

字体改革

NEW TYPOGRAPHY

Applied Fonts / Funny Fonts / Varied Fonts

This book features the latest fonts and focuses on both the details and atmosphere of the fonts design. According to the exhibition subject, this book is divided into three parts: applied fonts, funny fonts, and varied fonts. This book that is truly unique, innovative, and memorable.

字体改革

NEW TYPOGRAPHY

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PREFACE



Nina Levett

Here I am writing the preface for a book for the first time. You probably all know what it feels like to do things for the first time. It feels quite awkward. Especially for me since I tend to be very strict with myself.

When I found out that I would be doing this preface, I decided to begin by explaining the story of how I was asked to do it. One day I received an email from Artpower, the editor of this series of books, asking me to send them some of my typography design work. The first thought I had when I received this request was: 'Oh God! – Me?? This has nothing to do with what I do. I create ornaments. I do illustrations. Why have I been asked to accomplish such a task?'

On thinking about it I decided to filter my work to see where typography had played a role. To my surprise I realised that typography is very important in my work. It always has been. I have always been interested in illustration and in thinking about objects in different ways. I love to change the meaning of everyday objects by giving them a strange title, or think of a strange title and then invent a new shape for an object to fit the title. So in this way words came into the game. Crucially, my designs don't work if the titles are not understood.

I must admit that being a very 'flow' type of person my illustration style has always been more or less the way it is now. It's like a machine: you sit down and turn on. I sit with the pen in my hand and with an objective or aim and I just 'DO'. It's like being turned off or on.

So my illustration skill went directly into the typography style. I drew words as though I was drawing ornaments only that my handwriting style also came into this a bit.

My whole way of approaching type is spontaneous and fluid and not very 'high tech'. So when I think of myself I would say I am definitely very far from being an expert in typography. Yet here I am writing the preface to a book where 50 designers and I have been able to participate thanks to Artpower's persistence and encouragement.

It took me ages to discover that I was interested in patterns and ornaments. I had always drawn people and things without backgrounds. They were always on white. When I started to illustrate as a profession I researched into other people's work and saw that I was most inspired by techniques that would 'flatter' my own style of drawing. The more I got into this research the more I knew I was attracted to old ornaments: roses, colourful kimonos, etc. I now think that there are shapes that attract the eye in a way we cannot resist. Beauty draws people in and to some it becomes like a physical need.

I think what is essentially so interesting about typography is that it makes obvious what otherwise is not obvious: that we as designers can make a difference to the world with 'little effort'. Simply by applying an idea or a creative spark (something that, since it is in our own minds is readily available and inexpensive) to something as simple as lettering or type we show that things don't necessarily have to be the way they are.

Letters are symbols that we are confronted with and made to 'learn by heart' since our early childhood. When we are young we are taught exactly how to shape letters. We are taught where the pen has to go when you start each letter and where it has to finish. We are taught to practise this and to repeat the correct way over and over again. In our school years writing nicely and to a standard set of rules is a way to show

that we adhere to authority. The neatness of writing becomes a way to show our effort and how much we strive to obey. To show that we care.

Later in life some of us become designers perhaps because we were very good at writing neatly or drawing perfect symbols/letters/codes/meanings or maybe because we rebelled against this conformity but surely because in us there was a special spark creating ideas about how to do things differently.

The examples found in *New Typography* go well beyond what is traditionally thought of as typography design, i.e. the shaping of letters. What fascinates me most when I flip through the book's pages is that typography design demonstrates how small changes can influence our perception and change our perspective. And when a changed perspective leads to a changed action we can feel that in everything we do we have the ability to change the world. Small change leads to big change.

It is my hope that this book will lead to evaluation, inquiry and discussion of the concept of typography design. It is a place to showcase examples of completely new perspectives. I strongly encourage you to interact with the content of the book, since the publishers do not intend to tell you what typography design is, rather they want to create a space for discussion. And a possibility to make a change.

