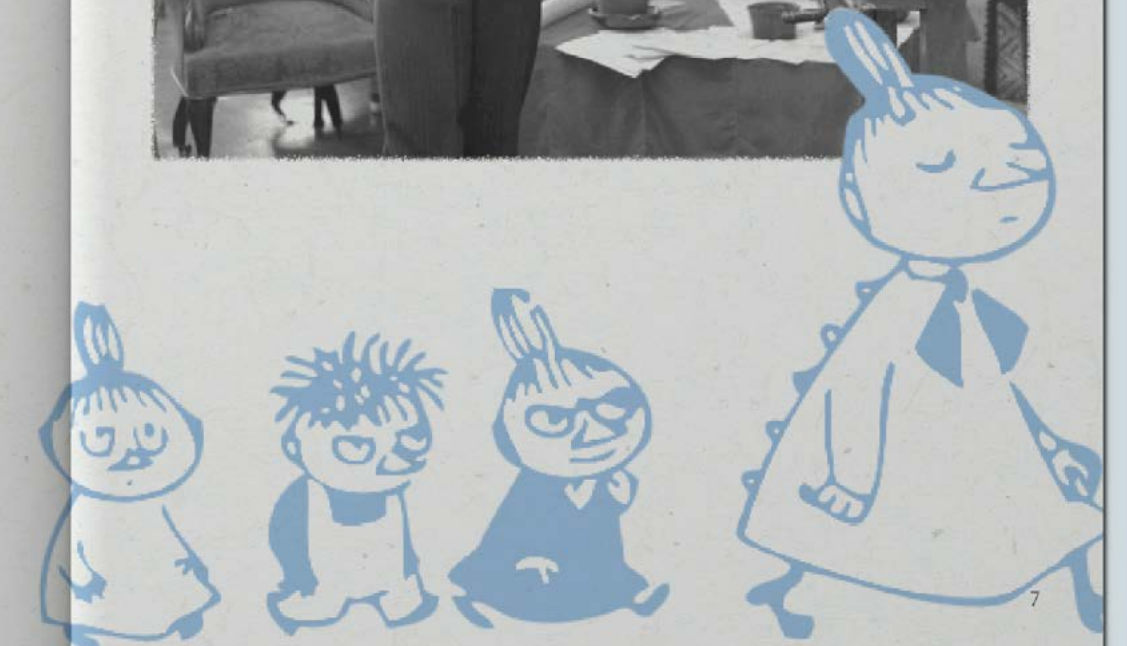
### Tove Jansson: Life, Art and Words, the Authorized Biography

In this authorized biography, written by Boel Westin, who wrote her doctoral thesis on the Moomins, describes Jansson's childhood. Jansson grew up with a graphic designer mother and sculptor father in Helsinki, Finland. Jansson had illustration work early in her teens, wrote books as a hobby and went to Stockholm Technical School, where she specialized in drawing for printed material, creating bound books, technical drawings, advertisements and book covers.

6

### Moominvalley Fossils: Translating the Early Comics of Tove Jansson

Historian and cartoonist Anthony O'Neill translates and analyzes Jansson's early comics. O'Neill gives context, explaining that Jansson learned to draw from her mother, who designed stamps for years, and adopted her hatched, ink linework style. At 13, Jansson submitted an illustrated storybook which was accepted for publication, and created a full run of a successful comic, Prickina and Fabian.



7

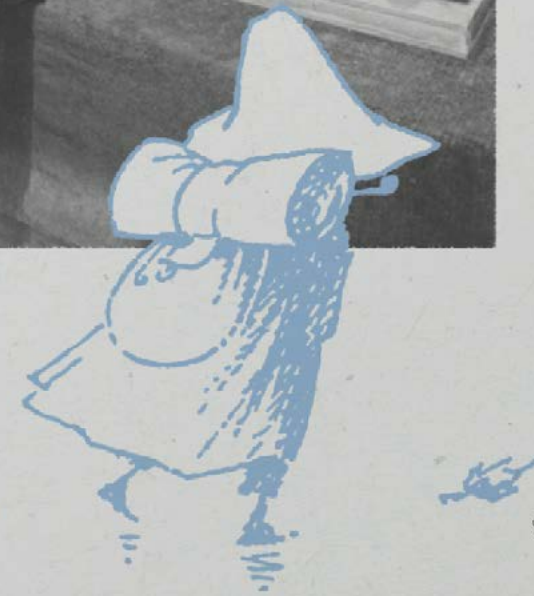




The Moomins success led to many ventures beyond books. The top photo shows Tove at the first release of Moomin merchandise, which was carried by a Helsinki grocery chain. At the time, the Moomins were solely marketed towards children. The Moomins also became a highly successful theater show, which became a classic in Sweden and Finland. Tove spent many years producing the show and had her old friend Vivica Bandler direct the original run.



Tove and her partner, Tapio Pentti, with their handmade model of Moomin house, built in the 1970s. The house looks quite different from the versions in the Moomin shows and theme parks.







Left: Condit in Moominland is the second bank of the series, in which a goat covey elevates the life of everyone who lives in Moominvalley. Right: the Groke is a character that is a physical embodiment of evil and greed, who steals beauty.



**Tradition and Normality in the Work of Tove Jansson**

One major theme in Jansson's work is convention and tradition disrupted by external events, usually natural disasters. Moomin characters are faced with conflict and change their behavior to adapt, ultimately for the better. The characters gain a richer perspective of the world and choose to focus on people and personal enjoyment rather than conforming. This reflects Jansson's own re-orientation after World War 2, when she decided to live for herself.

**The Hans Christian Andersen Awards: 1956-2002**

Jansson described the birth of the Moomins as wanting to write a fairy tale during the dark quiet wartime winters in Finland. The Moomins are a happy family in a community where friendship and tolerance are highly valued. However, scary creatures such as the Groke and natural disasters occur often. Jansson said that the world of children is one where safety and catastrophe run on parallel courses... The reality of everyday in a fantastic setting.



**tove's impact**

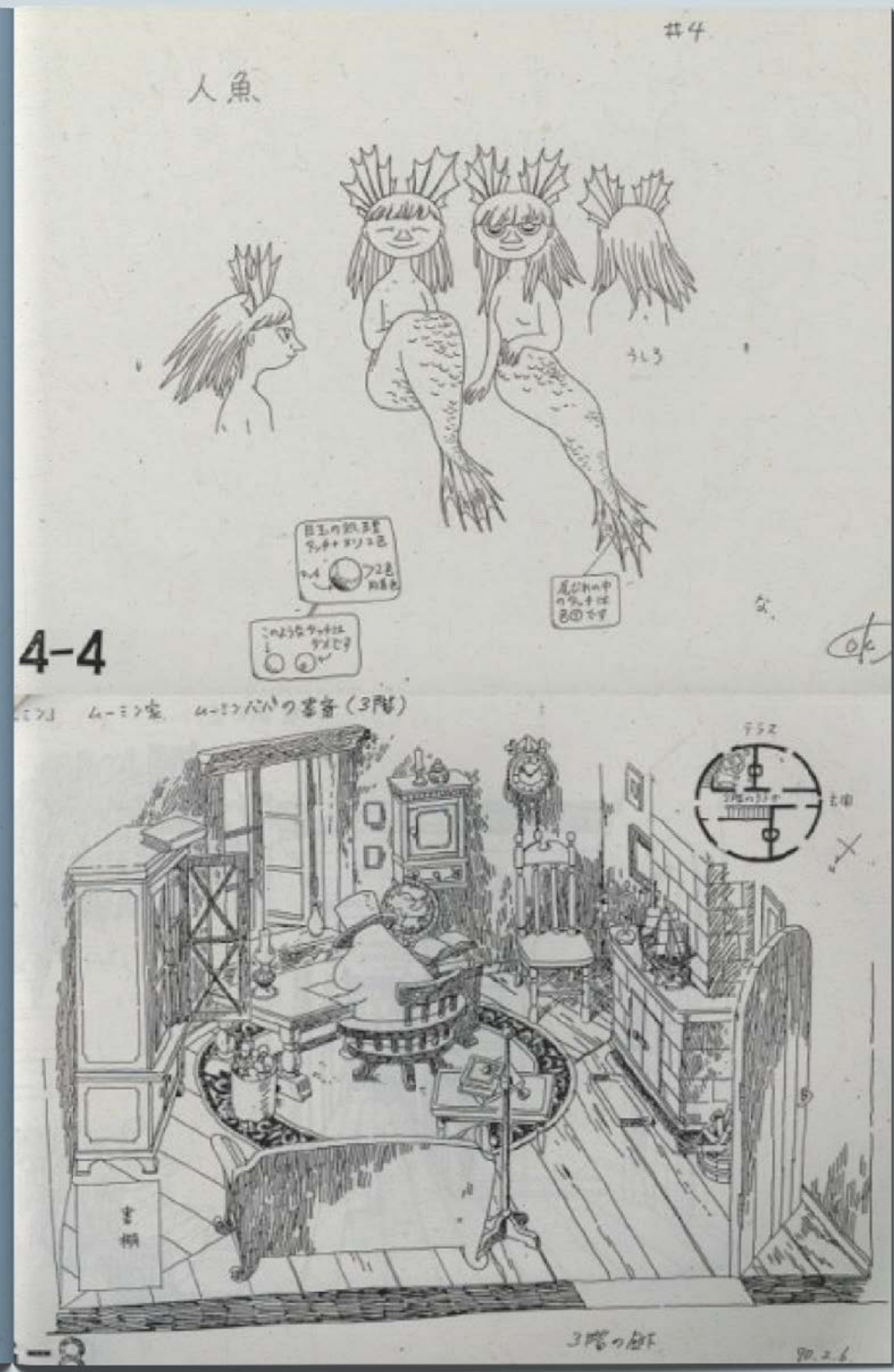
Original drafts of the Japanese Moomin anime were released in 1990. The show was incredibly successful and introduced Moomin to a younger and wider audience.

**Tove Jansson and the Crossover Continuum**

Jansson's work appealed to both children and adults. Jansson demonstrated complexity in both form and theme in her work. She created works in multiple story formats (picture books, short stories, adult novels). Themes such as sharing between groups and generations, facing mortality and rich connections between adults and children, allowed for her work to connect to people of any age. Moreover, her ability to honestly communicate her fascinations, fears and memories allowed for the reader to relate to the characters.

**What Was the Inspiration for Finland's Most Famous Family?**

Jansson said her work wasn't addressed to any particular reader but that it was probably a Miffle. She defined a Miffle as one who had trouble fitting in and was on the outside, "the good for nothing one has managed to escape from or conceal". Children who were timid, anxious and lonely found solace in Jansson's Moomin world, a harsh brutal environment with loving, accepting characters.





06

## Isle of Dogs Album

An updated branding and ad campaign for the soundtrack of Wes Anderson's film, Isle of Dogs. The branding follows Anderson's established type palette, color and compositions but brings a fresh illustrative take. The deliverables includes the album itself, social media ads and physical merch.

