

# APPLIED TYPEFACE



Japanese Style Typeface Design and Applications

深圳市艺力文化发展有限公司 编

## 字 体 的 应 用

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广西美术出版社

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## 图书在版编目(CIP)数据

字体的应用：日式字体设计及应用 / 深圳市艺力文化发展有限公司编著. — 南宁：广西美术出版社，2015.5

ISBN 978-7-5494-1292-1

I. ①1… II. ①深… III. ①美术字—字体—设计  
IV. ①J292.13②J293

中国版本图书馆CIP数据核字(2015)第062788号

## 字体的应用：日式字体设计及应用

编 著：深圳市艺力文化发展有限公司

责任编辑：谢 赫

特约编辑：夏佳佳

美术编辑：郑 勤

审 校：梁梅 张瑶 林柳源

出 版 人：蓝小星

终 审：姚震西

出版发行：广西美术出版社

地 址：广西南宁市望园路9号（邮编：530022）

网 址：[www.gxfinearts.com](http://www.gxfinearts.com)

印 刷：深圳市新视线印务有限公司

开 本：787 mm × 1092 mm 1/16

印 张：16.75

字 数：60千

出版日期：2015年5月第1版第1次印刷

书 号：ISBN 978-7-5494-1292-1/J•2300

定 价：298元

# PREFACE

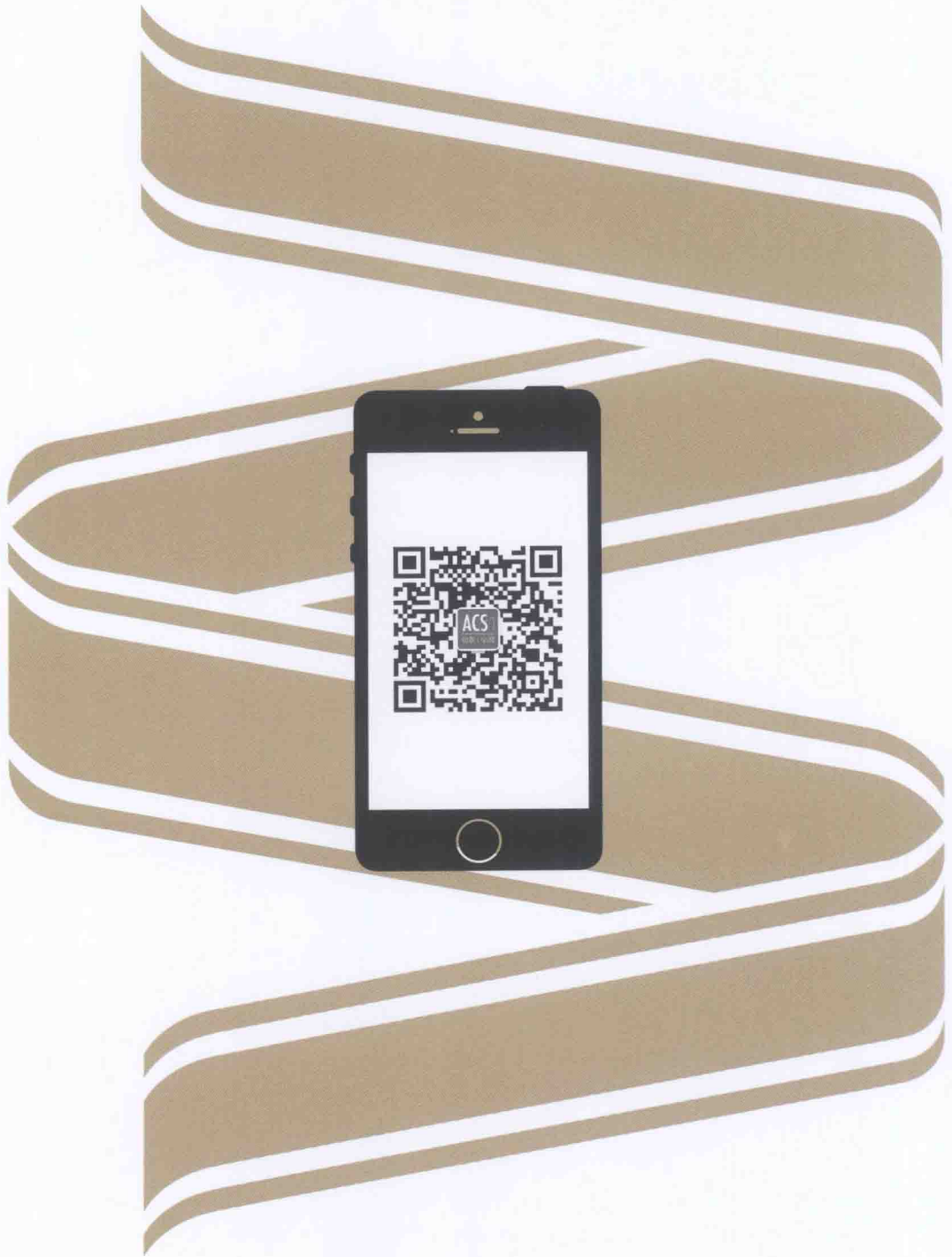
The most effective form of communication is speech. Once spoken, however, words fade from memory and, above all, speech lacks accuracy. While written words can more accurately convey a message, they are unable to convey emotion in the same way. Design can compensate for this. Through character design, written words can express emotion.

