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**Menu Design:  
A Typographic History**

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**ROCHESTER INSTITUTE OF TECHNOLOGY**

A Thesis Submitted to the Faculty of The  
College of Fine and Applied Arts  
in Candidacy for the Degree of

**MASTER OF FINE ARTS**

By: Janice M. White

Date: May 19, 1990



## APPROVALS

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1

Adviser: R. Roger Remington

Date: 5/24/86

Associate Adviser: Joe Watson

Date: 5/21/90

Associate Adviser: Nancy Ciolek

Date: 5-29-90

Special Assistant to the Dean for  
Graduate Affairs: Philip Bornarth

Date: 5/30/90

Dean, College of Fine and  
Applied Arts: Dr. Robert Johnston

Date: 5/31/1990

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Date: July 7, 1990

This thesis is dedicated to the memory of my father, Robert H. White, for his devotion and guidance.

Special thanks to my mother, Janet G. White, for her patience, support, and most of all, her encouragements of all my dreams since childhood.

I would like to thank Jack Slutzky, who was always available to me for individual consultation throughout my projects.

I would like to thank Carl Palmer, Professor of NTID Printing Production Department, and Margie Spence, President of Setronics Limited, who devoted their time and patience.

Lastly, I would like to thank my thesis committee, R. Roger Remington, Chief Adviser, Joe Watson and Nancy Ciolek, Associate Advisers, for taking the time and having the patience to work with me on various dates, to review my progress, and to direct me throughout the design process.

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When I first decided upon the topic, "Menu Design: A Typographic History," I believed that this subject matter would heighten my interest in doing the thesis project. This specific project, I believed, would allow me to incorporate all the skills I had learned in graphic design, and focus them on problem solving, thus developing an analytical, schematic solution. The thesis project would utilize all my skills in formulating a practicable design solution.

I have always been interested in history. This interest became the foundation for my thesis. The history of typography, and the history of menus became subjects for my thesis. My main concern was how they would fit together in the design. I first discussed the idea with R. Roger Remington, my chief adviser, about the possibility of this thesis topic, "Menu Design: A Typographic History," it was recommended that I pursue the topic.

Experimentation was a primary goal of my thesis. I wanted to be able to solve my own problems by being my own client. I also wanted to expand my knowledge of history of typography and incorporate the history of menus in my thesis. As I began to do the preliminary research, I have found some information was similar in the history of typography and the history of menus. This gave me the stimulus to gather all the information and to try to integrate them in my design.

During the Spring quarter of my first year at the graduate level at Rochester Institute of Technology, I learned about organization methods including tonality, grids, overall unity of structure and visual variables. This experience confirmed my decision to attempt this experiment with my thesis. I also enjoyed the complex variables

involved in design problem solutions. I wanted my thesis to capture this direction as well. After a lot of thought and hard work regarding the above issues, I was clear as to my objectives, my strategies, and my timeline.

The purpose of my thesis will be to explore a chronological history of typography and menu design. I will research typographic design of menus, graphic design, and the types of foods consumed during that period. The final project will be a menu book that will highlight the evolution of typeforms, important time references, and special events.



After selecting the thesis topic, "Menu Design: A Typographic History," the first task was to find and obtain the essential information based on history of typography. Finding more information on history of menus and photographs of paintings and printed ads was my next step in the research process. The above components integrated in the design covering ten periods, dated from the 1500's to the present.

In order to develop an appropriate foundation, the above components had to be found. Additionally, I had to find the important styles of each period which were to be the headings; find a typographer to highlight, and create appropriate sub-headings. I planned to highlight these in each of the ten periods represented.

I found the best place to start to locate the targeted information was the Wallace Memorial Library at RIT, then to proceed to public libraries, and the School of Food, Hotel, and Tourism Management at RIT. All of these possible locations would be convenient for me.

As I was going through numerous materials, I became more aware of the complexity of the information related to my thesis.

Before starting the research process, I had to prioritize all the components of my thesis. The order I decided on is as follows: History of Typography, Timeline, History of Menus, and Imagery of Food.

I felt the above components were meaningful, and would integrate well in the design.

With one of the components, the history of typography, I decided to find the important typeforms of each period. Since there were so many of them, I chose ten typeforms that I felt were most significant and indicated the time when they were used. Overall, here is a list of the typeforms I have chosen to use in my thesis:

### Serif

Garamond  
Janson  
Bodoni  
Caslon  
Goudy

### Sans Serif

Futura  
Gill Sans  
Univers  
Avant Garde  
Franklin Gothic

These typefaces are meant to capture the eye. The two styles of typefaces used in the design are serif and sans serif. In this case, I chose the first five typeforms which are serif and the second five are sans serif (Appendix D).

After having decided upon these typeforms, I looked through several books until I felt I had enough information to develop a specific timeline. This timeline helped me visualize what was popular during each of the targeted periods. I was then able to match the typefaces I had chosen with popular food items in the time period. I found through my research ten different periods that would fit well in my thesis of "Menu Design: A Typographic History." Here is a list of the periods that I chose for my thesis:

1500: Renaissance	1920: Art Deco
1600: Baroque	1930: Surrealism
1700: Rococo	1950: Abstract Expressionism
1800: Romanticism	1960: Pop Art
1900: Cubism	1990: Digital Art

I then decided to find unique, interesting, and rare lists of popular food items which occurred in each of the periods. I then matched the food items to the history of typography.

Both the history of menus and the history of typography have an interesting connection in terms of personality. Interestingly, there were a number of authors who mentioned both menus, and accompanying information of the History of Typography.

Nancy Loman Scanlon, author of Marketing by Menu quoted:

"Different typefaces convey different moods. The style of typeface that the menu planner or designer chooses should express the character and personality of the restaurant and be consistent with the overall design of the menu."<sup>1</sup>

An author, Hanspeter Schmidt, who wrote the book titled, Menu Design, said:

"A menu can be created whose design matches the text perfectly and where cover and insert are in harmony."<sup>2</sup>

<sup>1</sup> Scanlon, Nancy Loman. Marketing by Menu. New York: Van Nostrand Reinhold, 1985., (p. 102-3)

<sup>2</sup> Schmidt, Hanspeter. Menu Designs. New York: Rizzoli International Publications, Inc., 1981., (p. 8)

Another author named, Leonard Fellman, who wrote the book titled, Merchanizing by Design, stated:

"Type is an important consideration when planning the overall look of the menu."<sup>3</sup>

These quotes confirmed my resolution that I could combine both the history of typography and the history of menus. Now, I felt this would be, "a one of kind" thesis.

I had no problem finding the earliest food items. The only problem I had was limiting the unlimited food items from the 1500's to the present. I chose specific food items that were associated with the imagery of food as well as the period. I feel these components have an interesting relationship.

I first met with R. Roger Remington, chief adviser, to my thesis as my first step. He suggested that I create a huge chart consisting of a timeline, typographers, typography, and history of menus. This was a helpful reference chart which enabled me to keep everything organized. After we went over the chart, he advised me to look for images that would accomodate the other components. He further suggested that I look for images on methodology. Meanwhile, Joe Watson, associate adviser, recommended that I find images on food, and Nancy Ciolek, associate adviser, suggested I find the images on history of typesetting. I have found through my research the above images and made photo copies of them. I then pasted them on the chart (Appendix C).

<sup>3</sup> Fellman, Leonard F.  
Merchanizing by Design. New  
York: Lebhar - Friedman Books,  
1981., (p. 26 )

After evaluating my decisions that were based on my research I felt the images I picked were the most suitable, and along with the other components would add more interest to the design.

Before finishing the research process, I had to go back and find more information on typeforms. Because I felt Franklin Gothic was uninteresting, somewhat functional, and was too common to go along with the other typeforms. R. Roger Remington, suggested I look up a modern typeface, Emigre. This typeface is relatively new and experimental. Emigre is a very different typeform and is shown digital bitmapped in appearance. Because Emigre is a modern computer typeface and recently designed, I decided to use this typeform for my thesis (Appendix D).

All in all, I found through a vast amount of research, the components and imagery of food that I needed to become a common link. This source of information was the greatest help to me for my thesis.



As I considered the design options, I prioritized the importance of presenting the material flat and in book form. This would allow for a gestalt to occur, when viewed open, and for an individual to focus on one period at a time by viewing the material in book form.

The more I thought about the typographic design, the more important the relationships between the sizes of type, shapes of the letterforms, length of lines, and areas of type were becoming.<sup>4</sup> I also decided to use different typeforms in every panel indicating the style of the period when they were used. This would contribute to the historical feeling in the design. The feeling that I wanted to accomplish was the historical interwoven with aesthetics. Both the typography and visual translations were to be overlapped and flow from one panel to the next. This would contribute to a feeling of unity in the design.

The biggest fear I had was how to create a harmonious relationship between the type and the visual translations. I wanted the menu design to have an ordered unity; to be clearly defined, easily understood, and each part to be compatible with one another.

When I began doing rough layouts, laying down the type, the halftone photographs, and rendering the visual translations, a motivating factor, I had kept in mind was that I wanted my thesis to contribute an interesting perspective to history.

Designing two different kinds of grids was my first task. One was a typographic grid and the other one was a constructional grid. These grids as valuable tools have aided me to follow the guidelines and

<sup>4</sup> McLean, Ruari. The Thames and Hudson Manual of Typography. London: Thames and Hudson, 1980., (p. 123)

helped me in creating a sense of continuity throughout the horizontal panel design. A grid structure can take many forms such as format of columns, and complex modular relationships that allow for diverse typographic treatments and a variety of image sizes and shapes.<sup>5</sup> Both the typographic and constructional grids would remain constant throughout the whole series of panels. They can be combined into an overall balance. These grids can be found in Appendices H and I.

The grid is based on an 8 3/4" x 11 3/8" horizontal format. After determining the size of grid, I began to divide the panel into modules. Each module was in the shape of a square measuring 1 3/8"L x 1 1/4"W. This dimension was chosen for it allowed me to line up the components. Between each module I measured and allowed 3/8th of an inch. The overall individual panel has eight modules across and six modules down. This specific measured grid system applied to both the typographic and the constructional grids.

Once I decided on a specific grid, the components fit precisely. This allowed each panel to be consistent throughout the menu design process.

The components including history of menus, history of typography, alphabetized letters, styles of periods, halftone photographs, and letterforms within the visual translations were aligned against the grid systems.

During the creative process, my next task was to find images of food that occurred during the time periods. From here, I copied them in halftone on a Xerox copy machine. I then analyzed

<sup>5</sup> Meggs, Philip B. Time and Image: The Language of Graphic Design. New York: Van Nostrand Reinhold, 1989., (p. 80)

them and picked out portions of objects to be modified into visual translations (Appendices E and F). Upon designing the visual translations, I kept in mind that they should reflect the period and the typography.

R. Roger Remington suggested that I work with a sequential interval system for the visual translations. This means each visual translation has an edgeline form showing either regular, irregular, progressive, or combinations. By using these different intervals, the visual translations' edgelines could show either curve, straight, natural, or combinations.

In the Renaissance panel, I chose a painting done by Arcimboldo.<sup>6</sup> This painting was modified into a visual translation by using a progressively increasing curve edgeline. Both the visual translation and the food item in this panel have in common in mathematical harmony.

As for the Baroque panel, the visual translation of the bird was taken out of a painting printed in Food in History.<sup>7</sup> This particular visual translation of the bird also has a progressively increasing curve edgeline. This theme was similar to the visual translation of the Renaissance panel. Every panel has different edgelines of images using the sequential interval system. In viewing all ten panels, the visual translation would appear from the right to the left side. The Renaissance panel gradually flowed to the left side of the Romanticism panel, I did this by using combinations of irregular curve and straight edgelines. From the Romantic to the Surrealistic panels, the visual translations are connected in same

<sup>6</sup> Tannahill, Raey. Food in History. New York: Stein and Day, 1973., (p. 247)

<sup>7</sup> Ibid., (p. 224)



line going from combinations of irregular curves and straight edgelines to regular curves and straight edgelines.

The Abstract Expressionism panel followed the same theme. Some of the visual translations were diagonally aligned related to the diagonal food groups. This was meant to add an interesting view in contrast with the vertical nature of the visual translations and body copy of food items. By the time Pop Art was reached, the visual translations started to shift to the center of the panel using a progressively increasing curve edgeline. Lastly, the Digital Art panel's visual translation appeared in the center by using regular and progressively increasing straight edgelines. This last panel mirrored to the first panel. They both have progressively increasing edgelines and linespace. The only difference between them was the form. Additionally, the first panel has curved edgelines while the last panel has straight edgelines. This created an optical view from the top panel to the bottom panel. I feel the visual translations were significant for the audience to recognize the quality of style related to history (Appendix E).

I developed these visual translations to align with the constructional grid.

The visual translation on the Renaissance panel began small in size and gradually enlarged in size to equal the size of Mona Lisa's visual translation in the Digital Art panel. I felt this revealed the growth of aesthetic taste related to history.

During the development of my typographic grid, I chose five serif

typefaces for the first five panels, and five sans serif typefaces for the last five panels. These typefaces were to be used in recognizing the style of the period and conveying different moods.

Author, Ruari McLean stated typographic design which has to do with the visual concept:

"In typographic design, if we say something is legible, we mean that in our opinion or experience the people we want to read it can read it in the conditions in which we think they will see it." <sup>8</sup>

Also, he stated:

"Not all typographic design is concerned with straightforward text types. Not all typography is concerned first and foremost even with 'legibility,' if it's object, 'noticeability' is concerned with claiming attention to itself in competition with all the other stridencies and attractions in our environment." <sup>9</sup>

These quotes advised me to think about the typographic design and to make it work for the audience to understand the concept of the typography in terms of history.

The typefaces that I chose are listed on page 10. These typefaces are the same in both the menu design layout and the menu design book.

I felt the typefaces I chose were best suited to convey the mood.

<sup>8</sup> McLean, Ruari. The Thames and Hudson Manual of Typography. London: Thames and Hudson, 1980., (p. 42)

<sup>9</sup> Ibid., (p. 145)

The serif and sans serif typefaces could work well with the variables in the design. What I wanted to do with the body copy was to place them horizontally and diagonally which would then produce optical contrast and interest.

On all ten panels the body copy was to be aligned against the typographic grid. I decided to use 10 point type to insure clarity. This point size fitted well in the grid. The body copy would show a good legibility in both light and bold. I then could emphasize the contrasts in the typefaces.

Originally, I was going to use combined variables including wordspacing, linespacing, and letterspacing in place of food items for all the panels I created. However, these variables created problems due to poor legibility and wouldn't look well in the design. I decided to go back to the design using only linespacing. This theme I feel that was a good solution to the problem I encountered. The linespace of body copy served as the most significant theme in the panel's hierarchy of information. This allowed me to keep the body copy dominant.

Each panel had different linespacing. The body copy of the food items appeared in different widths and lengths. They were flush left and ragged right. In the Renaissance panel, the linespacing is shown to progressively increase starting from the top to the bottom. Using the progressively increasing linespacing in the Renaissance panel helped to create a flow to the next panel.

In the next panel of the Baroque period, the linespacing is shown

progressively decrease from the top to the bottom while in the Rococo panel, the body copy of food items are revealed with irregular linespacing. In the overall view of the ten panels, the body copy would appear on the left side and gradually flow to the right side. This theme consisted of regular, irregular, progressive, and combinations of linespacing. Some of the reversed body copy of food items were used in visual translations. These combined elements added more interest to the design.

To the left of the food items, I placed the categories of food listed horizontally and aligned against the typographic grid. While looking at them, I realized that they appeared haphazardly and looked as if they floated and created poor legibility. I then decided to shift them diagonally for the purpose of having a good readability.

The elements I used in each of the periods included headings, typographers' names and dates as sub-headings, alphabetized letters, and body copy which consistently appeared at the right side on every panel. Specifically, periods' headings were set in 14 point and is highlighted in bold. This was meant to capture the attention and to recognize the relationships in each of the periods. Meanwhile, the typographers' names and dates were set in 10 point bold. These also associated with the body copy and occurred in each of the periods. The body copy of history of typography was set in 8 point.

A recommendation I used was to use a line underneath the period's heading. A 2 point line was added on every panel located at the upper right hand corner. The line served to support the heading

and show it as dominant. Each line measured 2 5/8 inches. This measurement fitted in two modules of the typographic grid.

I then aligned the laser printed body copy against the typographic grid on all ten panels. Then I analyzed the entire layout carefully.

Interestingly, as it turned out, the history of menus' body copy appeared on the left side while the history of typography's body copy appeared on the right side showing two different sides of history. I felt that this would make it easy for the audience to understand the concept. I wanted to convey the feeling of consistency of history in a standard design throughout the ten panels.

All in all, both the body copy of history of menus, and the visual translation in each panel have a common relationship in terms of an interval system. The above components are to be sequentially read from the top panel to the bottom panel.

