CHAPTER
three

03/

TYPOGRAPHY

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POSTER: *WERNER HERZOG RETROSPECTIVE*

- MENDEDESIGN, SAN FRANCISCO
- ART DIRECTOR: JEREMY MENDE
- DESIGNERS: AMADEO DESOUZA, STEVEN KNODEL, JEREMY MENDE
- CLIENT: SAN FRANCISCO MUSEUM OF MODERN ART

OBJECTIVES

Gain knowledge of nomenclature and anatomy

Become familiar with the classifications of type

Differentiate among alignments

Pick up the basic principles of designing with type

Consider spacing

Mix typefaces with purpose

MOST PEOPLE WHO BECOME DESIGNERS HAVE AN AFFINITY FOR IMAGERY. CREATING IMAGERY OR UNDERSTANDING IMAGERY COMES FAIRLY EASILY TO THEM. PEOPLE WITH AN AFFINITY FOR TYPE—WHO CONSIDER TYPE AN INTEGRAL ELEMENT OF VISUAL COMMUNICATION—TEND TO HAVE MORE FACILITY DESIGNING WITH TYPE. IF YOU VIEW TYPE MERELY AS LITERAL CONTENT, TYPOGRAPHY BECOMES A CHALLENGE. ONCE YOU EMBRACE TYPE'S CRITICAL ROLE IN GRAPHIC DESIGN, YOU CAN BEST THINK ABOUT TYPE AND DESIGN WITH TYPE.

If you are designing with type for a branded environment, that context is different from designing type for a business card. However, there are basic guiding principles. *Type is form and should be evaluated based on aesthetic criteria of shape, proportion, and balance. Type communicates on a denotative and connotative level. Type has to be thoughtfully integrated with visuals. Type should be readable. Margins present text type and need to be respected. Transitions between letters, words, and paragraphs are critical—spacing can make or break communication.*

Typography is the design of letterforms and the arrangement of them in two-dimensional space (for print and screen-based media) and in space and time (for motion and interactive media). Type is used as display or as text. Display type functions as a dominant typographic component and is usually large or bold. It functions as titles and subtitles, headlines and subheadlines, headings and subheadings. Text type is the main body of written content, usually in the form of paragraphs, columns, or captions.

NOMENCLATURE AND ANATOMY

Today, almost all type is produced digitally or is handmade; however, most type terminology is based on the earlier process, when type was cast in relief on a three-dimensional piece of metal (Diagram 3-01), which was then inked and printed. Some key terms follow; for more on nomenclature, including charts and terms, go to our website. GD/S

› **Letterform**: the particular style and form of each individual letter of our alphabet. Each letter of an alphabet has unique characteristics that must be preserved to retain the legibility of the symbols as representing sounds of speech.

› **Typeface**: the design of a single set of letterforms, numerals, and signs unified by consistent visual properties created by a type designer. These properties create the essential character, which remains recognizable even if the face is modified by design.

› **Type font**: a complete set of letterforms, numerals, and signs, in a particular face, size, and style, that is required for written communication (to see The Typographic Font Chart, go to our website). GD/S

› **Type family**: several font designs contributing a range of style variations based upon a single typeface design. Most type families include at least a light, medium, and bold weight, each with its own italic (to see The Typographic Family Chart, go to our website). GD/S

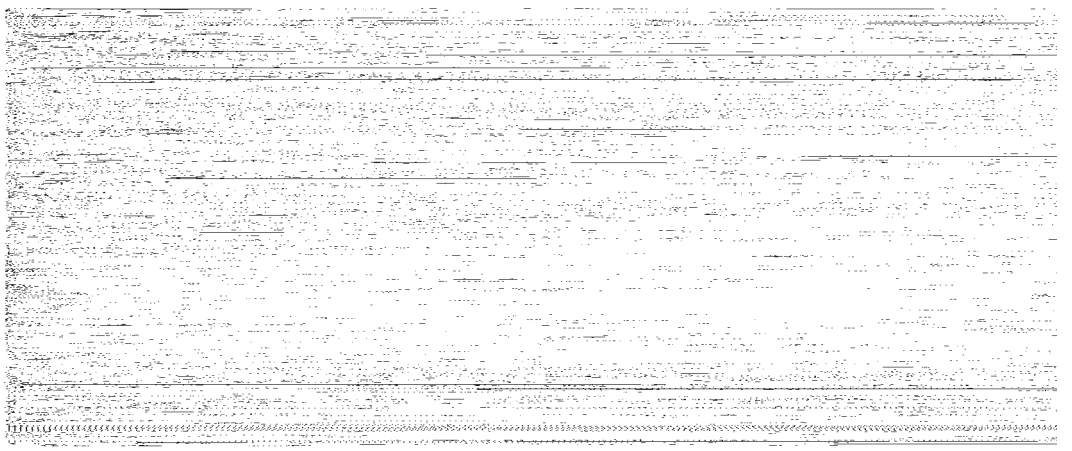

DIAGRAM [3-01]

CHART: METAL TYPE TERMS
CHART BY MARTIN HOLLOWAY

MARTIN HOLLOWAY GRAPHIC DESIGN, PITTSTOWN, NJ

› **Italics**: letterforms that slope to the right, a style variant of a typeface within a type family. Italics also refer to typefaces that suggest a cursive origin, inspired by written forms.

› **Type style**: modifications in a typeface that create design variety while retaining the essential visual character of the face. These include variations in weight (light, medium, bold), width (condensed, regular, extended), and angle (Roman or upright, and italic), as well as elaborations on the basic form (outline, shaded, decorated).

› **Stroke**: a straight or curved line forming a letter.

› **Serif**: a small element added to the upper or lower end of the main stroke of a letterform.

› **Sans serif**: a typeface with no serifs.
› **Weight**: the thickness of the strokes of a letterform, determined by comparing the thickness of the strokes in relation to the height—for example, light, medium, and bold.

TYPOGRAPHIC MEASUREMENT

The traditional system of typographic measurement utilizes two basic units: the point and the pica. The height of type is measured in points, and the width of a letter or a line of type is measured in picas. Point size is the height of the body of a letter in a typeface; originating in metal type, it was a slug of lead the typeface was set upon. The width of a typeface is measured in characters per pica.

Most type is available in sizes ranging from 5 points to 72 points. Type that is 14 points and less is used for setting text and is called **text type** or **body copy.** Sizes above 14 points are used for **display type.**

Line length, which is the horizontal length of a line of type, is measured in picas. Approximately 6 picas = 1 inch; 12 points = 1 pica; approximately 72 points = 1 inch. Determining a suitable line length for readability depends on the design of the specific typeface, type size, line spacing, and length of the content.

DIAGRAM [3-02]
TYPE SIZE/LEADING CHART

Indication of type size and leading; the type size and the amount of leading you choose will enhance or detract from readability.

10/10 Gather material and inspiration from various sources and bring them together. Examine other cultures and draw inspiration from diverse styles, imagery, and compositional structures. Go to the movies, look at magazines, listen to comedians, read humorists' works, watch music videos, look at all graphic design, observe human behavior.

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Spatial Measurement

A designer measures type as well as the spatial intervals between typographic elements. These intervals occur between letters, between words, and between two lines of type. The spatial interval between letters is called **letterspacing**. Adjusting the letterspacing is called **kerning**. The spatial interval between words is **word spacing**. The spatial interval between two lines of type is **line spacing**, traditionally called **leading** in metal type, where strips of lead of varying thickness (measured in points) were used to increase the space between lines of type. Many people still use the term *leading* to mean line spacing: the distance between two lines of type, measured vertically from baseline to baseline.

In metal type, letterspacing and word spacing are produced by the insertion of quads—metal blocks shorter than the type height—between pieces of metal type. Both traditionally and today, an "em" is used as a unit of measure. An em is the square of the point size of any type—a unit of type measurement based on the "M" character. One half of an em is called an "en." In digital typography, spacing is controlled using a unit system. A unit is a subdivision of the em, used in measuring and counting characters in photographic and digital typesetting systems.[1] The unit is a relative measurement determined by dividing the em into thin, equal, vertical measurements. When characters are digitally generated, each has a unit value including space on either side of the letter for the purpose of letterspacing, which can be adjusted by the designer.

BASIC TYPE SPECIFICATIONS

When a designer wants to indicate the type size and the leading, the following form is used: 10/11 indicates a type size of 10 with 1 point leading; 8/11 indicates a type size of 8 with 3 points leading. The amount of leading you choose depends on several factors, such as the type size, the x-height, the line length, and the length of the ascenders and descenders. When a designer does not want additional space between lines, type is set *solid*; that is, with no additional points between lines, such as 10/10 (Diagram 3-02).