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Isle of Dogs  
original soundtrack by  
Alexandre DESPLAT

# 犬ヶ島



12 in vinyl  
22 tracks  
5 dogs  
1 boy

オリジナル・サウンドトラック

犬ヶ島

original soundtrack Isle of Dogs



小林アタリ 12歳

**Atari Kobayashi**  
(Ward)

身分証明書



1. Shinto Shrines
2. Taiko Drumming
3. The Manicidal Daze
4. Six Months Later + Dog Fight
5. The Hero Pack
6. First Crash-Landing
7. Kanbei & Katsumihiro (from "Drunken Angel")
8. Second Crash-Landing + Bath House + Beach Attack
9. Nutmeg
10. Kosame No Oka ("from Drunken Angel")
11. I Won't Hurt You
12. Toshizo
13. Jupiter and Oracle + Aboriginal Dogs
14. Sushi Scene
15. Midnight Sleighride
16. Pagoda Slide
17. First Bath Of A Stray Dog
18. TV Drumming
19. Kobayashi Canine-Testing Laboratory
20. Tokyo Since Shine Boy
21. Re-Election Night, Parts 1-3
22. End Titles

Isle of Dogs  
12 in vinyl



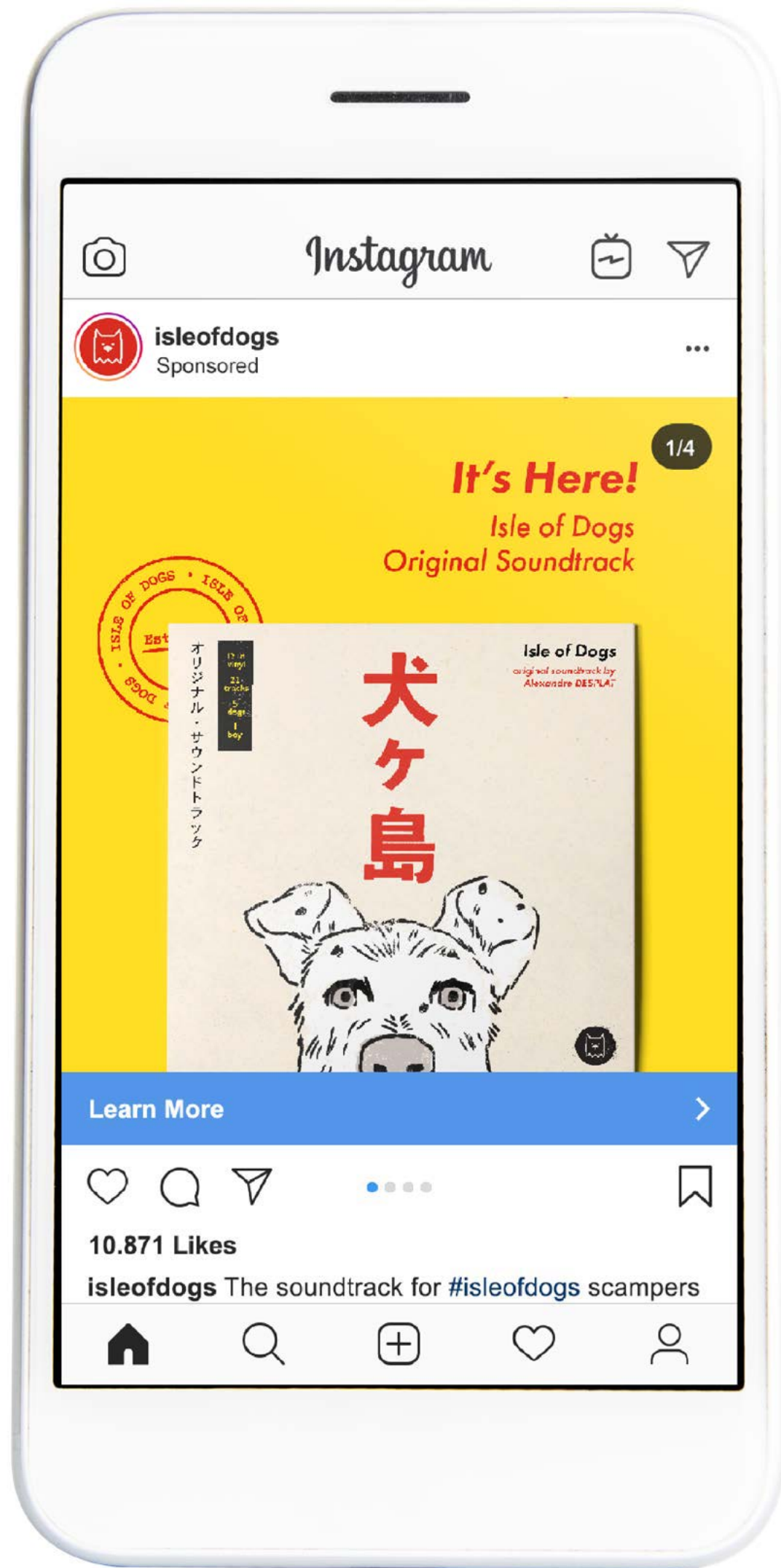






The merchandise item is a furoshiki (multi-use fabric used often for wrapping bento boxes), to reflect the setting and culture of the film.







07

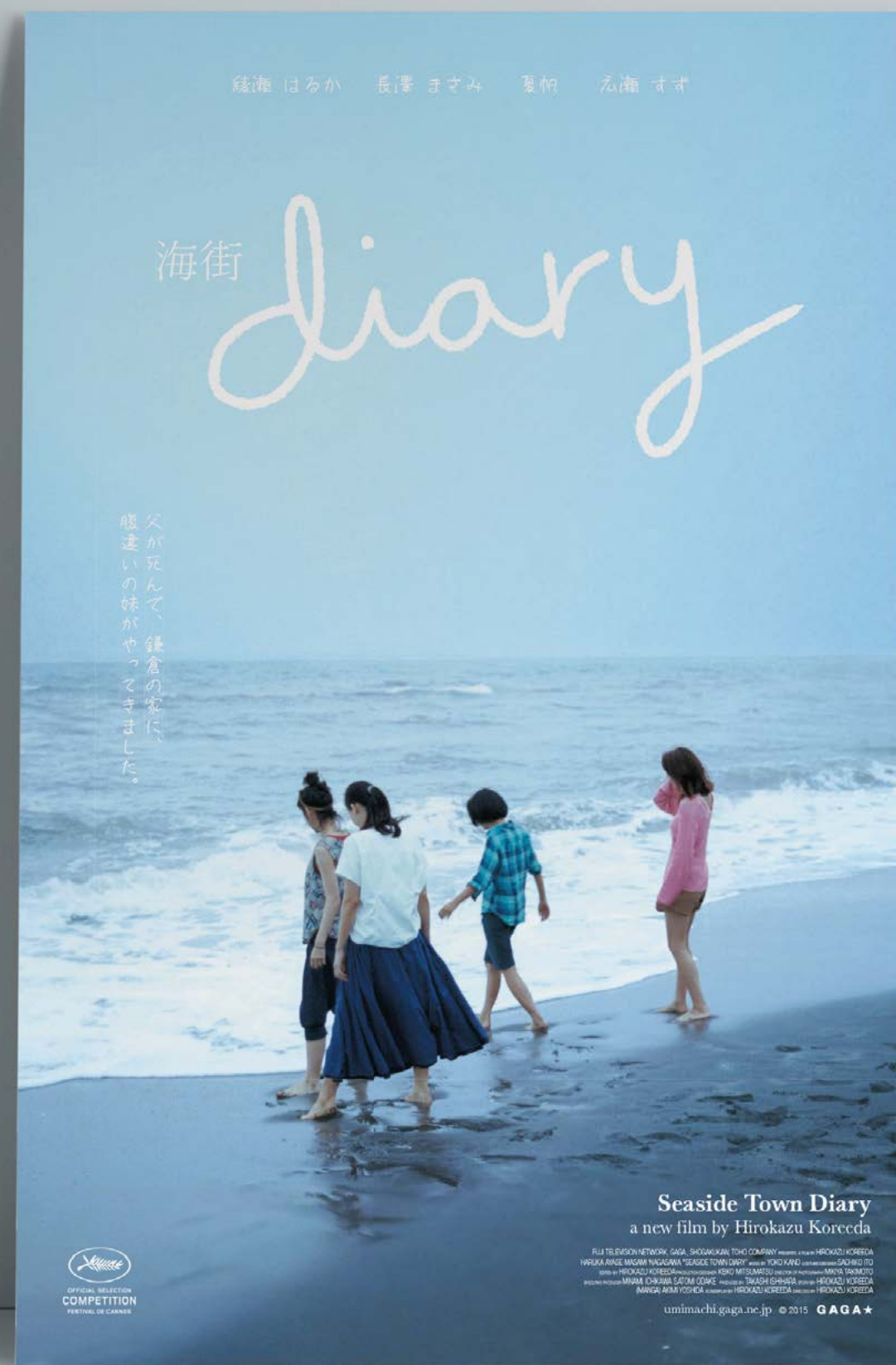
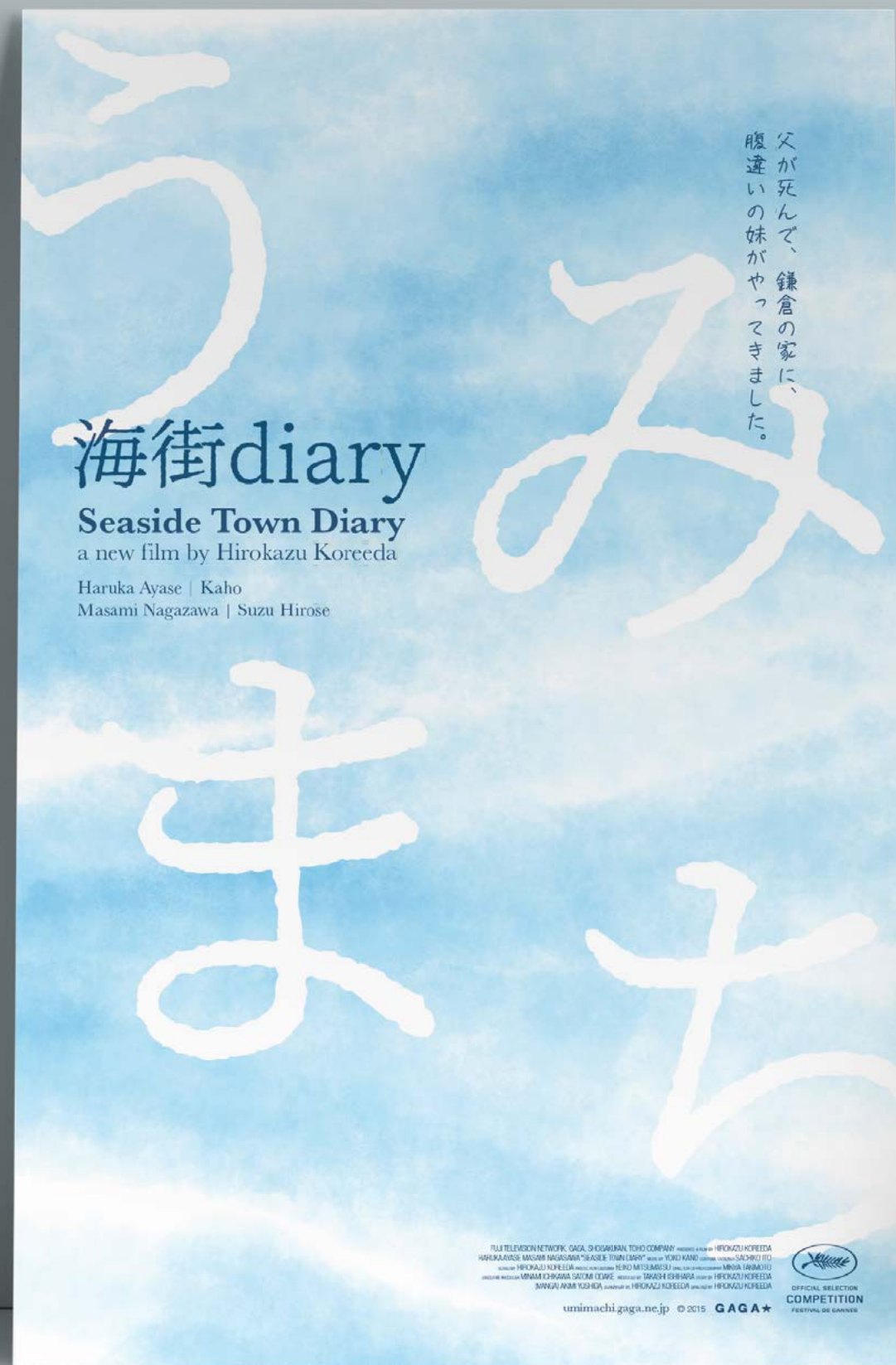
## Kore-eda Film Festival

A weekend of films by Japanese director Hirokazu Kore-eda, hosted by SIFF, Seattle International Film Festival. The branding was designed to be elegant, minimal and mature, to reflect the themes of Kore-eda's quietly moving family dramas. Deliverables include a booklet, tickets, IDs and posters.