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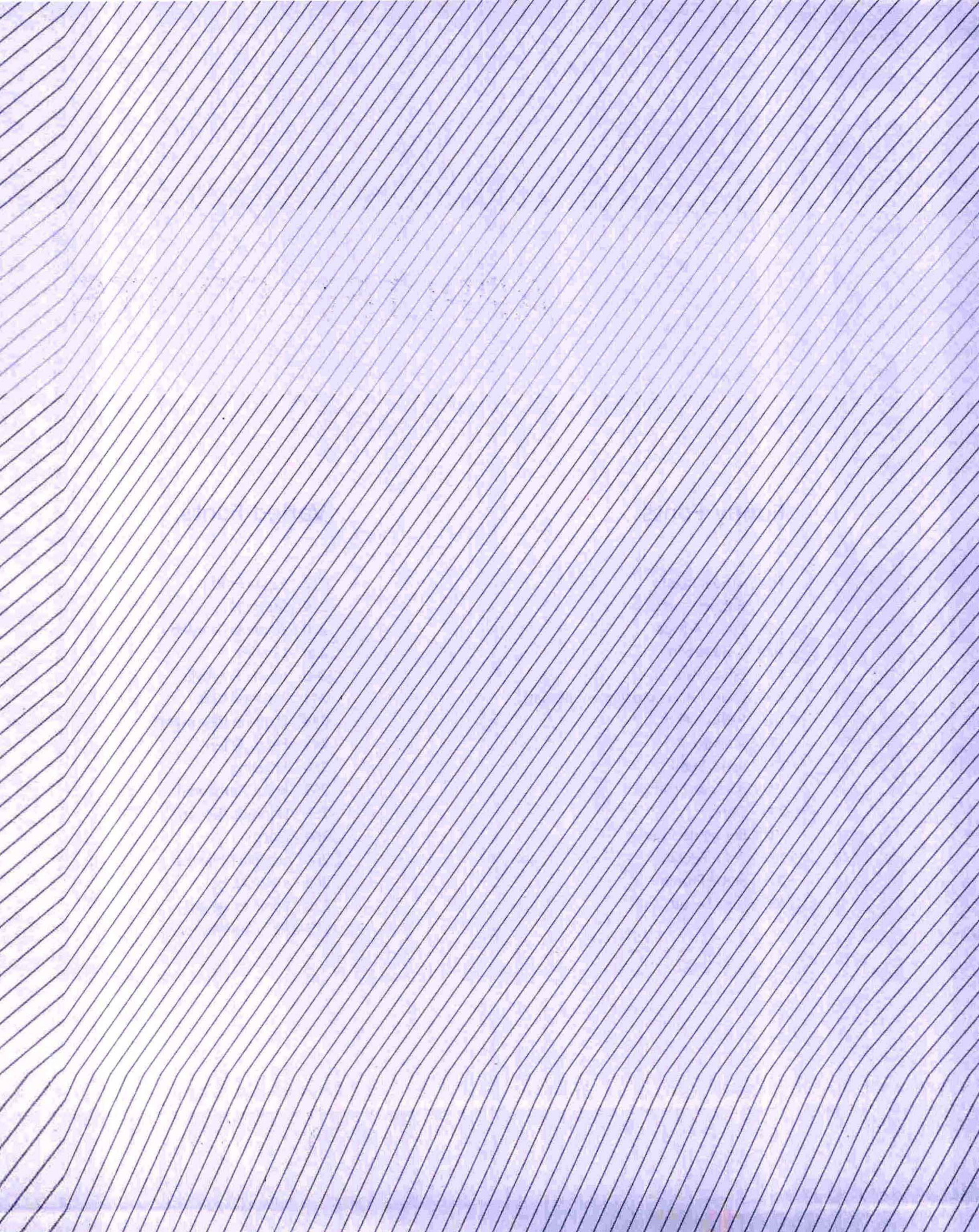
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APPLIED FONTS

