

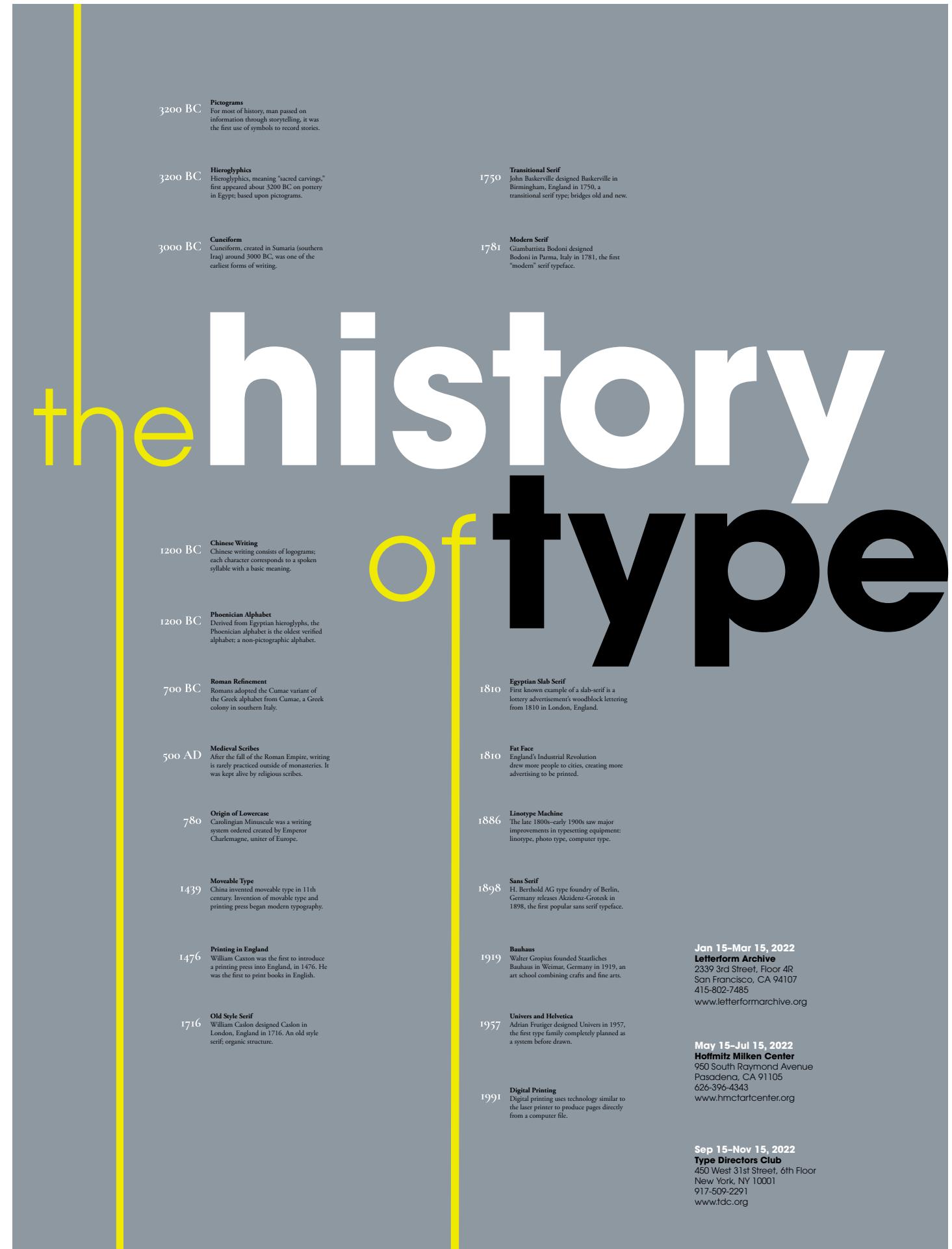
# JESSICA YU

## PORTFOLIO

Graphic Design  
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# The History of Type

## Exhibition Poster





# meta

By: FontFont

A very readable typeface in smaller point sizes but also with enough detail to display in large point sizes. FF Meta is a sans-serif typeface which can be found all around you.

FF Meta is a humanist sans-serif typeface family designed by Erik Spiekermann and released in 1991 through his FontFont library. According to Spiekermann, FF Meta was intended to be a "complete antithesis of Helvetica", which he found "boring and bland". It originated from an unused commission for the Deutscher Bundespost (German Federal Post Office). Throughout the 1990s, FF Meta was embraced by the international design community with Spiekermann and E. M. Ginger wrote that it had been dubiously praised as the Helvetica of the 1990s.

FF Meta has been adopted by numerous corporations and other organizations as a corporate typeface, for signage or in their logo. These include Imperial College London, The Weather Channel, Free Tibet, the television stations WSYR-TV, WIVT and WUTR in upstate New York, Herman Miller, Zimmer Holdings, Mozilla Corporation, Mozilla Foundation, Schaeffler Group, Endemol, Greggs, Digital UK, Liberal Democrats, Mumsnet and Fort Wayne International Airport. The University of Hull uses FF Meta Serif alongside FF Meta. The Government of Greece has used FF Meta Greek as the official government typeface since 2010. New York Review Books uses FF Meta for their covers.

•  
•  
**Übiquitous  
Presence**

“  
The FF Meta family,  
initially released as a  
commercial font in  
1991, now comprises  
over sixty fonts.”

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m n o p q r s t u v w x y z  
1 2 3 4 5 6 7 8 9 0 . ? ! ~ @ # \$ \* ) | / [ {

Meta

Open apertures

More angular “M”

Curved upwards

**Development began in February** 1985 when Deutsche Bundespost approached Sedley Place Design, where Spiekermann was working at the time, and commissioned a comprehensive corporate design program. As the typeface would be used repeatedly in small sizes, for identification (rather than copy), require two different weights, and printed quickly on potentially poor paper stock, the brief called for a very legible, neutral, space-saving, and distinguishable (in regards to weight) typeface with special attention to producing unmistakable characters. Whereas traditionally, typefaces are designed to be viewed beautifully large, the goal with this particular typeface was to produce a typeface which worked well for its primary application.