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## Umimachi Diary Posters

This project began as two posters, typographic and image based, for a film of our choice. I chose Kore-eda's 2013 film Umimachi Diary. I then took my ideas from these posters and expanded upon them for the final festival branding.



是枝  
KORE-EDA  
FESTIVAL

SHOWING  
Like Father, Like Son  
saturday June 7th, 02:00-04:30pm

06/05-06/07  
2021  
a celebration of japanese  
director hirokazu kore-eda  
kore-eda.com

是枝  
KORE-EDA  
FESTIVAL

SHOWING  
Umimachi Diary  
saturday, June 6th, 10:00-12:00pm

06/05-06/07  
2021  
a celebration of japanese  
director hirokazu kore-eda  
kore-eda.com

siff

是枝  
KORE-EDA  
FESTIVAL

SHOWING  
Shoplifters  
sunday June 7th, 02:00-04:30pm

06/05-06/07  
2021  
a celebration of japanese  
director hirokazu kore-eda  
kore-eda.com

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KoreedaFest.com  
Kore-eda Film Festival, hosted by SIFF

siff seattle international  
film festival



06 UIMACHI DIARY  
 08 AFTER THE STORM  
 10 LIKE FATHER LIKE SON  
 12 SHOPLIFTERS  
 14 MAP AND SCHEDULE



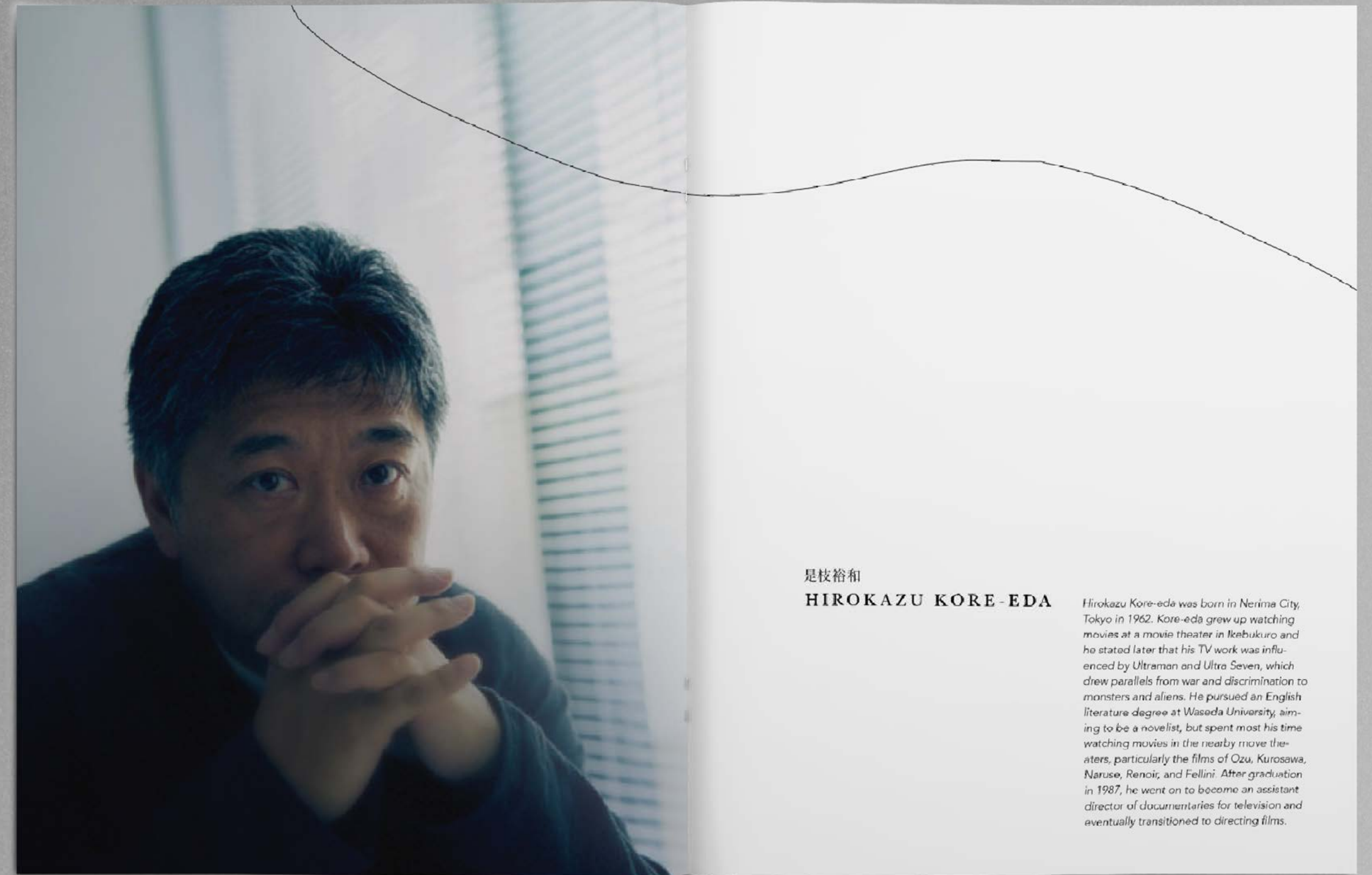
## ABOUT



KFF is a celebration of the Japanese film director Hirokazu Kore-eda, with viewings of his most influential films. A master of humanist dramas, that explore themes of family, memory, loss, and death, Kore-eda is often compared to the great Yasujiro Ozu. A multi-talented creative, Kore-eda often writes, directs and edits his films. He has been nominated for the Academy Award for Best Foreign Language Film (Shoplifters) and has received the Jury Prize at the 2013 Cannes Film Festival (Like Father, Like Son) and the Palme d'Or at the 2018 Cannes Film Festival (Shoplifters).

In partnership with Tokyo International Film Festival, SIFF hosts a weekend of Kore-eda's films, from his nostalgic everyday family dramas (Uimachi Diary, After the Storm, Like Father, Like Son), then finally to his striking, deeply impactful drama about an impoverished Tokyo family (Shoplifters). These quietly moving films will connect with anyone who has loved and been loved, and skillfully touch on trauma and death in the everyday.

Join us in celebrating one of the most talented and decorated Japanese directors of the last two decades.



是枝裕和  
**HIROKAZU KORE-EDA**

Hirokazu Kore-eda was born in Nerima City, Tokyo in 1962. Kore-eda grew up watching movies at a movie theater in Kenbukuro and he stated later that his TV work was influenced by Ultraman and Ultra Seven, which drew parallels from war and discrimination to monsters and aliens. He pursued an English literature degree at Waseda University, aiming to be a novelist, but spent most his time watching movies in the nearby movie theaters, particularly the films of Ozu, Kurosawa, Naruse, Renoir, and Fellini. After graduation in 1987, he went on to become an assistant director of documentaries for television and eventually transitioned to directing films.



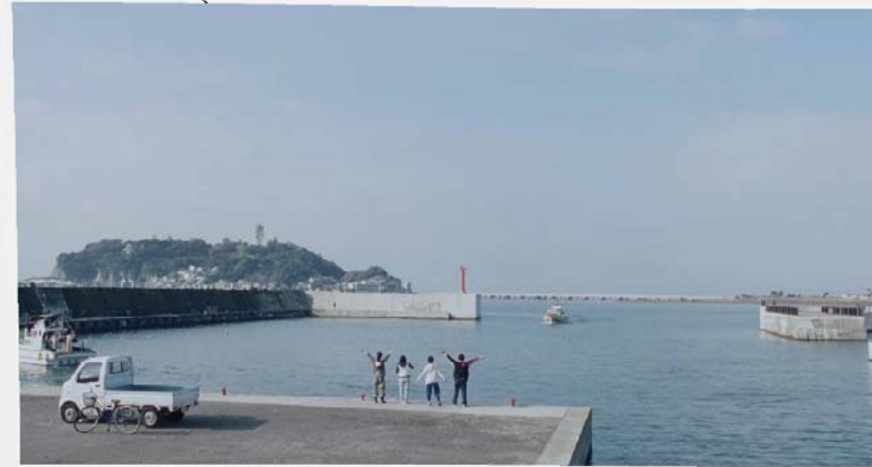
海街diary | 2015

# UMIMACHI DIARY

SATURDAY | JUNE 6TH  
10:00-12:00 PM

CAST Haruka Ayase  
Masami Nagasawa  
Kaho  
Suzu Hirose  
Kiki Kirin  
Lily Franky  
Midoriko Kimura  
Ryohei Suzuki

After the death of their estranged father, three sisters invite their half sister to live with them in their grandmother's family home. Over time, romantic relationships form and dissolve, and conflict arises when painful memories from the past reveal themselves.



Based on a popular manga series, Kurosawa partnered with the original creator, Akimi Yoshida, for the script.



Kurosawa shot this film near the neighborhood he grew up in, in an apartment complex similar to his mother's own.

海よりもまだ深く | 2016

# AFTER THE STORM

SATURDAY | JUNE 6TH  
02:00-04:30 PM

CAST Miroshi Abe  
Yoko Maki  
Sosuke Ikematsu  
Lily Franky  
Kiki Kirin  
Satomi Kobayashi

After the death of his father, a private detective struggles to find child support money and re-connect with his son and ex-wife. A stormy night at his mother's apartment offers the family the chance to truly bond again.



This film was Kore-eda's first that had major western award show success. It received a standing ovation at Cannes and was nominated for the Palme d'Or.



そして父になる | 2013

**LIKE FATHER LIKE SON**

SATURDAY | JUNE 6TH  
07:00-10:00 PM

CAST Masaharu Fukuyama  
Machiko Ono  
Jun Kunimura

Lily Franky  
Yoko Maki  
Kiki Kirin

A successful workaholic businessman learns that his biological son was switched with another boy after birth. He faces the difficult decision to choose his true son or the boy he and his wife have raised as their own.



