

Jakob Dawahare

Jakob Dawahare is a multidisciplinary graphic designer based in Portland, Oregon. He creates digital and print content that has a focus on experimental design, typography, visual identity, and interaction design. He loves to make posters, album covers, zines, and anything related to video game culture. Through his graphic design practice, His approach is to seek new and unconventional ideas that form an experiment that results in an unexpected conclusion. He tends to mess up the screen and misuse resources to create his art. His main objective is to create meaning in unexpected places.

OLD CONCEPT PROPOSAL

Everything we create will have some type of message or tone to it that communicates with a viewer based on our emotions and feelings at a specific time or place. These elements are the driving forces to all of our decision-making we do. This applies to how we create things and how we react to different situations. It influences the way we think and therefore influences the message that is being communicated from our creations.

I am interested in the term reactivity. I like the process of reacting to a situation based on the in-the-moment action that occurs. It makes us lead with our intuition and can allow us to explore different elements of creativity.

When I first thought about a theme for my thesis I found myself looking through all my sketchbooks filled with experimental typography drawings. I was fascinated by the different styles and techniques I used to draw letters. It made me think about where I was at a certain point in time while drawing these and if my emotions and feelings caused any effect on how they ended up. I was interested in all the unexpected forms I made through typography and how they created a typographic system.

“Experimental typography can be compared to character design. Character design exaggerates specific features of a person’s face or form. type can be played in the same way. Balancing what makes a letter recognizable with enough distortion to personify it. Finding the fun in exaggerating some parts of a letter first through illustration.” For my thesis, I will be creating a typographic language that communicates how emotions and feelings can influence the way we create and read typography. The goal is to visually communicate how those aspects determine the outcome of the design through an experimental approach. This project is a form of personal expression.

It will be connected through the reaction of how my emotions and feelings are at a specific time and how the design of the typography can be affected by that. This will be completed through a working typeface I construct myself.

For this concept, I will be creating a type specimen booklet and poster series that presents the development of a single experimental typeface with different letter variables. Each letter in this typeface will be designed differently based on the exact emotions and feelings at a specific time or place through the form, structure, and space of the typography. These different elements will show how each letter can interact by itself and in a typeface. I want to explore the infinite possibilities of what type design is and how it can be interpreted in different forms. My project will be based on the experimental investigation of typographic experiences. I am interested in finding and constructing unusual shapes to form a typographic system. I want the viewer to interact with the different styles of letters I create and to see how they can be visually communicated in a cohesive system. Typography alone has so much power but once you combine it with something as surreal as our feelings and emotions it can become ever more powerful and create an entirely new context.

Typography can be so expressive. Each mark, cut, and curve we make while creating it can be so impactful and determine the entire esthetic of it. It’s an essential form of communication that we rely on heavily. We see it everywhere and we can’t escape it and as designers, we are CRAZY for it. I mean who else is going to be staring at a single letter for hours on end making it perfect? What I’ll be representing is how our emotions and feelings through different time periods can affect the way typography is communicated to the beholder.

In the first part of 2020, I had the opportunity to go study abroad in Zurich Switzerland at Zurich University of the Arts. Unfortunately, due to covid19, I had to come back earlier than expected and could only make 2 projects over there. Just from that short experience, I fell in love with Swiss typography and the grid system. I was interested that typography was used as a primary design element. I want to take that idea in my project but through an experimental approach that possibly breaks the barriers of a grid system but still conveys that typography is the primary design element.

This project will be an opportunity for me to take my love for drawing typography and turn it into a defined typographic language. For me drawing typography in my sketchbook is a natural routine that makes me feel more creative in my design practice. It's a relaxing process that makes me connect more with how I visualize and imagine things. "Experimental typography" is defined as the unconventional and more artistic approach to typeface selection. It places emphasis on expressing emotion, rather than worrying about the legibility of it. Each letter can be communicated as its own art form. I want to connect my interest in typography with this unconventional way of thinking because I feel like it can express more intuition on how we read and create typography.

The symbols and motifs I will be approaching my project with are reactivity and intuition. The concept is based on the experiences of altering your behavior or appearance due to a situation or feeling. I like the idea of reacting to something in the moment and having your creation be made from that occurrence like a blind experiment. Our awareness helps us make those decisions on how to react to a certain situation in time. Our intuition allows us to have the ability to understand something without the need for conscious reasoning.

It is factored into the design process and helps us understand the importance of an unexpected conclusion that becomes meaningful. It becomes this way of communication that tells a story based on its experiences. These aspects will determine the certain tone of each letter that I create through those situations.

The cultural involvement of my project will reflect visual culture in typography. It is a visual component that is so much more powerful than we think. It can silently influence things, produce ideas, and normalize an occurrence. Typography can build harmony and convey a message through its visual language. I'm interested in the concept of viewing visual components like typography as a visual event of information or meaning. The term "visual technology" came up during my research. It refers to any type of media that is made for purpose and perception with the power to augment our visual capability. I feel that typography is a strong form of media digital or print that has the capability of expressing visual elements through feelings and emotions. Typography can be expressed in a visual way that can allow people to communicate with it through different elements. I am interested in the study of semiotics because it investigates how meaning can be created and communicated through signs and symbols. It is a transition from interpretation to signification. We all are interpreting the meaning of signs in our daily lives without even knowing. We take meaning from the world around us and utilize it as a representation of something. It is an exchange of meaning that can be communicated through seeing, touching, talking, smelling, and feeling. This process is based on the context that the sign is used in and the cultural impact it has. I was drawn to how this applies to science specifically with an organism and how it can make a prediction and adapt to its specific semiotic niche based on the context it is in. This

study will apply to how I create meaning through each letter variable that I design. It will allow me to focus on a specific feeling that can be communicated through letters.

I am also interested in the Bouba Kiki effect. It is an experiment that was first observed by Wolfgang Kohler in 1929. It shows how we can map sounds to visual objects in a non-arbitrary way. It represents how we can attach specific meanings to shapes and sounds. It can be from the way we open our mouths to say something or from the attributes of an object like how spikey or rounded it is. The mapping of this effect will help create a natural system that can determine what kind of feelings and emotions can be visually interpreted into letters through different experiences I go through. I will utilize this thought process in an abstract way that has a shared synesthetic response to form.

Here is an example of how this idea might come to life. I was drawing the letter A in my sketchbook at the beach in the middle of the day. My mood was very calm and relaxed. The glare from the sun on the ocean made everything sparkle and shine. It made me design with a very lucid and soothing feeling. I enjoyed the flow of the sand while I was running my fingers through it and the sound the waves would make when they were pushing back into the ocean. This influenced me to design with an abstract and wavy style. While drawing this letter the wind started to pick up and I decided to start designing with a sense of wind movement. I took what I was experiencing in these exact moments and utilized it in my design. This made me draw the letter with a very sharp but subtle style to it that exaggerates its lucid mood. The visual components I created that letter with are all represented by how I was feeling at that specific time and place. The components can be how people approach me at that time, how

the environment is, what I'm thinking, what I'm seeing, and who I am with. It affects the way the letter comes out and how it can be visually read. Now all this can be changed by the in-the-moment reaction to a situation that occurs while doing this. This way of thinking will allow me to document and log each time I create a letter in my sketchbook to see the different emotions and places that affected the design of it. It is ultimately a blind experiment that will have a meaningful conclusion to it. This process will create a backstory for each letter that I draw. This project will take form in a type specimen booklet and poster series. The type specimen booklet will display the typeface in a visually pleasing way showing the variety of sizes, weights, and styles it has to offer. My oral defense will be presented with an essay and project slide presentation. The presentation will show the inside of the type specimen booklet and the process of how I created this project. I will be printing out 3 booklets that will be placed on a pedestal for the audience to pick up and look through. the 6 posters will be hung up behind the booklets creating a gallery effect.

My influences range from a number of graphic designs whose practices are conceptually different but have the same goal which is making typography the main element of design.

David Carson is one of my biggest conceptual inspirations for typography. His work started a spark in the design community due to his approach of finding different ways to create typography rather than just the standard practices. His work is very personal and self-indulgent. He embraces typography as an expressive medium that can be read in different forms. I was influenced by his belief that design should adapt to the content places focused on the importance of typefaces. Carmen Nacher is a graphic designer based in Berlin Germany. She specializes in typography, lettering, and illustration.

She is a visual inspiration of mine because of her experimental approach to typography. She uses unorthodox methods to create her own visual language. I'm influenced by her concept of creating typography with personality and finding ways to create narratives from letters.

Romain Pisa is a French freelance graphic designer & visual creator. I'm inspired by his type designs and how abstract his approaches are but still conveying a specific meaning or message. He creates different typography styles that fit the content of what he's communicating. I enjoy the way he brings life to typography with color, 3d effects, and digital manipulation.

Studio triple is a Berlin-based graphic and type design studio created by Jeremy Landes. They are a visual inspiration of mine because of their use of experimentation through typography and how they make it feel more organic. They design in such a subtle way that focuses on the technical aspects and development of a typeface. I'm specifically inspired by their typeface

Digestive and how they brought different components together from a single object or idea to make letterforms.

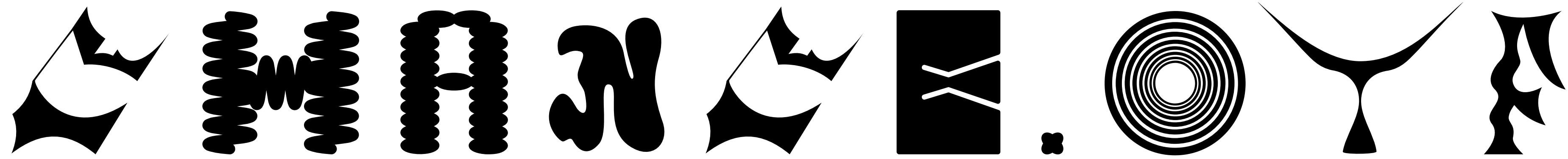
Through my graphic design practice, I have always been interested in creating more than just a digital experience. I want to create things that are physical that we can touch and feel. Creating a form that exists in the physical world that can be impactful through its interactions. My main objective is to create meaning in unexpected places. How I got interested in typography was constantly sketching different typographic shapes in my sketchbook that were very experimental. I later was interested in turning those sketches into vector-based letters that I try digital manipulations on. I'm always trying to find the most experimental and unconventional way of

designing letters. Most of what I design starts from a single feeling or emotion that I try to visually communicate. This is how I will be incorporating my own style of design into this project. The majority of my work relies on emotion and intuition. Incorporating feeling over reason and understanding why we feel the way we do when we look at something. With client-based work, I still find the needs and expectations of what they want with this approach. My intuition is engaged in response to the client's ideas, objectives, and visions. I refine down to a specific design style that will suit the client the best but still focusing on the feeling and emotion of what it is I'm doing and why. I always want to feel that personal connection with whoever I am working with.

The things we create are influenced by our emotions and feelings we have. It will create some type of story that can communicate with something or someone. This applies to how we react to different situations and determine a specific outcome for something. Creating meaning through letters can enhance its visual language. Exploring this experimental process will show how typography can break the boundaries of its own contexts.

NEW CONCEPT STATEMENT

For my thesis, I created an open-source display font where every character is designed differently. Chance.otf is the name of this font. The name comes from the endless possibilities of what these letters can be and how they can live out in the world. There's a chance for these letters to live in infinite futures. This font is a collection of different letters and numbers that are part of a multiverse that people can contribute and add their own letters to. It is a form of collaboration where people can express their personalities together through typography. It is a font that can develop a sense of community with other artists and designers. For the last lowercase style, I asked people to contribute to this font by drawing their own letters that would be added to it. This style shows how different letters drawn by other people can come together as one working system.



ORAL SPEECH

Hello, everybody thank you for being here today. My name is Jakob Dawahare and I'm a graphic design student here at PNCA. I create digital and print content that has a focus on experimental design, typography, visual identity, and interaction design. I love to make posters, album covers, zines, and anything related to video game culture.

Through my graphic design practice, My approach is to seek new and unconventional ideas that form an experiment that results in an unexpected conclusion. I tend to mess up the screen and misuse resources to create my art. My main objective is to create meaning in unexpected places.

When I first got into graphic design all I wanted to do was make endless amounts of posters. It was the best form for me to communicate my ideas to the world. Soon I started to bring my interests into graphic design like music, baseball, apparel, and video games. After trying different areas of design like interactive, product, and motion graphics I focused more on typography. I was interested in how expressive and experimental you can get with letter forms. It made me realize how impactful it can be. Just selecting the right typeface or modifying it can make your project so much stronger. Most of what I design starts from a single feeling or emotion that I try to visually communicate. The majority of my work relies on emotion and intuition. Incorporating feeling over reason and understanding why we feel the way we do when we look at something.

For my thesis, I created an open-source display font where every character is designed differently. Chance. otf is the name of this font.

The name comes from the endless possibilities of what these letters can be and how they can live out in the world. There's a chance for these letters to live in infinite futures. This font is a collection of different letters and numbers that are part of a multiverse that people can contribute and add their own letters to. It is a form of collaboration where people can express their personalities together through typography. It is a font that can develop a sense of community with other artists and designers. This brings the idea of how people can access this font and upload their own letters themselves through a website.

Looking back at my thesis proposal the symbols and motifs that I was approaching my project with were reactivity and intuition. The concept is based on the experiences of altering your behavior or appearance due to a situation or feeling. I like the idea of reacting to something in the moment and having your creation be made from that occurrence like a blind experiment. Our awareness helps us make those decisions on how to react to a certain situation in time. Our intuition allows us to have the ability to understand something without the need for conscious reasoning. It is factored into the design process and helps us understand the importance of an unexpected conclusion that becomes meaningful. It becomes this way of communication that tells a story based on its Experiences. These elements still apply to what my project has developed into now but throughout this process, I was getting more interested in the idea of collection and collaboration. Both of these can bring people together and connect them through different experiences. Having a collection holds a purpose through its process and development over time. It makes it feel more personal to each individual. Collaborating with other people can produce ideas that

show different perspectives on how things are created. You can have many different approaches while doing something but in the end, you still have a shared purpose or goal.

Now bringing people's collections together as a form of collaboration and seeing all of these different elements live as one thing with the possibility of an infinite futures is what I want my project to represent.

Here's a quote from Matthew Carter: As the saying goes, type is a beautiful group of letters, not a group of beautiful letters. I disagree with that. I think type can be a group of beautiful letters because it becomes a form of collecting letterforms as individual pieces of art that can tell a different story from another letter. It is still part of a working type system but it shows more personality through it all. Having this thought process can develop this font as more of an archive of letters that people can use or upload their own too.

Typography can build harmony and convey a message through its visual language. I'm interested in the concept of viewing visual components like typography as a visual event of information or meaning. The term "visual technology" came up during my research. It refers to any type of media that is made for purpose and perception with the power to augment our visual capability.

Sketches and process

When I first got interested in typography I was constantly drawing different letter shapes in my sketchbook every day. Drawing letters for me is something that calms me down when I'm frustrated or stuck on a project. It helps me feel more creative in my design practice. I can sit down for hours and draw nothing but typography the entire time.

The letters don't have to be in a specific style or even perfect in that matter they can just be random scribbles that represent a letter form. It feels more like a meditative practice than it is type design practice. I was later interested in turning these letters digital and seeing the transition it creates from analog to screen. This project will be an opportunity for me to take my love for drawing typography and turn it into a defined typographic language.

Moving from analog to digital with a familiar tool. I was really interested in the transition from analog to digital while creating these letters. Some of them turned out exactly the same and some of them were heavily modified from the in-the-moment reactions. I have the letters placed on each separate artboard so you can see it as its own art piece. Having them all organized like this helped me utilize them in the cleanest way where I can easily access them.

From digital to a glyph. This was the part where I started my chance.otf file actually creating working glyphs. It was exciting to actually see all of these different letters together for the first time. It felt like everything was coming together.

From a glyph to a font. This was the real fun part of the project. Actually exporting my font for the first time and using it. It was satisfying to see all of these letters interact with each other while typing random words.

Collab process.

The collaboration process is the main idea of this font. It's what brings people together through this form of collection and personal creativity.

The key elements with this collaboration are

1. It shows different peoples personalities through letter forms
2. The possibilities are endless when anyone can contribute at anytime
3. Each of the letters could tell different stories you can upload yourself almost like an archive.
4. Finding interest in seeing things that you didn't expect.
5. Every letter is different because it came from you . It is your self-portrait

For the last lowercase style, I asked people to contribute to this font by drawing their own letters that would be added to it. This style shows how different letters drawn by other people can come together as one working system. This idea brings a sense of community through typography allowing people to express themselves through letter forms. The reason I wanted to collaborate is that I wanted to see how different people draw typography and the ways that it can be communicated together. My font already had a very diverse set of letters made but I wanted to push that. I thought about how I could make this more random. Adding other people's letters to this font felt that it would bring more of a difference through its structure. From there I realized that it is so much more than that. It became this community where people can express themselves through typography and adding their work to this never-ending idea and concept.

Letter time

Here are the 3 alternative styles I created This font is made through in-the-moment reactions while doing my daily drawings. While doing these daily drawings I noticed most of the letters I was drawing were very expressive and had a lot of fun and unique qualities to them. The letters I picked for this font are all randomly selected first then redrawn to fit certain attributes. I like the randomness of it. It created an unexpected conclusion like a blind experiment. I wanted this font to have a very welcoming and playful vibe to it expressing its uniqueness. This font has no rules or boundaries so the letterforms feel more expressive and meaningful. This font has 3 styles but the idea is that people can upload and add their own letters to it anytime they want. There's not a limit to how many letters you can add. They can be as detailed or as messy as you want. I want there to be an infinite number of styles that become more of an archive of typography that is open to the people to do as they please. All of these letters have different elements whether it's geometric shapes, repetitive lines, round edges, sharp edges, or unusual curves. It still manages to come together as one working font that expresses the same goal which is collaboration. When people see how crazy and different these letters are they'll start to realize that maybe their letters don't have to be perfect or they start to add more expressive letters to this font that show more of their personal story with other artists who are doing the same thing. I feel that drawing a letter can be a form of telling a story. These letters have their own future individually with the opportunity to become a working typeface.

Two more elements I was working with throughout creating these letters were the study of semiotics and the Baoba Kiki effect. I am interested in the study of semiotics because it investigates how meaning can be created and communicated through signs and symbols. We take meaning from the world around us and utilize it as a representation of something. It is an exchange of meaning that can be communicated through seeing, touching, talking, smelling, and feeling. This process is based on the context that the sign is used in and the cultural impact it has. I was drawn to how this applies to science specifically with an organism and how it can make a prediction and adapt to its specific semiotic niche based on the context it is in. This study applied to how I was feeling while drawing these letters.

I am also interested in the Bouba Kiki effect. It is an experiment that was first observed by Wolfgang Kohler in 1929. It shows how we can map sounds to visual objects in a non-arbitrary way. It represents how we can attach specific meanings to shapes and sounds. It can be from the way we open our mouths to say something or from the attributes of an object like how spikey or rounded it is. The mapping of this effect will help create a natural system that can determine what kind of feelings and emotions were happening through my drawing process and how they might visually look through typography.

Like I mentioned earlier I enjoyed the process of making these letters interact with each other by just typing words and phrases. It shows all of the alternative styles combined together to form a collection of letters. I experimented with how certain words and

letter sets are being communicated in this font by scale, patterns, diptychs, and layout. These are some of my favorite letters that I created throughout this font

Font in use

I thought it would be interesting to show this font in use with mockup images. I wanted to see the relationship between different ways of displaying this font and how it might actually look in the world. It can be shown through digital means, signage, products, advertisements, or personal art pieces. Remember this font has no rules or limits so you can incorporate it with anything you want. This font is a space for you to be as creative as you want with your strengths and abilities. Showing this font in different contexts brings another life to them that makes it feel more physical and real.

Chance website

Chanceupload.com is a website where people can access this open source font and upload their own letters to it. You can digitize your hand-drawn letters right on the website or if you already have digital letters ready you can upload them directly from your drive or desktop easily. It brings other people along the process of type design. This essentially allows people to upload letters from anywhere around the world into one font. This process feels more personal because you're doing it at your own time in your own setting. Remember these attributes can affect the way your letters look. The key tasks of this website are to

1. Upload letters

2. Download font
3. About section
4. Digitize letters
5. to Re-download the font with people's own letters in it.

Typographic posters

The best way for me to communicate my ideas is through poster design. The first set of posters show the three alternative styles in their final form as regular type specimen posters. For the rest of the sets, I wanted to mess around with different approaches similar to how I was drawing the letters. I began to see all the different ways these letters can live with scale, layout, repetitive line forms, and digital manipulations. I enjoyed how they are being communicated with their unique individual style. I want these posters to feel more expressive and bold so they can draw more attention for people to walk up to them and actually see what is on the poster instead of it just looking cool. I thought I would add some large-scale posters to this presentation so you all can see the fine detail in them but also to see that each section can be its own typographic form that communicates something different. It still has the same purpose but a different perspective.

Type specimen

This type specimen book not only displays this font and its three alternative styles but also the process of how this font was created and

how it might live out in the world. It's more of a thesis documentation book showing what I have been doing for the past half a year. You can see the time, struggles, perfections, imperfections, and achievements that have happened in this project inside this book. This made me think about embracing the journey of this project the most and how that will determine what it will do in this world.

Global, Local, collab

How I see this collaboration aspect of my project growing in the future is by the idea of expanding globally and traveling around the world workshopping and drawing letters with different kinds of people that would add letters to this font. It will show a more diverse set of letters that can open another future for this font. For instance, if I ask a type designer from Zurich to draw me the letter A it's going to look completely different if I were to ask someone who's from Egypt the same thing. Each letter will represent something new and different. The best part is that it shows how powerful letter forms can be and how they can represent someone's personality and emotions. I hope people can express their feelings through letter form and can share it with other people in this one infinite font space.

CREATIVE BRIEF

1. Project Vision

I want this project to take the form of an open-source font that people can add their own letters to and download right after with the letters in the font. From the beginning, I knew I wanted to create a type specimen book and poster series for my font showcasing it with different elements.

2. Audience

I want this project to relate to everyone in its own way. The goal is to express people's feelings and personalities through letter forms. I think it would be interesting to see everyone's different letters they make and why it looks a certain way. Each letter made by someone will always look different from another person doing it.

3. Methods & Materials

Daily drawings in my sketchbook, digital drawings in illustrator, drawing letters in glyphs, printing book/posters, and digital work.

4. Comparative Media

All media / Typography related

5. Marketplace Application

Open-source

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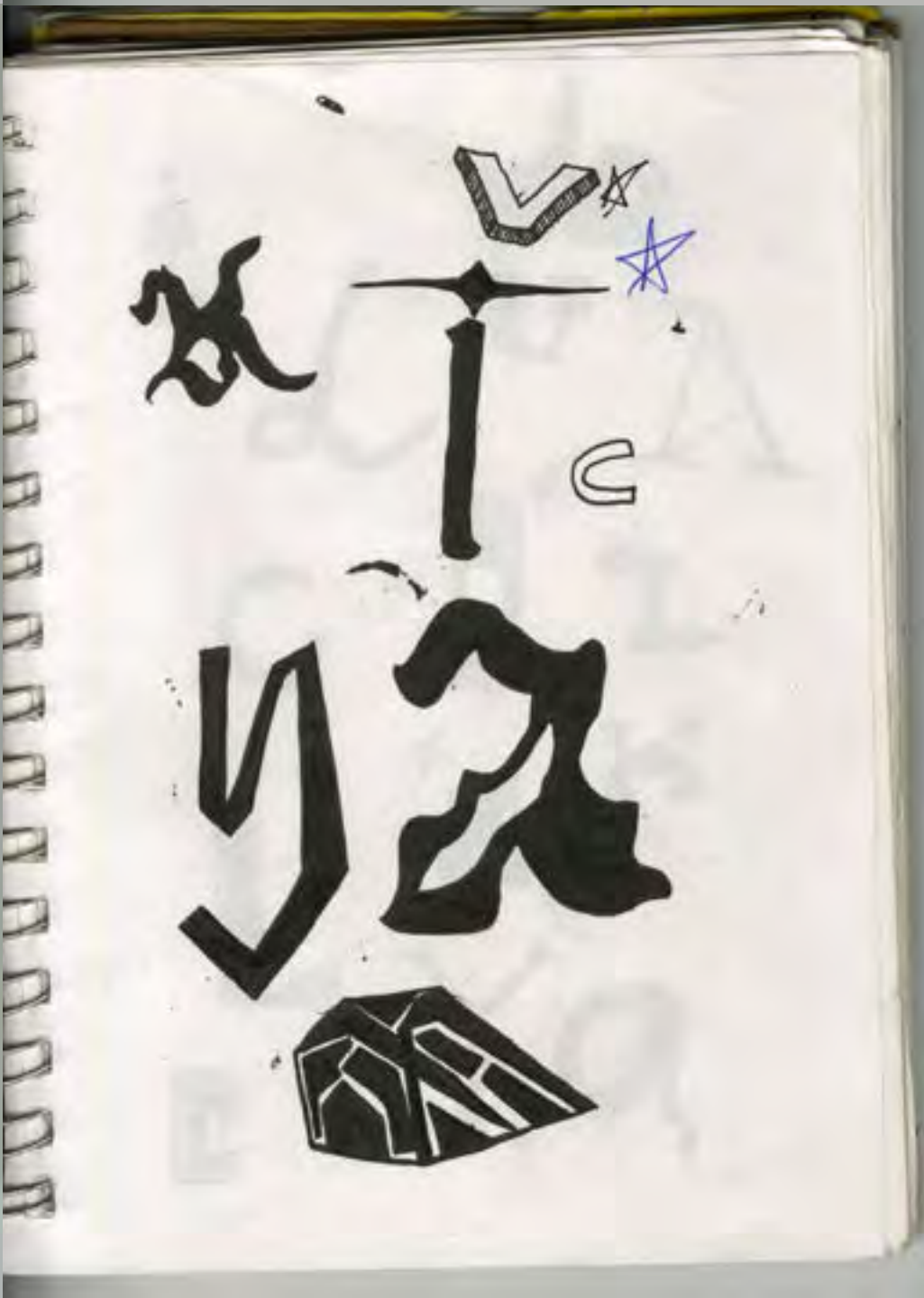
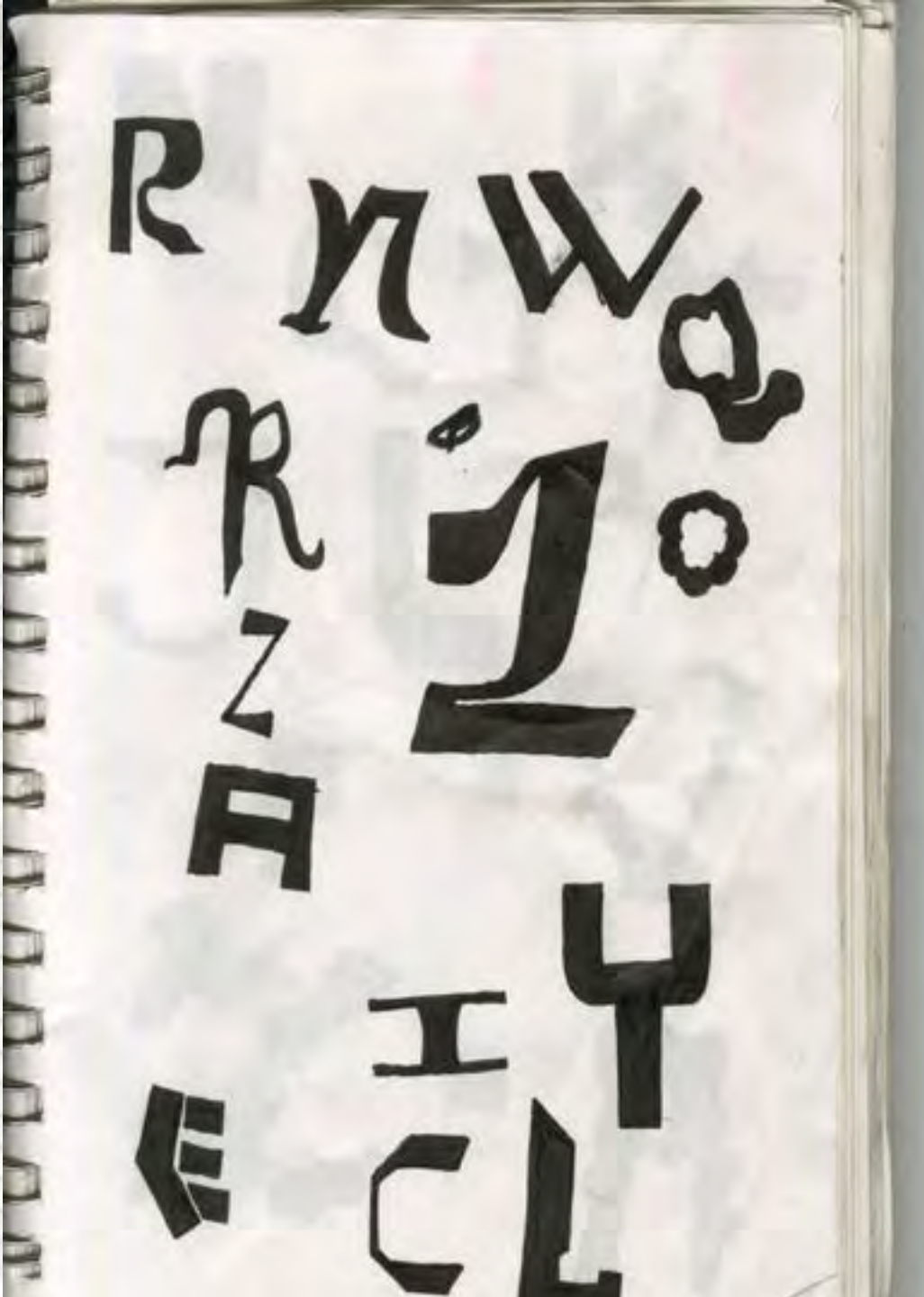
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SKETCHES/PROCESS



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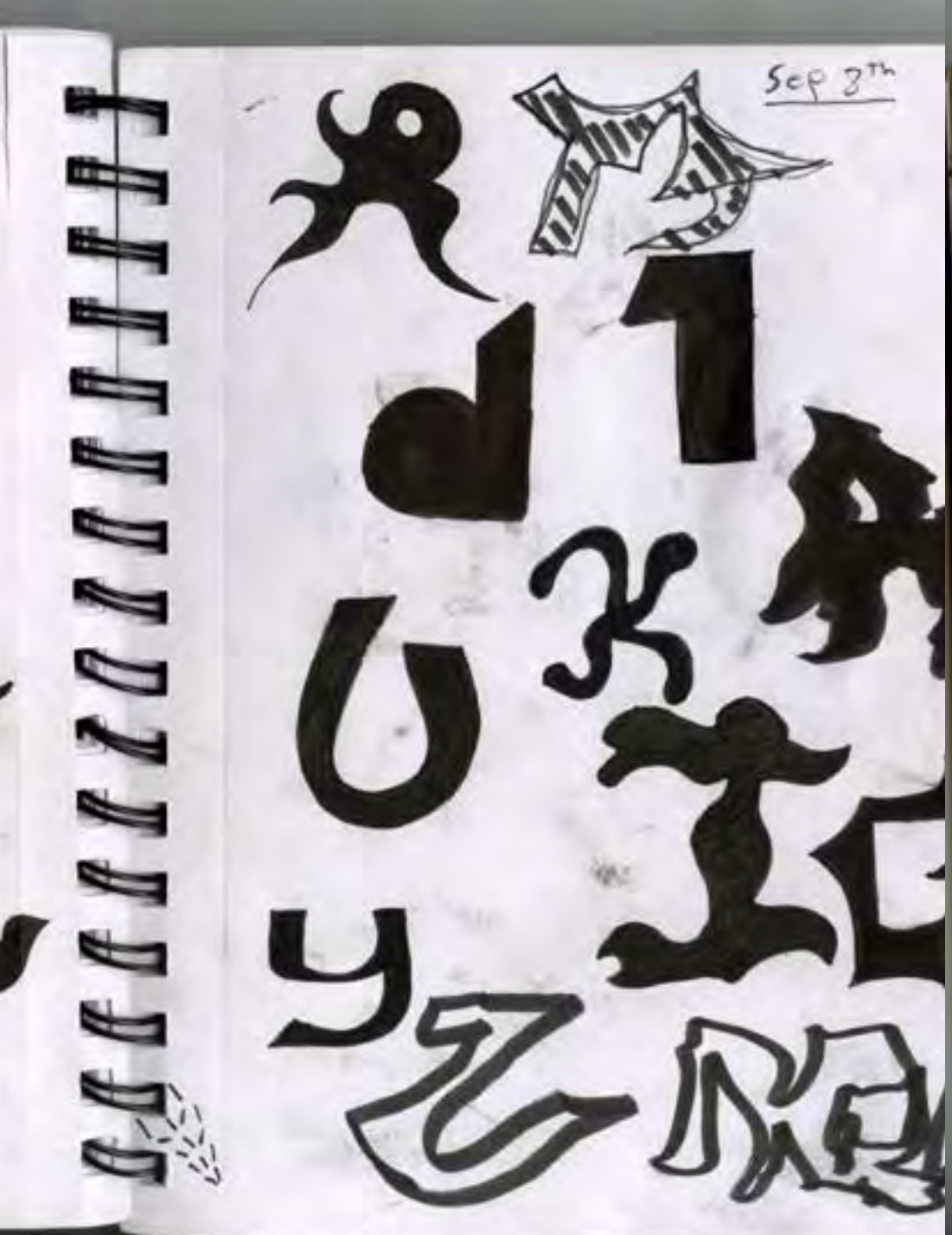
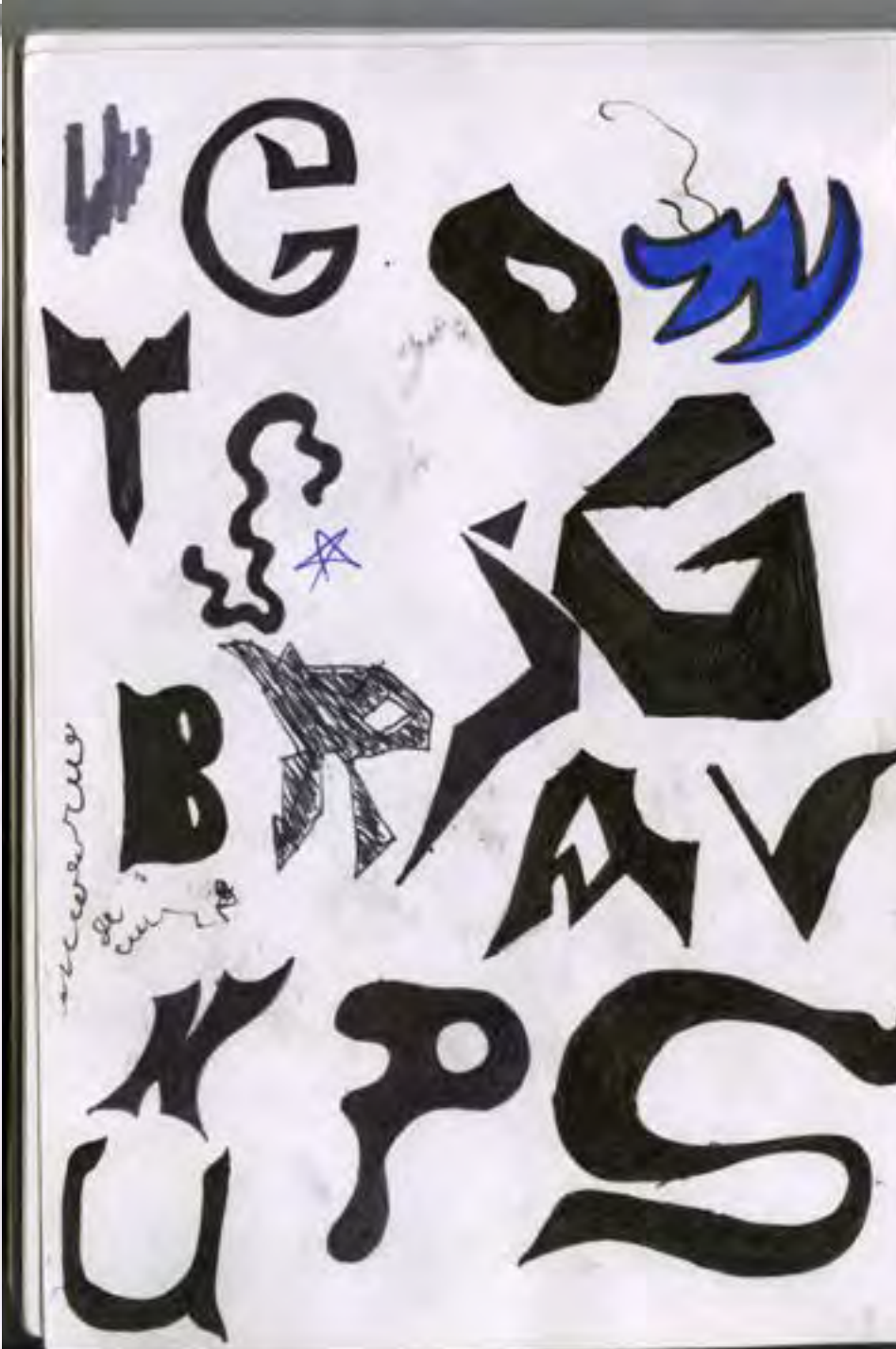
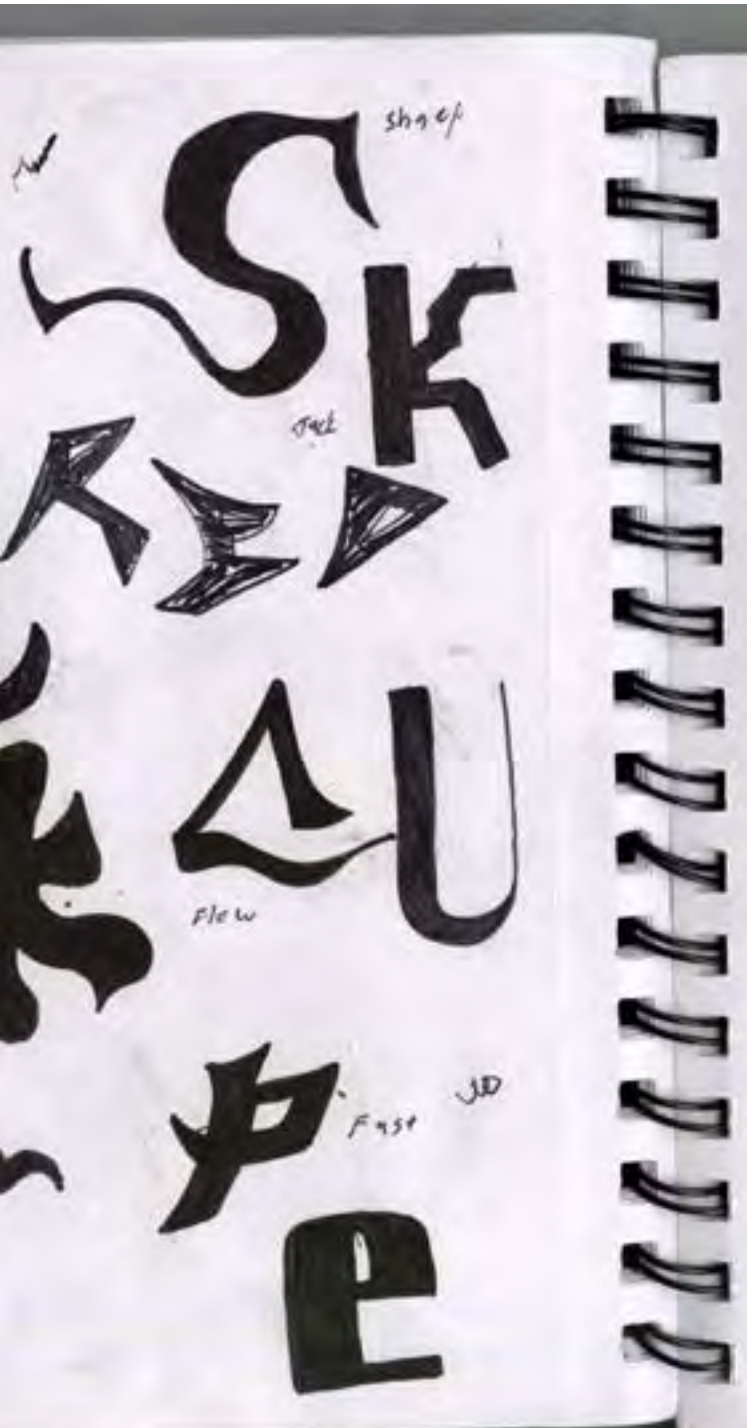
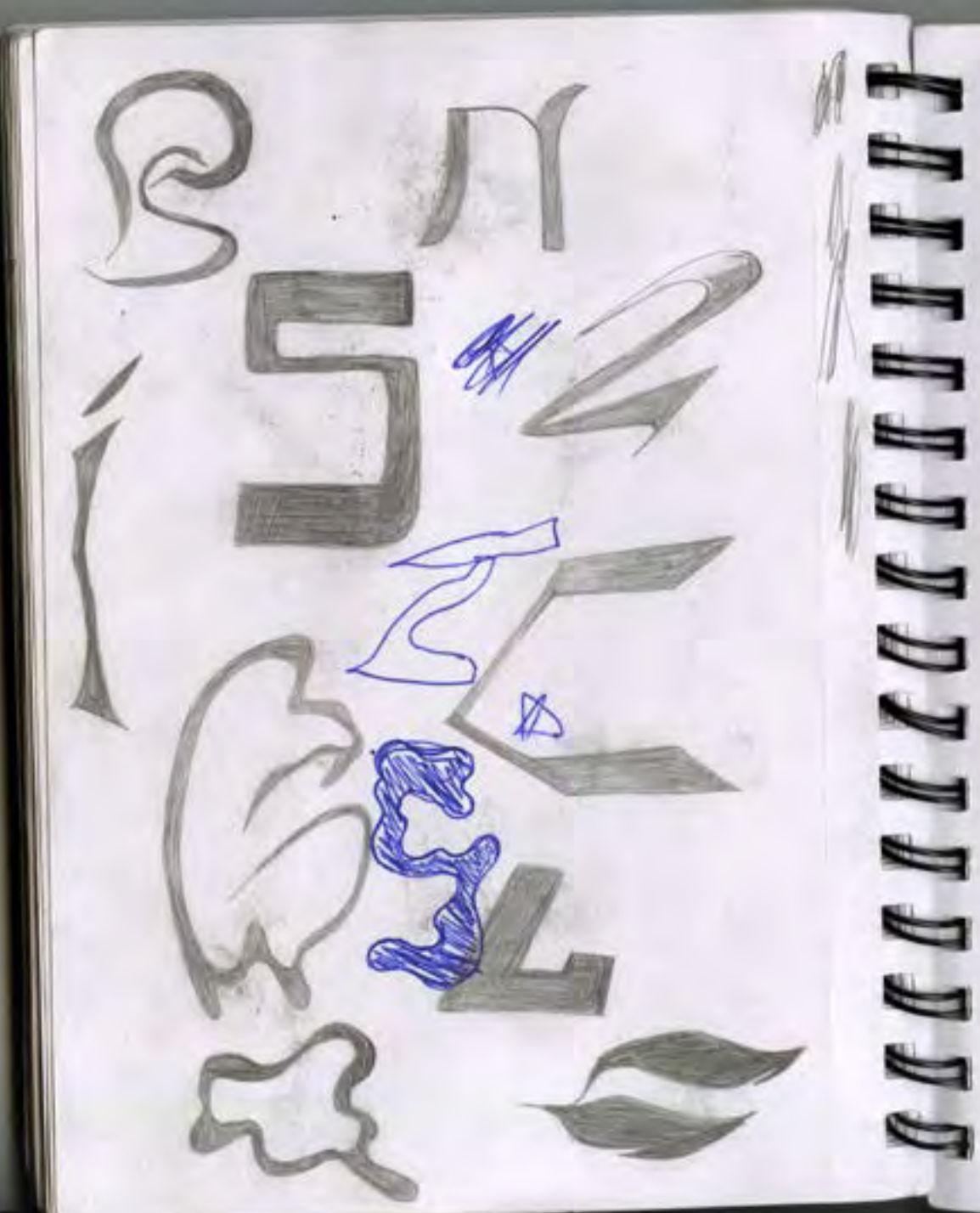
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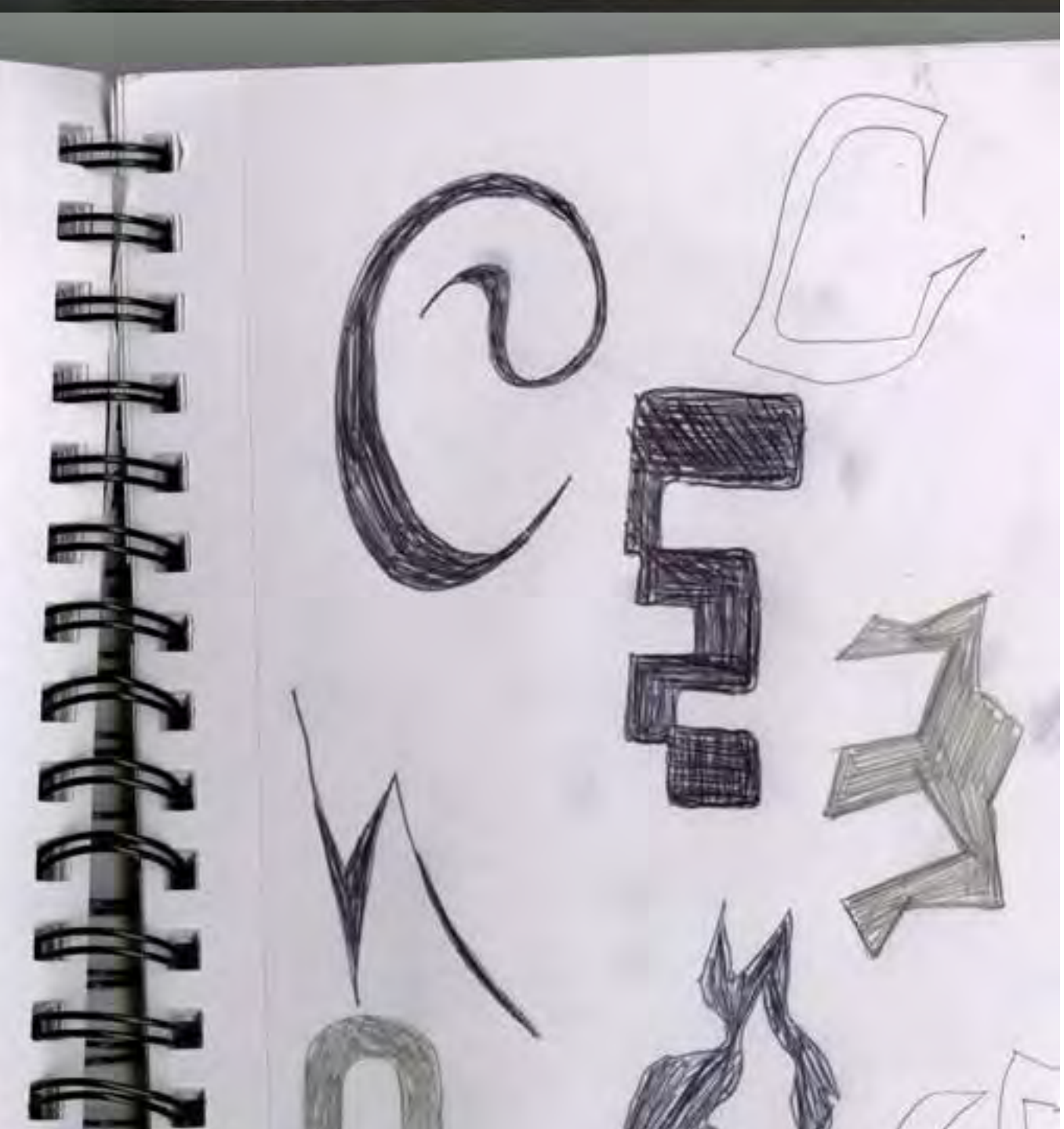
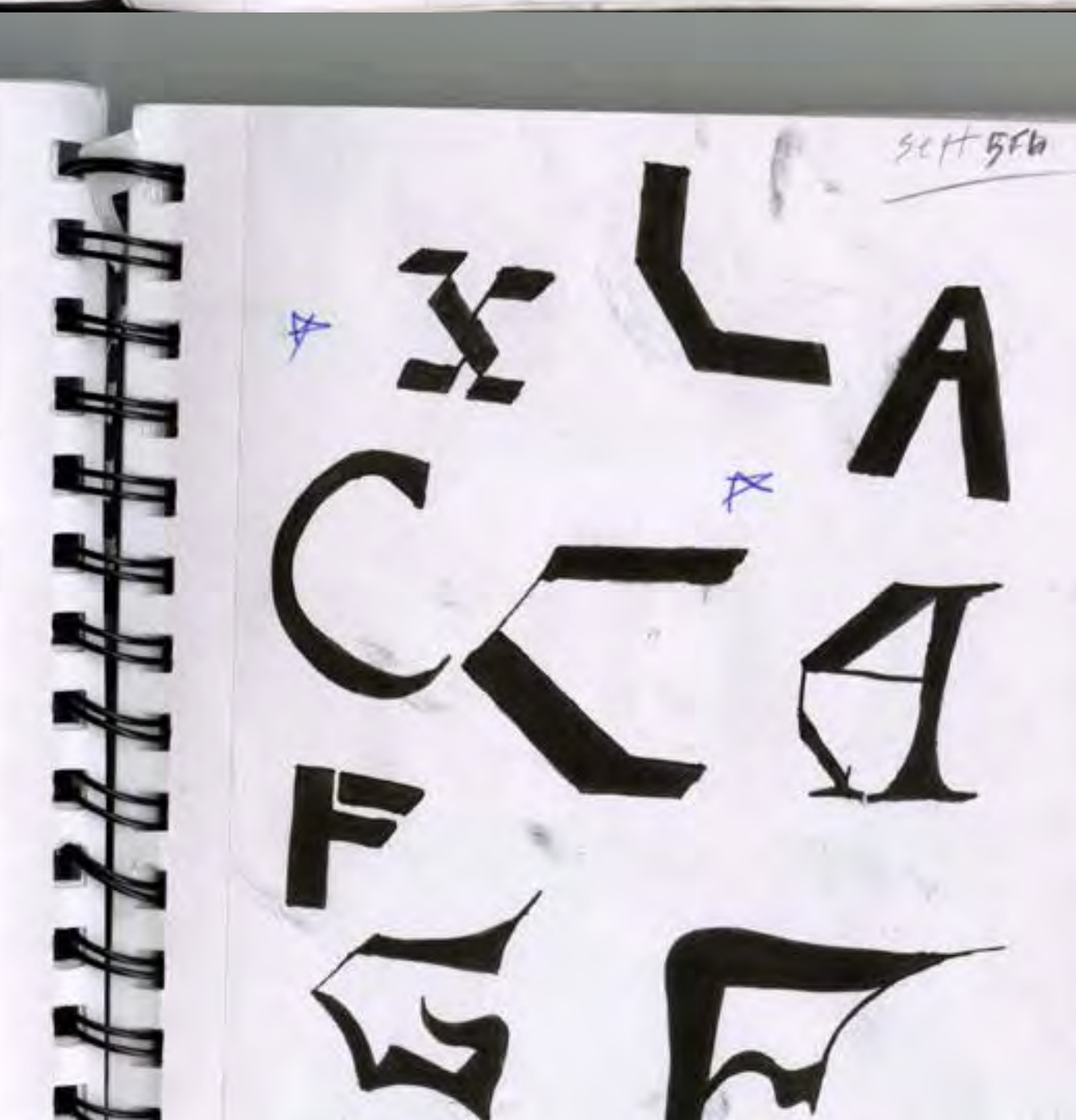
W P Z H
A U X
T Z