CLASSIFICATIONS OF TYPE

Although numerous typefaces are available today, there are some major classification categories, by style and history, into which most fall (see Diagrams 3-03 and 3-04). It should be noted that these classifications are not hard and fast but vary among type historians.[2] Some classifications of type are:

› **Old Style:** Roman typeface, introduced in the late fifteenth century, most directly descended in form from letters drawn with a broad-edged pen. Characterized by angled and bracketed serifs and biased stress, some examples are Caslon, Garamond, Hoefler Text, and Times New Roman.

› **Transitional:** serif typeface, originating in the eighteenth century, represents a transition from Old Style to Modern, exhibiting design characteristics of both; for example, Baskerville, Century, and ITC Zapf International.

› **Modern:** serif typeface, developed in the late eighteenth and early nineteenth centuries, whose form is more geometric in construction, as opposed to the Old Style typefaces, which stayed close to forms created by the chisel-edged pen. Characterized by greatest thick–thin stroke contrast, vertical stress, and most symmetrical of all Roman typefaces; for example, Didot, Bodoni, and Walbaum.

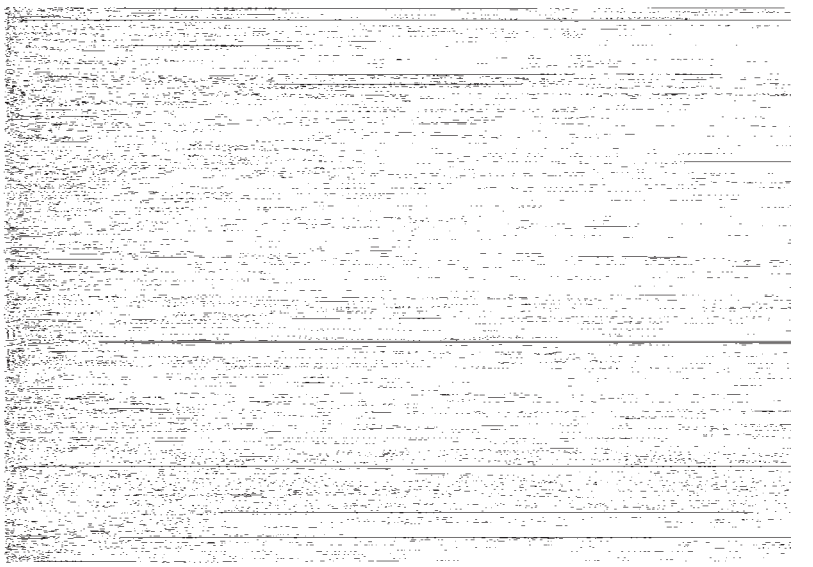

DIAGRAM [3-03]

CHART: CLASSIFICATIONS OF TYPE CHART BY MARTIN HOLLOWAY

MARTIN HOLLOWAY GRAPHIC DESIGN, PITTSTOWN, NJ

Old Style/Garamond, Palatino

BAMO hamburgers
BAMO hamburgers

San Serif/Futura, Helvetica

BAMO hamburgers
BAMO hamburgers

Transitional/New Baskerville

BAMO hamburgers

Italic/Bodoni, Futura

BAMO hamburgers
BAMO hamburgers

Modern/Bodoni

BAMO hamburgers

Script/Palace Script

BAMO hamburgers

Egyptian/Clarendon, Egyptian

BAMO hamburgers
BAMO hamburgers

DIAGRAM [3-04]

TYPEFACE EXAMPLES

› **Slab Serif:** serif typeface characterized by heavy, slablike serifs, introduced in the early nineteenth century; sub-categories are Egyptian and Clarendons. Slab serif typefaces include American Typewriter, Memphis, ITC Lubalin Graph, Bookman, and Clarendon.

› **Sans Serif:** typefaces characterized by the absence of serifs, introduced in the early nineteenth century; for example, Futura, Helvetica, and Univers. Some letterforms without serifs have thick and thin strokes, such as Grotesque, Franklin Gothic, Universal, and Frutiger. Sans serif typeface subcategories include Grotesque, Humanist, Geometric, and others.

› **Gothic:** typefaces based upon the thirteenth- to fifteenth-century medieval manuscript letterform; also called **blackletter.** Gothic characteristics include a heavy stroke weight and condensed letters with few curves. Gutenberg's first printing types were textura, a Gothic style. Examples include Textura, Rotunda, Schwabacher, and Fraktur.

› **Script:** typeface that most resembles handwriting. Letters usually slant and often are joined. Script types can emulate forms written with a chisel-edged pen, flexible pen, pointed pen, pencil, or brush; for example, Brush Script, Shelley Allegro Script, and Snell Roundhand Script.

› **Display:** typefaces that are used primarily for headlines and titles and would be more difficult to read as text type; they often are more elaborate, decorated, or handmade, and fall into any of the other classifications.

DIAGRAM [3-05]

TYPE ALIGNMENTS

justified
JACQUES DERRIDA'S theory of *deconstruction* asks how representation inhabits reality. How does the external images of things get inside their internal essence? How does the surface get under the skin? Western culture since Plato has been governed by such oppositions as *inside/outside* and *mind/body*.

centered
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flush left
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flush right
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ALIGNMENT

The style or arrangement of setting text type is called **type alignment** (Diagram 3-05). (The term *alignment* here is used more specifically than its broader definition in Chapter 2.) The primary options are as follows:

› Left-aligned: text aligned to the left margin and ragged or uneven on the right side; also called left-justification or flush left/ragged right.

› Right-aligned: text aligned to the right margin and ragged or uneven on the left margin.

› Justified: text aligned on both the left and right sides.

› Centered: lines of type centered on an imaginary central vertical axis.

› Asymmetrical: lines composed for asymmetrical balance—not conforming to a set, repetitive arrangement.

TYPE AS SHAPES

Each letterform is made up of positive and negative shapes. The strokes of the letterform are the positive shapes (sometimes just called forms), and the spatial areas created and shaped by the letterform are the negative shapes (or counterforms). The term **counterform** includes counters, the shapes defined within the forms, as well as the negative forms created *between* adjacent letterforms. The negative forms are as important as the positive forms, as demonstrated in the design of the logos in Figure 3-01 and Figure 3-02, where respectively, the "E" and "9" are formed by the negative shapes.

Each letterform has distinguishing characteristics. Some letters are closed shapes, like the "O" and "B," and some letters are open forms, like the "V" and "C." The same letterform can vary in form depending on the typeface, such as this lowercase g in the Times face and this lowercase g in the Helvetic face. Have you ever noticed the variations of the form of the letter "O" in the different typefaces? For example, the "O" in some typefaces is circular and in others it is oval (Diagram 3-06). You may want to compare letterforms in a few classic typefaces such as Bodoni, Garamond, Century Old Style, Futura, Times Roman, and Univers. (In this case, classic means a typeface

that has become a standard because of its grace, readability, and effectiveness.) It is a good idea to be so familiar with at least two classic typefaces that you know every curve and angle by heart.

TYPOGRAPHIC TEXTURE

One way to determine the graphic impact of a typographic solution is to measure the "typographic texture" of the solution. Here the term **typographic texture**, also called **typographic color**, refers to the overall density or tonal quality of a mass of type on a field—page or screen, usually referring to the mass of text type. In graphic design applications that require blocks of text, the value of the mass of the type block, paragraph, or column takes on a tonal quality, creating a block of gray tone. (See the typography in the spreads in Figure 4-11 as an example of typographic texture.) Typographic texture is established through the spacing of letters, words, and lines; by the characteristics of the typeface; by the pattern created by the letterforms; by the contrast of Roman to italic, bold to light; and by the variations in typefaces, column widths, and alignment.

Variations in typographic texture from paragraph to paragraph on a single field could contribute to the illusion of depth or could interrupt reading. For this reason, you must consider how you create typographic texture and for what purpose.

Here is a tip: Stand back and squint at typography to get a sense of its "lightness or darkness," its tonal quality, or view it in a mirror.

DESIGNING WITH TYPE

"The most important thing to keep in mind when designing with type is that its purpose is to communicate. It needs to be comprehended, usually quickly and easily.

"Type is inherently verbal in nature. That's not to say that it doesn't have a visual component as well. Every typeface has characteristics that convey meaning, however subtle or overt. Consider blackletter, wood type, and script faces. Letterforms from these categories contain an abundance of culturally informed information.

"But the visual aspects of type are meant to reinforce the verbal message. They provide context for the voice of the speaker, whether an individual or institution. As such, type choice is a critical aspect of effective communication.