Taking into account research done on six font families and the constraints of the brief, the characteristics of what would become FF Meta began to take shape. The typeface would have to be a sans-serif to match the client, narrow (but not condensed) to save space, feature strokes thick enough to withstand uneven printing but also light so that individual characters do not run together, contain clearly distinguishable glyphs for similarly shaped characters, versatile capitals and figures that are clear but not obtrusive, and curves, indentations, flares, and open joins to combat poor definition, optical illusions, and over-inking. In addition to these demands, to meet Bundespost's needs, the family would also contain three fonts: regular, regular italic, and bold; it's similar to Syntax, one of Spiekermann's typefaces.

Part of the original commission was to produce a typeface that could be printed almost anywhere without incurring significant extra typesetting and printing costs. With the Deutsche Bundespost being one of the largest companies in Europe, employing a staggering 500,000+ employees, this was important.



Mozilla Firefox Logo by Jon Hicks, 2009-2013



Herman Miller Logo by Steve Frykholm, 1999-2010

The Weather Channel

The Weather Channel Logo by Lambie-Narin, 2005

The outcome of all this design work was a 3-weight font family available in Regular, Regular Italic and Bold. Despite the fact that the Deutsche Bundespost had spent considerable time and expense on the project, the executive management decided not to go ahead with its implementation for fear of causing too much disruption; they continued instead with their use of a variety of Helvetica fonts and FF Meta never became part of their corporate branding. (As of right now, they currently use Frutiger® as their official corporate typeface.)

After completing and digitizing the typesetting font, mockups were generated for Bundespost's new forms and publication. However, despite positive interest from the German Minister of Telecommunications, Bundespost decided not to implement the new exclusive typeface, fearing it would "cause unrest". Bundespost, despite the funding, continued to use a variety of different versions of Helvetica. Spiekermann wrote an article on the abandoned design for Baseline magazine in 1986. At this time Meta was called PT55 and PT75.

Years later, realizing that Bundespost and Sedley Place Design would never utilize the typeface, Spiekermann with his company MetaDesign decided to continue work on the typeface and eventually published it—along with other orphaned typefaces—under the publishing label FontFont resulting in the release of FF Meta in 1991. It was created by re-digitizing the original outlines and digitizing them in Fontographer on a Macintosh.

FF Meta Variable Roman is a single font file that features two axes: Weight and Width. For your convenience, the Weight and Width axes have preset instances. The Weight axis has a range from Hairline to Black. The Width axis provides a range of condensed values. This Roman (upright) font is provided as an option to customers who do not need Italics, and want to keep file sizes to a minimum. FF Meta Variable Italic is a single font file that features an italic design with two axes: Weight and Width. For your convenience, the Weight and Width axes have preset instances. The Weight axis has a range from Hairline to Black. The Width axis provides a range of condensed values. This italic font is provided as an option to customers who do not need Roman (uprights), and want to keep file sizes to a minimum. FF Meta Variable Set is a single font file that features three axes: Weight, Width and Italic. For your convenience, the Weight and Width axes have preset instances. The Weight axis has a range from Hairline to Black; width axis provides a range of values.

Today, FF Meta is commonly used in the Netherlands in signage and on a huge range of product labeling from well-known products throughout the world. From 24 variations on the FF Meta font family, the typeface has now been expanded to include a wide variation of styles.

Sources: [https://en.wikipedia.org/wiki/FF\\_Meta](https://en.wikipedia.org/wiki/FF_Meta), <https://www.fonts.com/font/fontfont/ff-meta>, <https://www.designworkplan.com/read/ff-meta-is-everywhere>

## TYPE FACTS

**Name:** Meta  
**Classification:** Humanist Sans-Serif  
**Date Issued:** 1991  
**Weights and Widths:**

- Thin
- Light
- Normal
- Book
- Medium
- Bold

Type Designer  
Exhibition Brochure

“ The aim

of every **typographic** work —

the delivery of a message

in the shortest,

most *efficient* manner.”

—Jan Tschichold

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[www.sfmoma.org](http://www.sfmoma.org)

TSCHICHOLD

JAN



MODERN ELEGANCE  
6.15.2020 -  
7.15.2020 SFMOMA

# Type Designer Exhibition Brochure



Columbia Sportswear Company Logo, 2011



Sabon

Jan Tschichold (birth name Johannes Tschichold) was born on April 2, 1902 in Leipzig, Germany; he was a calligrapher, typographer, and book designer. As the son of a sign painter, Tschichold trained as a calligrapher and designer at the Leipzig Academy of Graphic Arts and Book Production, and later freelanced as a lettering artist and designer. Up to this moment, Tschichold had only worked with historical and traditional typography, but his approach radically changed after his first visit to the Bauhaus exhibition at Weimar in 1923, and he became one of the most important representatives of the "new typography".

His work from this point forward now intended to represent the rationalism of the modern age, ensuring that it was functional, aesthetically satisfying, and well designed for reproduction by machine-type composition and newer printing technology. Tschichold had also designed a number of typefaces during his time, with Sabon being the most well-known.

He died on August 11, 1974.

E 12 pt  
E 24 pt  
E 36 pt  
E 48 pt  
E 60 pt  
E 72 pt  
E 84 pt

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m n o p q r s t u v w x y z  
1 2 3 4 5 6 7 8 9 0 . / ? , “ ! @ \$ & (

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Wikipedia. "Jan Tschichold." Wikipedia, [https://en.wikipedia.org/wiki/Jan\\_Tschichold](https://en.wikipedia.org/wiki/Jan_Tschichold).  
AZ Quotes. "Jan Tschichold Quotes." AZ Quotes, [https://www.azquotes.com/author/10000/Jan\\_Tschichold](https://www.azquotes.com/author/10000/Jan_Tschichold).

1925 *Typographische Mitteilungen*, Berlin, Germany.  
1927 *Die Frau ohne Namen*, Mannheim, Germany.  
1928 *Die Neue Typographie*, Berlin, Germany.  
1931 *Transit*, Germany.  
1932 *Saskia*, Leipzig, Germany.  
1932 *Typographische Gestaltung*, Basel, Switzerland.  
1937 *Die Konstruktivisten*, Basel, Switzerland.  
1967 *Sabon*, United States.