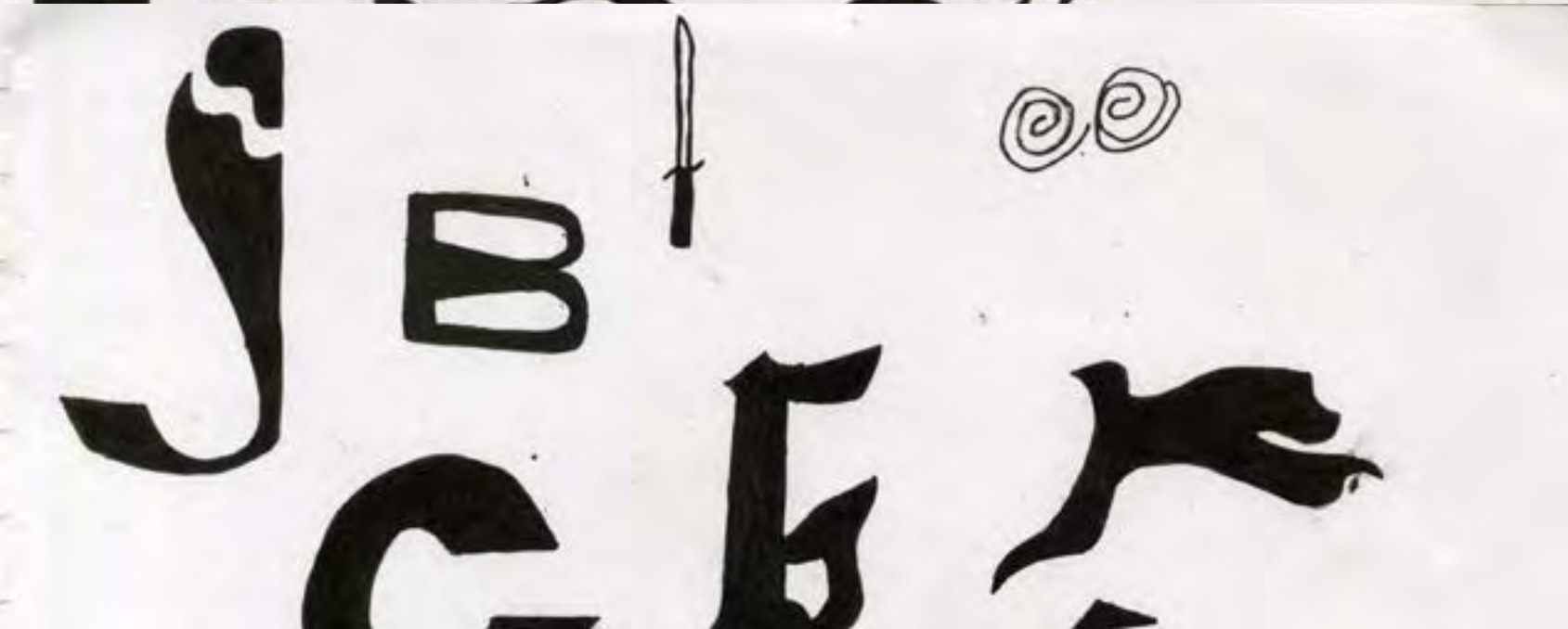
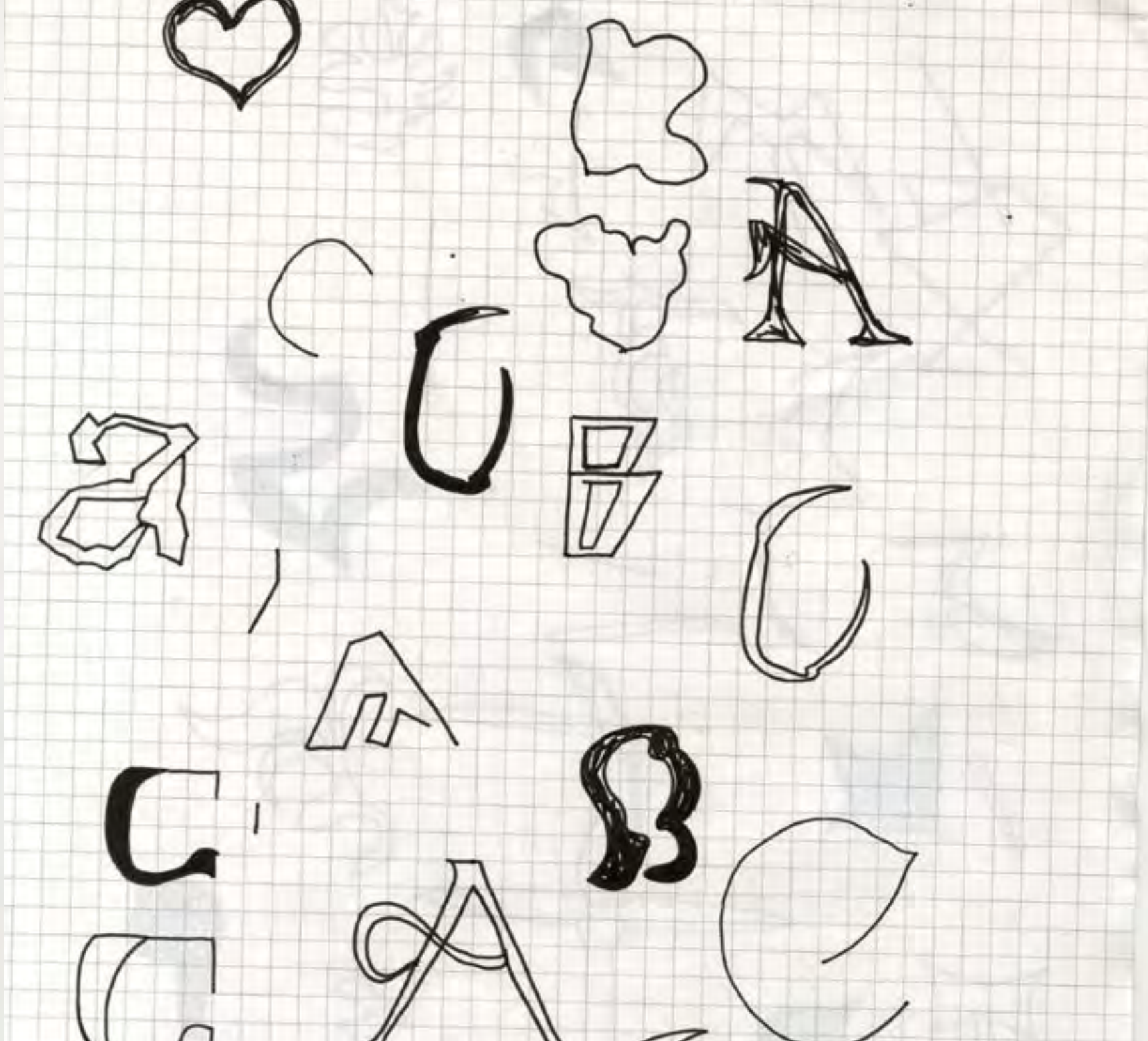
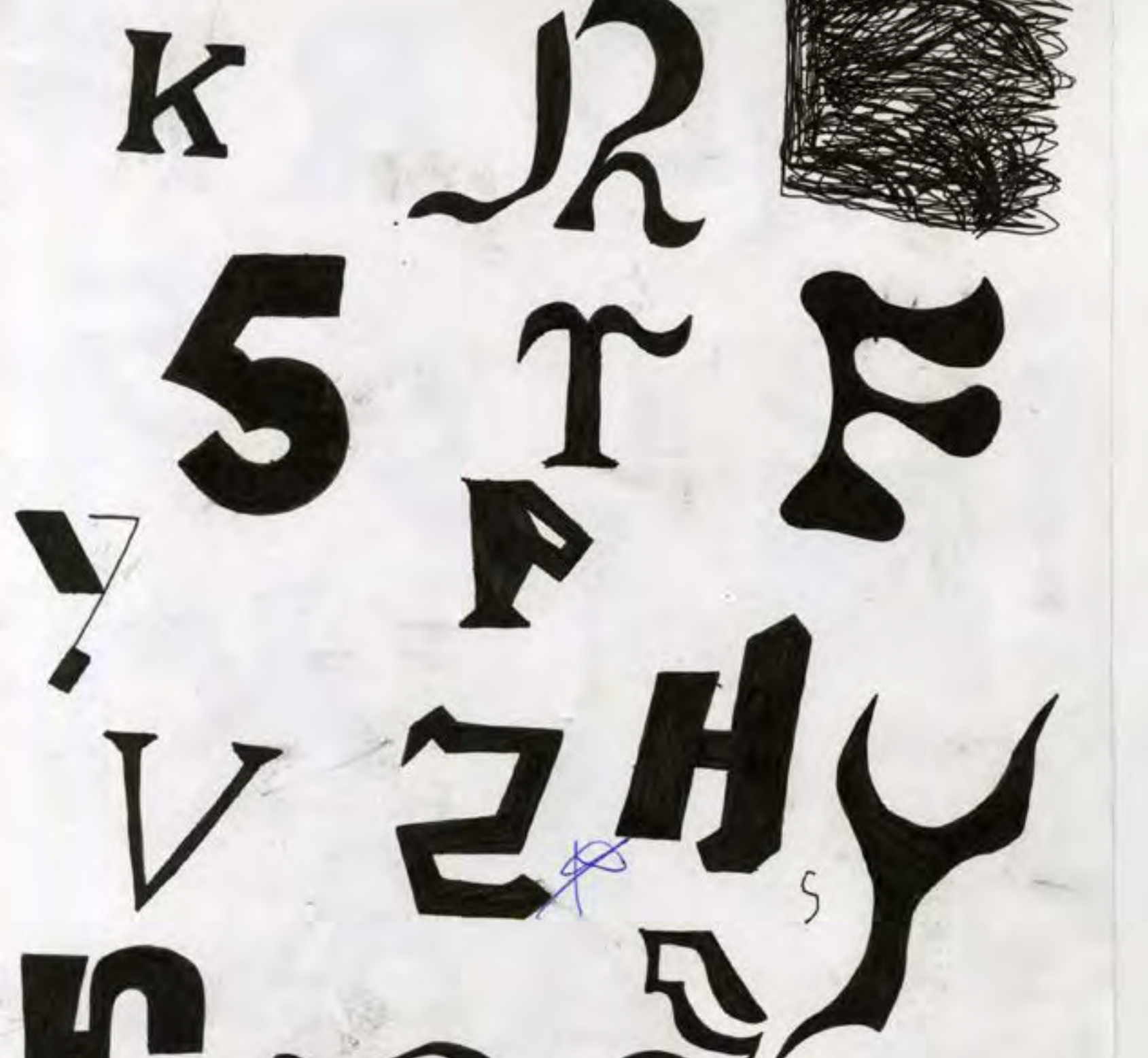
F
G
A
L D

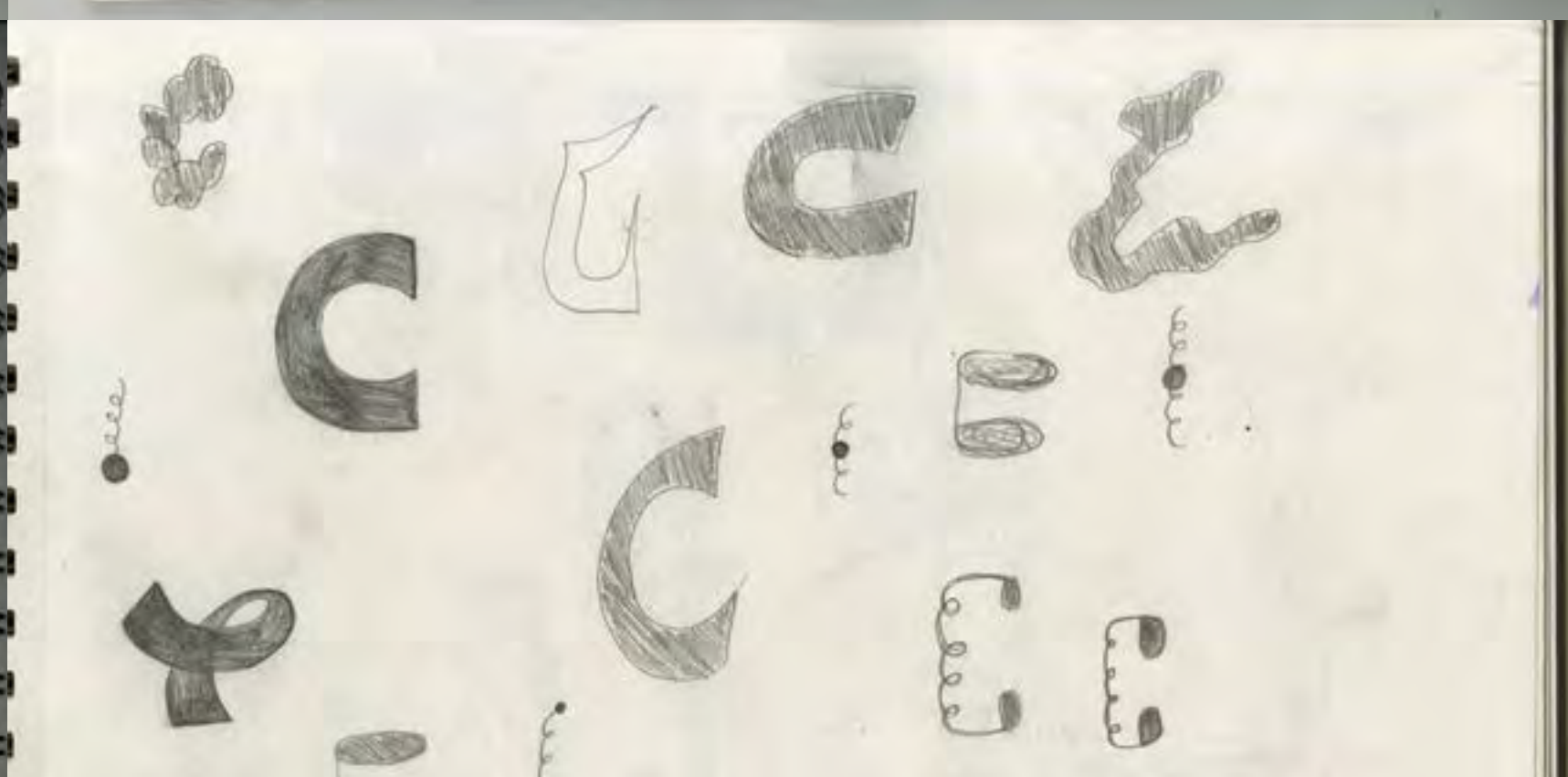
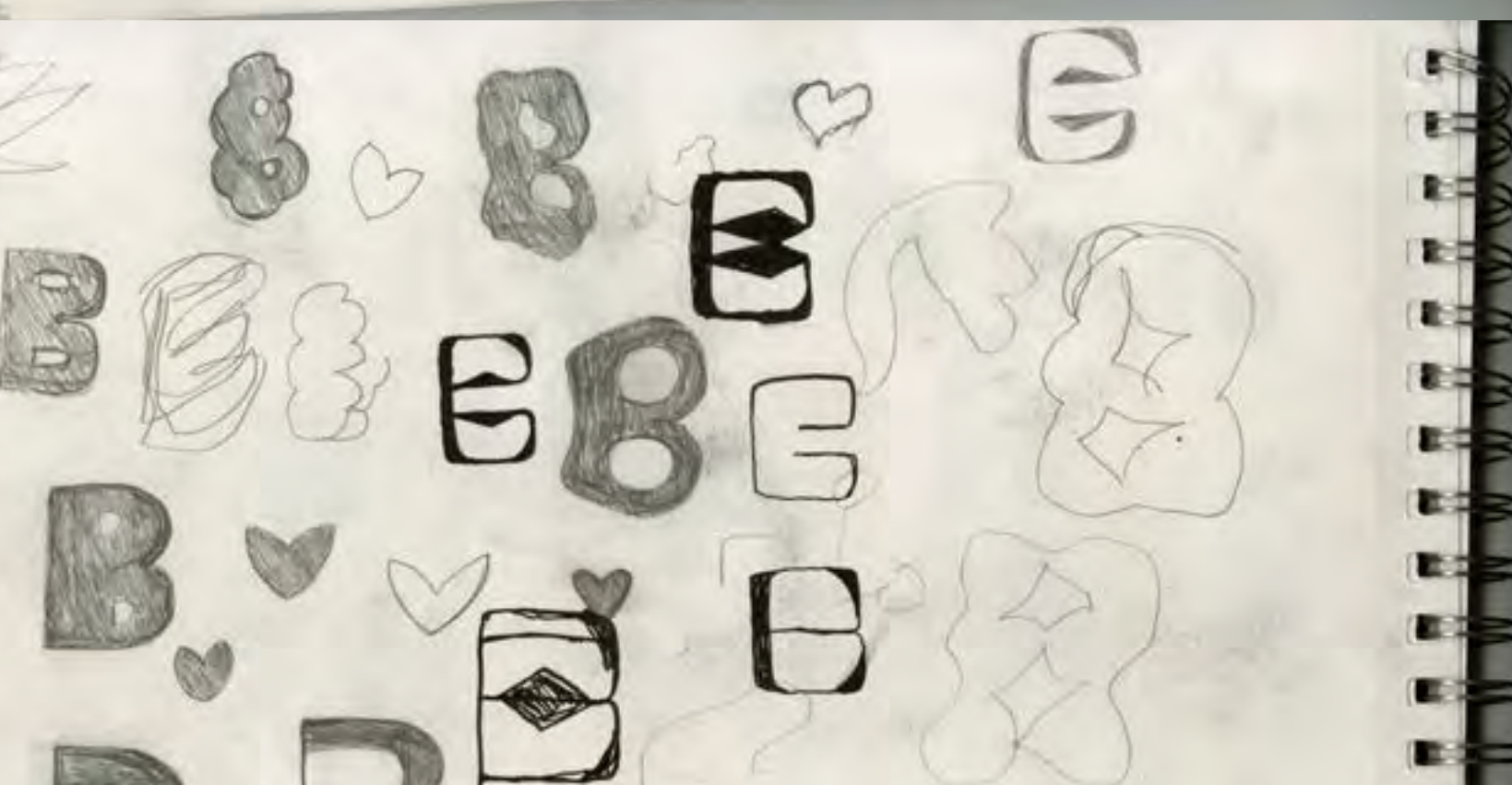
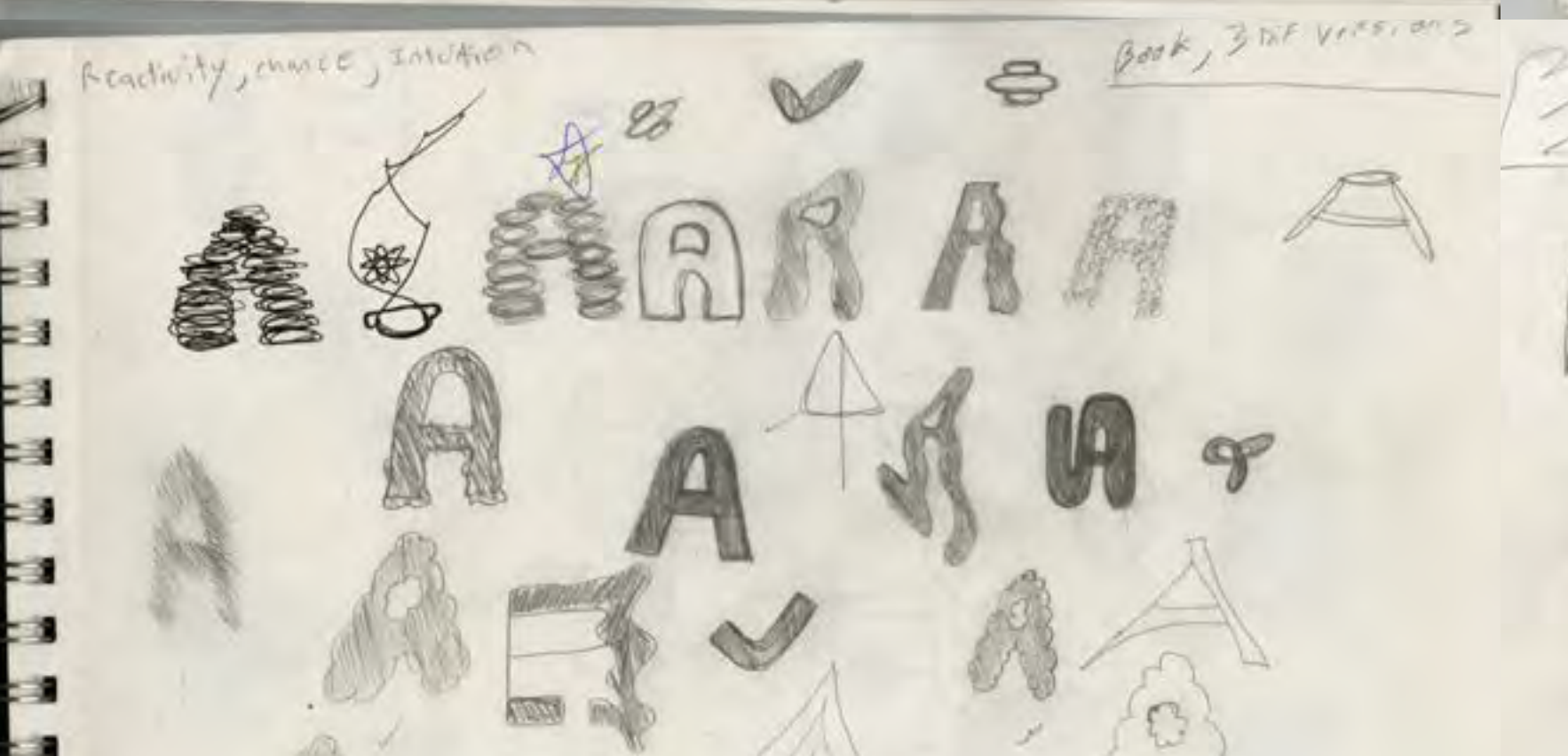
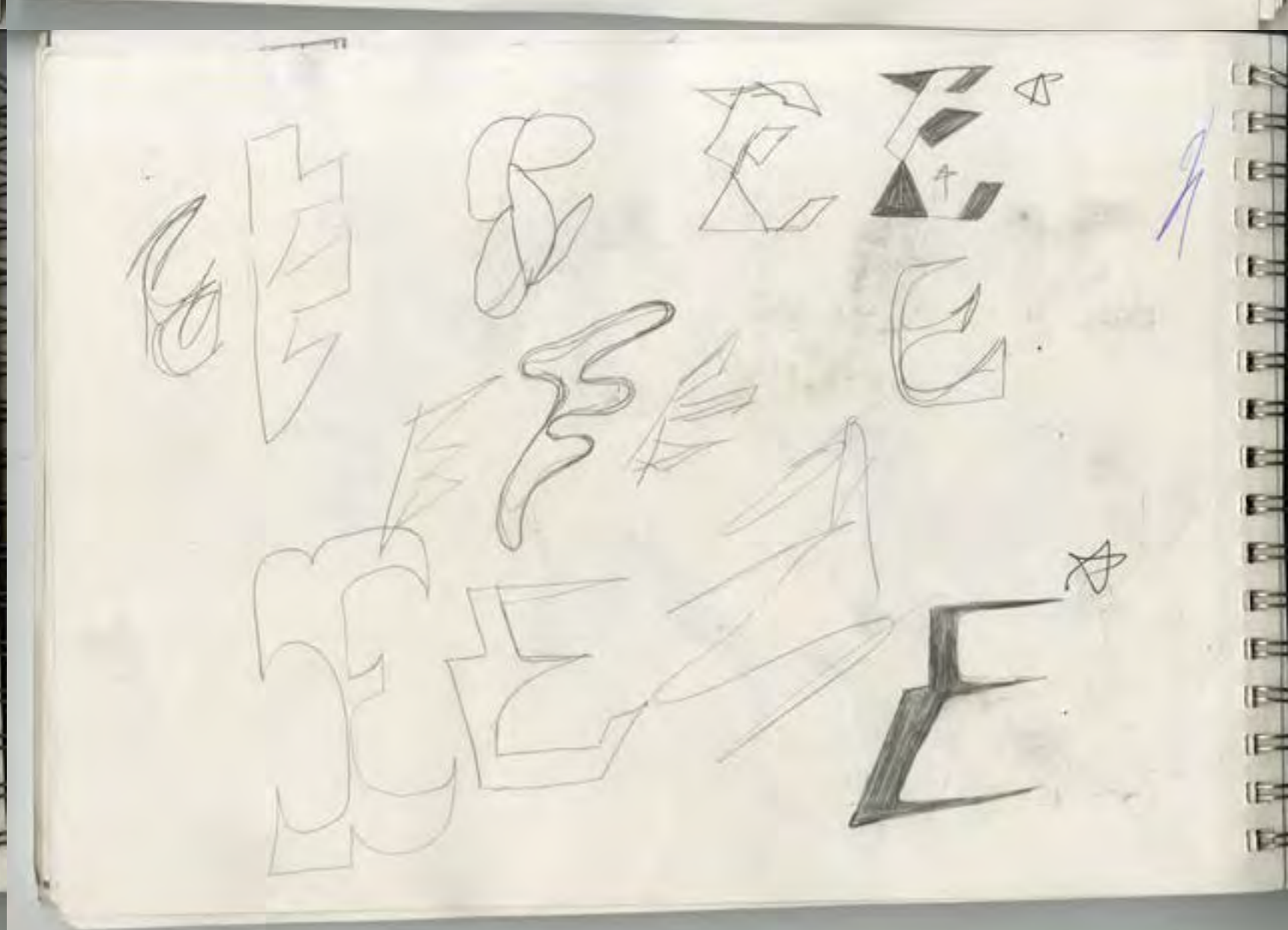
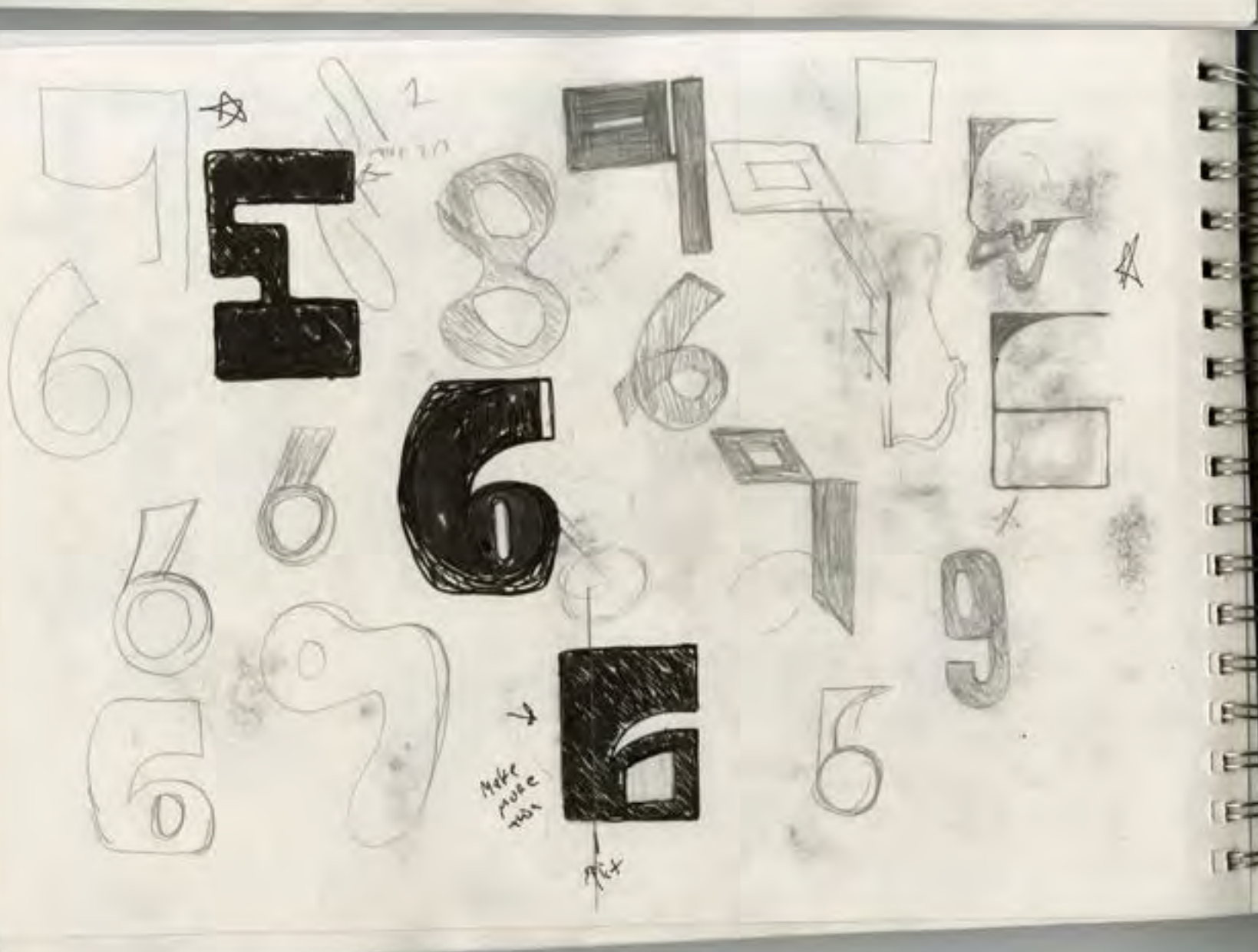
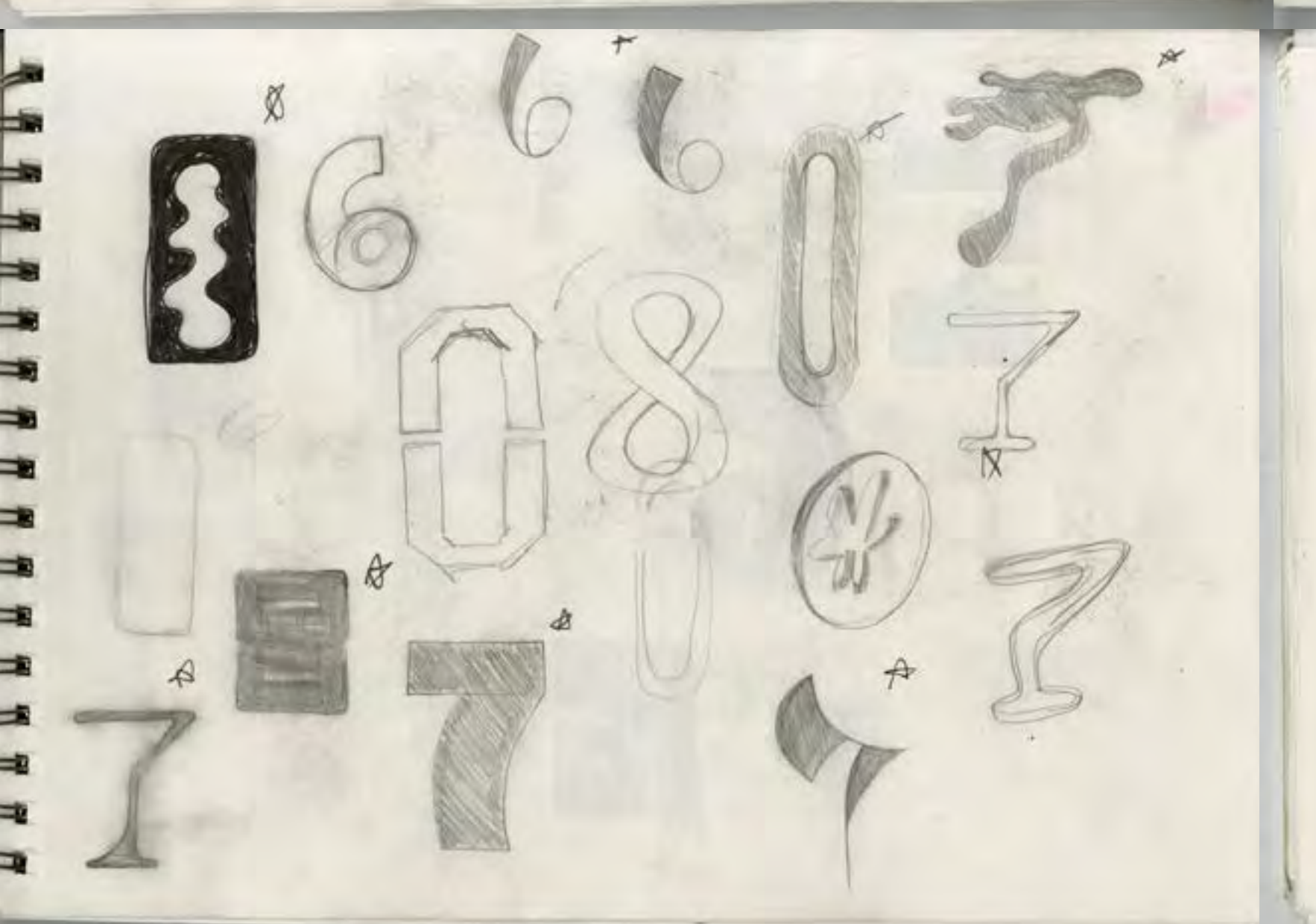
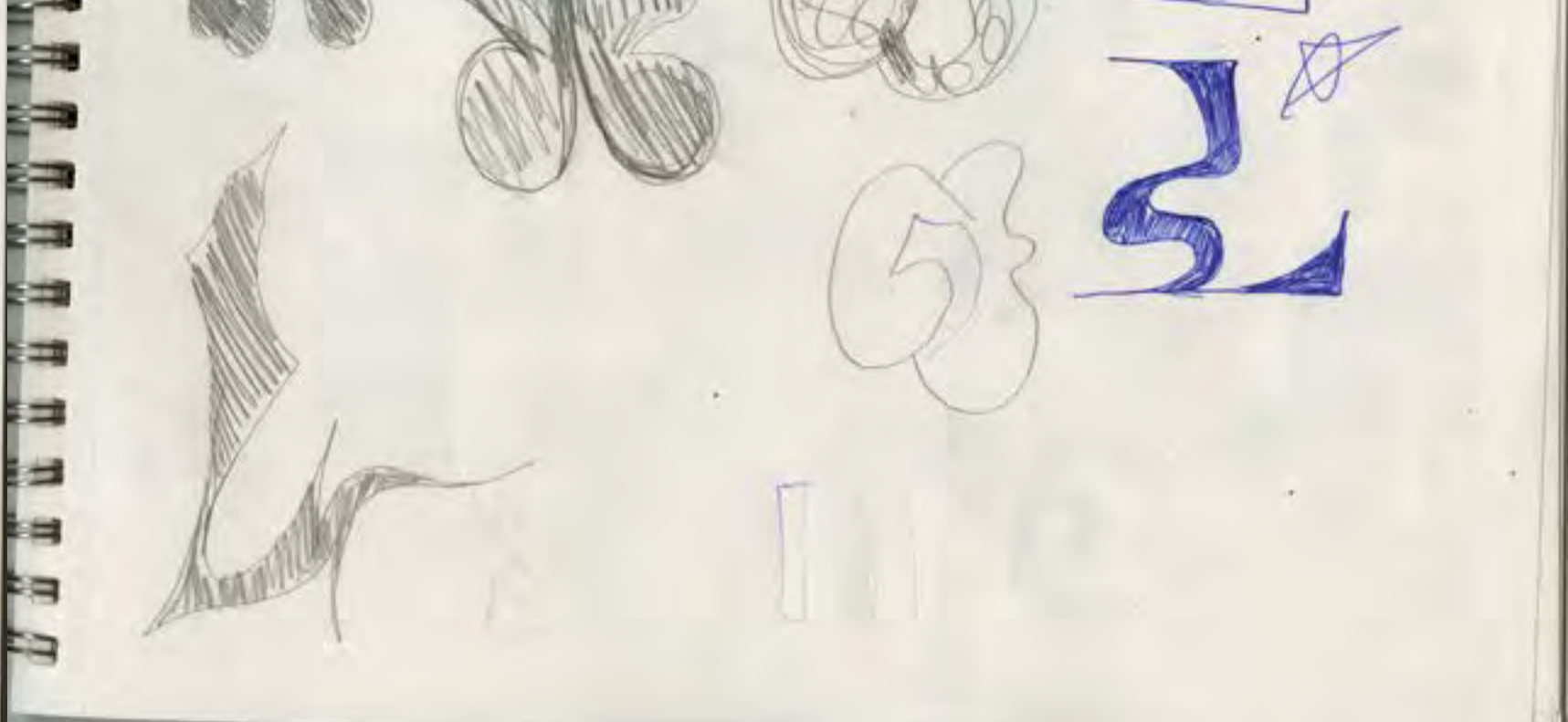
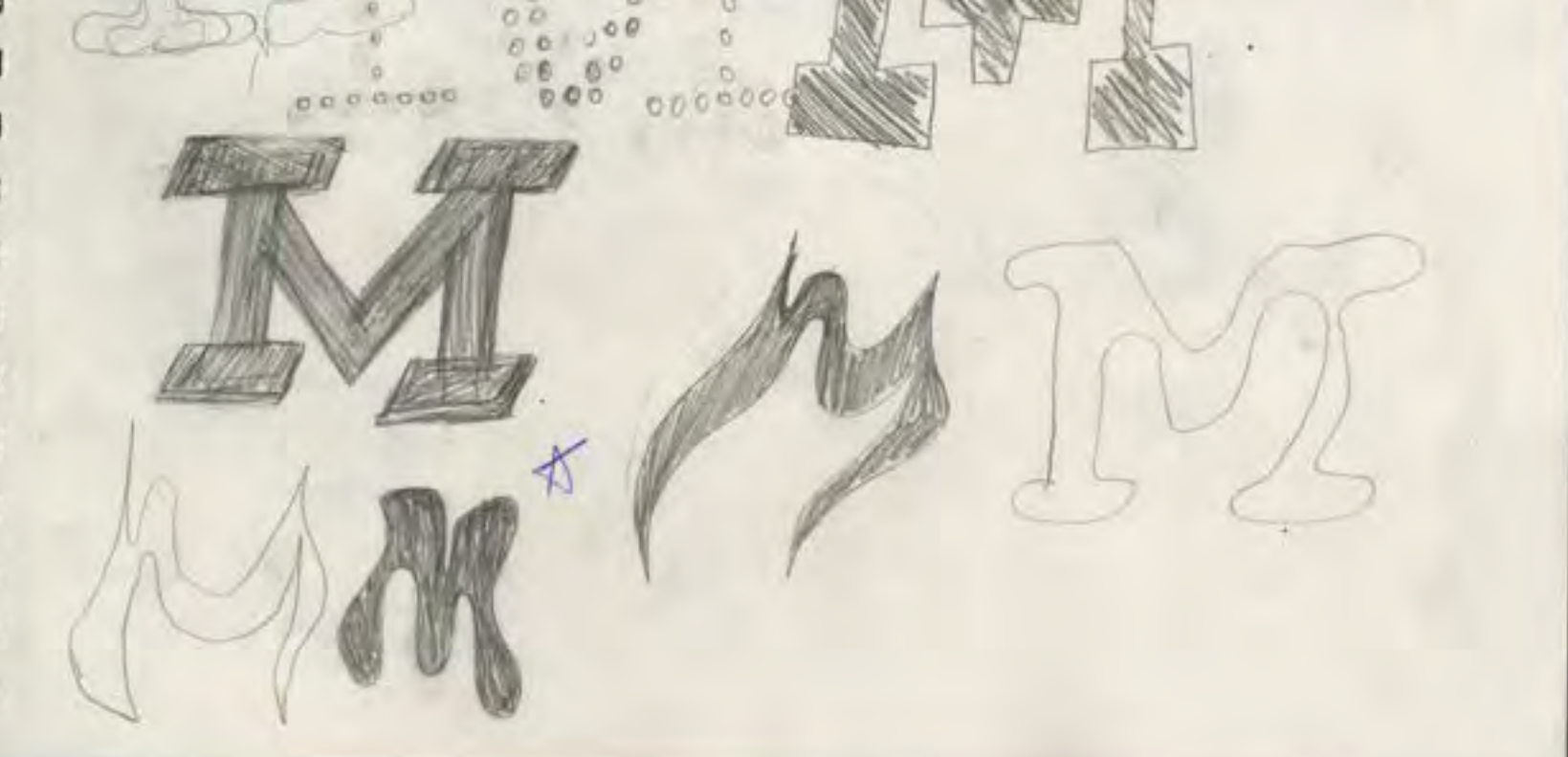
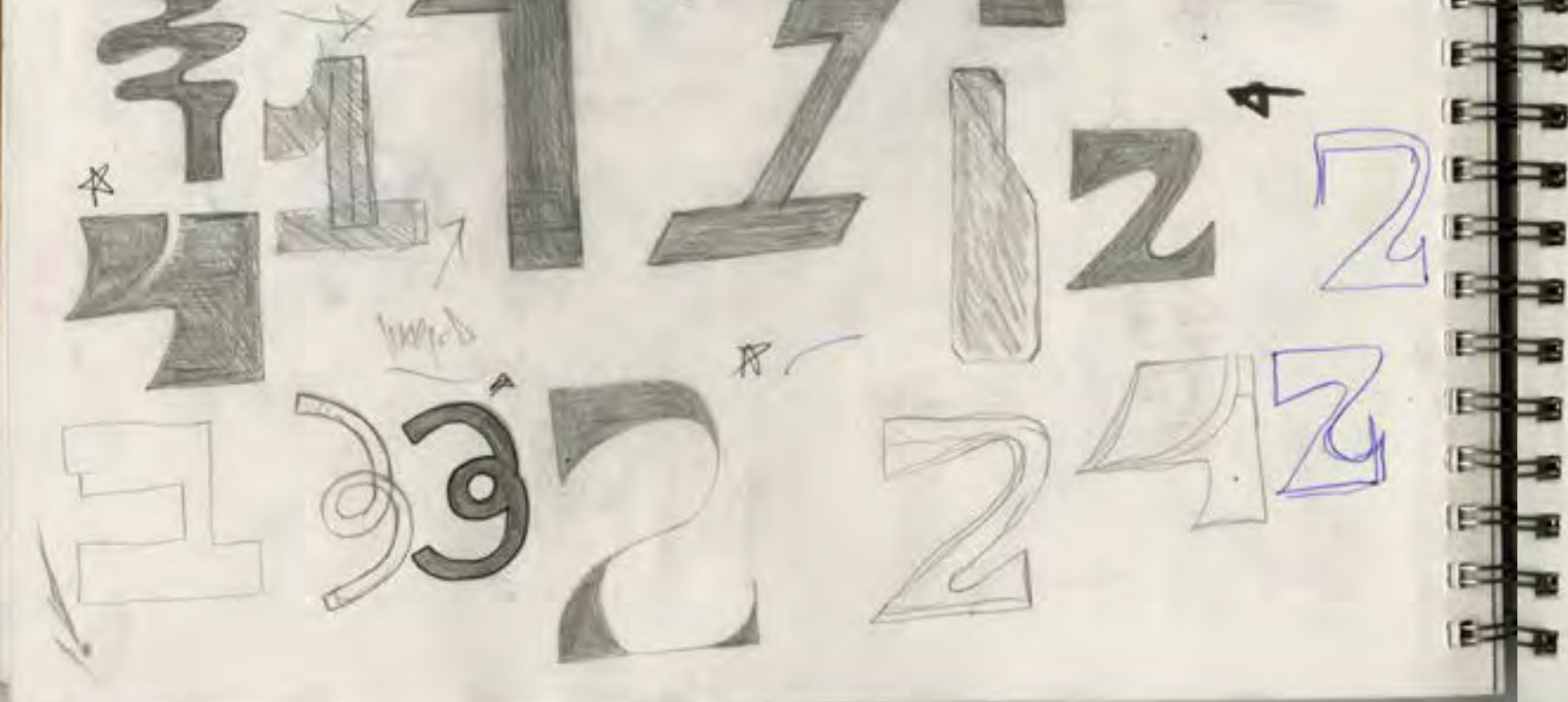
y S Z
A B P
M R W
D

