



THE LETTER "O"

History & Development

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The letter ‘O’. It’s the fifteenth letter of the alphabet, from a character that in Phoenician was called ‘Ayn’ (literally “eye”) and represented “a very peculiar and to us unpronounceable guttural [sound]” (Century Dictionary). The Greeks also lacked the sound, so when they adopted the Phoenician letters they arbitrarily changed O’s value to a vowel. (Thus there is no grounds for the belief that the form of the letter represents the shape of the mouth in pronouncing it.) The Greeks later added a special character for “long” O (omega), and the original became “little o” (omicron). In Middle English, ‘o’ can be an abbreviation of on or of, and is still literary in some words (o’clock, Jack-o’-lantern, tam-o’-shanter, cat-o-nine-tails, will-o’-the-wisp, etc.).

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fairly constant from historic times until today. It’s shape originates simply as a drawing of a human eye.

O’ the common prefix in Irish surnames is from Irish ó, ua (Old Irish au, ui) “descendant.” The “connective” -o- is the usual connecting vowel in compounds taken or formed from Greek, where it often is the vowel in the stem.

“[I]t is affixed, not only to terms of Greek origin, but also to those derived from Latin. As “zero” in Arabic numerals it is attested from c. 1600, from the similarity of shape. The history and development of this letterform takes places over many millenia with its roots dating back to Egyptian heiroglyphs from the year 3200BC.

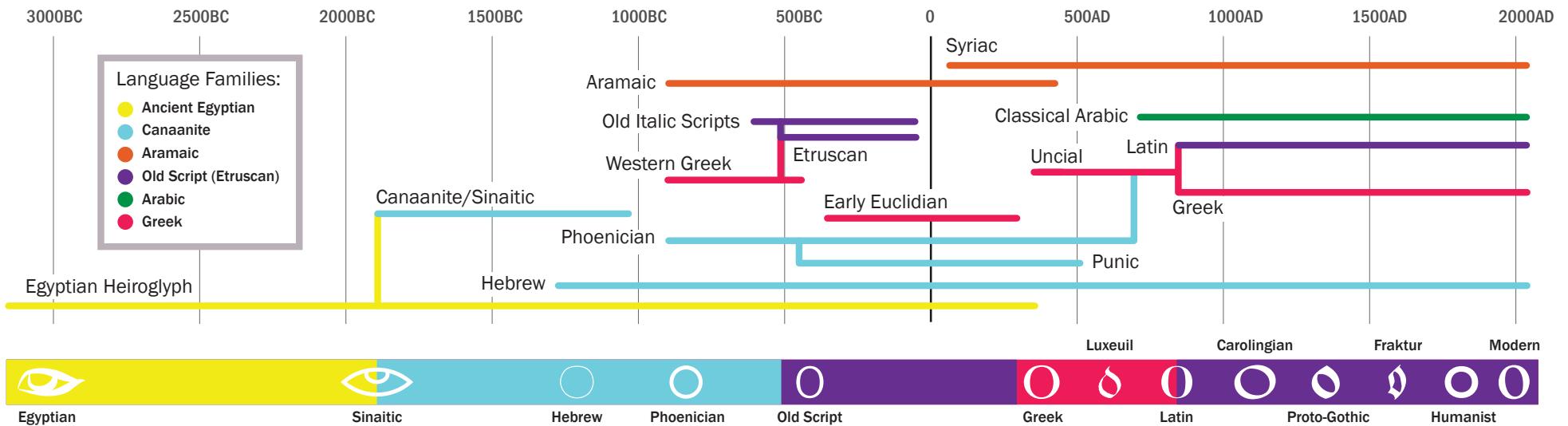


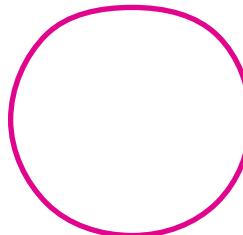
Fig. 1: Developmental chronology of the modern 'O' letterform. Source: Chronology of the Semitic Languages, M. Sanz Ledesma, 2014.



Ir (Hieroglyph)

It stands for 'The human eye; eye; see; watch; be blind'. The use of hieroglyphic writing arose from proto-literate symbol systems, around the 32nd century BC (with the first decipherable sentence written in the Egyptian language dating to the Second Dynasty (28th century BC). Egyptian hieroglyphs developed into a mature writing system used for monumental inscription in the classical language of the Middle Kingdom period and the system made use of about 900 distinct signs. Late survivals of hieroglyphic use are found well into the Roman period, extending into the 4th century AD.