The sketches of the visual translations were done freehand, using black markers. The typography was set on the computer and was printed in black, including reverse, using the laser printer.

Aligning the halftone photographs to the grid was my next task. Relating to Roger's suggestion, I decided to put the halftone photographs against the edge of each panel. This allowed them to be seen as a separation between the two panels. I felt that it was important to include the halftone photographs, because they matched in relationship with the visual translations which became



the meaningful visual aesthetic of food.

After placing the halftone photographs on my layout, my next step was to include the letterforms. Roger further suggested that I work with the letterforms, and place them on the edge of the visual translations. Nancy Ciolek, my associate adviser, recommended that I used the word, "Typography" in place of the letterforms. This word fitted perfectly in all ten panels. The typefaces I chose, for the work are on page 10. Working with the grid, I employed each reverse typeface on the edge of the black visual translation. Each typeface measured 1 1/4" which fits in grid. My reasons for using the reverses on the black visual translations were for the audience's visual purposes in order to help them recognize the role of typography during each specific time.

Next I began to think about color and tonality. Originally, I wanted my thesis to utilize color to reflect the history of typography and the history of menus. I chose two colors for my thesis. I began doing a couple of rough layouts using green with black, and red with black. However, these colors created problems in the legibility especially the body copy. Joe Watson, suggested that I work with only black and white. As I thought about this suggestion, I felt it would work well in terms of graphic design. The black visual translations with white body copy and 1 1/4" reverse letterforms would have good legibility when it comes very bold.

After completing the rough layouts, I looked at the overall unity from the top positive panel to the bottom negative panel of the menu design, and I get the sense of contrast.

Visually describing the layout, the first six panels utilized black against a white field, and the last six panels appeared reverse. The overall tonality of the layout created an optical effect.

On the whole, I felt I created a pleasing overall design utilizing all of the necessary components. Each panel supported each other in a similar decorative manner.<sup>10</sup>

<sup>10</sup>Scanlon, Nancy Loman.  
Marketing by Menu. New  
York: Van Nostrand Reinhold,  
1985., (p. 112 )

At the production stage, I was overly concerned with the availability of all the fonts I needed for my thesis. My main concern was to find good quality printed typefaces. I decided to find a good typesetter who has Linotronic capabilities.

I asked several people where I could get good quality printed typefaces available on positive and negative papers for pasting up. My first contact was to see Carl Palmer, Professor of NTID Printing Production Department. As it turned out, he has all the fonts with exceptions of Gill Sans and Emigre, and has the Linotronic 200P for output. Fortunately, the NTID Printing Production Department had the font, "Janson" in their system file. There was a type company in Rochester called Setronics Limited where they printed out the text types on the Varityper-4500P. Margie Spence, President of Setronics Limited, provided me the information on fonts. One of the fonts, Gill Sans was available through them. I was able to use this typeface for my thesis.

As for the typeface, Emigre, I ordered this font through Emigre Graphics located in California.<sup>11</sup> Emigre font was available for use with Apple Macintosh computers. I was able to use it in one of the Macintosh computers at RIT and get the text types printed through the laser printer. After the Emigre's typeface was printed, I shot positive and negative papers photostats. This technique helped me in the production, and saved time.

As for all the text types, I set out to produce them in one of the Macintosh computers. With the today's computer technology, it

<sup>11</sup> Emigre #11. Berkeley, California: Emigre Graphics, 1989., (p. 34 )



consumed less time than hand lettering, and produced good quality typefaces when printed through the laser printer. I typeset the text types in different fonts, and saved them in my disks. After completing the typing, I gave my disks to Carl Palmer and Margie Spence. They then regenerated the specific fonts I requested. All the text types within the typefaces were printed on positive and negative papers through the Linotronic. The printed typefaces came out unjagged, and was of reproductive quality.

Before starting the mechanicals, I enlarged all ten visual translations on a copy machine. I laid down the Xerox copies of the visual translations on a light table, and put the C-thru printed 10-inch square grid paper on top. The first panel was chosen as the beginning that other panels would follow. I carefully traced the edgeline of visual translation with the non-reproducing blue pen. The second to tenth panels followed the same procedures in order to have all of them vertically and evenly lined up. These panels would become my guidelines for the mechanicals.

On a 14" x 17" vellum paper, I defined the 8 7/8" x 11 3/8" area with inked crop marks in each corner. Working against the above guidelines, I traced the edgelines with technical pens, and inked in areas that were to be filled. After inking in all ten visual translations on vellum, I shot positive papers photostats at 100%. Some of the edges of the visual translations were retouched with technical pens using black ink. All in all, this process was done freehand using straight edges, templates, and french curves.

Once this process was finished, the next task was to begin pasting down the components including the food items, the history of typography, the alphabetized letters, the styles of periods, the letterforms, and the halftone photographs on the photostats within the visual translations. I placed on each panel positive photostat on top of the inked typographic grid using a light table. Working with the black and white Xerox copies of the layout, I felt it would be less frustrating for me to paste down the components according to the grid system that I designed.

In all ten panels, the body copy was waxed and pasted down on the left side aligned to the typographic grid. Originally, the linespace of body copy was set using 1 point leading. I used a Macintosh computer, with "Ready-Set-Go" as the software, and printed everything out on a Linotronic. I then carefully cut between two lines to separate them. From here, I then moved them to line up progressively increasing from the top to the bottom aligned to the grid. While I was working on the left side of the panel, I pasted down the category of food groups diagonally. After the left side was finished pasting, I shifted to the right side and the components were waxed and pasted down on the right side lining up in a consistent manner with the typographic grid.

After all the panels were finished, I began to work on the front cover. I felt that adding the front cover to my thesis was important because it contributed to the mood and theme as well. I wanted to convey in the front cover a sophisticated, yet casual mood.

I decided the cover should include something from each of the

panels to best represent the entire body of work.

The next step was to draw lines using a number 2 technical pen, on the vellum paper. I shot both positive and negative photostats of lines. For the front cover and the first seven panels, I pasted the black lines at the upper right hand corner. From the eighth to tenth panels, the white lines were pasted in the same location.

Pasting down the letterforms on the visual translations in all panels was my next task. After each letterform was pasted down on the edge of the visual translation, the surrounding area had to be filled with the black ink.

The halftone photographs were then pasted down on all ten panels. They were copied from books using a copy machine. From here, the halftone photographs were made into positive photostats in different sizes. I then trimmed and pasted all the photostats on all panels. Some of the halftone photographs were bled off the edge of the panels. This would prevent having the white line shown.

My intention was to mount my 70 inch thesis on a kiosk. This thesis would give the audience an overall view of sense of continuity. Additionally, I liked this method because the audience could visualize the different variables including the sequential interval system. The tonality also can be readily seen which gives a sense of contrast of black and white in distance.

After deciding upon a kiosk as the vehicle for presentation, and completing the mechanicals, I shot all ten panels starting with the

Renaissance and going to the Digital Art, I used positive paper photostats at a 79% reduction. This allowed me to end up with a panel size of 7" x 9". Once these were completed, the top and bottom of each panel was trimmed using an X-acto knife. Before spraying the backs of each panel with the spray mount, I put on clear transparent tapes between two 30" x 40" light bristol boards bonding together. All together, there were a total of three boards. I then sprayed on the back of each panel, and mounted them to the bristol board, and placed the tracing paper on top, and I then carefully burnished evenly with a roller. The second panel was sprayed, mounted and placed next to the bottom of the first panel aligned to the crop marks. Other panels were done the same. Trimming the left and right sides of the panels was my final step in the process.

When it came to assembling, my first thought was to have the menu design book opened vertically rather than horizontally. Shooting all ten panels and a front cover was my next task. This time, I included a front cover and scored between each panel. This allowed the book to fold when opened or closed. I liked this method because the book can lie flat and fold back. These are two different useful options.

I had intended on not using plastic or metal spiral binding to hold the panels together because it would interrupt the flow of the visual translations and text between the panels. What I had in mind was to mount each panel side by side, to score between each panel for folding in order for the visual translations and text to have a sense of continuity.

The system of folding I used was a simple accordian fold. Before folding the two panels, I scored between them with the bottom of an X-acto knife which gave a nice clean scoring line. I laid down the folded book, and put a ruler on top of it against the crop marks on each side, and trimmed it with an X-acto knife several times until reaching the bottom of the panel. The same process was repeated for all sides.

For the constructional grid, all ten panels revealed the contour lines of visual translations and letterforms spelling out "typography" vertically. These components were aligned and confined against the grid system. This allowed for audience to see how the visual translations and letterforms in all panels fit into the grid system indicating the sense of continuity.

Working against the original guidelines of non - reproducing photo blue lined visual translations was helpful for me in creating a constructional grid.

In the Renaissance panel, I carefully traced the contour lines onto a vellum paper using a number 3 technical pen. The second to tenth panels followed the same process in order to have all of them vertically lined up. All contour line width had to be evenly drawn throughout. This was the most difficult task. Some of the contour lines were uneven. I had to retouch them with the number 00 technical pen using black ink and technical guides. The contour lines then became even in width. After completing the inking in all ten panels, I shot positive photostats at 79% reduction. This size was similar to my menu design book.



On the photostat of the Renaissance panel within the contour line of the visual translation, my next task was to draw 48 modules using a non - reproducing blue pen. The second to tenth panels with modules were repeatedly drawn. Overall, there were a total of 480 modules.

Tracing each letterform in a specific typeface on each panel using a red marker was my next step. The second to tenth panels also have typeforms marked red. This highlighted color marker enabled the audience to capture the style associated with each of the period.

My final task was to draw vertical and horizontal lines on all ten panels using a gray colored pencil against a T - square. Both the vertical and horizontal gray lines were to be shown on all panels as an overall constructional grid.

All the visual translations and letterforms within the vertical and horizontal gray lines followed the same pattern from one panel to the next. These components and themes were meant to capture the eye and allow people to look at the constructional grid and get a sense of continuity (Appendix I).

My thesis traces the chronological history of typographic and menu design from the Renaissance through Digital Art.

I found through my research ten typeforms that were very significant. I chose to use these forms to represent the ten periods highlighted in my thesis.

Included in my work are the types of foods consumed in each time period as well as visual translations of images of the times.

The second thesis show was held in the Bevier Gallery, at Rochester Institute of Technology, on Friday, April 6th. All Masters of Fine Arts candidates from the College of Fine and Applied Arts are required to exhibit their thesis work in the Bevier Gallery. One week before the opening reception, the candidates were making decisions as to the placement of our thesis work in the gallery. I had to decide where to place my thesis and how I wanted to display it. Since other M. F. A. candidates wanted to use the wall space, I decided on a free standing kiosk, and didn't have any problems displaying my thesis on the floor near one of the corners.

One and a half months earlier, my thesis committee, R. Roger Remington, Joe Watson, and Nancy Ciolek discussed with me some of the possibilities of presenting my thesis for the thesis show. Originally, I had thought about placing my thesis in the frame and hang it on the wall. I also thought about locating the assembled book on the platform for the people to look at.

On February 13th, R. Roger Remington and Joe Watson, suggested that I think about a tall kiosk. This would fit quite well with my thesis because of the vertical format of my menu design book. They also suggested that I add the design work to the kiosk. I then proceeded to assemble many examples of triangular shaped kiosks which were to be made out of foamboard and bristol board (Appendix K). The next meeting, R. Roger Remington, Nancy Ciolek and I got together to talk about the examples of the kiosks. R. Roger Remington mentioned relating to the idea of step line design and the color of gray. As I thought about the suggestions, they would really work well in terms of design and color. Assembling more examples of



triangular shaped kiosks with the step lines design and apply 30% gray marker on them was my next task. This time, I decided to add the step lines design on all six sides of a tall kiosk and the small table. Both the tall kiosk and the small table will face each other at the corner. All sides will maintain the step lines that continuously flowed from one side to the next. The theme of step lines design was similar to the last panel of Mona Lisa's hair in visual translation appearance (Appendix L).

I decided the best material to use to build the kiosk was the foamboard. This would be easier to assemble, and give me less frustration to handle. The largest size foamboard came in was 4' x 8'. This board was big enough to mount my 70 inch thesis on. I obtained the foamboard from the industrial design department. Before cutting and scoring the foamboard, I measured out 16 inches for each section in order to make a triangular shaped kiosk (Diagram A). I cut the board through the top layer of paper vertically, between each section, without cutting through the bottom layer of the paper. The next step was to fold it in half. I used a razor blade to cut 45 degrees angle from each side (Diagram B). This would allow me to have a good vertical score and bend it at 60 degrees angle into the shape of triangle at the corner (Diagram C). I used hot clear glue for a good bonding. I glued it to the inside, at the corner of the kiosk. For the top of the kiosk, I cut out a triangular shaped foamboard to fit in perfectly. I then cut the board through the top layer of paper about 3/16th of an inch from the edge of each side, without cutting through the bottom layer of the paper, and scraped off the excess foamboard from each side. The lips of triangular shaped board fitted on the top of the kiosk.

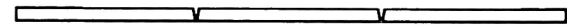


Diagram A

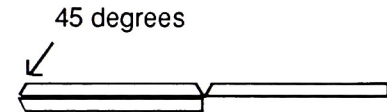


Diagram B

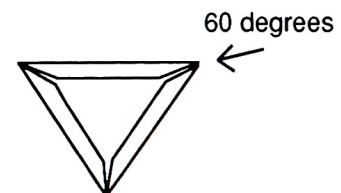


Diagram C

After the 8" kiosk was constructed, I also assembled a 48 inch triangular shaped table for the book being placed on top.

The next task was to paint the step line area on the kiosk and the small table. Before applying the varnish and paint, I put on a 3M removable tape indicating where the step line area will not be painted. This would prevent the paint from going over the line. I went to Hadlock's paint store where I bought the polyurethane varnish and the semi gloss latex paint matched the PMS 30% gray. I painted the step line area with a few good coats of polyurethane varnish. This would give a better protection and would not make the foamboard buckle when the semi gloss latex paint was applied afterwards. After the two coats of varnish dried, I used a roller to roll on two coats of semi gloss latex paint on the step line area of the kiosk and small table.

As the tall kiosk was light in weight, I had to think of what I could put on it in order to make it heavy at the bottom. I asked a graduate student named Gerard Alonzo for a cut wood triangle with lead attached, to fit in the bottom of the kiosk. I then glued the wood to the foamboard to make it secure. This would make the kiosk stay upright without tipping over.

Mounting the work on the first side of the kiosk was my next task. I wanted the people to see the overall view of structure in from a distance. The constructional grid of the menu design was mounted on the second side, for the people to see. This would give them an idea of how the visual translations and letterforms fit into the grid system.

Included on the third side of the kiosk was an outline for people to read to understand how the thesis book was constructed. I also

included a thesis statement (Page 31).

I then attached the assembled Menu Design book to the table with adhesive tape (Appendix L). This would allow the people to see it in close up.

The final thesis project is shown in Appendix M.

Overall, the development of my thesis, "Menu Design: A Typographic History," has been one of the most valuable experiences of my graduate education. I feel that the graduate program at RIT is great and the experiences I've gained throughout will be very useful to my future in graphic design.

Based on my thesis, I have accomplished a great deal of work. I was able to manage the complexity of blending two different subjects and combine them into good overall unity. After completing the thesis, I feel that I've gained a tremendous amount of experience in dealing with the complex projects.

My most difficult task was to design the visual translations. Because it was difficult for non-artists and graphic designers to recognize some of the visual translations, I had to go back and redesign them to insure that people would be able to recognize them. It was part of a learning experience I had based on the design process and the importance of visual translations.

I wasn't sure how people would react, or if they would understand my complex thesis project. I am pleased to report that people saw my thesis, and mentioned that my design was well done. I suddenly realized that I accomplished my goal, and fulfilled every requirement related to my thesis proposal. After all is said and done, it was worth everything successfully for the experience to work on a such complex thesis project.