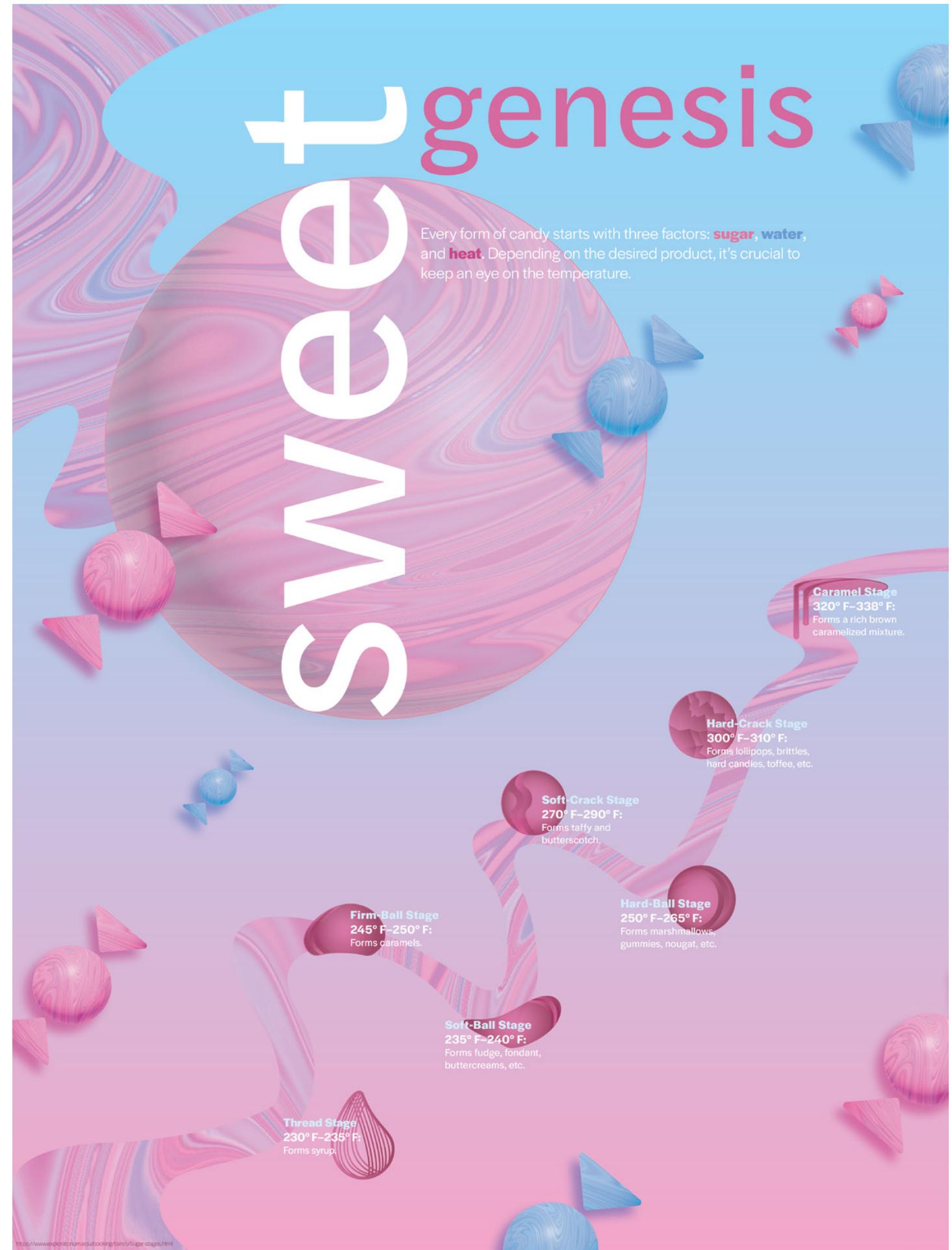
# Type Designer Exhibition Brochure Photos



# Type Designer Exhibition Brochure Photos



# Candy Informational Poster



# Olympics Brochure

**notable gymnasts**  
Most of which represent countries from Eastern Europe.

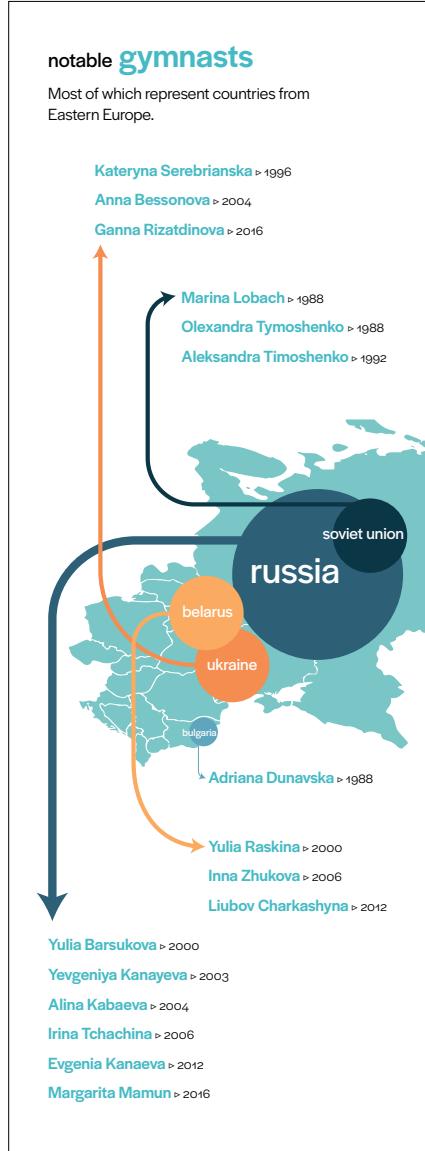
Kateryna Serebrianska > 1996  
Anna Bessonova > 2004  
Ganna Rizatdinova > 2016

Marina Lobach > 1988  
Olexandra Tymoshenko > 1988  
Aleksandra Timoshenko > 1992

Adriana Dunavska > 1988

Yulia Raskina > 2000  
Inna Zhukova > 2006  
Liubov Charkashyna > 2012

Yulia Barsukova > 2000  
Yevgeniya Kanayeva > 2003  
Alina Kabaeva > 2004  
Irina Tchachina > 2006  
Evgenia Kanaeva > 2012  
Margarita Mamun > 2016



**which countries have the most medals?**



Country	Medals
russia	16 medals
belarus	7 medals
bulgaria	5 medals
ukraine	5 medals

olympics.com/uk/rhythmic-gymnastics/discipline-history-of-olympics.com/review/the-moves-of-rhythmic-gymnastics-olympics.com/sporting-393.com/track-field/women's-rhythmic-individual-all-around.html#medals=10+equivalent-algymnasts.com/history/rhythmic-gymnastics.html medleying.com/post/the-origins-of-rhythmic-gymnastics-jewel-and-diamond-gymnastics.com/olympic-gymnastics-explained-olympicpedia.org/wiki/List\_of\_Olympic\_medalists\_in\_rhythmic\_gymnastics



**soar on stage**  
the essence of rhythmic gymnastics

to learn more, visit: [olympics.com/IOC/](http://olympics.com/IOC/)

summer 2024



# Olympics Brochure

**how did the sport develop?**

**unknown**

Its earliest traces can be found in Ancient Egypt, China, and Greece. However, it was not classified as a sport just yet. The concept of rhythmic gymnastics was solely for the purpose of recreational fun.