3200BC - 400AD



Ayin (Early Phoenician) 1900BC - 1100BC

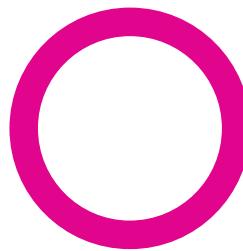
The Phoenician alphabet, called by convention the Proto-Canaanite alphabet for inscriptions older than around 1050 BC, is the oldest verified alphabet. It is an alphabet of abjad type, consisting of 22 consonant letters only, which leaves vowel sounds implicit. Although, certain late varieties use matres lectionis for some vowels. It was used to write Phoenician, a Northern Semitic language, used by the ancient civilization of Phoenicia in modern-day Lebanon, coast of Syria and northern Israel. The Phoenician alphabet, which the Phoenicians adapted from the early West Semitic alphabet, is ultimately derived from Egyptian hieroglyphs.



Ayn (Sinaitic)

1900BC - 1100BC

Proto-Sinaitic, also referred to as Sinaitic, and Proto-Canaanite (when found in Canaan), is a Middle Bronze Age (Middle Kingdom) script attested in a small corpus of inscriptions found at Serabit el-Khadim in the Sinai Peninsula, Egypt, considered the earliest trace of alphabetic writing, and the common ancestor of the Ancient South Arabian script and Phoenician alphabet (and by extension, every other subsequent alphabet). The earliest "Proto-Sinaitic" inscriptions are mostly dated to between the mid-19th (early date) and the mid-11th (late date) century BC.



Ayin (Phoenician)

900BC - 400AD

Ayin is the sixteenth letter of the Semitic abjads, including Phoenician 'Ayin', Hebrew 'Ayin', Aramaic, Syriac, and Arabic 'Ayn' (where it is sixteenth in abjadi order only). The letter represents a voiced pharyngeal fricative or a similarly articulated consonant. In some Semitic languages and dialects, the phonetic value of the letter has changed, or the phoneme has been lost altogether. The letter name is derived from Proto-Semitic Ayn - "eye", and the Phoenician letter had the shape of a circle or oval, clearly representing an eye, perhaps ultimately (via Proto-Sinaitic) derived from the 'Ir' hieroglyph.



O

O (Old Italic)

700BC - 100BC

Old Italic scripts refers to a set of similar ancient writing systems used in the Italian Peninsula between about 700 and 100 BCE, for various languages spoken in that time and place. The most notable member is the Etruscan alphabet, which was the immediate ancestor of the Latin alphabet currently used by English and many other languages of the world.

The Old Italic alphabets clearly derive from the Phoenician alphabet, apparently through the Cumaeans alphabet used in the Euboean Greek colonies of Ischia and Cumae in the Bay of Naples in the 8th century BCE. The Etruscans were the leading civilization of Italy in that period, and it is assumed that the other Old Italic scripts were derived from theirs. Although, some of them, including the Latin alphabet, retained certain Greek letters that the Etruscans themselves dropped at a rather early stage.

O

Omicron

300AD - 700AD

Omicron (micron meaning 'small' in contrast to omega) is the 15th letter of the Greek alphabet. In the system of Greek numerals it has a value of 70. This letter is derived from the Phoenician letter 'Ayin'. In classical Greek, omicron represented the sound [o] in contrast to omega. In modern Greek, omicron represents the mid back rounded vowel /o/. Letters that arose from omicron include Roman 'O' and Cyrillic 'О'. Omicron is used to designate the fifteenth star in a constellation group. As well, the Cyrillic letter O was derived from the Greek letter Omicron (O o).

O

O (Latin)

700AD - Present

The modern English alphabet is a Latin alphabet consisting of 26 letters, each having an upper- and lower-case form. It originated around the 7th century from the Latin script. Since then, letters have been added or removed to give the current Modern English alphabet of 26 letters (the same as in the ISO basic Latin alphabet).

Type Styles & Families

The term **typeface** is frequently confused with the term **font**. Before the advent of digital typography and desktop publishing, the two terms had more clearly understood meanings.