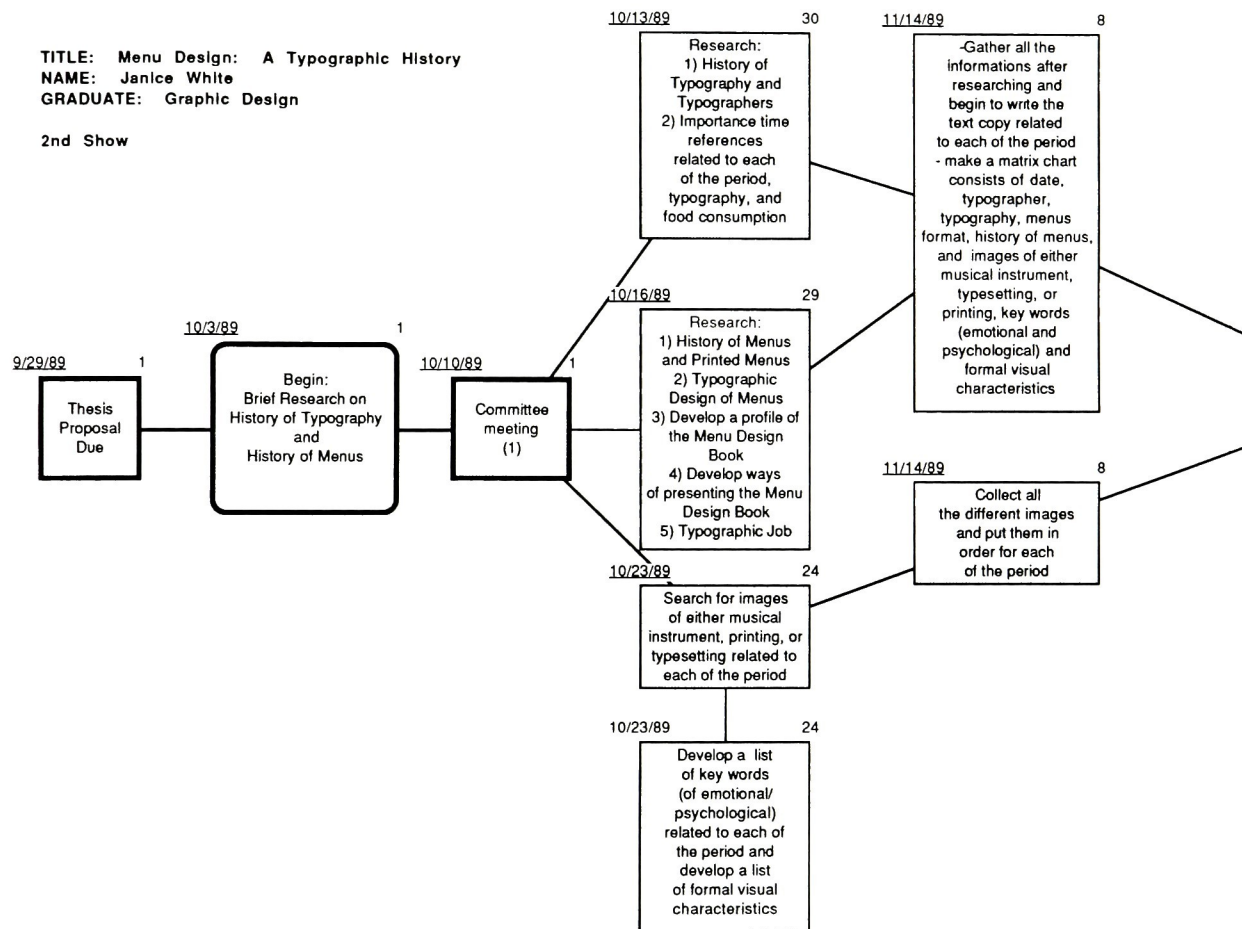
- A.) Flowchart
- B.) Outline of Thesis Objectives
- C.) Chart
- D.) Five Serif Typeforms/Five Sans Serif Typeforms
- E.) Ten Visual Translations
- F.) Ten Halftone Photographs
- G.) List of Food Items
- H.) Typographic Unit Grid
- I.) Photos of Constructional Grid
- J.) Overall Progression of Sketches
- K.) Examples of Kiosks
- L.) Thesis Show Presentation
- M.) Finished Menu Design Book

# FLOWCHART

A

**TITLE:** Menu Design: A Typographic History  
**NAME:** Janice White  
**GRADUATE:** Graphic Design

2nd Show



**Components:**

Each of these elements are integrated in the design in all ten of the periods represented:

- Typographic History
- Food items
- Halftone photographs
- Timeline
- Visual translations of images related to the halftone photographs
- Letterforms within the visual translations of images
- Color

**Organization Methods:**

Tonality: from positive to negative space  
from negative to positive translations of images

Grids: Typographic unit grid  
Constructional unit grid

Overall  
Unity: Typographic History  
Typography of food items  
Visual translations of images related to the halftone photographs  
Halftone photographs  
Letterforms within the visual translations of images  
Timeline



**Overall Structure:**

Visual

Variables: Different sizes of translations of images

Edge Line of translations of images

Tonality (contrasts)

Color: tonality of lightness - darkness

Curve:

- Connection
- Direction
- Line
- Axis

Rhythm: Sequential Interval System

- Regular, Irregular, Progressive, and/or combination

Elements: individual elements in each panel

- Location
- Point
- Area
- Line
- Curve
- Shape
- Kinetics: Active, Passive, Sequential
- Space

Form: visually perceived in each panel

- Visual Aesthetics
- Contour Form
- Relatively
- Unity
- Contrast

## OUTLINE OF THESIS OBJECTIVES

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B

- Contrast
- Design
- Relationship

Letterforms: visually seen within the visual translations of images in each panel

- Style
- Weight

Typography: each panel consists different typeforms

- Line Spacing
- Column Width
- Size
- Weight
- Digital: Bitmapped

Perceptual Principles: overall unity from the top panel to the bottom panel

- Figure/Ground
- Common Contour/Uncommon Contour
- Continuity

Visual Translations: related to the photographs in each panel

Sequential: the translations and typography are to be read from the top to the bottom panel

- Regular, Irregular, Progressive, and/or combinations

Halftone Photographs









CHART



C



Garamond

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz

Janson

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Bodoni

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abcdefghijklmnopqrstuvwxyz

Caslon

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Goudy

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Futura

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Gill Sans

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Univers

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Avant Garde

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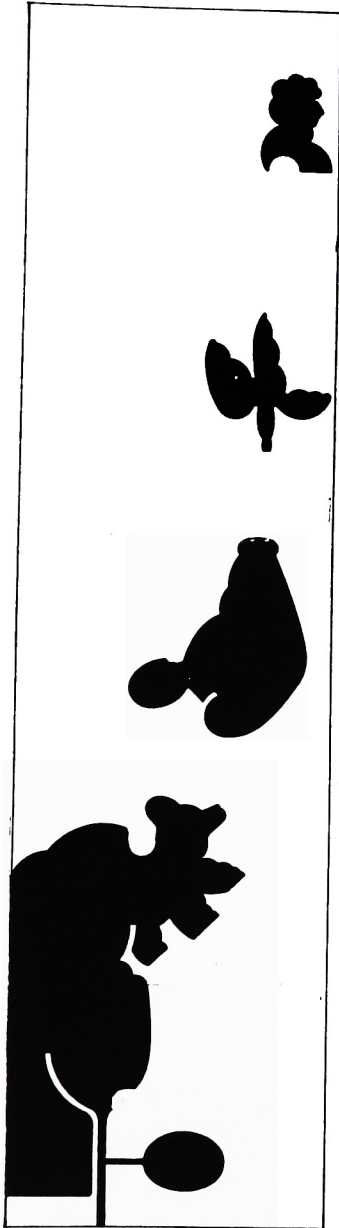
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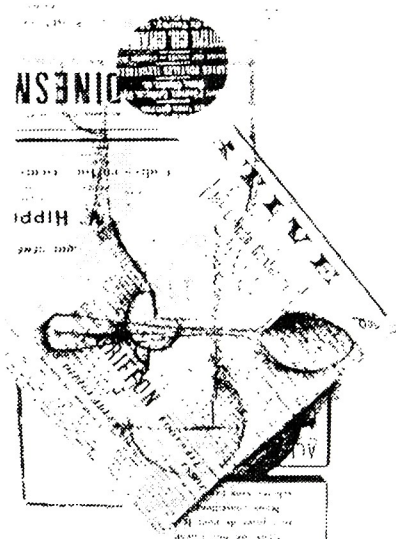
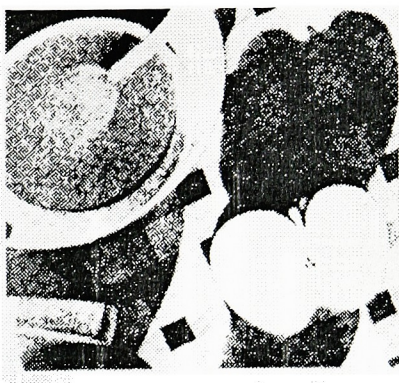
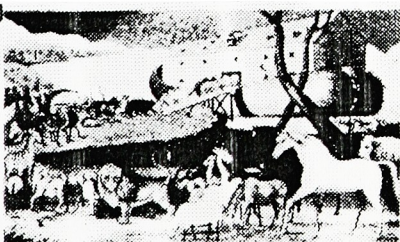
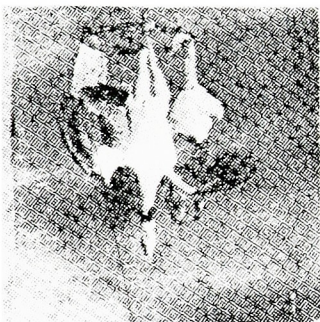
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TEN VISUAL  
TRANSLATIONS

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E





## TEN HALFTONE PHOTOGRAPHS

F



## LIST OF FOOD ITEMS

---

### G

Pigeons a la Trimoulette,  
Roast roebuck, Dainty pate,  
Spring Chicken with spinach,  
Small pastries with hot sauce,  
Mutton broth, Fricassee of gosling,  
Roast joint of mutton, Roast breast of veal,  
Salads of various kinds, Spring chickens in aspic, Cold saille,  
Flesh of prinsel with parsley and vinegar, and/or sweetened mustard,  
Boulogne sausages, Smoked tongues, Leg of lamb daube, Orange salad,  
Turkey, or peacock pie, Pheasant or Crousets pies, Capon in aspic, Venison pie,  
Roast spring chicken, Roast quails or Roast crousets, Roast pheasant, Roast rabbits, Olives,  
Pear pies, Pears in mead, Sartelles pears, Mousse, Apple, Chervil, or Jam tart, Cheese, or Apple jelly,  
Green walnuts, Fresh fruit, Clove apples, Angelots, Morbecque cream, Cream flan, Gohiere, or Waffles

FIRST COURSE

SECOND COURSE

DESSERTS

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Venison broth  
Chenots  
Roast capon  
Meaux ham pies

FIRST COURSE

Sixteen hot hors d' oeuvre, Eight potted meats and vegetables,

SECOND COURSE

Eight important intermediate dishes called broths, Sixteen entrees of fine meats,

THIRD COURSE

Eight roast dishes, Sixteen vegetable dishes, cooked in meat stock,

FOURTH COURSE

Sixteen raw salads, with oil, cream, and butter,

Eight pies or cold meat and fish dishes,

FIFTH COURSE

Twenty-four different kinds of pastries,

Twenty-four dishes of sweetmeats,

Preserves, dried, in syrups and jams,

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FIRST COURSE

Almond Soup, Small Puddings, Stewed Pigeons,  
Torrent of Veal, French Patty, Chickens or Tongue,

Cod and Oyster Sauce, Jugged Hare, Neck of Veal a la Braise,

SECOND COURSE

Roast Lobsters, Pheasant, Turkey, Oyster Loaves, Stewed Pears,

White Fricassee, Mushrooms, Pippins, Jellies, Custards, Apple Tarts,

THIRD COURSE

Forced Celery, Fried Artichokes, Amulet, Fruit,

Sweet Breads a la Braise, Potted Eels, Apricot Puffs, Potted Lobsters, Larks or Pigs' Ears

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FIRST COURSE  
SECOND COURSE  
THIRD COURSE



## LIST OF FOOD ITEMS

---

G

### SOUP

Venison a la Chasseur,  
Consomme of Prairie Chicken,

### FISH

Baked White Fish, Port Wine Sauce, or Boiled Trout, Lobster Sauce,

### BOILED ROAST

Leg of Mountain Sheep, Wild Turkey,  
Mountain Sheep, Saddle of Antelope, Blue Grouse,  
Leg of Venison, Wild Goose, Wild Turkey, Pheasants, Quail,  
Ruffed Grouse, Mallard Duck, Red-Head Duck, Jack Rabbit, Plover,  
English Hare, Spotted Grouse, Prairie Chicken, Sage Hen,  
Black Tail Deer, Canvass-Back Duck, Wood Duck, Blue-Wing Teal,  
Black Bear, Cinnamon Bear, Sand-Hill Crane,  
Squirrel, Opossum, Saddle of Black-Tail Deer,  
Partridges, Widgeon, Leg of Elk, Coon, Brandt,

### ORNAMENTS

The Coon Hunt, Hunter's Surprise,

### BROILED

Jack Snipe, Rabbit, Pheasants, Quail,  
Blue Wing Teal, Plover, Marsh Birds, Blackbirds,  
Gray Squirrel, Reed Birds, Butter-Ball Duck,  
English Snipe, Venison Steak, Partridge, Rice Birds,

### ENTREES

Venison Cutlet, Jelly Sauce, Ragout of Squirrel,  
Rabbit Braise, Sauce Burgundy, Prairie Chicken Salad,  
Fillet of Grouse aux Truffles, Dressed Celery,

### VEGETABLES

Celery or Spinach, Green Peas, Sweet Corn,  
Sweet Potatoes, Boiled and Mashed Potatoes,  
Stewed Tomatoes,

### DESSERTS

Raisins, Nuts, Figs, Biscuit, Roman Punch,  
Apples or Oranges, Wine Jelly, Cheese,  
Fancy Almond Cake, Confectionery,  
Candy Pyramid, Vanilla Ice Cream,

### ORNAMENTAL DISHES

Pyramid of Game en Believue,  
Pyramid of Wild Goose, Liver in Jelly,  
Boned Duck au Naturel,  
Boned Quail in Plumage,  
Blackbirds at Play,  
Prairie Chicken on Socle

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## LIST OF FOOD ITEMS

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G

### SOUPS

Cream of Artichokes, Moriaislenne, Green Turtle, Clear  
Chicken Broth en Tasse, Consomme Mercedes

### HORS D' OEUVRES

Lyon Sausage, Olives, Radishes, or Celery,  
Canape of Caviar, Anchovy on Toast

### VEGETABLES

Boiled and Mashed Potatoes, Fried Egg Plant, Boiled Rice  
Sweet Potatoes, Georgia Style or Little Gem Peas,  
Green Peppers, Stuffed, Picmontaise or Brussel Sprouts,  
Shrewbury Asparagus, Cream Sauce,

### ROAST

Turkey Stuffed with Chestnuts, Cranberry Sauce,  
Ham Glace, au Madeira or Ribs of Lamb  
Prime Ribs of Beef

### COLD

Boned Capon, Truffee  
Pate de Foie Gras  
Mayonnaise of  
Chicken, Ham  
Lobster, Lamb, or Game,  
Aspic of Quail,  
Patties of Game,

### REMOVES

Filet of Beef, with  
Fresh Mushrooms,  
Suckling Pig,  
with Apples,

### DESSERTS

Mince Pie or Pumpkin Pie,  
Tartellettes Framboise,  
Mixed Fancy Cakes,  
English Plum Pudding, Hard Sauce,  
Chocolate Eclairs, Champagne Jelly,  
Charlotte Viennoise,  
Cream Kisses or Fruit,  
Frozen Turkey Legs,  
Stuffed en Casserole,  
Alaska Strawberries in Basket,  
Bonbons, Savoy en Surprise,

### HOT

Croustade of Chicken,  
Richelieu,  
Rissoles of Oyster Crabs

### FISH

Cocotte of Bass, Morney,  
Turbant of Sole, Cardinal,  
Boiled Oregon Salmon,  
Joinville,

### SALAD

Romaine, Escarole, or Savoy,  
Celery, Mayonnaise, Lettuce,  
Sliced Tomatoes, Watercress,

### GAME

Canvasback Duck, Fried Hominy,  
Partridge, Bread Sauce,  
Broiled English Snipe,

### ENTREES

Noisette of Venison, Cumberland  
Supreme of Reedbirds, Benefole,  
Breast of Chicken, Chevallier  
Sweetbreads Braise, Toulousanaise,  
Terrapin, a la Maryland,  
Bartlett Pear Fritters, au Sabayon,

Cheese  
Crackers  
Coffee

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## LIST OF FOOD ITEMS

---

G

### HORS D' OEUUVRES

Apples  
Malaga Grapes  
Oranges  
Radishes

### FISH

Brolled Brook Trout  
with Montpeller Butter

### SOUP

Clam broth

### POTATOES

Stewed In Cream  
French Fried  
Baked

### HOT

Cracked Wheat  
Boiled Rice  
Eggs to Order  
Omelet with Asparagus Tips

### BROILED

Tenderloin Steak with Mushrooms  
Lamb Kidneys with Bacon  
Quail with Watercress  
Sausage  
Fried Oysters

### SIDE ORDERS

Vienna Rolls  
Toast  
Cornbread  
Cream Biscuits  
Buck wheat Griddle Cakes  
Preserved Strawberries

### ENTREES

Brolled Tenderloin or Sirloin Steak  
Fried Spring Chicken, Cream Sauce  
Ham  
Bacon