Consequently, it is not enough for a typeface to merely exhibit attractive forms. The forms have to be expressive. At the same time, they must satisfy the requirements for both readability and emotional response. In whatever way they are combined, the characters should be well balanced and consistently expressive. Kanji characters, in isolation, already represent ideas, and can immediately convey deep meaning. Even so, a series of complex characters often occur in strings, and such combinations present formidable challenges to designers. The many constraints of typeface design are a great test of a designer's abilities.

The situation is different with logotypes, characters specifically designed for product names or other branding. Rather than giving priority to balance and consistency, the focus shifts to communicating an image. When images are used in advertising and other short-term applications, emphasis is given to displaying individuality. This allows freedom to the designer. Able to express individuality, the designer can create work that has powerful impact. But the motivation for the work must always be the original purpose of the design. If the logotype does not achieve its purpose, it will just end up looking odd: individuality has to function as part of the design. So, as well as presenting textual information, a logotype must also effectively communicate a visual image that achieves the purpose of the work. The form must also be beautiful. This beauty is not limited to the shape of the characters: it is also formed by the balance of empty space. I would also add another factor that is important to the success of a design: whether or not it is a fresh attempt at solving the problems presented by the work. Only when a design can pass these tests, can it be called a design worthy of consideration.

These days, you can see many examples where balance has been deliberately upset, presumably in the attempt to achieve a new look. Usually, lack of balance causes visual discomfort. There are times, however, when imbalance can be comfortably used to express kindness and a human touch. Such designs are most successful when done by someone who thoroughly understands the proper balance of characters. Otherwise, the effect is like an immature shot in the dark. A logotype is not only about reading what is written. The meaning also comes across in how it is expressed.