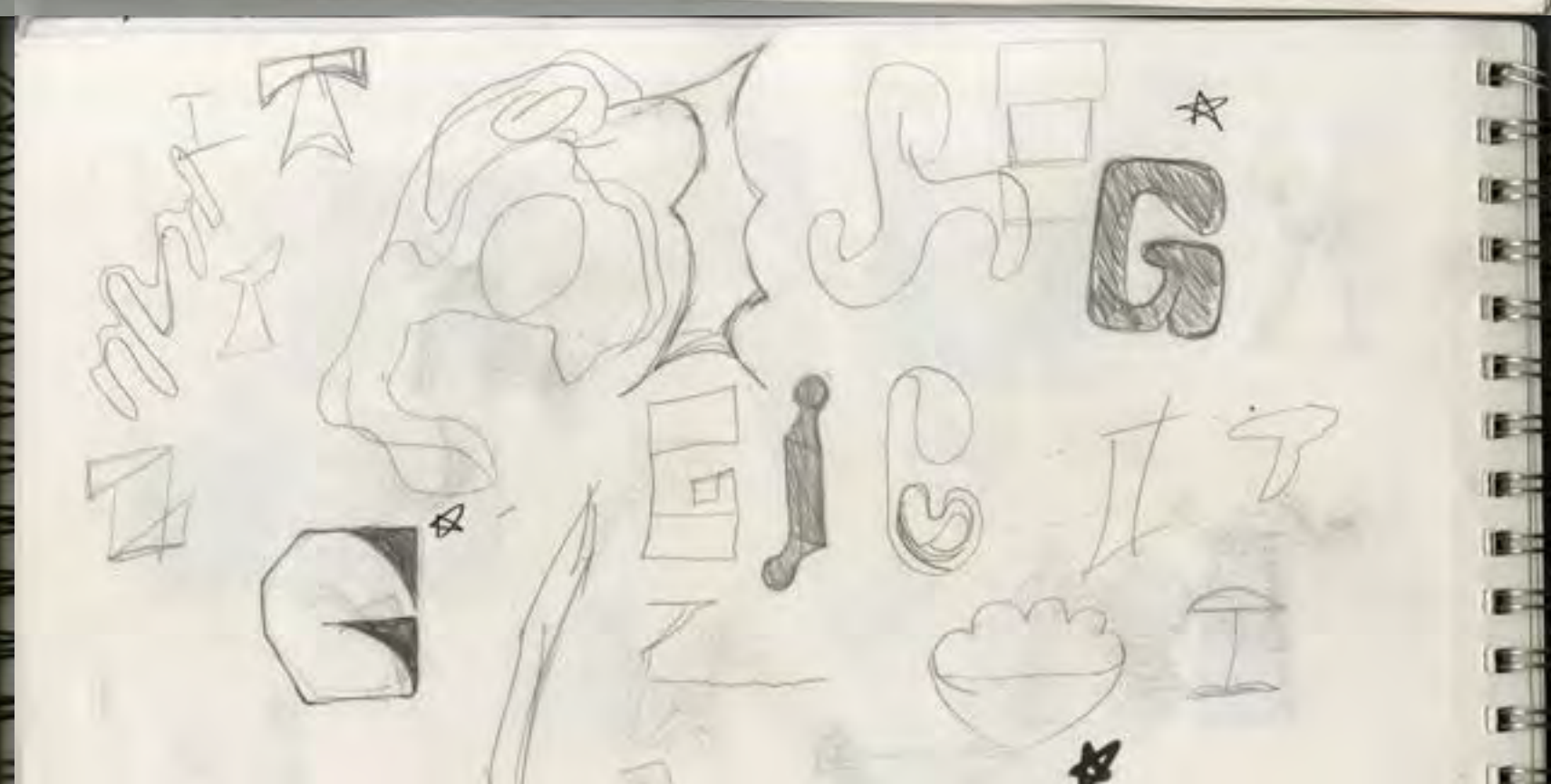
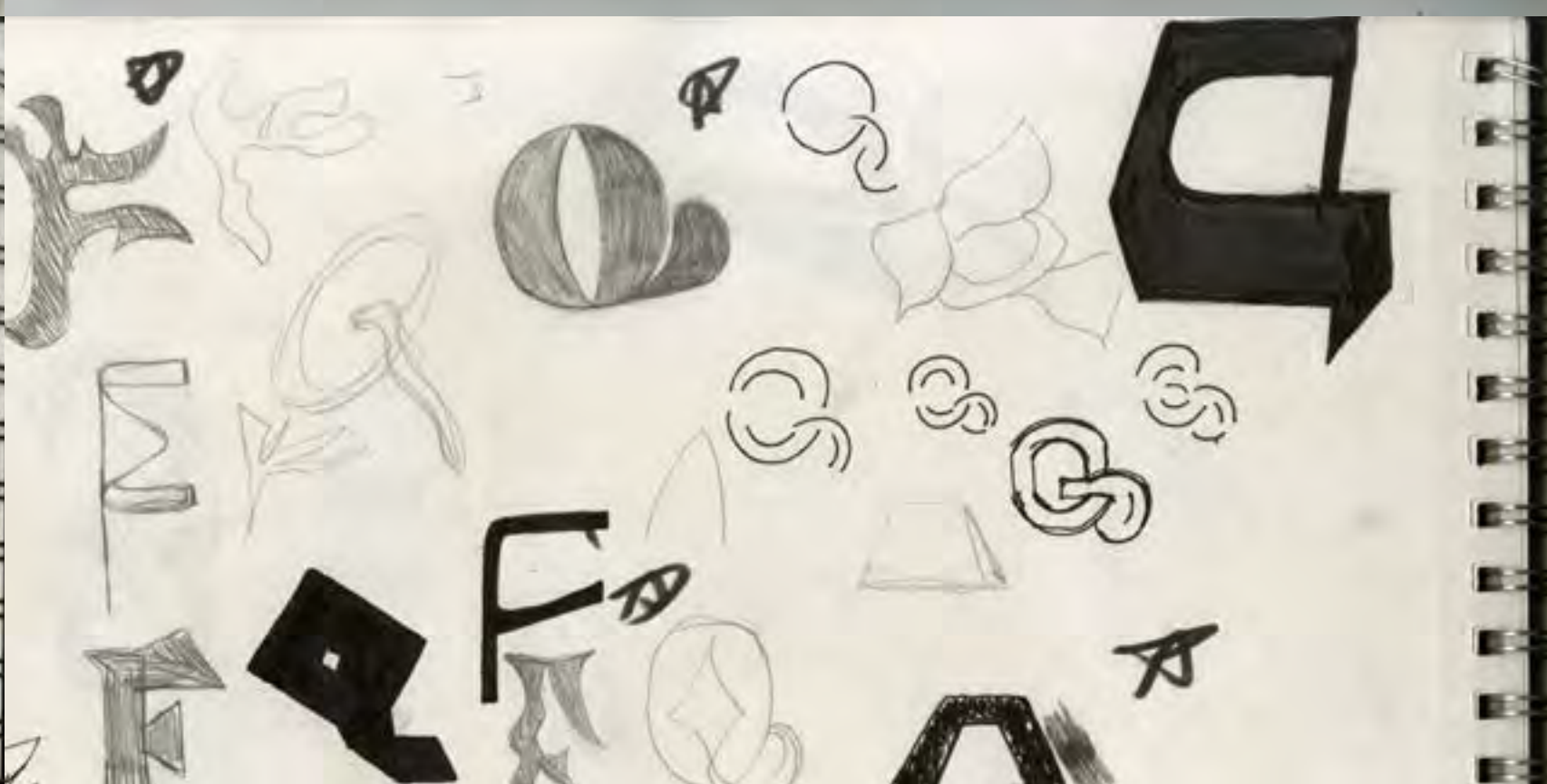
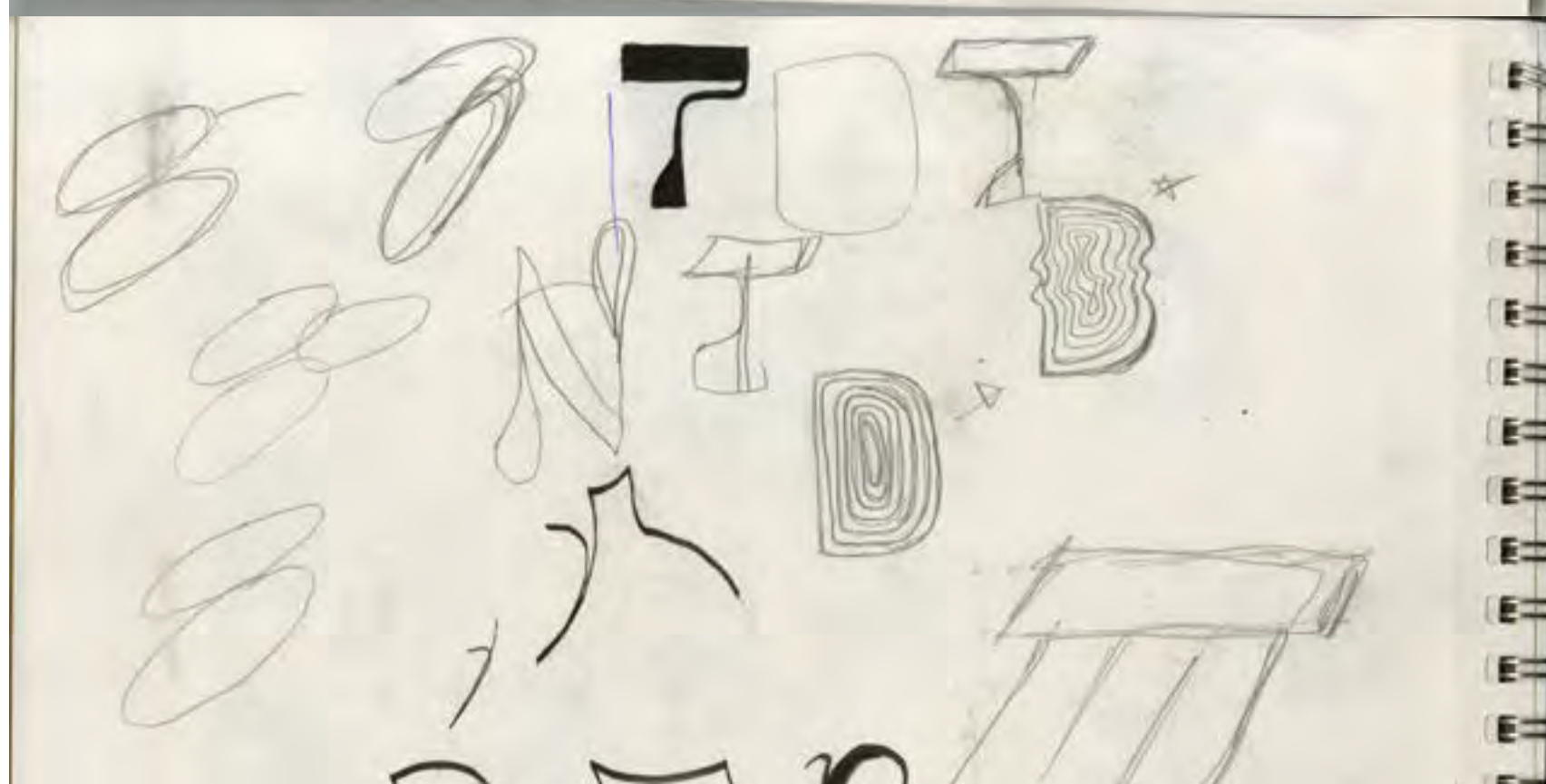
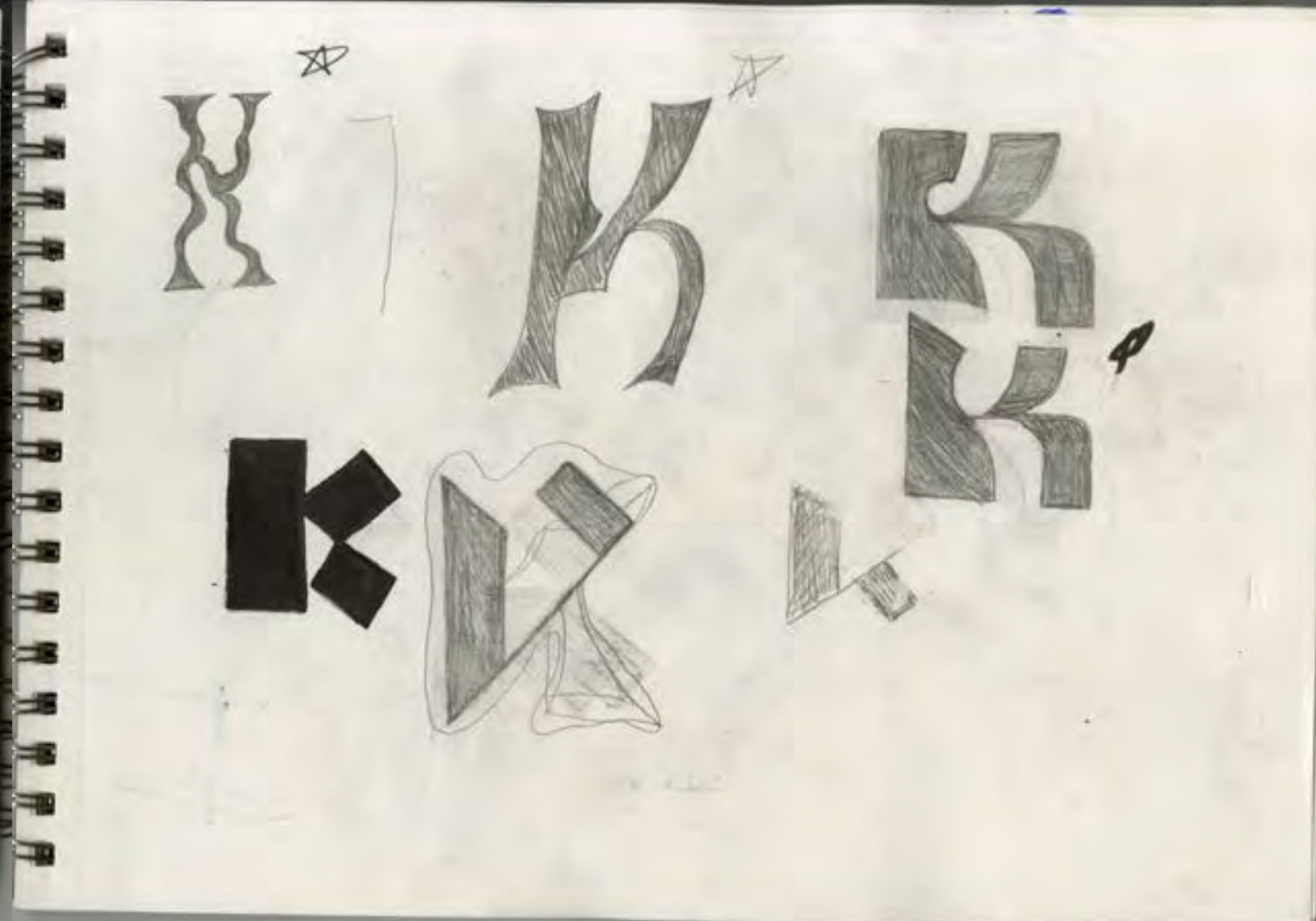
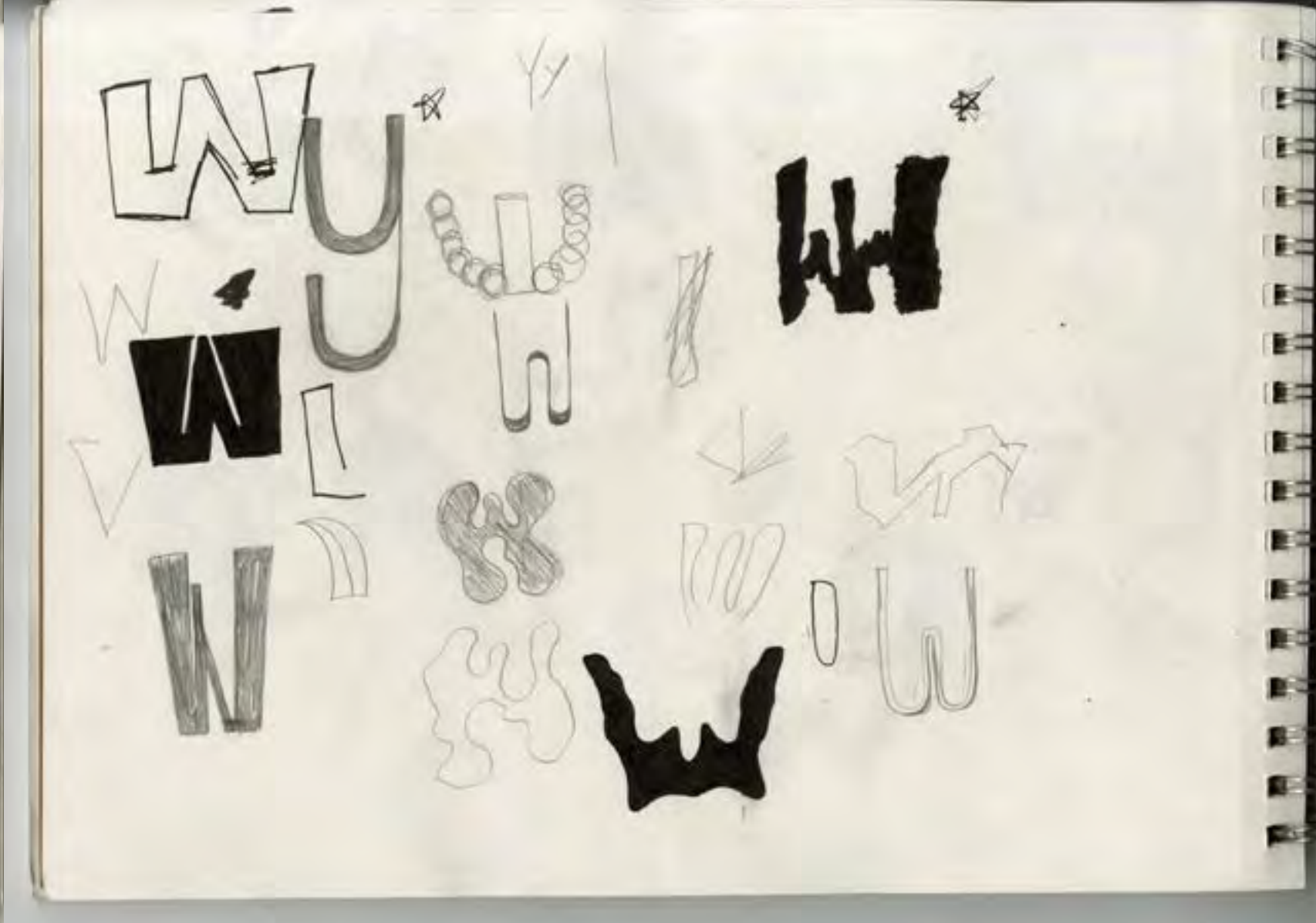
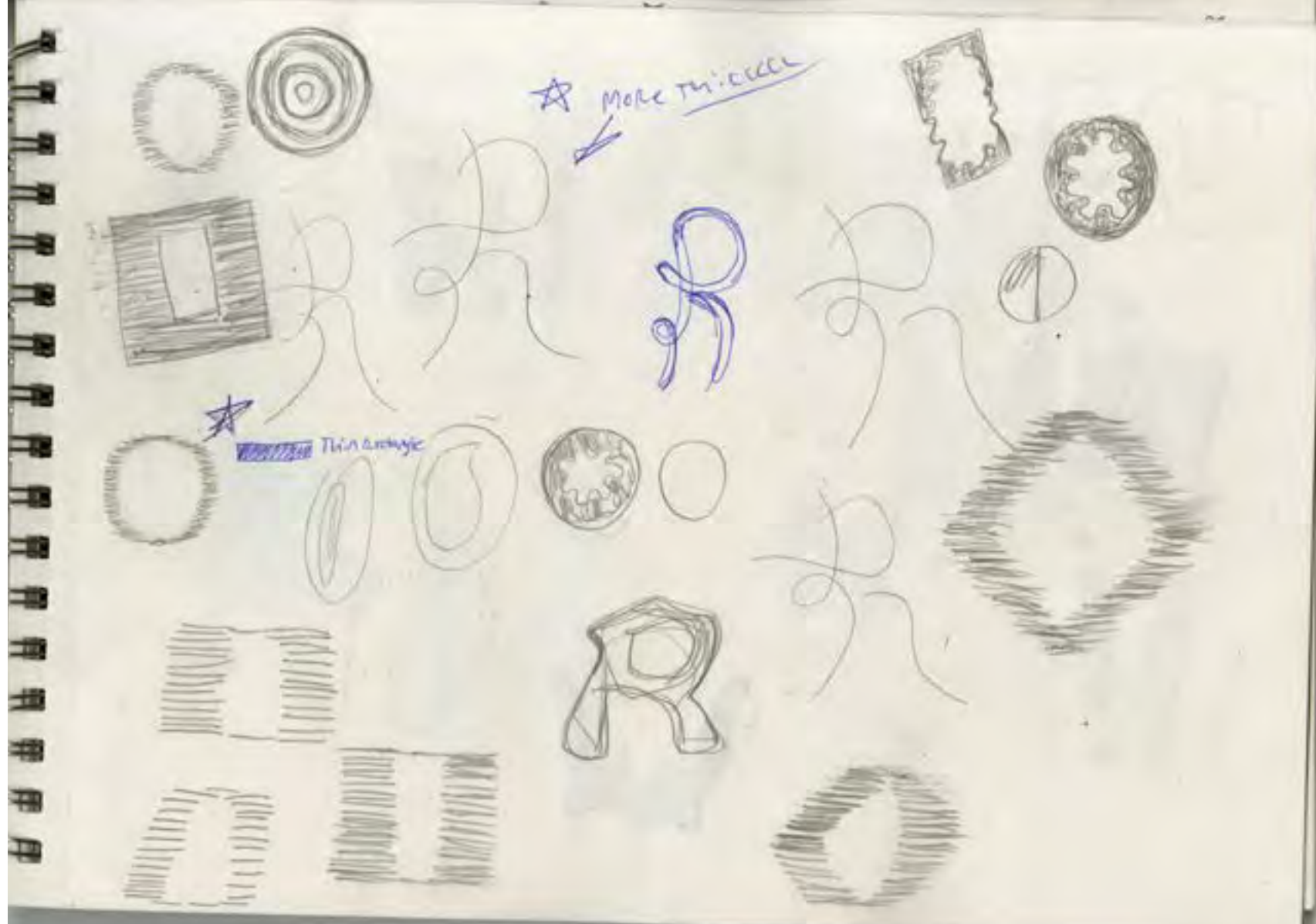
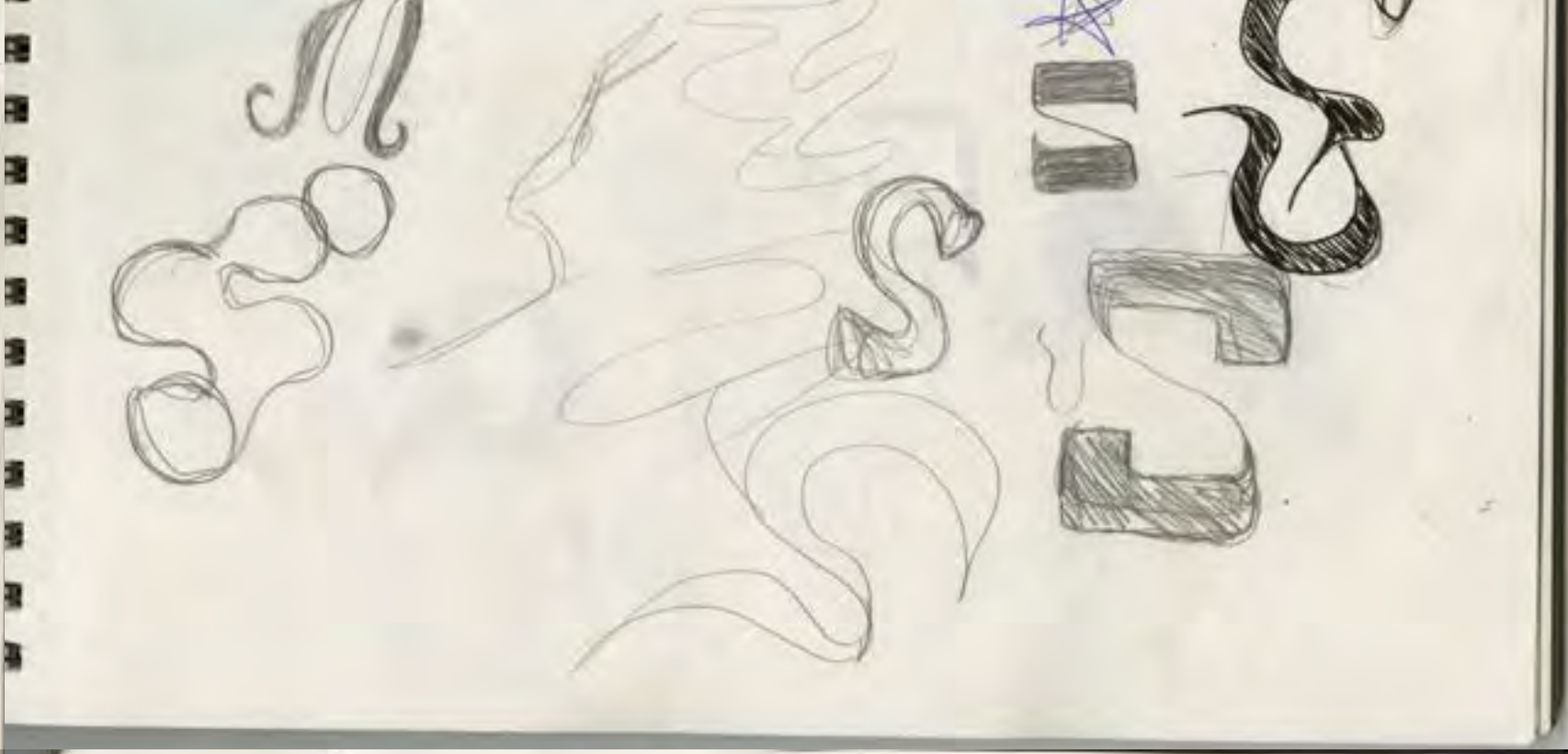
Sept 1776
K T Y











Moving from
analog to digital
“with a familiar tool”

Print out letters [Recovered].ai @ 5.12 % (RGB/Preview)



Properties Libraries

No Selection

Document

Units: Inches

Artboard: 123

Edit Artboards

Ruler & Grids

Guides

Snap Options

Preferences

Keyboard Increment: 0.0139 in

Use Preview Bounds

Scale Corners

Scale Strokes & Effects

Quick Actions

Document Setup Preferences



010

0

010

96

80

64

48



From Digital Drawing to a glyph

Search

- All
- CATEGORIES
 - > Letter
 - > Number
 - > Separator
 - > Punctuation
 - > Symbol
 - > Mark
 - Other 1
- LANGUAGES
 - > Arabic
 - > Chinese
 - > Cyrillic
 - > Devanagari
 - > Japanese
 - > Korean
 - > Latin
 - > Thai

FILTERS

- Exporting glyphs 193
- Incompatible ma... 0
- g
- 100 100
- 1001.2
- Kerning Groups
- Left (empty)
- Right (empty)
- Export

Letter, Latin

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.ss01	B.ss01	C.ss01	D.ss01	E.ss01	F.ss01	G.ss01	H.ss01	I.ss01	J.ss01	K.ss01	L.ss01	M.ss01
N.ss01	O.ss01	P.ss01	Q.ss01	R.ss01	S.ss01	T.ss01	U.ss01	V.ss01	W.ss01	X.ss01	Y.ss01	Z.ss01
A.ss02	B.ss02	C.ss02	D.ss02	E.ss02	F.ss02	G.ss02	H.ss02	I.ss02	J.ss02	K.ss02	L.ss02	M.ss02
N.ss02	O.ss02	P.ss02	Q.ss02	R.ss02	S.ss02	T.ss02	U.ss02	V.ss02	W.ss02	X.ss02	Y.ss02	Z.ss02
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.ss01	b.ss01	c.ss01	d.ss01	e.ss01	f.ss01	g.ss01	h.ss01	i.ss01	j.ss01	k.ss01	l.ss01	m.ss01
n.ss01	o.ss01	p.ss01	q.ss01	r.ss01	s.ss01	t.ss01	u.ss01	v.ss01	w.ss01	x.ss01	y.ss01	z.ss01

Magic Remover

Magic Remove

Dimensions

HO

no t

Fit Curve

56%

75%

Layers

Reactive

Transformations

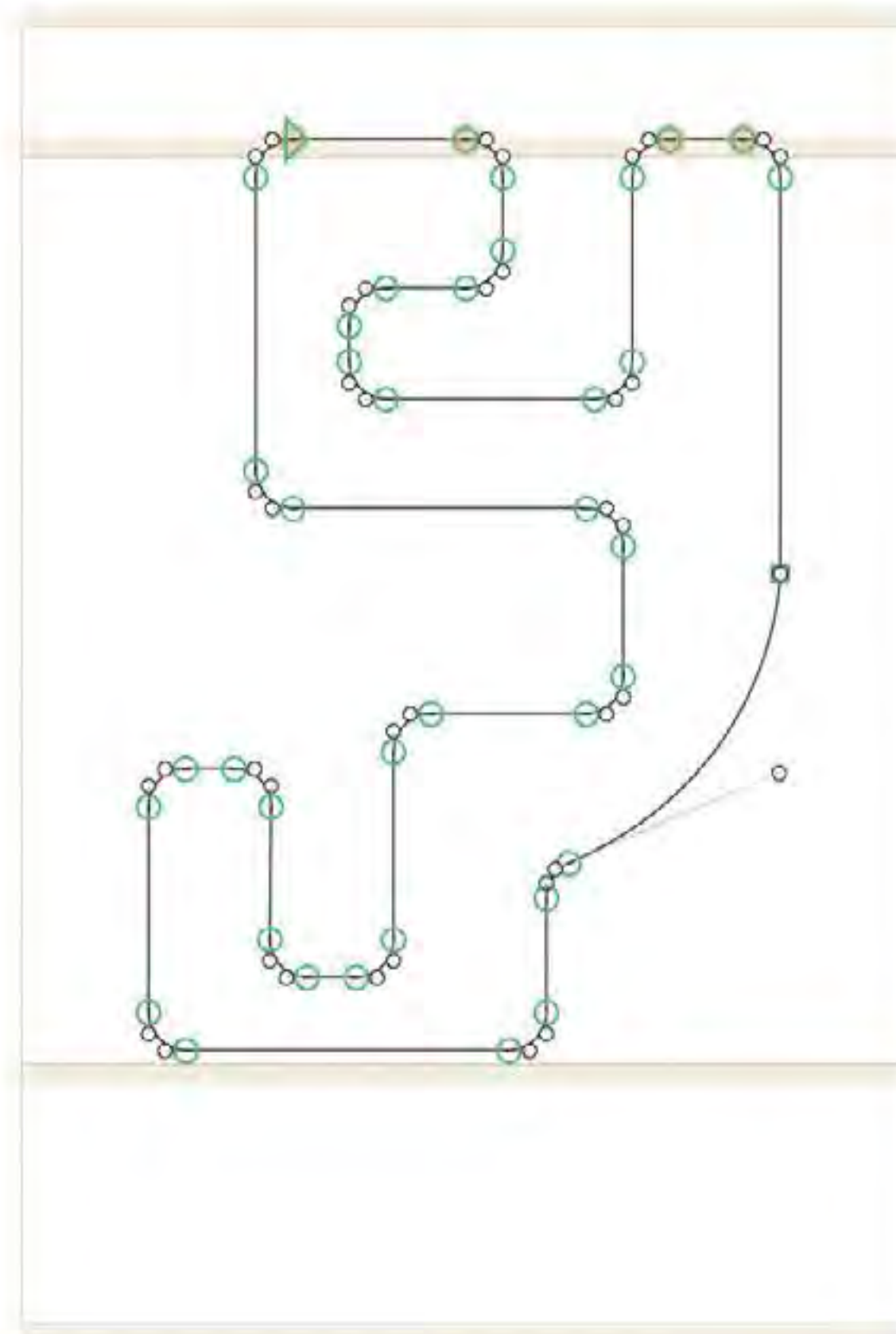
110%

110%

1°

5°

5°

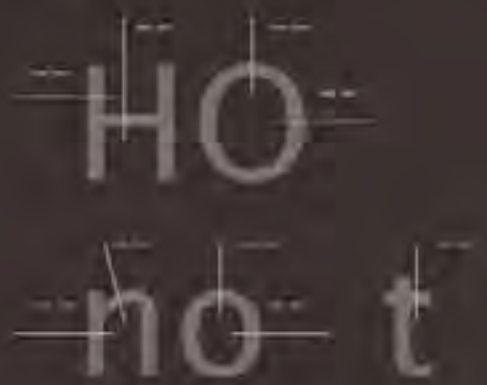


	Y		0059+
Kern	100	↕	Kern
Group	697		Group

▼ Magic Remover

Magic Remove

▼ Dimensions



▼ Fit Curve

56%

75%

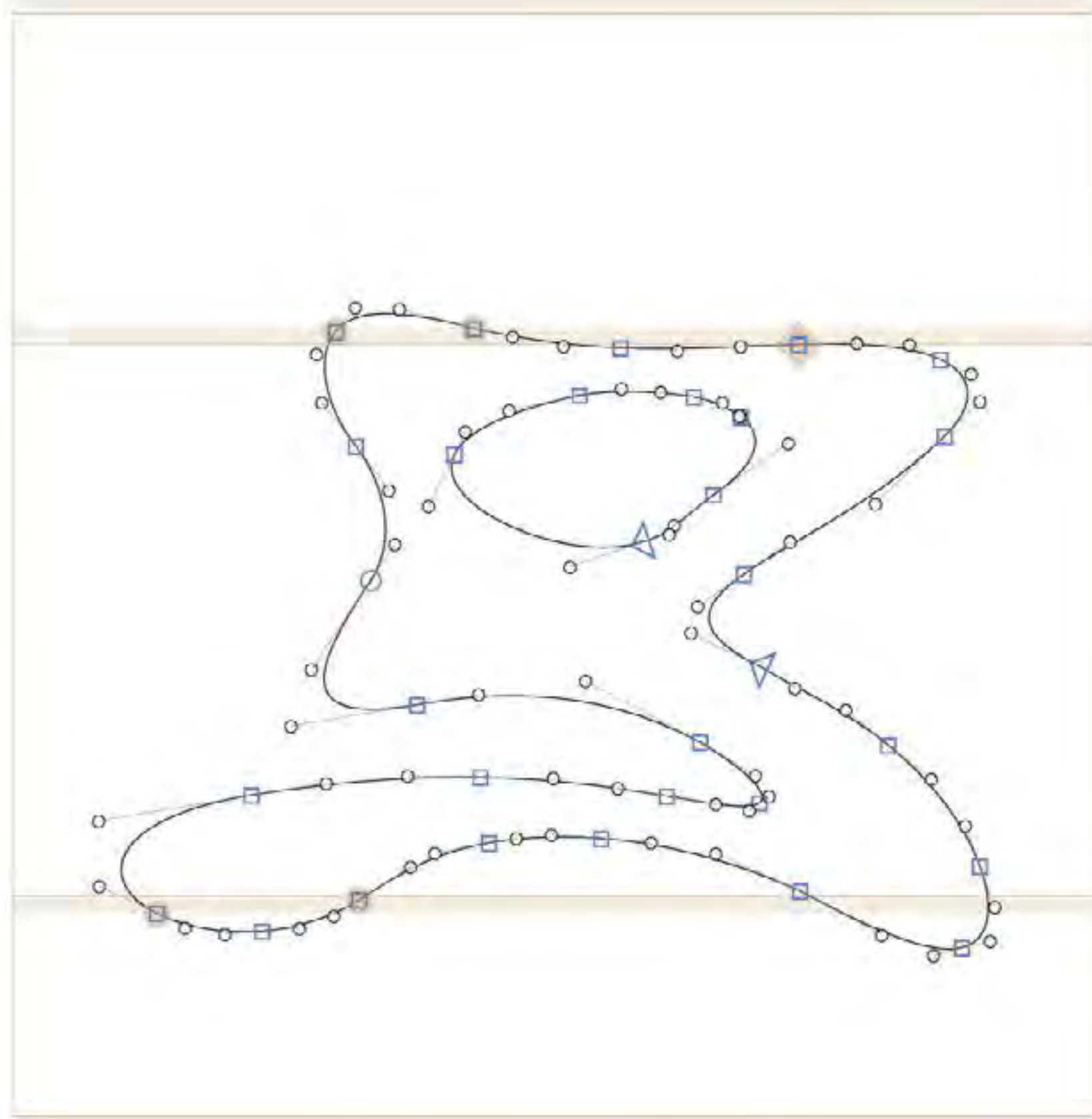
▼ Layers

Reactive

▼ Transformations

	110%		
	1°		
	5°		
	5°		





g 0067			
Kern	100	100	Kern
Group	1001.2		Group

Magic Remover

Magic Remove

Dimensions



Fit Curve

56%

75%

Layers

Reactive

Transformations

Cx:

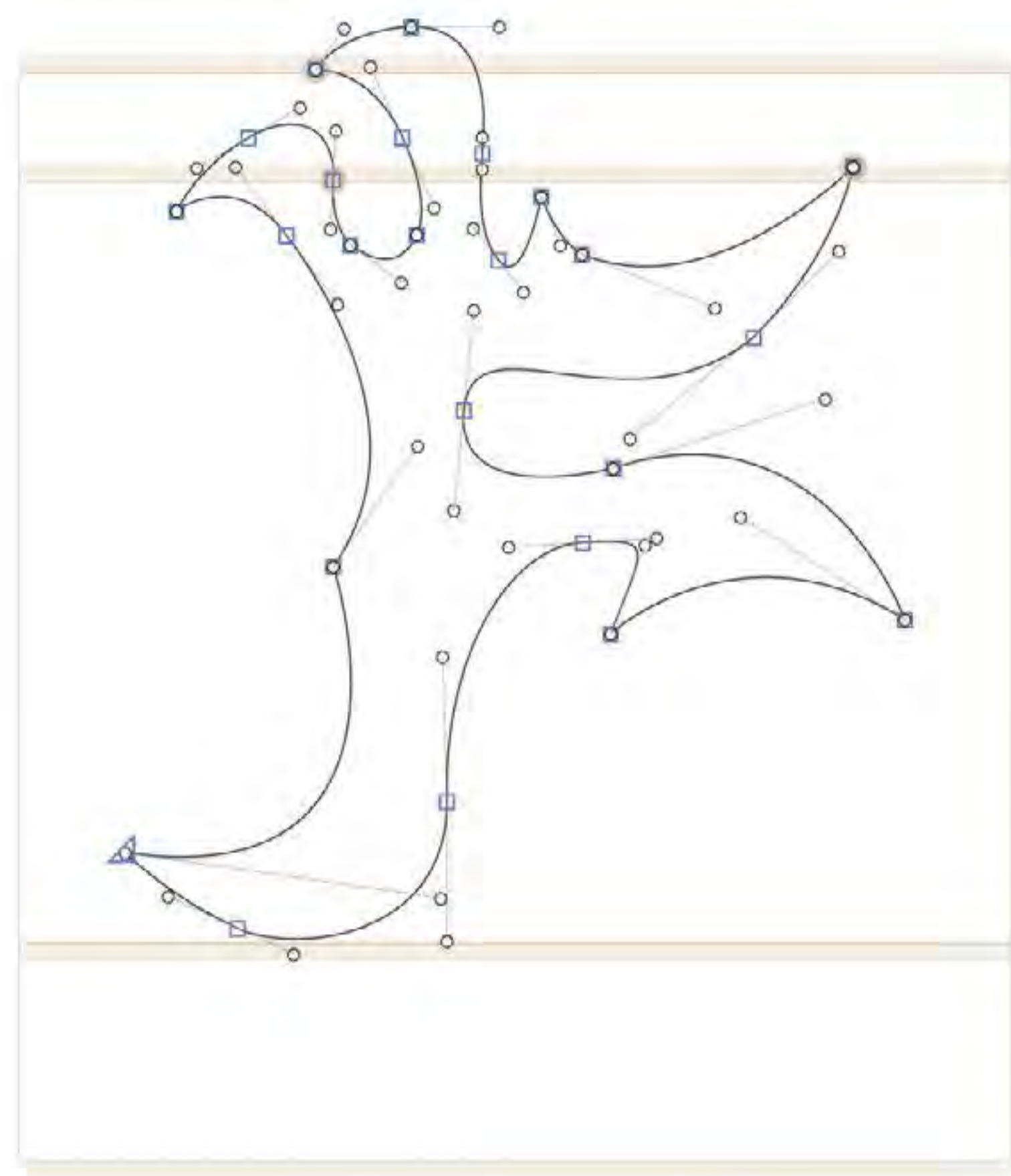
110%

110%

1°

5°

5°



F.ss01		
Kern	100	Kern
Group	930.6	Group

Magic Remover

Magic Remove

Dimensions



Fit Curve

56%

75%

Layers

Reactive

Transformations



110%

110%

1°

5°

5°



From a Glyph to a Font



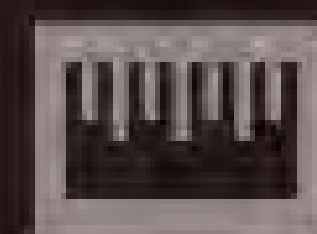
OTF

VF

Variable Fonts



UFO



Metrics

Outline Flavour

PostScript/CFF

TrueType

File Format

.otf

.woff

.woff2

Options

Remove Overlap



Chance1

464 KB

Modified: Yesterday, 11:44 PM

Add Tags...

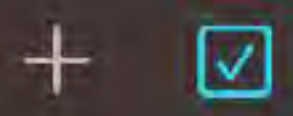
▼ General:

Kind: Glyphs File

Size: 464,135 bytes (467 KB on disk)

Where: iCloud Drive ▸ Desktop ▸ Thesis

Created: October 28, 2021 at 1:51 AM



All Fonts

Computer

User

Smart Collection

English

Fixed Width

Collection

Fun

Modern

PDF

Traditional

Web

- > 3D Isometric
- > 1942 report
- > Abigail Modern Serif F...
- > Agenda
- > Ageo Personal Use
- > Akasic
- > All the Way to the Sun
- > AllRoundGothicW01-B...
- > AllRoundGothicW01-D...
- > Amarante
- > Amsterdam Graffiti
- > Aquawax
- > Archivo Black
- > Asul
- > AURORA
- > AVICENNA
- > BARSTRIP
- > Bebas Kai
- > Bebas Neue
- > Benn
- > BigNoodleTitling
- > BIRTHDAY HOLIDAY
- > Bizmeud
- > Black Mamba Trial
- > Black Night
- > Black Thone - Persona...
- > BlackChancery
- > Blacker Text
- > Blacklisted
- > Blimey A

Size: 47

Chance Regular

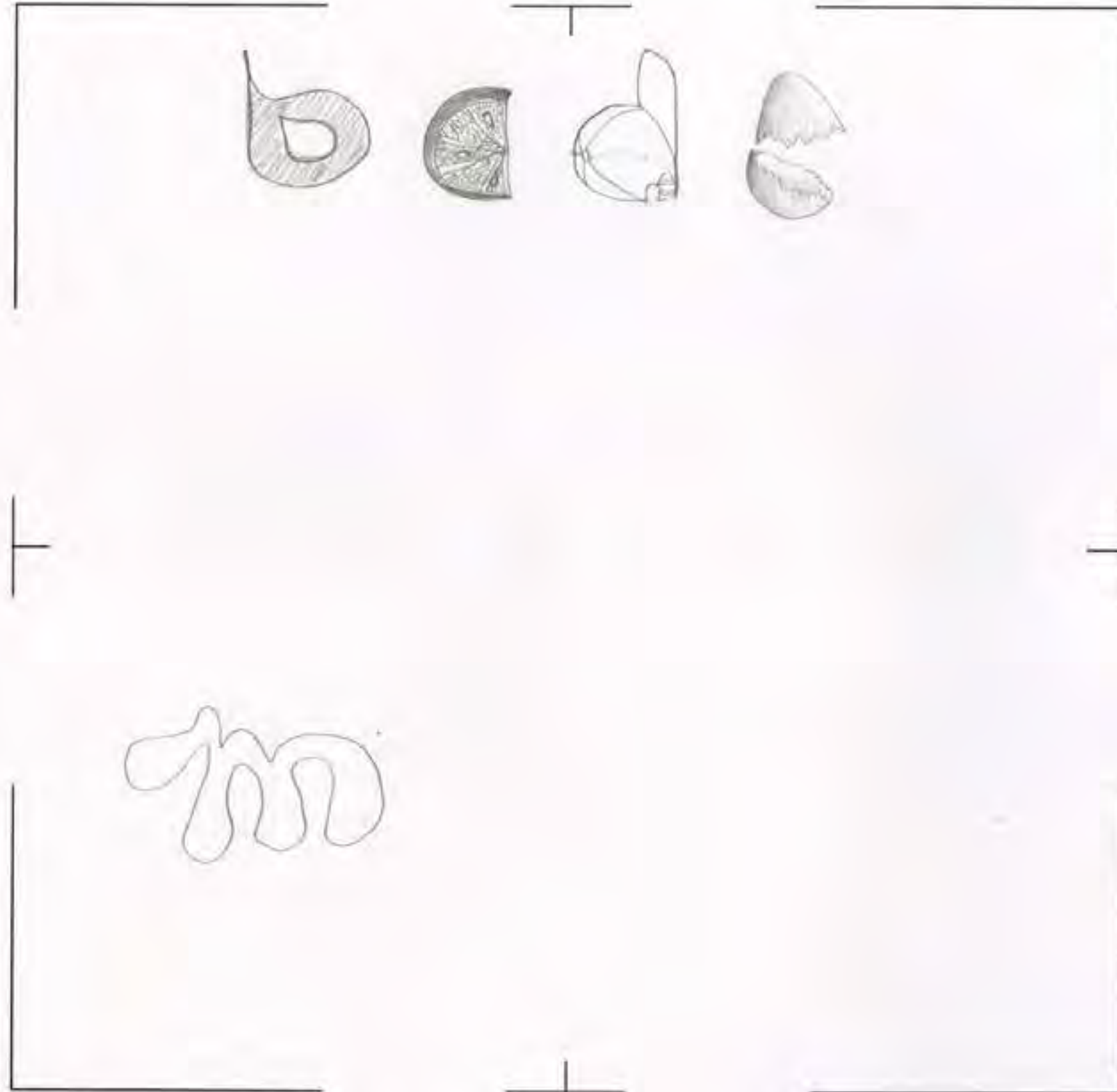
A B C D E F G H I J K L M
 N O P Q R S T U V W X Y Z
 a b c d e f g h i j k l m
 n o p q r s t u v w x y z
 1 2 3 4 5 6 7 8 9 0



COLLAB PROCESS

1. It shows different peoples personalities through letter forms
2. The possibilities are endless when anyone can contribute
3. Each of the letters could tell different stories “you can upload yourself”
4. Finding interest in seeing things that you didn't expect
5. Every letter is different because it came from you “self portrait”

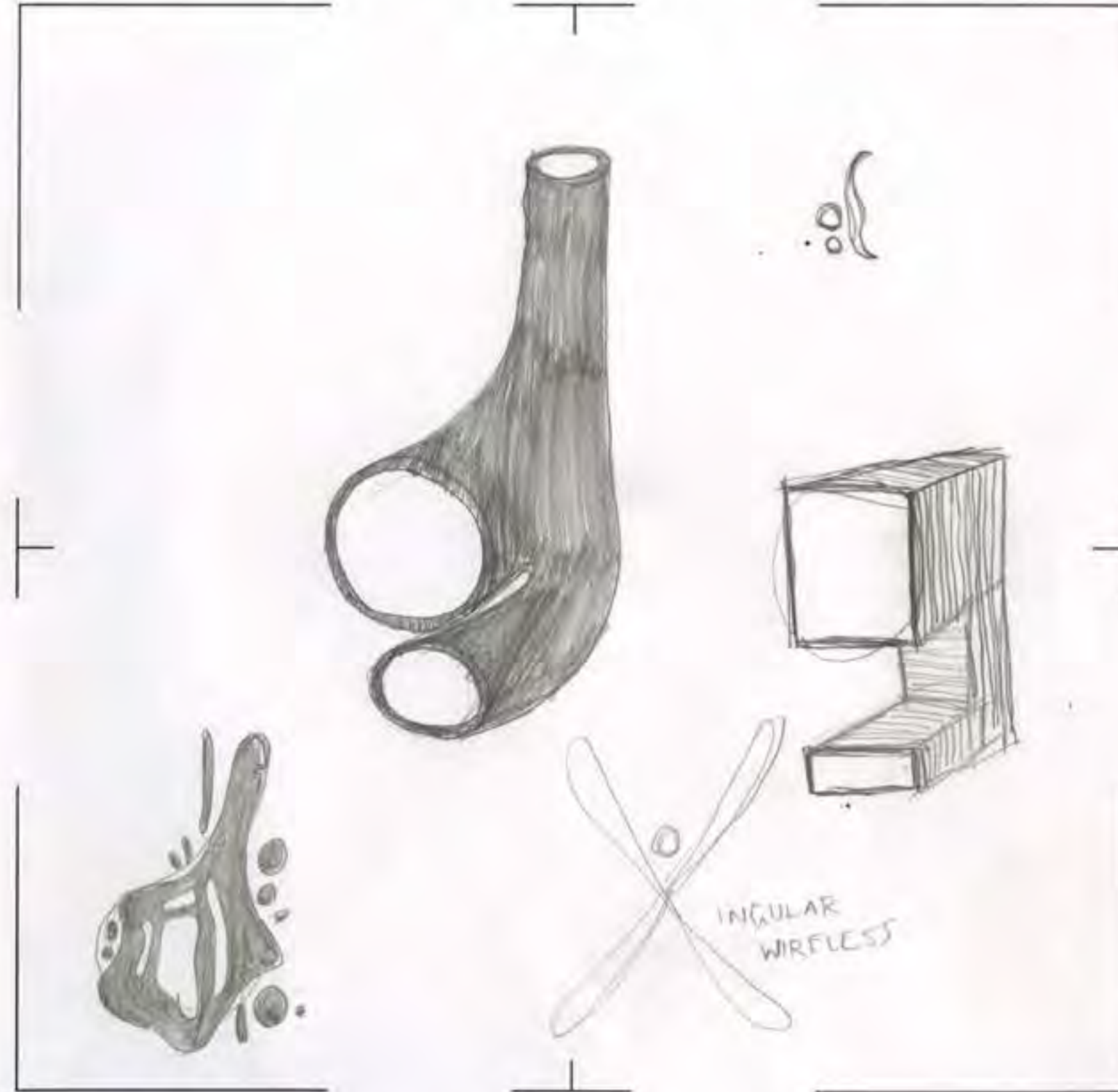
MANE. OYF



First Name
 ANDREA
 Last Name
 DELAVEGA

This is your template to draw your letters on. Submit this after you're done to get your letters added to this font.

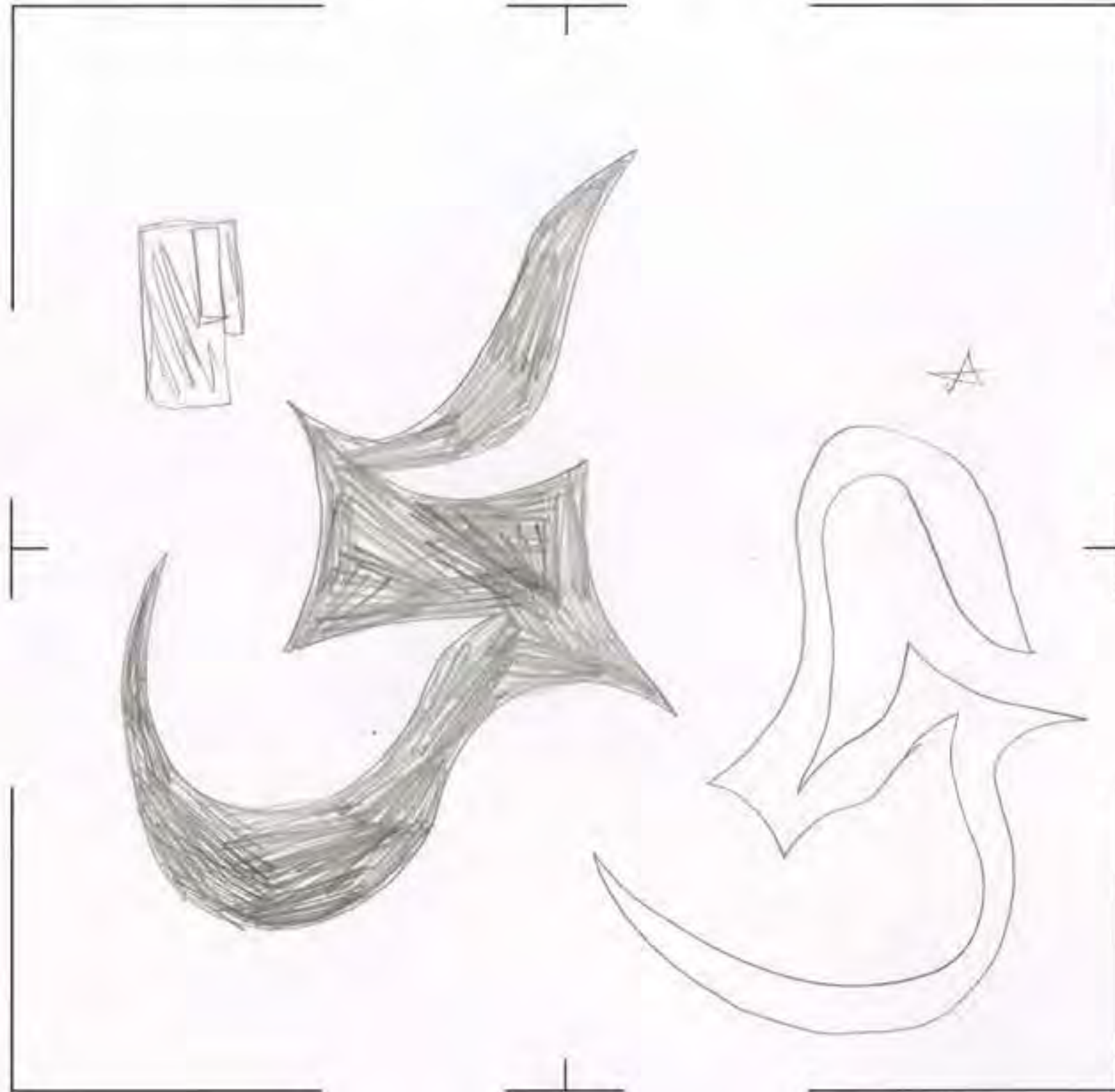
MANE. OYF



First Name
 DAMIEN
 Last Name
 DAWAHARE

This is your template to draw your letters on. Submit this after you're done to get your letters added to this font.

☪ M A N ☪ . ☉ Y A



First Name Anton
 Last Name W

This is your template to draw you letters on. Submit this after you're done to get your letters added to this font.

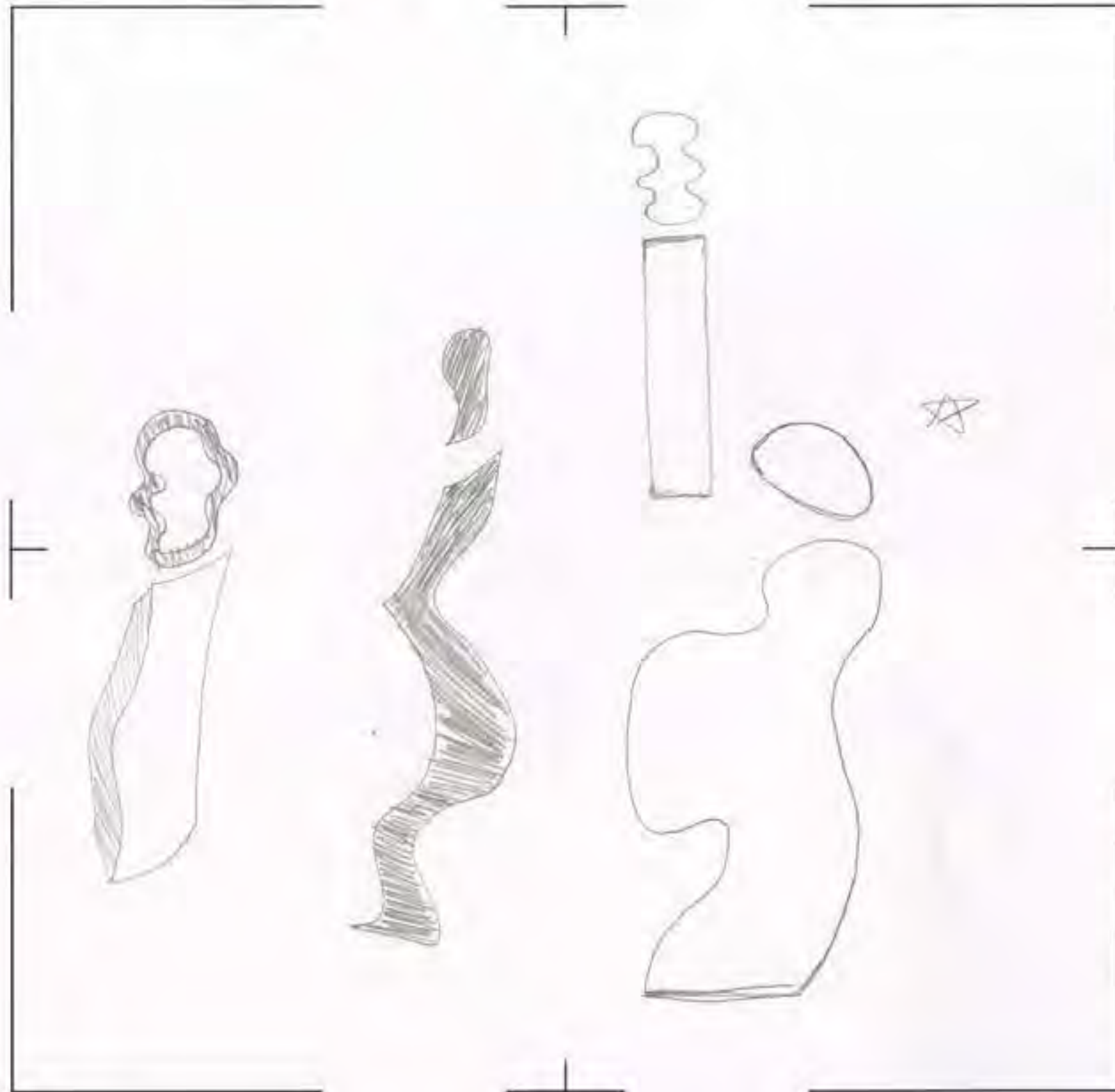
☪ M A N ☪ . ☉ Y A



First Name Rachel
 Last Name Evans

This is your template to draw you letters on. Submit this after you're done to get your letters added to this font.

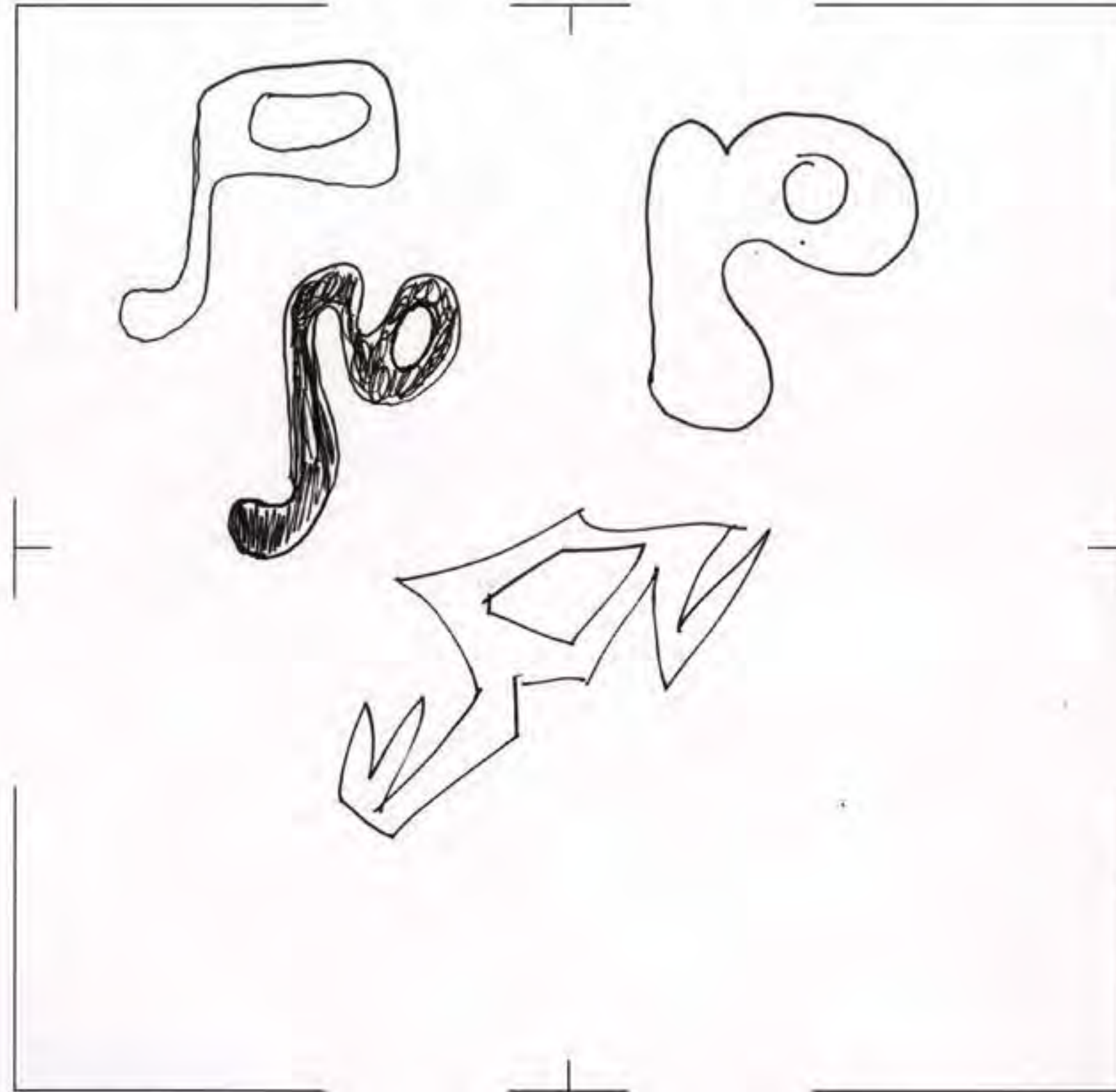
MANE.OYA



First Name Alex
Last Name Simons

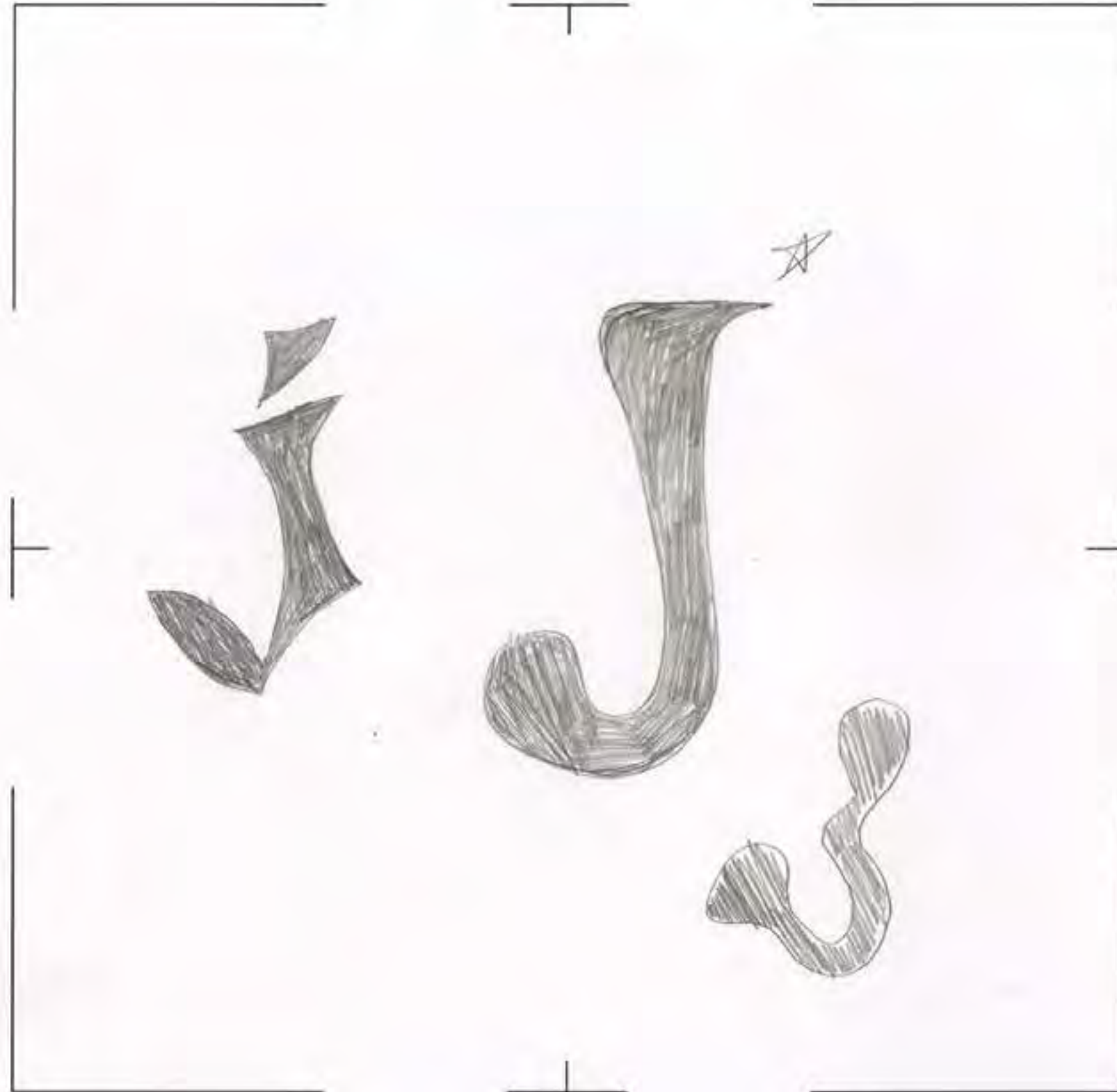
This is your template to draw you letters on. Submit this after you're done to get your letters added to this font.

MANE.OYA



First Name Shane
Last Name Macyfar

This is your template to draw you letters on. Submit this after you're done to get your letters added to this font.