**mid. 18<sup>th</sup> century**

A pioneer of both physiotherapy and gymnastics, Pehr Henrik Ling developed the Swedish system of utilizing free exercise to develop rhythm.

**18<sup>th</sup> century**

One of the major reformers of classical ballet during the Italian Renaissance, Jean-Georges Noverre, developed the concept of expression through movement.

**19<sup>th</sup> century**

Considered to be the father of modern dance, François Delsarte developed a system of laws and principles that focus on expression in dance.

Emile-Jacques Dalcroze invented the concept of "eurhythmic", which is a method of gaining a deeper understanding of music through physical movement. This system still remains as a core aspect of rhythmic gymnastics.

Rudolf Bode, a German movement theoretician and practitioner, wrote the *Rhythm and its Importance for Education*, which contains the foundation of the sport.

**early 20<sup>th</sup> century**

Rhythmic gymnastics was recognized by the International Gymnastics Federation (FIG) as an official sport in 1961. However it was first called "modern gymnastics".

The first Rhythmic Gymnastics Championship was held in 1963.

In 1984, the sport was officially added into the olympics programme.

**a sight to behold**

Rhythmic gymnastics as a sport is highly influenced by other disciplines. The skillful use of apparatus work, technical grace of ballet fundamentals, and fluid movements of the human body are all aspects of what makes this form of gymnastics so captivating. With an emphasis on strength and beauty, this sport is certainly one of its kind in the upcoming Summer 2024 Olympics.

**soar on stage**  
the essence of rhythmic gymnastics

**unique aspects of rhythmic gymnastics**

**music**

- In all rhythmic gymnastic routines, music has always accompanied the sport. Historically, mostly classical and rhythmically focused songs were chosen.
- There is no specified genre requirement.
- Gymnasts are only allowed to perform one routine with music that contains vocal elements.
- Music needs to be logically structured.
- Unorthodox sounds such as sirens, and engines are prohibited.

**dance**

- Elements of dance could be considered the backbone of rhythmic gymnastics.
- Many rhythmic gymnasts are required to be well-versed in the ballet fundamentals, due to the importance of good posture and fluidity.
- It can also serve to build confidence.
- Some of these moves may include: battement tendu, jeté, fondu, plié, arabesques, and so on.

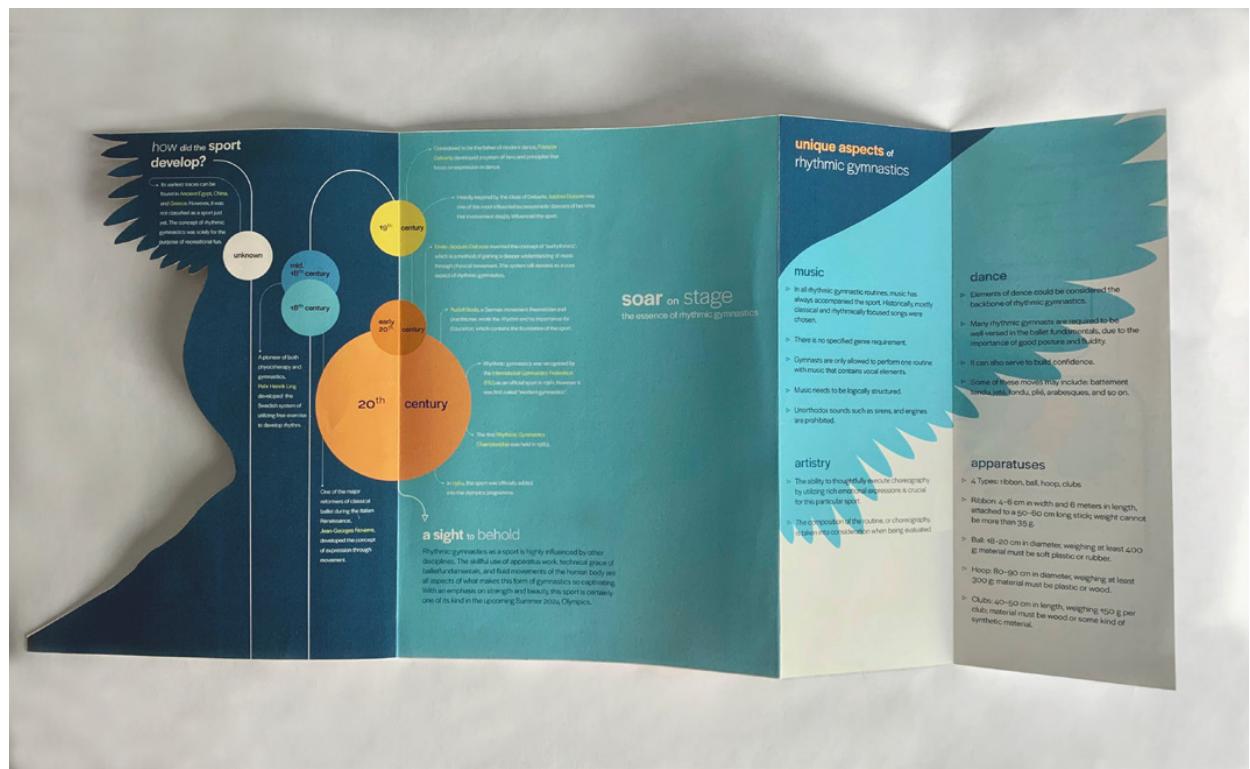
**artistry**

- The ability to thoughtfully execute choreography by utilizing rich emotional expressions is crucial for this particular sport.
- The composition of the routine, or choreography, is taken into consideration when being evaluated.

**apparatuses**

- 4 Types: ribbon, ball, hoop, clubs
- Ribbon: 4–6 cm in width and 6 meters in length, attached to a 50–60 cm long stick; weight cannot be more than 35 g.
- Ball: 18–20 cm in diameter, weighing at least 400 g; material must be soft plastic or rubber.
- Hoop: 80–90 cm in diameter, weighing at least 300 g; material must be plastic or wood.
- Clubs: 40–50 cm in length, weighing 150 g per club; material must be wood or some kind of synthetic material.