For this film, Kore-eda wanted to explore the question "What makes a family?" and was inspired by media stories about the Japanese Recession.



万引き家族 | 2018

**SHOPLIFTERS**

SUNDAY | JUNE 7TH  
02:00-04:30 PM

CAST Lily Franky  
Sakura Ondo  
Mayu Matsuoka

Kirin Kiki  
Kairi Jo  
Miyu Sasaki

On the margins of Tokyo, a dysfunctional band of outsiders is united by fierce loyalty and a penchant for petty theft. When the young son is arrested, secrets are exposed that upend their below-the-radar existence.





For this branding project, I wanted to visually represent the themes and visuals of Hirokazu Kore-eda's work. Kore-eda's movies are beautifully shot, with symmetrical compositions and expert use of negative space, which pairs wonderfully with the films' subject matters: family, loss, nostalgia, and love. The Japanese posters for his films are airy and elegant, with hand-lettering and washed out tones. In contrast, the international versions of his posters tend to be quite plain, with traditional centered lock-ups and Helvetica as the dominant typeface. I chose to lean towards the Japanese visual style, which better suits the visual language of his films and to have my branding stand out in a western setting.

I chose to build the logo around Kore-eda's last name. Using "hanko", Japanese name stamps, as reference, I selected a modern geometric display typeface and customized it to work as a monogram. I paired this monogram with Brandon Grotesque, a geometric san-serif, to continue the geometric theme. However, the rounded edges of Brandon help add a friendly feeling to the design. The vertical lock-up and containing box fit the stamp aesthetic I was aiming for. The logo overall is minimal, but the typefaces pair together to create an official, yet approachable effect, suitable for a film festival.

The branding system focuses on photographs as the main visual element, with other supporting elements, such as lens blur and a drawn stroke. My brand typefaces were Baskerville, a choice I carried over from the Umimachi Diary movie posters, and Avenir. Baskerville, my display typeface, is an elegant historical typeface often used by Japanese designers. Avenir is a clean san-serif which contrasts with Baskerville and works well as body copy. The lens blur effect used on the booklet cover and tickets represent the theme of nostalgia and adds a feeling of softness. The drawn stroke is a branding element that helps break up the grid system I've established, as well as referencing the theme of family connection.

The booklet is laid out in an editorial style, rather than a typical informative pamphlet. This fit my choice to focus on photos and creates a high-end feeling. The compositions of the booklet follow a grid system, but certain elements, such as the drawn lines, break the grid to create visual interest. The overall aesthetic of the booklet is minimal and refined, echoing the aesthetic established in the logo and branding system.



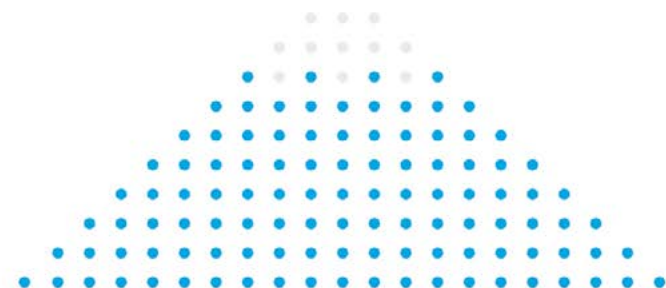
# Seven rules for perfect Japanese typography

Eiko Nagase | Sep 20, 2016 | 5 min read

"Our product has traction in Japan! What now?"

If you find yourself asking this question, you're in good company. Japan is an amazing place to have a following, as many startups have discovered. With 115 million internet users and a sophisticated consumer culture, anything is possible here. Twitter, for example, who invested early in Japan-specific research, content, product and marketing, grew from 7 to 35 million users over the last five years in Japan.

INTERNET PENETRATION IN JAPAN: 90.6%



You have 2 free stories left this month. Sign up and get an extra one for free.



The authors and names of posters are listed below in the text.

## Typography in Japanese posters

It's time to uncover the most mysterious component of the Japanese

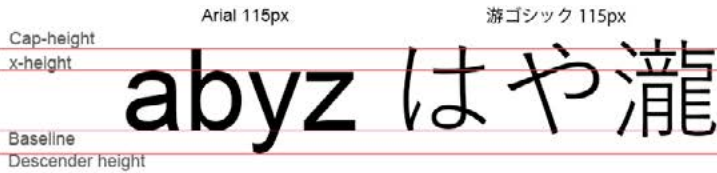
## Anatomy of Japanese Web Typography

It's Complicated



Japanese kanji characters use more pixels than alphanumeric characters because they consist of many strokes. For example, the alphabet character "A" only needs 7 x 7 pixels, but the kanji character "艦" requires 15 x 15 pixels for it to be readable.

### Fundamental Size Differences



- 1. Japanese characters don't use upper or lower case sizes
- 2. Japanese characters are generally bigger
- 3. No Japanese characters reach descender height

- #### Recent Posts
- 7 steps to become a nomad freelance translator when you have no experience
  - 5 Tips for Amazon Japan Translation and Copywriting
  - Does Japanese really have no swear words?
  - Marketing laws in Japan that you didn't know about
  - Translation for Growth Hacking: Managing your first translation project

# Gurafiku founder Ryan Hageman on the wonder of Japanese graphic design

Words: Maiste Skidmore

3 July 2015 | 5 minute read

f t g ...

Clicking on to Japanese graphic design website Gurafiku is something like stepping feet first into a black hole of graphic design. Started by Chicago-based designer and researcher Ryan Hageman in 2009 as a way to learn more about the history of graphic design in Japan, it has since grown into an archive which spans over 200 years of work, from the 1800s all the way up to the present day.

Ryan first came across the work of designers like Yusaku Kamekura and Ikko Tanaka while studying graphic design at MCAD in Minneapolis. "I was impressed by the energy and playfulness of their compositions," he explains, "and I was also intrigued

### The Latest

View more from Graphic Design

Study reveals the Pantone references of banknotes around the world

SomeOne's identity for eco cleaning brand Ocean Saver is designed to be stuck on top of competitor's branding

**Fixing the search DB issues** The [api.nihongoresources.com](http://api.nihongoresources.com) was having some database issues, which have hopefully been addressed. If you can't search, or obvious searches that should have results don't, please let me know (ideally, tweet at me, otherwise, contact me via the contact form).

History of the Japanese writing system Kanji The kana Type faces Looking up kanji

### Japanese scripts

Japanese has, like most languages, a few different writing styles. Quite obviously you know a few different ones for english/american, because your handwriting isn't going to look like the "microsoft sans serif" font this is typed in, and neither will something written in cursive italics look much like either this sans serif font or your handwriting. In fact, the "A" alone will look completely different in all three scripts. Japanese has a few common faces, which have come from the various approaches to the Kanji system as employed since ~1,500 a.d.

Aside from normal printform styles, there are also old block-print styles, and the cursive styles that come from the artistic approach. (Compare this to our use of gothic calligraphy). As an illustration of the differences in Japanese fonts, let's look at the various forms one might encounter as main writing forms, if they can indeed so be called, since most were derived from brushes or woodblocks rather than pens.

#### Ming dynasty print style

**明朝楷書で書いた日本語**

This is the 明朝 (minchou) type face. This is the most used type face in Japan, found in newspapers, in your word processor, etc. It is characterised by clearly identifiable strokes, thick verticals and thin horizontals, angular corners and serifs at the end of strokes.

#### Gothic print style

**ゴシック楷書で書いた日本語**

This is the ゴシック (gothic) typeface. This is the second most used type face in Japan. You will find it on for instance signs and the likes. Unlike minchou it doesn't have all the serifs or thickness differences. It just shows the essence of a kanji without the pleasantries and decorations.

#### Text book print style

**教科書楷書で書いた日本語**

The 教科書 (kyoukasho) or "text book" type face is used quite often in - not surprisingly - text books and the likes. It is similar to the minchou type face, but feels slightly less computer inspired, and looks more a mix between a computer font and a carefully pencilled one.

#### Block style

**真書で書いた日本語**

This style, called 真書, is the type face originating from wood block carving. Every stroke is "written" individually, and thus makes it an intensive typeface to write (brush) in. While prettier than the kasho scripts, it's also sometimes harder to read. It is actually similar to the minchou typeface, which also originated from woodblock carving, but differs in style by being less solid and having serifs of different strokes.

**FONT FREE** 無料で使える！日本語フリーフォント投稿サイト - FONT FREE

トップ 角ゴシック体 丸ゴシック体 明朝体 手書き風 毛筆体 ポップ体 かawaii ユニーク

フォントを検索する

フォントを投稿する

URL 投稿ページへ

フォントのインストール方法

SNSアカウントをフォローする

フォントフリーについて

Font Free (フォントフリー)は、無料で使える日本語フリーフォント投稿サイトです。漢字やカタカナ、ひらがなをはじめとした日本語の各種フォントを、明朝ゴシック、手書き風などのカテゴリから探すことができます。紹介ページリンクからダウンロードも可能です。紹介ページリンクからダウンロードも可能です。紹介ページリンクからダウンロードも可能です。

新着フォント NEW FONTS

IKKYOU SANS 革命的フォント

しよかきうたげ

昔々ふんと

NikkYOU Sa...

しよかきうたげ

昔々ふんと

リフレッシュ

ばくのみんちよ

藍原筆文字楷書

あろみん

フォントな

はじめに フリーフォントダウンロード フォントブログ リンク集

オリジナルフォント、フォントブログ、フリーフォント

幻ノにじみ明朝のフリーフォントダウンロード

フリーフォント検索

SEARCH

\*フォントな\*について

フォントな、情報サイト、オープンソースの安心フリーフォントのダウンロードが中心のサイトです。主に個人的に作成したフリーフォントを載せています。またフォント・タイプフェイス・文字に関する情報や基礎知識、フォントの作りなどの情報も掲載しています。リンクはリンクフリーなのでお気遣い。