"In addition, type treatment provides subtle levels of meaning to the reader. Violations of typographic norms can communicate in their own right, but they usually result from lack of care or skill on the part of the designer. Following these norms with respect to letterform proportion, letterspacing, wordspacing, leading, etc., results in messages that effectively convey the meaning of the speaker."

—Chris Herron
Chris Herron Design, Chicago

FIG. 3/01

LOGO: CE SOFTWARE

- MULLER BRESSLER BROWN, KANSAS CITY, MO
- CLIENT: CE SOFTWARE

FIG. 3/02

LOGO: CHANNEL 39

- SIBLEY PETEET DESIGN, DALLAS
- CLIENT: KXTX CHANNEL 39

This mark was selected from a group of about thirty alternatives presented. The mark's interest lies in the juxtaposition of a positive three with the negative shape of the nine, bleeding the common shapes of the two number forms.
—Don Sibley, Principal, Sibley Peteet Design

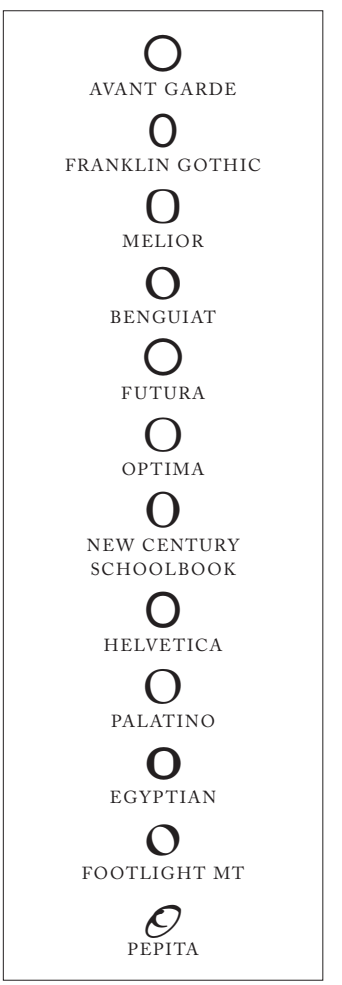


DIAGRAM [3-06]
COMPARISON OF LETTERFORMS IN VARIOUS TYPEFACES

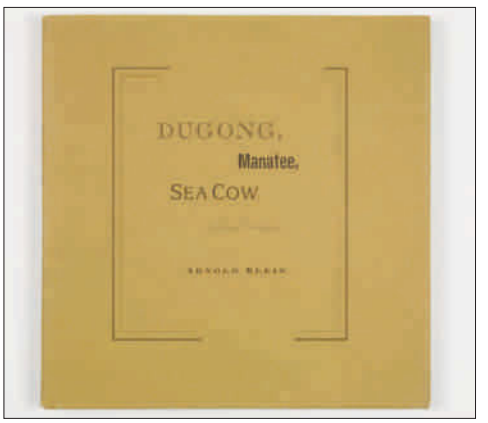
FIG. 3/03

BOOK DESIGN: *DUGONG, MANATEE, SEA COW*

- ART DIRECTOR/DESIGNER: CHARLES NIX
- ILLUSTRATOR: STEFANO ARCELLA
- AUTHOR: ARNOLD KLEIN
- PRODUCTION COORDINATOR: CHARLES NIX
- TRIM SIZE: 9 × 9¼ INCHES
- PAGES: 32
- QUANTITY PRINTED: 500
- COMPOSITOR: CHARLES NIX
- TYPEFACES: CASLON OPEN FACE, ENGRAVERS BOLD FACE, MONOTYPE GROTESQUE, USHERWOOD BOOK, BITSTREAM DE VINNE

The poem refers to the geographic locations of the dugong, manatee and sea cow throughout, and so the design steals aspects of late-19th-century maps—line numbers undulating like latitude lines, a cordoned text block tucked low and toward the spine like a legend, pages lettered in circles rather than numbered.

—Charles Nix



Most people will start a project with the logo and then try to incorporate the type. Instead, one should start by selecting a type that has characteristics that best illustrate the personality of the brand, then design the project.

—Jay Miller Principal IMAGEHAUS

Developing typographic skills entails *designing and selecting for clarity and visual interest*, which means:

› *Selecting a typeface* or type family suitable for concept, audience, context, and application

› *Facilitating reading* through determining proper point sizes, spacing, line length, alignment, column depth, variation, and contrast

› *Orchestrating flow* of information through visual hierarchy

SELECTING A TYPEFACE

When there are thousands of typefaces readily available, and more being designed each day, how do you choose? For the book design of Figure 3-03, *Dugong, Manatee, Sea Cow*, Charles Nix generated a design solution from the language and content of the poem. Nix comments, "The language is of a peculiar 19th-century style—turning back on itself, using clauses to modify clauses to modify clauses, and a vocabulary suited to Victorian descriptions. The typography alludes to the period: De Vinne and a host of other typefaces are from that period."

Choosing a suitable face depends upon several factors:

› ***Visual Interest: Aesthetics and Impact***

As with any graphic design, creating visual interest is paramount. Creating or selecting a typeface for its aesthetic value and the impact it will have on screen or in print is as important as creating a visual. The individual characteristics of a typeface matter greatly to communication and how well any typeface will integrate with the characteristics of the visuals. Each typeface should be evaluated for its characteristics, aesthetic value based on proportion, balance, visual weight, positive and negative shapes of each individual letter, as well as shape relationships between and among letters.

Realizing how display type will be *seen in context*—up close, its impact from a distance, where it is seen, lighting conditions, and more—should be a consideration. How a typeface looks as display or text must be tested and evaluated. John Sayles suggests doing the following exercise:

"If there is a font I use more than others it is probably_____ because . . .

"—Helvetica: simple, easy to read, portrays a clear message"

› ***Appropriateness: Concept***

Jay Miller, Principal, IMAGEHAUS, further advises: "Before you choose a typeface, clearly define the audience, tone, personality and attitude of what you are trying to communicate and how you want to say it. This will help you strategically choose the right font to ensure successful communication."

Very often, beginning students and nondesigners simply choose typefaces for their attractiveness and do not consider the concept or have little understanding of what a typeface connotes, of its history, and of its provenance. For example, choosing a face associated with a period, such as

art deco, or associated with an era or industry carries meaning, even if you aren't aware of it.

This is where knowing type classifications and history comes strongly into play. For example, would you use American nineteenth-century wood type for a magazine article about the history of East Asia? Or would it be sound to use Tobias Frere-Jones's typeface Whitney (for the Whitney Museum in New York) for a catalog for the Prado Museum in Madrid or for a dog food brand?

For a retrospective of Werner Herzog films at San Francisco's Museum of Modern Art, Jeremy Mende, MendeDesign, wanted the poster to communicate the essence of selected Herzog films, about man's struggle against the universe, while also communicating something about Herzog himself. In an interview with Romy Ashby in *Step Inside Design* magazine, Mende said about Figure 3-04,

"We chose the horizon to represent this vast, unyielding force and selected film stills that suggested the smallness of man against this backdrop." Romy Ashby explains, "Over those images, lists of adjectives were written—words such as conquistador, soldier, baron and mystic—meant to purposefully confuse descriptions of Herzog's main characters with descriptions of Herzog himself. At first glance the typography appears to be digitally generated, and most people will assume that it is. But up close, idiosyncrasies of hand-drawn letterforms become apparent, revealing an obsessive attempt to recreate 'the perfect' that Herzog likewise obsessively seeks to capture in his films."[3]

FIG. 3/04

POSTER: *WERNER HERZOG RETROSPECTIVE*

- MENDEDESIGN, SAN FRANCISCO
- ART DIRECTOR: JEREMY MENDE
- DESIGNERS: AMADEO DESOUZA, STEVEN KNODEL, JEREMY MENDE
- CLIENT: SAN FRANCISCO MUSEUM OF MODERN ART

› *Clarity: Readability and Legibility*

If typography is readable and legible, then content should be clearly understood. Essentially, ensuring *readability* means text is easy to read, thereby making reading enjoyable (and frustration-free) as well as interesting. How you design with a suitable typeface, with considerations of size, spacing, margins, color, and paper selection, contributes to readability. *Legibility* has to do with how easily a person can recognize the letters in a typeface—how the characteristics of each individual letterform are distinguished. Here are some pointers:

› Typefaces that are too light or too heavy may be difficult to read, especially in smaller sizes.

› Typefaces with too much thick–thin contrast may be difficult to read if they are set very small—the thin strokes may seem to disappear.