First Name JAKOB
 Last Name DawelName

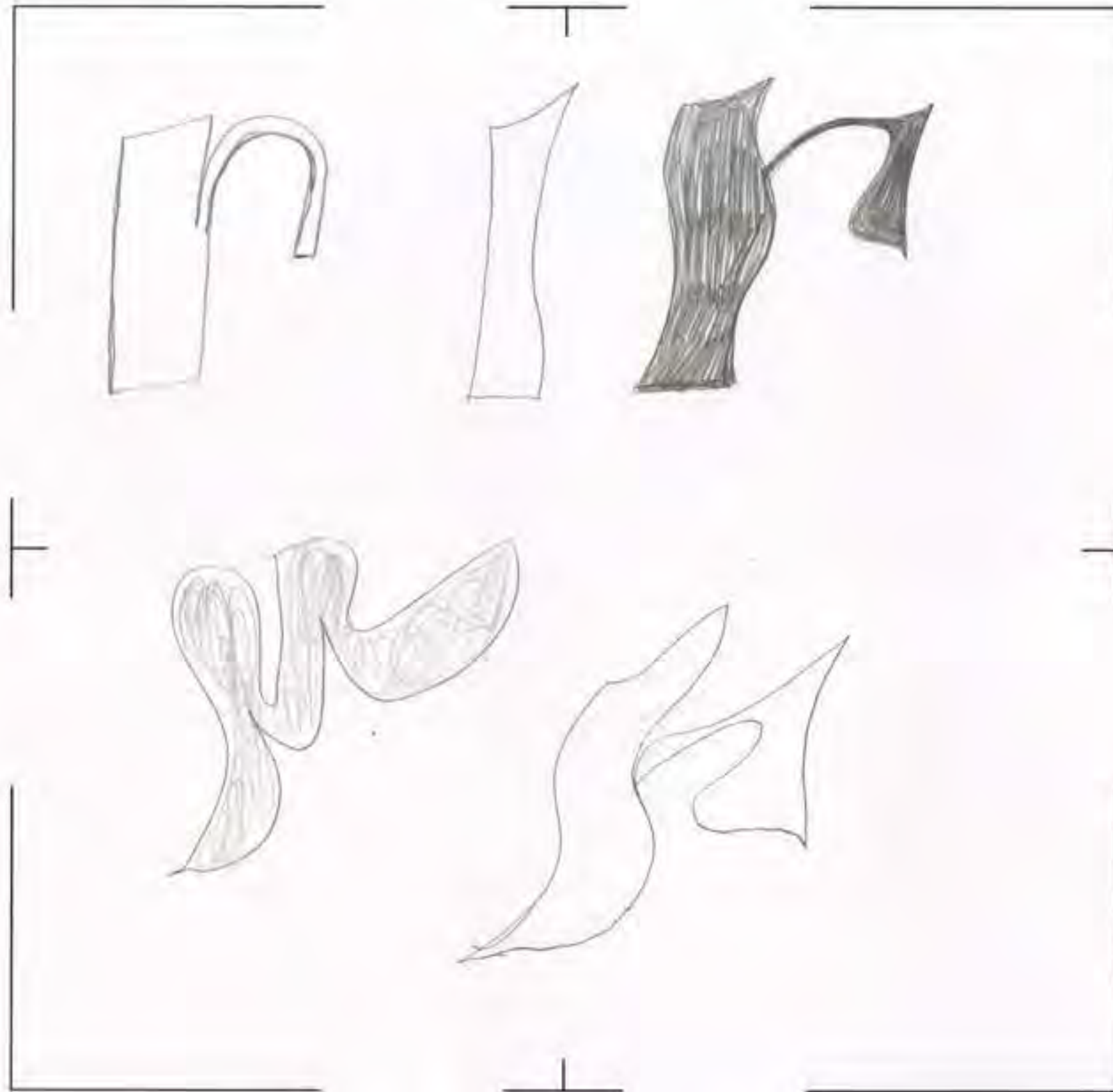
This is your template to draw you letters on. Submit this after you're done to get your letters added to this font.



First Name Sully
 Last Name _____

This is your template to draw you letters on. Submit this after you're done to get your letters added to this font.

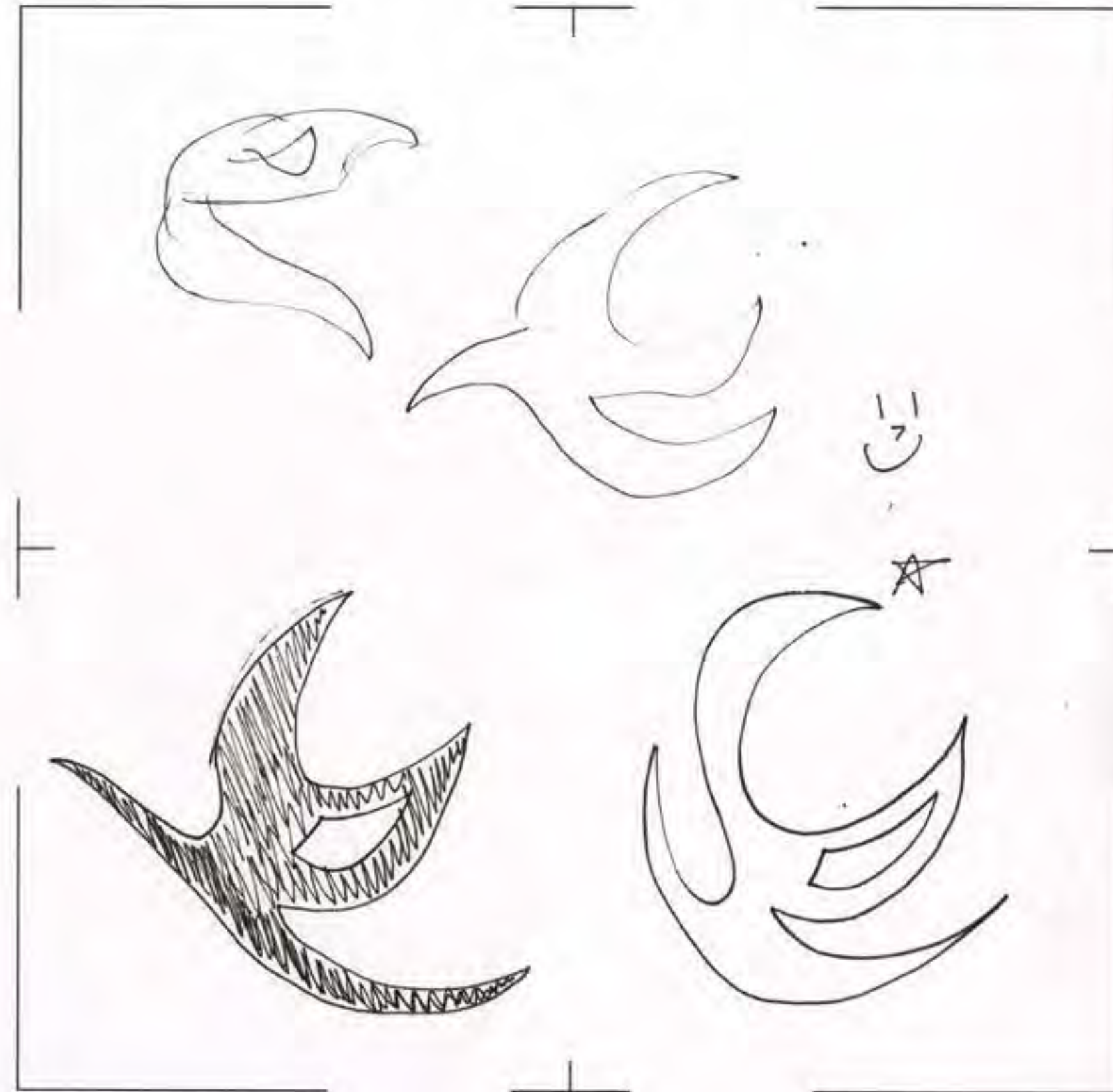
MANE.OYA



First Name Cody
 Last Name Ray

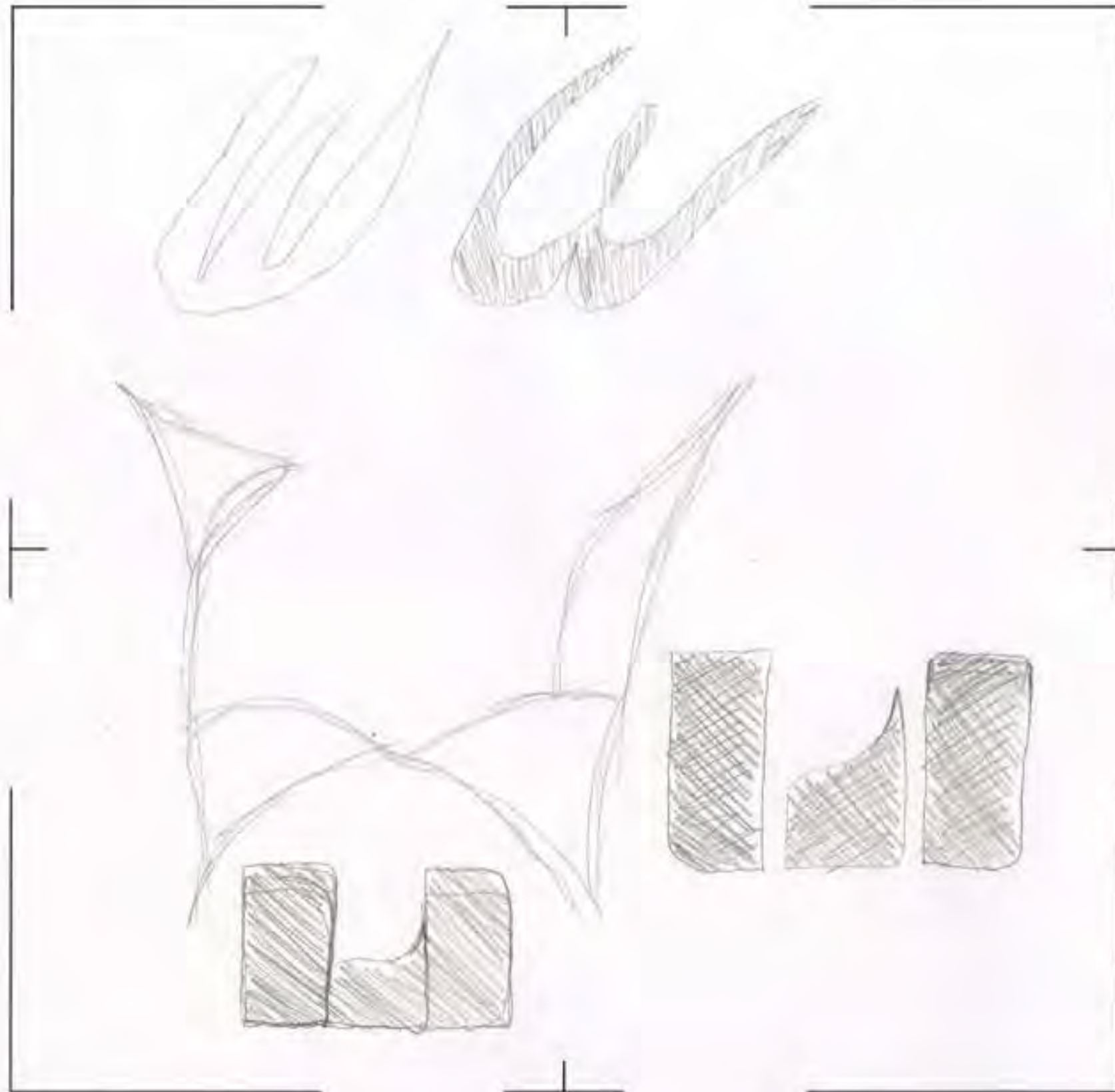
This is your template to draw your letters on. Submit this after you're done to get your letters added to this font.

MANE.OYA



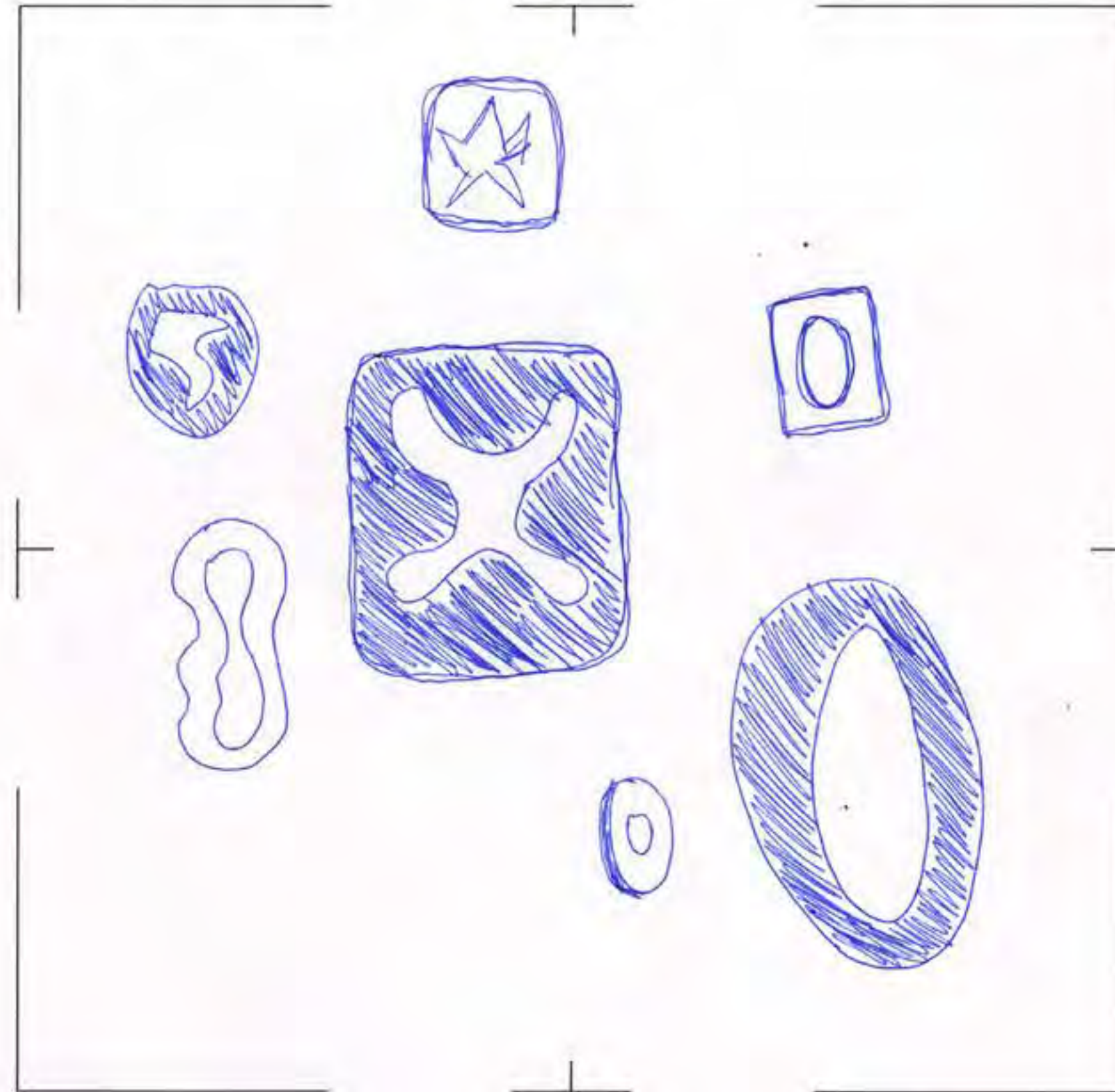
First Name Olivia
 Last Name BALVAN

This is your template to draw your letters on. Submit this after you're done to get your letters added to this font.



First Name Josh
 Last Name EVANS

This is your template to draw you letters on. Submit this after you're done to get your letters added to this font.



First Name Reese
 Last Name Miller

This is your template to draw you letters on. Submit this after you're done to get your letters added to this font.

☛ M A N ☛ . ☉ ☽ ☛



First Name EMILY
Last Name SKOTT

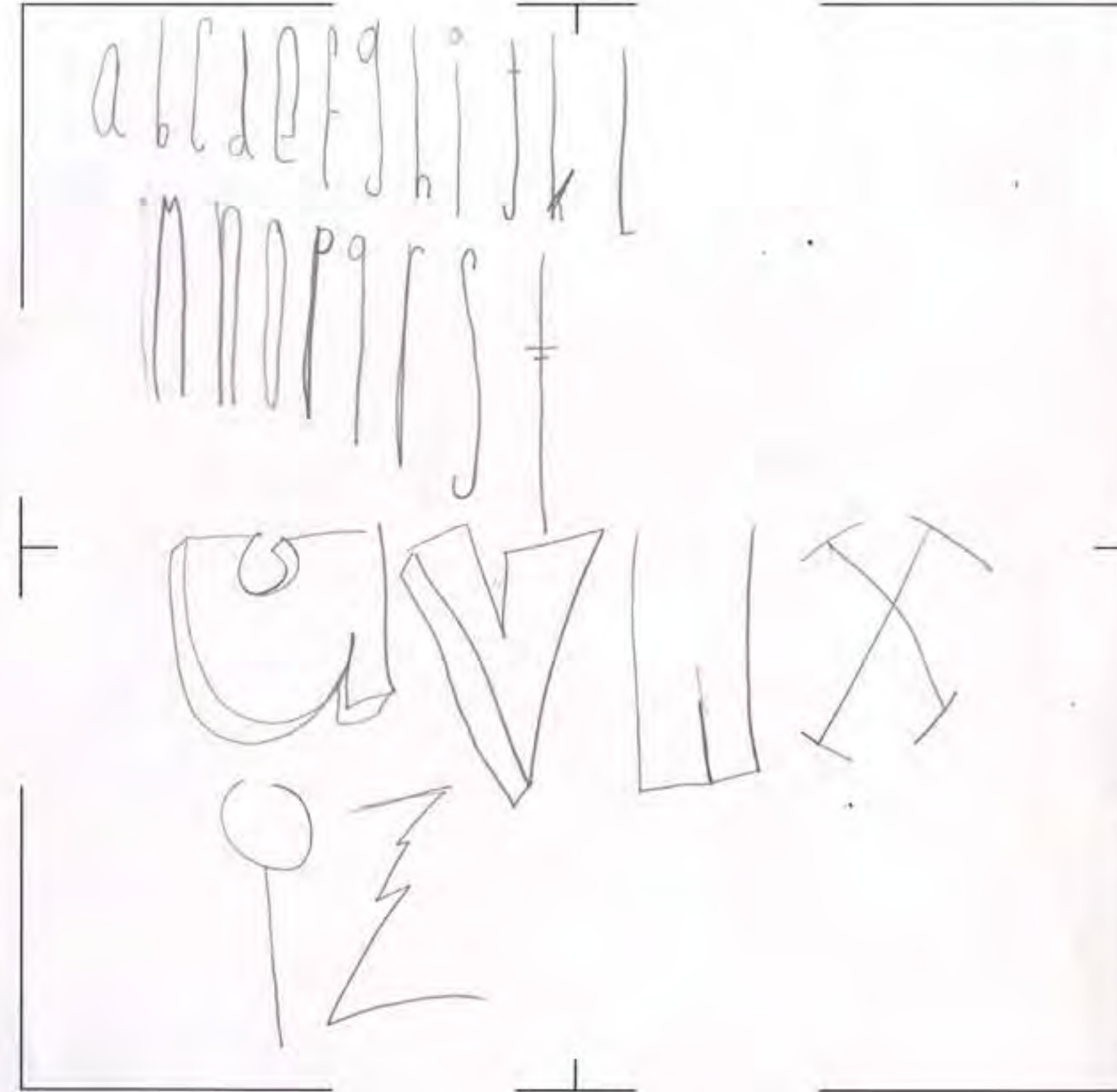
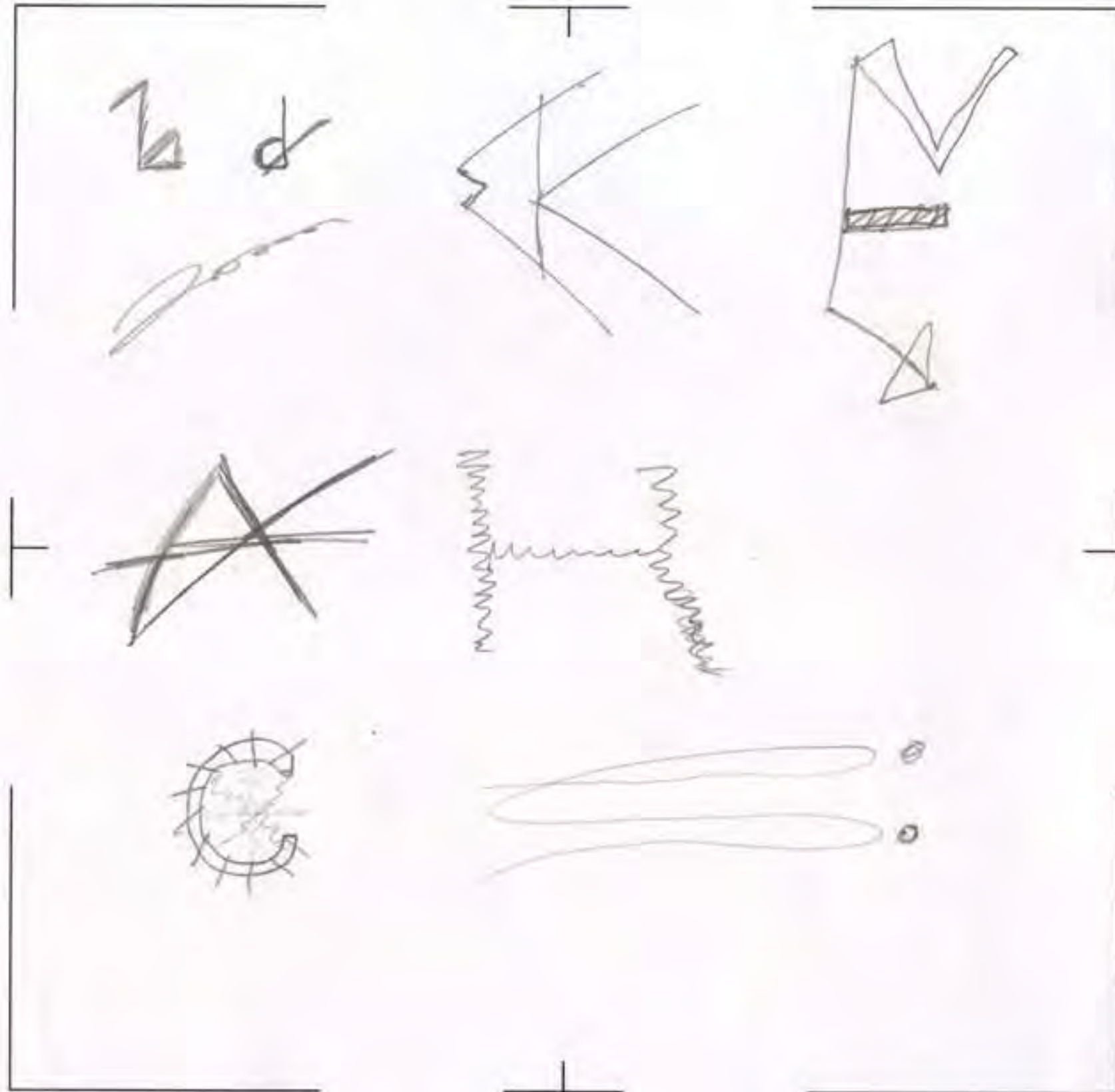
This is your template to draw you letters on. Submit this after you're done to get your letters added to this font.

☛ M A N ☛ . ☉ ☽ ☛



First Name Genry
Last Name TIMONS

This is your template to draw you letters on. Submit this after you're done to get your letters added to this font.



First Name Joe Miller
 Last Name Wissler

This is your template to draw you letters on. Submit this after you're done to get your letters added to this font.

First Name Cameron
 Last Name Haluska

This is your template to draw you letters on. Submit this after you're done to get your letters added to this font.

Character set: C M A N . O Y F

First Name Shane

Last Name Macyflore

This is your template to draw you letters on. Submit this after you're done to get your letters added to this font.

Character set: C M A N . O Y F

First Name _____

Last Name _____

This is your template to draw you letters on. Submit this after you're done to get your letters added to this font.

A hand-drawn font design template. At the top, the word 'MAN' is written in a stylized, blocky font. Below it, a grid of boxes contains various letters and symbols drawn in a sketchy, hand-drawn style. The letters include lowercase 'a' through 'z' and uppercase 'A' through 'Z', as well as symbols like a square with an 'X', a circle with concentric lines, and a Y-shape. At the bottom left, there are two lines for 'First Name' and 'Last Name', with 'Cameron' and 'Haluska' written in cursive. At the bottom right, there is a block of text: 'This is your template to draw you letters on. Submit this after you're done to get your letters added to this font.'

A digital font design template. At the top, the word 'MAN' is written in a stylized, blocky font. Below it, a large, empty rectangular box is provided for drawing letters. At the bottom left, there are two lines for 'First Name' and 'Last Name'. At the bottom right, there is a block of text: 'This is your template to draw you letters on. Submit this after you're done to get your letters added to this font.'

LETTER TIME



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
0 1 2 3 4 5 6 7 8 9



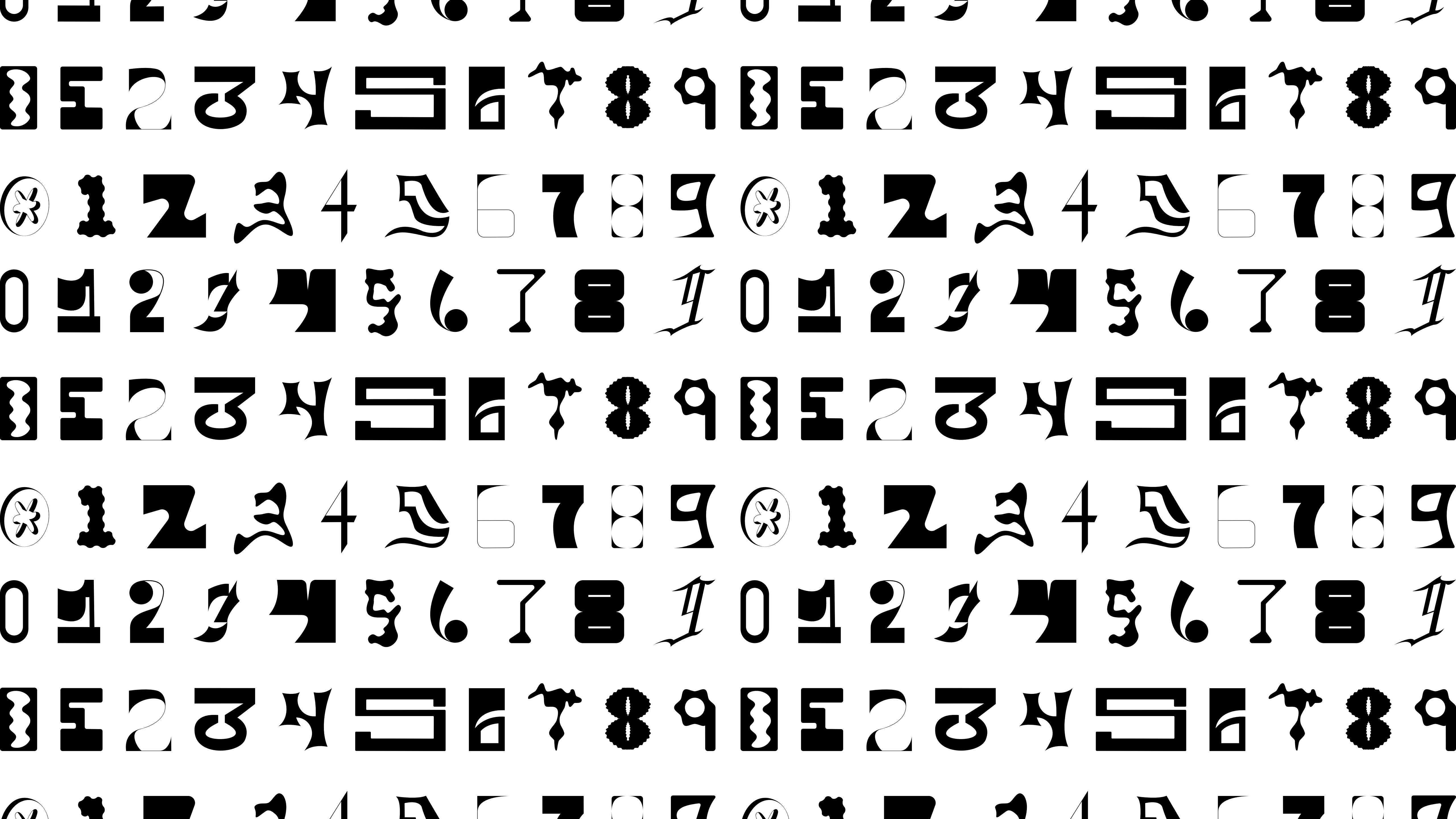
À Á Â Ã Ä Å Æ Ç È É
Ê Ë Ì Í Î Ï Ñ Ò
Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ ß
à á â ã ä å æ ç è é
ê ë ì í î ï ð ñ ò
ó ô õ ö ÷ ø ù ú û
ü ý Æ Ç È É
Ê Ë Ì Í Î Ï Ñ Ò

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

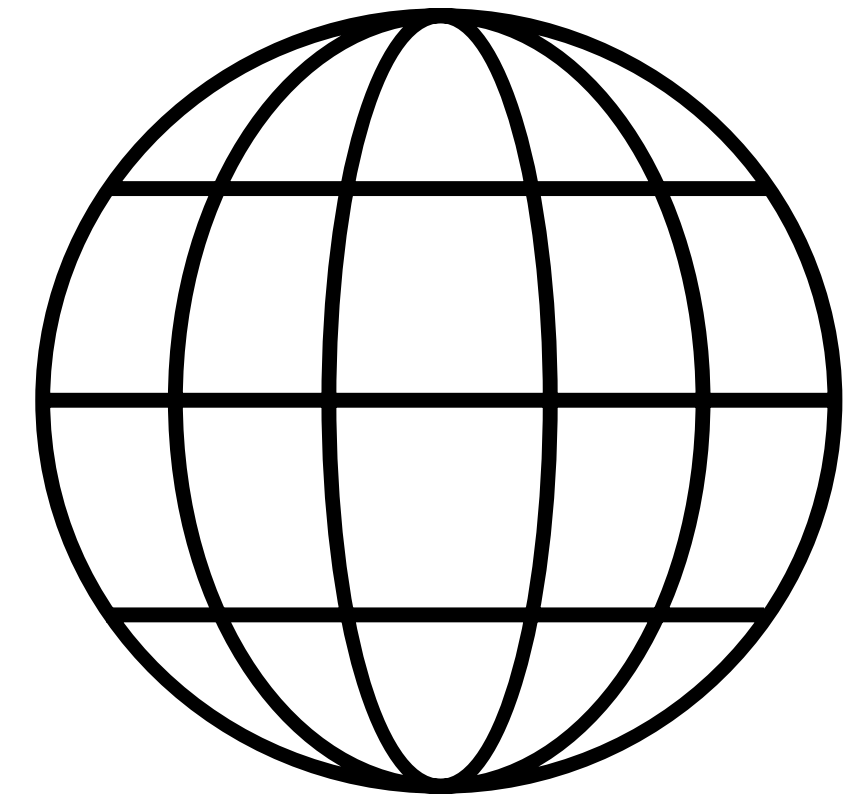
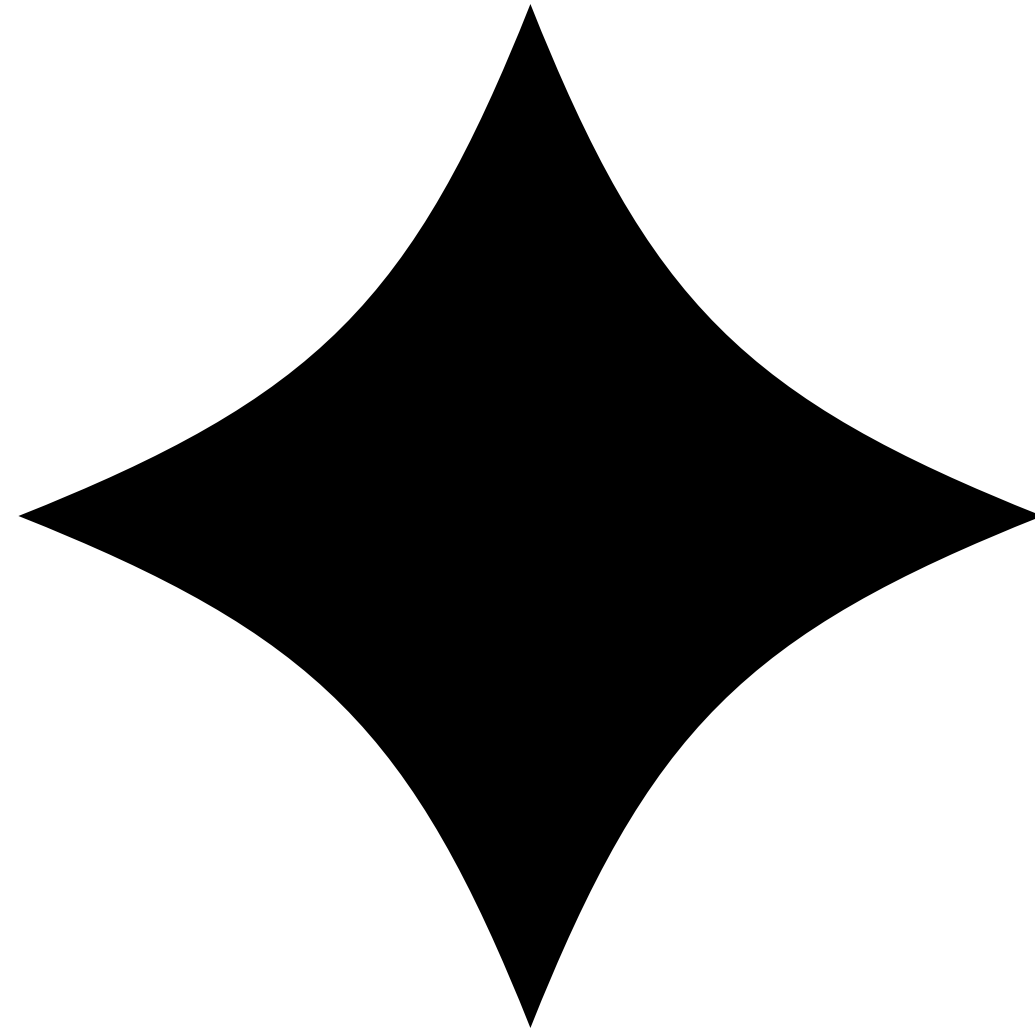
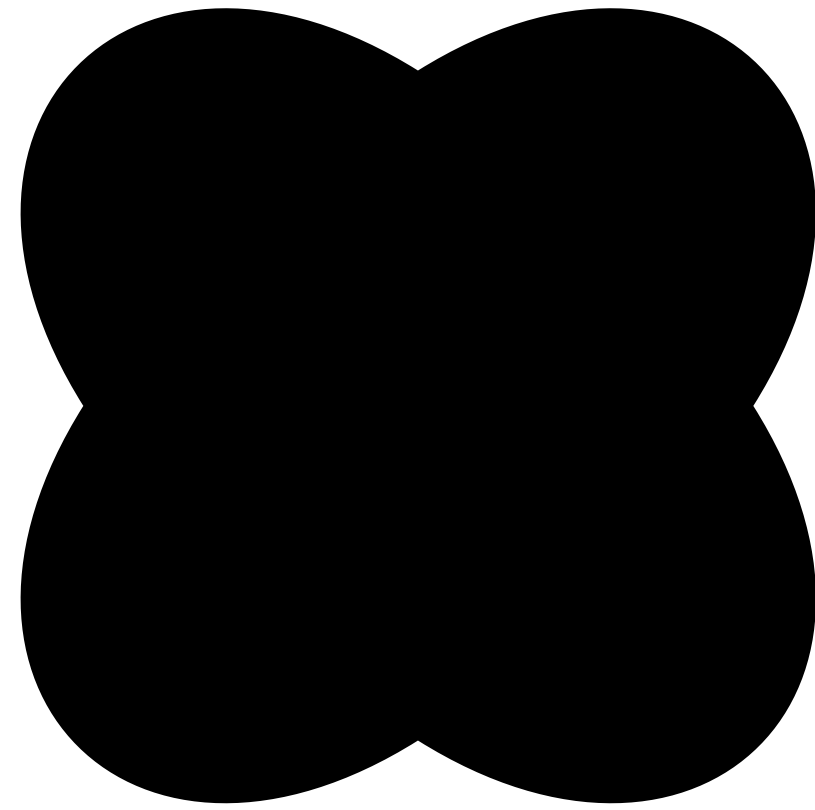
a b c d e f g h i
 j k l m n o p q
 r s t u v w x y z

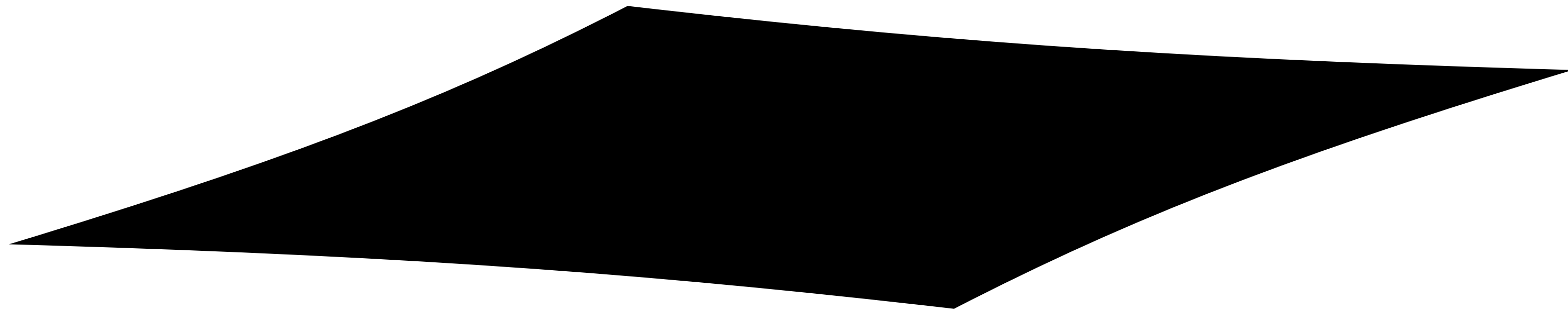
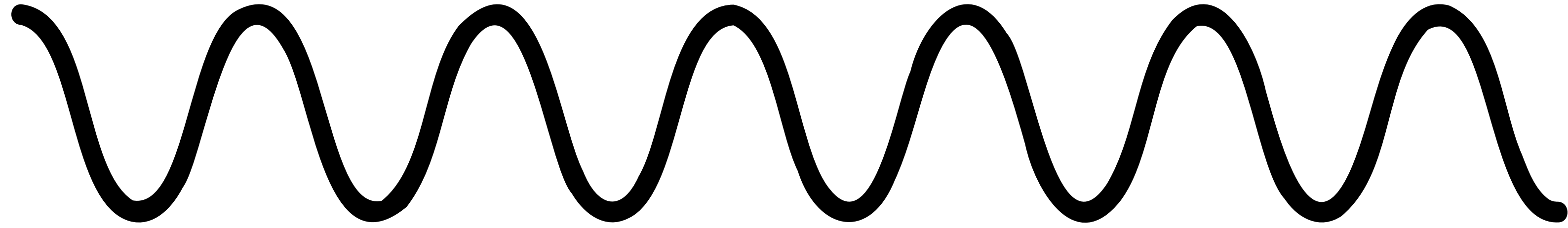
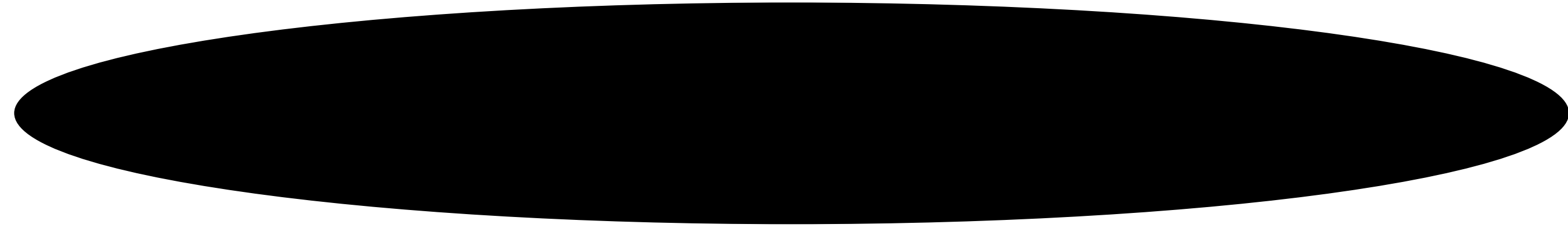
0 1 2 3 4 5 6 7 8 9

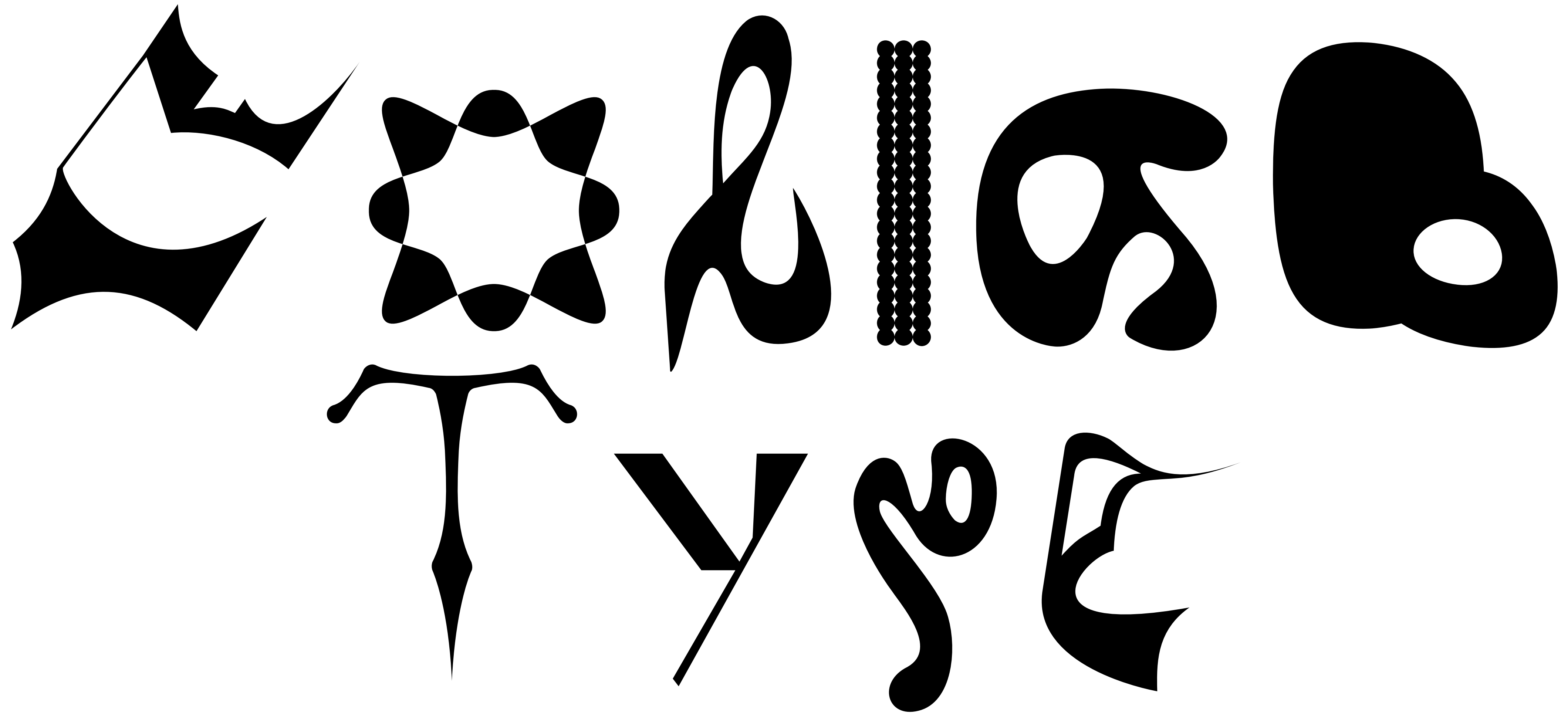
A B C D E F G H I
J K L M N O P Q
R S T U V W X Y Z
a b c d e f g h i
j k l m n o p q
r s t u v w x y z
0 1 2 3 4 5 6 7 8 9