# Olympics Brochure Photos



# Olympics Brochure

## Photos



# Jellyfish Experimental Book Design

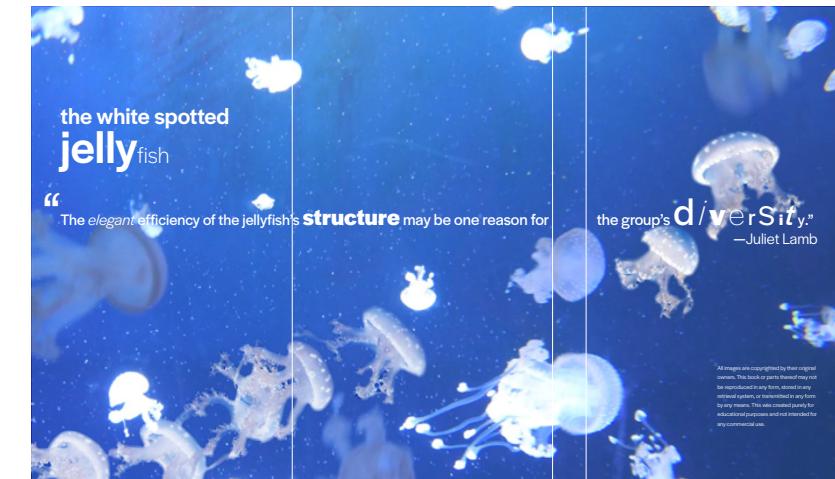
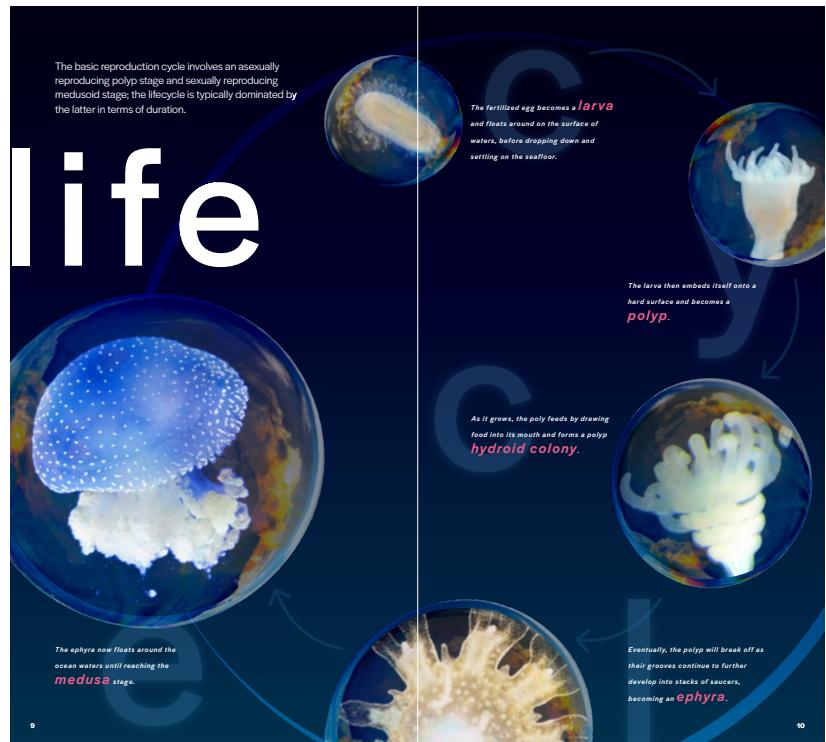
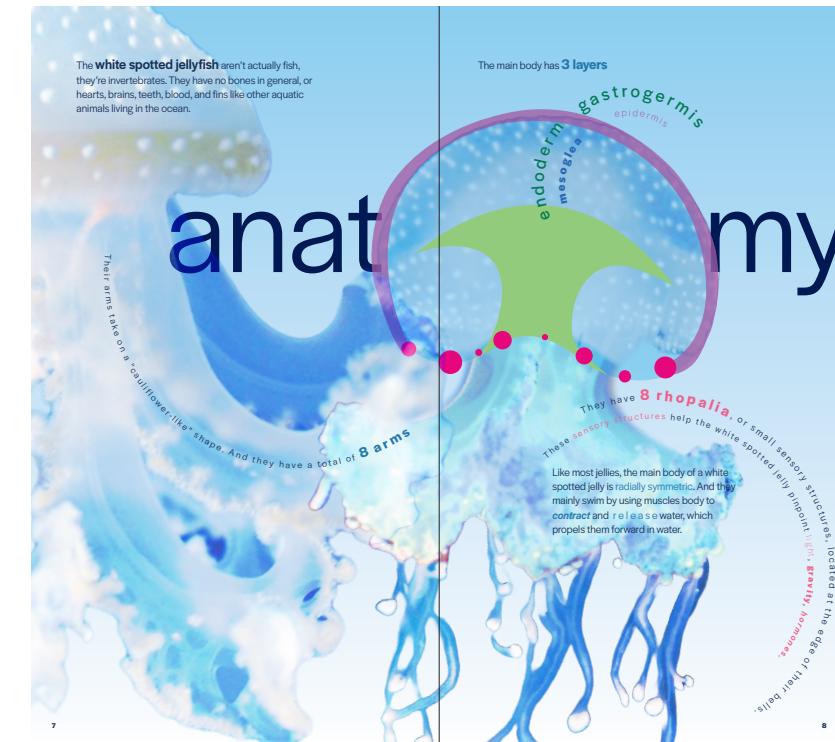