### SIDE ORDERS

Boston Baked Beans, Brown Bread  
Eggs to Order  
Omelets, plain or with ham  
Parker House Rolls  
Horn Rolls  
Corn Muffins

### POTATOES

Baked  
Stewed In Cream  
French Fried

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### BEVERAGES

Coffee  
Tea  
Chocolate

### BEVERAGES

Coffee  
Tea  
Cocoa

### HORS D' OEUUVRES

Cantaloupe  
Oatmeal  
Sliced Cucumbers

### FISH

Brolled Trout  
Salt Mackerel

## LIST OF FOOD ITEMS

---

G

### APPETIZERS OR SOUPS

Marinated Herring  
Fresh Fruit Cocktail  
Eggs a la Russe  
Oyster Stew, Half and Half  
Jellied Consomme  
Cream of Corn Soup  
Fresh Shrimp Cocktail  
Half Grapefruit  
Smoked Salmon Canape  
Chilled Vichyssoise  
Tomato Juice  
Chopped Egg with Onions  
Crabmeat Ravigotte  
Herb Consomme, Paysanne  
Hot Consomme,  
Fine Cubed Vegetables  
Six Blue Point Oysters on the Half Shell

### CHEESE

Camembert  
Munster  
Swiss Gruyere  
Liederkranz  
Cheddar  
Roquefort,  
Philadelphia Cream  
with Red Jelly

### BEVERAGES

Coffee  
Tea  
Sanka  
Milk  
Iced Tea

### ENTREES

Roast Prime Rib of Beef au Jus  
Boneless Rocky Mountain Trout Saute, Bacon Strips  
Chicken Tetrazzini en Baker  
Brolled French Lamb Chops, Currant Jelly  
Mignons of Beef on Stewers, Red of Rice

### DESSERTS

Butter Cream Layer Cake  
Peach Pie, Pecan Pie  
All Ice Creams (any flavor)  
All Sherbets  
Chocolate Angelfood Cake  
Baked Rice with Cream  
Pear Helen, Gourmet  
Baked Apple with Cream  
Strawberry, Chocolate, Caramel,  
Jersey, or Banana Nut Sundae  
Fresh Strawberries with Cream  
Chilled Melon In Season

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## LIST OF FOOD ITEMS

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G

### HORS D' OEUVRES

Three halves  
of eggs a la Russe,  
Busum shrimps with  
mayonnalse dressing, garnished,  
Beluga Malossol caviare  
on ice, toast and butter,  
Original jar of pate de  
Fole Gras with truffles  
toast and butter  
Pate a la Reine  
Ragout fin, baked with old  
Parmesan cheese

### ENTREES

Boiled brook trout in melted butter  
Escalopes of veal, plain or with paprica  
dressing, garden peas  
Pork chops, Hungarian style  
Saute Stroganoff  
Viennese veal steak, fried potatoes, lettuce  
American style mixed grill  
Rib steak, French beans, sauce Bearnaise  
Veal steak with fresh asparagus  
Sirloin steak, garnished with fresh vegetables  
Real Frankfurters with horseradish  
Assorted vegetables with fried egg and buttered rice  
Roast beef, English style, with remoulade sauce  
and fried potatoes  
Ham, smoked or boiled  
Beefsteak a la Tartare, with raw egg yolk, garnished  
Assorted cold cuts, bread and butter

### SOUPS

Beef broth, garnished  
Ox tail soup with Madelra  
Special chicken broth  
Real turtle soup in cups

### HOT

Omelet with ragout fin  
Two fried or scrambled  
eggs with ham and lettuce

### CHEESE

Camembert cheese,  
bread and butter  
Assorted cheese,  
bread and butter

### DESSERTS

Assorted stewed fruit  
Special ice cream cup  
with fruit and  
whipped cream

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## LIST OF FOOD ITEMS

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G

London Broil

Beef Kabob Teriyaki

Fresh Market Fish,

Baked or Broiled

Pan Fried Fresh Sole

Fettuccine with Fresh Zucchini

Seafood Cheddar, Dilly Soup and Sandwich

Romaine Salad, Homemade Steak Soup

Platter Salad and Rye Bread, Taco Salad, Spinach Salad

Sesame Chicken Salad, Soup, Salad, and Bread

Burnt Cream, Blum's Coffee Toffee Pie, Cheese Cake with Blueberries, Cappuccino

Classic Irish Coffee

HOUSE WINES

Chablis Burgundy Rose French Colombard

BEEF

SPECIALTIES

ACCOMPANIMENTS

SALADS

DESSERTS

BEVERAGES

EGGS

Freshly Ground Coffee  
or Twinings Tea

Seafood Quiche  
Quiche Lorraine  
Vegetable Frittata  
Mexican Frittata  
Eggs Benedict

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## LIST OF FOOD ITEMS

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G

Chef's Special,  
Catch of the Day

Shrimp Cocktail

Cranshaw Melon  
Roulade of Striped Bass with Morels

Chilled Tomato Orange Bisque

Seafood Salad (Scallops, Shrimp,

Lobster Chunks, King Crab Meat)

Chilled Tortellini Salad Primavera

Breast of Chicken Salad Louis with Pineapple Sticks

Smoked Scotch Salmon, Pumpernickel, Cucumber Salad

Chef Salad (Mixed Greens, Ham, Turkey, Salami, Swiss Cheese, Mushrooms)

Fresh Fruit Salad, Tartufo, Vanilla Ice Cream, Raspberry Sauce, Cheese Cake,

Chocolate Mousse Cake, Fresh Strawberries in Cream

New York Cut Sirloin Steak, Maitre D' Hotel Butter  
Broiled Double Lamb Chops, Watercress  
Center Cut Swordfish Steak, Anchovy Butter  
Prime Rib of Beef Au Jus  
Seafood Lasagne

Coffee

WARM UP VOLLEY

THE OPEN PASTRY

ADVANTAGE GRILL

SPECIALS

MATCH POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
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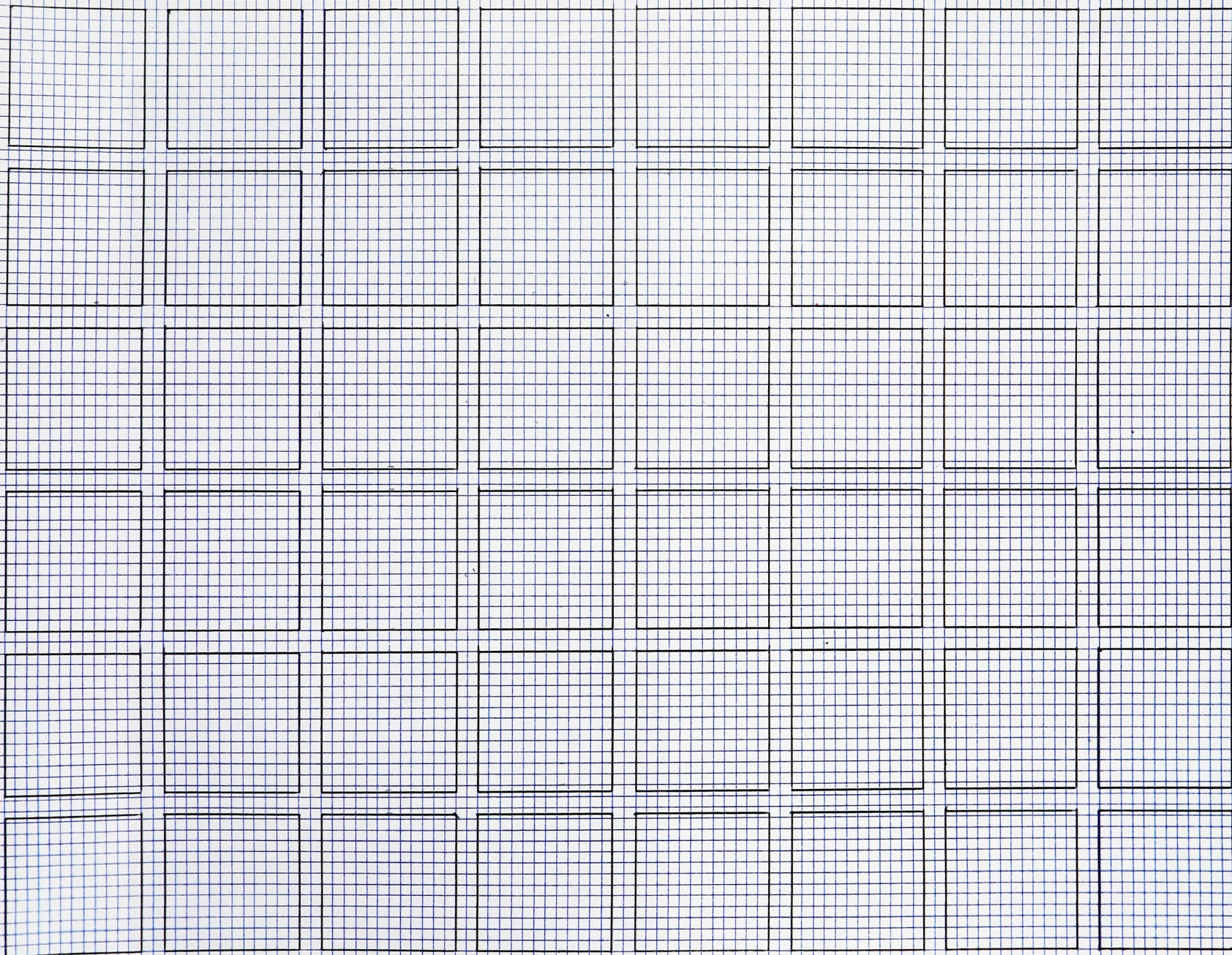


**TYPOGRAPHIC  
UNIT GRID**



**H**



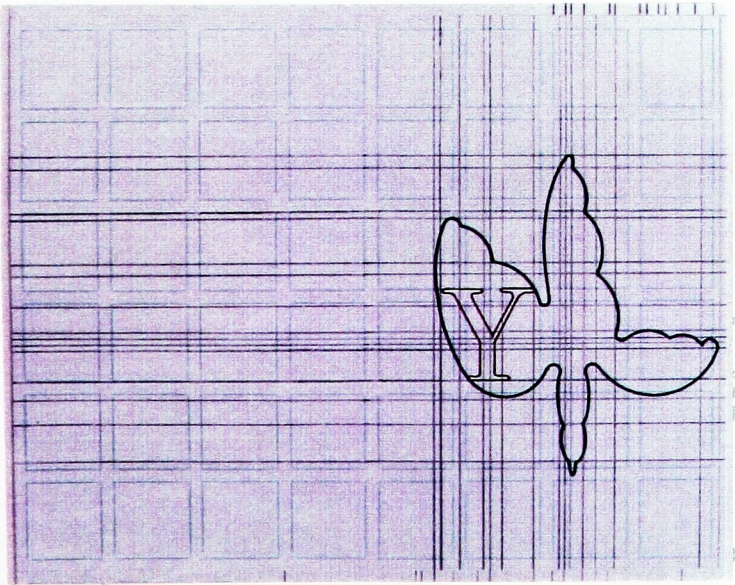
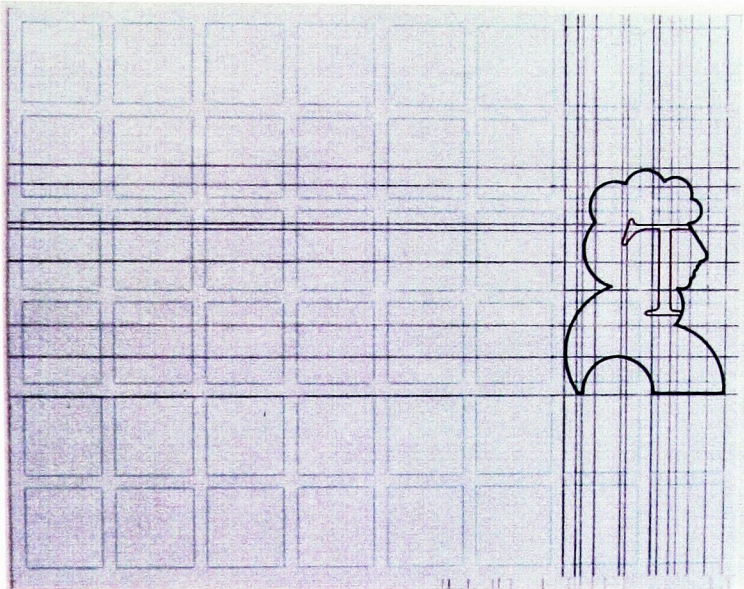




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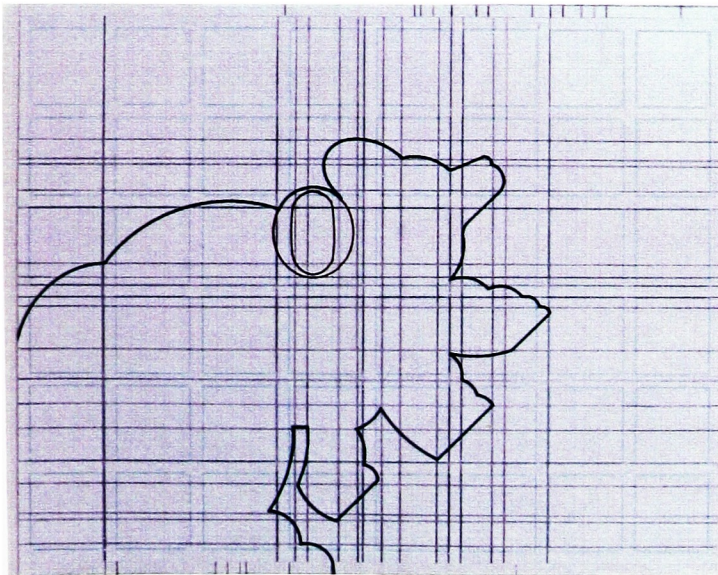
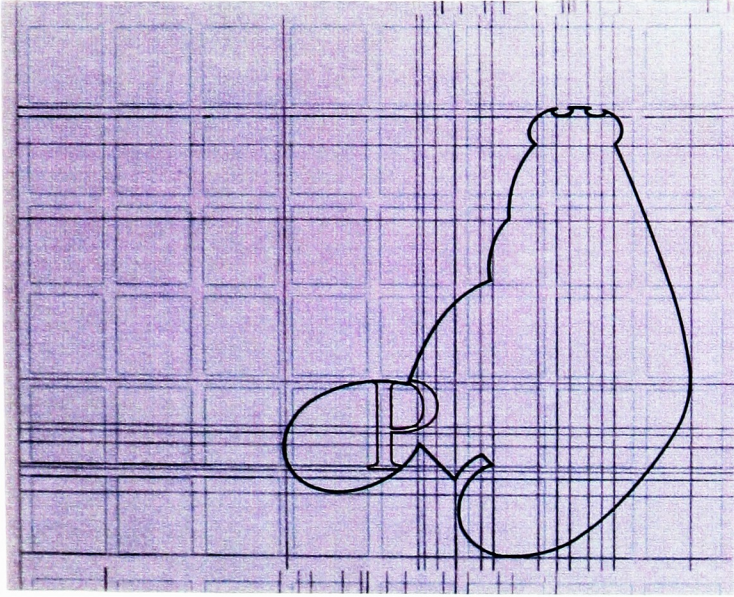
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PHOTOS OF  
CONSTRUCTIONAL  
GRID

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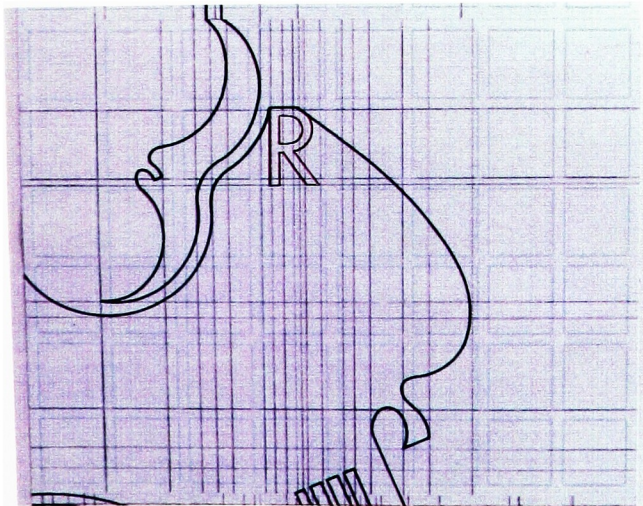
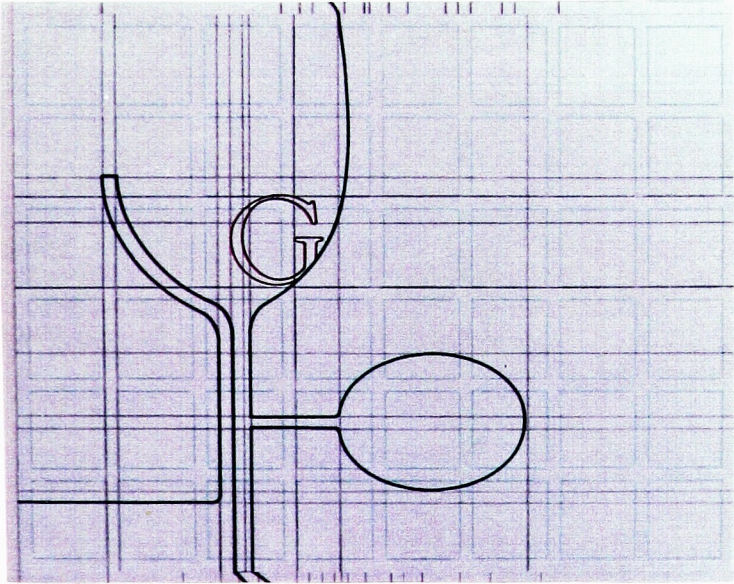