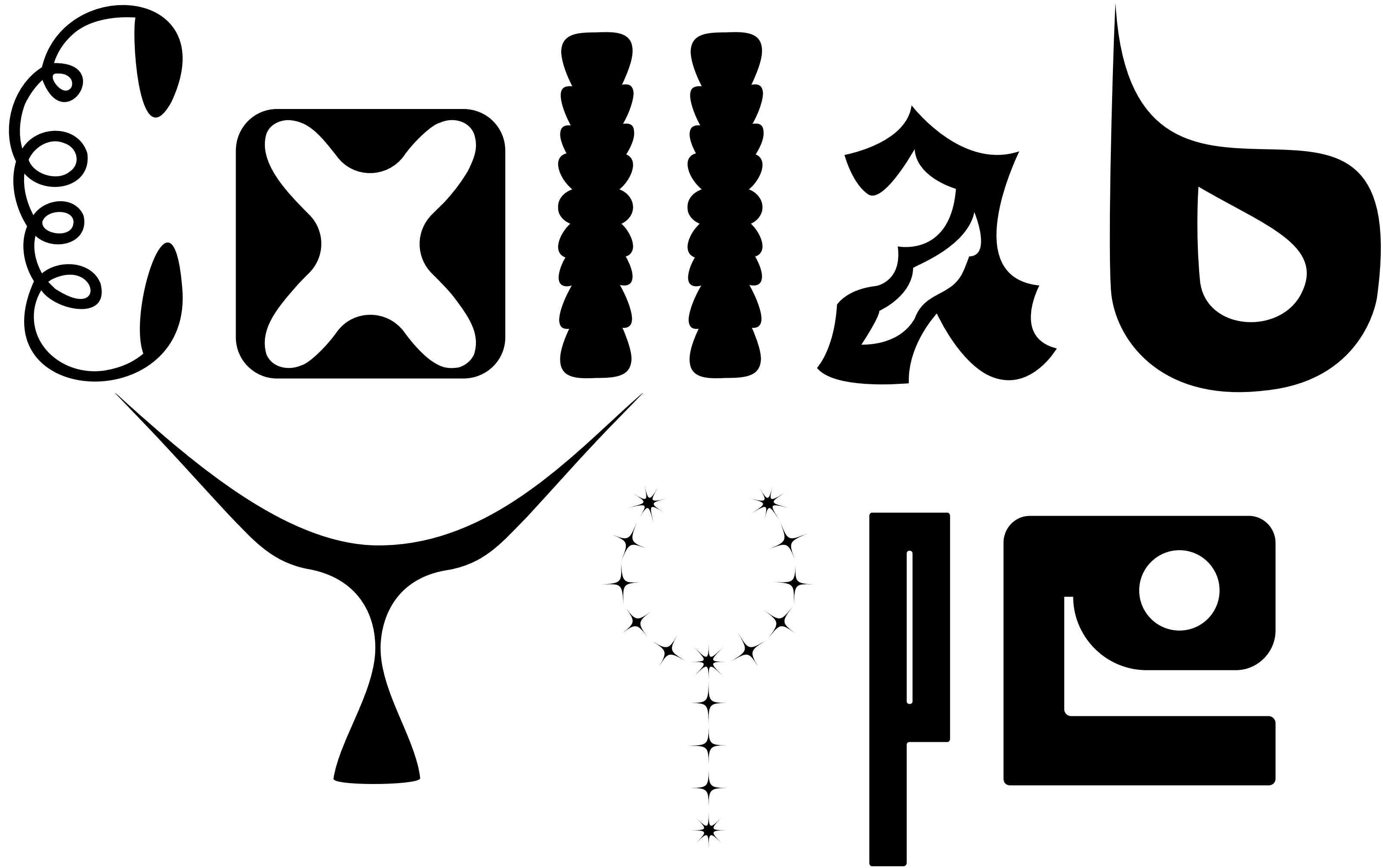


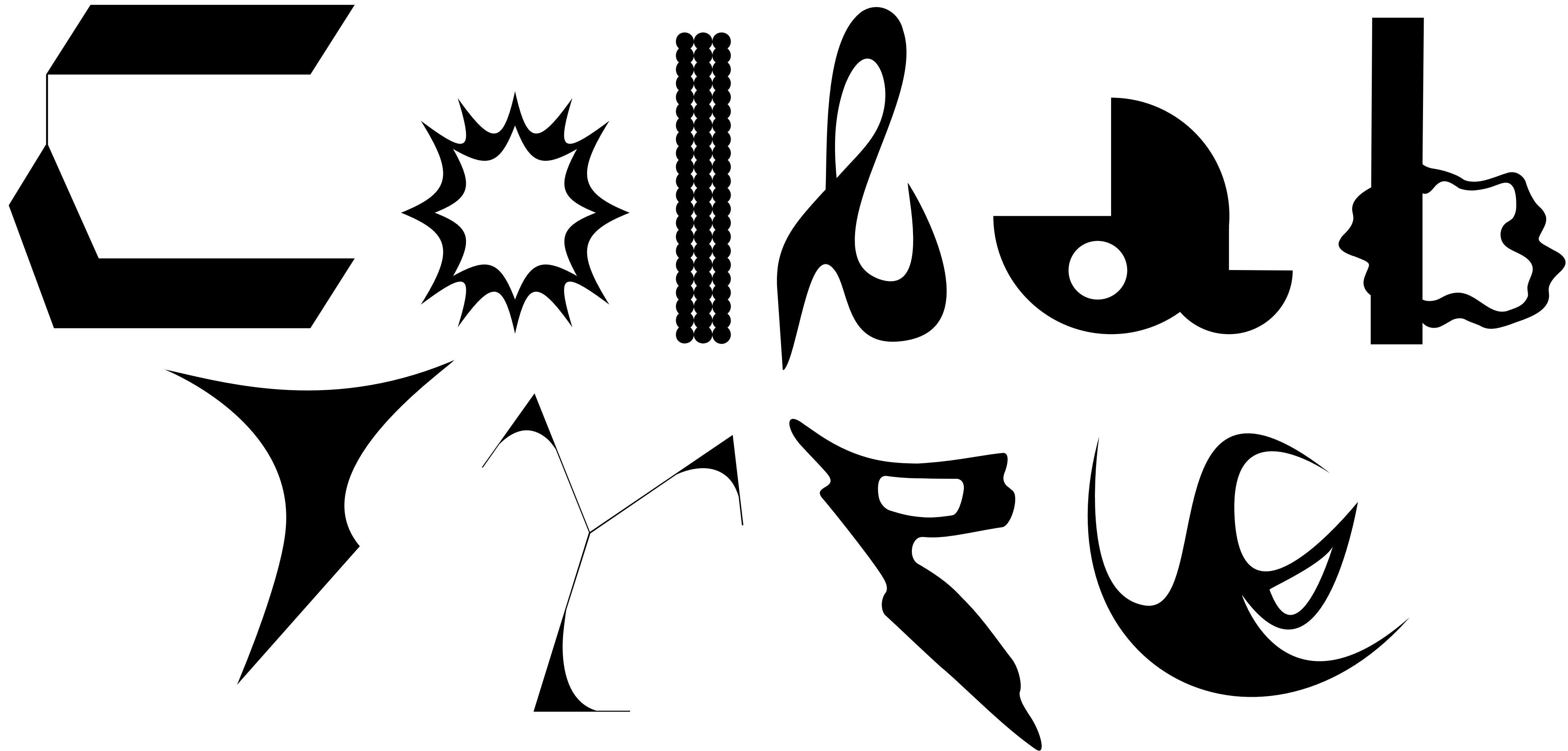


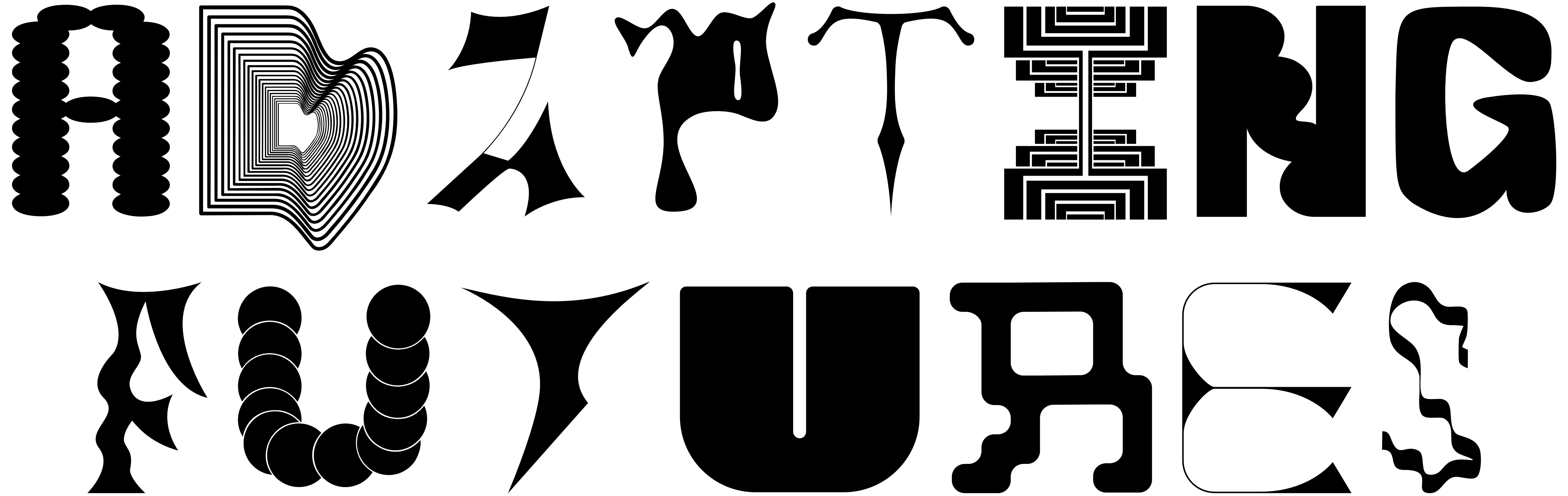




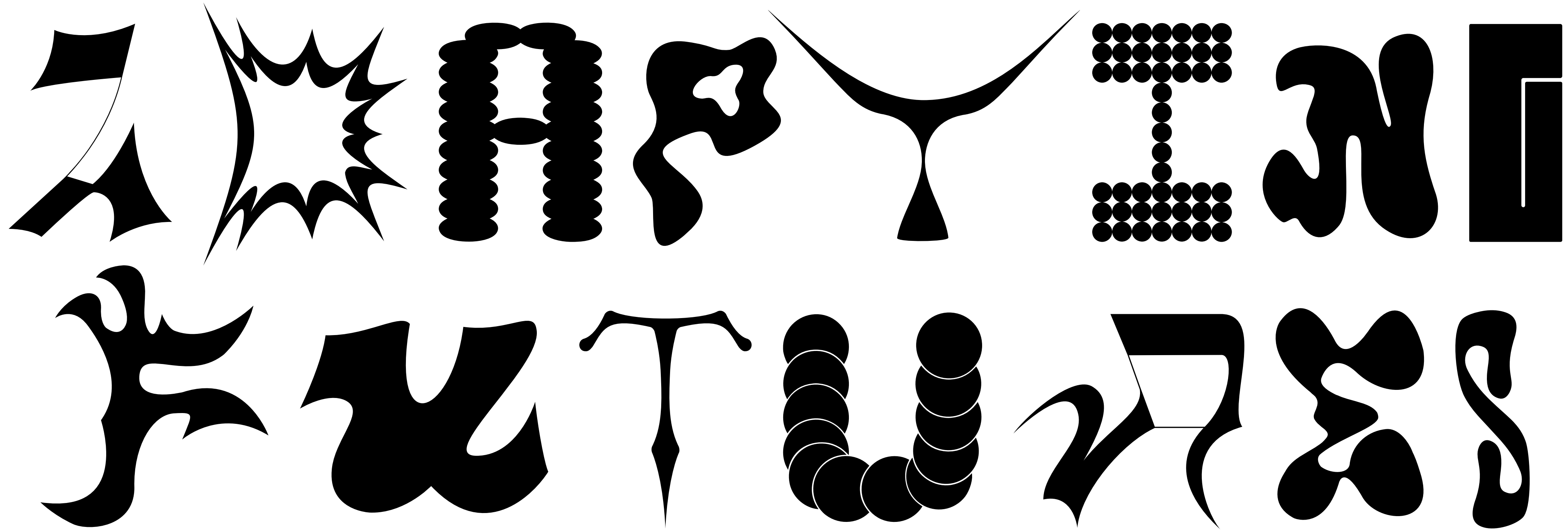








A D S R T N G
F U Y Z X S



MANNS FONTS

MANNS FONTS

MANNS FONTS

MANNS FONTS

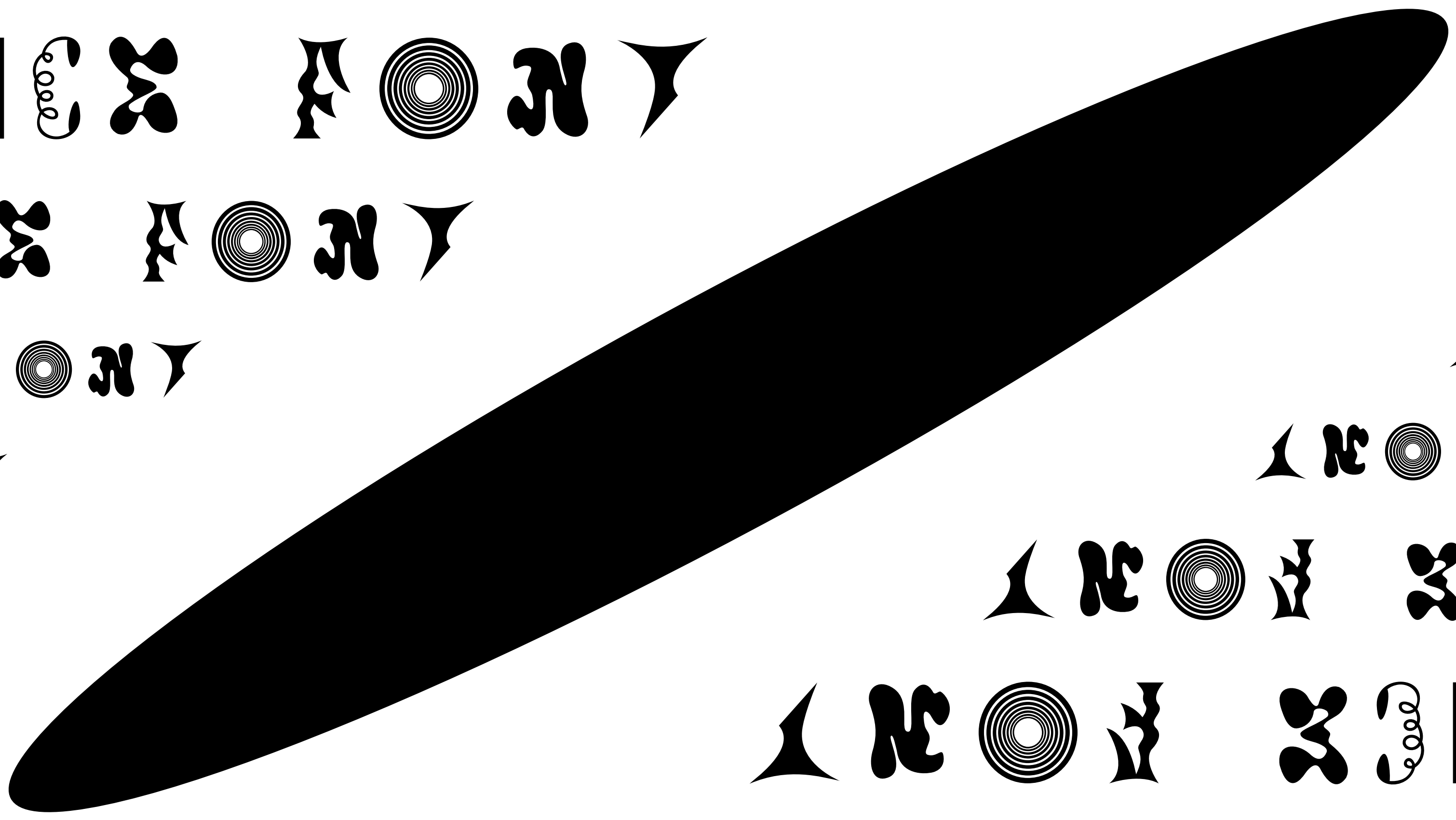
MANNS FONTS

MANNS FONTS

MANNS FONTS

MANNS FONTS

MANNS FONTS



MANNS FONTS

MANNS FONTS

MANNS FONTS

MANNS FONTS

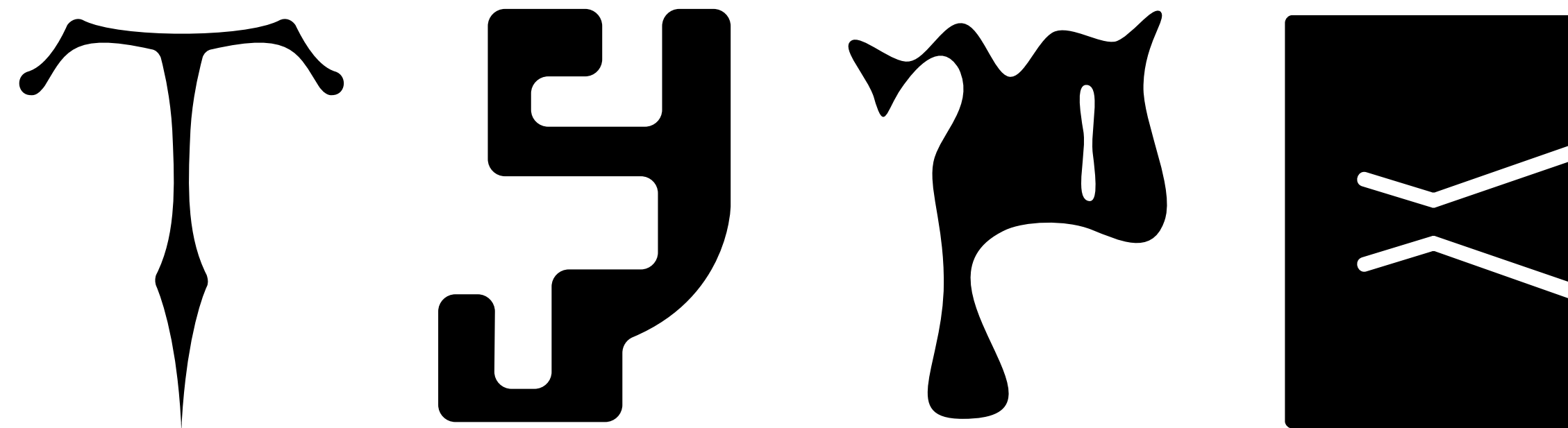
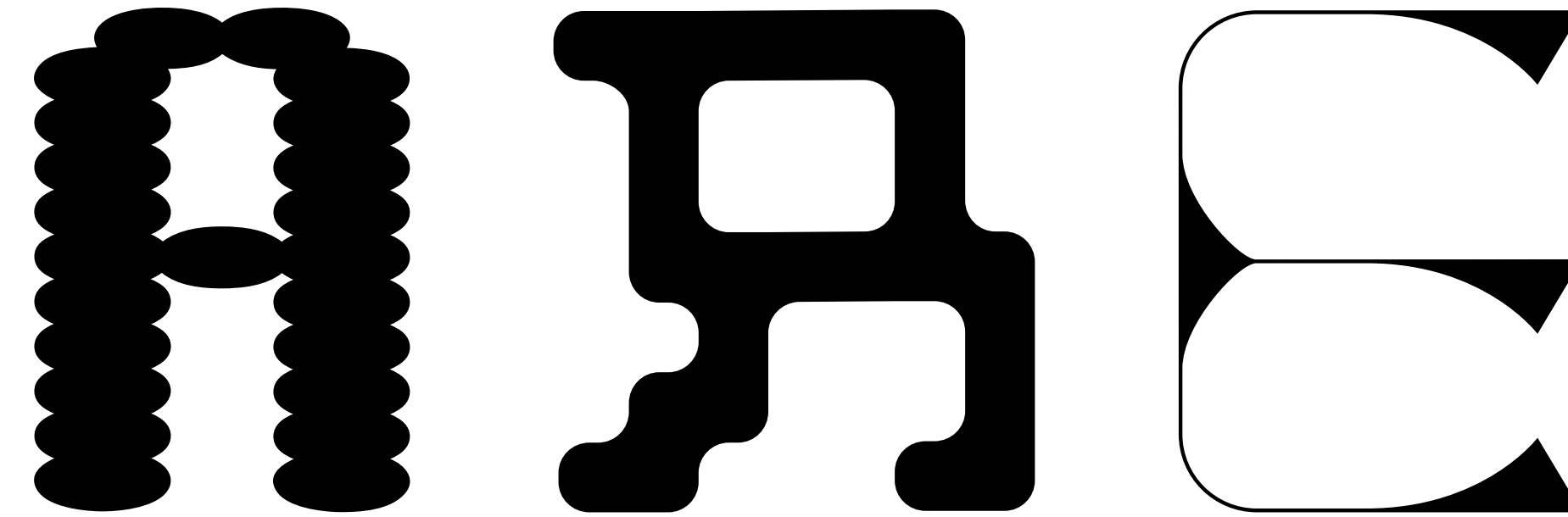
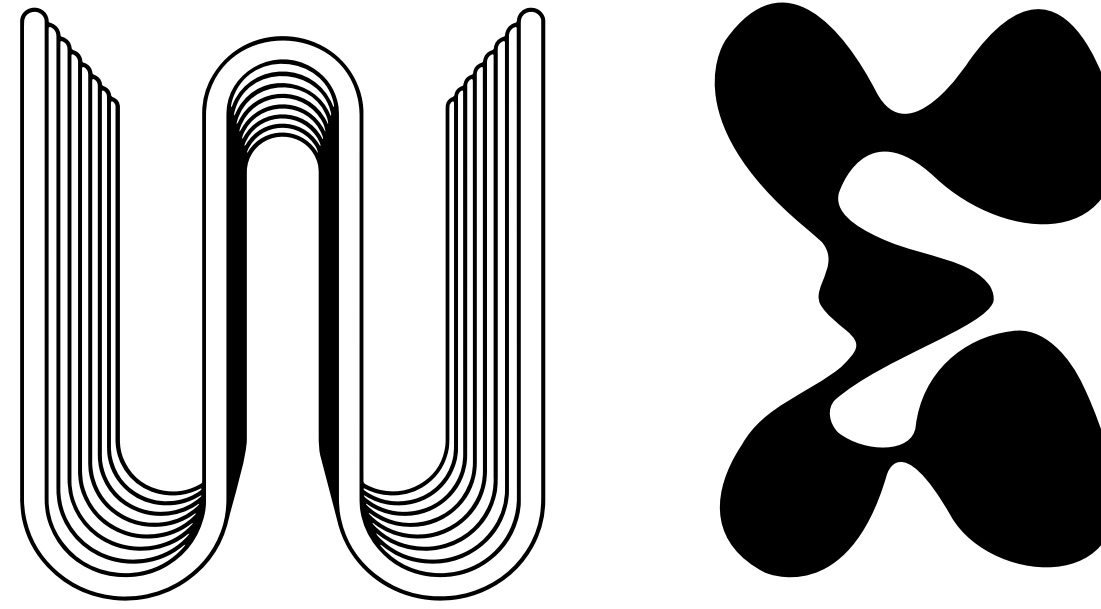
MANNS FONTS

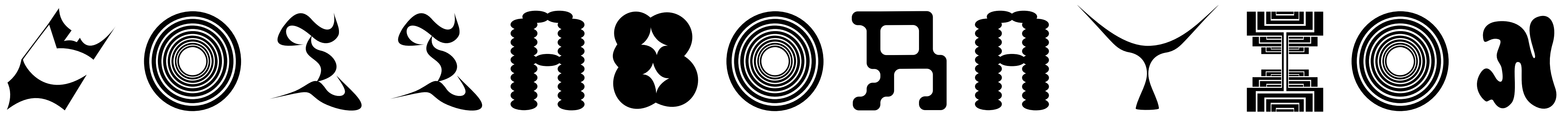
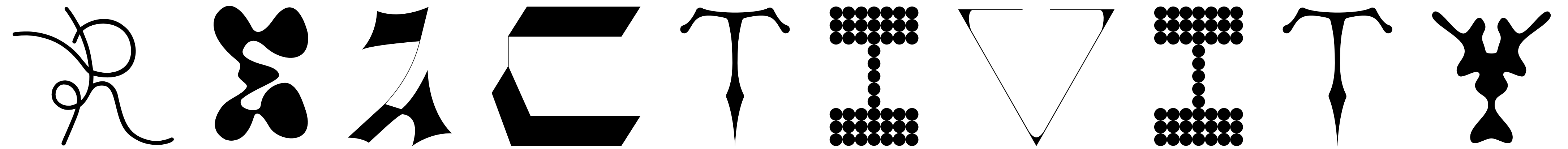
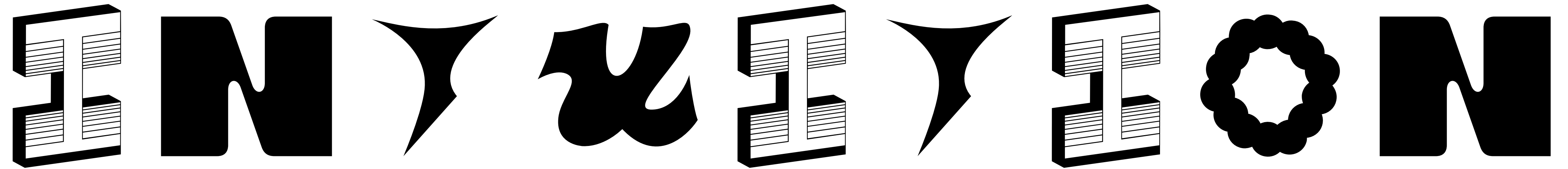
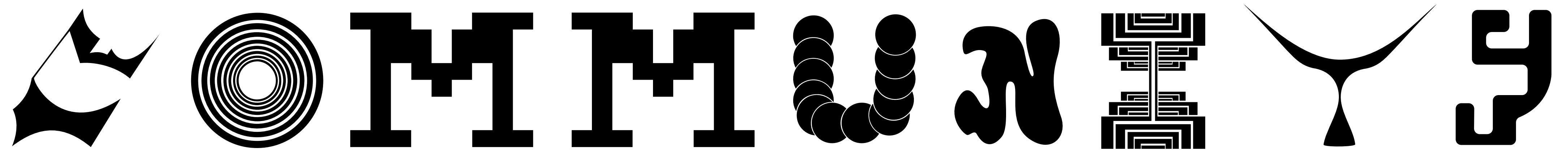
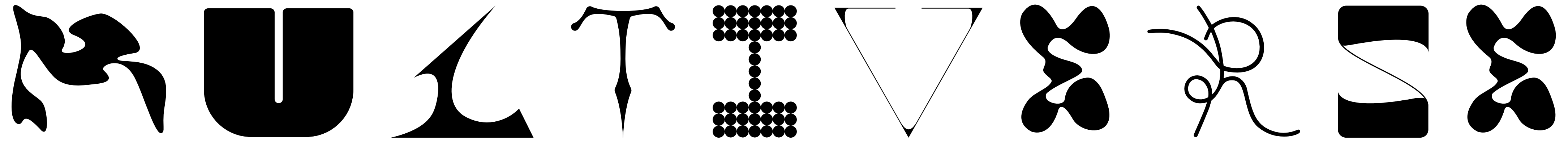
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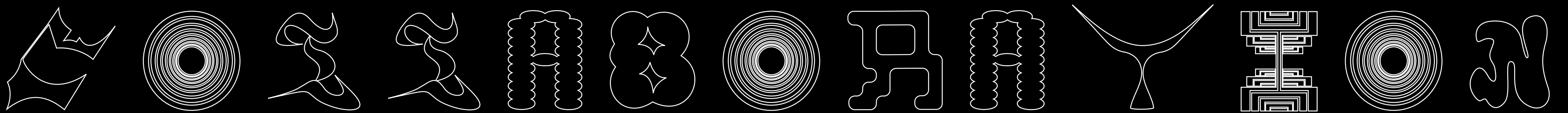
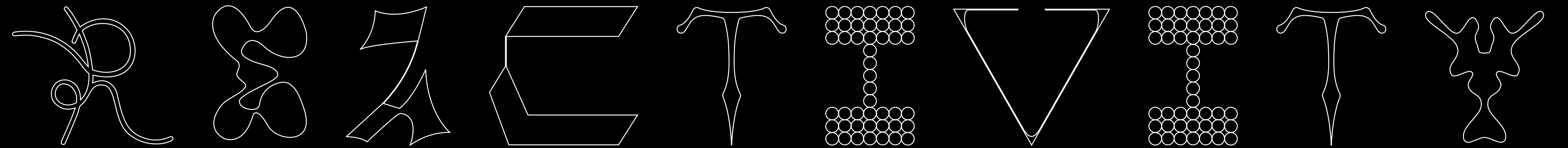
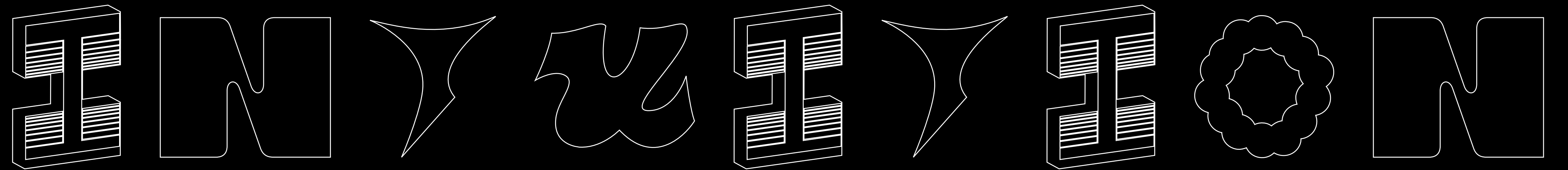
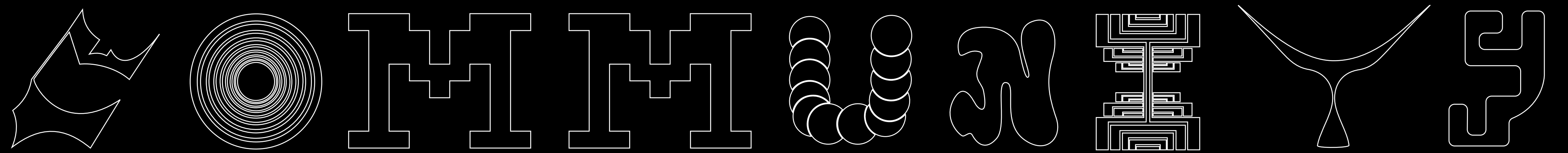
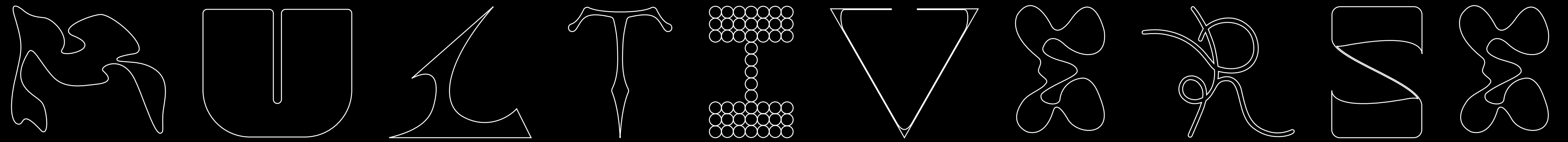
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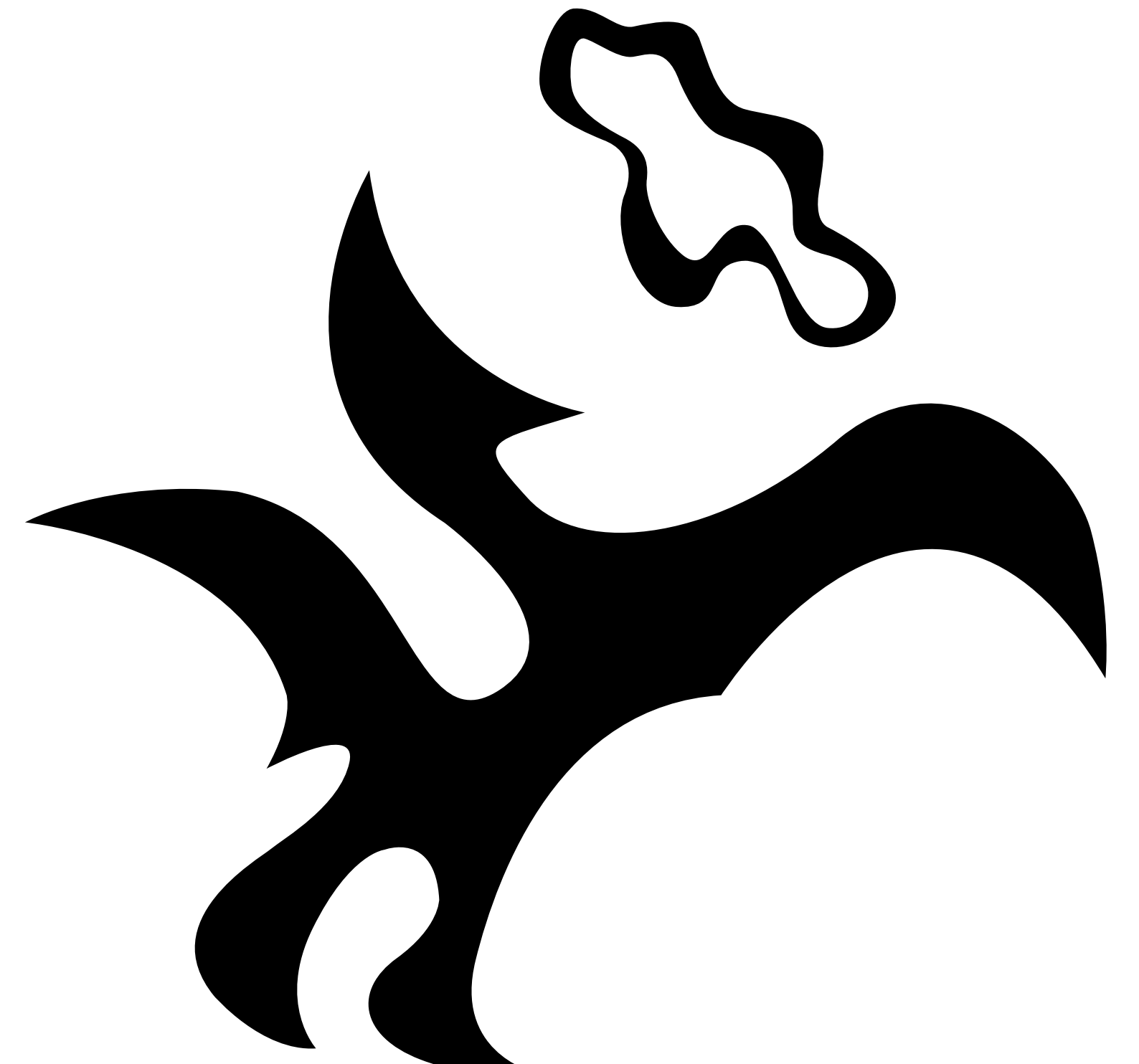
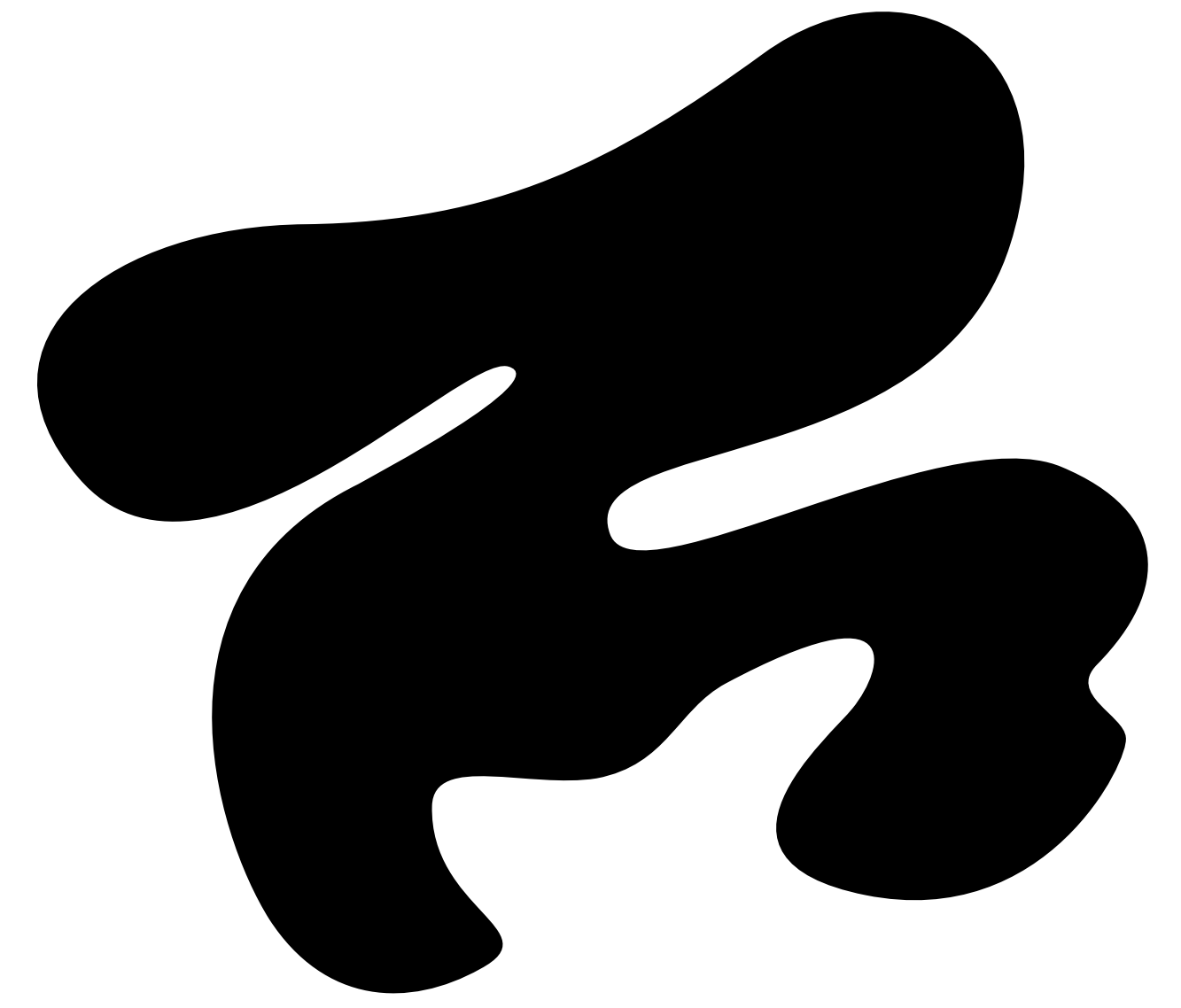
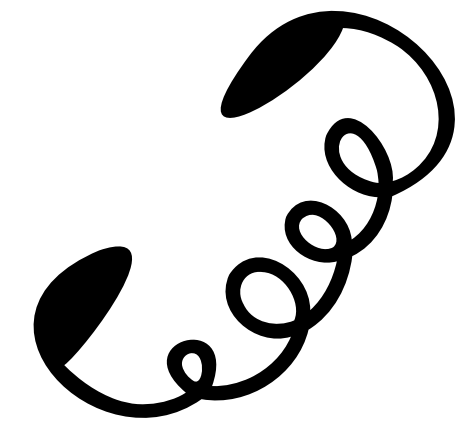
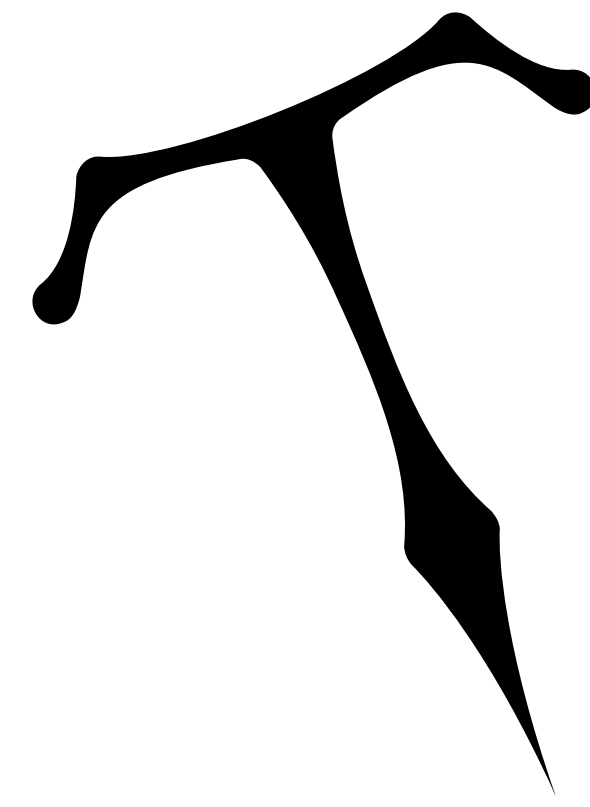
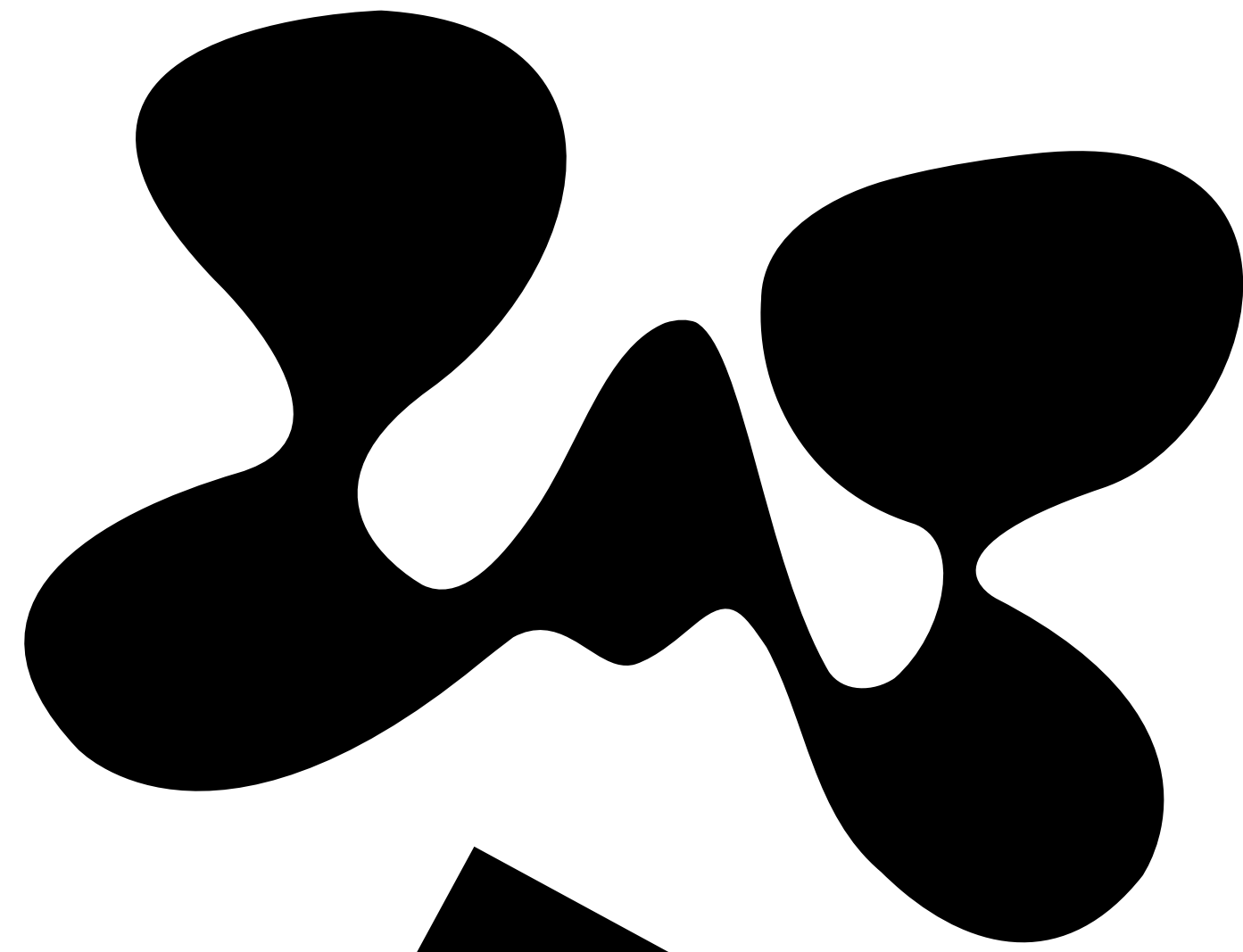
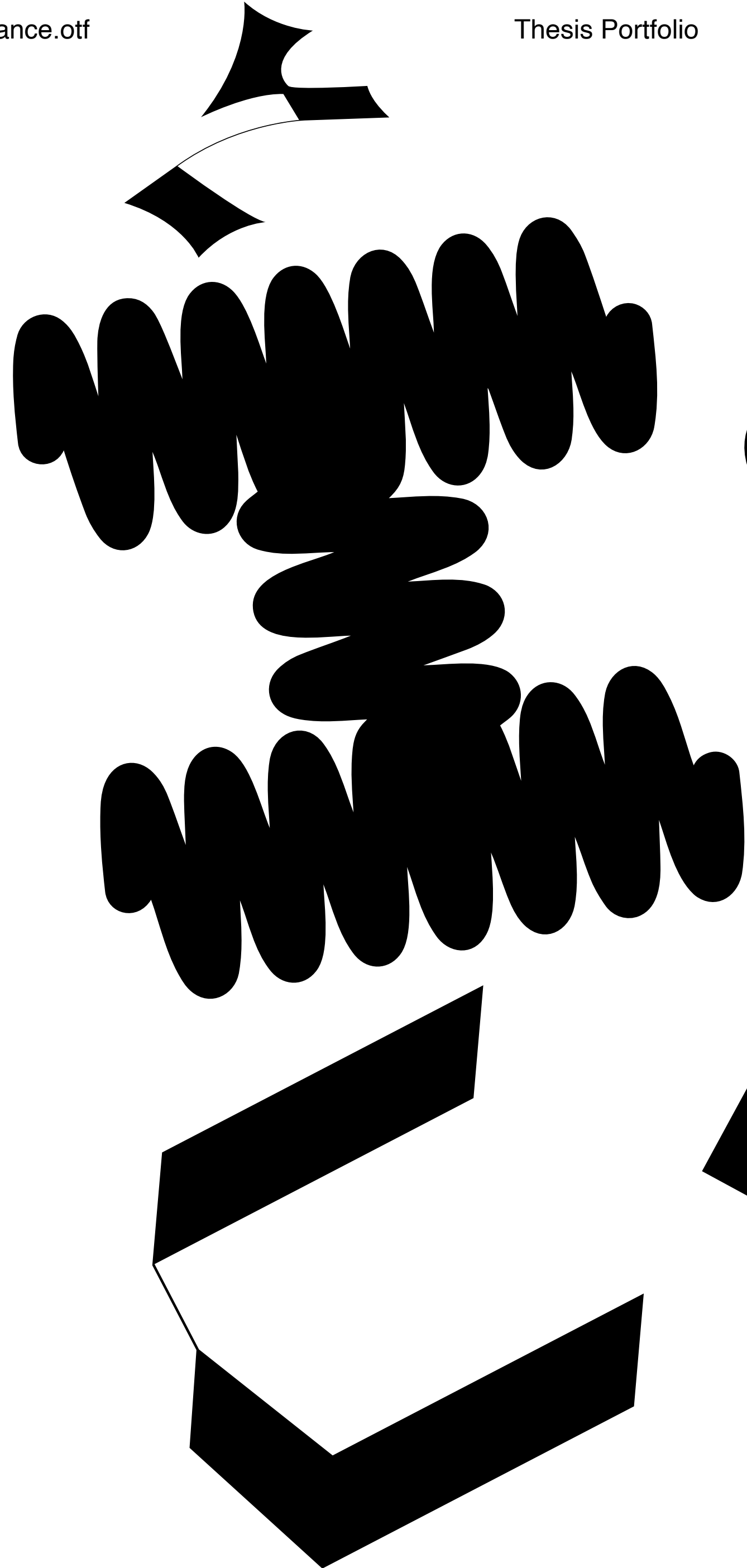
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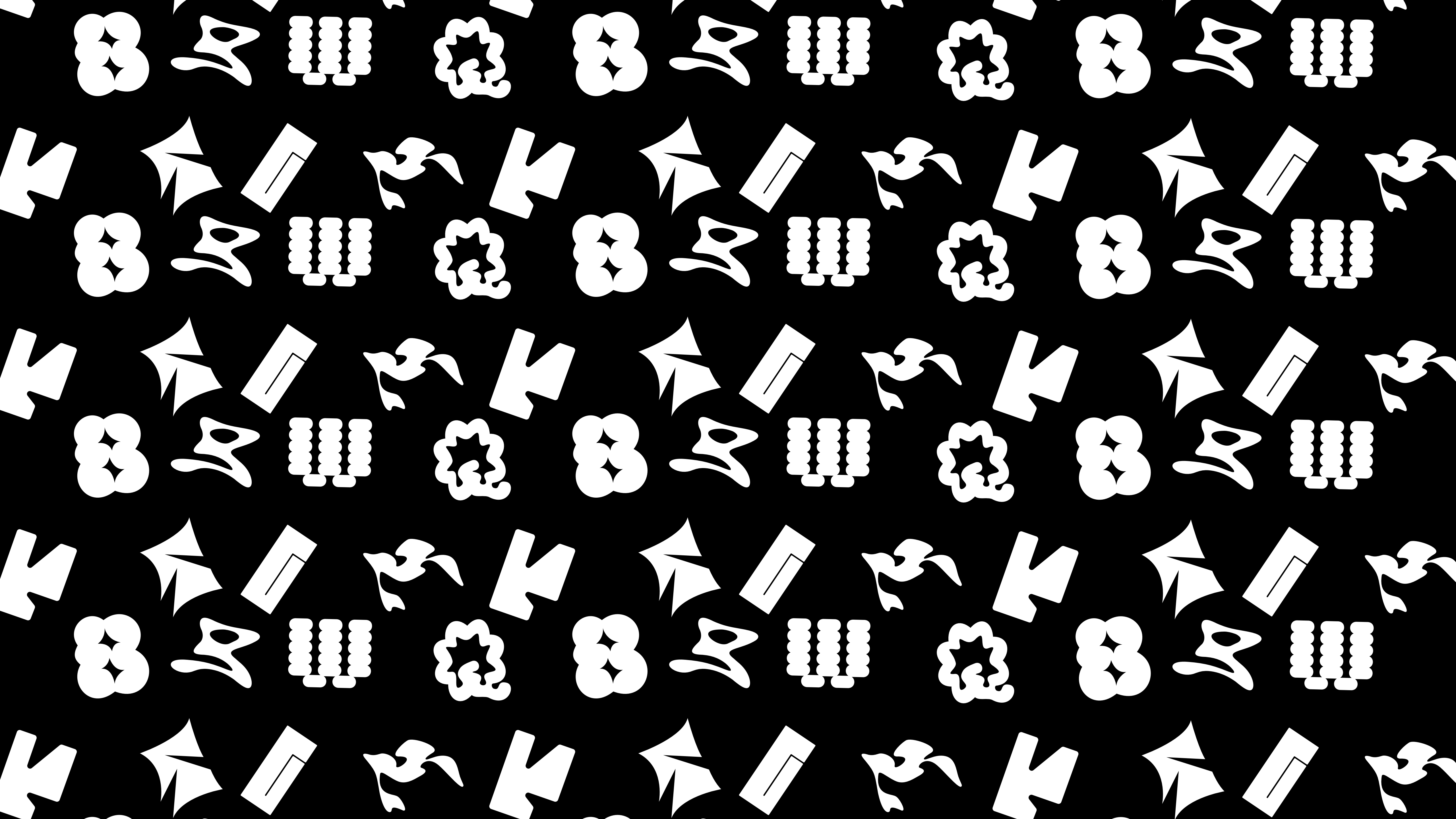
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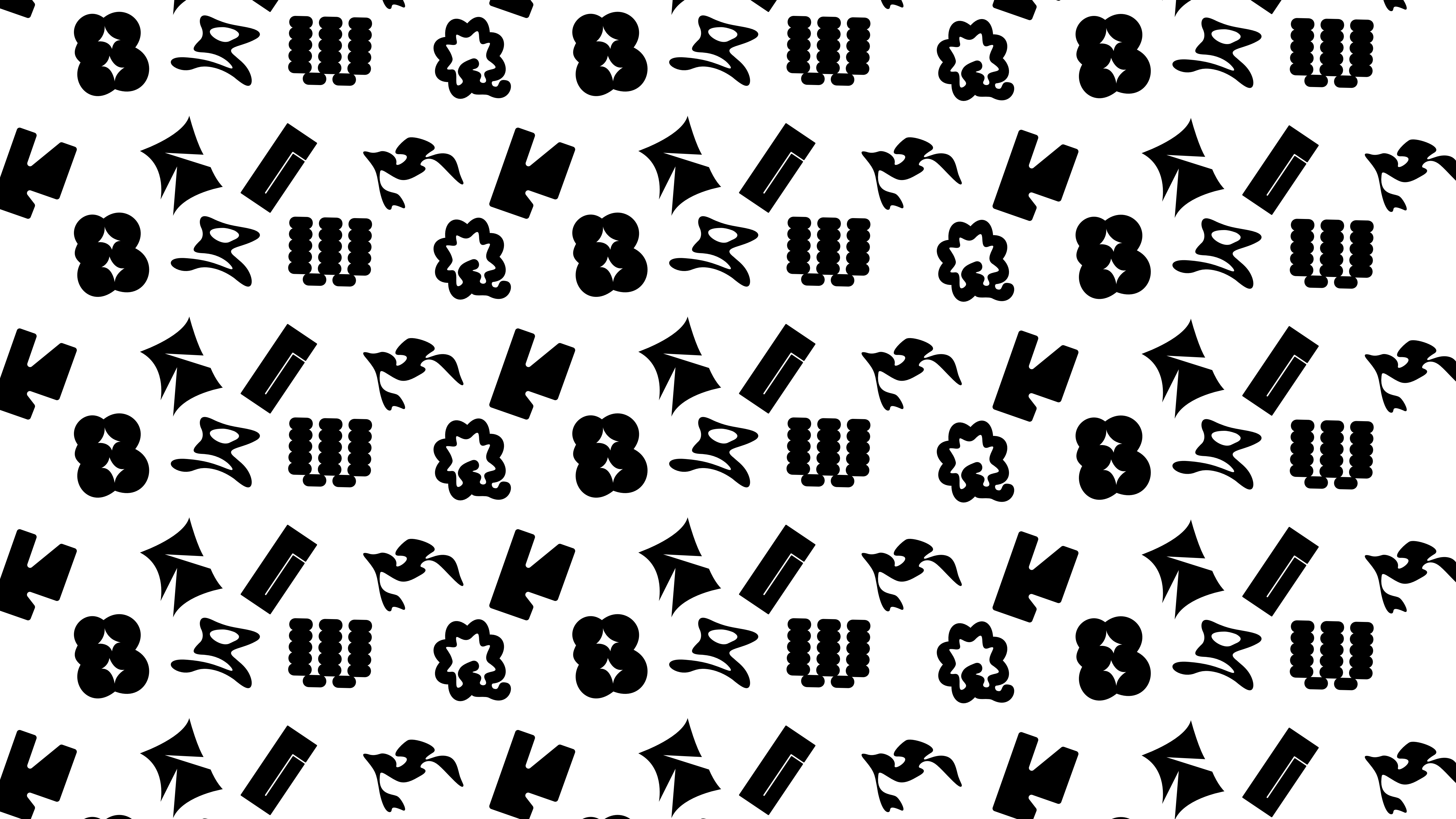


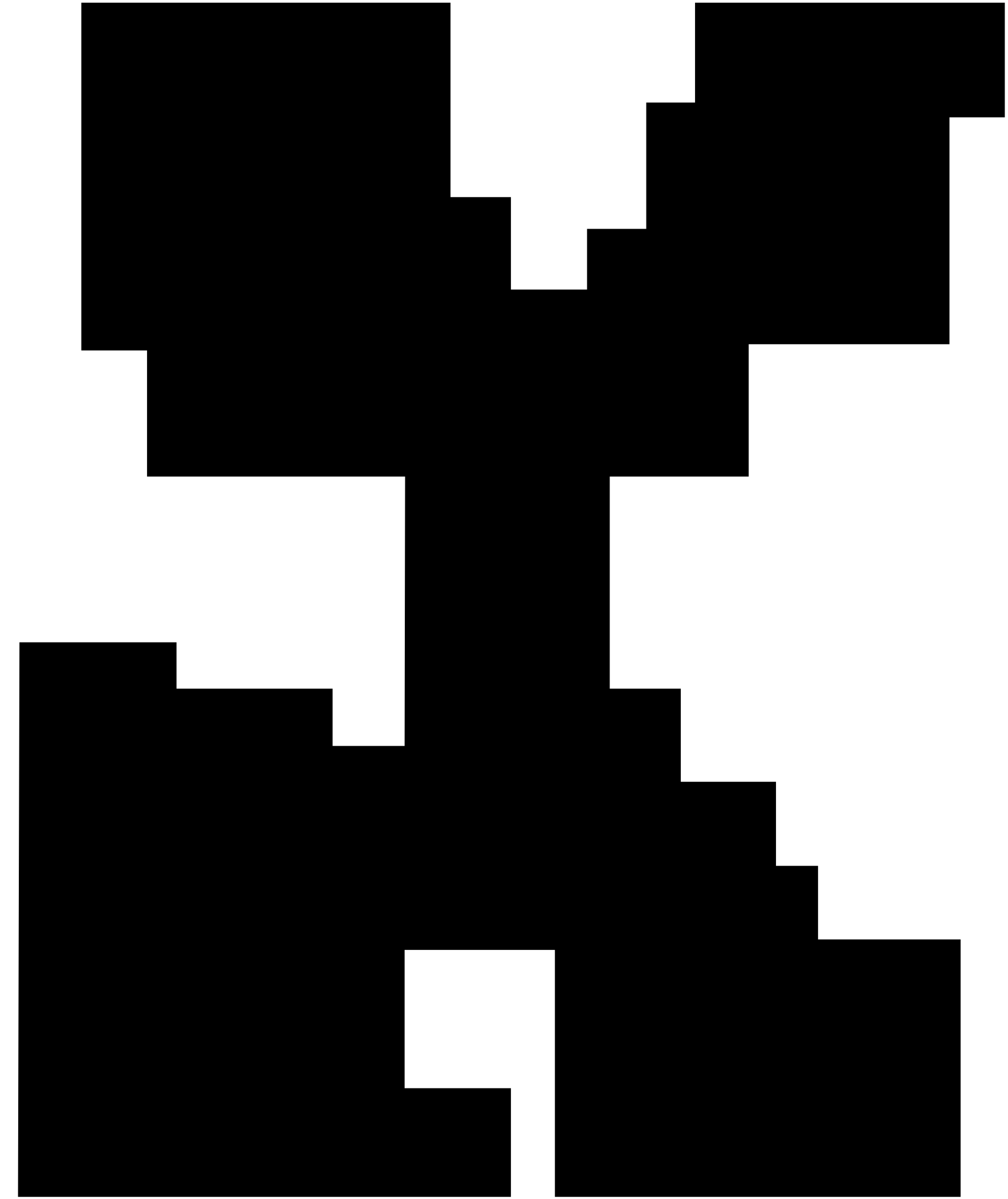
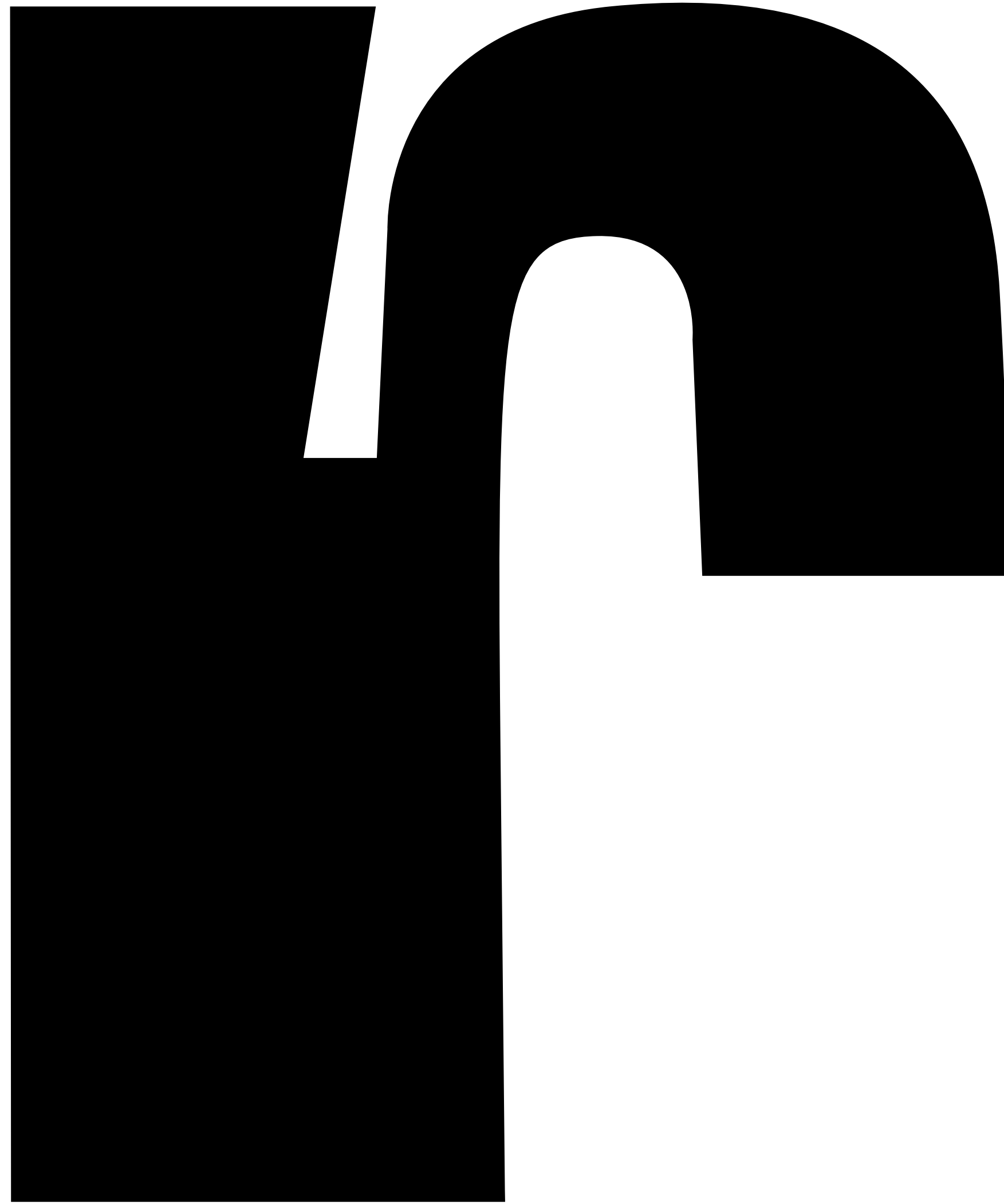