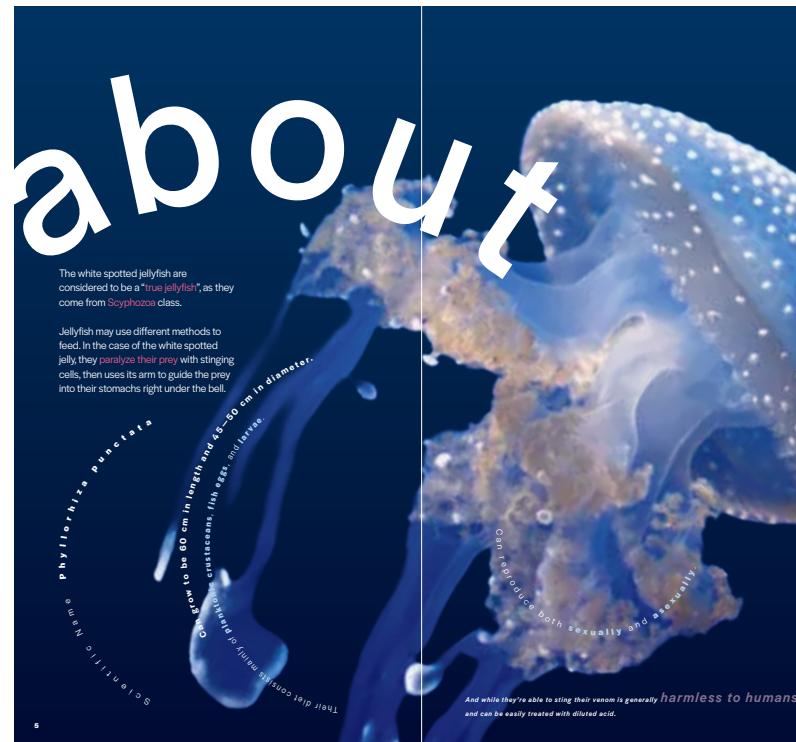
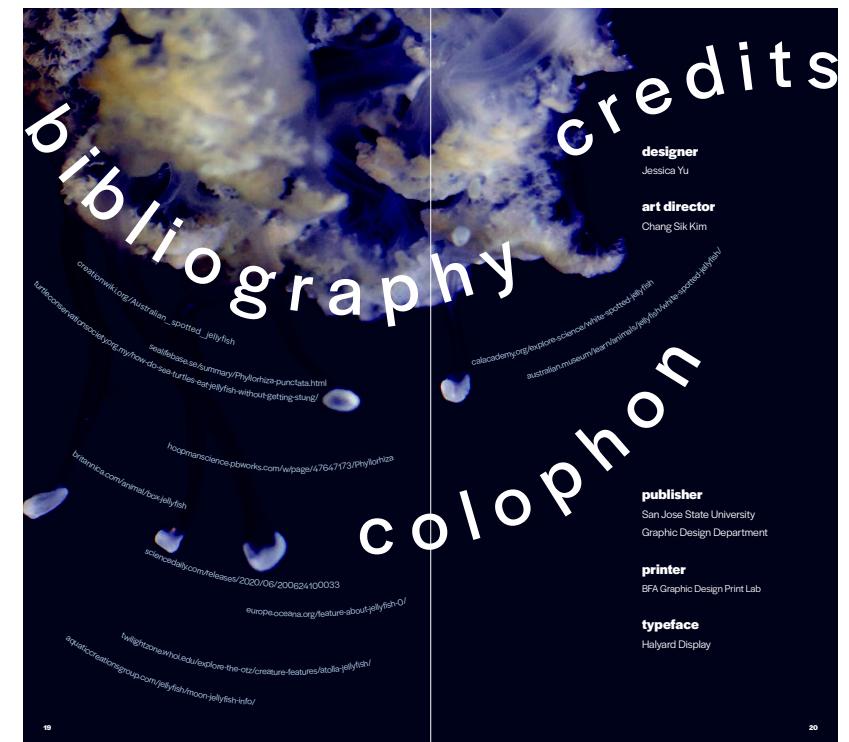
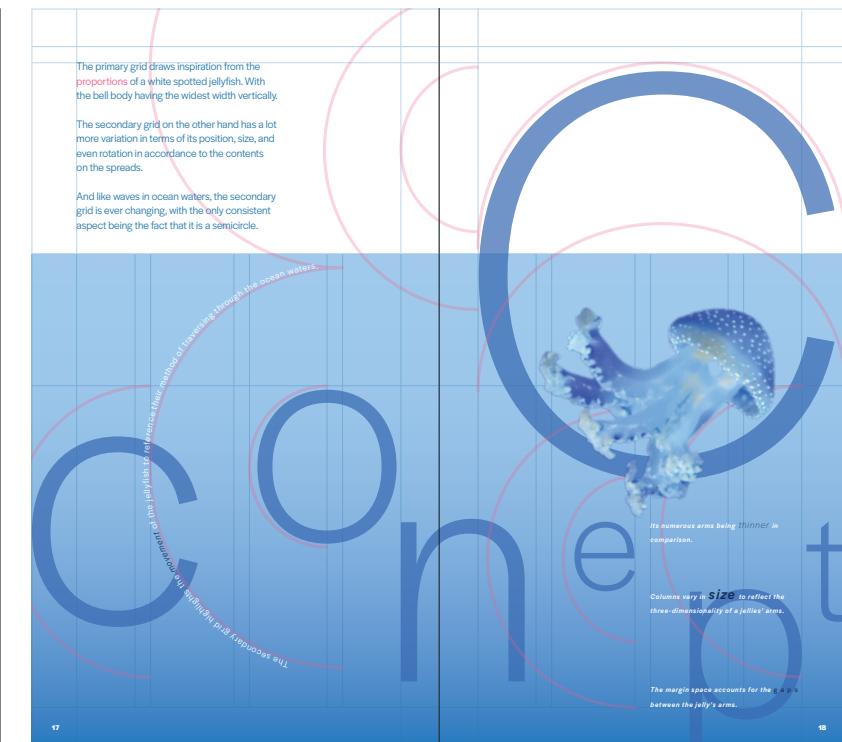
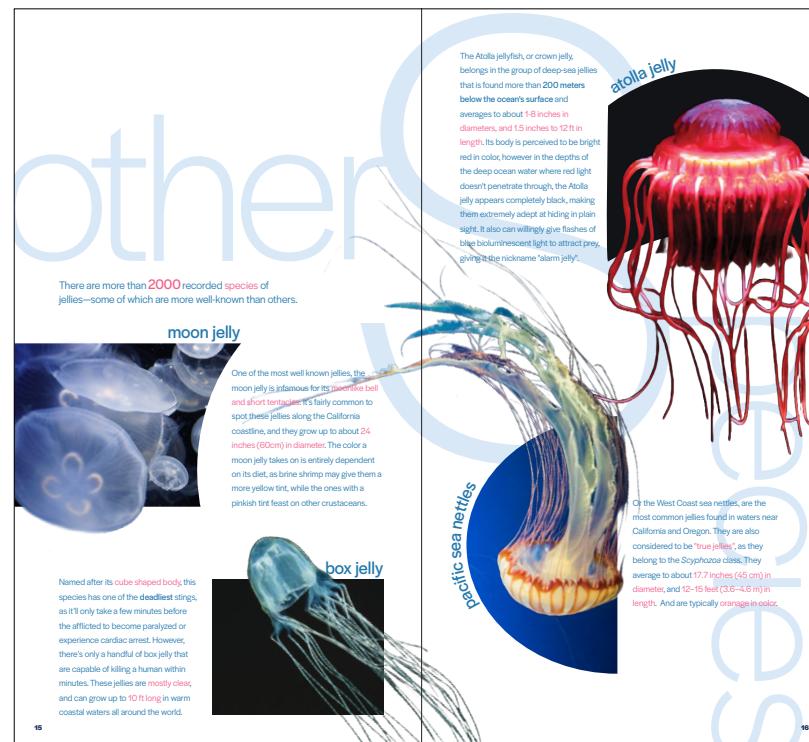
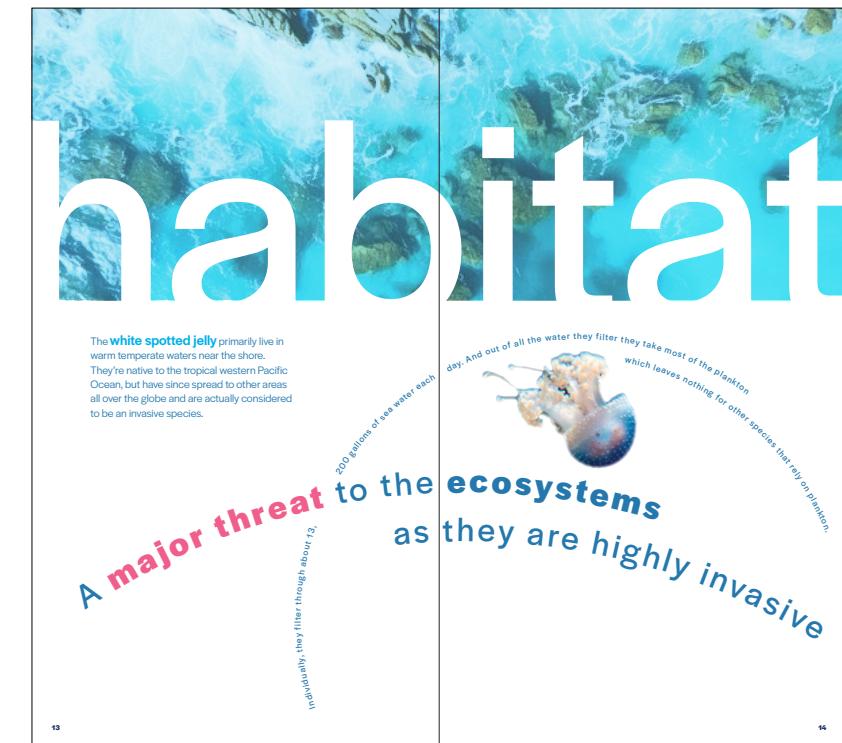
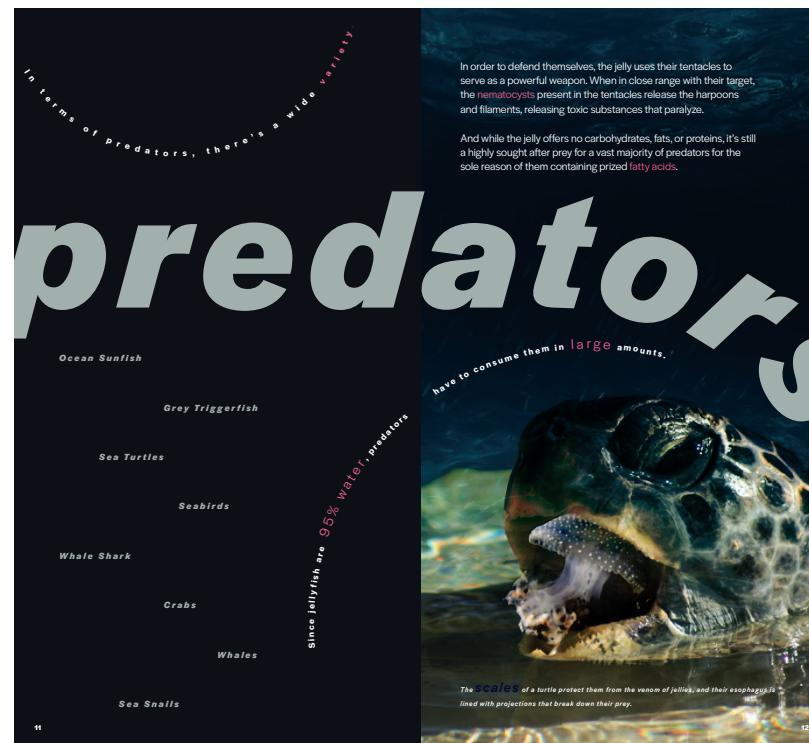