› Condensed or expanded letters are more difficult to read because the forms of the letters change, as well as appearing to merge together when condensed and dissociate when expanded.

› Text type set in all capitals is difficult to read. Opinions differ on whether all caps enhance or diminish readability for display type.

› Greater value contrast between type and background increases readability.

› Highly saturated colors may interfere with readability.

› People tend to read darker colors first.

› *Relationship: Integration with Visuals*

With literally thousands of typefaces available, selecting a typeface may seem daunting. As you will read in Chapter 5, in any design, one must be mindful of the relationship between type and visuals.

The poster in Figure 3-05 from Morla Design is a clear example of how the type and image work synergistically to communicate meaning.

When integrating type and visuals based on the design concept, answering the following questions can guide your decisions:

› Should the typeface share visual characteristics with the visuals?

› Should the typeface be neutral and allow the visual to drive the solution?

› Should the typeface dominate the solution?

› Should the typeface contrast with the characteristics of the visuals?

› Would handmade letters work best?

For *The New York Times Magazine* "White Mischief" spread, we see parallel shapes and forms on the facing pages, with each page having a central axis that repeats the other, contributing to balance and unity (Figure 3-06). Paula Scher created a now famous poster series for the Public Theater, which was often imitated, creating an integrated type/visual vocabulary that became synonymous with the Public Theater as well as with Manhattan (Figure 3-07).

FIG. 3/05

POSTER: *ENVIRONMENTAL AWARENESS*, AIGA

- MORLA DESIGN, SAN FRANCISCO
- ART DIRECTOR: JENNIFER MORLA
- DESIGNERS: JENNIFER MORLA, JEANETTE ARAMBU
- CLIENT: AIGA, SAN FRANCISCO

The visualization of the type and image in the top half of this poster contrasts with the visualization of the negative visual and sans serif caps depicted in the bottom half of the poster. Together they communicate the need for environmental awareness.

INTERIOR PAGE COMPOSITION: VOLUME OF TEXT AND IMAGES

Communication requirements, content, and the nature of an application and its content—the volume of text and images—help guide your type decisions about structuring type.

Text Heavy

If an application is text heavy, such as the *running text* (text that runs from column to column often filling a page) in a history textbook, an annual

FIG. 3/06

***THE NEW YORK TIMES MAGAZINE*, "WHITE MISCHIEF"**

- CREATIVE DIRECTOR: JANET FROELICH, *THE NEW YORK TIMES MAGAZINES*
- DESIGNER: JANET FROELICH
- PHOTOGRAPHER: RAYMOND MEIER

Approaching an opening spread as an opportunity to attract a reader and inspire him or her to read further is the main objective.

report, or a government website, that prerequisite should narrow your choices to faces that are eminently readable, as well as a face from an extended type family, which offers many options while aiding unity. (Most likely, a text-heavy application also will call for a column grid.)

Text and Images

If an application has an almost equal volume of text and images, then you need to select a highly readable face based on your design concept, audience, context (print or screen and environment), a typeface that integrates in a satisfactory, appropriate, and aesthetic manner with the images. Also consider how the type will act as text, caption, and perhaps display type all in relation to the images, as in Figure 3-08. (See "Case Study: Rutgers University-Newark: A Century of Reaching Higher.")

Image Heavy

If an application primarily requires display type (title or headline), for example, a cover, poster, advertisement, splash page, or banner, then your selection is primarily governed by concept and context. Although some argue that readability of display type is not critical because there is little content to read, I submit that people become frustrated when readability is diminished. For display type, some people argue that a well-designed sans serif typeface is most legible—easiest to recognize. Others argue that serifs aid in distinguishing one letter from another. For display type, any well-designed face would likely be legible, which is certainly a concern because people tend to read titles and headlines very quickly. Judicious spacing and larger point sizes will increase the readability of display type. To encourage a reading sequence, thoughtful placement and positioning within the composition are important as well.

Caption Heavy

If the typography in an application is predominantly captions or tables—for example, a catalog, map, art book, or photo sharing website—then your selection should consider how readable the face is at a smaller point size and how well it integrates with the images.

FIG. 3/07

POSTER: *THE DIVA IS DISMISSED*

- PENTAGRAM DESIGN, NEW YORK
- PARTNER/DESIGNER: PAULA SCHER
- DESIGNERS: RON LOUIE, LISA MAZUR, JANE MELLA
- PHOTOGRAPHER: TERESA LIZOTTE
- CLIENT: PUBLIC THEATER, NEW YORK

When Joseph Papp was producer at the Public Theater, Paul Davis produced a memorable series of illustrated posters which set the standard for theater promotion for nearly a decade. In keeping with the expanded vision of new producer George C. Wolfe, a new identity and promotional graphics program were developed to reflect street typography: active, unconventional, and graffiti-like. These posters are based on juxtapositions of photography and type.

The Diva Is Dismissed *was Jennifer Lewis's one-woman show.*

—Pentagram

FIG. 3/08

INTERIOR BOOK DESIGN: *2D: VISUAL BASICS FOR DESIGNERS* BY ROBIN LANDA, ROSE GONNELLA, AND STEVEN BROWER

- STEVEN BROWER DESIGN, MATAWAN, NJ
- ART DIRECTOR: STEVEN BROWER
- DESIGNERS: STEVEN BROWER, DAWNMARIE MCDERMID
- CENGAGE LEARNING
- © 2008 STEVEN BROWER

CASE STUDY

RUTGERS UNIVERSITY–NEWARK: A CENTURY OF REACHING HIGHER/BRENDA MCMANUS & NED DREW

Description: This is a publication commissioned by the university to celebrate the 100-year history of higher education in Newark, NJ.

Problem: Design a publication for the university highlighting the rich 100-year history of higher education in Newark.

Process: We were provided with a rough manuscript of the history of higher education in Newark. After reading it, we discussed revisions with the editor. We felt the manuscript lacked a necessary structure. With the editor, we reworked the manuscript from less of a narrative to more of a time-based, progressive history. At this time, we also began sorting through the images we were provided and categorizing them into decades. We collected the yearbooks throughout the decades, as well as student newspapers, miscellaneous documents, papers, and folders. This collecting and gathering of materials, categorizing, and organizing was a necessary and very important first step for us. The research we compiled started to slowly reveal the structure and visual tone of the book.

Structure: It is important to understand that a designer doesn't have to be a passive partner when it comes to establishing content. We were fortunate and took advantage of the opportunity to become active participants in establishing the content for the publication. From our interaction with the editor and our own research, we decided to divide the book into decades. We also decided we would need a system for the following information in each chapter:

1 / Headline treatment
2 / Body copy
3 / Pull quote
4 / A timeline element
5 / An illustration to give the text a visual context
6 / A snapshot image of the campus or environment of that particular decade
7 / An alumnus profile, which would consist of an image and brief text
8 / A folio (page number) system
9 / Small silhouette image of students from that particular decade

Now that we had identified our elements, we started to investigate formats. The horizontal format seemed to make the most sense because we were presenting a historical timeline. We considered a smaller format since this publication would be a gift to donors for the centennial gala celebration. The smaller format had a more personal, intimate feeling. The grid structure was determined loosely on a mathematical equation using the golden section, which would help us determine the best proportions of text to page format. Once we started playing with the elements on the page, we did make the necessary optical adjustments. After all, design is not a perfect science.

We felt, with our access to a seemingly endless library of rich historical images, it was a great opportunity to convey a sense of time through the use of images. Each chapter opens with a snapshot image of the campus during that particular decade. This helps the viewer place content in the context of the time period.

In each chapter, we decided to create illustrations/collages to help communicate the social, political, and academic pulse of that particular time period. We reinforced this notion with the suggestion and design of a small timeline highlighting the events taking place in Newark. The university's historical facts were then juxtaposed with the major events of the world at that particular time in history. We felt it would help the viewer put in context the achievements, actions, and demographics of each particular decade.