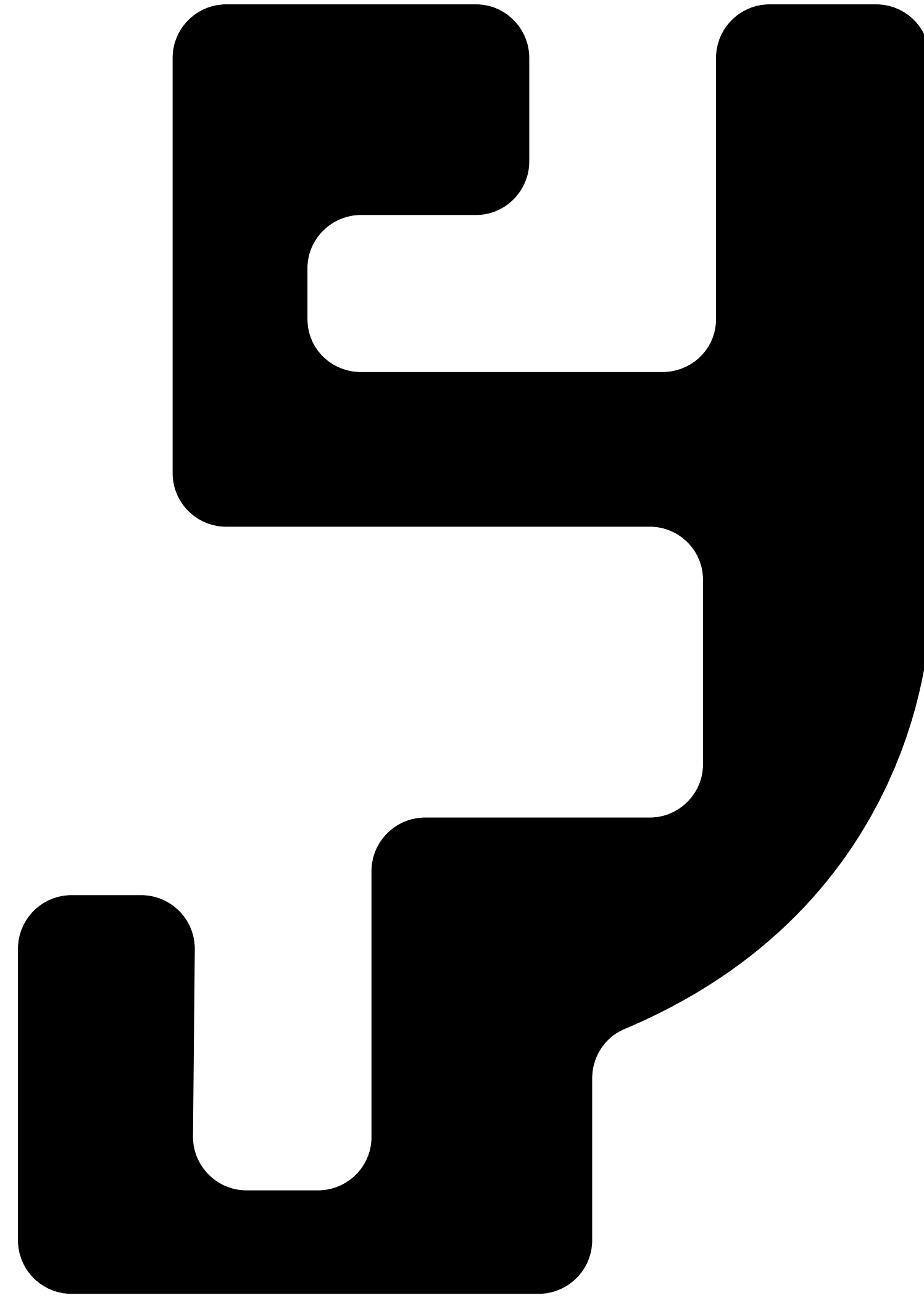
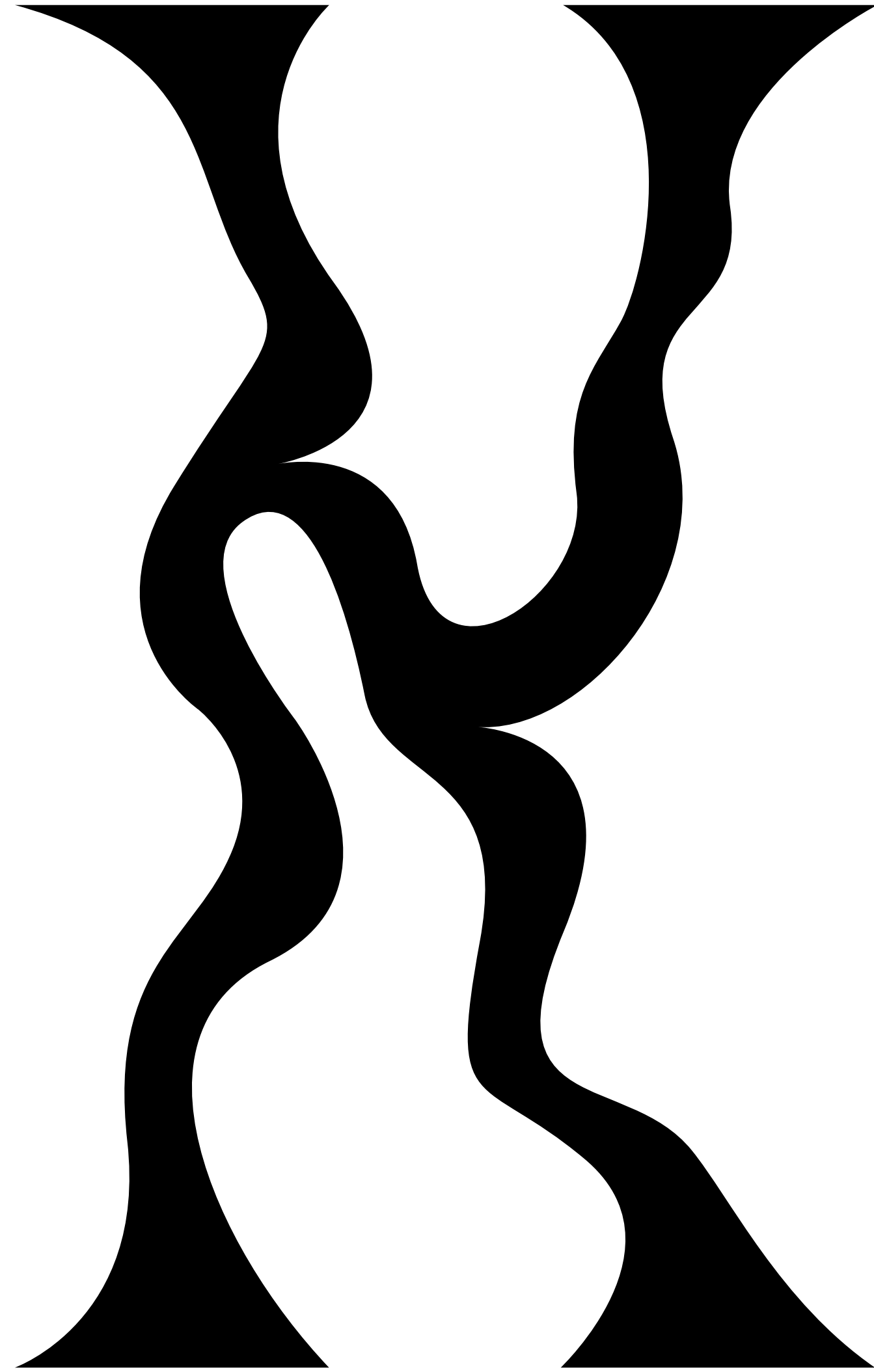


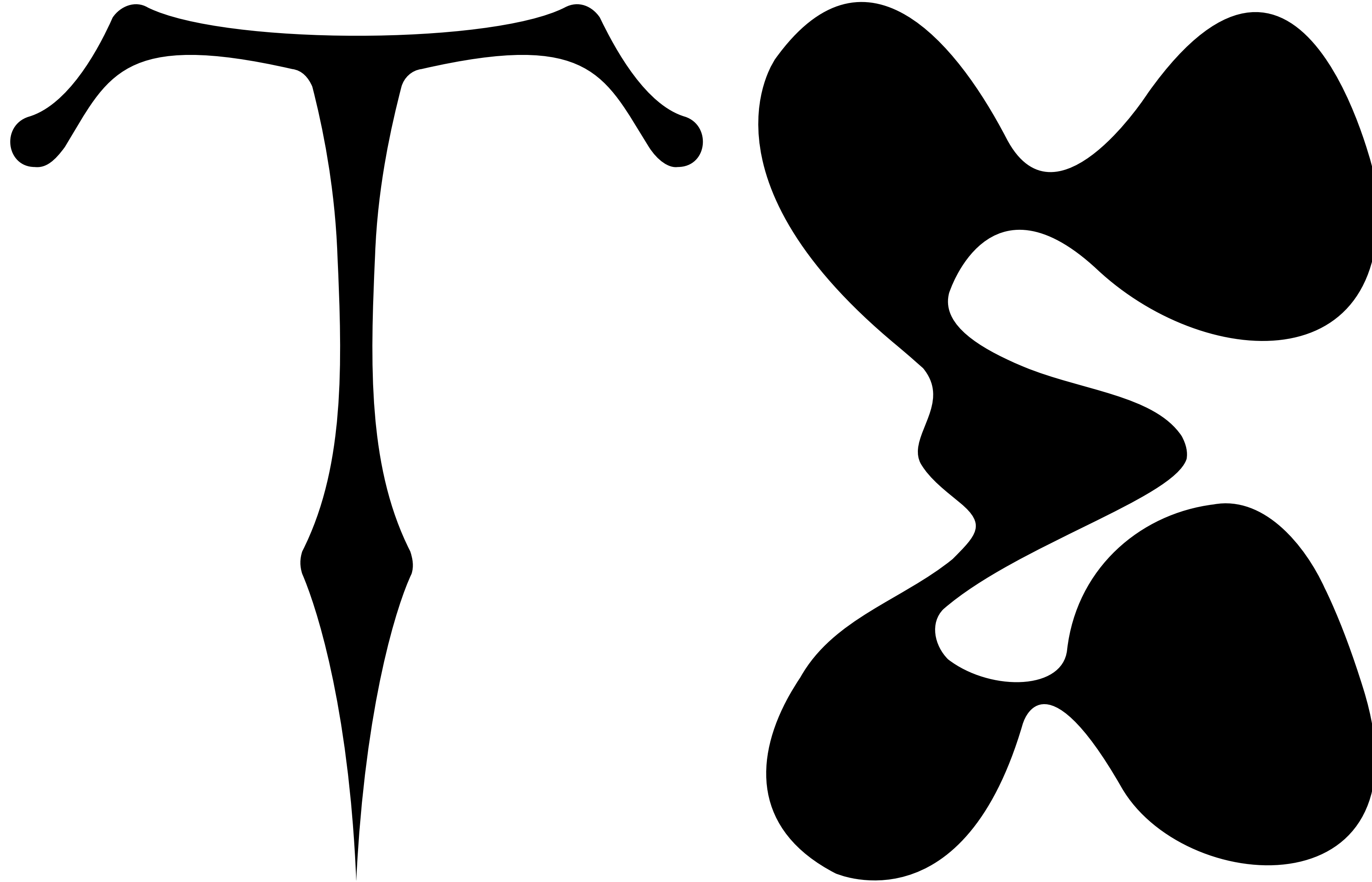


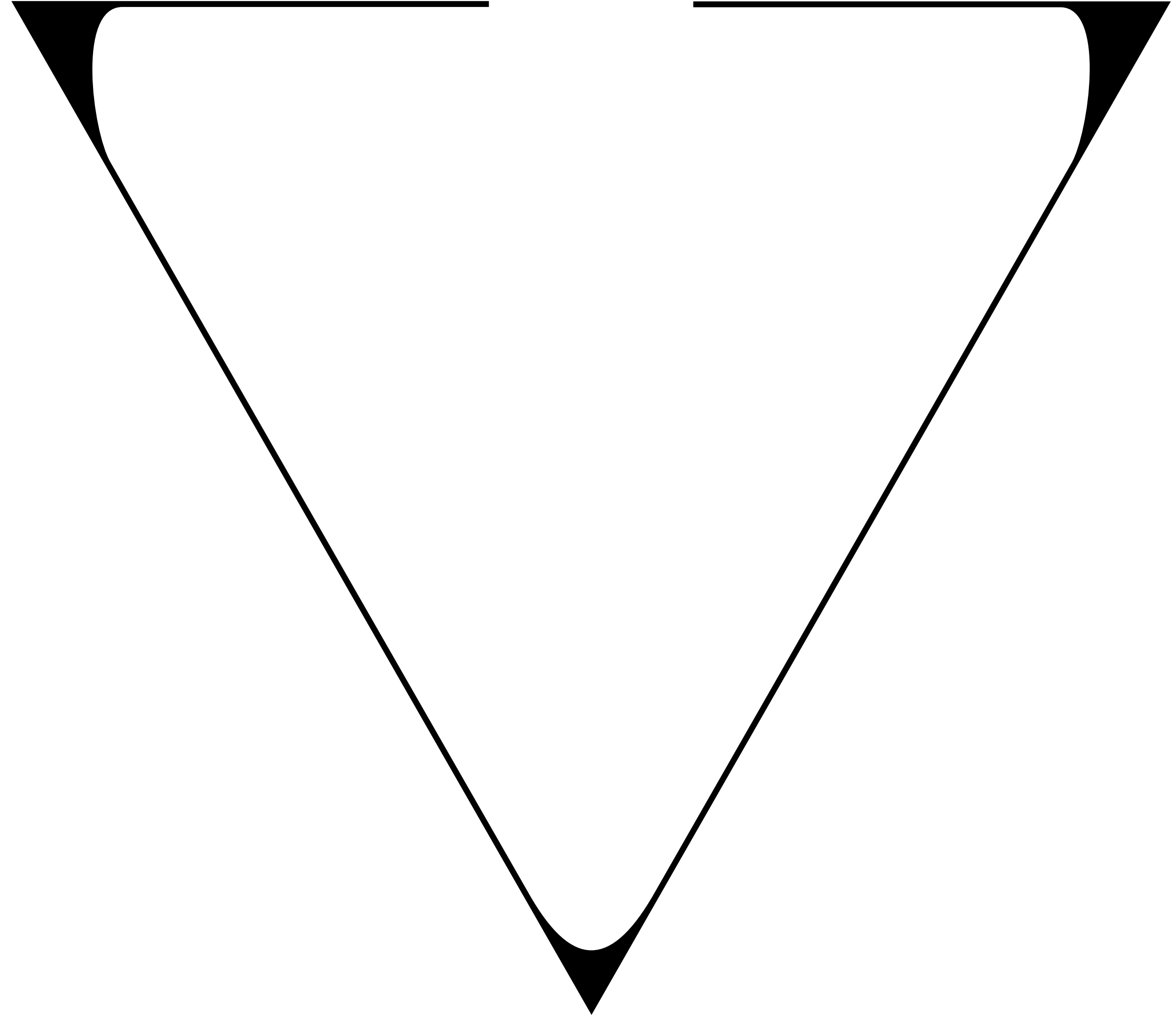
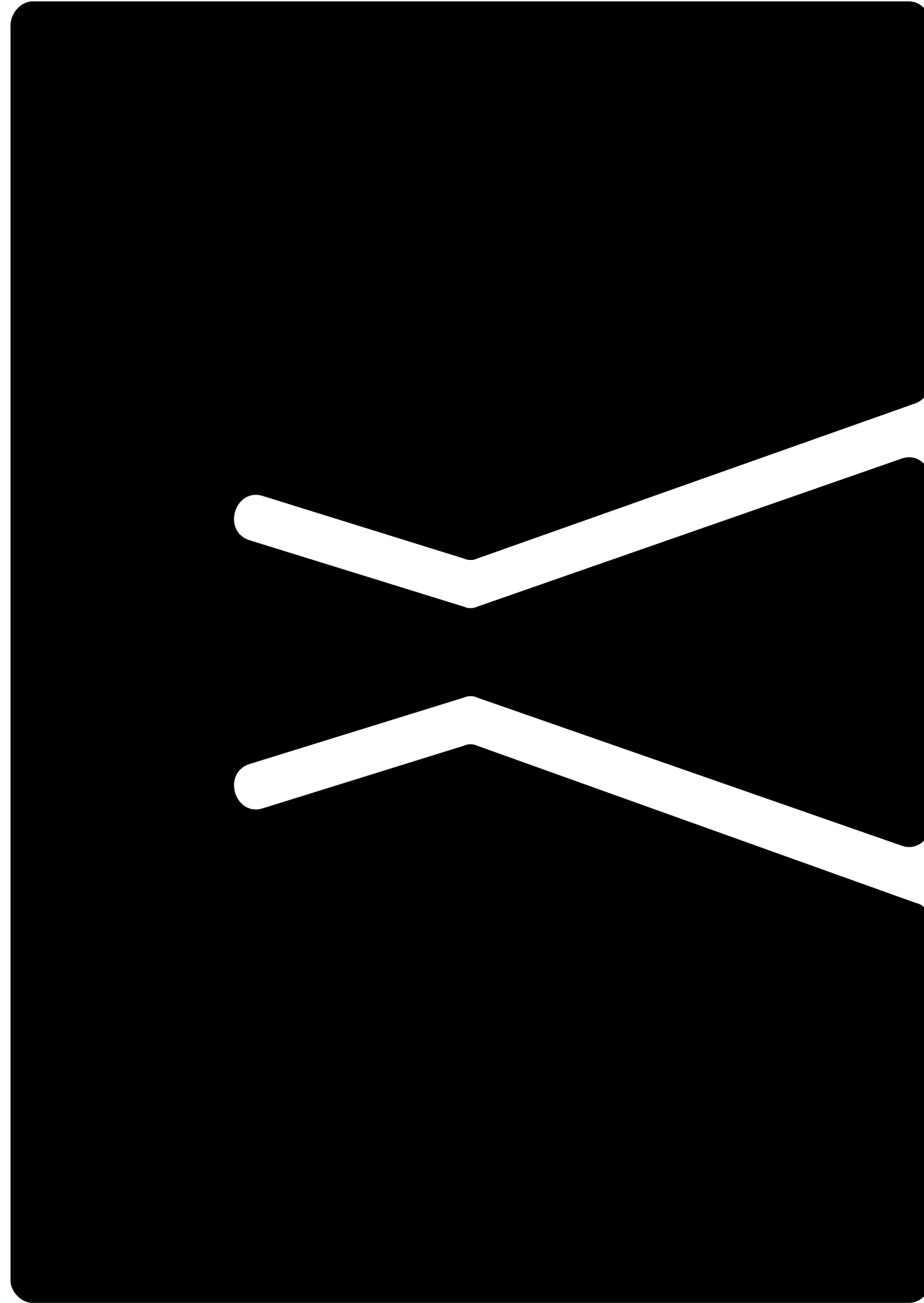


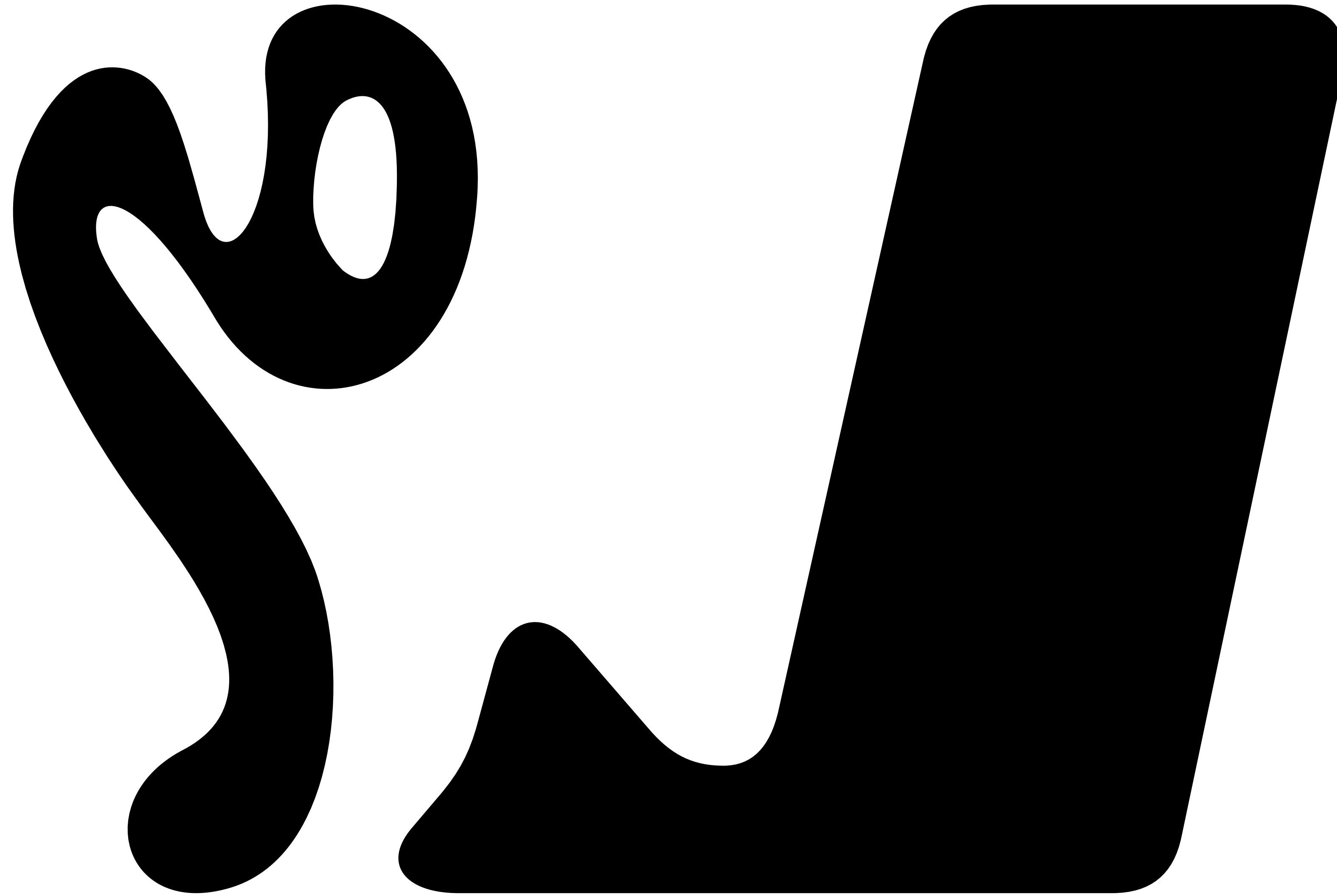


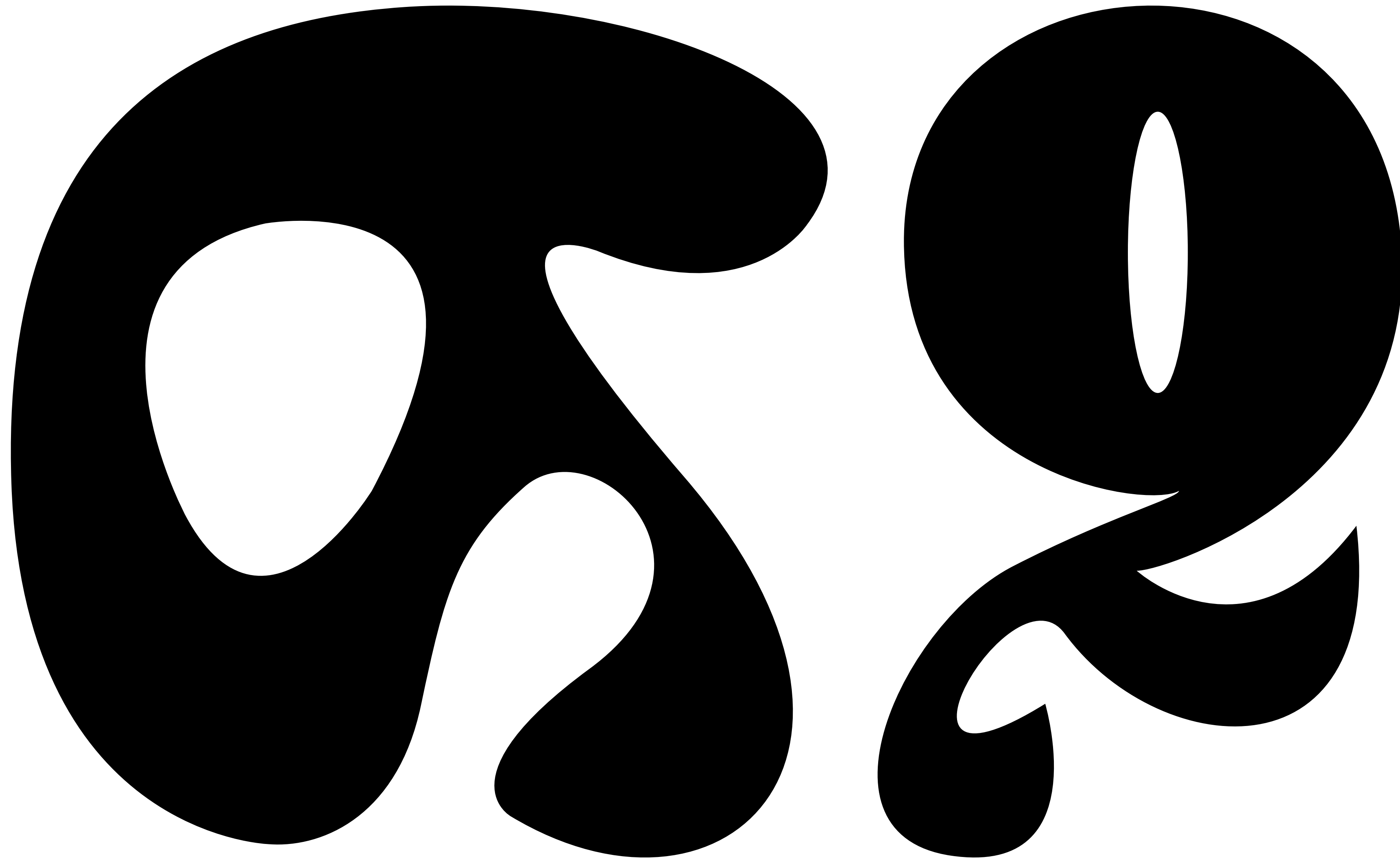


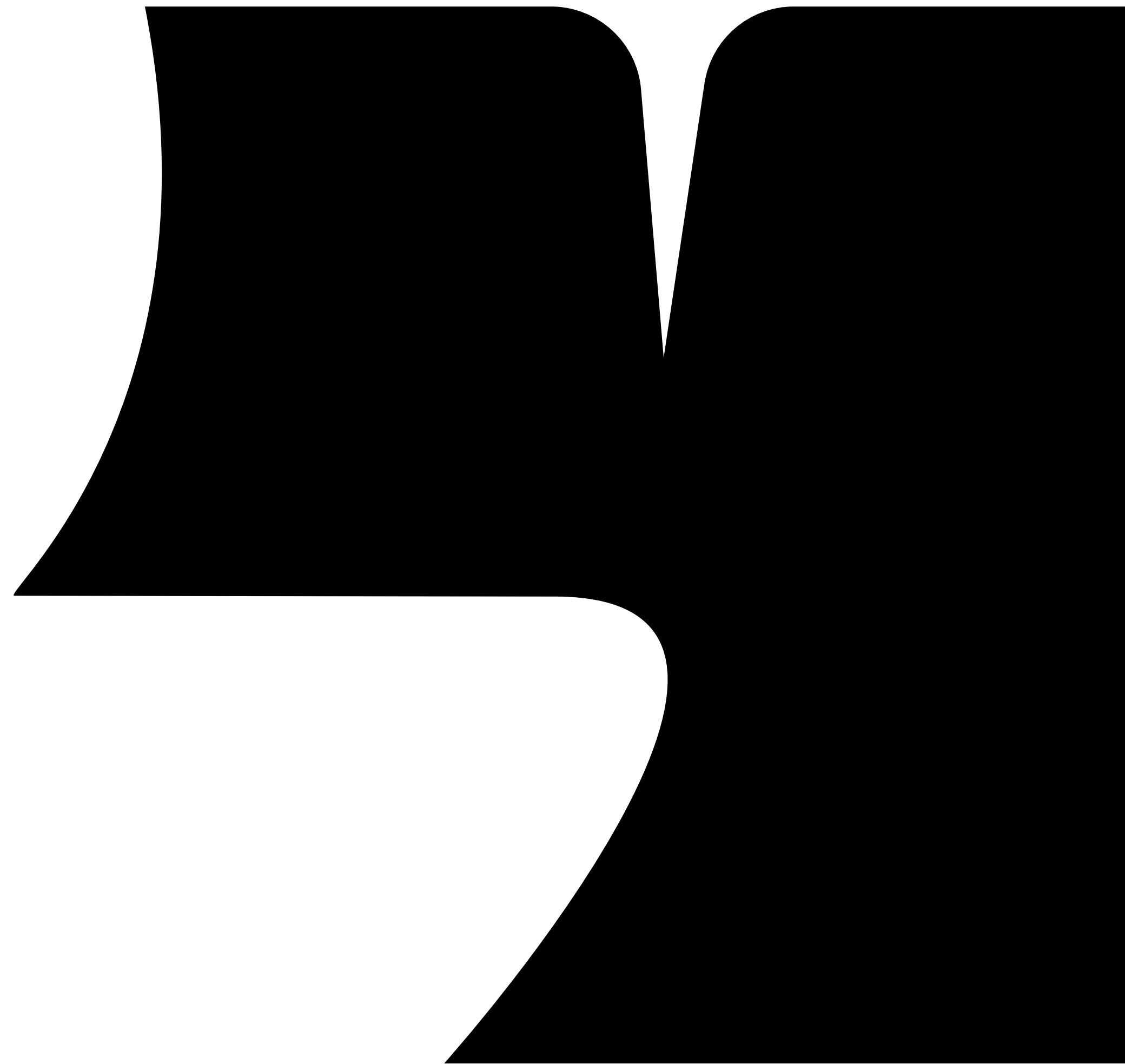
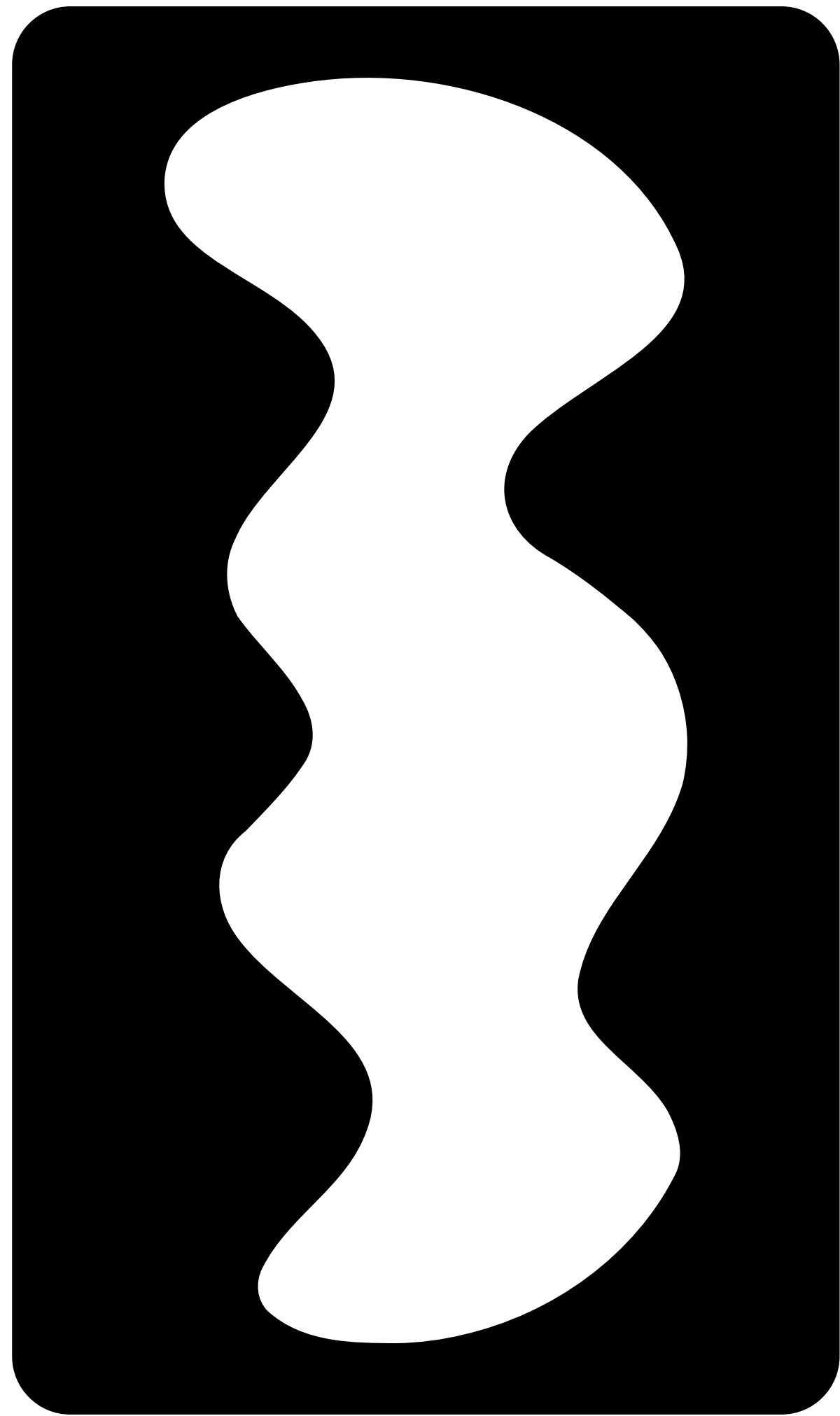




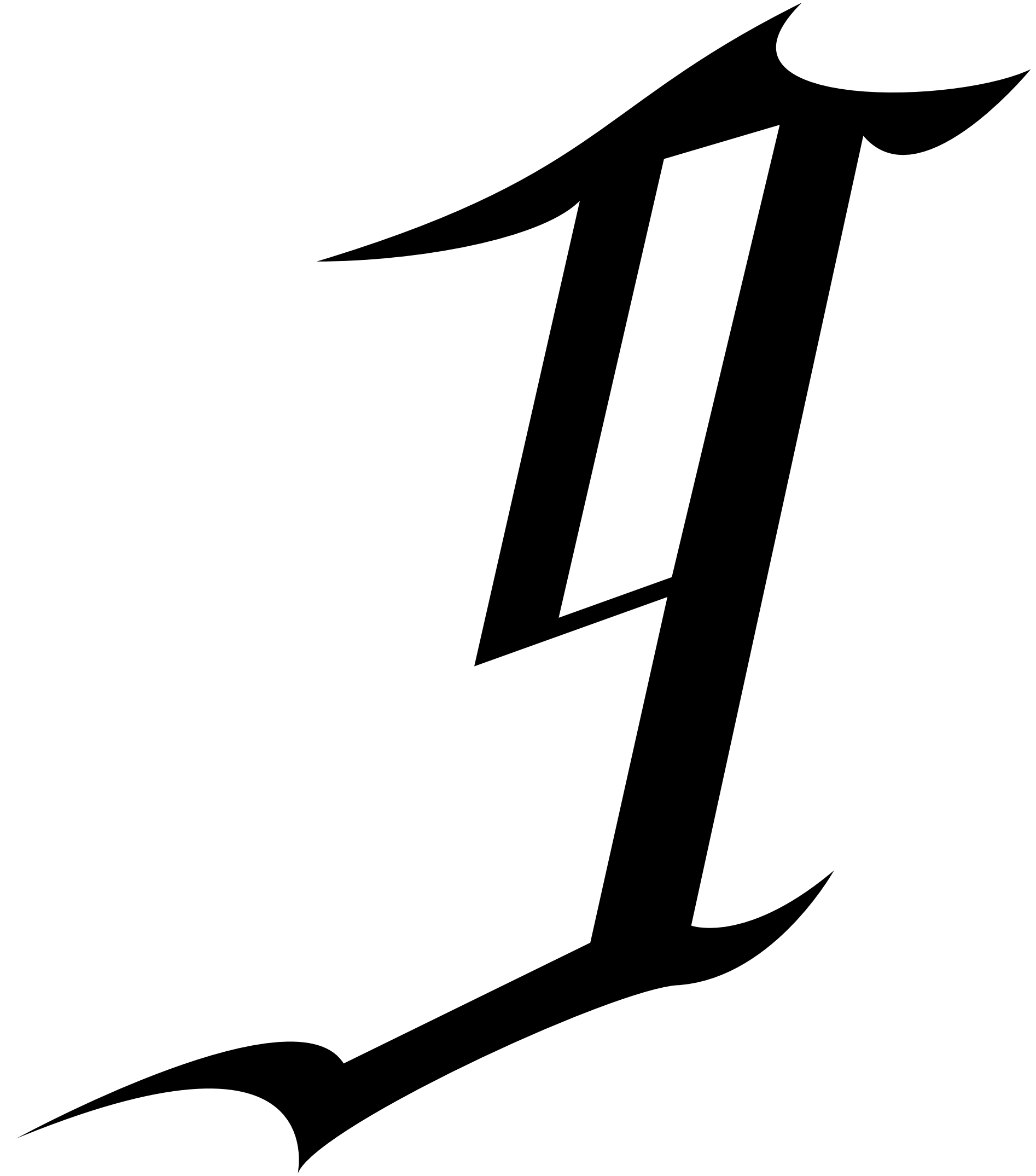
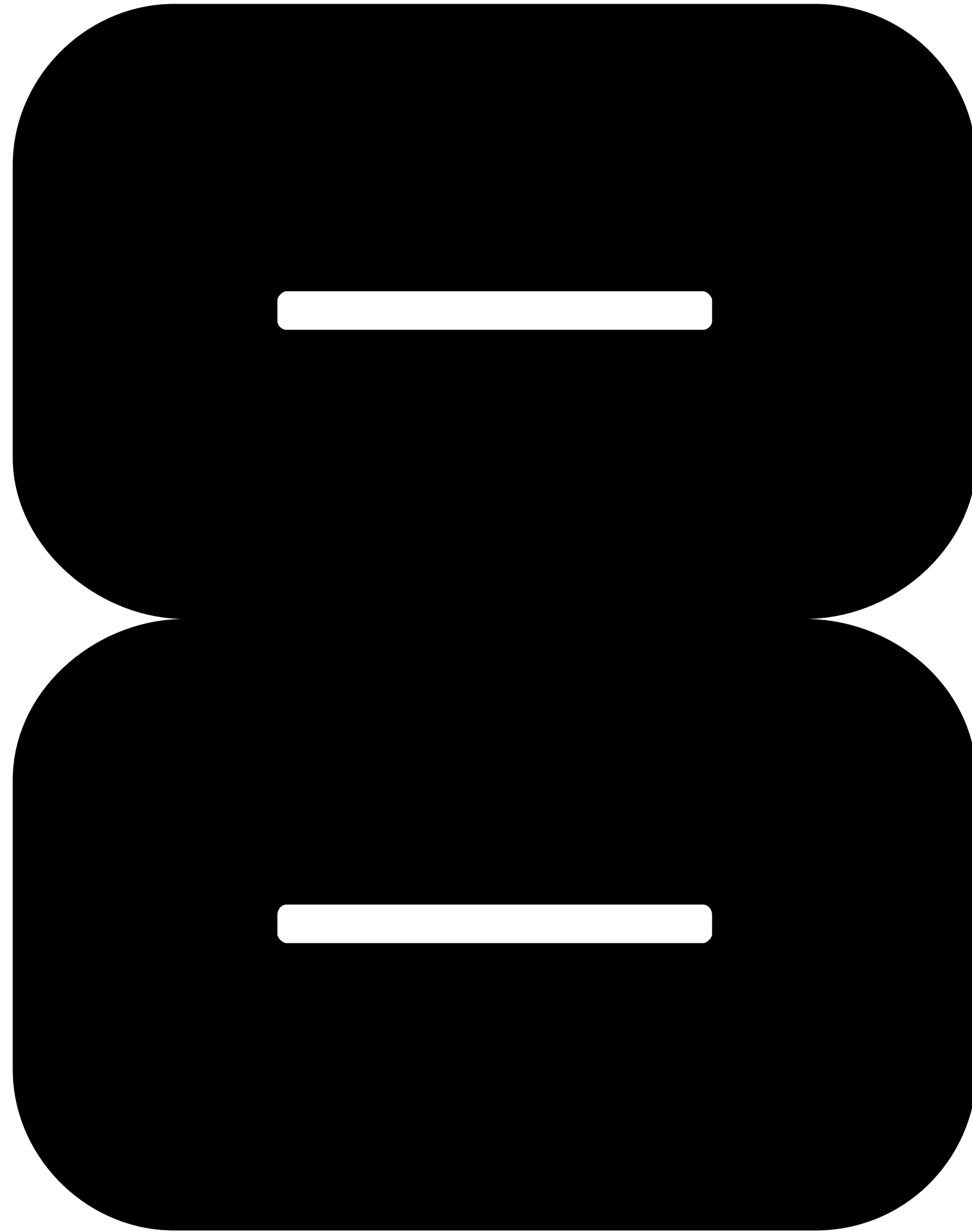


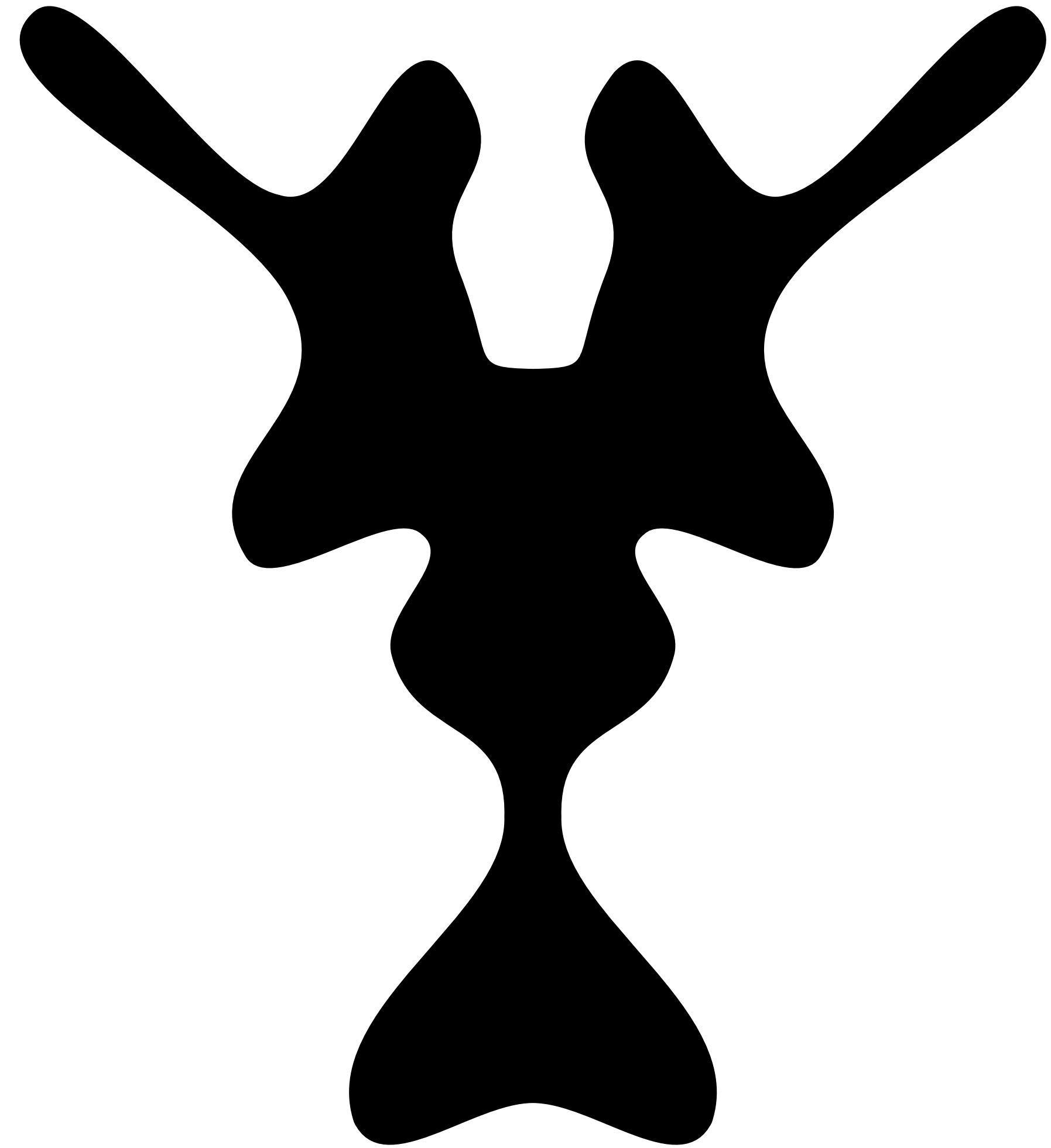
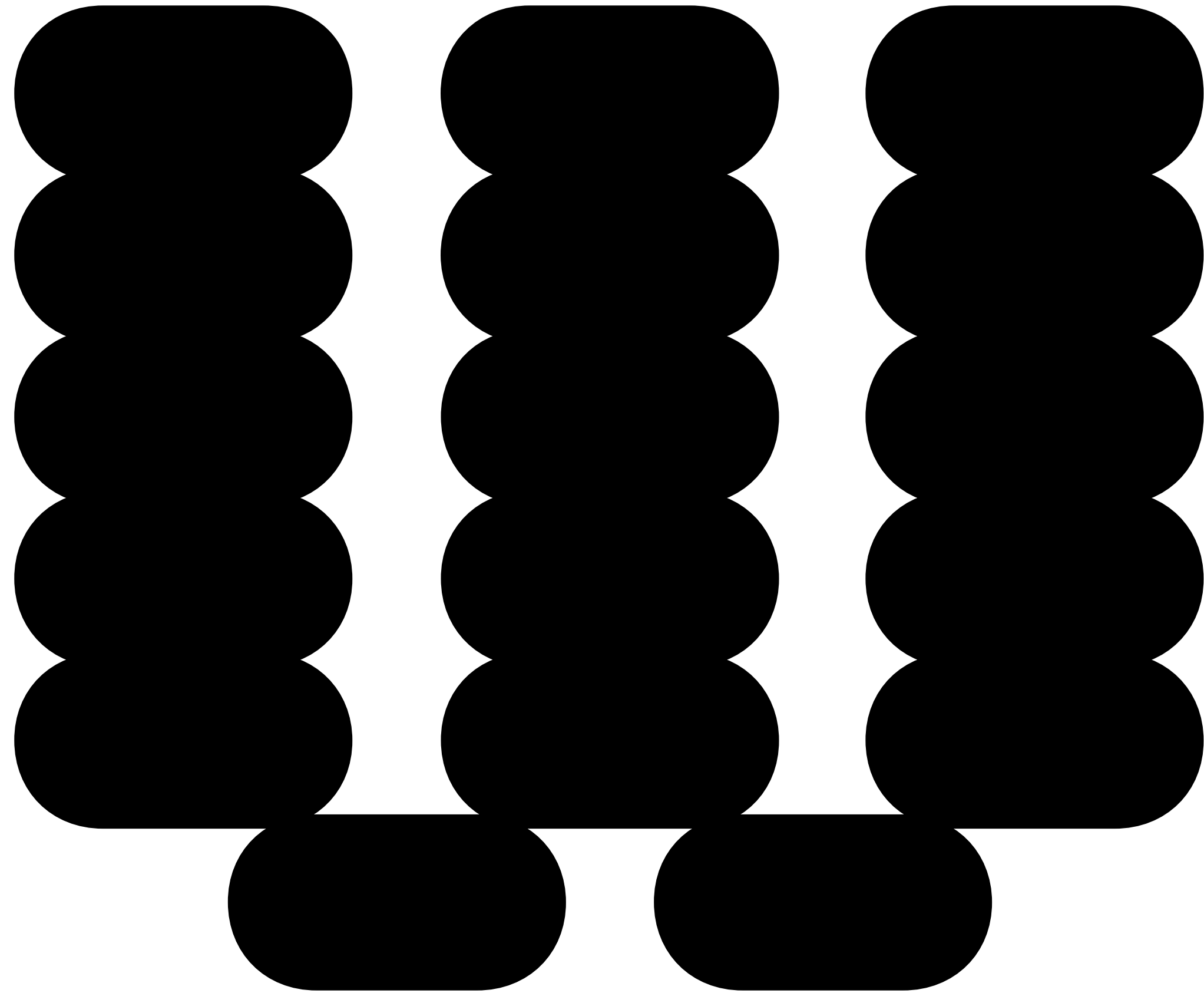