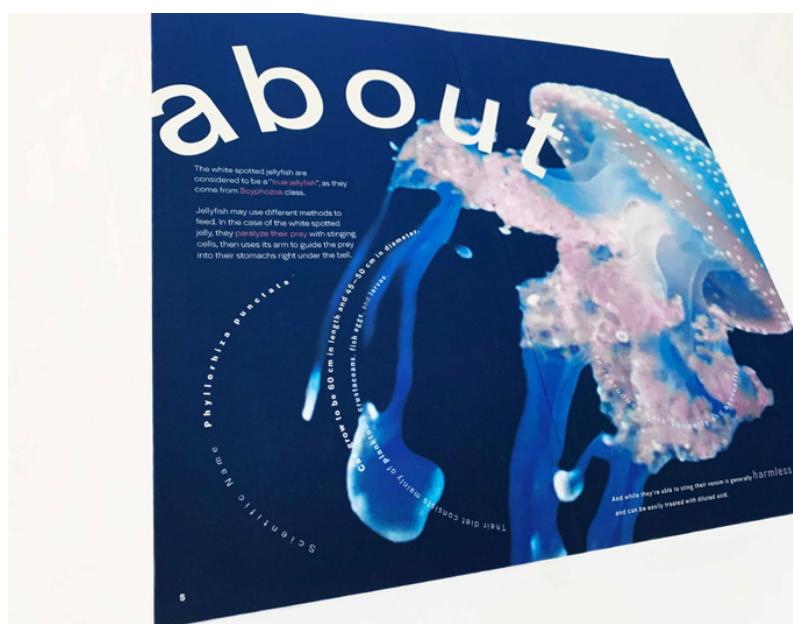
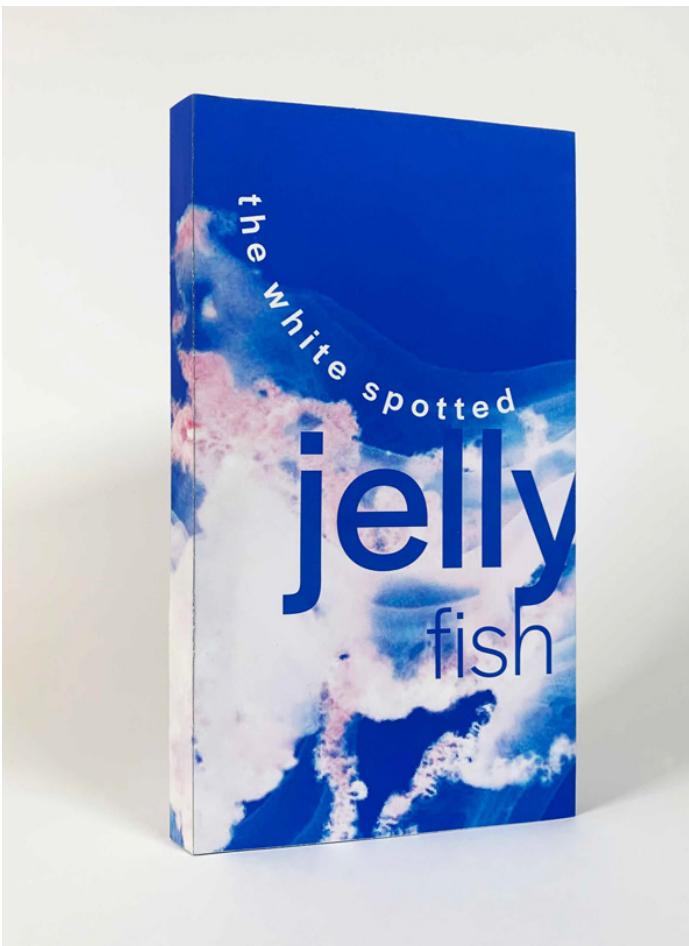
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# Jellyfish Experimental Book Design