PHOTOS OF  
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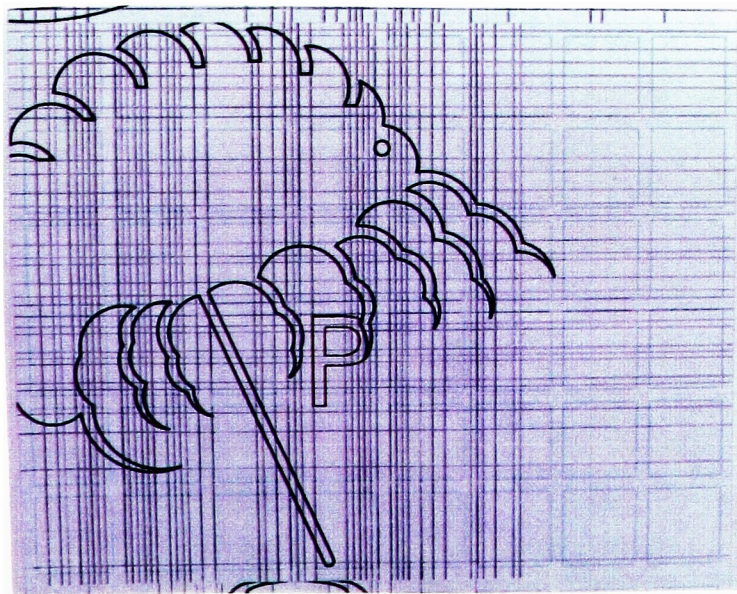
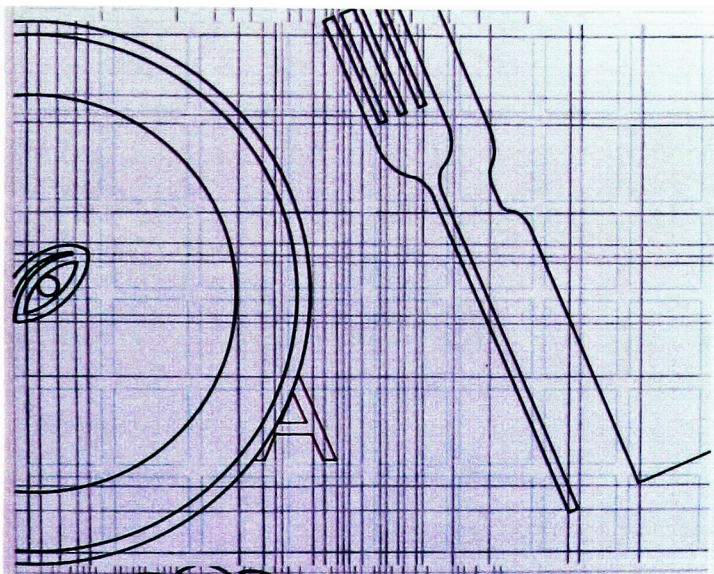
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# PHOTOS OF CONSTRUCTIONAL GRID

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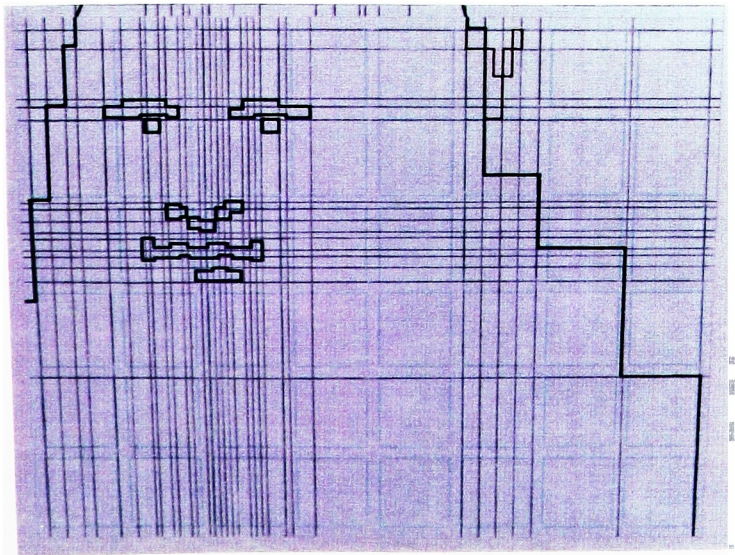
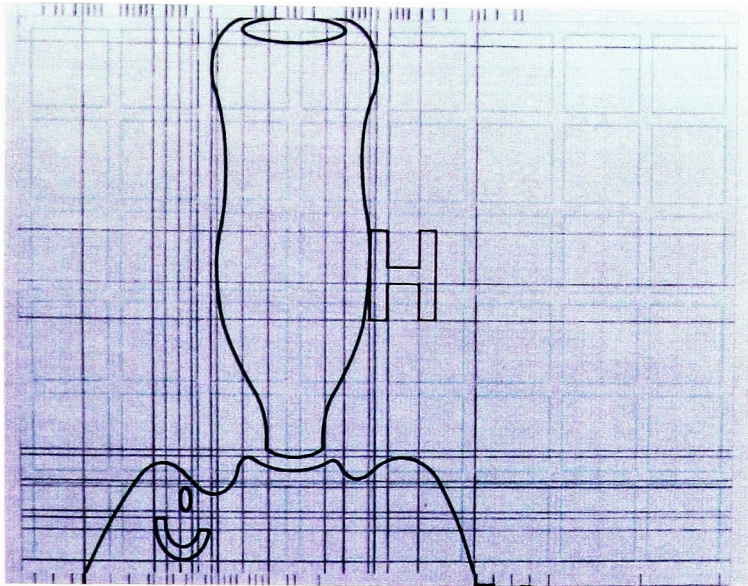




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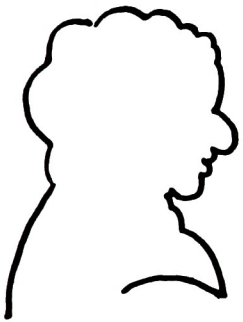




OVERALL  
PROGRESSION OF  
SKETCHES

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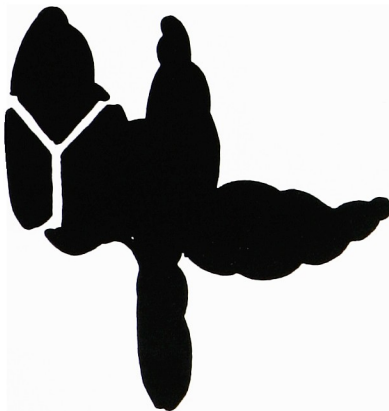
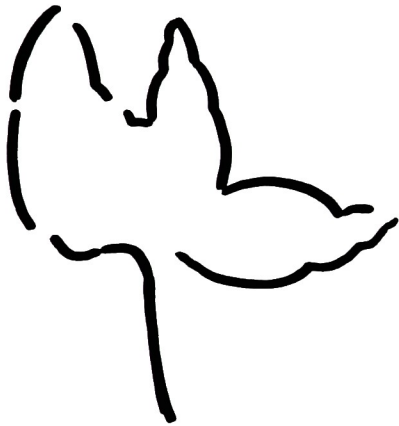
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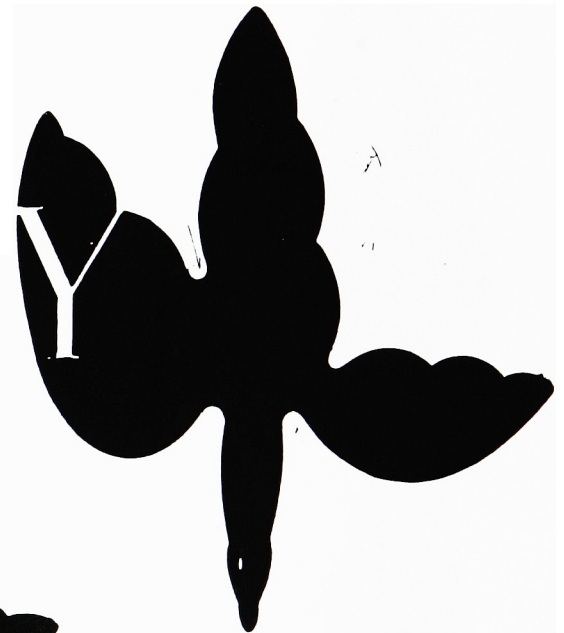
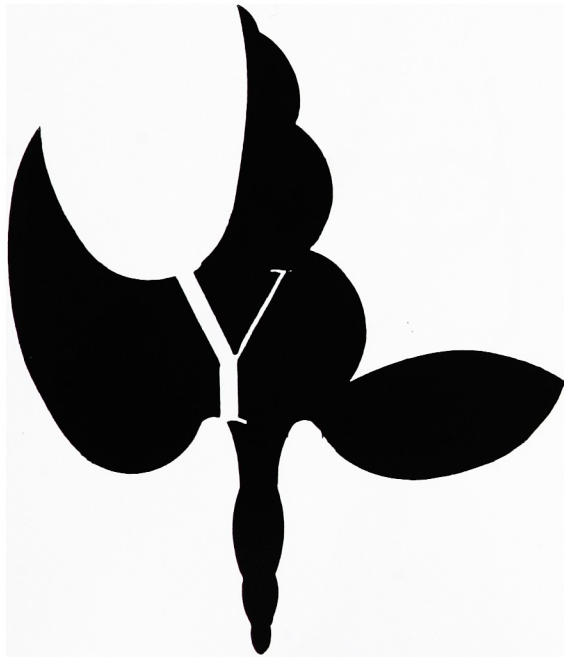




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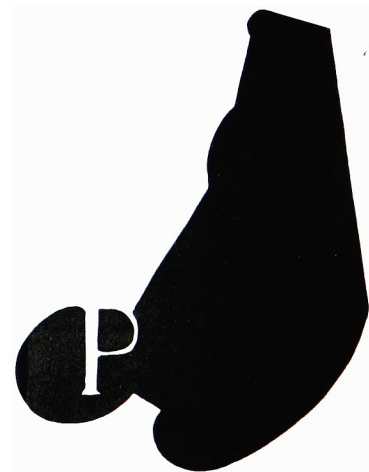
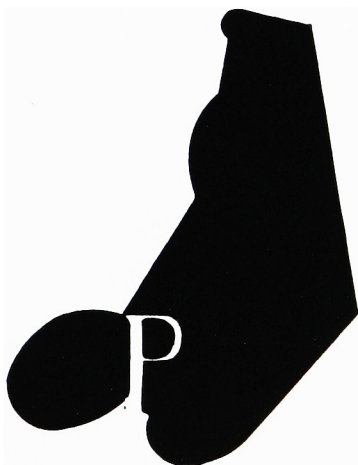
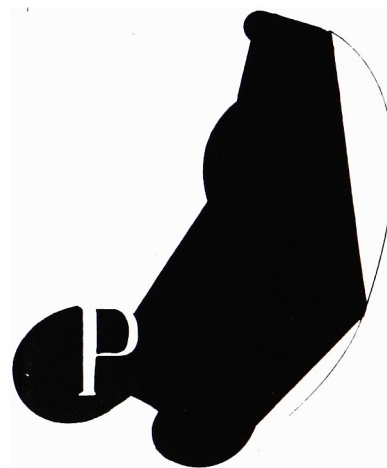
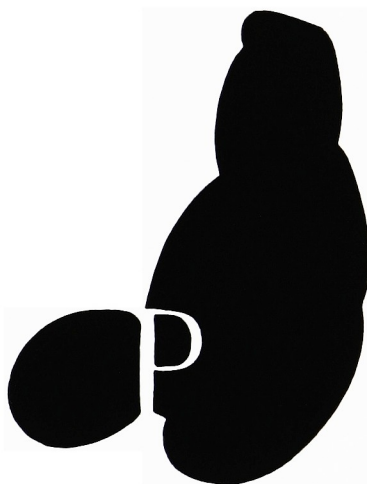
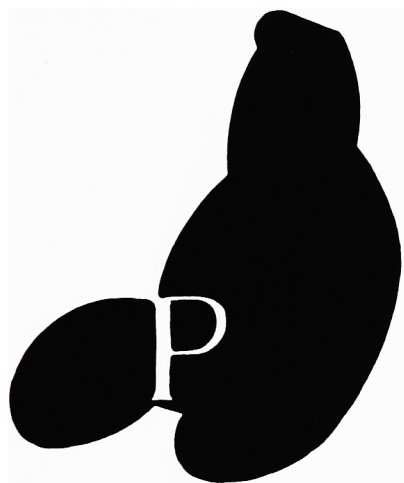
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OVERALL  
PROGRESSION OF  
SKETCHES

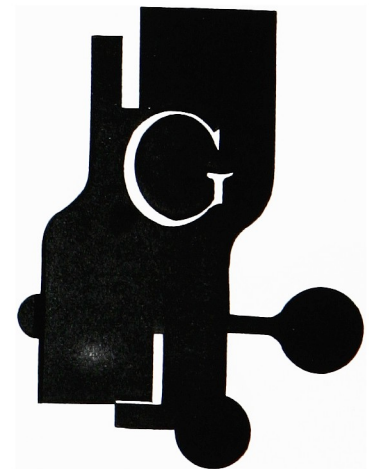
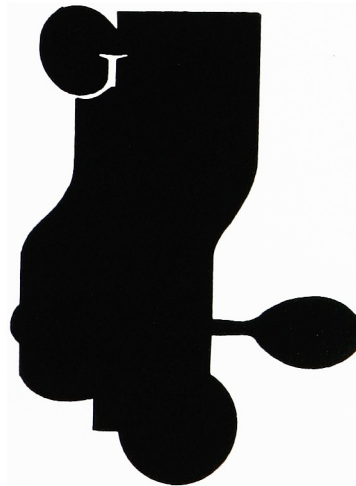
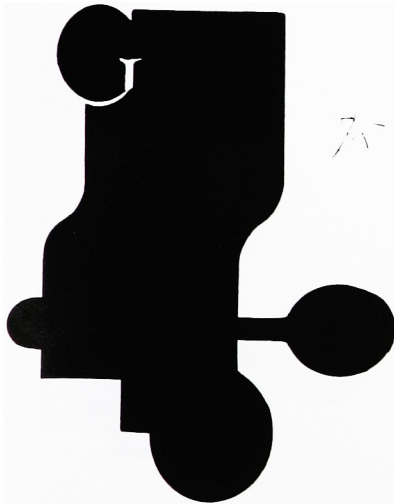
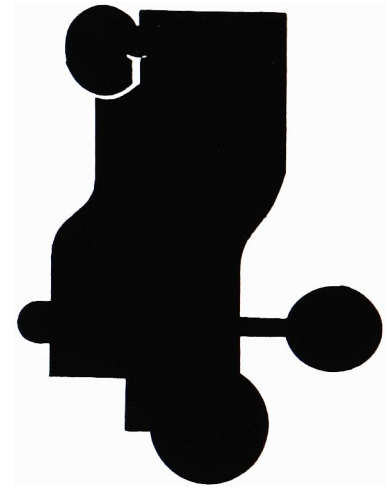
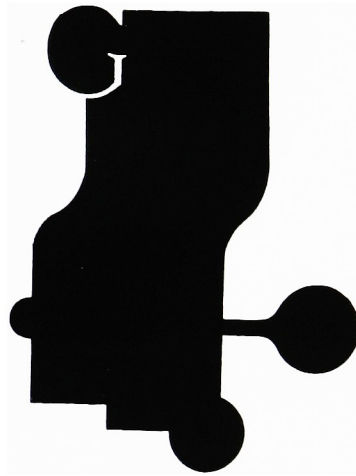
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OVERALL  
PROGRESSION OF  
SKETCHES