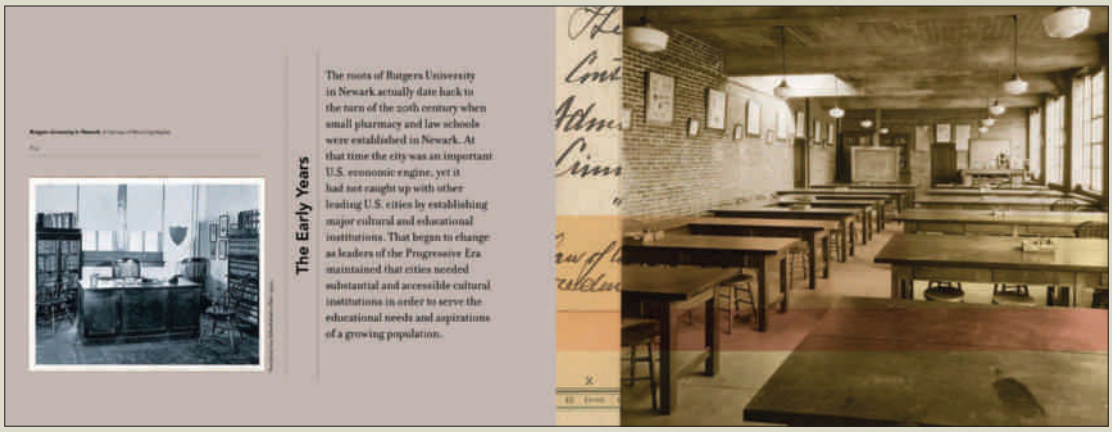
Academic collateral was used throughout the book as a foundation for the design. We gathered and scanned various papers, book spines, documents, yearbook images, student newspapers, folders, notebooks, and so on to help reinforce the tone of an academic environment. We also

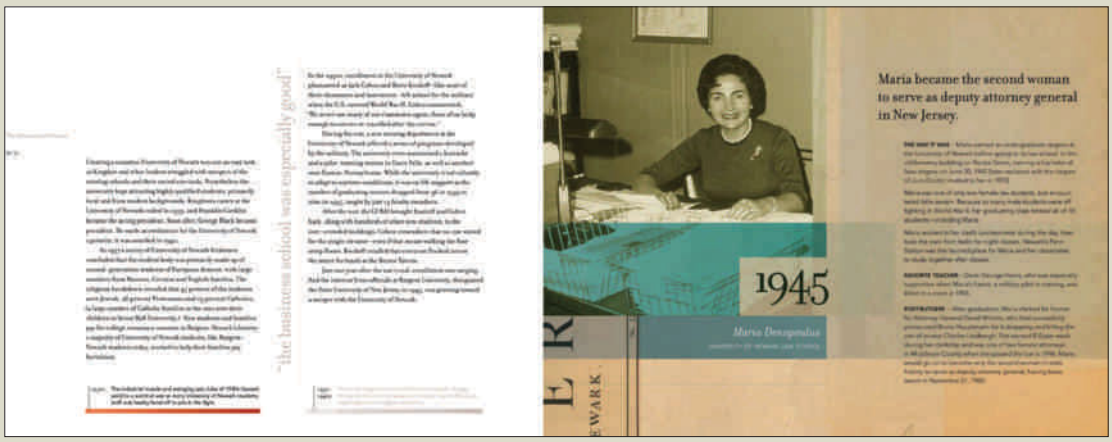
introduced a small, silhouetted image of students appropriate for each decade to support the notion of an academic environment. These images also help the reader navigate through the text.

Setting a rhythm or pace for any narrative/book is always important. We took this into consideration when not only establishing the use of images but also the typographic flow of the book.

Each chapter opens with a large vertical headline, followed by a column of text set at a large point size. The use of the larger point size is more stylistic than functional. The text was originally designed using the same point size as the body copy, but the balance of the page visually seemed off. Increasing the point size for the first column gave a greater presence to the copy and felt more balanced and inviting visually. The larger text takes on a greater importance and presence, which naturally makes the text feel less overwhelming and more accessible.

The body copy is designed using a two-column grid. Again, our grid was loosely based on the golden section; our goal was to balance proportions of text to the page format. We wanted the copy to have a nice balance and inform the reader without feeling too dense and overwhelming. We did several iterations of the two-column page using various point sizes and leading. These studies were very instrumental in helping us achieve the proper balance for optimal readability.





BOOK: *RUTGERS UNIVERSITY–NEWARK: A CENTURY OF REACHING HIGHER*

- DESIGNERS: BRENDA MCMANUS AND NED DREW, NEW YORK

FACILITATING READING

Socrates is attributed with extolling the desirable quality of moderation—"take everything in moderation; nothing in excess." Applied to facilitating reading, this axiom would mean common sense dictates:

- Long line lengths impede readability
- Very small point sizes and extreme column depths impede reading
- Very open spacing and very tight spacing impede readability
- Left justification or justified text type alignments are most readable (depending on attention to spacing)
- When composing text type, headings, and subheadings, break text into manageable chunks
- Avoid extreme rags, widows, and orphans
  - The irregular side of a left-justified block of text type should not be extremely ragged; any ragged edge should not impede reading. Major variation in line lengths will result in negative shapes that interrupt the flow of moving from one line to the next.
  - Avoid ending a paragraph or column with a widow, a very short line length usually composed of one or two words. Widows do *not* contribute to balance. The last line length should be long enough to act as a base or platform; it should have enough "visual word weight to carry" the paragraph or column, to ensure balance.
  - Avoid starting a paragraph on the next page with an orphan, a one- or two-word line. This doesn't look balanced.

To ensure readability, for text type especially, moderation is the rule. Display type can be more extreme, though readability is always an issue for all type as literal message.

Variation and contrast complement moderation. Without variation and/or contrast in text type, any reader would become tired and perhaps bored. *Variation creates visual interest*; break up text type with a

- pull quote
- visual
- initial cap
- color
- rule
- paragraph that starts with small caps or all caps
- graphic element, such as a rule, simple graphic, or dingbat
- anything that makes sense for your concept and adds some variation, some rest stop of visual interest, for the reader

ORCHESTRATING FLOW OF INFORMATION

Just as with designing any visual hierarchy, many factors contribute to organizing type according to emphasis, from most important message to least important content.

The designer must determine what to emphasize and what to de-emphasize. (Please see Chapter 2 on two-dimensional basics for more general information on visual hierarchy.)

There are several ways to achieve emphasis within an entire composition using typography:

- Emphasis by isolation
- Emphasis by placement
- Emphasis through scale (size relationships of title to subtitle to text as well as to images)
- Emphasis through contrast
- Emphasis through direction and pointers
- Emphasis through diagrammatic structures

There are also ways to achieve emphasis in text type/body copy:

- Size
- Color
- Boldface
- Italics
- Typeface change
- Type style change—variations in weight (light, medium, bold), width (condensed, regular, extended), and angle (Roman or upright and italic), as well as elaborations on the basic form (outline, shaded, decorated)

Fundamental organizational principles also apply to typographic design. When arranging typographic elements, besides visual hierarchy, you should consider rhythm and unity. You direct the reader from one typographic element to another by using visual hierarchy and *rhythm* (a pattern created through position of components, intervals, repetition, and variation), by considering the

space between elements, and by establishing a sense of movement from one element to another, as in Figure 3-09.

To establish *unity*, limit type alignments (for a novice, employ one alignment), consider employing a type family rather than mixing faces or mix two faces at most, intentionally integrate type and visuals using a sympathetic or purposeful contrast, use color to unify, and aim for correspondence.

In the logo design by Red Flannel, between the type and image Jim Redzinak finds what is called an intuitive alignment, finding edges that seem to naturally align well together (Figure 3-10), where the word "Spirit" seems to naturally "fit" in the negative shape of the butterfly.

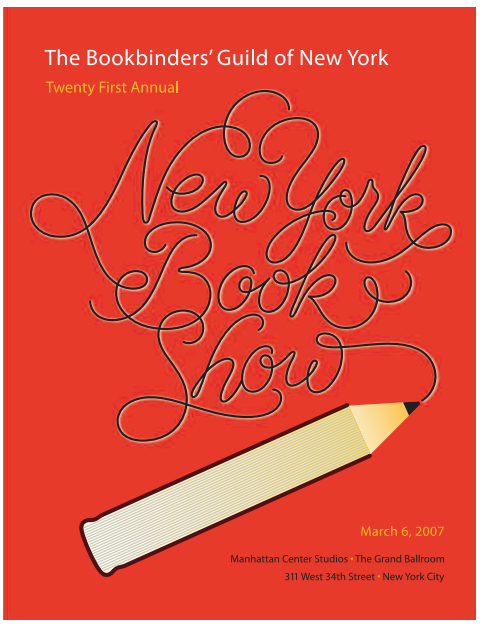


FIG. 3/09

POSTER: *THE NEW YORK BOOK SHOW*

- DESIGNER: RAY CRUZ, OAKLAND, NJ
- CLIENT: THE BOOKBINDERS' GUILD OF NEW YORK

The viewer can easily flow from one piece of information to another due to placement and intervals in the composition as well a clear visual hierarchy.