# Jellyfish Experimental Book Design Photos



# Jellyfish Experimental Book Design Photos



# Design Department

## Book Spreads

INDUSTRIAL DESIGN

## ALUMNI & STUDENT CLUB

Many of our graduates leave our program and go on to work on amazing projects. Below are some of our most recent alumni's testimonials on their experiences with us and where they're at now.

Following is more information on some of our alumni and the essential work they go on to do:

**Robert Brunner**  
**Becky Field**  
**Gerard Furbershaw**  
**Kara Harrington**  
**Gita Jacobson**  
**Angie Kim**  
**Mike Lowe**  
**Francois Nguyen**  
**Scott Summit**  
**Kyle Swen**  
**Cassie Tweed**  
**Valerie Weilert**

**The SJSU IDSA**  
Industrial Designers Society of America  
Student Chapter is operated by elected students from the ID program. We participate in many of IDSA Western District and our local professional chapter's events. Our goals for the Student Chapter are as follows:

- Giving our members a voice in the industry;
- Providing resources and contacts;
- Creating a welcoming and helpful environment that complements the outstanding SJSU Industrial Design program.

We are committed to promoting our organization in the local design community by coordinating our own gallery shows, which includes the junior/senior shows, school exhibitions, and Art/Design mixers. These events help give our members opportunities to meet and work with design professionals.

Learn more about SJSU IDSA on Facebook and Instagram.

**The SJSU WID**  
Women in Industrial Design  
This Women in ID group is a new platform to share resources, provide support, organize meet-ups and promote professional development throughout the SJSU ID program and beyond. Open to all supporters of women in the SJSU ID community.

Learn more about SJSU WID on Facebook and Instagram.

**Sy Hyin Wong**  
INDUSTRIAL DESIGNER, WHIPSAW

Everything I learned at SJSU applies to what I do daily as an industrial designer. While I was in school, I participated in the IDSA Student Merit Award competition. This gave me the opportunity to present my work to a lot of professional industrial designers. That experience led to a job at an award-winning industrial design consultancy right after graduation, during the COVID-19 pandemic. I wouldn't be where I am today without the support and guidance of my professors and friends in industrial design."design program."

INDUSTRIAL DESIGN

# COMMUNITY ENGAGEMENT

Our Design Department believes that design is more than just aesthetics; it's also the ability to apply what they learn in the classroom onto real-world problems to improve their communities; students strive to bring solutions to the world not only as designers, but also as global citizens. Our Industrial Design students often help out with community outreach programs and city planning groups by applying their design knowledge in a meaningful way. Listed below are some of the partnerships our Industrial Design students were able to take part in as designers to community improvement.

**SJSU ID Creative Volunteer Response Brigade**  
Quick, collaborative and creative response to Covid-19 during April and May of 2020. This program combined the powers of volunteer ID students and volunteer ID professionals to work in teams on design sprints. Team projects dealt with face shields, respirators, PPE for non-medical professionals, sanitization for delivery and logistics, and safety hardware for small business adaption. | 2020

**San Jose Children's Discovery Museum**  
Students designed seating to enhance social interaction for visitors of the museum, CA | 2018

**Designing Forward**  
Students from local high school Cristo Rey attended a design thinking workshop that was facilitated by SJSU students and faculty. | 2017

**Fountain Alley Community collaboration with Downtown Streets Team, Local Color, and CommUniverCity**  
Worked with community planning group and community members to develop prototype concepts to activate Fountain Alley. | 2017

**Rails to Trails Community collaboration with Urban Planning**  
Workshop to develop concepts for the rail train project from Watsonville, CA to Davenport, CA | 2016

**Simple Limb Initiative, Prosthetic Solutions, and Mahavir-Kmina**  
Simple Limb Initiative, Prosthetic Solutions, and Mahavir-Kmina. | 2013-16

**IKEA Urban Homesteading project**  
Students volunteered for various urban garden projects around San José, CA | 2014

**Spartan Keyes Community collaboration with Urban Planning (Prof. Kos URPB 203) and CommUniverCity**  
Developed prototype concepts to address issues of safety, lighting, way finding, history, and activation in Spartan Keyes. | 2013

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