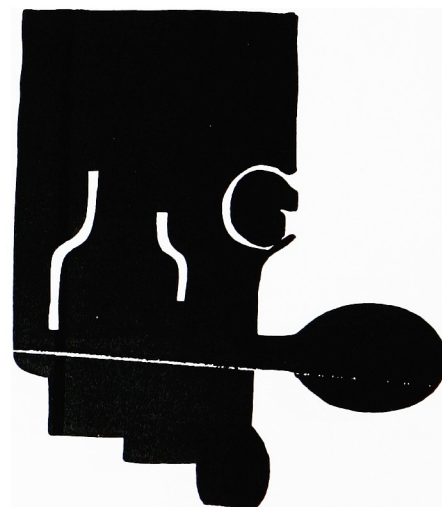
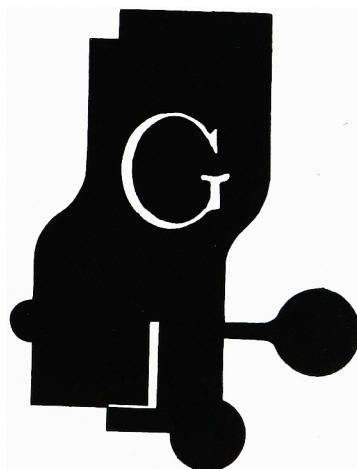
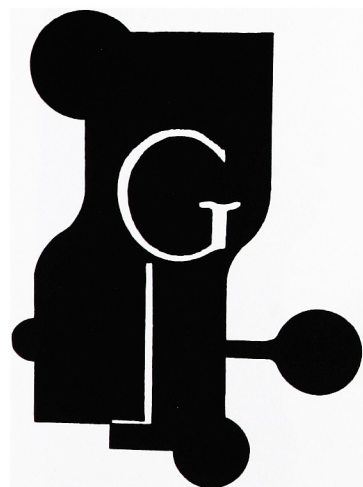
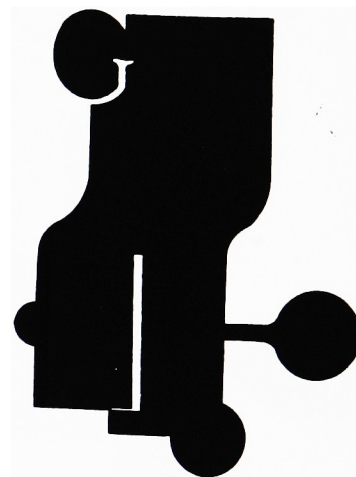
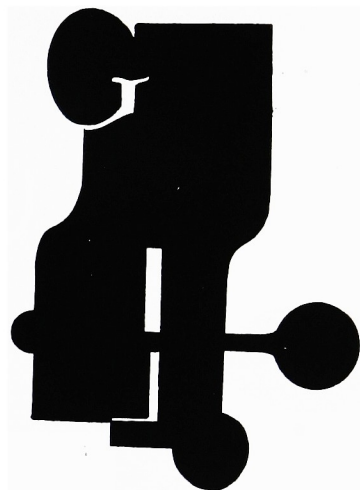
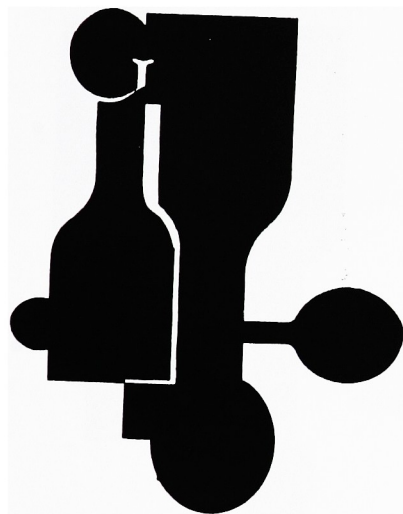
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OVERALL  
PROGRESSION OF  
SKETCHES

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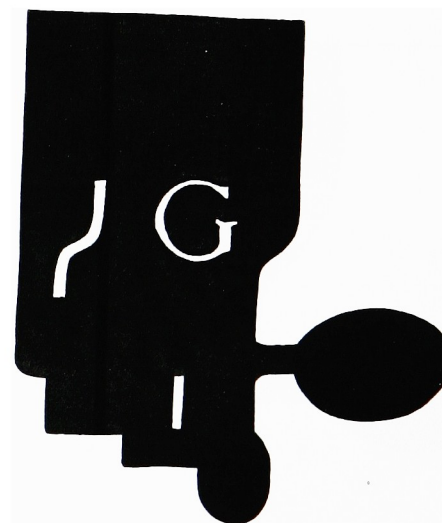
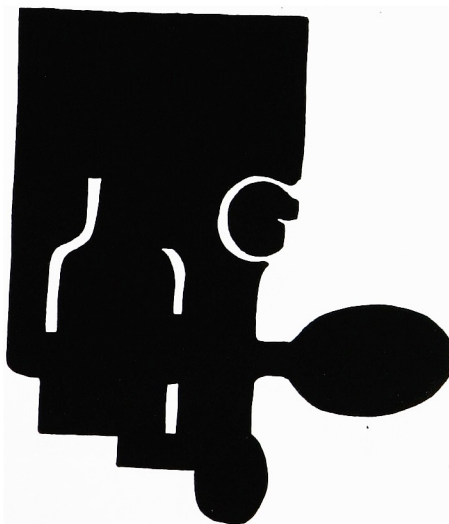
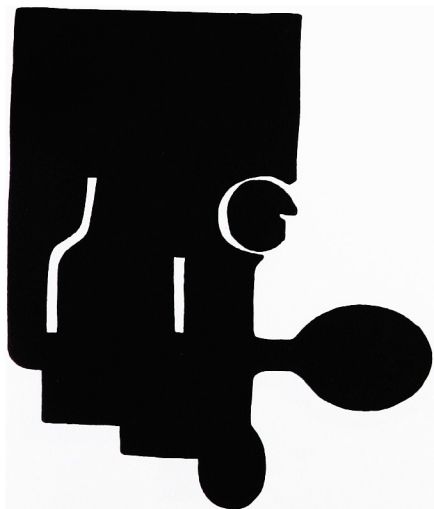
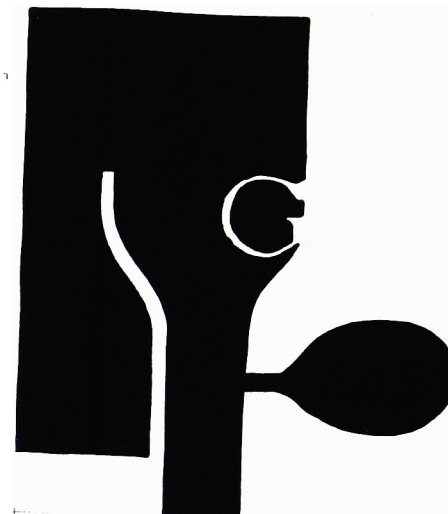
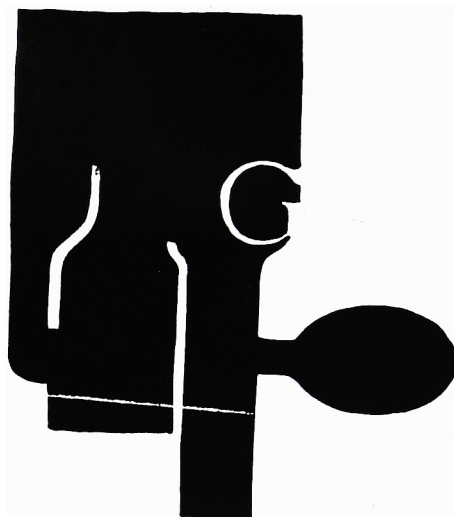
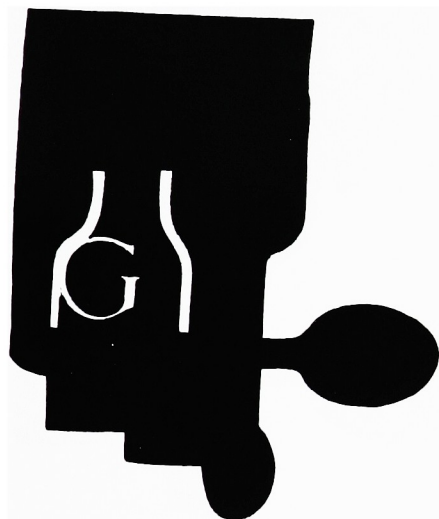




OVERALL  
PROGRESSION OF  
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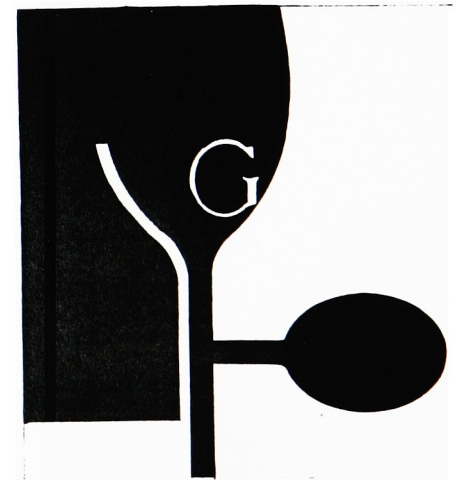
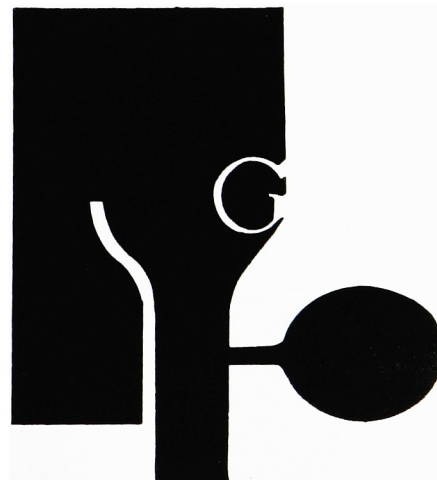
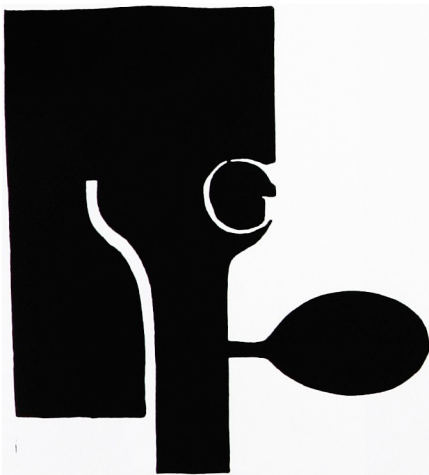
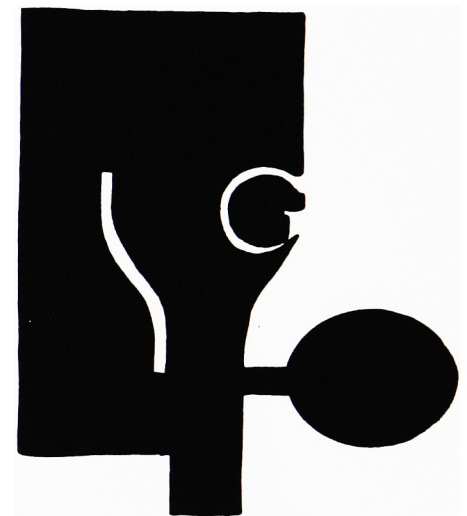
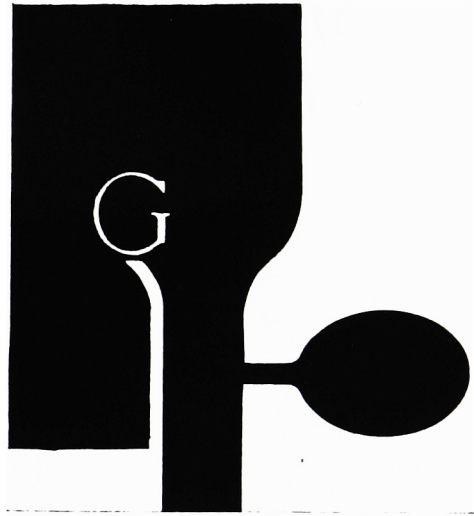
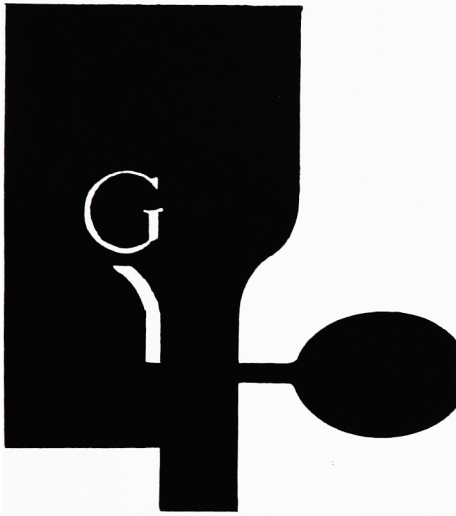
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OVERALL  
PROGRESSION OF  
SKETCHES

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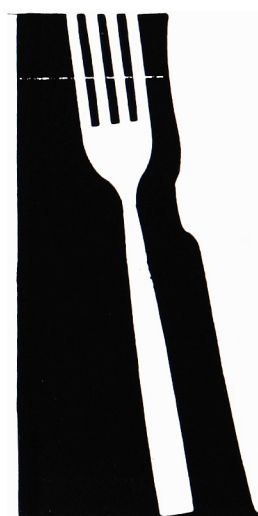
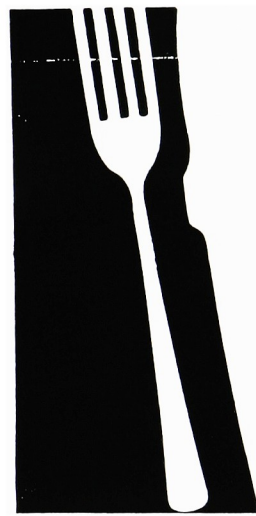
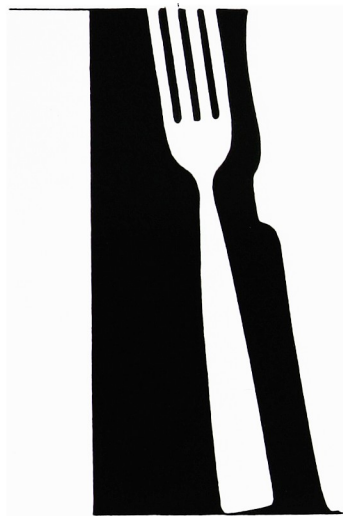


OVERALL  
PROGRESSION OF  
SKETCHES

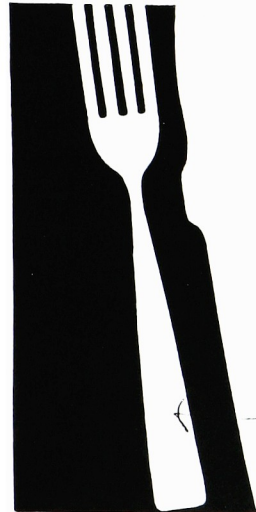
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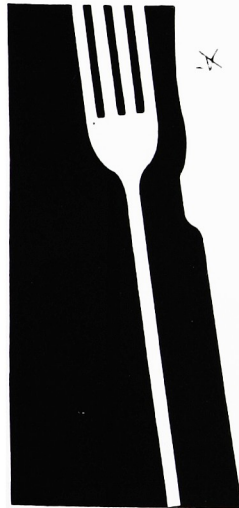
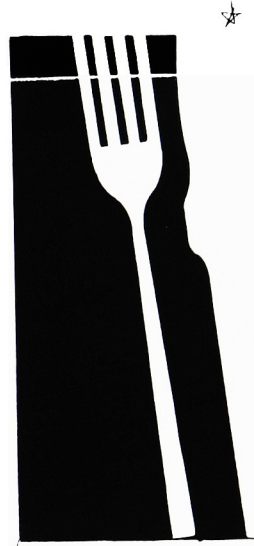
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OVERALL  
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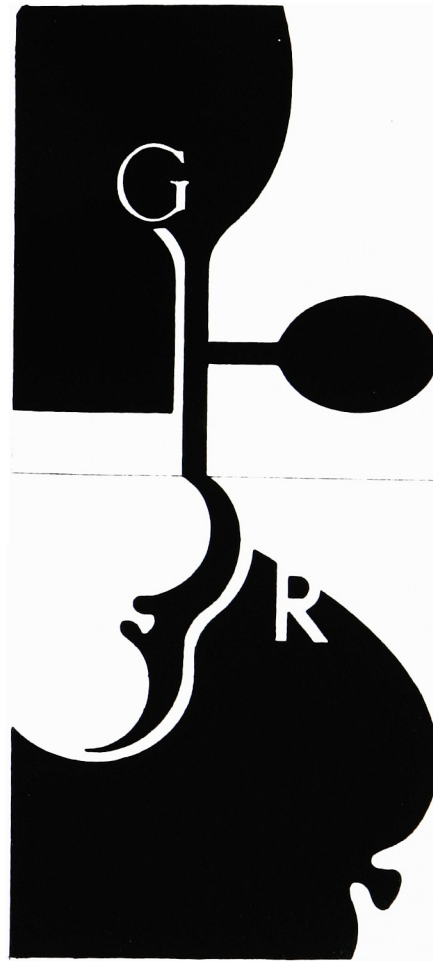