FR





FONT IN USE

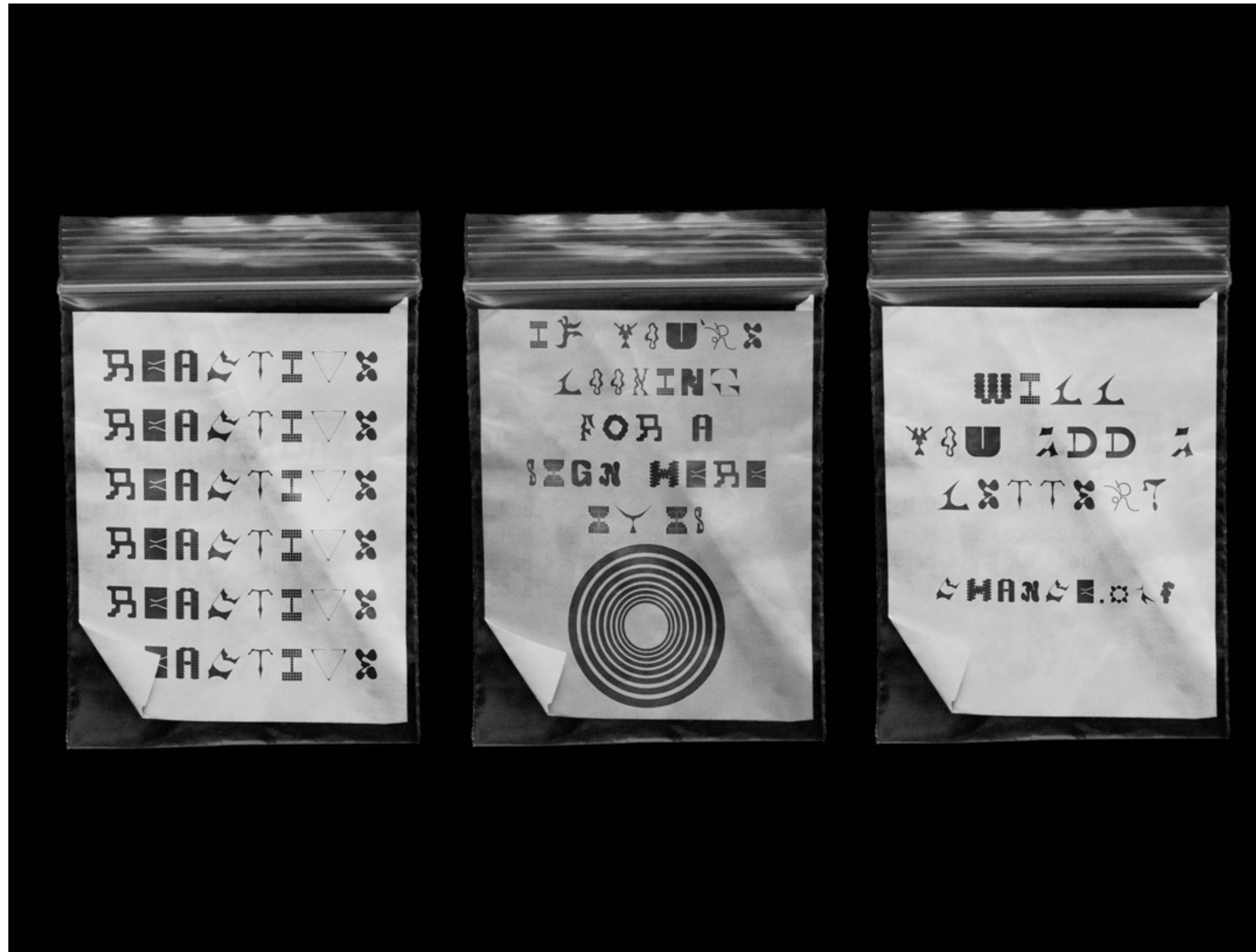










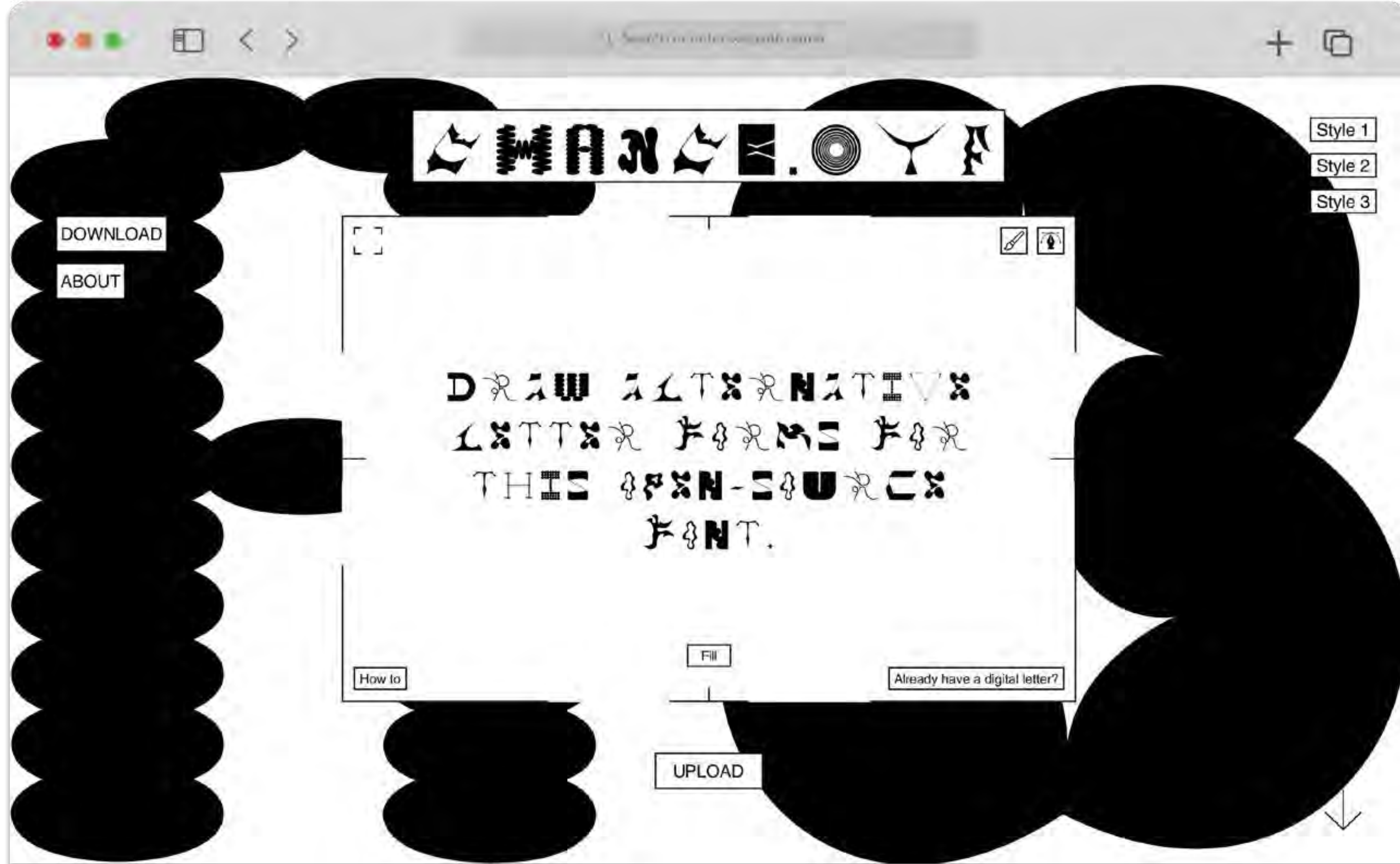


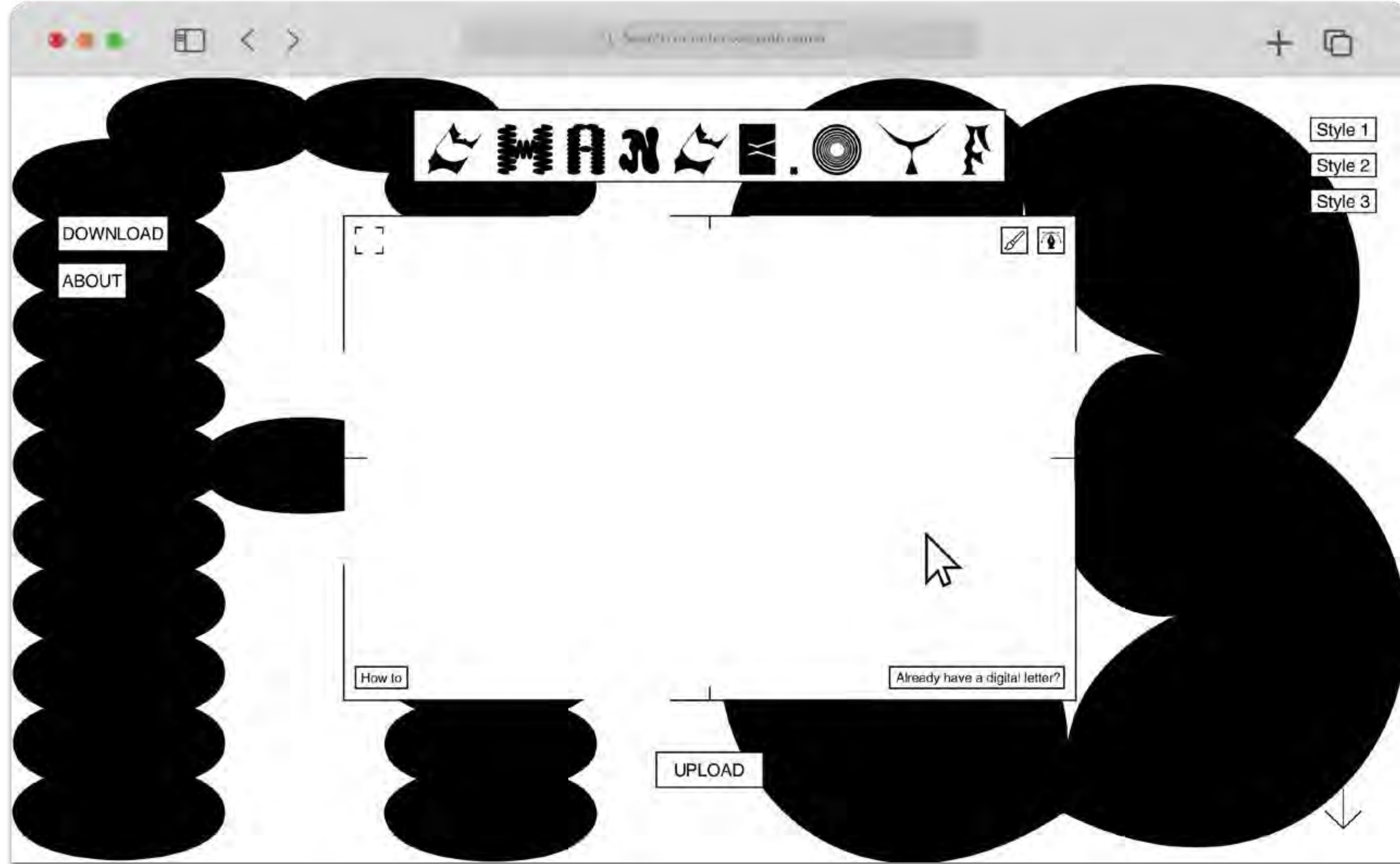


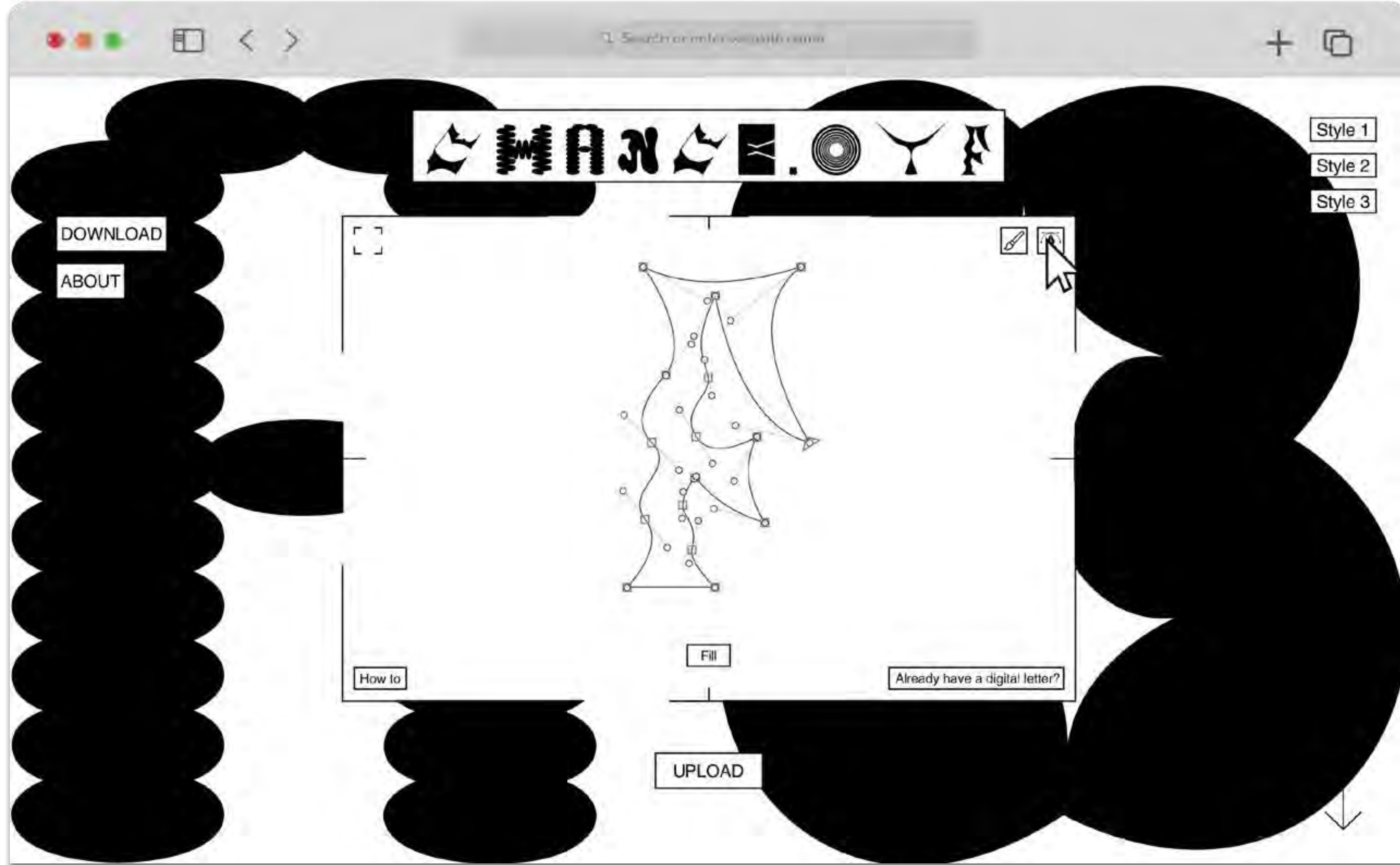


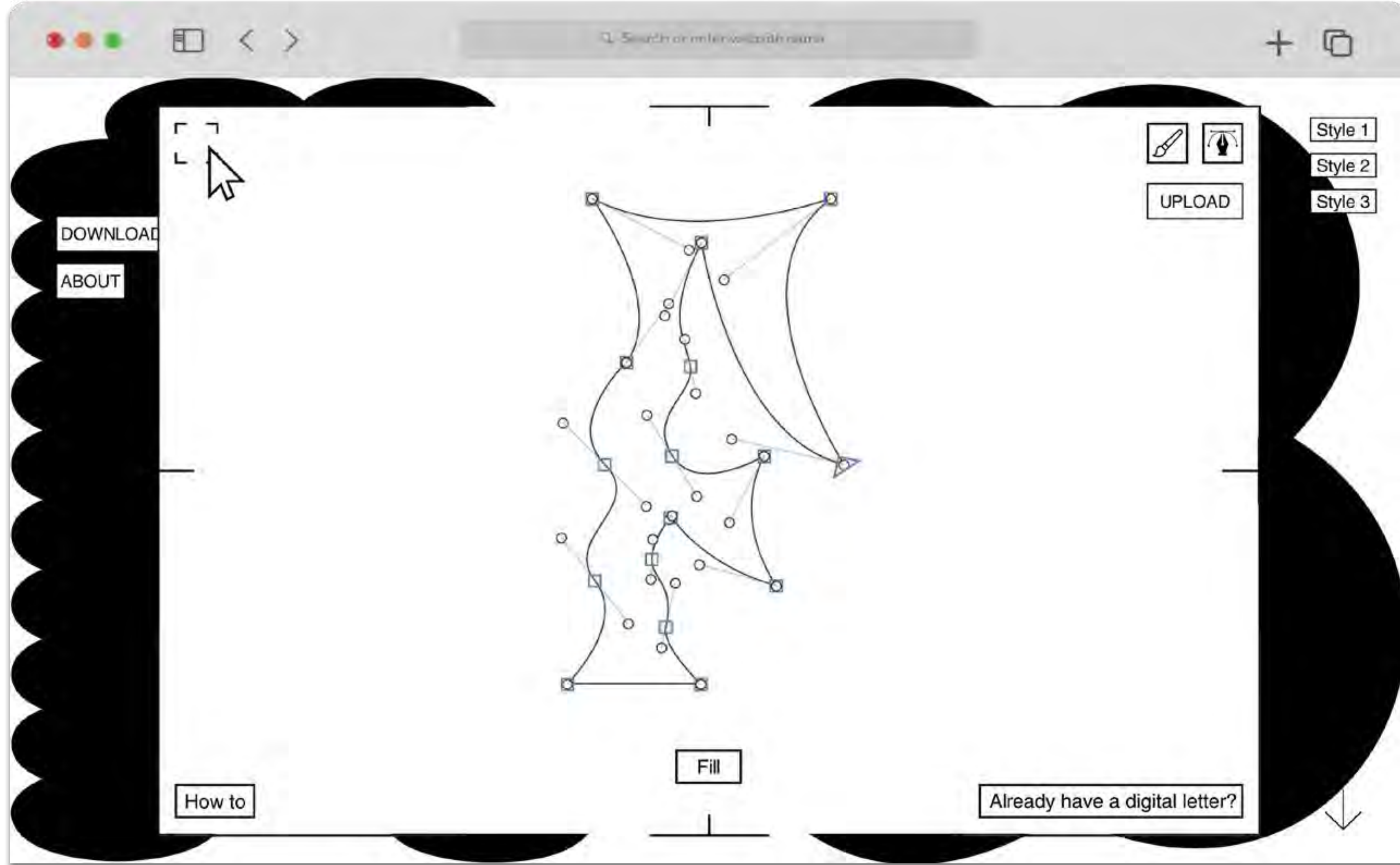


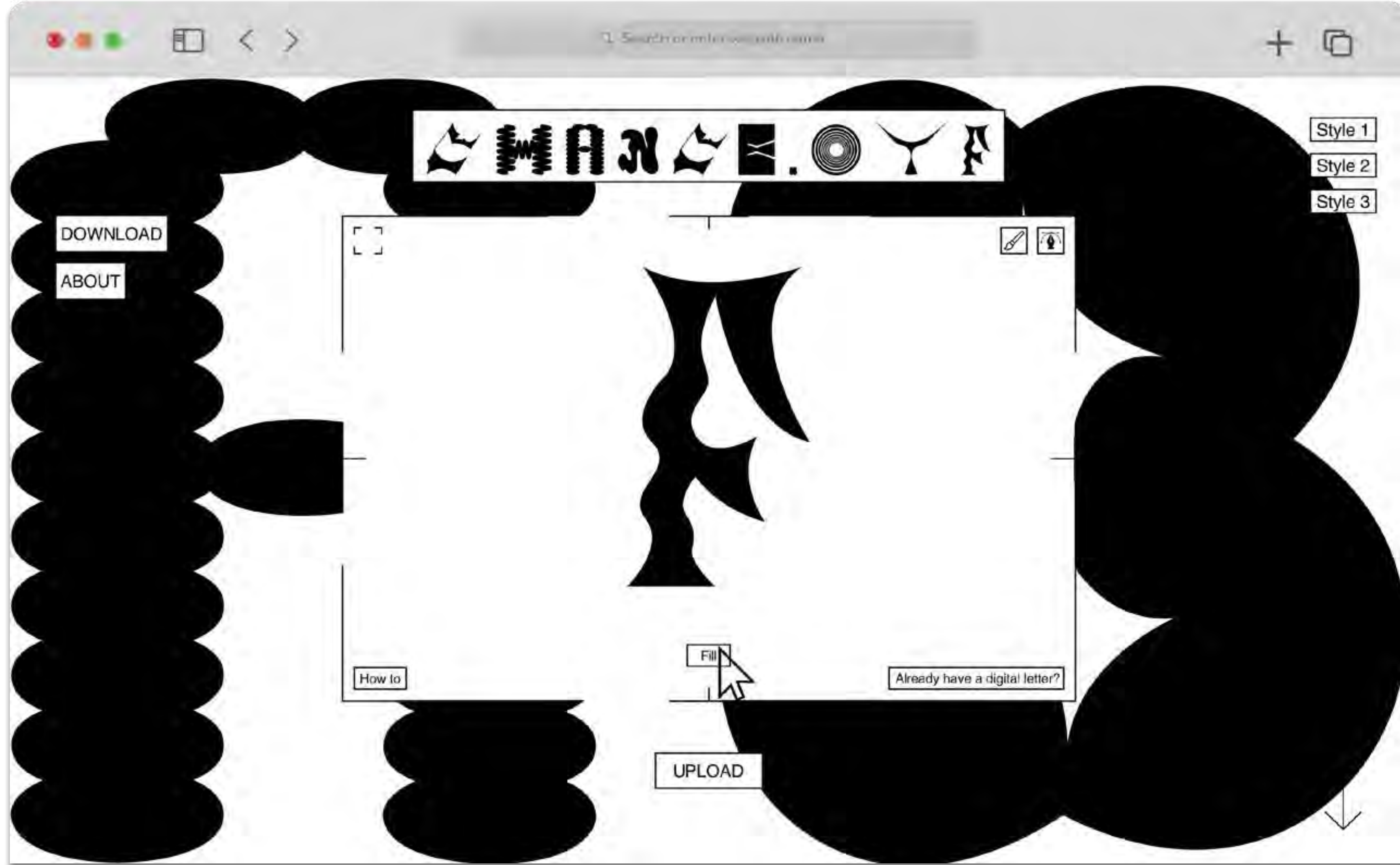
CHANCE WEBSITE

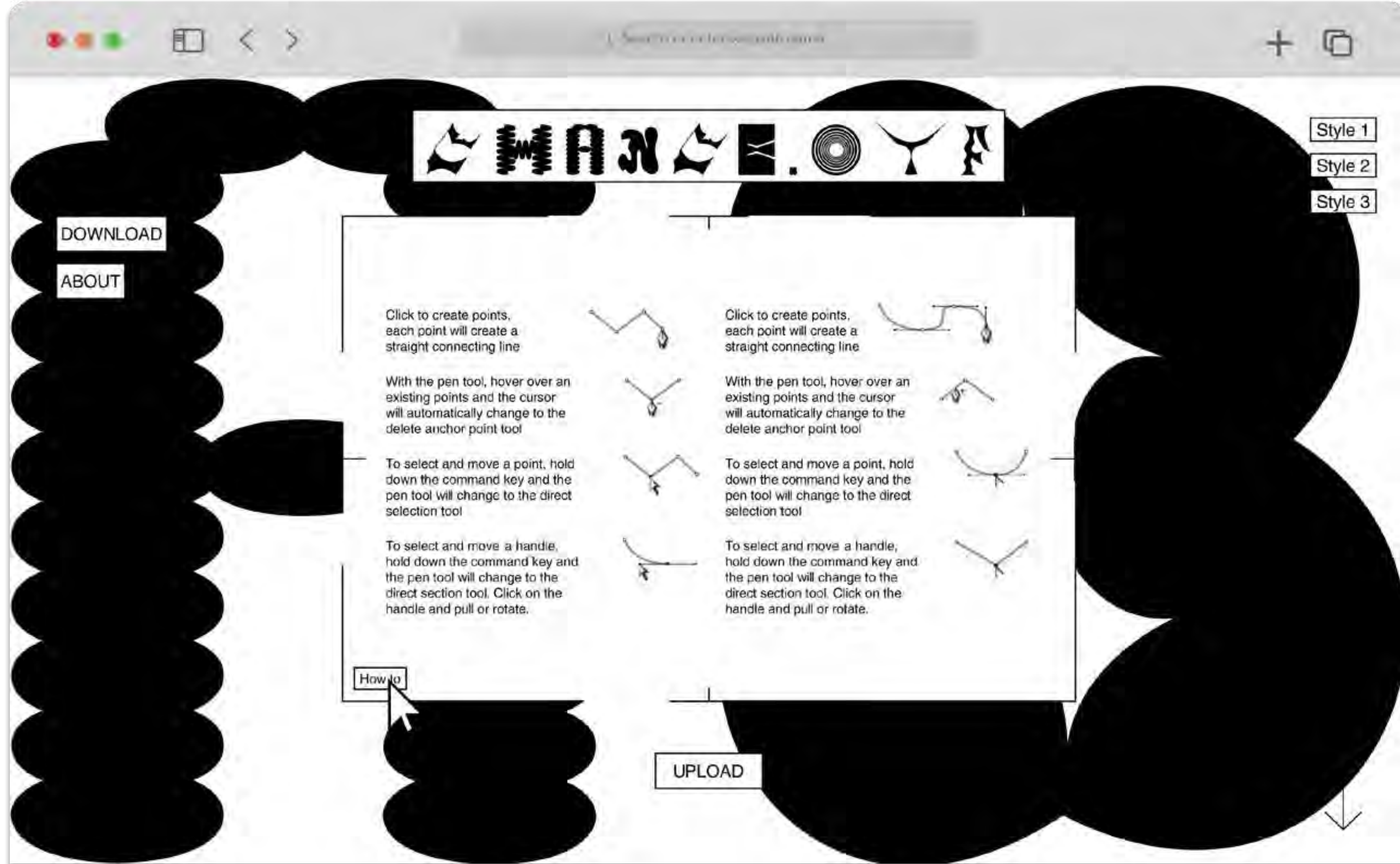




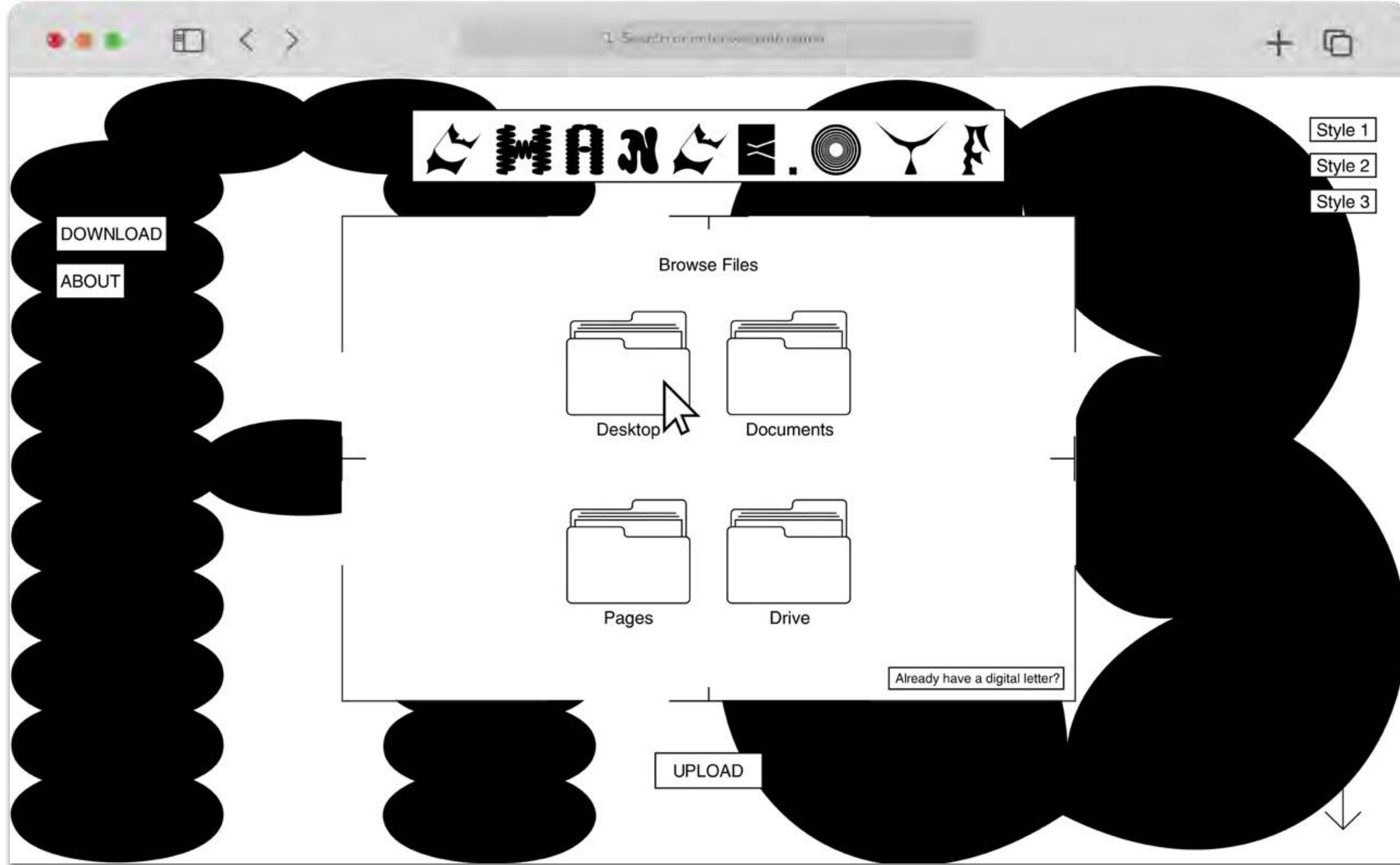


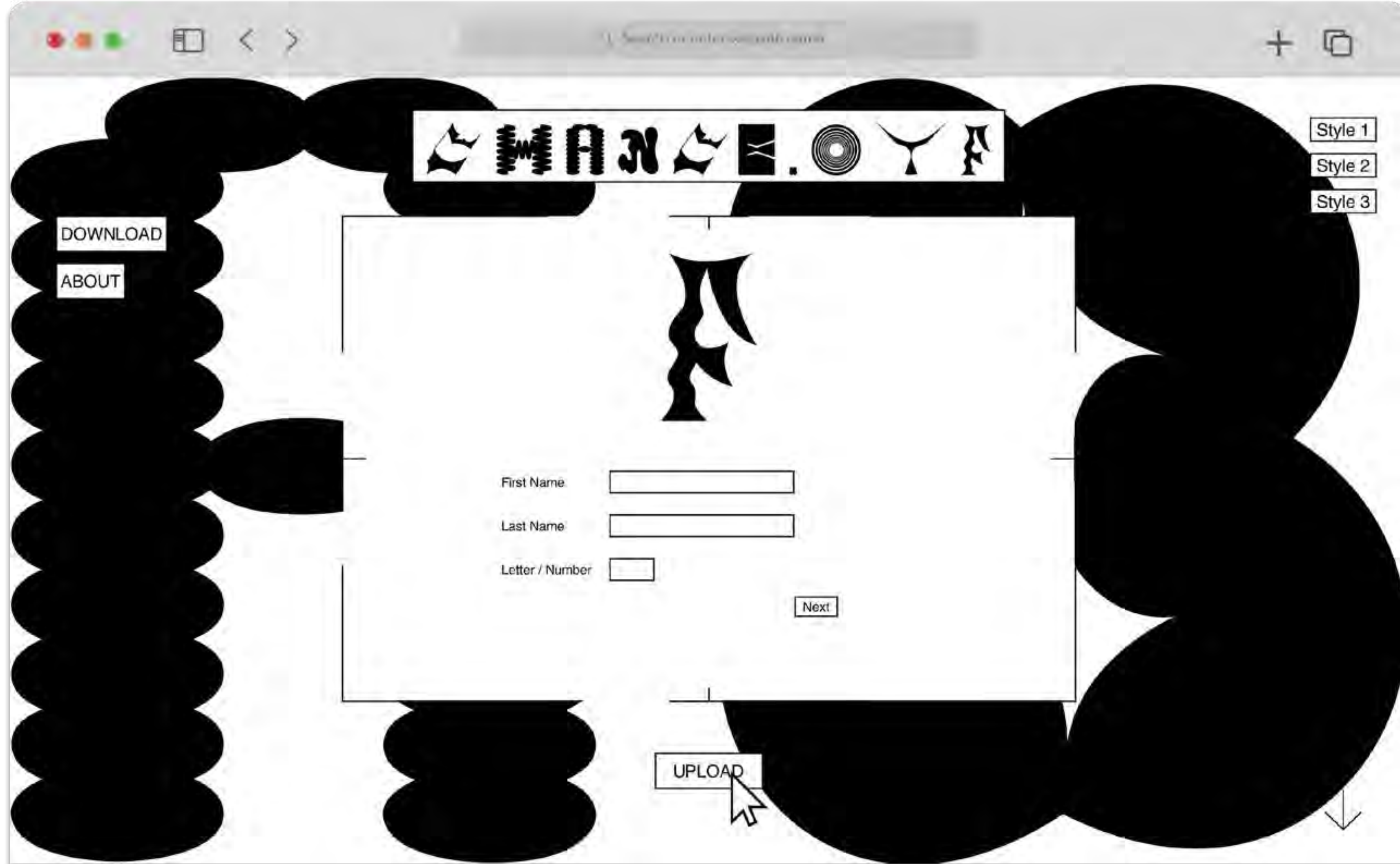




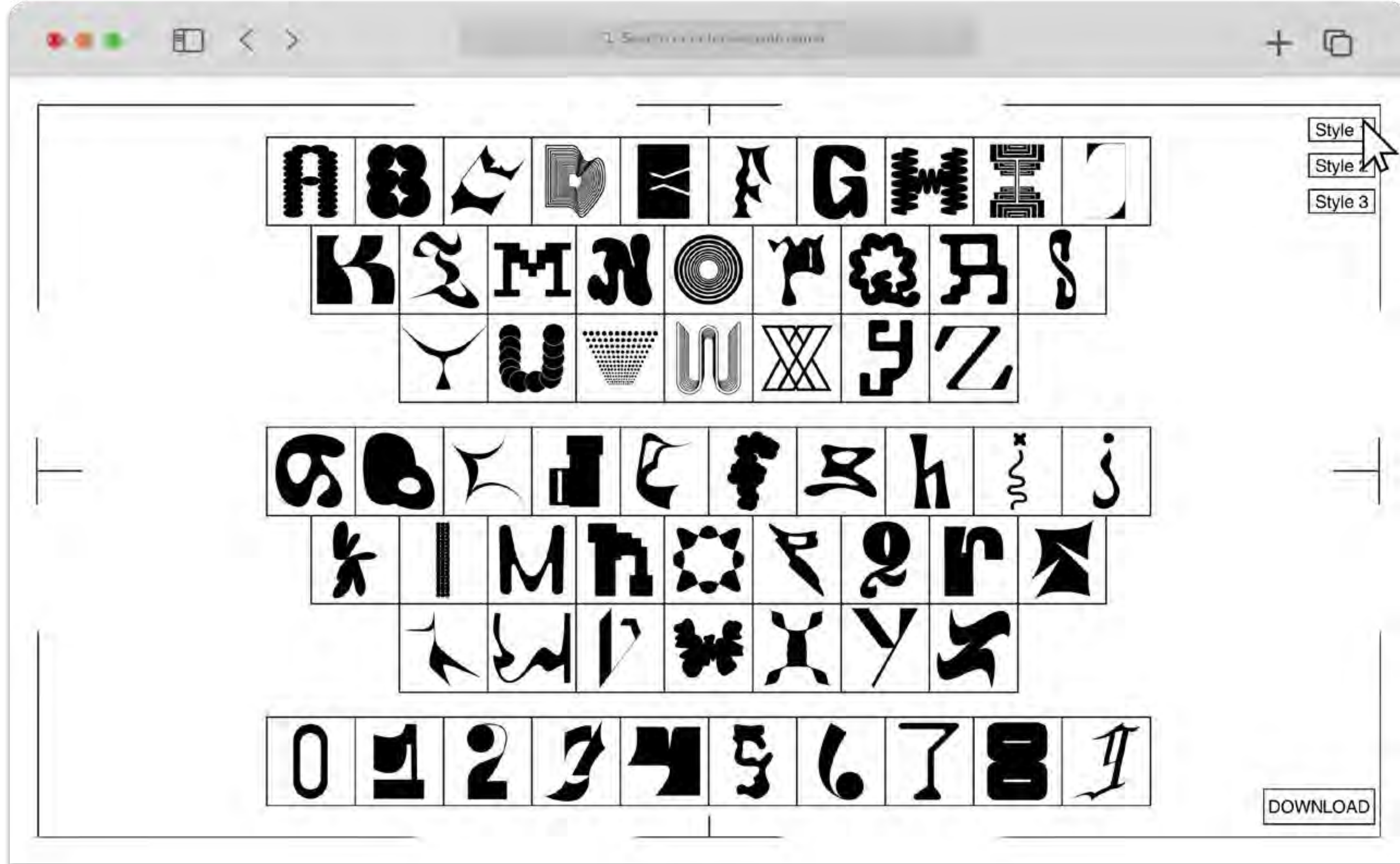










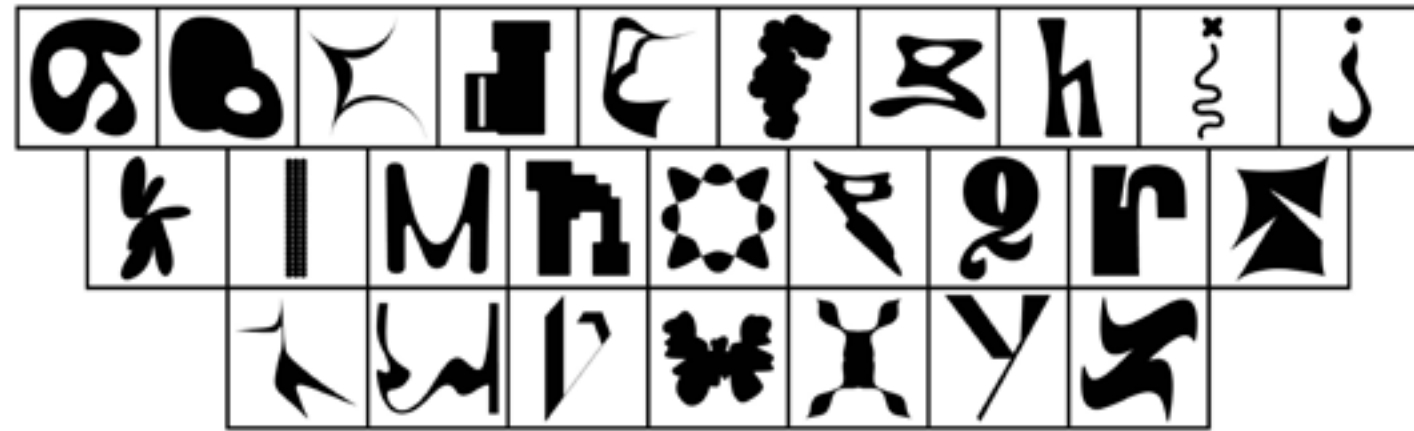
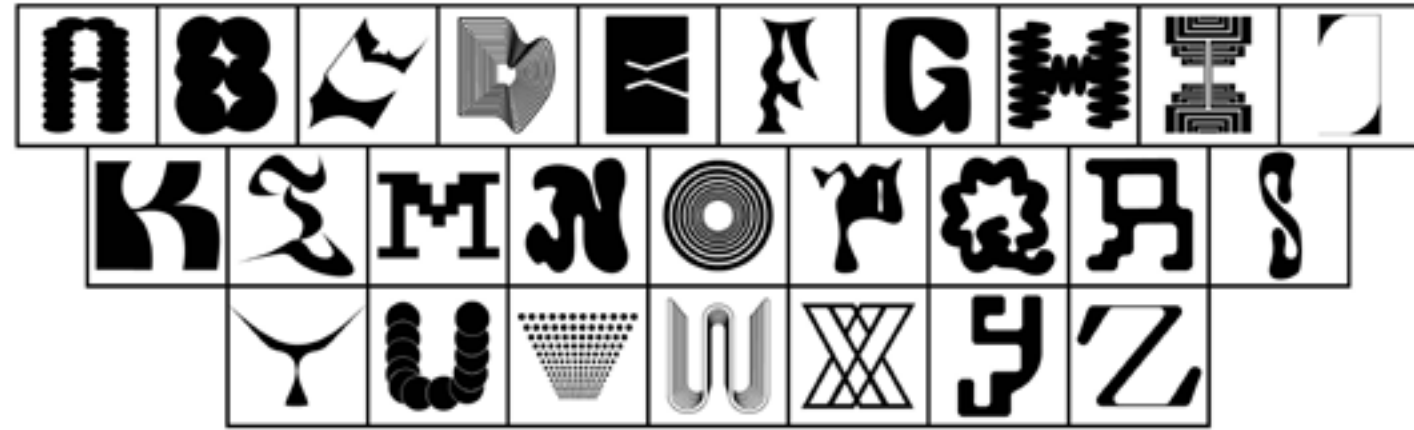


TYPOGRAPHIC POSTERS

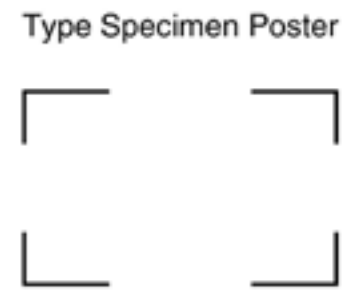


Style 1

COLLAB TYPE



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PNCA 2021

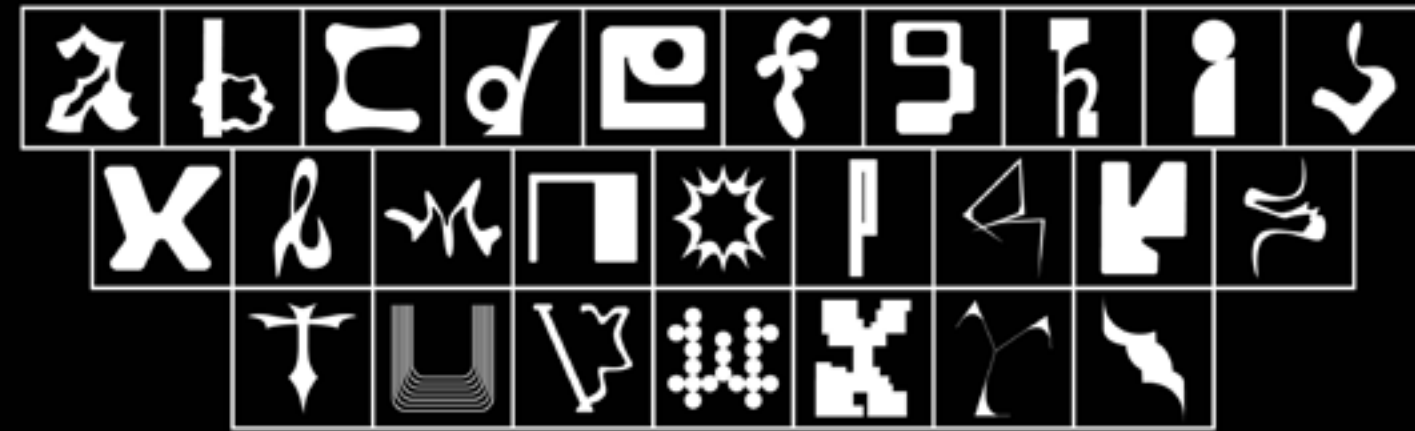
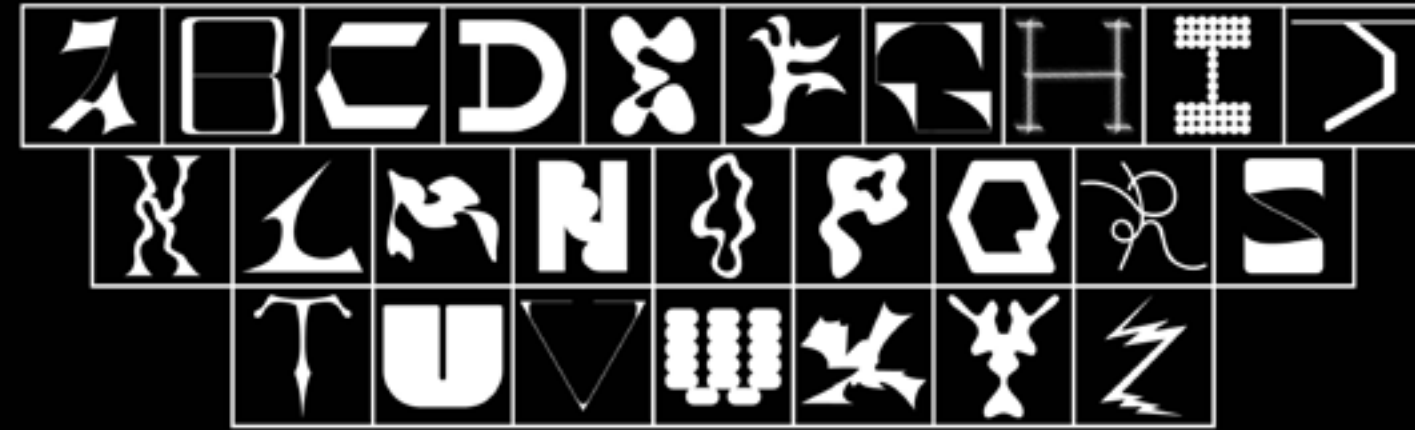


Chance is an open-source display font where every character is designed differently. It's a collection of different letters and numbers that are part of a multiverse that people can contribute and add their own letters to. It is a form of collaboration where people can express their personalities together through typography. It is a font with infinite futures that can develop a sense of community with other artists and designers.

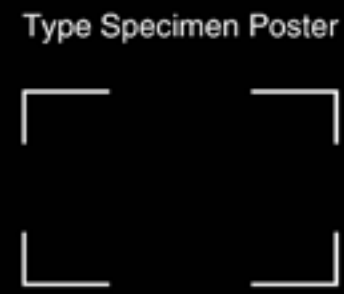


Style 2

COLLAB TYPE



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Chance.otf
PNCA 2021

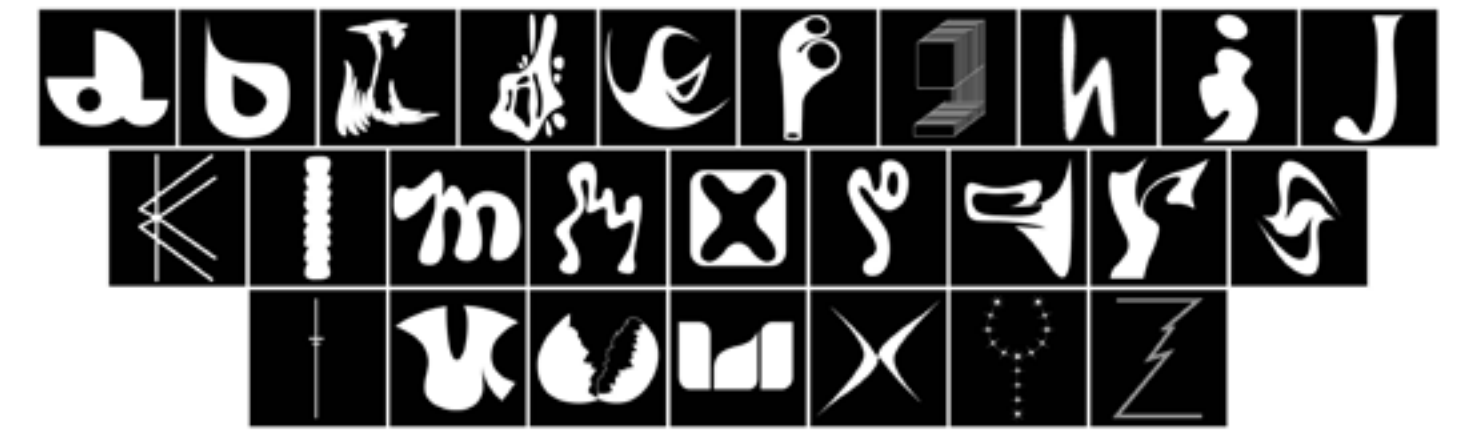
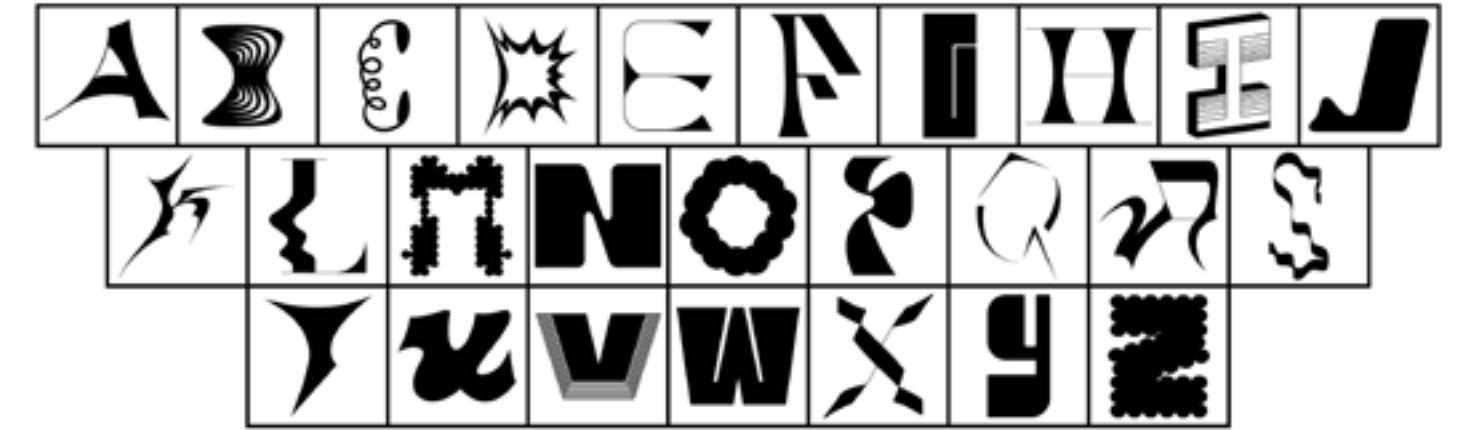


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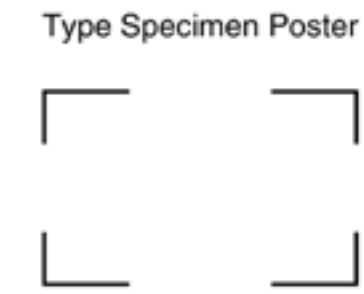


Style 3

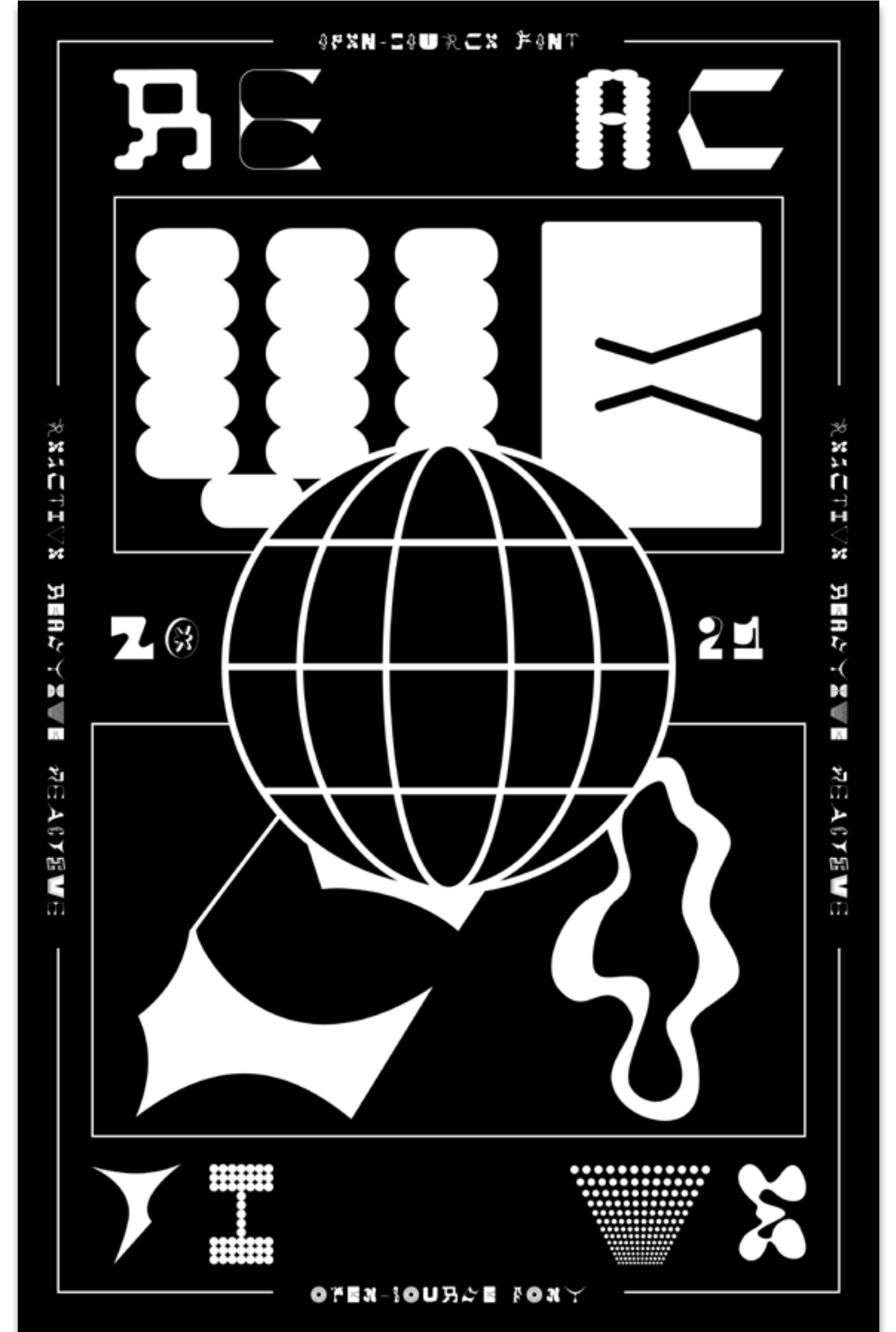
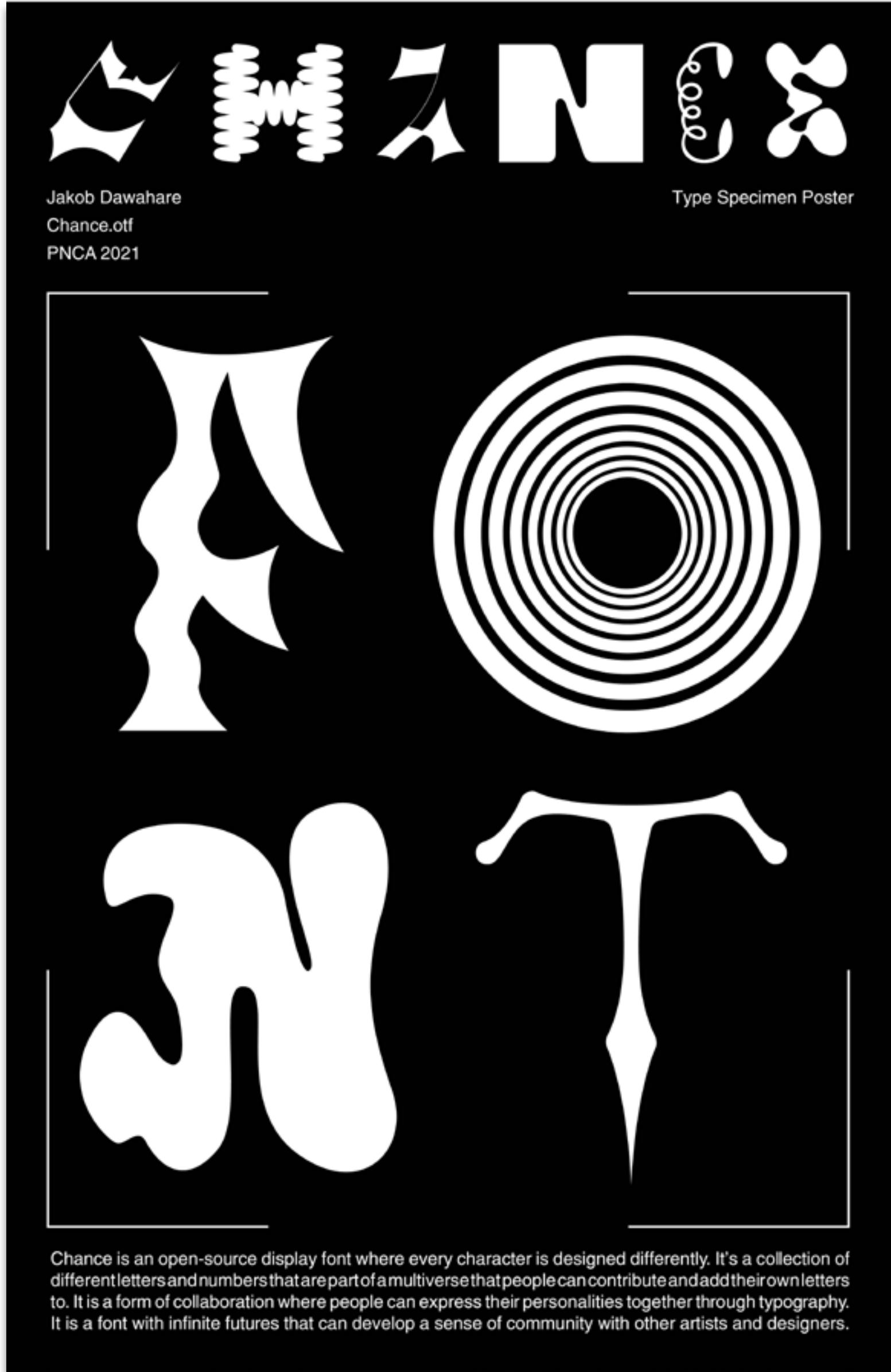
COLLAB TYPE