Design _ Miklós Kiss

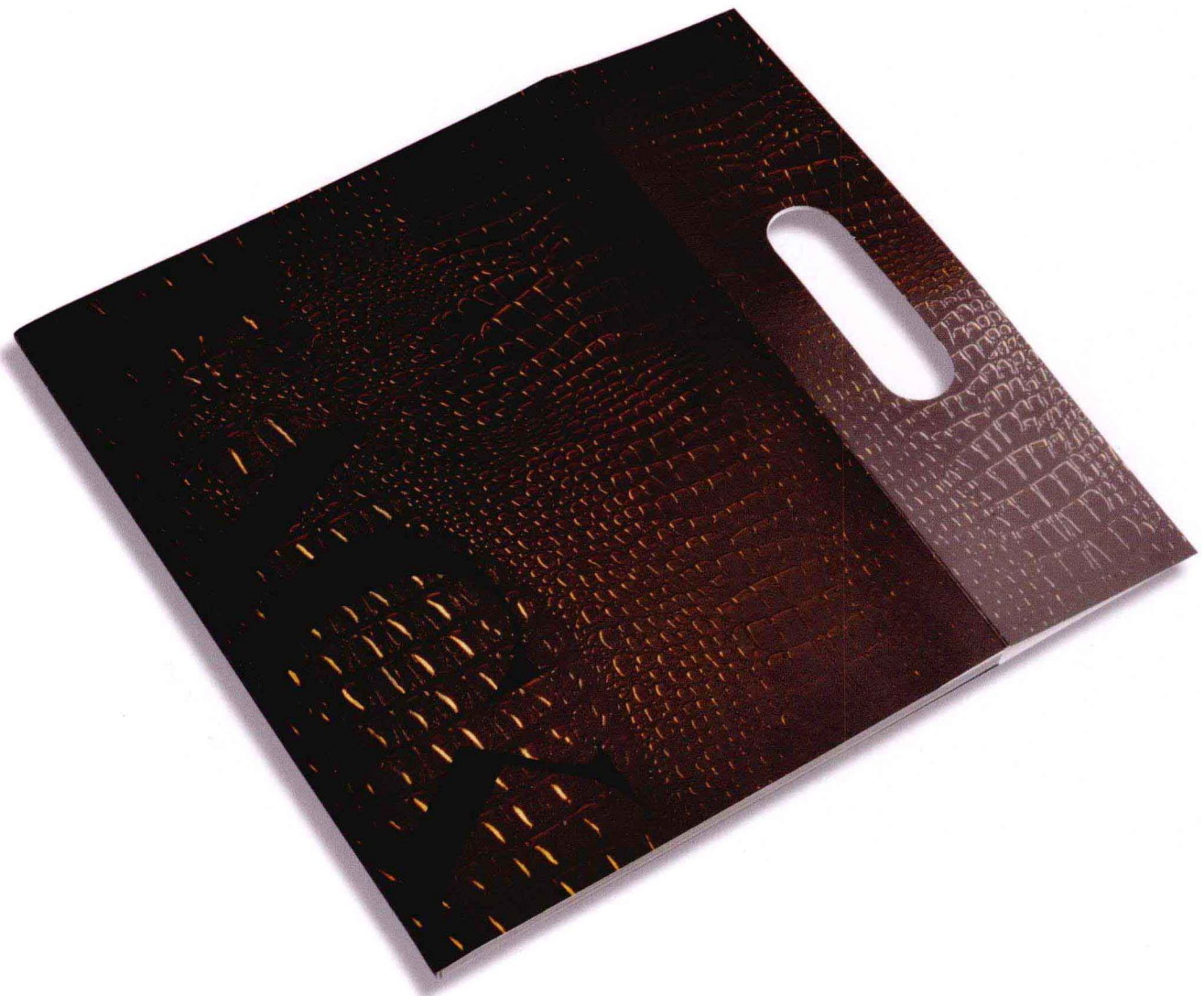
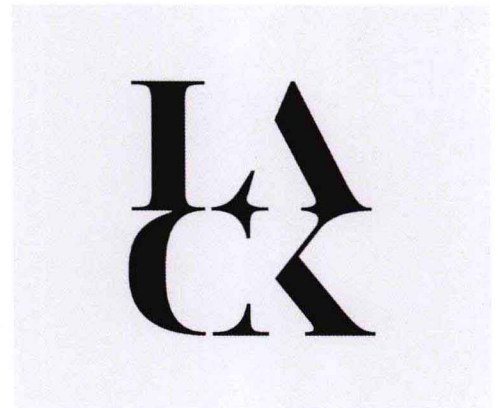
Project _ Identity, cover design, and inside design for LACK magazine