Every typeface is a collection of glyphs, each of which represents an individual letter, number, punctuation mark, or other symbol. The same glyph may be used for characters from different scripts, e.g. Roman uppercase 'A' looks the same as Cyrillic uppercase 'А' and Greek uppercase 'alpha'. There are typefaces tailored for special applications, such as map-making or astrology and mathematics.

The term **typeface** is frequently confused with the term **font**. Before the advent of digital typography and desktop publishing, the two terms had more clearly understood meanings. Additionally, because an abundance of typefaces has been created over the centuries, they are commonly

categorized according to their appearance. At the highest level (in the context of Latin-script fonts), one can differentiate Roman, Blackletter, and Gaelic types. Roman types are in the most widespread use today, and are sub-classified as serif, sans serif, ornamental, and script types. Historically, the first European fonts were blackletter, followed by Roman serif, then sans serif and then the other types. Typefaces may be monospaced regardless of whether they are Roman, Blackletter, or Gaelic. Symbol typefaces are non-alphabetic. The Cyrillic script comes in two varieties; Roman type and traditional Slavonic type.

Serif Family

Serif typefaces include a slight projection finishing off the strokes of its letterforms (called serifs).

Old Style



- 1) Diagonal stress (the thin parts are on the diagonal rather than horizontal or vertical axis);
- 2) Bracketed serifs (where there's a curve attaching the stem and head);
- 3) Minimal contrast;
- 4) Wedge-shaped serifs;
- 5) Angled heads serifs.

Examples: Adobe Jensen, Garamond, Goudy Old Style.

Transitional



- 1) Usually vertical strokes;
- 2) Vertical stress;
- 3) More pronounced contrast than in Old Style designs;
- 4) Oblique and bracketed serifs.

Examples: Baskerville, Perpetua.

Glyphic



- 1) Emulate lapidary inscriptions rather than pen-drawn text;
- 2) Have minimal stroke weight contrast;
- 3) Use triangular serif shapes.

Examples: Albertus, Cartier Book, Newtext.

Slab Serif



- 1) Heavy serifs with very little or no bracketing;
- 2) Virtually no contrast in stroke weight;
- 3) Used for an eye-catching effect.

Examples: Museo Slab, Rockwell, American Typewriter.

Modern



- 1) Little or no bracketing on the serifs;
- 2) Vertical axis on curved strokes;
- 3) Dramatic contrast between thick and thin strokes;
- 4) Ball-shaped stroke terminals;

Examples: Didot, Bodoni.

Sans-Serif Family

Sans serif typefaces do not include any projections at the end of the strokes of its letterforms.

Grotesque



- 1) A spurred uppercase "G";
 - 2) Minimal contrast on the strokes.
- Older versions include;
- 3) some of the curves were more square; &
 - 4) A double-story lowercase "g".

Examples: Franklin Gothic, News Gothic.

Neo-Grotesque



- 1) More legible;
- 2) Plainer; (Otherwise have similar features to the older Grotesques).

Examples: Helvetica, Arial, Univers.

Geometric



- 1) Have round "O"s;
- 2) Are based on simple geometric shapes;
- 3) Have no contrast between strokes.

Examples: Futura, Avenir.

Humanistic



- 1) Are based on the proportions of Roman-style capitals;
- 2) Were created to be more legible;
- 3) Have more contrast than other sans serifs;
- 4) Have a calligraphic influence.

Examples: Gill Sans, Verdana, Lucida Grande.

Script Family

Script typefaces emulate traditional handwriting that was previously done with quills - or, in the case of modern versions, pens and brushes.

Calligraphic



- 1) Emulate hand-lettered calligraphy;
- 2) Generally have high contrast.

Examples: Mistral, Vivaldi, Ballerino.

Casual



- 1) A brush-like appearance with stronger strokes;
- 2) Letterforms that are sometimes connected.

Examples: Brush Script, Bianca, Mahogany Script

Blackletter



- 1) Very formal;
- 2) Based on handwritten calligraphy;
- 3) Strong contrast on strokes

Examples: Goudy Text, Monmouth, Engravers Old English.

Other

There are a wide variety of typeface styles available today due to the ease of producing typefaces using digital vector tools.

Monospace



Monospaced typefaces are non-proportional — every letter takes up the same amount of horizontal space on the page or screen. There are serif and sans serif varieties.