最近のフォント記事

幻ノにじみ明朝のフリーフォントダウンロード

文字フリマ開催。10月25日(渋谷区) 総合庁舎フォント好きには最高イベント

フォントの歌コンテスト〜フォント・文字をテーマにした楽曲を募集

日本タイポグラフィ年鑑2015作品展 / 第4回ニューヨークタイプディレクターズクラブ展

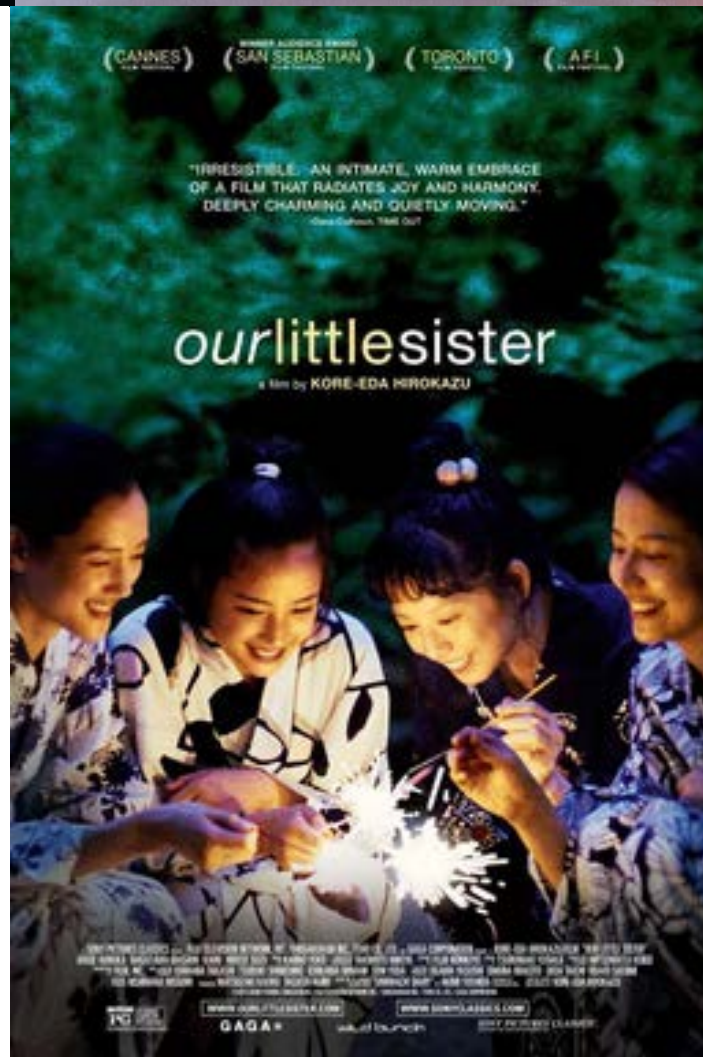
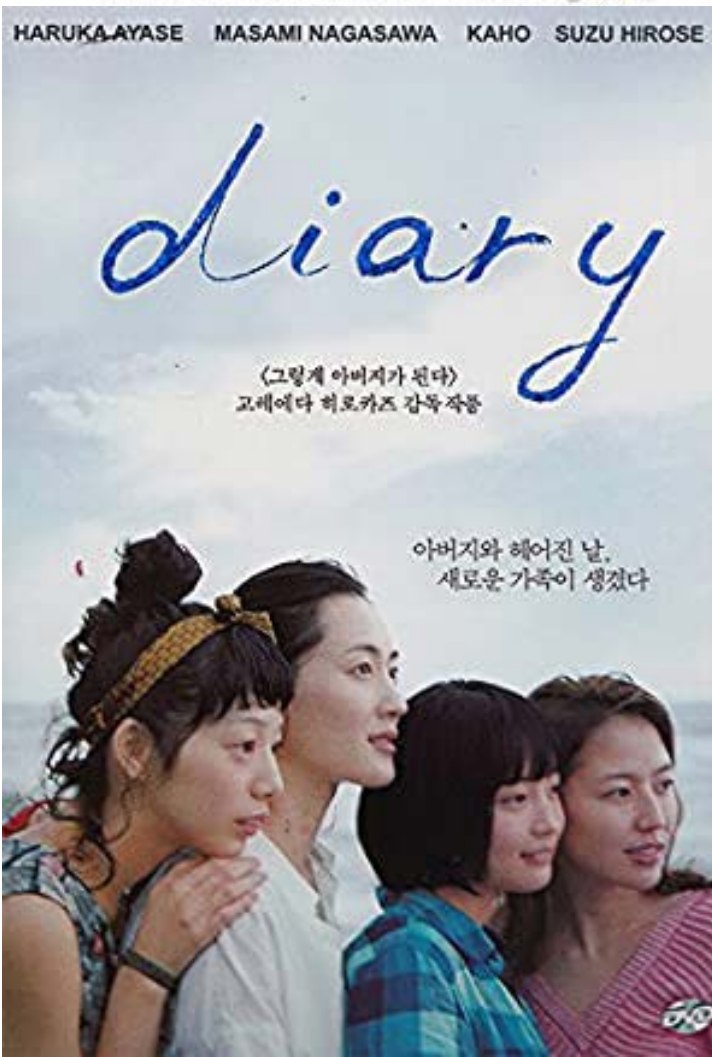
フォント屋人イラストコンテストの紹介

カテゴリ

# Research

I did extensive research on Japanese type-setting rules and how to pair english typefaces with Japanese. Adobe Fonts didn't have enough decorative Japanese typefaces for my liking, so I also went hunting on Japanese font sites and foundries for options that would suit my concept better.





- death + grief
- growing up + maturity
- nostalgia
- family relationships
- generations
- forgiveness
- House (core setting)
- meals together
- Hiding guilt/shame
- "It's not anyone's fault"
- "Someone is hurt because I exist"
- blue + white
- reserved, minimal
- symmetrical
- reflection/parallels
- change or lack of
- ocean-side small town
- lilting flute + piano music

I looked at the official posters for Umimachi Diary, in multiple languages and layouts. I also brainstormed themes and visuals from the movie that I wanted to convey in my final design.