LACK magazine is a new Hungarian fashion magazine.

LACK identity : I tried to visualize the 'lack' on the typo, and I wanted to design a logotype, which is classic like VOGUE, or big, classic fashion brands, but fresh and playful. I wanted to separate the company's logotype, and the magazine's logotype, but at the same time keep them in sync. The magazine's logo is just a simple LACK typo. The company's logotype is like a label.

Magazine cover : New Hungarian fashion magazine cover design and cover bag idea and insight design, graphic design, and typography. I wanted to design a new progressive cover concept. In my

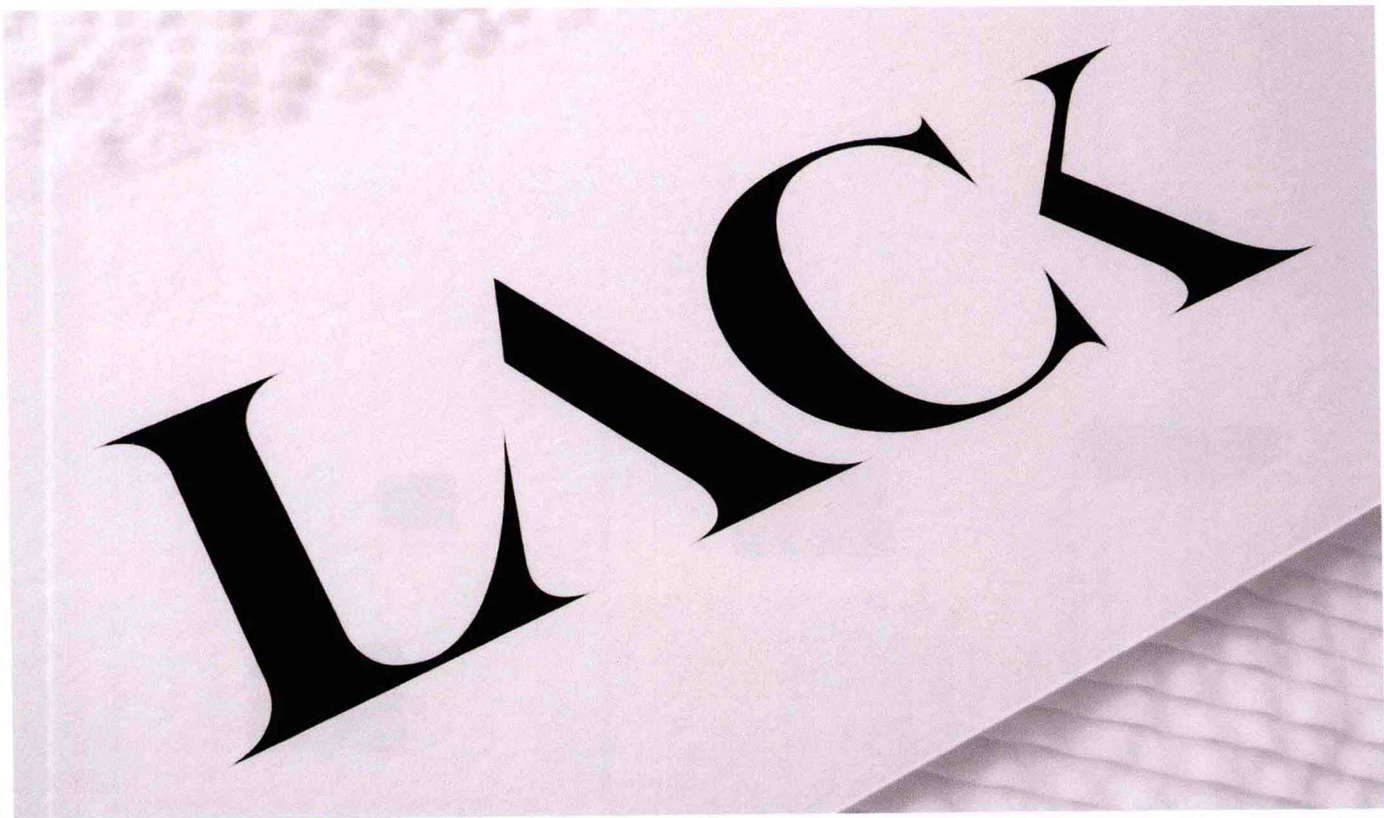
opinion, most of the fashion magazines are boring, there's always a photo and a name on it, but I wanted a more progressive and lively solution. I observed many times how the women hold the magazines in their hands and how often they get in inconvenient situations because they can't hold the magazines in a more comfortable way. Furthermore, I noticed that moving people potentially represent the best commercial. This was the base of my idea to create a cover which resembles to a handbag. Women walk with it around more easily and it works like a live commercial. I've also placed the LACK logo according to this. The cover does not only resemble to a handbag by its shape, but also, every further issue will appear with a cloth sample, so the material would look similar too.