SPACING

The three types of spacing you have to control when designing with type are letterspacing, word spacing, and line spacing. Spacing should enhance reader comprehension or, at the very least, enrich the reader's experience (unless, of course, your concept and approach call for purposeful dissonance). If people have difficulty reading something, they probably will lose interest. *Spacing is about transitions*—from letter to letter, from word to word, from line to line, from paragraph to paragraph, from page to page, from screen to screen. Seventy percent of how you design with type depends on how well you craft transitions!

When a character is produced digitally, the software automatically advances in numbers of units before generating the next character. It is not a good idea to rely on automatic spacing when designing with display type. The designer can control the letterspacing by adding or subtracting units between letters to improve readability.

Since computers calculate spatial intervals—units—according to type metrics (preset calculations for each font), designers should consider the type as form, adjusting letter, word, and line spacing for balance and visual relationships. For example, the computer may automatically set the same distance between an "H" and an "N" as it does between an "L" followed by an "A," yet the

FIG. 3/10

LOGO: SPIRIT OF A CHILD FOUNDATION

- RED FLANNEL, FREEHOLD, NJ
- CD/DESIGNER/ILLUSTRATOR: JIM REDZINAK
- CLIENT: SPIRIT OF A CHILD FOUNDATION

This logo symbolizes the metamorphosis of the dysfunctional cycle of destructive parent-child relationships, transforming them into something more meaningful and rewarding through their experiences with nature. It represents a new beginning for the children and their parents.

—Jim Redzinak

shapes between the letters in the second pair are quite different and can be moved closer together to enhance readability and cohesiveness.

You should always judge the letterspacing optically. When designing display type, it is feasible to adjust the spacing of individual characters because the number of words in headlines is limited. This fine-tuning of negative space is a hallmark of typographic excellence.

TEXT TYPE: SPACING, PACING, CHUNKING, AND MARGINS

Spacing

When designing text, check word spacing, line length, widows, orphans, and the raggedness of a ragged edge.

Always consider the point size of the typeface in relation to the amount of spacing; for example, small point sizes set with a lot of leading will

When setting type, whether it's a big, two-word headline or a big, two-hundred-page document, one of the most overlooked aspects is the space between the letters, the words, the sentences and the paragraphs. This is as important as which typeface you choose and at what size you use it. Everyone can look at type and design with it but it takes a real craftsperson to look at the negative space and define the true relationship within the typography. Whether it's loose or tight, it has to be consistent and pleasurable, and it's right there, you just have to shift your attention.

—Armin Vit
UnderConsideration LLC

seem "lost" and hard to read. Generally, longer line lengths should take more leading to offer some "breathing" room.

Too much space may detract from readability; conversely, too little space may make reading difficult. As stated earlier, you must not trust automatic spacing; always make adjustments. Also, in text and display type, uneven letterspacing and word spacing may cause unwanted pauses or interruptions that make something more difficult to read. John Sayles advises being aware of word breaks (widows, orphans) and suggests reading the copy as you lay it out, following the same process as the reader, to ensure a flow.

Similarly, if the line length is too long or too short, it will detract from readability. For example, some designers say that if you have open letterspacing, the word spacing should be open. Conversely, if you have tight letterspacing, the word spacing should be tight as well. Much depends on the typeface or family you are using and the point sizes, weights, and widths, since some typefaces seem to lend themselves to more open spacing because of their shapes; others lend themselves to tight spacing. Study specimens of display and text type to develop an "eye" for typefaces, weights, and widths.

Chunking and Pacing

When we read a novel or short story, we expect a full one-column page of text. Paragraphs help break up the page of a novel. In most instances—newspapers, reports, brochures, and even textbooks—written content is most appealing when broken into modules, into chunks of written content. For any screen-based message, chunks of text are the best choice. (For screens, keep line lengths a bit shorter than for print.) When you modularize content, it is broken into manageable, digestible units. Many people scan written content for specific information, which is enabled by chunking along with other devices such as rules, subheads, color, and other ways to create emphasis. Other readers find it easiest to take in information and absorb it in module doses.

How you compose modules or chunks will create a reading pace. Depending on the background color, typeface selection, and typeface color, each chunk will become a tonal unit and help or impede moving from one unit to another.

Pacing involves creating a visual sense of rhythm, syncopation, variation—creating visual interest and giving the reader's eyes a rest somewhere in the text.

Margins

Understanding margins as borders—as presenting written content—will undoubtedly aid in respectfully "framing" text, giving enough distance from the boundaries of a page, in print or on screen, to allow a reader to focus. Certainly, margins can be used creatively, but they can never be ignored or violated without purpose.

MIXING TYPEFACES

Most designers mix faces when they want *distinction between display type and text type*. Other designers mix for conceptual, creative, and/or aesthetic reasons. There are general type rules for beginners and, perhaps, for any designer. The most common rule is to restrict designing to *utilizing a type family* or to *no more than two typefaces*. Before our discussion of mixing faces, it behooves us to consider *not mixing*.

TYPE FAMILY

It's been said that a type family is like a variation on a theme. In a family, all the typefaces maintain the same basic structure with variations, differentiated by slight individual characteristics. A well-conceived, well-designed family includes variation—variations in weight from ultra light to ultra black; variations in width from condensed to extended; multiple character sets, such as small capitals, titling capitals, swash capitals; and more. *Employing a type family affords enormous flexibility as well as contributing to unity*.

MIXING TWO TYPEFACES

Being creative involves experimentation. Having guidelines or grasping standards allows you to critique your experiments. The following provides a point of departure for readable, coherent compositions.

Experiment with Type

Experiment by testing how the typefaces work in various combinations: heading plus paragraph; short and long paragraphs; headings, subheadings, captions; and so forth.

Limit Mixing and Select for Contrast

Most seasoned designers advise limiting mixing to two typefaces per solution—one for display and one for text—for example, a sans serif for display and a serif for readable text. The obvious point of mixing faces is differentiation (for example, to make captions distinct from text) and to add contrast to the visualization of a concept. The equally obvious reason to avoid selecting similar faces is that the reader would not be able to tell them apart. Therefore, select for contrast yet be mindful of similar structure, with suitability to overall concept and visualization clearly in mind.

Selecting for contrast might mean mixing typefaces based on differences in structure—selecting from different structural classifications—for example, mixing a sans serif face with a slab serif face. Do consider how one face will transition to the other and how well their proportions work to create harmony and typographic texture on the field (page or screen).

Janet Slowik, Senior Art Director, Pearson Professional & Career, advises: "In editorial design the type and image should coexist harmoniously, and one should never overpower the other. They should complement each other. Novice designers often select elaborate display typefaces that conflict with the image. A good selection of a serif and sans serif typeface that contain a corresponding italic is all that is needed . . . a proficient designer helps."

Use Decorative Faces with Great Caution

Decorative faces tend to be highly ornamental, often faddish. Some have endured, such as those based on copperplate engravings or wood type. Many decorative faces include outlines, in-lines, stencils, or faceted, shaded, and shadowed letters; because decorative faces tend to overwhelm a design (and designer), they should be left to seasoned designers. If you must use a decorative face, use it for display type in very small quantities and mix with a timeless face for text.

HANDMADE/HAND-DRAWN TYPE

Although most rely on selecting from digital faces, others go for handmade type. Try hand-drawn, collaged type (not ransom type) or found type, which includes photographed type (for example, see www.neonmuseum.org). Some designers focus on hand-drawn typography, such as Ed Fella (Figure 3-11), Martin Holloway (Figure 3-12), and Mike

FIG. 3/11

POSTER: *AND YOU ATE NOTHING*

- ED FELLA

FIG. 3/12

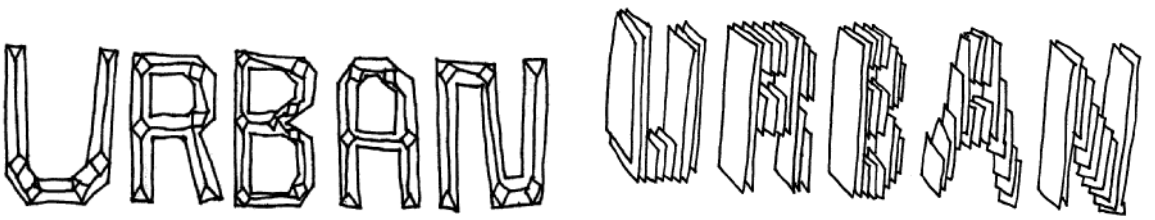
LOGO: COUNTRY THINGS

- MARTIN HOLLOWAY GRAPHIC DESIGN, PITTSTOWN, NJ
- LETTERING/DESIGNER: MARTIN HOLLOWAY

FIG. 3/13

TYPOGRAPHY: URBAN OUTFITTERS

- MIKE PERRY



Perry (Figure 3-13). (For more about handmade type and elements, see Mike Perry's book, *Hand Job: A Catalog of Type* and *Fingerprint: The Art of Using Hand-Made Elements in Graphic Design* by Chen Design Associates; see Figure 3-25.)