Examples: Courier New, Consolas, Source Code Pro

Symbols



Symbol fonts are fonts that are comprised entirely of symbols. They also vary widely in their appearance.

Examples: Dingbats, Webdings.

Handwriting



- 1) Are casual;
- 2) Mimic modern handwriting.

Examples: Blog Script, Pacifico, Cedarville Cursive.

'Ocean Spray' Corporate Identity

Ocean Spray is a vibrant agricultural cooperative owned by more than 700 cranberry growers in the United States, Canada and Chile.

Ocean Spray is an American agricultural cooperative of growers of cranberries and grapefruit headquartered in Plymouth County, Massachusetts. It currently has over 700 member growers (in Massachusetts, Wisconsin, New Jersey, Oregon, Washington, Florida, British Columbia and other parts of Canada, as well as Chile). The cooperative employs about 2,000 people, with sales of \$1.2 billion in fiscal year 2013 and account for 70% of North American cranberry production. Their products include cranberry sauce, fruit juices, fruit snacks, and dried cranberries. The cooperative has made a number of innovations, including the first juice blend, the first juice boxes, and sweetened dried cranberries (Craisins). Ocean Spray was formed in 1930 by three cranberry growers with a simple

love of cranberries. Led by lawyer and grower Marcus L. Urann, the three began coming up with new and innovative products made from cranberries. Since then, the Ocean Spray cooperative has grown to more than 700 grower families all across North America. The cooperative's first product was jellied cranberry sauce, followed by original Ocean Spray® Cranberry Juice Cocktail hitting the shelves in the early 1930s, beginning a long tradition of quality, innovation, and success. The rest, as they say, is history.

Brand Strategy

Ocean Spray's corporate identity is made up of different elements which are presented in this section. The strategic positioning of their brand is outlined as well.



King of Cranberry

Ocean Spray is the world's largest cranberry producer. The cooperative of growers controls approximately three quarters of the world's cranberry supply and has thus created a high barrier to entry on the market.



Health Benefits

Cranberry is quite unique in terms of the health benefits it provides. On top of containing a large quantity of vitamin C, the fruit is helpful in maintaining a healthy urinary tract. Some reports mention that cranberry juice combats bladder infections.



Cooperative of Growers

Ocean Spray was founded in 1912 and became a marketing co-operative in 1930 under the initiative of three cranberry growers. The cooperative is now owned by more than 900 cranberry and citrus growers in the US and Canada. Its growers own the cooperative. They thus share in the profits and all major decisions must be put to a vote of the growers.



Expertise In New Product Development

Over the years, Ocean Spray has developed an expertise in new product development. The company conducts focus groups with consumers who provide input on which juice drink flavours or new food products consumers are likely to buy. This is the first step of a highly structured series of stages to test an idea before an actual product is introduced on the market. Between 1989 and 1996, Ocean Spray has introduced 48 new products, seventy percent of which were a success.



Woman of the Household

According to Andrea Foote, editor-in-chief of Beverage World in New York, Ocean Spray has traditionally been a grocery-store brand, appealing to the woman of the household.

Brand Identity

According to many observers, Ocean Spray is the most durable brand in agriculture. The brand is unlike any other in the juice aisle as the Ocean Spray name and logo evoke clear, distinct images and emotions from consumers – crisp vibrant colors, thirst-quenching taste and down-to-earth sophistication. Consumers also link the Ocean Spray name with products they can trust. The blue color scheme, oval shape, warped text, condensed font, sans-serif typography, and ocean graphic elements communicate their brand identity.



— Since 1930 —





Corporate Sponsorship

"All across these lands, we know somewhere were someone can't drink the water. Why so many, and why have they gone without for so long?"