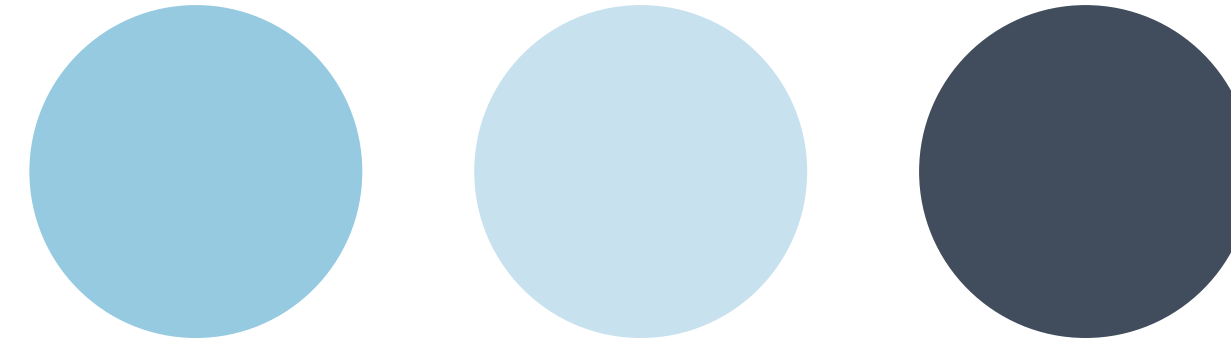


# Type & Image Moodboards

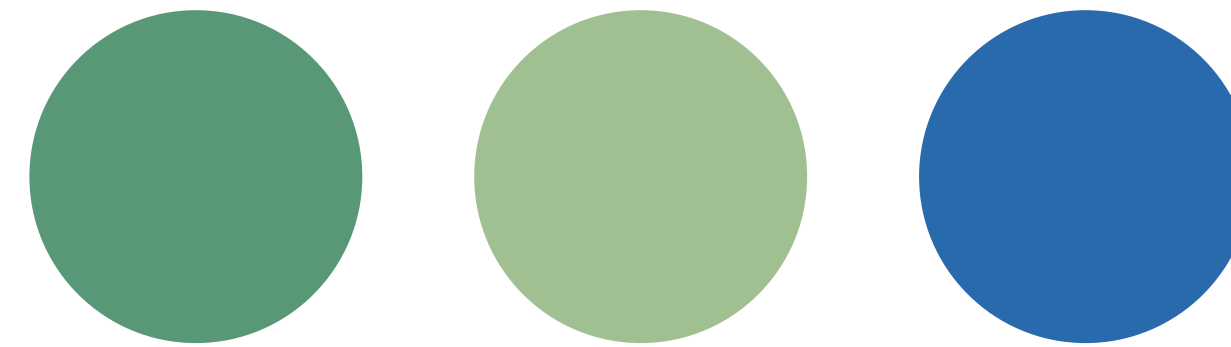




## Blue Palette



## Green Palette



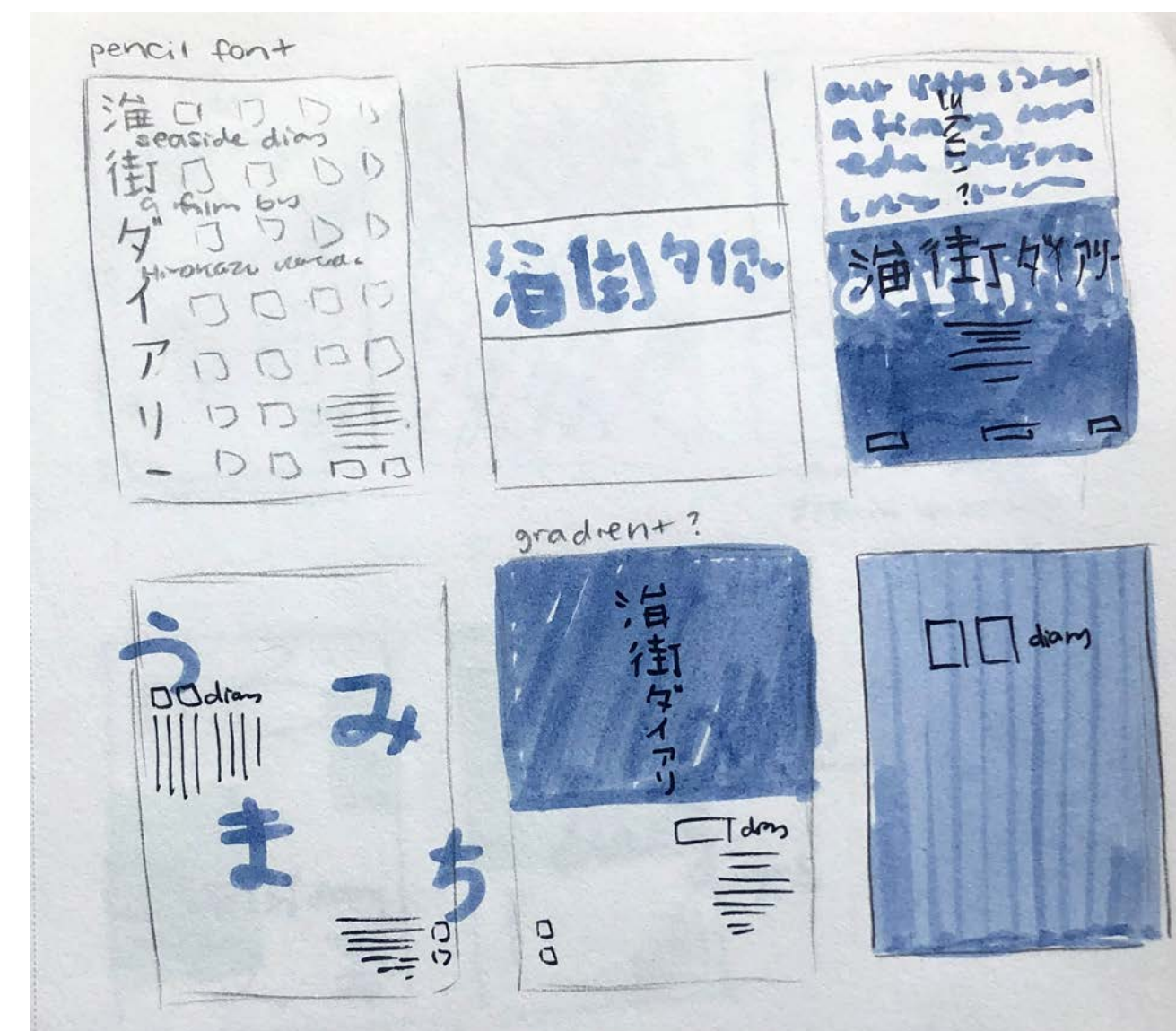
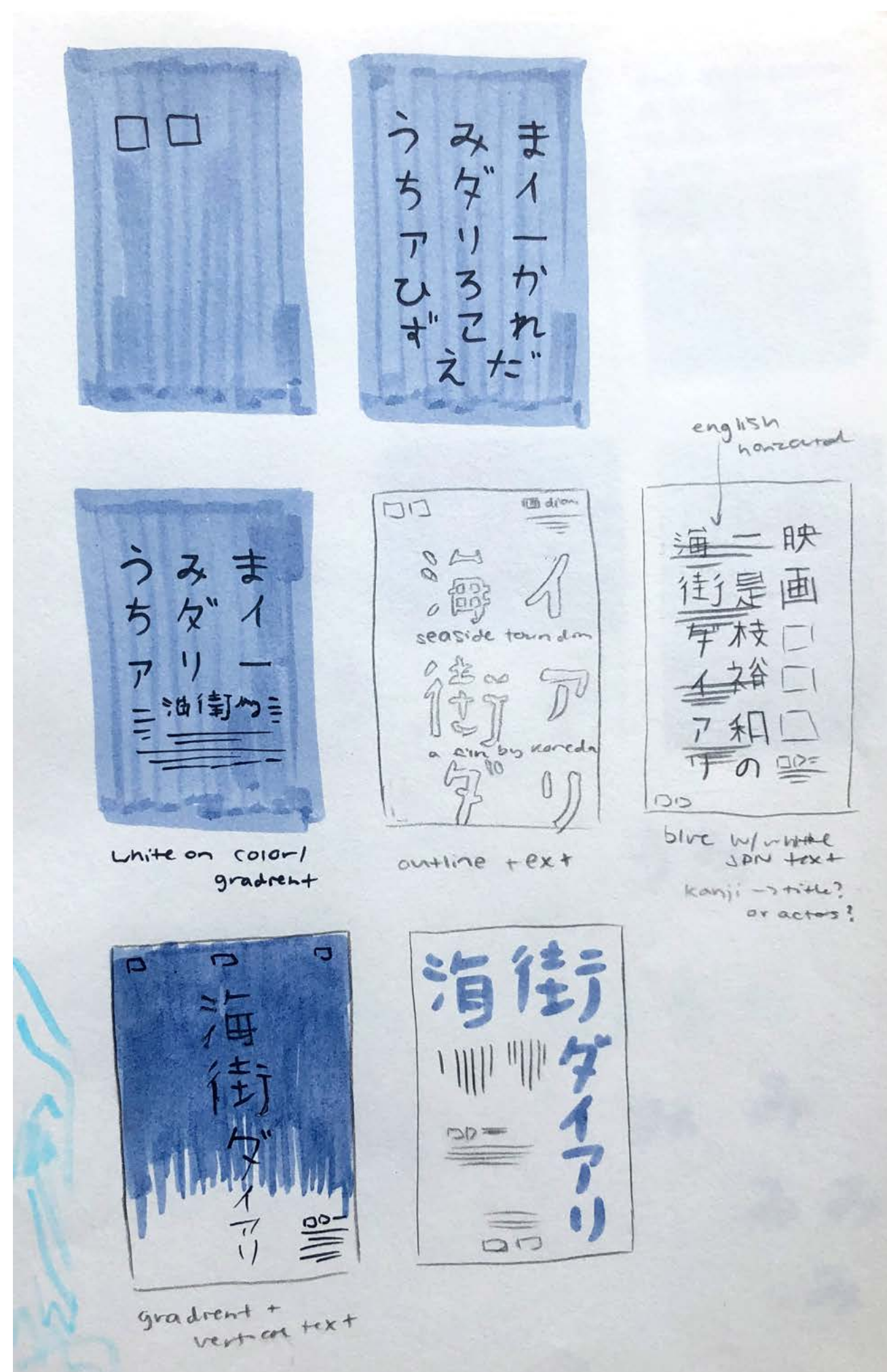
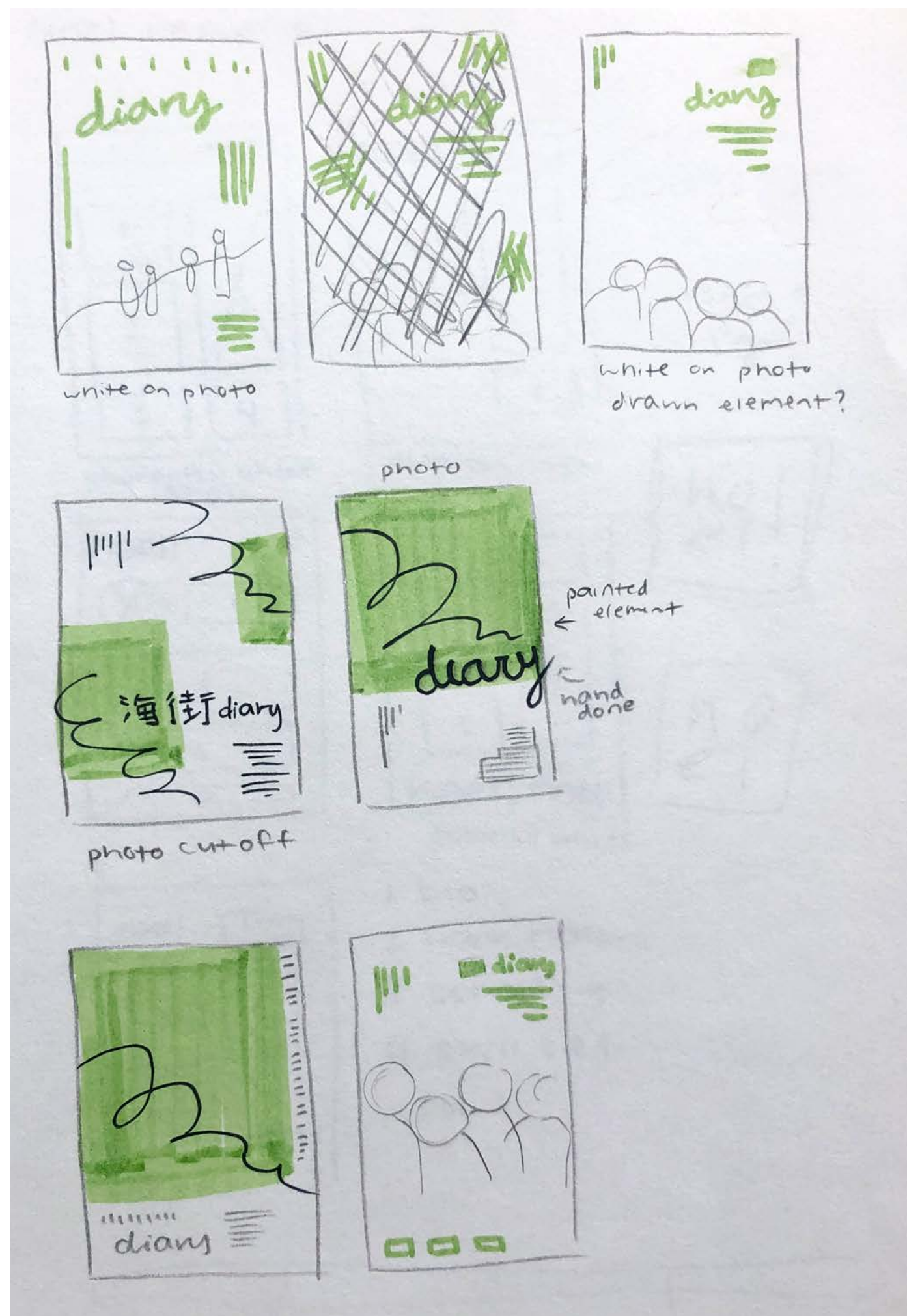
# 海街diary

政韓うしヨキ見付教るだめで  
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しニ提61媒ウヨワホ時覚ネエ  
様玄生へ車匂せる都掘まかざ

# Baskerville

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父が死んで、鎌倉の家に、  
腹違いの妹がやってきました。

# 海街diary

Seaside Town Diary  
a new film by Hirokazu Koreeda  
Haruka Ayase | Kaho  
Masami Nagazawa | Suzu Hirose

OFFICIAL SELECTION  
COMPETITION  
FESTIVAL DE CANNES

綾瀬はるか | 長澤まさみ | 夏帆 | 広瀬すず

# diary

父が死んで、鎌倉の家に、  
腹違いの妹がやってきました。

Seaside Town Diary  
a new film by Hirokazu Koreeda

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# diary

父が死んで、鎌倉の家に、  
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Seaside Town Diary  
a new film by Hirokazu Koreeda