by Yoshimaru Takahashi



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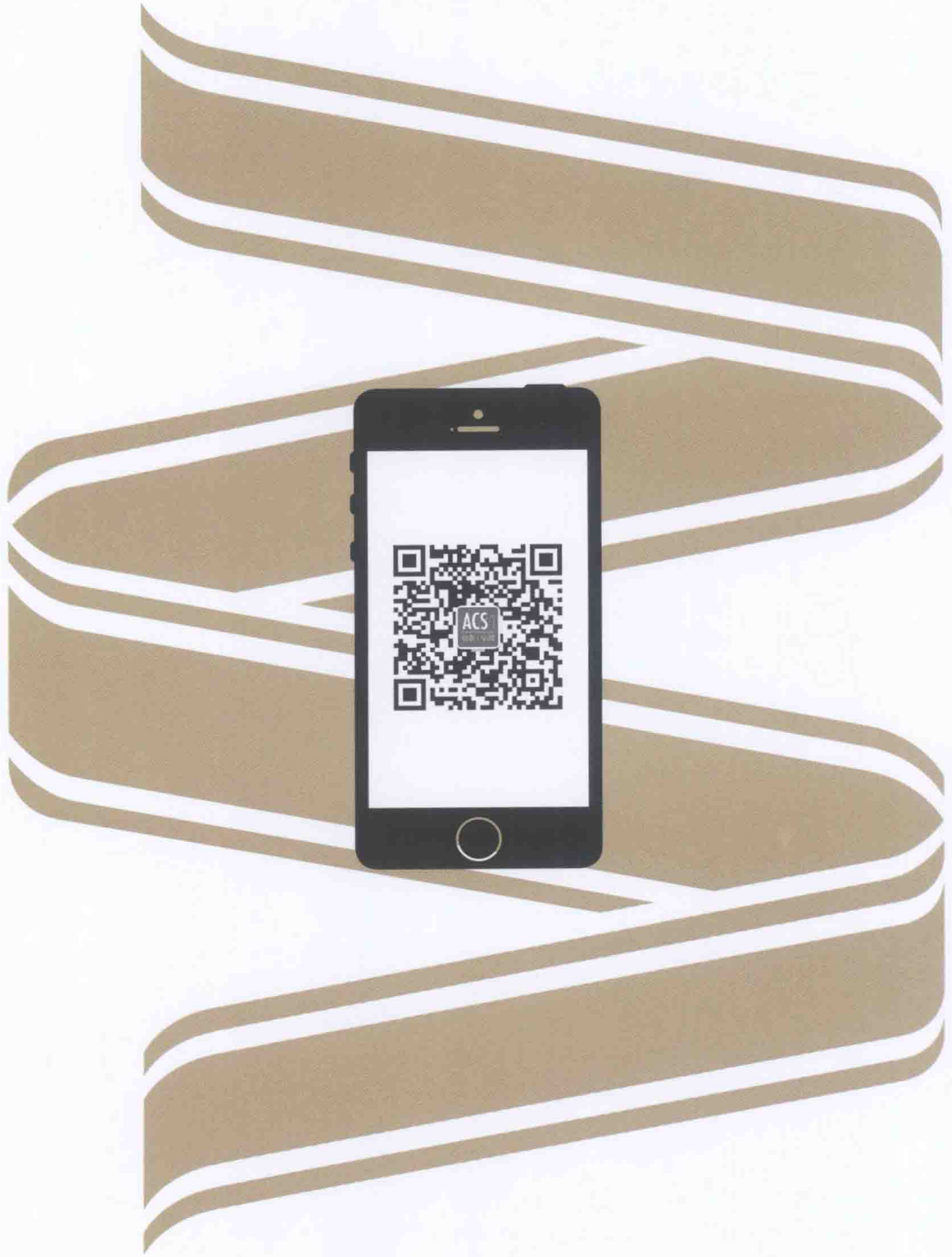
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Applications



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板倉みかん

## Itakura Mikan

"Itakura oranges", which has been awarded for Agriculture, Forestry and Fisheries Festival Emperor's Cup, is produced by family three persons only.

Since they are not affiliated to organizations such as agricultural cooperatives, marketing of "Itakura oranges" is carried out only through phone orders, and word of mouth advertising.

We created "profile card" with characteristics of the nameplate, printed autograph letter using Washi (Japanese paper), and an original envelop to send with oranges, in order to increase word-of-mouth effect.

Immediately after using our designed goods, the production of "Itakura oranges" couldn't keep up with its demand.

密 買 東 京  
MITSUBAI TOKYO

密 買 東 京  
M I T S U B A I T O K Y O

密 買 大 阪  
MITSUBAI OSAKA

密 買 大 阪  
M I T S U B A I O S A K A

Mitsubai Osaka Logo

This is the logo design for Mitsubai Osaka. Art direction + design by ASYL.

ハッピー  
起業の  
始め方

Happy Business Organization

## Happy Business Organization

It is a seminar program for those who intended to be an entrepreneur. I was in charge of creating visual design for the promotional brochure of the seminar. In Japan, "starting business" has a connotation of numerous cumbersome bureaucratic procedures. To counter such typecast notion, I strategically employed typography of Chinese Characters and Katakanas to create an image of fun and dream.