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Collab

Type

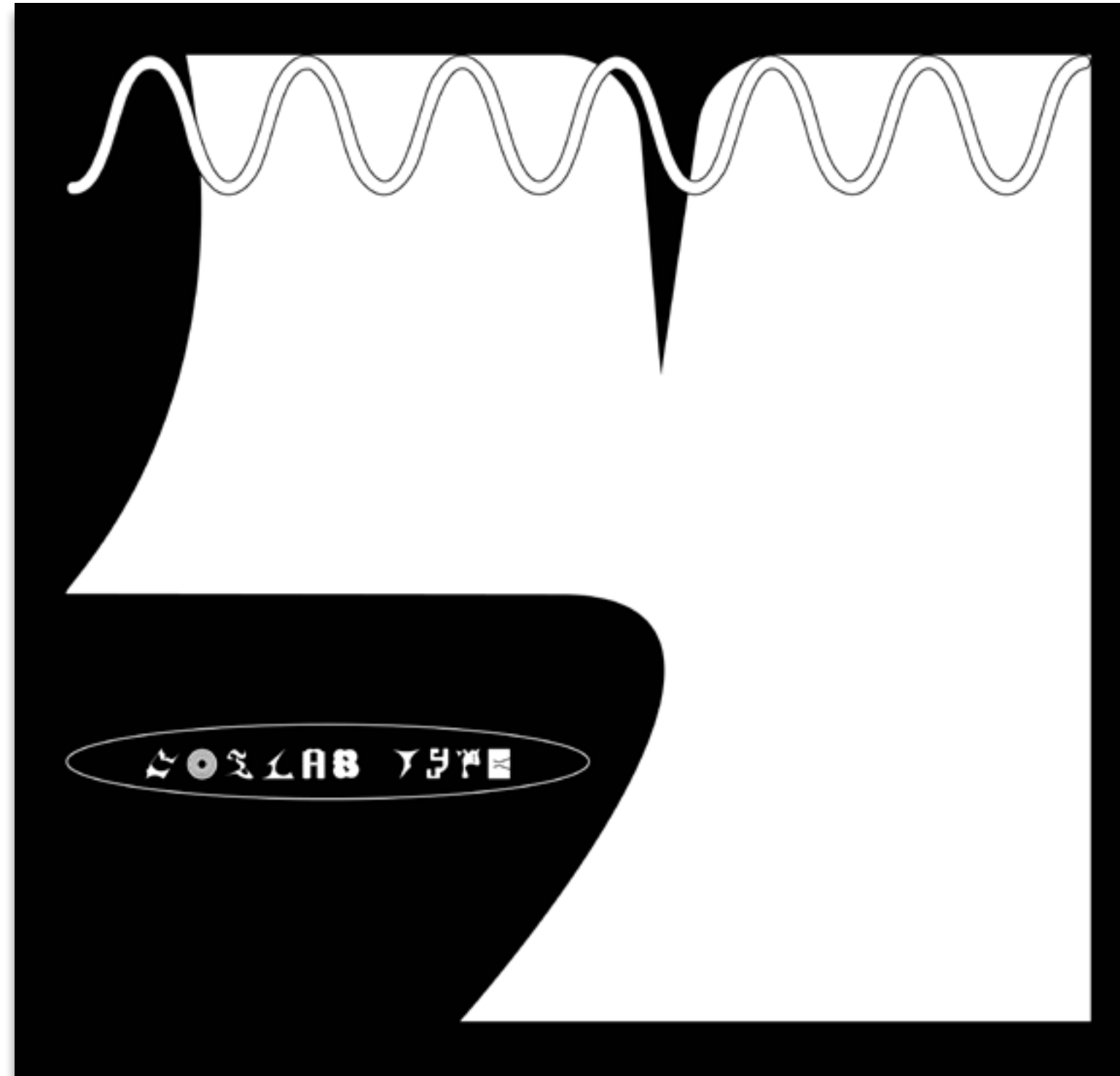
OPEN-SOURCE DESIGN LAB



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Chance.otf

2021

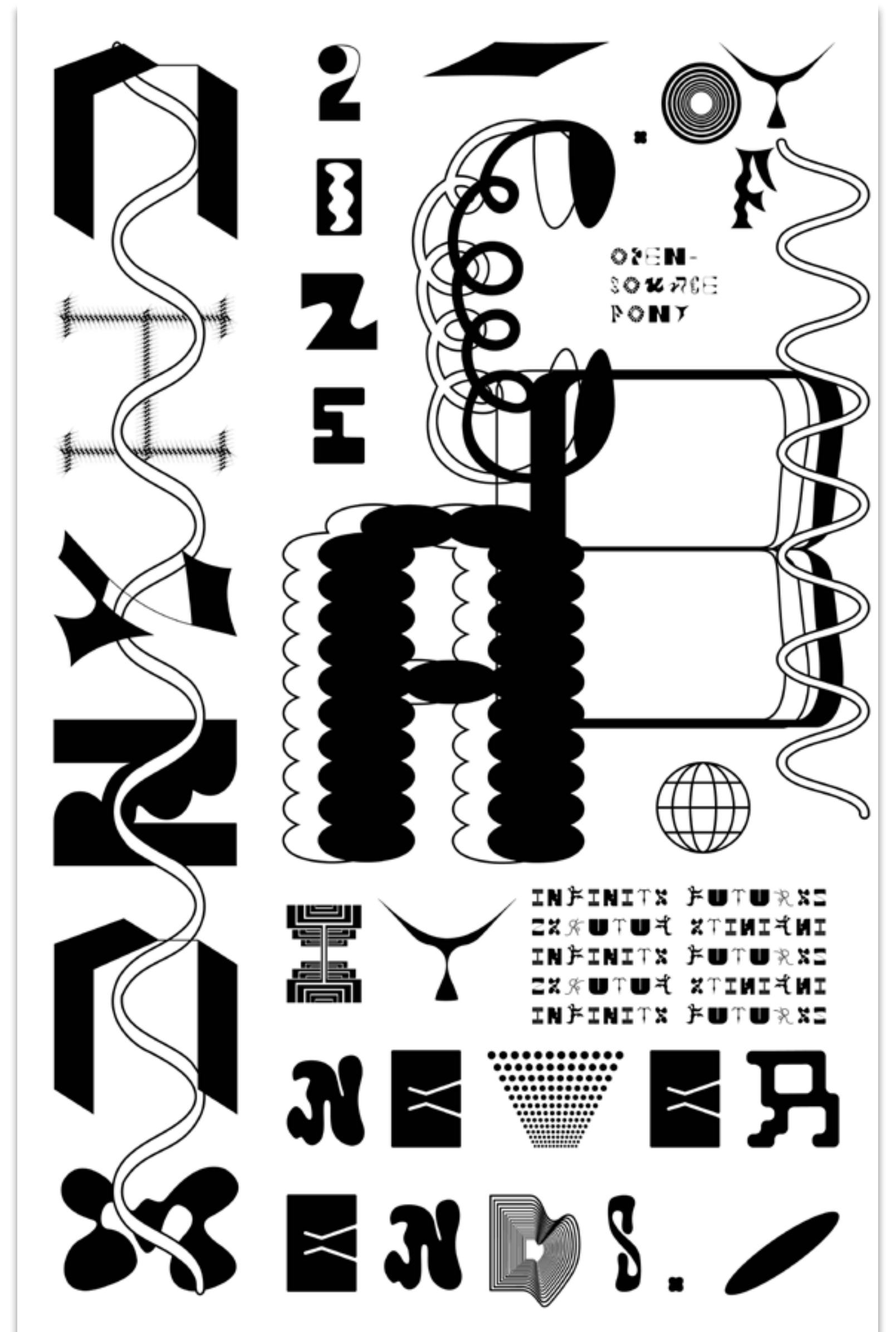


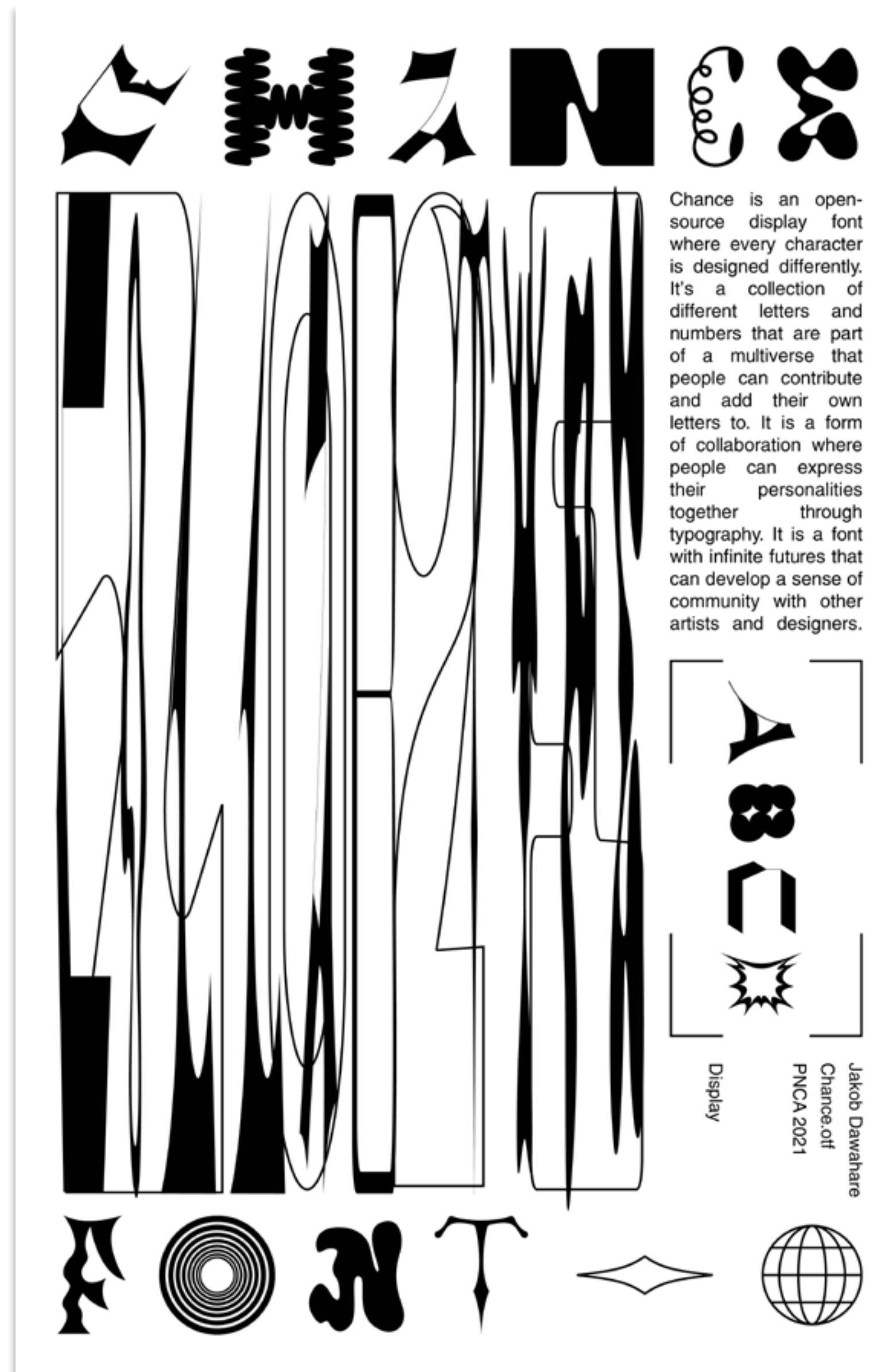
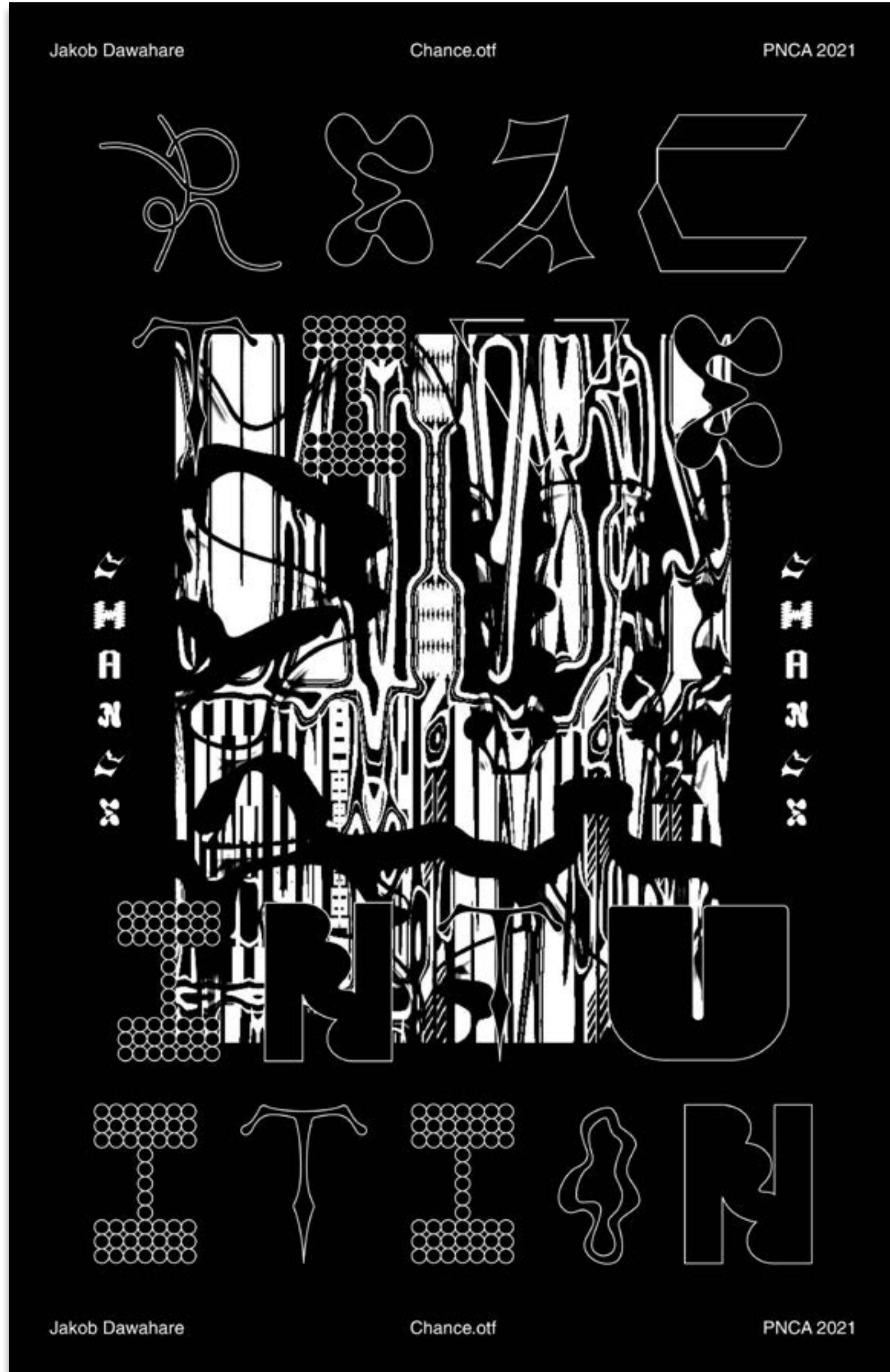
Chance is an open-source display font where every character is designed differently. It's a collection of different letters and numbers that are part of a multiverse that people can contribute and add their own letters to. It is a form of collaboration where people can express their personalities together through typography. It is a font with infinite futures that can develop a sense of community with other artists and designers.

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Chance.otf
PNCA 2021



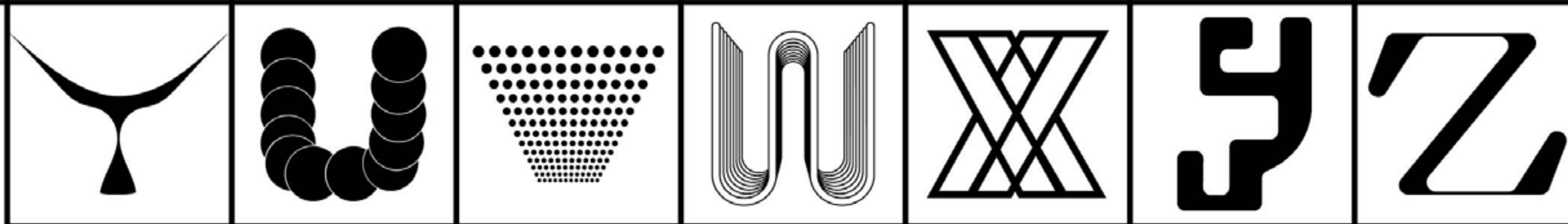
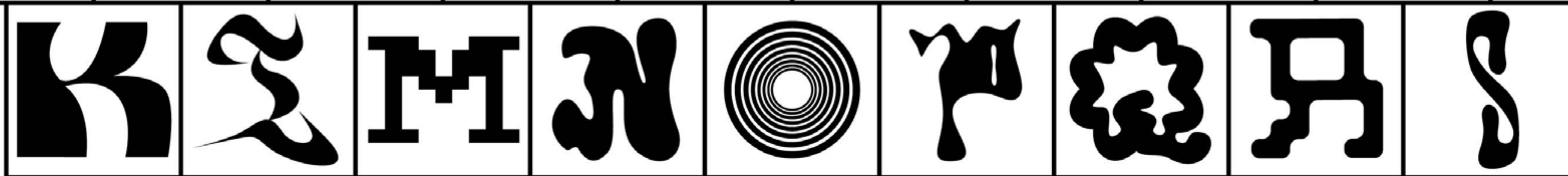
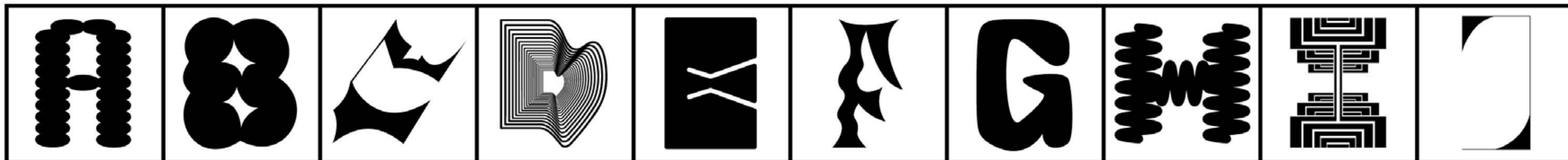
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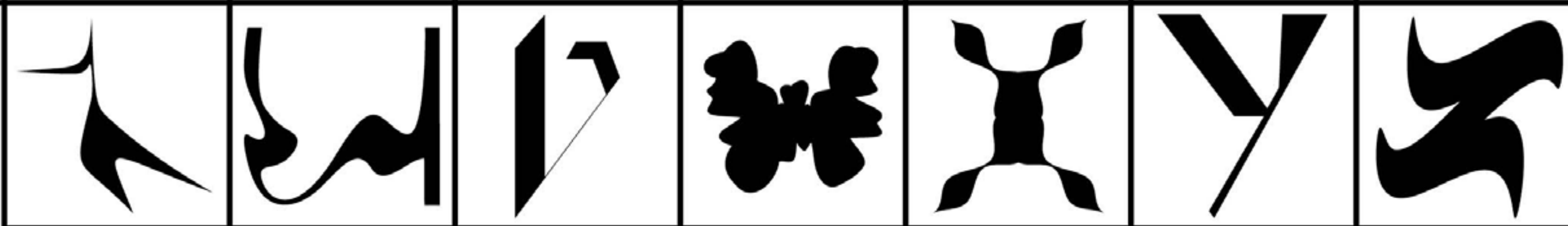
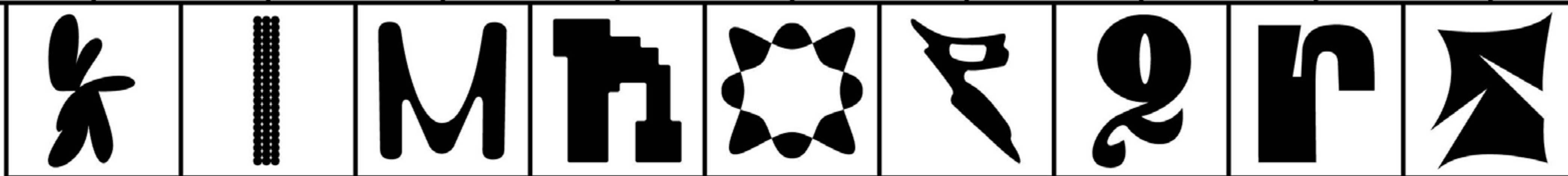
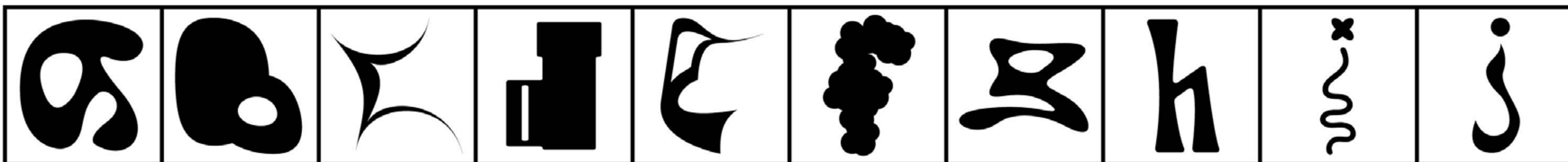
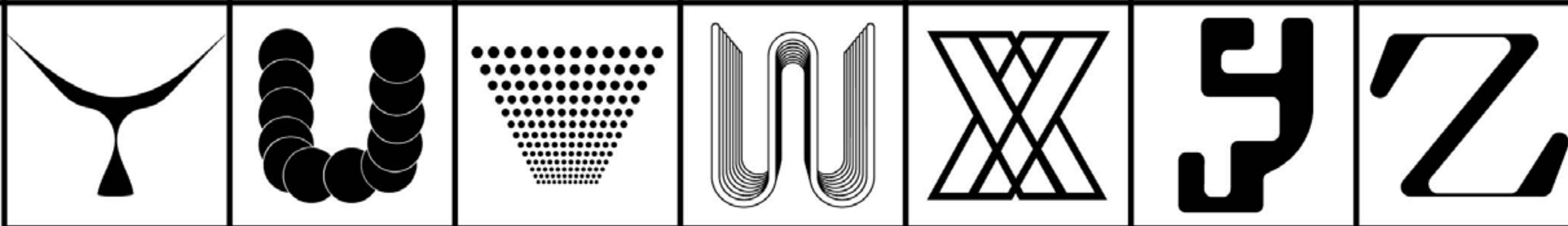
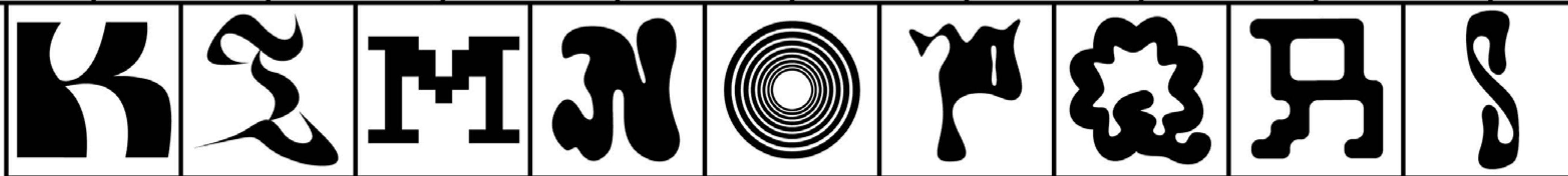


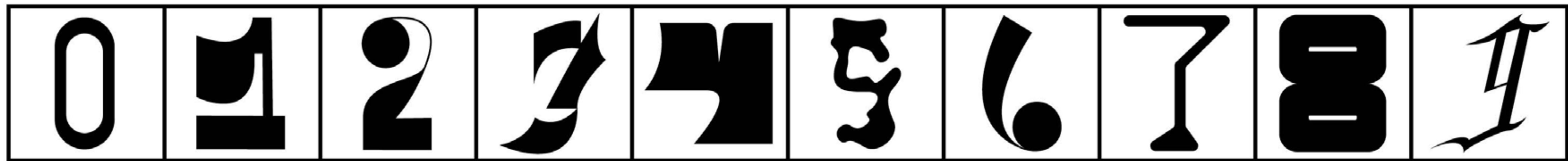
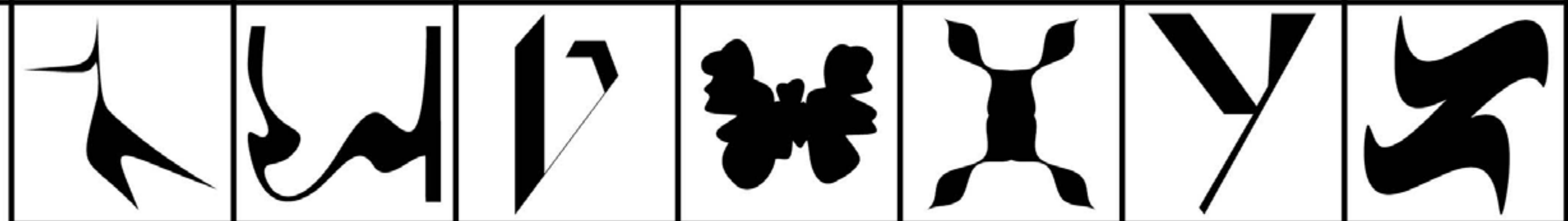
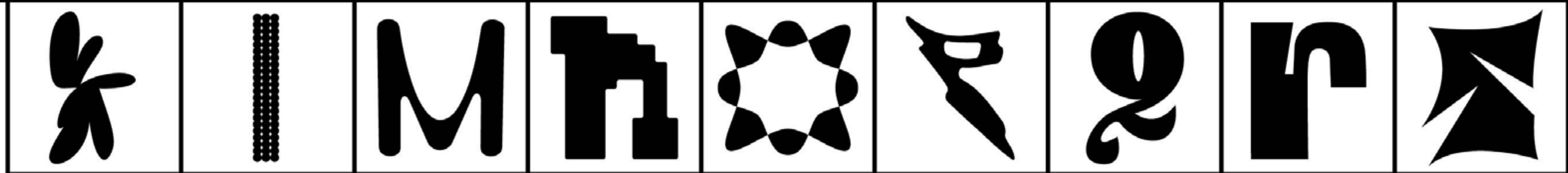
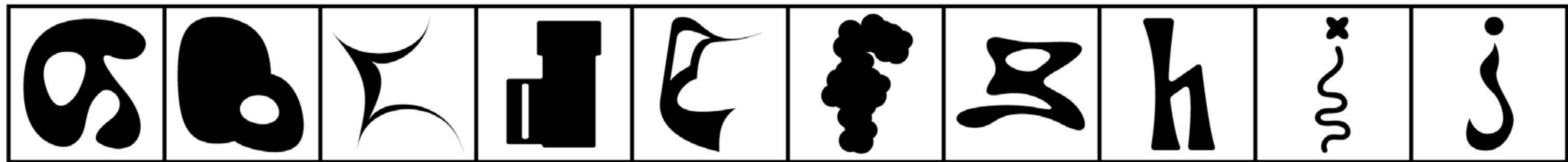




Style 1









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Type Specimen Poster



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Font Bundles Font

AB

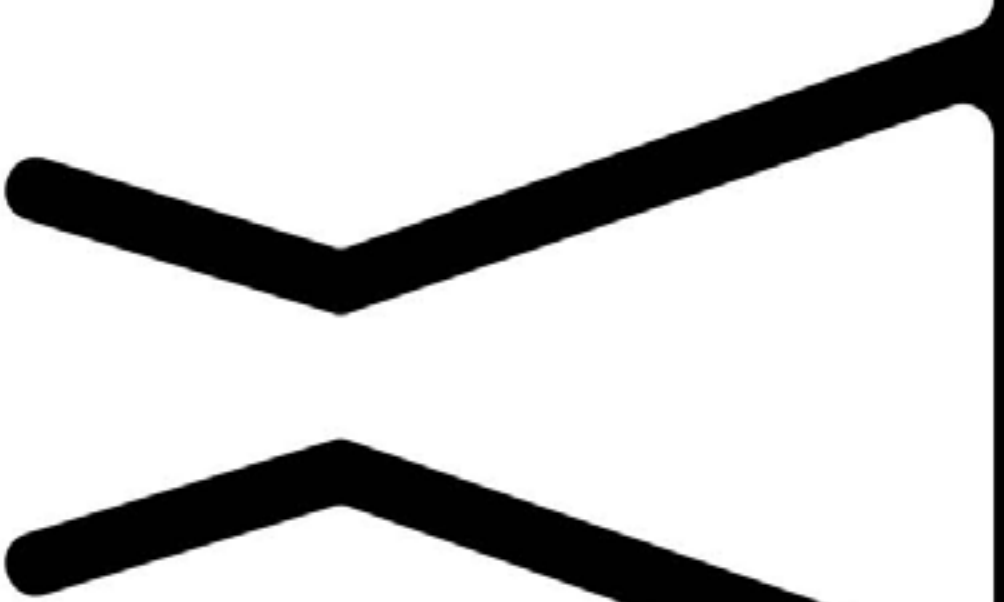
AC

Vertical decorative element consisting of a series of stacked circles.

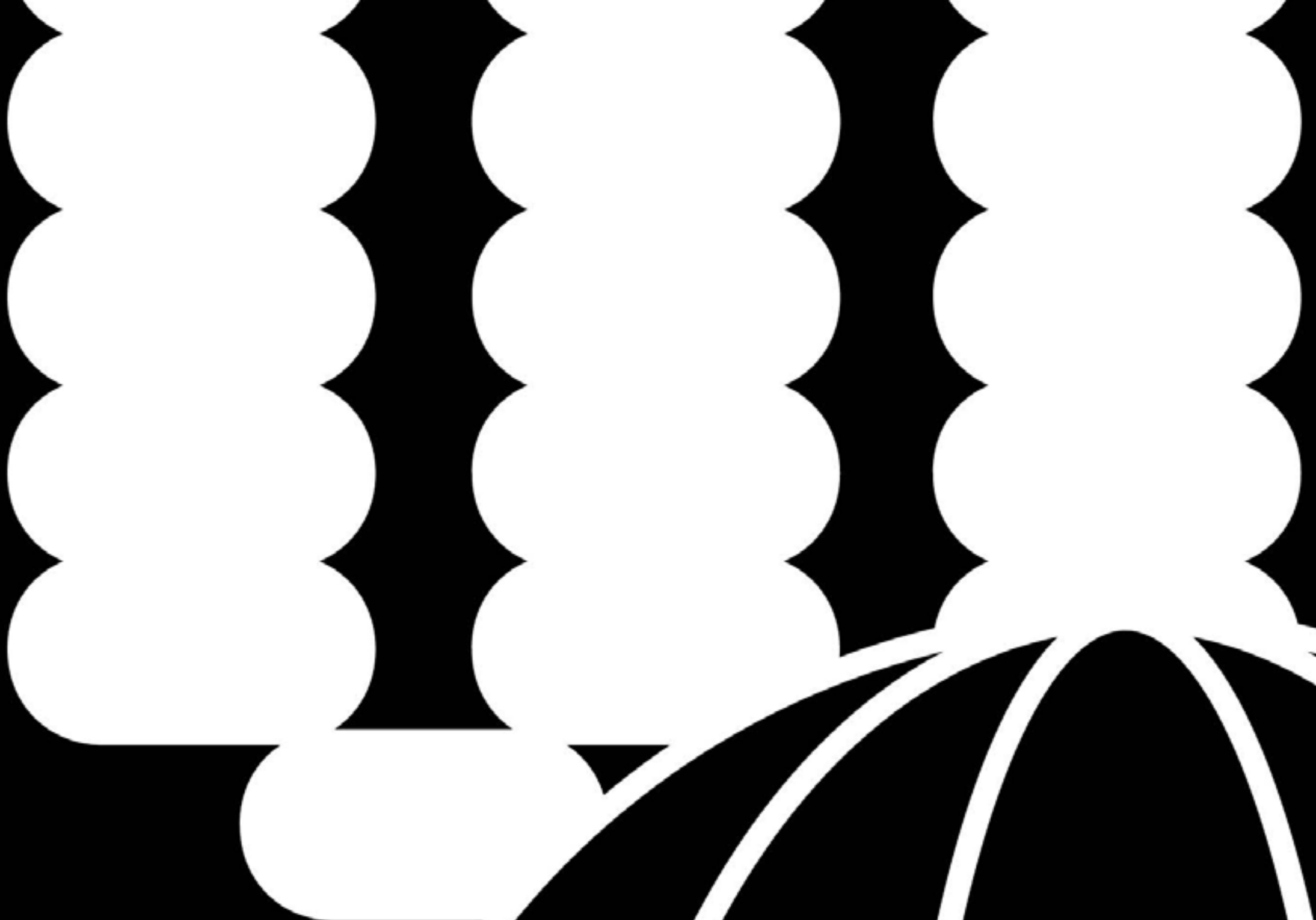
Vertical decorative element consisting of a series of stacked circles.

Vertical decorative element consisting of a series of stacked circles.

Decorative graphic element consisting of two stylized, mirrored shapes.

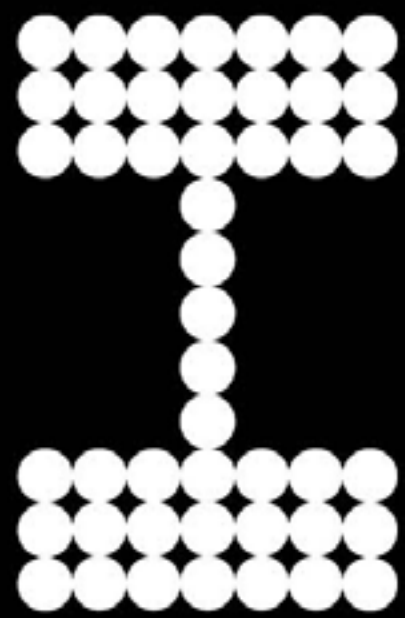


27



25



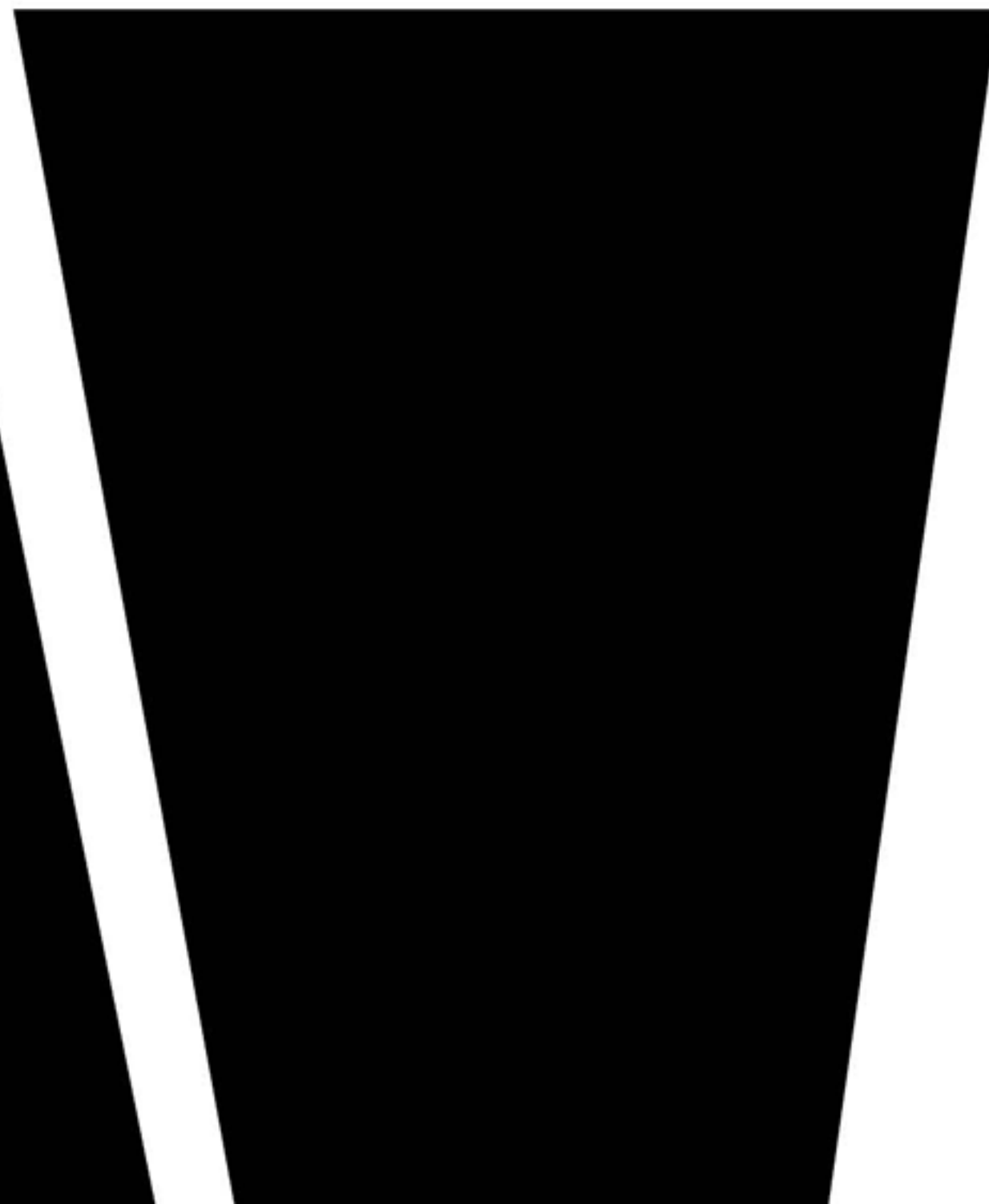
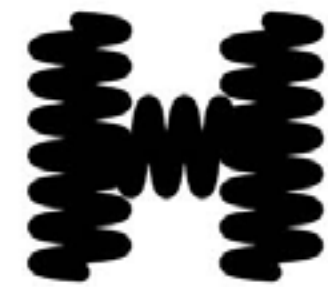


Collab

Type

OPEN-SOURCE

DESIGN



W

W

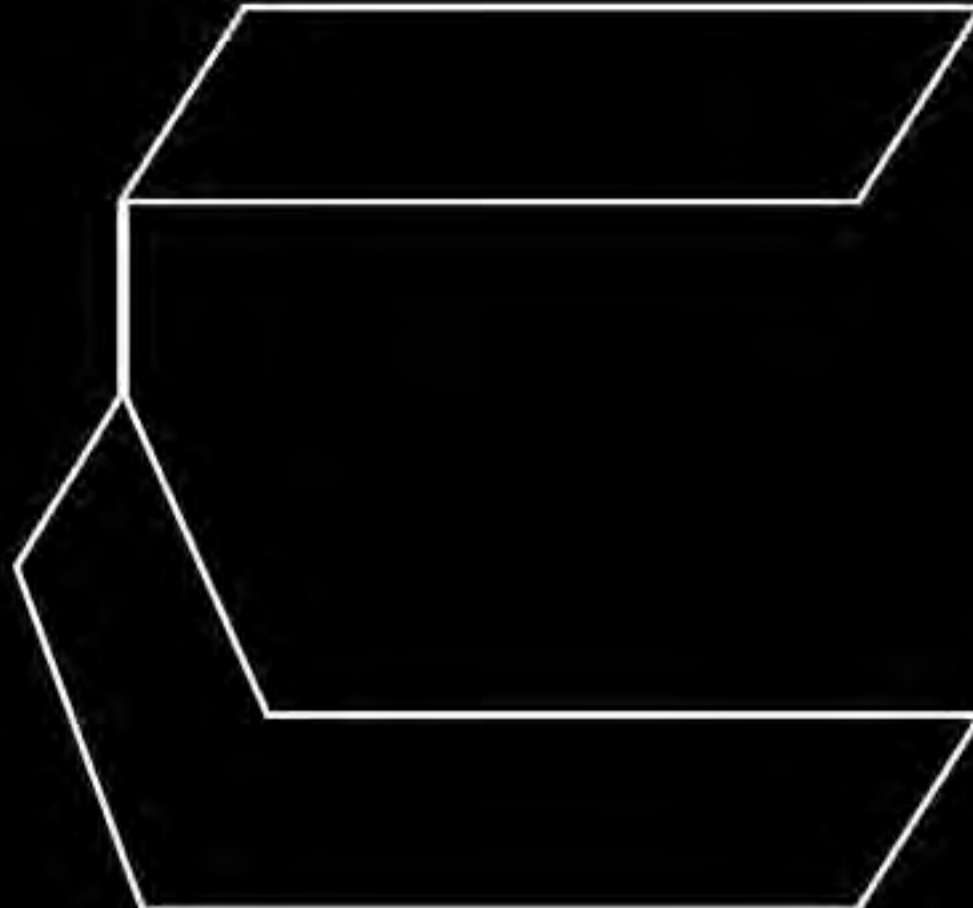
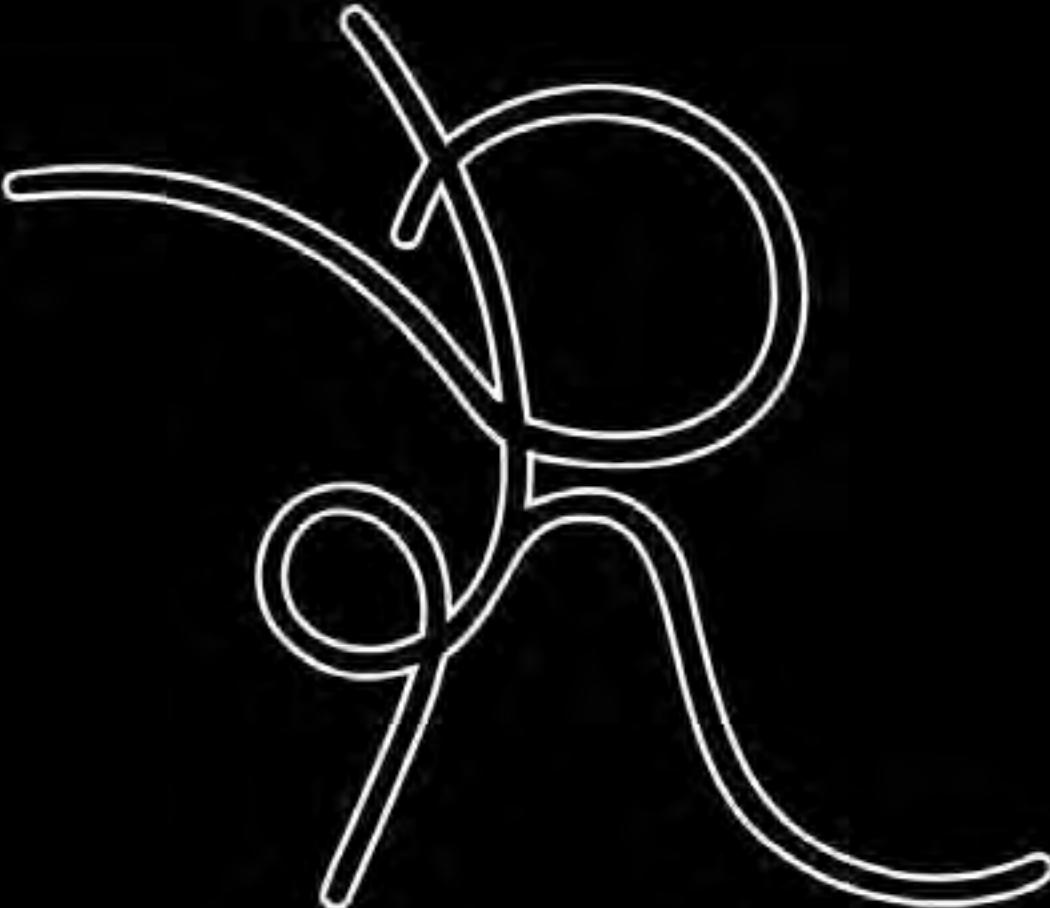
www.az



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Chance.otf

2021



12
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16

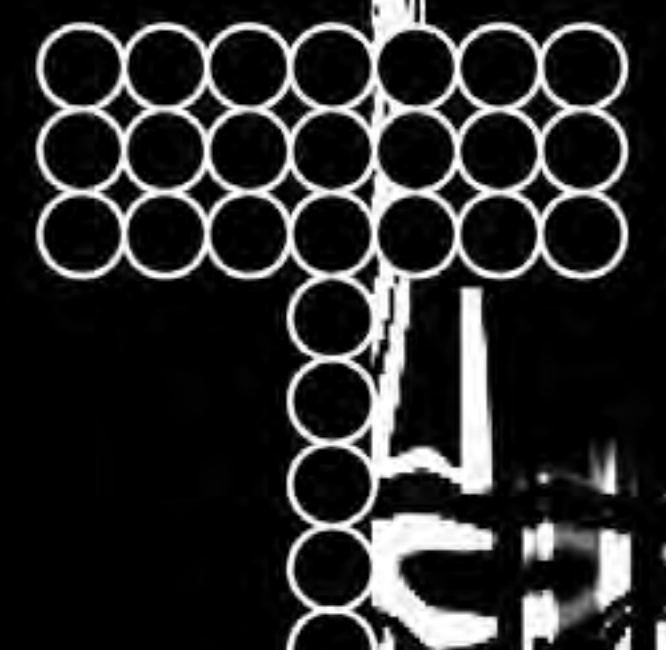


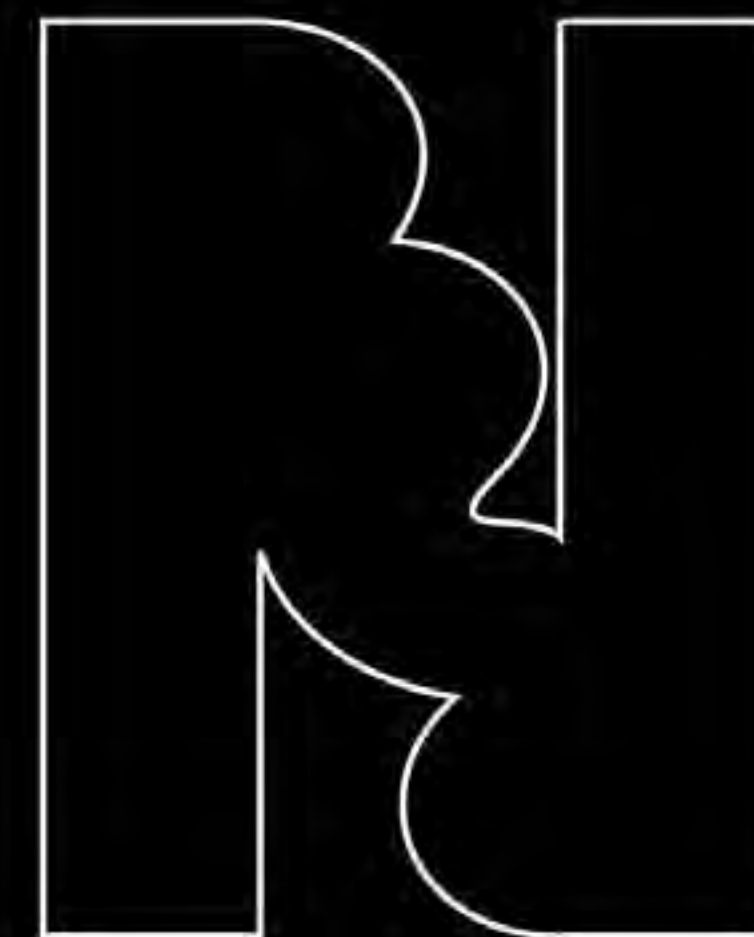
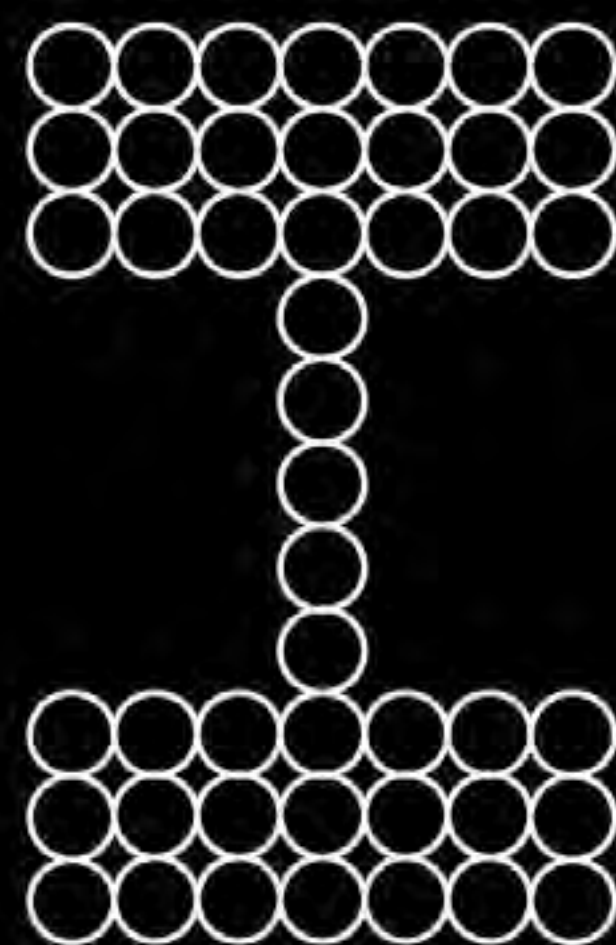
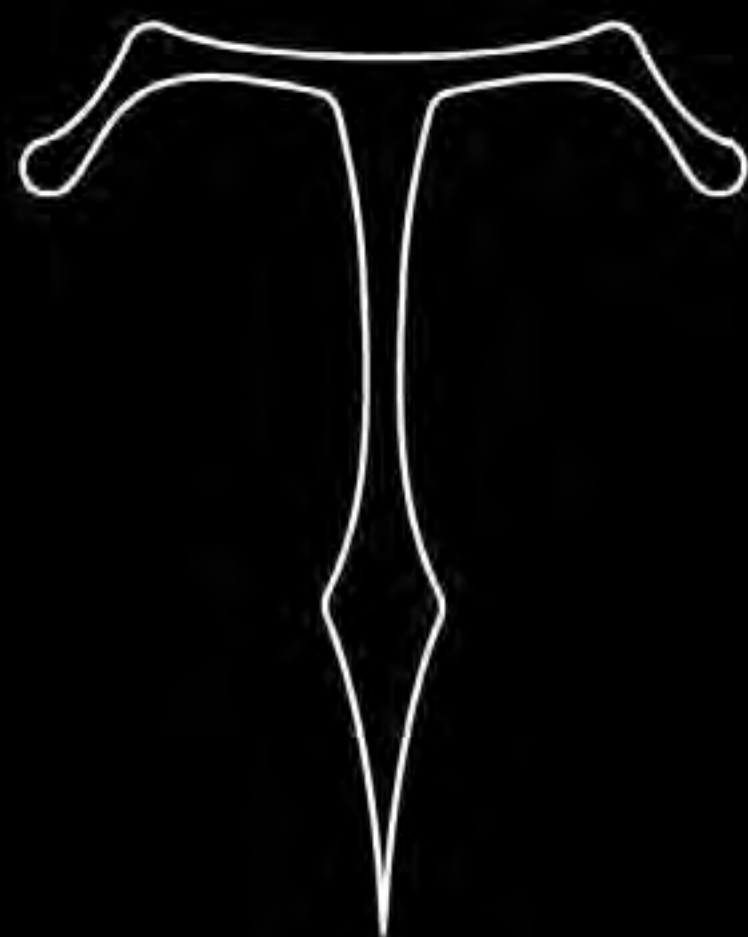
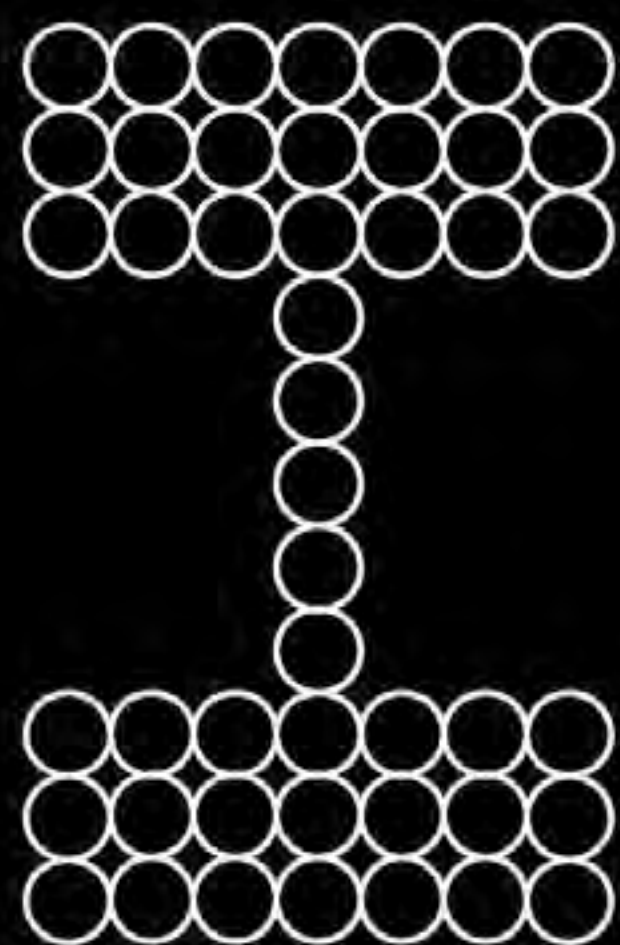
17
18
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2025年12月



2025年12月





Jakob Dawahare

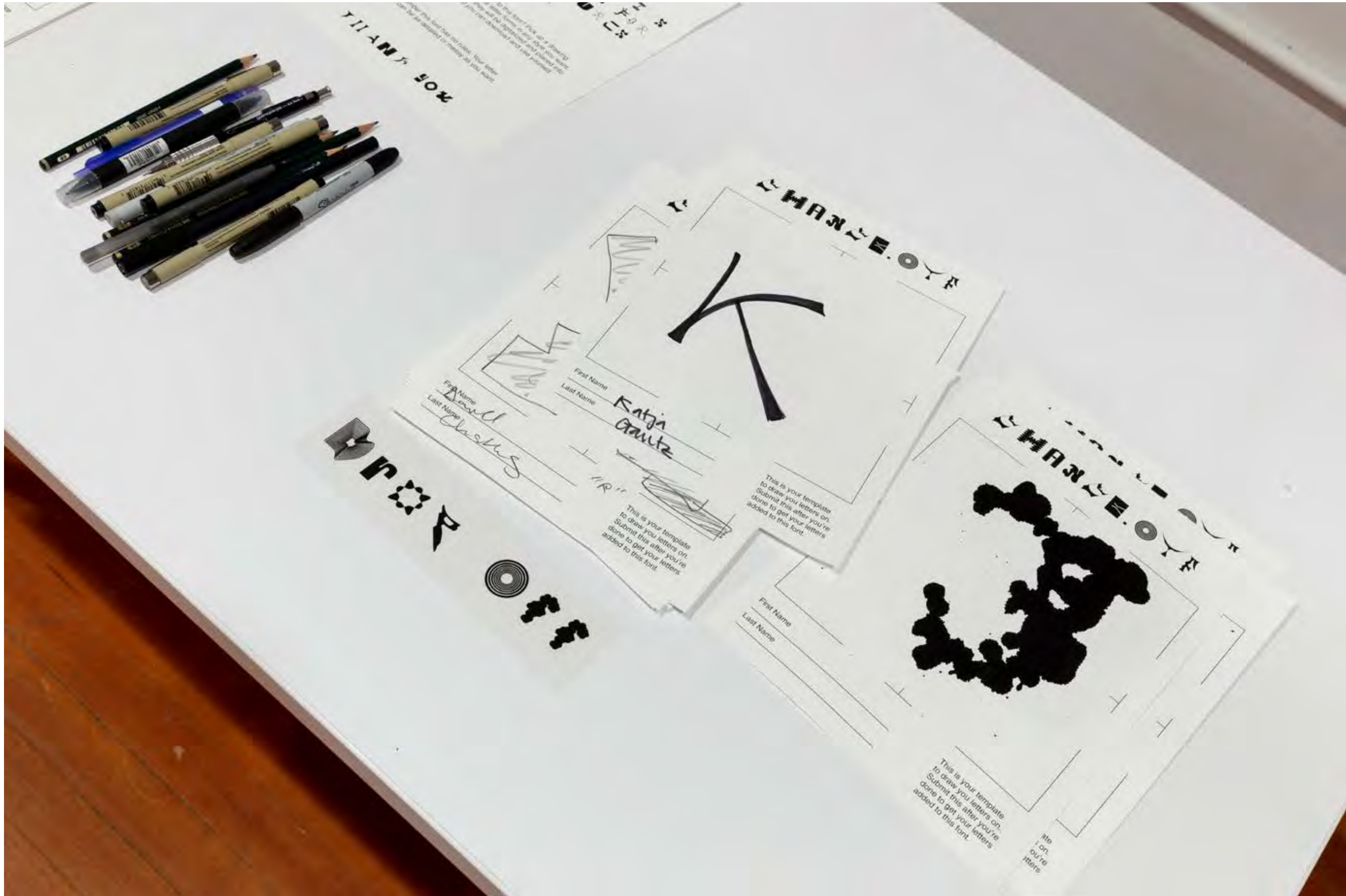
Chance.otf

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DEFENSE IMAGES























GLOBAL, LOCAL, COLLAB

Collaboration Font

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2021



MAN . O Y F

WILL

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THANK YOU