Figure 3-14 is an editorial illustration for *i4Design Magazine*; "a comment on architecture's ephemeral fashionable presence is rendered in polished stainless." About Figure 3-15, a personal work made public for "5:12: China's Massive Earthquake: A Commenorative Exhibition" in Nanjing, Rick Valicenti/3st comments, "My entry was inspired by the calligraphy on display at the Chinese National Museum in Shanghai. I decided to enter my journal entries in large form and physical in expression. My marks were made with sumi ink applied with either a syringe or a foam brush on 22 × 30" Rives BFK. Gravity's influence is also a central component within the temporal nature of this making process. Since the beginning of 2008, I have made over 500 entries."

FIG. 3/14

EDITORIAL ILLUSTRATION: "SO FIVE MINUTES AGO"

- RICK VALICENTI/THIRST/3ST.COM, CHICAGO
- TYPOGRAPHY: RICK VALICENTI/3ST
- 3D ILLUSTRATION: RICK VALICENTI/3ST AND MATT DALY/LUXWORK
- CLIENT: *I4DESIGN MAGAZINE*, CHICAGO

The typographic geometry is consciously rendered by Paul Rand's YALE press logotype and by looking back to this master's iconic work, the continuum in which we practice design is acknowledged and respected.

—Thirst

TYPE AS SOLUTION

In addition to understanding the fundamentals of design and how they relate specifically to designing with type, it is essential to understand how type is used creatively and expressively. Type becomes the solution for the following design concepts. In Figure 3-16, Jeremy Mende expresses a conference theme in unique typography. The Mesa Grill logo is a play on the word *mesa*, which means "flat-topped mountain" (Figure 3-17).

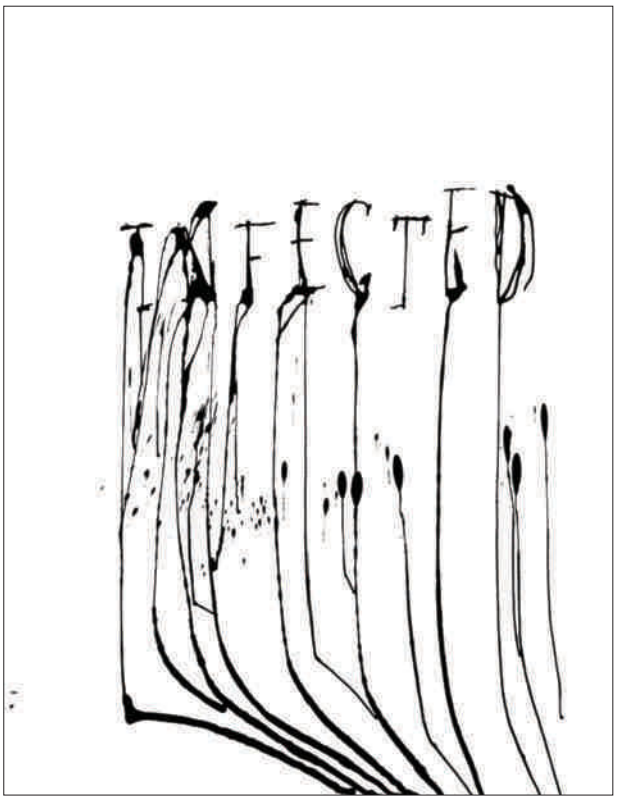


FIG. 3 /15

INFECTED

- STUDIO/DESIGNER/TYPOGRAPHY: RICK VALICENTI/THIRST/3ST.COM, CHICAGO
- CLIENT: PERSONAL WORK MADE PUBLIC FOR "5.12: CHINA'S MASSIVE EARTHQUAKE: A COMMEMORATIVE EXHIBITION", RCM ART MUSEUM, NANJING

FIG. 3 /16

POSTER: *IF NOT NOW, WHEN?*

- MENDEDESIGN, SAN FRANCISCO
- ART DIRECTOR: JEREMY MENDE
- DESIGNERS: JENNIFER BAGHERI, AMADEO DESOUZA, JEREMY MENDE
- CLIENT: AIA CALIFORNIA COUNCIL CALIFORNIA PRACTICE CONFERENCE

Light-based letterforms illuminate the conference's theme.

FIG. 3 /17

LOGO: MESA GRILL

- ALEXANDER ISLEY INC., REDDING, CT
- CLIENT: MESA GRILL

FIG. 3/18

CORPORATE IDENTITY: CALGARY INTERNATIONAL FILM FESTIVAL

- WAX, CALGARY, AB
- CREATIVE DIRECTORS: MONIQUE GAMACHE, JOE HOSPODAREC
- ART DIRECTOR: JONATHAN HERMAN
- COPYWRITERS: SEBASTIEN WILCOX, SARO GHAZARIAN
- CLIENT: CALGARY INTERNATIONAL FILM FESTIVAL

Some view type as the verbal part of the design message, providing context and support for the imagery. However, that view is a limiting one. Type should always be an active contributor and can, in fact, be the image itself, expressing the entire message.

The identity in Figure 3-18 "borrows from the visual language of the marquee signs that hang in front of most festival venues. The letters had been gathering dust in the 80-year-old basement of Calgary's historic Plaza Theatre. It's eclectic, bold, and we feel it communicates the excitement, immediacy and energy of the Calgary International Film Festival," says Jonathan Herman of WAX.

FIG. 3/19

BRAND STRATEGY, BOTTLE DESIGN, PACKAGE DESIGN: BLOSSA ANNUAL EDITION

- BVD, STOCKHOLM
- CREATIVE DIRECTOR: CATRIN VAGNEMARK
- DESIGN DIRECTOR: SUSANNA NYGREN BARRETT
- CLIENT: V&S GROUP

Assignment: *Brand strategy, bottle design, packaging design, Blossa årgångsglögg (vintage mulled wine). Nordic region*

Challenge: *Blossa annual edition is an important member of the Blossa family. It is launched every year with a new flavor and design. The aim of the vintage mulled wine is to generate awareness of Blossa ahead of the mulled wine season and drive sales across the whole range. The design needs to capture the essence of the year's flavor and be unique and alluring.*

Solution: *A bottle that is shorter and rounder than other Blossa products. The shape of the bottle is kept from year to year, with the colors and typography changing to reflect that particular year's design and flavor.*
—BVD

For the Blossa Annual Edition series, the colors and typography change to reflect that particular year's design and flavor (Figure 3-19). The "O" in the Polaris logo acts as both image and letterform (Figure 3-20).

Figure 3-21, "Ametrica!" is an awareness campaign to help convert the United States to the metric system, which is typographically (and specifically) number driven.

Providing equal access to the law is expressed through the typography in Figure 3-22, an annual report for Chicago Volunteer Legal Services.

POLARIS

FIG. 3/20

LOGO: POLARIS

- REGINA RUBINO / IMAGE: GLOBAL VISION, SANTA MONICA, CA
- CREATIVE DIRECTORS: ROBERT LOUEY, REGINA RUBINO

FIG. 3/21

PROMOTIONAL CAMPAIGN: "AMETRICA!"

- AMY WANG

No one thinks about an act as routine as measuring, much less the impact it can have on education, economy, and health. Through bold numbers and subtle humor, viewers are initially invited to interact with the pieces and their environment such that they experience metric units directly, rather than through comparison with customary units (which perpetuates the problem of dependency on the old units). Those intrigued by the issue are then directed to visit the Ametrica! website for more information, interactive components, and motion graphics experiences.

