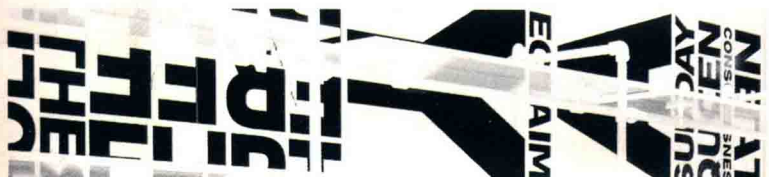


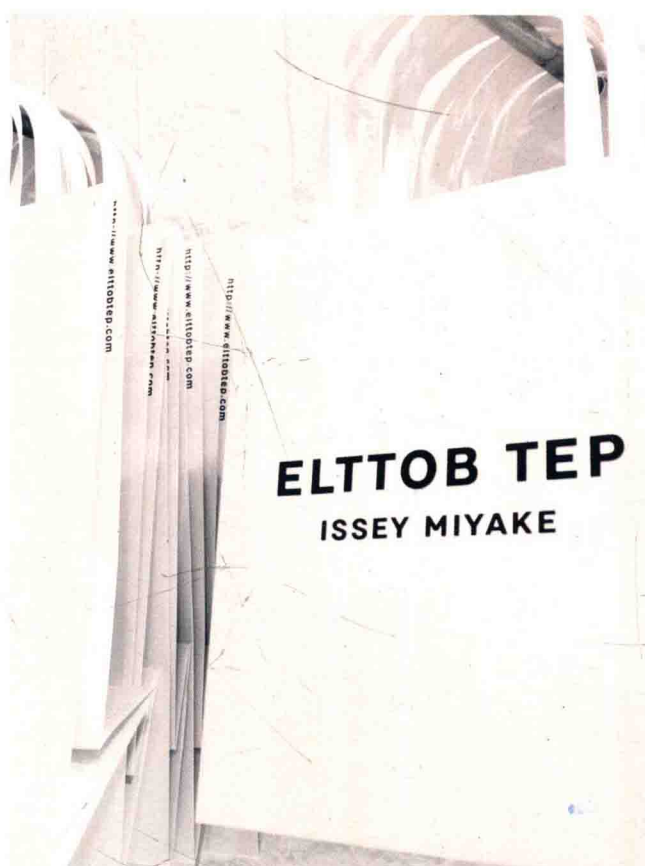
Typography always plays a significant role in graphic design. Typographic decisions create a brand's identity and embody the personality and aesthetic approach of the designer. *Branding Typography* includes both commercial and cultural projects, offering a novel overview of typographic design and collecting in one place the most innovative and engaging examples of visual communication today.



Elegant/ Retro/ Handwritten/  
Experimental/ Minimal



Elegant/ Retro/ Handwritten/  
Experimental/ Minimal

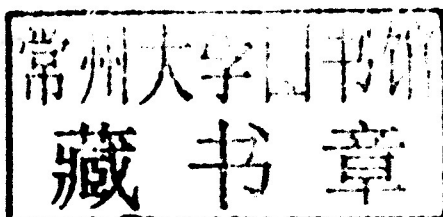


Elegant/ Retro/ Handwritten/  
Experimental/ Minimal



# BRANDING TYPOGRAPHY

ELEGANT/ RETRO/ HANDWRITTEN/ EXPERIMENTAL/ MINIMAL



SANDU

# Branding Typography



Edited and produced by  
Sandu Publishing Co., Ltd.

Book design, concepts & art direction by  
Sandu Publishing Co., Ltd.

sandu.publishing@gmail.com  
www.sandupublishing.com

Published by Sandu Publishing Co., Ltd.

Size: 210mm x 285mm  
First Edition: 2013

ISBN 978-988-16352-7-3

All rights reserved. No part of this publication  
may be reproduced or transmitted in any form  
or by any means, electronic or mechanical,  
including photocopy, recording or any  
information storage and retrieval system,  
without prior permission in writing from the  
publisher.