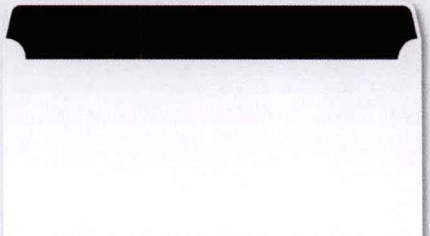
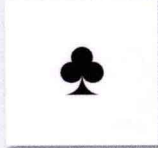
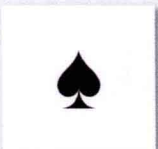
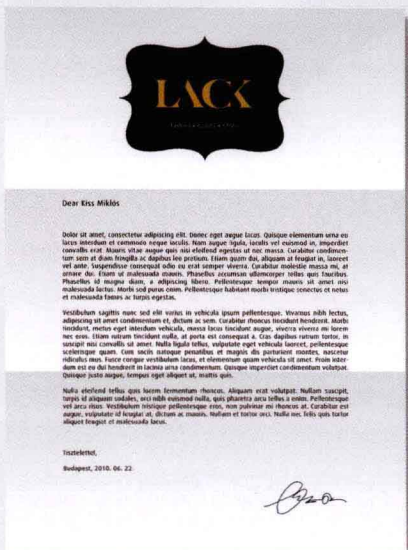
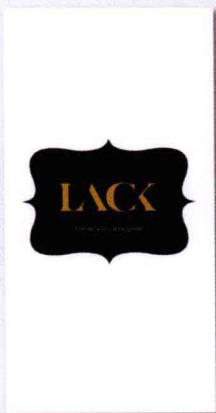
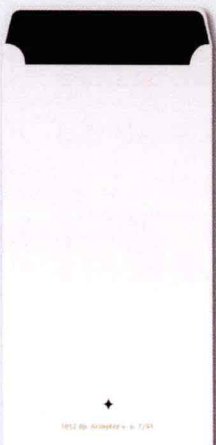