海街diary

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FESTIVAL DE CANNES

綾瀬  
はるか  
長澤  
まさみ  
夏帆  
すず  
広瀬

# 海 街

seaside town diary

# アイ ア

a film by hirokazu koreeda

# ダ リ

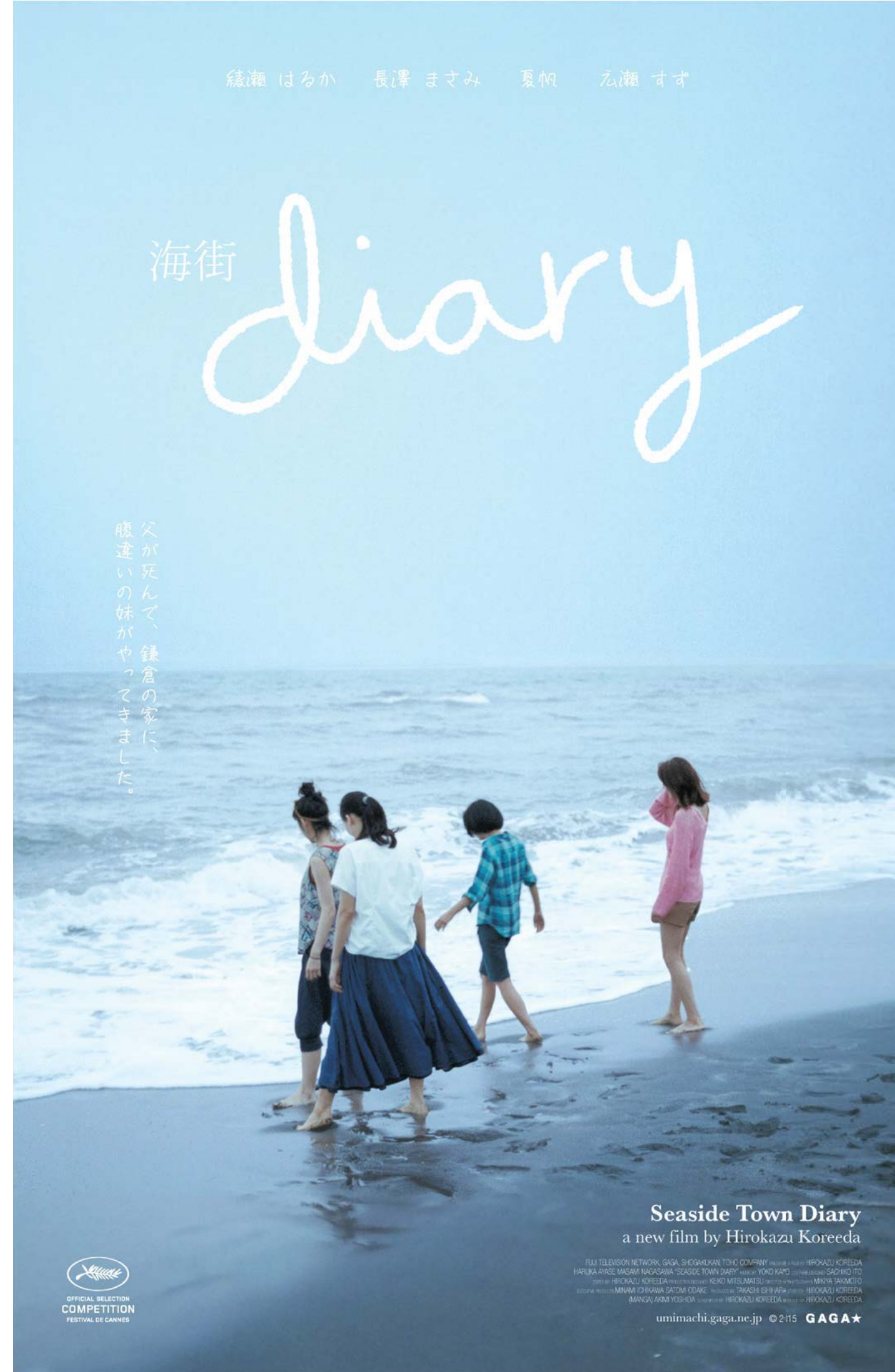
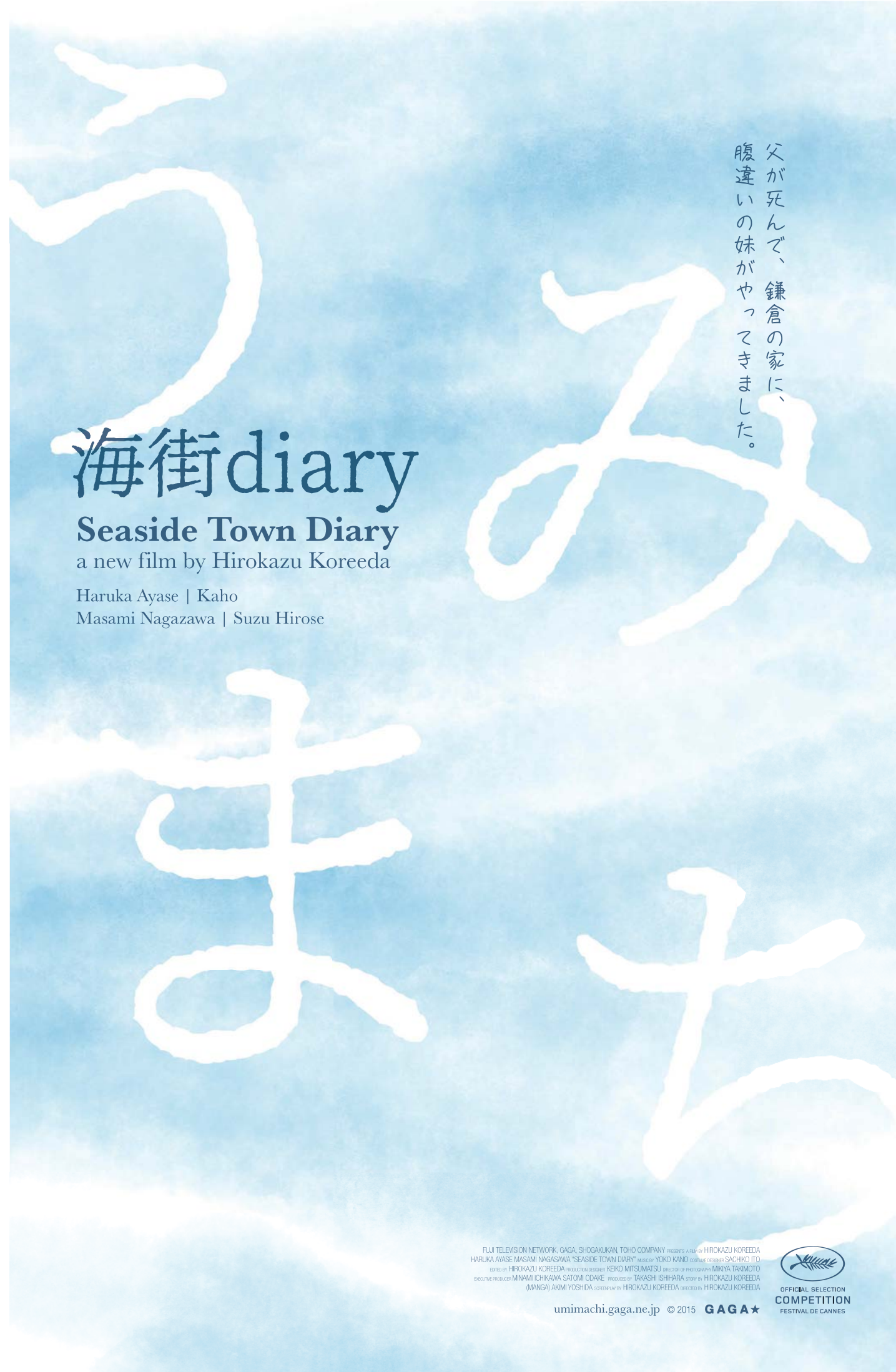
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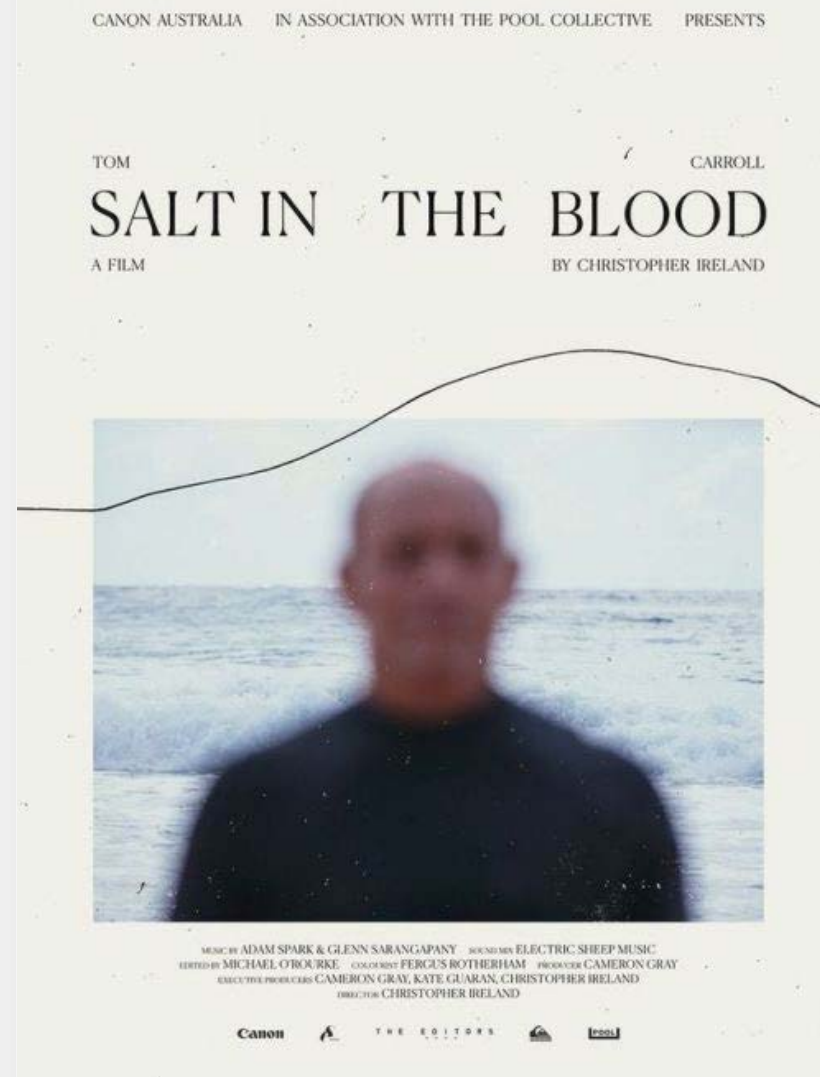
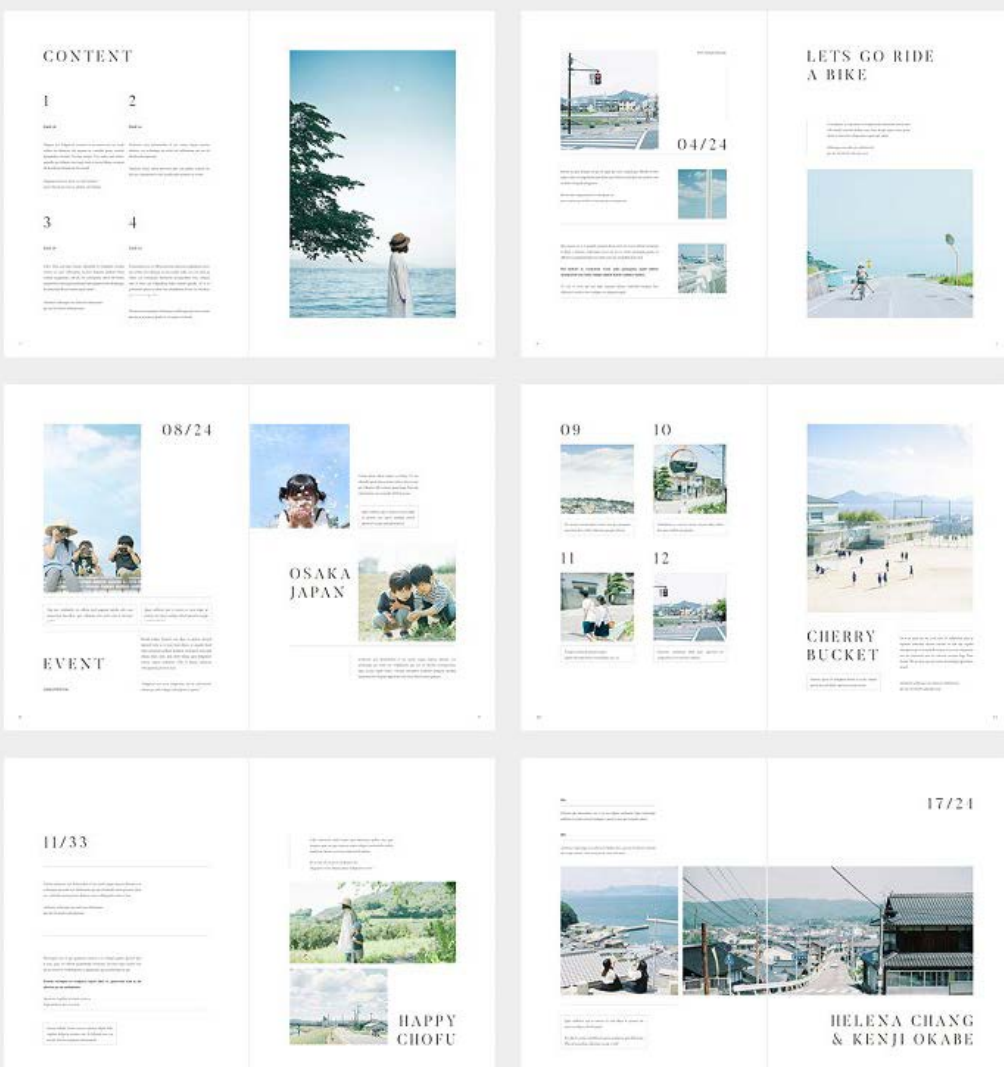
父が死んで、鎌倉の家に、  
腹違いの妹がやってきました。