OVERALL  
PROGRESSION OF  
SKETCHES

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OVERALL  
PROGRESSION OF  
SKETCHES

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OVERALL  
PROGRESSION OF  
SKETCHES

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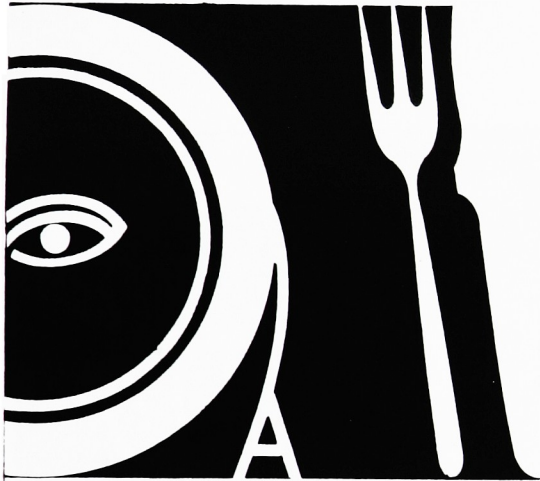
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OVERALL  
PROGRESSION OF  
SKETCHES

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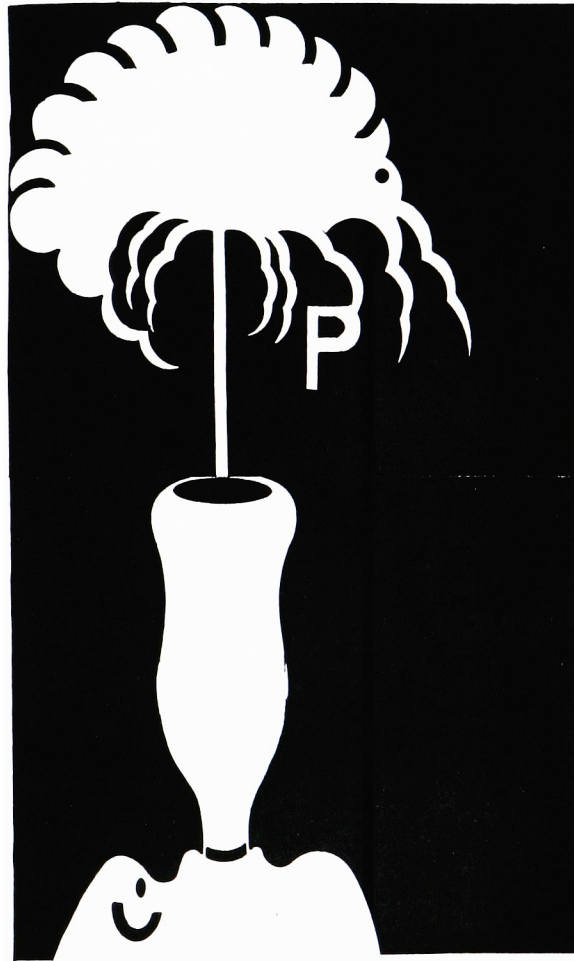
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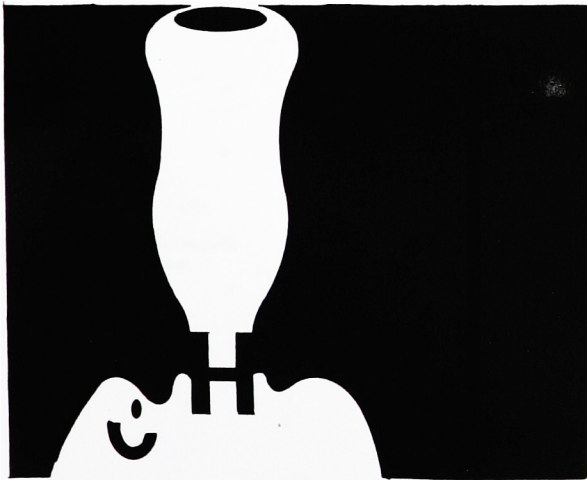


OVERALL  
PROGRESSION OF  
SKETCHES

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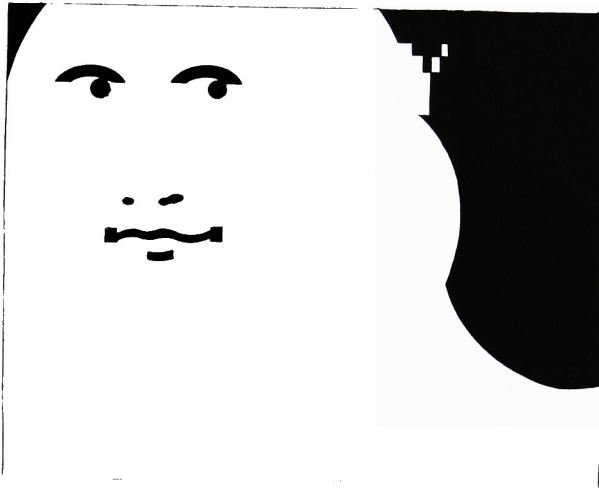




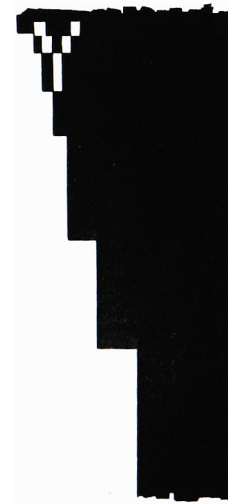
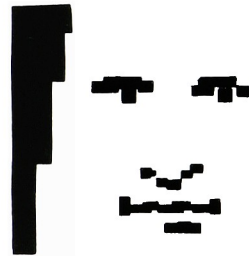
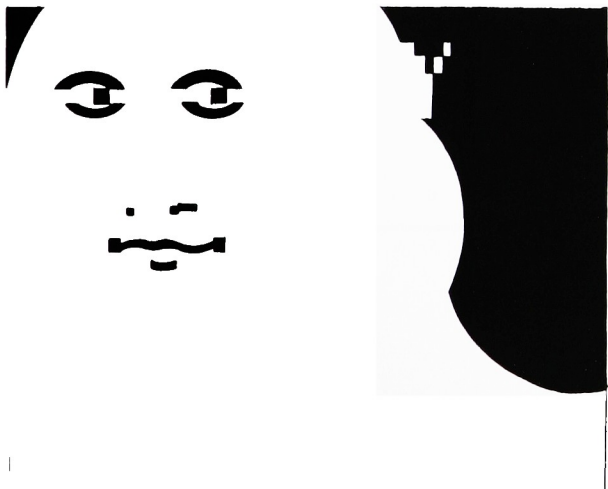
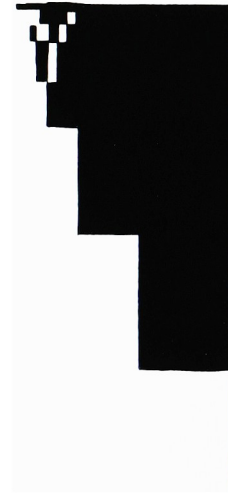
OVERALL  
PROGRESSION OF  
SKETCHES

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2



# MENU DESIGN

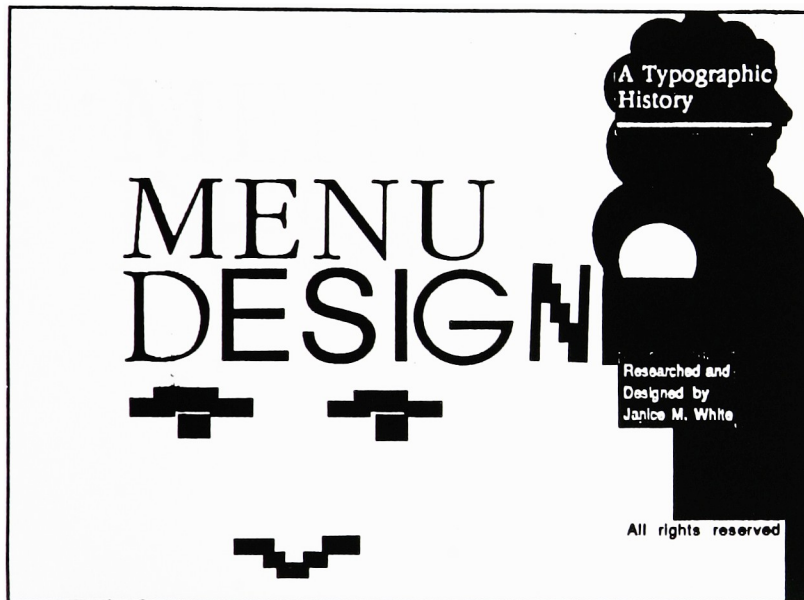
A Typographic  
History

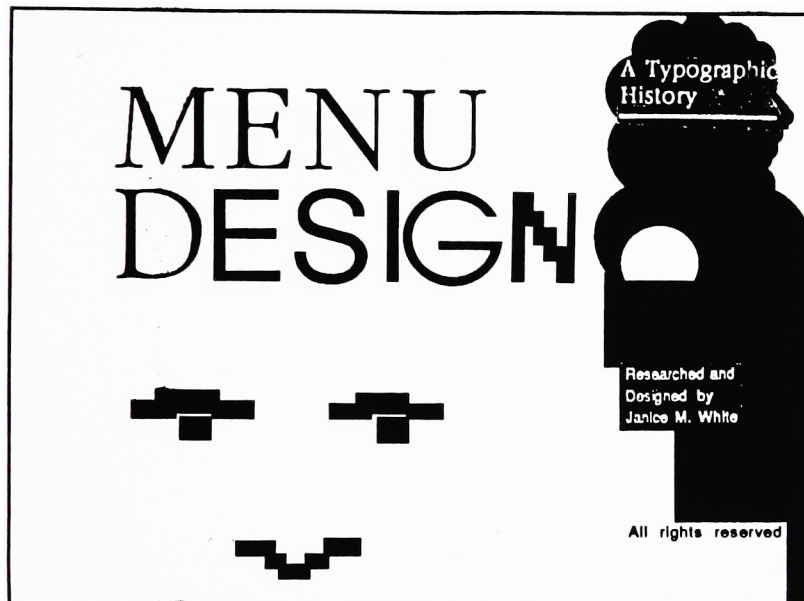
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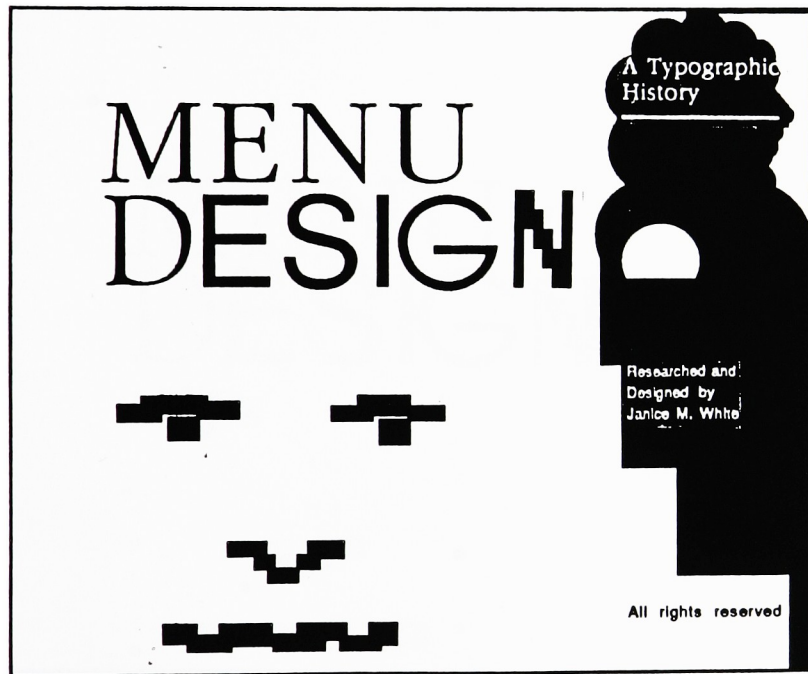
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Designed by  
Janice M. White