Printed and bound in China

## CONTENTS

---

<u>004 - 007</u>	FOREWORD
<u>008 - 057</u>	ELEGANT
<u>058 - 107</u>	RETRO
<u>108 - 147</u>	HANDWRITTEN
<u>148 - 189</u>	EXPERIMENTAL
<u>190 - 231</u>	MINIMAL
<u>232 - 239</u>	INDEX
<u>240</u>	ACKNOWLEDGEMENTS

# BRANDING TYPOGRAPHY

ELEGANT/ RETRO/ HANDWRITTEN/ EXPERIMENTAL/ MINIMAL

**SANDU**

此为试读, 需要完整PDF请访问: [www.ertongbook.com](http://www.ertongbook.com)

# Branding Typography



Edited and produced by  
Sandu Publishing Co., Ltd.

Book design, concepts & art direction by  
Sandu Publishing Co., Ltd.

sandu.publishing@gmail.com  
www.sandupublishing.com

Published by Sandu Publishing Co., Ltd.

Size: 210mm x 285mm  
First Edition: 2013

ISBN 978-988-16352-7-3

All rights reserved. No part of this publication  
may be reproduced or transmitted in any form  
or by any means, electronic or mechanical,  
including photocopy, recording or any  
information storage and retrieval system,  
without prior permission in writing from the  
publisher.

Printed and bound in China

## CONTENTS

---

<u>004 - 007</u>	FOREWORD
<u>008 - 057</u>	ELEGANT
<u>058 - 107</u>	RETRO
<u>108 - 147</u>	HANDWRITTEN
<u>148 - 189</u>	EXPERIMENTAL
<u>190 - 231</u>	MINIMAL
<u>232 - 239</u>	INDEX
<u>240</u>	ACKNOWLEDGEMENTS

# TYPECAST

Creative Director  
Figtree

MATT PARTIS

Which font to use? What style? Sans serif or serif? Upper or lower case? Minus or wide letter spacing? Hundreds of thousands of fonts are now available. How many no one knows, but there are many choices. What's more, these choices are now available to everyone. Anyone can be the typographer, the artist, the photographer, the web designer. Anyone can play the expert.

The public is becoming increasingly design and brand savvy and their aesthetic opinions can make or break a brand. Global corporations have been forced to backtrack on hugely expensive branding decisions just because members of the public didn't approve of their new typeface. The world of typography has become truly democratized and everyone has an opinion on it.

In a world of mass information with consumers constantly eager to learn more, there is additional pressure for typography to be more carefully considered and clearly support the vision of the brand.

Type is now loaded with associations. Just as brands have been conscious to adapt and become more relevant in the ways in which they communicate, the role of typography in branding has changed, too. The decisions surrounding typography have become more delicate, more complex and more significant. In some cases the typography can even carry the brand on its own. It can be the simplest way of explaining a brand's personality and attitude, reducing the role of the logo to a piece of type or even rendering it redundant.

It goes without saying that a brand's core assets have a very important part to play in communicating its message clearly. And because of the growing awareness of typography in the public consciousness, what may seem like a simple choice of one typeface over another can now completely change perceptions. A rounded typeface can feel friendly or childish, a bold typeface confident or loud, a light typeface refined or fragile.



Industries have even begun to reflect certain styles of typefaces, almost categorizing them by sector. Many traditional corporate companies have realized they need to be seen as more people-focused. This desire to be the consumer's friend rather than a faceless corporation has resulted in an influx of softer, more visually approachable typefaces in the world of big brands.

When it comes to designing for different industries, widening the letter spacing can suggest a more considered premium brand, while the light weights of helvetica neue and avant garde now carry strong associations with the cosmetic and fashion industries. This sector categorization of type can be used as an opportunity for a brand to stand out from the competition, where a brand can play against convention and express and stand out through an unexpected, unconventional choice of typeface.