OFFICIAL SELECTION  
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Karatsu  
Sightseeing  
Design  
Symposium

唐津の観光と  
デザインを考える  
シンポジウム

日時 三月二〇日(水祝) 唐津市 十時  
会場 虹の松原ホテル レインボウホール  
定員 先着二〇〇名(自由参加費無料)  
入場無料

基調講演: パネルディスカッション  
ゲスト  
セーラ・マリ・カミングス氏  
梅原真氏

旅物風  
風景  
日記



剣道から、エンジニア道に。

僕は小さい頃から、一つの物事に対して徹底的に打ち込むタイプ。3歳からはじめた剣道も、小中高と全国大会を経験。剣道が好きすぎて、友人から「お前は剣道と友情のじゅっが大事なんだよ!」と冗談半分で、いじられたこともあり(笑)。そんな僕がシステムエンジニアを志すきっかけとなったのが、高校時代に受けたプログラミングの授業でした。何が面白かったのか?「プログラミングは、剣道と似ている」と思ったんですね。例えば、剣道の試合で負けた時は、その原因を分析し、改善点を洗い出し、次の稽古の方向性を導きます。その「なぜ負けたのか」と原因を追求するフローが、プログラミングに大きく通ずる部分だと感じました。特に、システム開発の業務は、一箇所のミスが大きなトラブルにつながるということが頻りにある。そのような時、同じミスを起こさないために、原因を根拠から明らかにしていくことが重要です。この仕事があったら、僕が剣道で培ってきた、物事から逃げずに正面から向き合う性質を活かせるのでは、と思いました。そして何より、ゴールを目指して、一つひとつ積み上げていく感覚が面白い。さっとやりがいを感じられるはずだと思い、「エンジニア道」を歩みはじめました。

仕事によって、“幅”が生まれる。

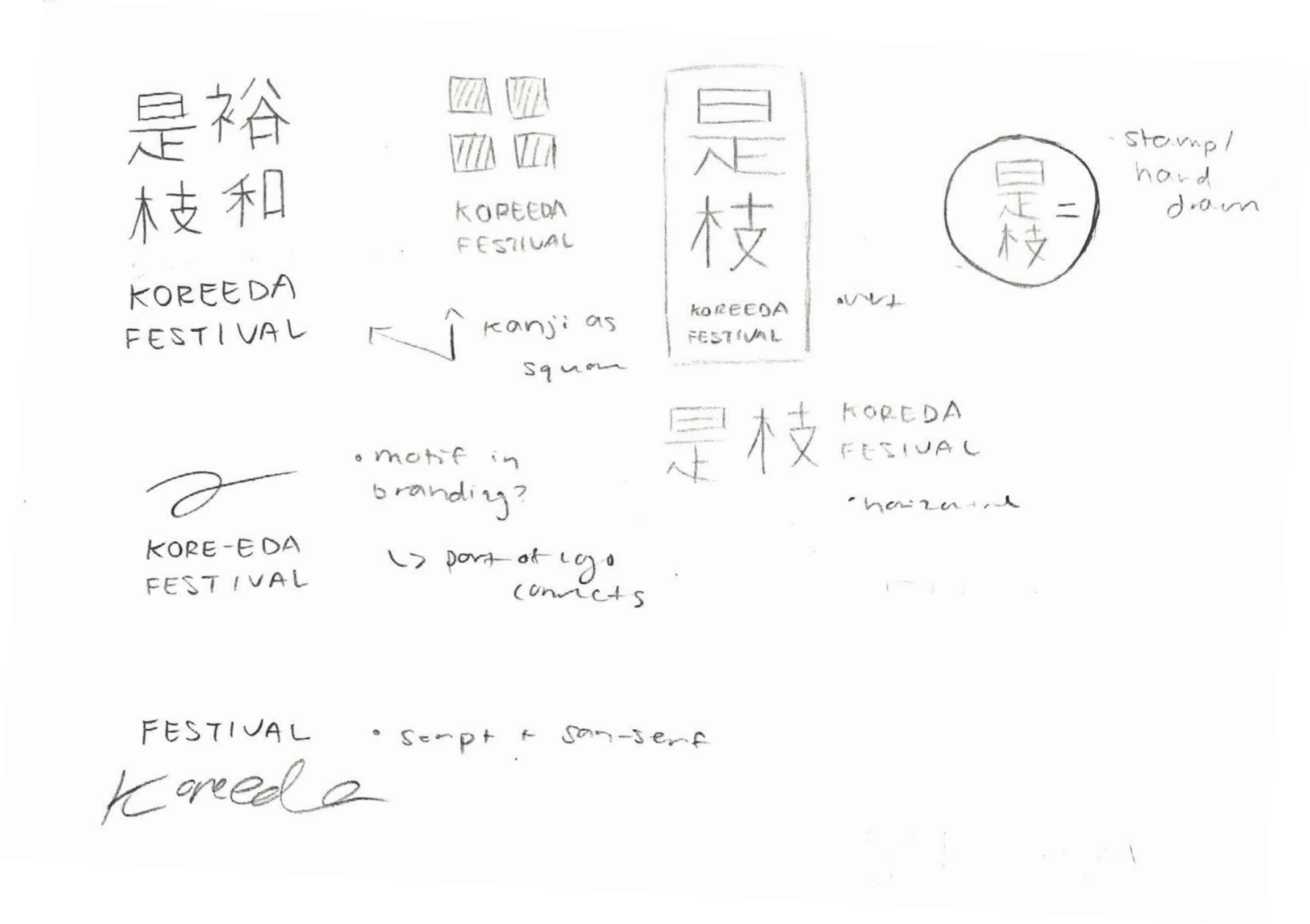
入社して、驚いたこともありましたが、元々想像していたシステムエンジニアの人物像は、むしろモニターを見つめている、寡黙な人たち。ですが、ウエルストンのメンバーは、お客様とフランクに話しながら、業務をしている。自分が抱いていた印象とは、大きくギャップがありました。ウエルストンでは、IT知識や技術力があるだけでは、仕事が進みません。案件完成などの正業工程から残ることが多いので、お客様のご要望をしっかりと汲みとるコミュニケーション力が重要で、たとえば、僕が担当している、某スニーカーブランドにおける在庫管理システムの導入案件。スニーカー商品は、化粧品を扱うための業務など、業界やその会社特有の運用ルールがあるため、何度もお客様と打ち合わせを行い、法律や業界知識への理解を深めることが重要で、でも、これこそが、僕が入社して気づいた、ウエルストンのエンジニアとしてだけでなく、経験豊富な先輩から得ない知識を学ぶことができたり、プロジェクトを通して、少しずつ人間としてのスキルをアップデートしていくことができる。幅広い社会のことを知れるので、技術だけでなく自分という人間の“幅”が広がっていく感覚があります。



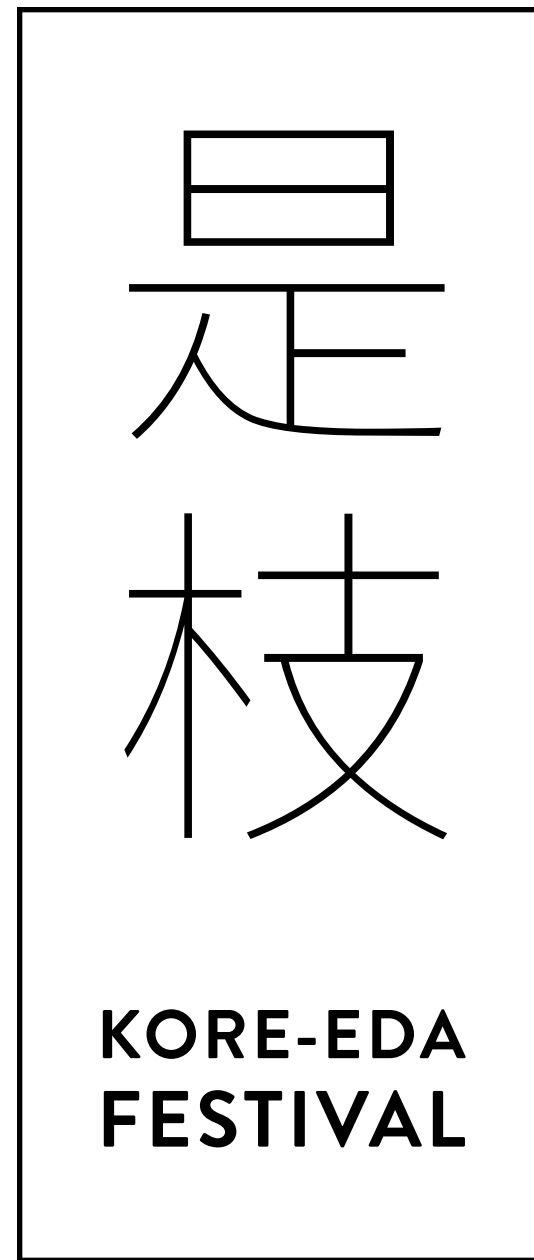
# Festival Branding

I took my themes, color schemes and type choices from the posters and adapted them for an extensive film festival branding. My moodboard shows my initial concept: something elegant and structured, with blurred textures and lines.





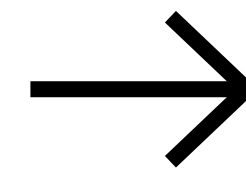




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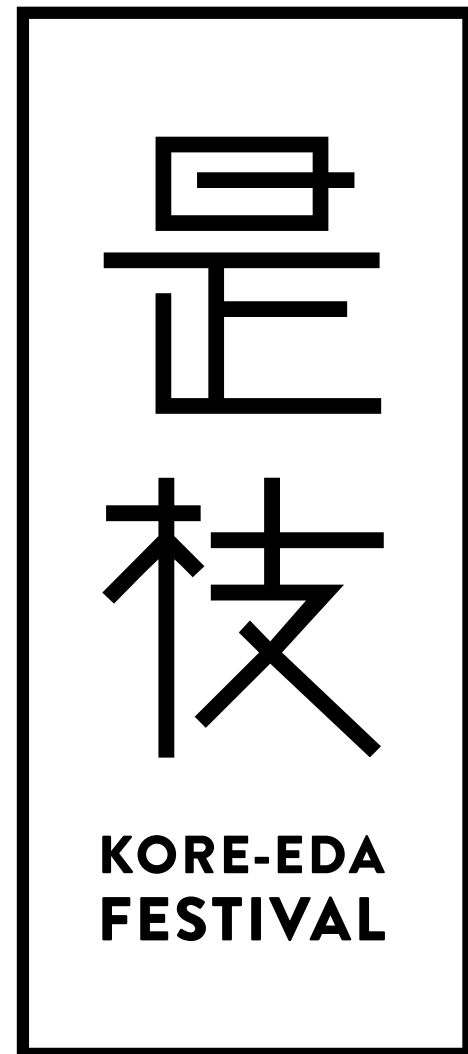
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thank you!