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BEAUTY



foto Barna György



JÁTSZD ÚJRA, **SAM!**

Vádemelés a Watergate-ügyben, de Richard Nixont újraválasztják, Paul Allen és Bill Gates megalapítja a Microsoftot, Kambodzsa megszakítja a kapcsolatot Vietnámmal, a Pioneer 10 és a Pioneer 11 csillagközi űrszondák elindulnak, felavatják a nulladik kilométerkövet a Clark Ádám téren, VI. Pál pápa felmenti Klempa Sándor veszprémi apostoli kormányzót, Miskolcon megalakul ez Edda Művek, már megy a Dallas, és megszületik a pici Schobert Norbert – a sokszor unalmasnak mondott 70-es évek nem is voltak olyan unalmasak... Pláne most, hogy egy irányt mutató, 2011-es tavaszi/nyári trendelőrejelzést vállal magára a LACK magazin sajátos editorialisában, amelynek végső konklúziója: a több száz változatos és színes show, bemutató, kollekció egyetlen közös vonása, hogy a bájos '70-es évtized újra bejelentkezett. Orientalista, állatmintás, fehér, garden, colourrama, 70s (vibe) – pörögnek a *régi-új* kategóriák, mi meg újra mosolyogva állapítjuk meg: a jövő a Föld legöregebb találmánya...

Az ötlet egy trendelőrejelző editorial volt. Aztán rá kellett jönnünk, hogy nem kis feladat kiigazodni a 2011-es tavaszi/nyári trendek sokaságában. Ahogy a brit Vogue stábja is konstataálta, idén elég nehéz a legerősebb trendeket kiválasztani több száz show és megannyi prezentáció után, annyira változatosra sikerültek a kollekciók. A '70-es évek hangulata azonban a legtöbb kifutóra belopta magát (kisebb nagyobb részletekben). Mentünk tehát az érzéssel, így 6 irányadó trendet mutatunk be keverve a '70-es évek stílusjegyeivel.

hit parade



orientalizmus

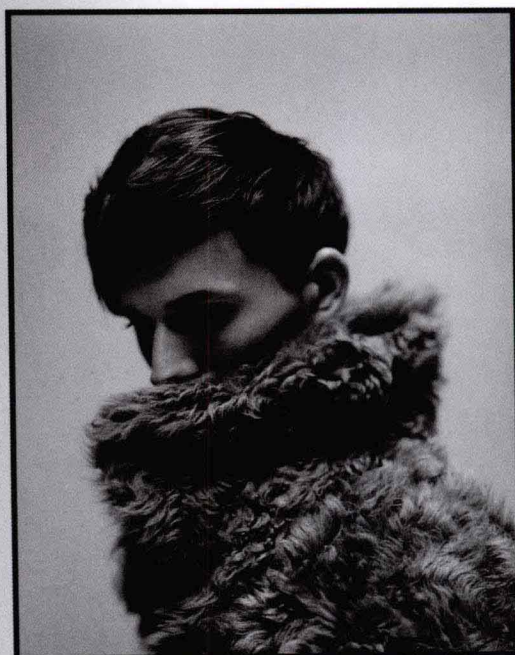
Fotó: Makonyi Dence
 110: L'Acc Magazine
 ruhák: Makány Márta, Nina Szilvi
 koncepció: Zsófia Nagy
 Judy Dudas
 Beutex
 Eurocosil
 Happy Olusu

MASQUE

JANOSKOR, SÁNDOR, SZÉKELY, GYAMMAK, PÉTER, PÉTER

Fotó: Hencz Péter
 koncepció: Farkas Richard
 Styling: Pálmai Angie
 Hő: Hortobágyi Káson
 Smink Asszisztens: Keizer Dorka
 Stylist asszisztens: Özsóth Bionka
 Modellek: Sven, Misa (Warmmodels),
 András (Trendattack), Attila, Karan

HOMME



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