A brand is much more than the typography used to build it, but at the same time, typography now conveys so much about a brand. Making the right choice about the typeface used can say more than the words themselves. Get it wrong and you confuse your market and even alienate potential customers. Get it right, and a typeface can carry your brand language in an extremely powerful way.

# TYPOGRAPHY – THE TRANSLATOR OF A BRAND'S DNA

Creative Director  
Coast

*Frédéric  
Vanhorenbeke*

Typography, more than any other mediums for branding today, should translate the DNA of the brand in a clear and precise way. The messages conceived by companies, individuals and institutions are vectors of meaning, and subliminal messages are conveyed through the designer.

This is why no one can avoid typographic choices. This matter has always been an important aspect of visual communication: it is the source of understanding and at the intersection of meaning and symbol. Visual communication has to be clear, considering the bombardment with information we encounter every day. Fonts, color, and shape are the first signals that allow the reader to understand the message and to grasp its intensity. A font of a certain type may highlight a message in its most "cold" informative way, while another will guide information to a more abstract aesthetic or experimental meaning.

For brands, the font will primarily emphasize the message, but if the meaning of the message is also supported by the aesthetics of form - highlighting the brand values - then there's a double success. Typographic creation for brands is a key element for marketers: the typographer, when drawing the font, gives meaning to the shape inspired by the DNA of the brand.

At Coast, typographic design specific to each brand identity is an important part of each project. It enables originality and allows different services and products to stand out. The distinction must be made down to the first informative object: the letter. In many cases, we use fonts available on the market, but when we do have time (font development takes between two and six months), we create specific fonts. In a competitive market, a

specific font can be an essential tool: it contributes to the innovation needs and personalization of the brand. And if the meaning and form are as one, faster brand awareness is gained. As for a logo, typography can reach this maximum function: symbolizing a brand by its form.

As the growth for simplification of messages follows the simplification of forms (take the example of simplified user friendly Apple computers between 2001 and 2011), the growth for brand attribution also increases. Communicating with the same typefaces may cause brand problems of attribution, if for example a competitor uses the same font family or a very similar one. Similarity in the brand world should be avoided. Similarity means weakness or plagiarism. Developing custom-made typefaces for brands is also a useful marketing tool: it keeps brands away from being seen as copycats or followers.

The 21<sup>st</sup> century is the century of information and typography is a vital method of information transmission.

---

---

## ELEGANT

Some typefaces always convey elegance, sophistication, and style — Futura, Caslon, Courier and Baskerville, among others. These can be used alone or with ornamentation to emphasize a sense of luxury and glamour for industries such as fashion and cosmetics.