—Amy Wang

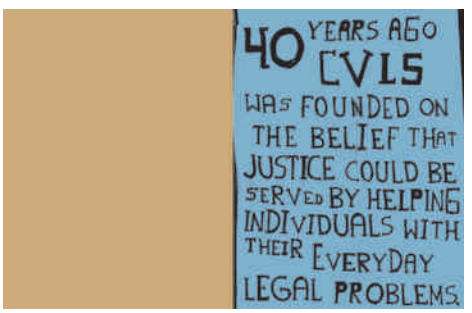


FIG. 3/22

ANNUAL REPORT: CHICAGO VOLUNTEER LEGAL SERVICES

- LOWERCASE, INC., CHICAGO
- ART DIRECTOR/DESIGNER/ILLUSTRATOR: TIM BRUCE
- PHOTOGRAPHER: TONY ARMOUR
- CLIENT: CHICAGO VOLUNTEER LEGAL SERVICES

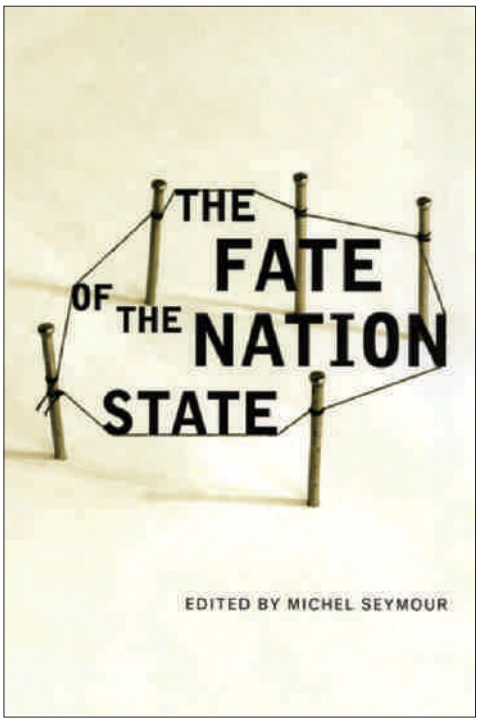
Chicago Volunteer Legal Services is one of the largest practicing law firms in the city. Through panel referral, neighborhood clinics and the foundation itself they provide legal assistance to roughly 17,000 people a year in the Chicago area. They accept no government funding, are lean and entrepreneurial. Our books help them increase awareness for their work, raise money and recruit talent. Each of the books reflects this purpose and yet captures the year and point of view uniquely.

—Tim Bruce, LOWERCASE, INC.

FIG. 3/23

BOOK COVER: *THE FATE OF THE NATION STATE*, EDITED BY MICHEL SEYMOUR

- SALAMANDER HILL DESIGN, QUEBEC
- DESIGNER: DAVID DRUMMOND
- CLIENT: MCGILL-QUEEN'S UNIVERSITY PRESS



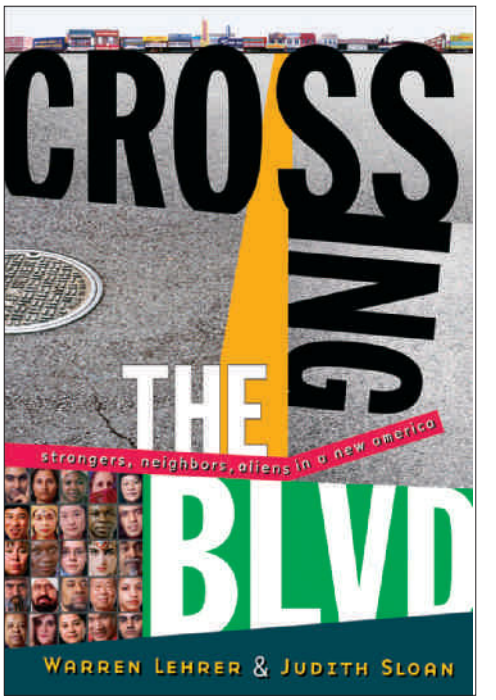


FIG. 3/24

BOOK COVER: *CROSSING THE BLVD: STRANGERS, NEIGHBORS, ALIENS IN A NEW AMERICA*

- AUTHORS: WARREN LEHRER AND JUDITH SLOAN
- DESIGNER AND PHOTOGRAPHER: WARREN LEHRER

In this book, we use Queens BLVD—the thirteen-lane treacherously dangerous pedestrian crosswalk that cuts through the borough—as a metaphor for many of the things new immigrants have crossed coming to and navigating their way within this country: war, ethnic cleansing, economic hardship, discrimination, cultural and language divides.

—Warren Lehrer

FIG. 3/25

BOOK COVER: *FINGERPRINT*

- CHEN DESIGN ASSOCIATES, SAN FRANCISCO
- CREATIVE DIRECTOR/ART DIRECTOR: JOSHUA C. CHEN
- COVER DESIGNER: JENNIFER TOLO PIERCE
- DESIGNERS: JENNIFER TOLO PIERCE, MAX SPECTOR, JOSHUA C. CHEN, JENNY JI, ASHLEY HOFMAN
- ESSAY CONTRIBUTORS/DESIGNERS: MICHAEL MABRY, DEBBIE MILLMAN, JEAN ORLEBEKE, MARTIN VENEZKY, ROSS MACDONALD, JIM SHERRADEN
- EDITORS: JOSHUA C. CHEN, JENNIFER TOLO PIERCE, KATHRYN A. HOFFMAN
- ILLUSTRATOR: JENNIFER TOLO PIERCE
- CLIENT: HOW BOOKS

Chen Design Associates authored and designed this vivid exploration as inspiration for a field parched with predictable, look-alike, hi-tech solutions. Includes a foreword by Michael Mabry, essays by industry heroes, and insights into each featured project to reconnect designers with their passion.

—Chen Design Associates

About the type design for *The Fate of the Nation State* (Figure 3-23), David Drummond says: "This book deals with the future viability of nation-states in the context of globalization. I don't often do type-only covers but when I do I try to add a twist and have type interact in some way with the created environment."

Figure 3-24, the book cover for *Crossing the BLVD*, is a cross-media project by Warren Lehrer and Judith Sloan that "documents and portrays the largely invisible lives of new immigrants and refugees that live in the borough of Queens, New York—the most ethnically diverse locality in the United States." Lehrer uses type crossing the "BLVD" as a metaphor.

Figure 3-25, Chen Design Associates' cover design for *Fingerprint*, subtitled "The Art of Using Handmade Elements in Graphic Design," features a unique typographic treatment that simultaneously communicates "creative" and "hand-wrought." Max Spector, Art Director and Senior Designer, Chen Design Associates, comments, "The topic of this book, handmade elements in graphic design, is represented on the cover. The title type and

background are scanned from original hand work; the subtitle and author credit are printed on a label, then wrapped around the front cover. Additional tactile qualities are achieved with debossed type and textured paper."

Experimenting with type is one of the best ways to learn about it. The study of typography should be ongoing. Please see the bibliography for further reading.

EXERCISE 3-1

DESIGN YOUR NAME

1. With the notion that your "handwriting" is you, your DNA so to speak, start by writing your name. Determine if your signature has any characteristics that might characterize your personality.
2. Write ten adjectives that describe your personality.
3. Find typefaces that express your personality.
4. Design your name in three different typefaces that you believe are appropriate.
5. Now, hand make, hand draw, or hand letter the letterforms of your name, retaining any quirks or imperfections that might just be "you."
6. Give careful consideration to the spacing between the letters and words.

PROJECT 3-1

DESIGN A TYPE-DRIVEN POSTER

Choice of subject: Flu prevention or a cable television or web channel featuring old films and TV programs

Step 1

a. Choose from among: flu prevention (cdc.gov/flu/), wellness (webmd.com or prevention.com or any brand or organization), or a cable television or web channel featuring old films and TV programs (for example, TCM or hulu.com). Research your subject.

b. On an index card, in one sentence, write your objective. Define the purpose and function of the poster, the audience, and the information to be communicated.

c. For flu prevention or health and wellness, find one interesting fact and write one line of copy using this information as your headline. Or if you've chosen the other subject, choose one famous line from a classic film or TV program to use as your headline—for example, "Of all the gin joints in all the towns in all the world, she walks into mine."

Step 2

a. Find typefaces that express the spirit of the subject. Or use handmade or found type or a combination of handmade and a typeface.

b. Design a poster that is type driven—that is, type is the star of the poster. If you use any image, it should play a secondary role to the type-driven headline.

c. Produce at least twenty sketches.

Step 3

a. Choose two of your best sketches and refine them.

b. Establish emphasis through a visual hierarchy.

c. Carefully examine the spacing between letters, among words, and between lines of type.

Step 4

a. Create a finished solution.

b. The poster can be designed in a portrait or landscape orientation.

Go to our website GD/S for *many* more Exercises and Projects, and presentation guidelines, as well as other study resources including the chapter summary.

NOTES

1. Rob Carter, Ben Day, and Philip Meggs. *Typographic Design: Form and Communication*, 3e. Hoboken: Wiley, 2002, p. 293.
2. I am indebted to Professor Martin Holloway, designer and design and type history scholar, for information on type classifications and his brilliant type charts in this text.
3. Romy Ashby. http://www.stepinsidedesign.com/STEP/Article/28854/0/page/7