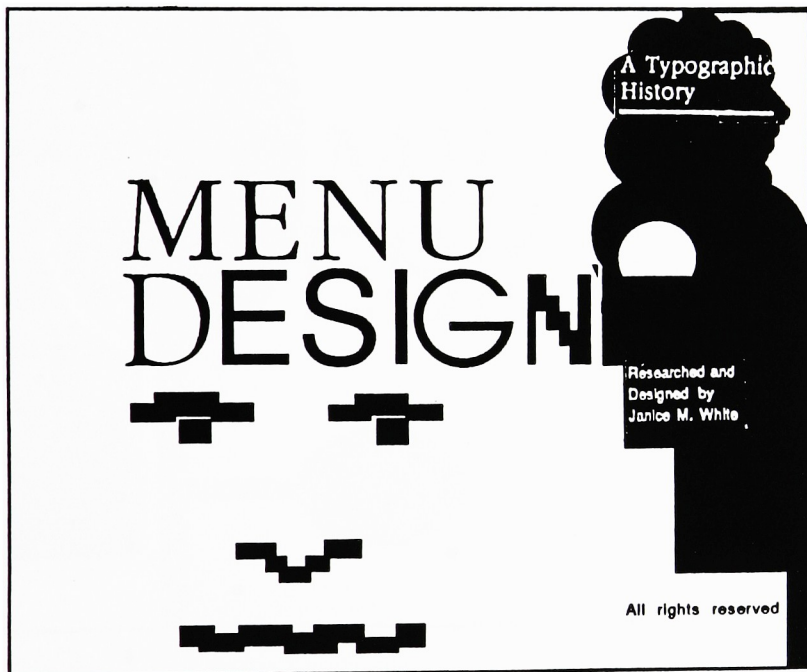
All rights reserved

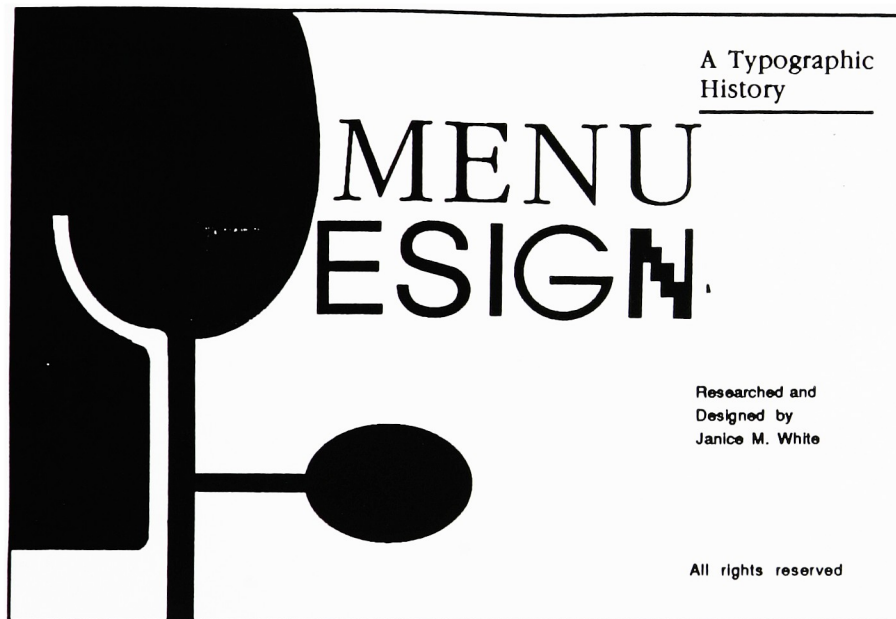


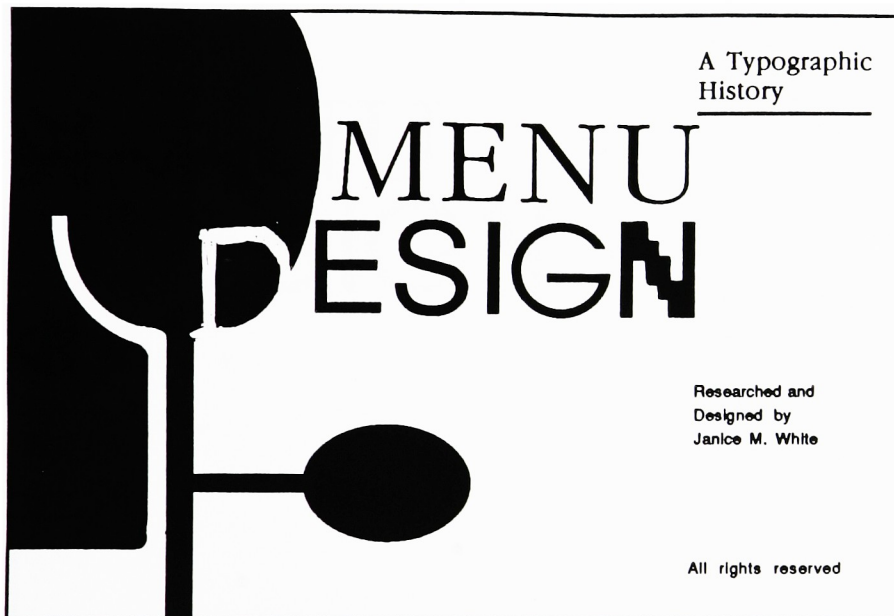


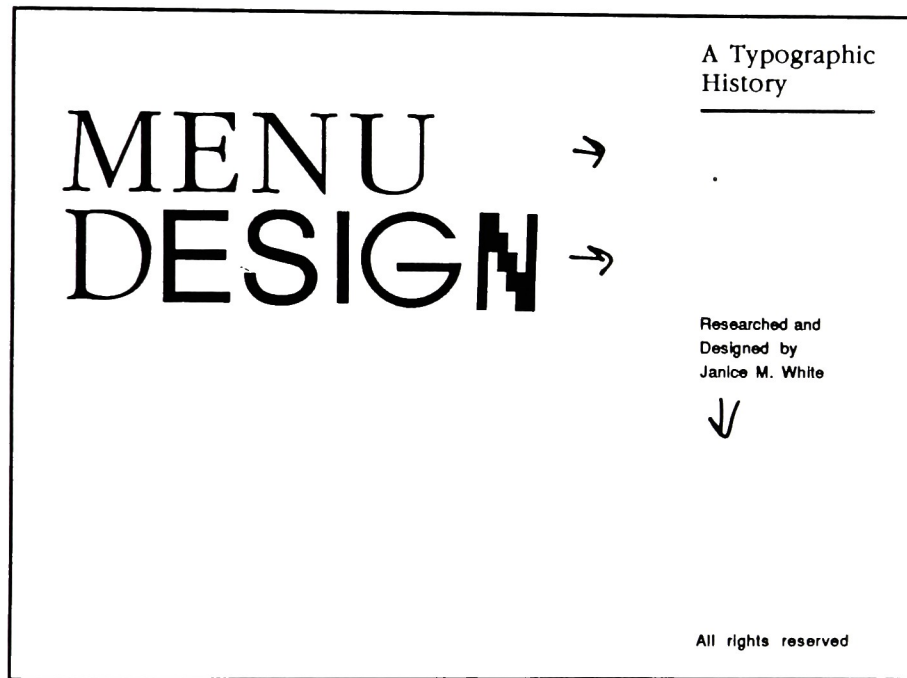












# MENU DESIGN

A TYPOGRAPHIC  
HISTORY

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Researched and Designed by Janice M. White



A Typographic History

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# MENU DESIGN

Designed by:

Janice M. White

A Typographic History

# Menu Design

Produced by:

Janice M. White













































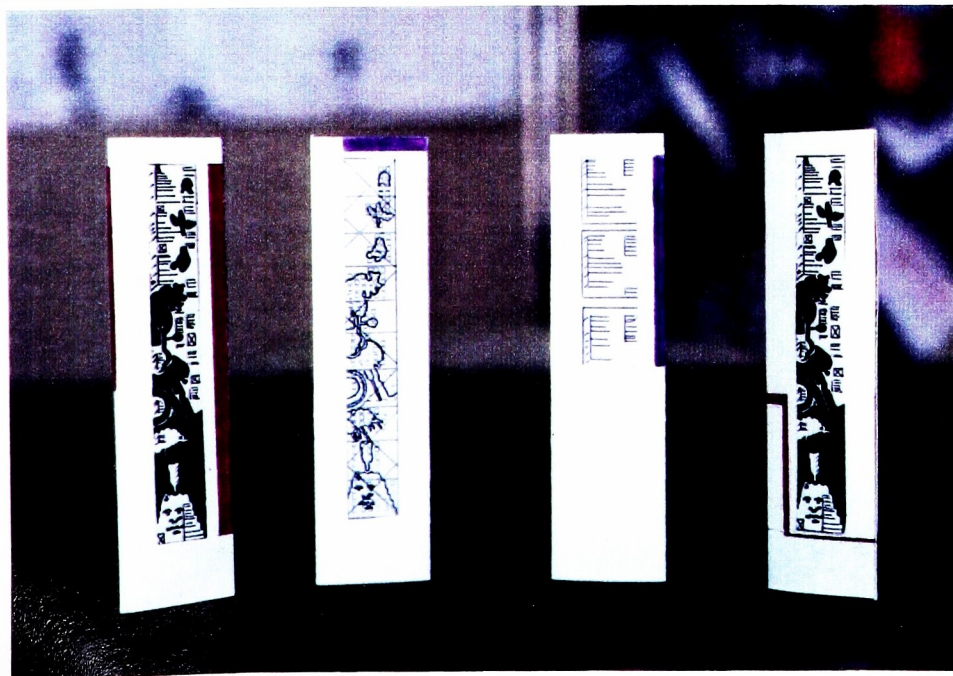
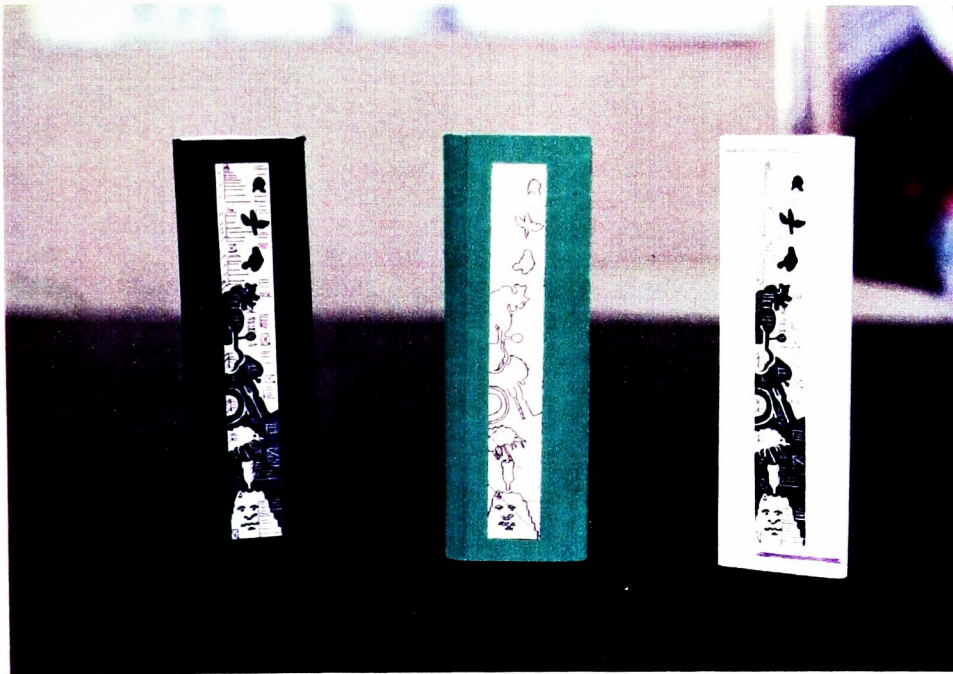




## EXAMPLES OF KIOSKS

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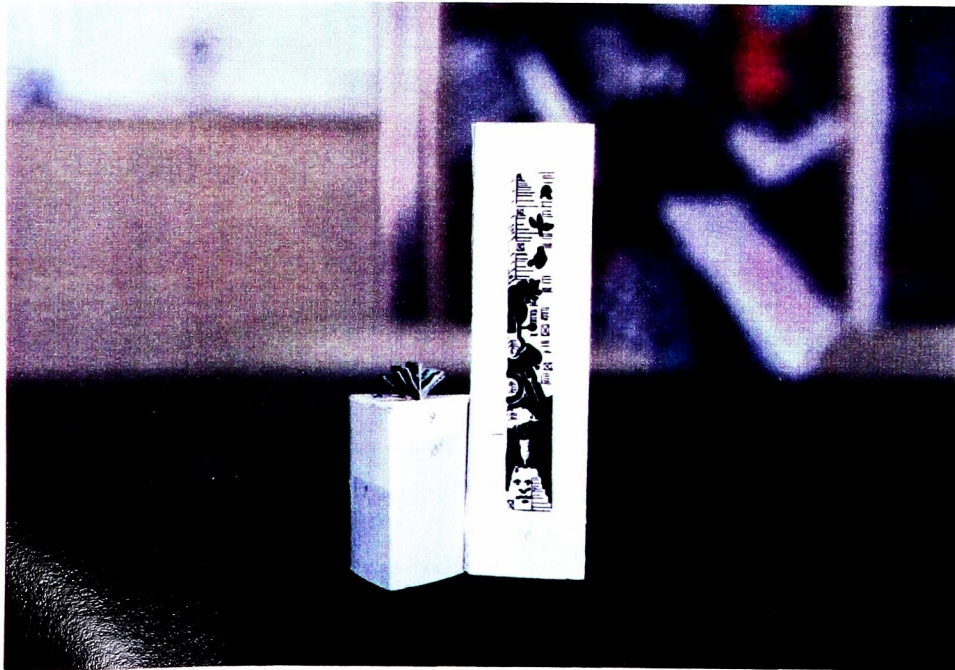
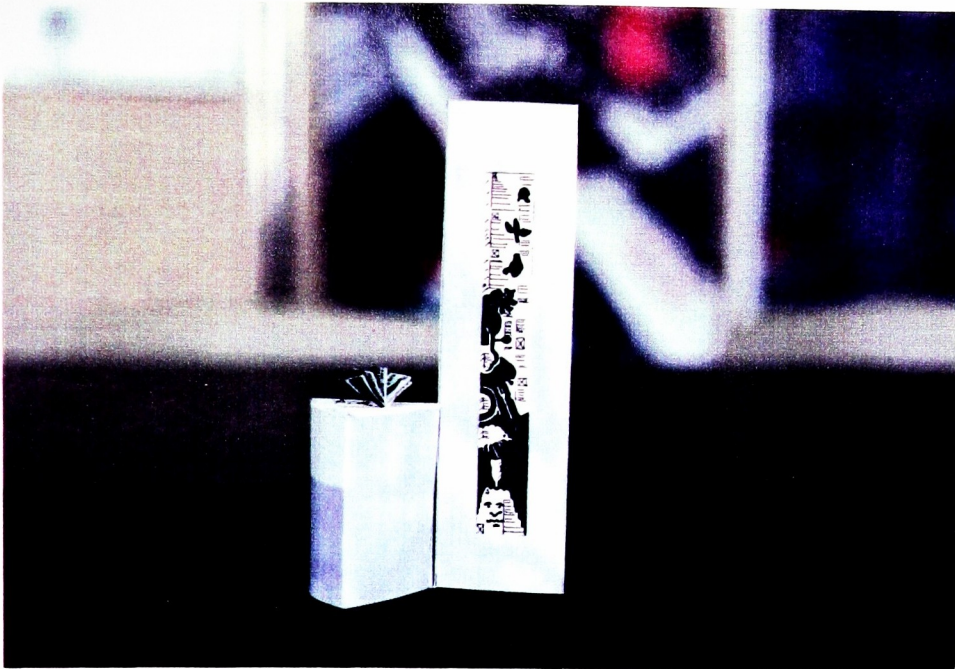
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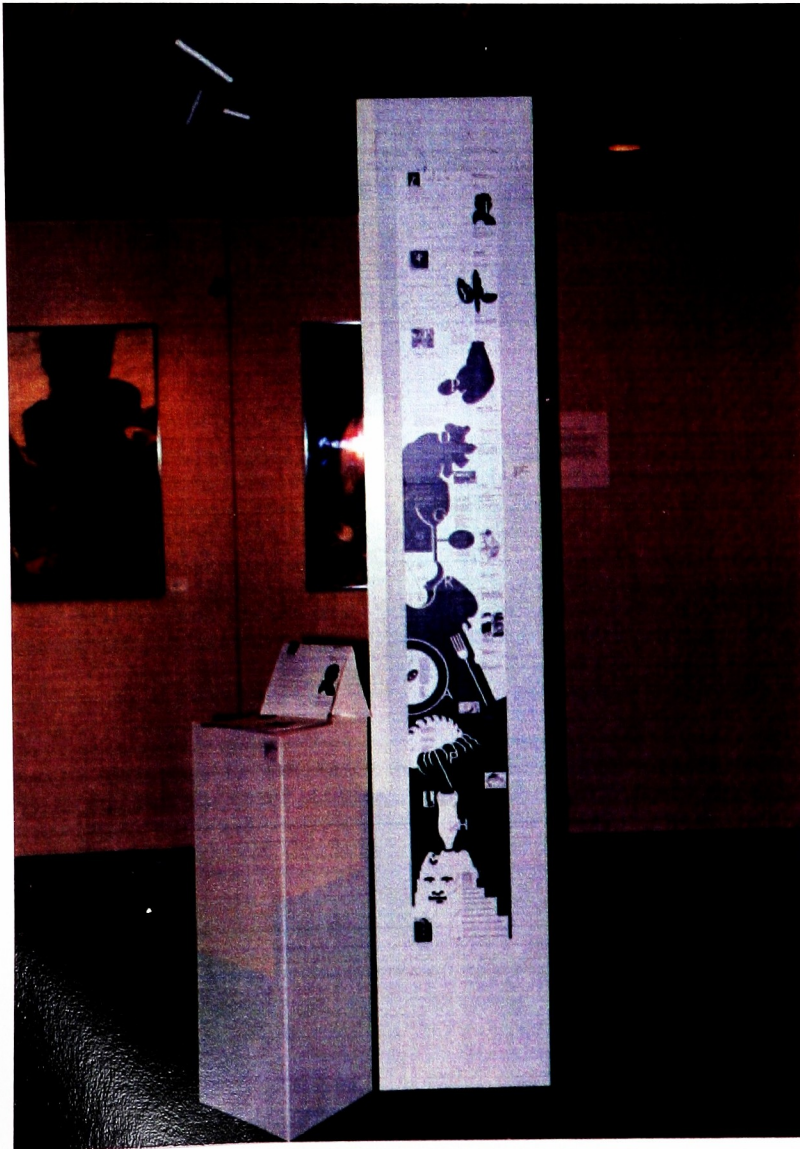


## EXAMPLES OF KIOSKS

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K







# Menu Design

Produced by:

Janice M. White

My thesis traces the chronological history of typographic and menu design from the Renaissance through Digital Art.

I found through my research ten typeforms that were very significant. I chose to use these forms to represent the ten periods highlighted in my thesis.

Included in my work are the types of foods consumed in each time period as well as visual translations of images and photographs of the times.



**FINISHED  
MENU DESIGN BOOK**

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**M**

A Printed Speciman of Caslon Old Style Type.

New York: Redfield Kendrick Odell Co., 1921.

Alejandro, Reynaldo. Classic Menu Design.

New York: PBC International, Inc., 1988.

Arnason, H. H. History of Modern Art.

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Haiman, Gyorgy. Kis, Nicholas. 1650 - 1702.  
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New York: PBC International Inc., 1985.

- Root, Waverly. Food.  
New York: Simon and Schuster, 1980.
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New York: Van Nostrad Reinhold, 1989.
- Russell, John, and Suzi Gablik. Pop Art: Redefined.  
New York: Praeger, 1969.
- Scanlon, Nancy Loman. Marketing by Menu.  
New York: Van Nostrad Reinhold, 1985.
- Schmidt, Hanspeter. Menu Designs.  
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Boston, Mass: CBI Publishing Co., 1983.
- Solomon, Martin. The Art of Typography - An Introduction to  
Typo - icon - graphy. New York: Watson - Guptill Publications,  
1986.
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- Wescher, Herta. Collage.  
New York: Abrams, 1971.

Painting by Arcimboldo, for Raey Tannahill, Food in History  
(New York, 1979), p. 247. (Appendix F)

Photograph of a painting by Raey Tannahill, Food in History  
(New York, 1979), p. 224. (Appendix F)

Photograph of a painting by Raey Tannahill, Food in History  
(New York, 1979), p. 292. (Appendix F)

Painting by Edward Hicks, for Waverly Root. Food.  
(New York, 1980), p. 145. (Appendix F)

Painting by Otto Gutfreund, for Herta Wescher, Collage  
(New York, 1971), p. 39. (Appendix F)

Painting by Louis Lozowick, for William S. Lieberman, Art of the  
Twenties (New York, 1979), p. 80. (Appendix F)

Painting by Rene Magritte, for H. H. Arnason, History of Modern Art  
(New York, 1968), p. 371. (Appendix F)

Photographed by Lee Boltin, Glass model by Herman Mueller, for  
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