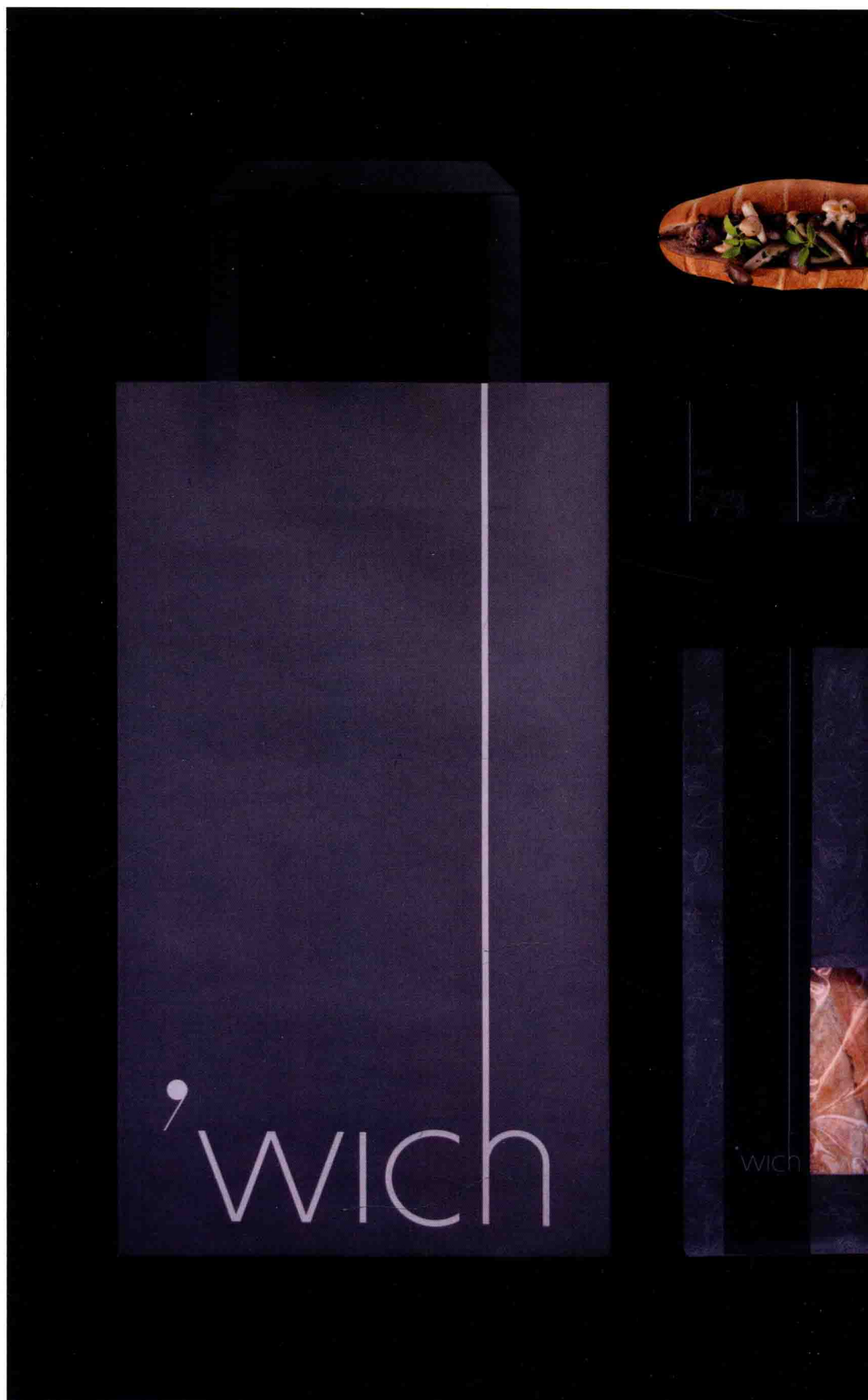
## 'wich

'wich is the first concept sandwich shop in Hong Kong. It offers a unique variety of gourmet sandwiches to suit customers' varying tastes and appetites over the course of the day. Homemade soups, freshly prepared salads, delicate espresso drinks and fine wine by the glass are also served to complement the 'wich experience. The dishes are simply sumptuous works of art: a delight to customers' eyes and taste buds.

BLOW was asked to create the visual identity and packaging system for 'wich. To project the sophisticated image of a high quality gourmet sandwich, they have developed a visual identity with a cool color tone. Also, a series of ingredient icons were created to form the look & feel system. The master design was applied to all in-store collaterals, including the packaging system, in store collateral, uniforms for chef & waiters, as well as the signage system & environmental graphics, etc.

Client: 'wich Concept Limited  
Design Agency: BLOW  
Creative Direction: Ken Lo  
Design: Ken Lo, Crystal Cheung, Caspar Lp  
Illustration: Crystal Cheung  
Photography: Brian Ching  
Fonts in Use: Futura

ELEGANT







wich



## Davina Peace

Identity and packaging design for the London/ UK based beauty brand.

Client: Davina Peace

Design Agency: Micha Weidmann Studio

Fonts in Use: Big Caslon

ELEGANT