-Autumn Peltier

Ocean Spray is committed to practices that protect natural resources, produce high-quality crops, provide long-term value, and ensure the wellbeing of all workers, employees and communities in which we operate. We are dedicated to protecting and conserving water and energy resources while reducing waste and greenhouse gas emissions through multiple initiatives. This creative campaign involves donating a portion of all Ocean Spray products sold in 2020 to developing alternative energy sources that decrease our reliance on pipelines and crude oil products and to draw attention to the work of Anishnabek Nation Chief Water Commissioner, Autumn Peltier. The 15-year-old activist from Wiikwemkoong First Nation on Manitoulin Island in northern Ontario urged the global community to respect

the sacredness and importance of clean water. Peltier addressed world leaders at the UN General Assembly on the issue of water protection at the age of thirteen in 2018. "I've said it once, and I'll say it again, we can't eat money, or drink oil." Peltier spoke at the Global Landscapes Forum, "All across these lands, we know somewhere where someone can't drink the water. Why so many, and why have they gone without for so long?" She used the speech to draw attention to the lack of clean water in numerous Indigenous communities, which she says sparked her activism. She said she's been taught traditional knowledge from an early age about the sacredness of water, and that more should learn these lessons.

Autumn Peltier (born September 27, 2004) is Anishinaabe-kwe and a member of the Wikwemikong First Nation and an internationally recognized advocate for clean water. She is a water protector and has been called a “water warrior”. She is also the Anishinabek Nation Chief Water Commissioner. She aims to advocate for the seriousness of having clean drinking water at a level where changes can be made for everyone as a whole.

“We are water – we come from water and when the water is sick – we are sick,” says Peltier, “I’m here to tell people about the importance of water, and to educate people on a cultural and spiritual level, they need to know that we need to act now.”

There are 56 First Nations communities across Canada under long-term boil-water advisories, the longest of which have lasted nearly 25 years. Worse, some types of contaminations are resistant to being boiled. Others don’t even need to be consumed to be toxic, such as trihalomethanes (THMs), which recently forced Northern Ontario First Nations community Attawapiskat to declare a state of emergency. THMs are linked to an elevated risk of cancer. They can be absorbed through the skin, making showering and even washing your hands a danger.

It is no longer desirable — or even possible — to maintain the status quo in terms of water management and governance in Canada. Our country’s water resources are changing rapidly, fuelled by a changing climate, altered hydrology and fragmented water decision-making across shared river basins and jurisdictions. The emerging water crisis is affecting Canadians’ safety [...] and undermining the public’s trust in government’s ability to protect [the public] and provide safe water for drinking and ensure clean waterways for fishing and swimming.



Colophon

Type Sizes, Leading & Typeface Families:

Title text: Frankling Gothic Demi, 20pt on 22pt
Alternate title text: Franklin Gothic Medium, 14pt on 15pt
Body text: Franklin Gothic Book, 9pt on 11pt
Section Title: Franklin Gothic Heavy, 44pt on 46pt
Page Number: Franklin Gothic Medium, 10pt on 10pt
Section Numbers: Butler Stencil Black, 450pt on 450pt

Colours:



#00AEEF



#E1058C



#FFF200



#F47521



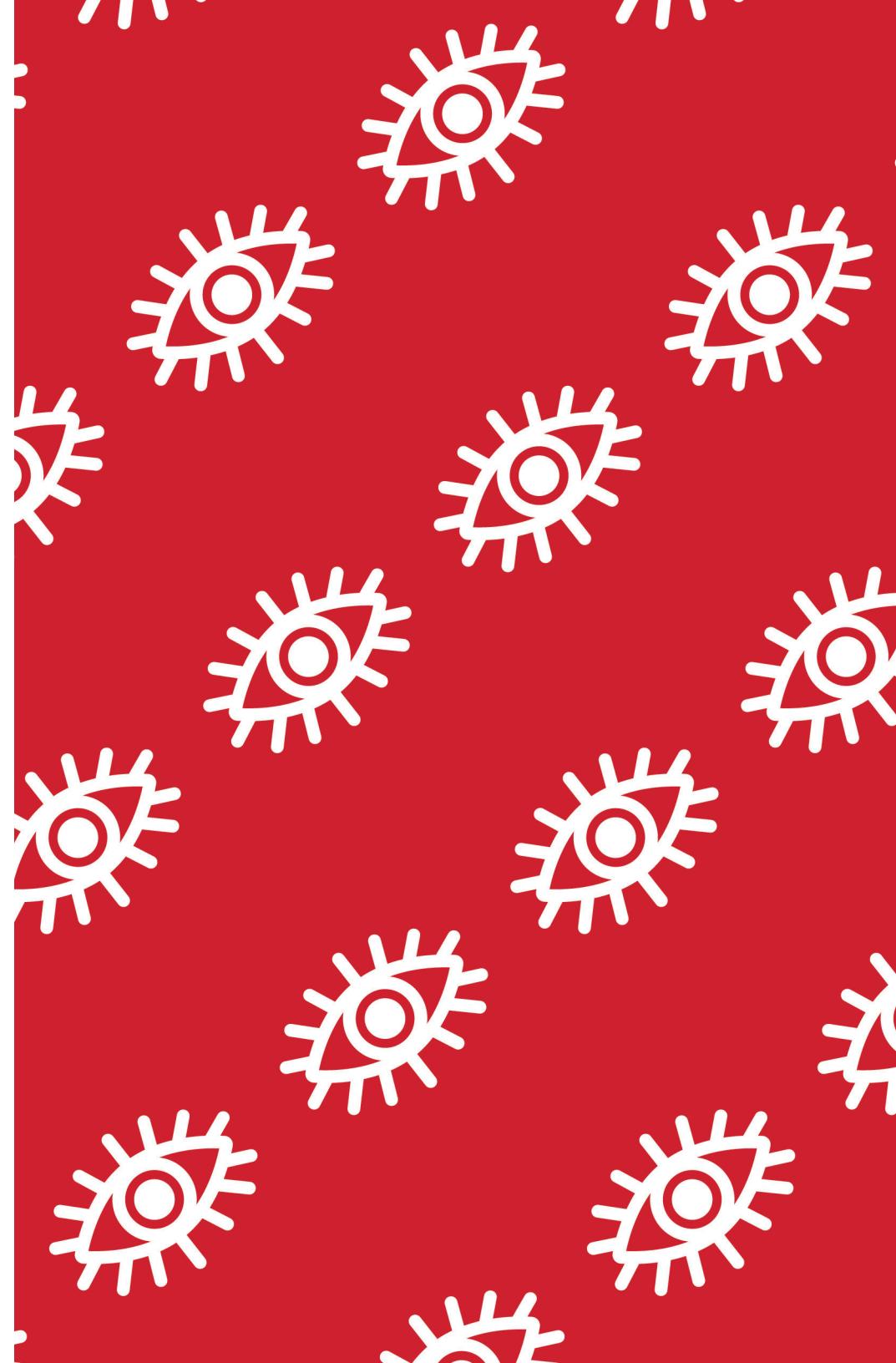
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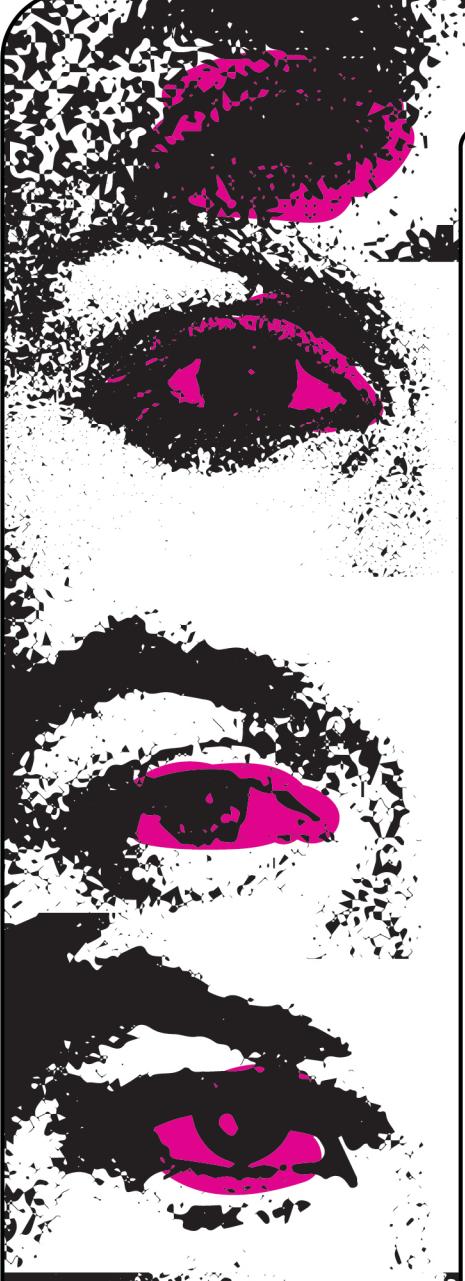


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YSDN 2003 (Lab 02)
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