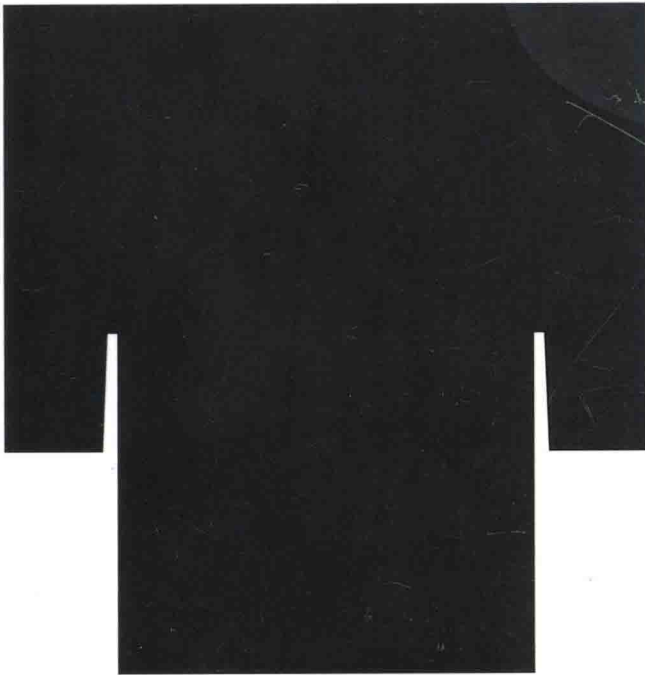
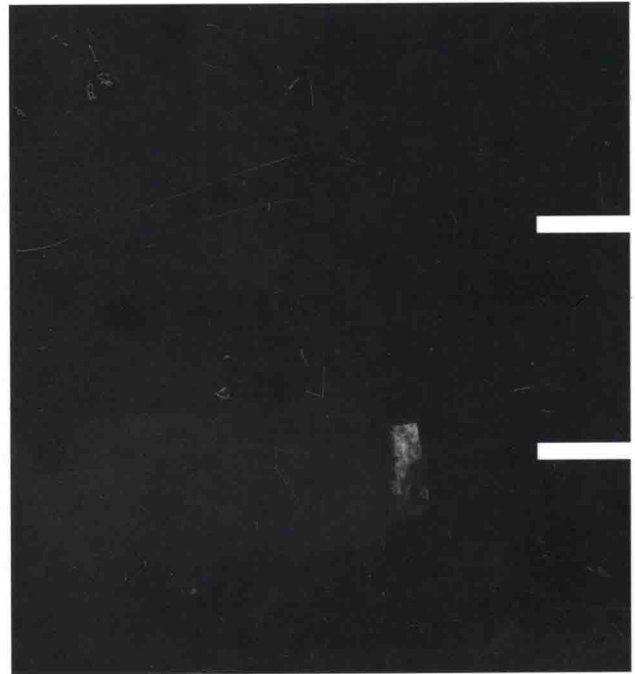
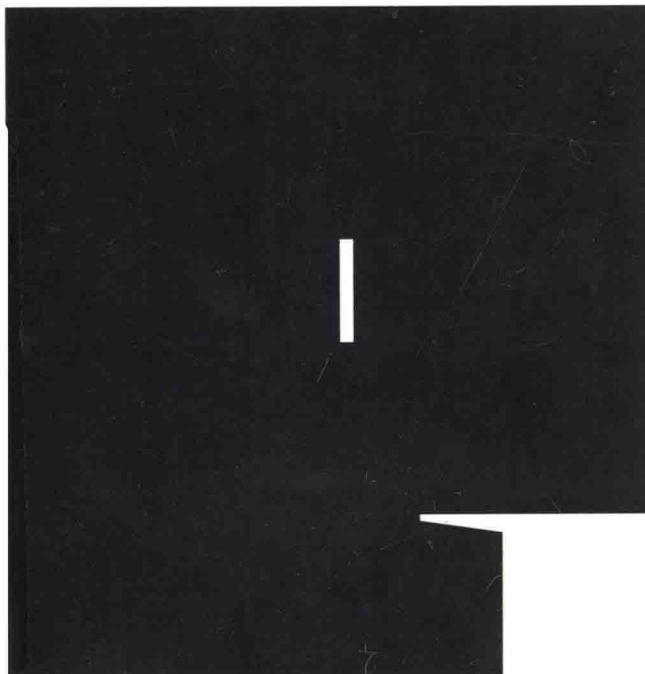


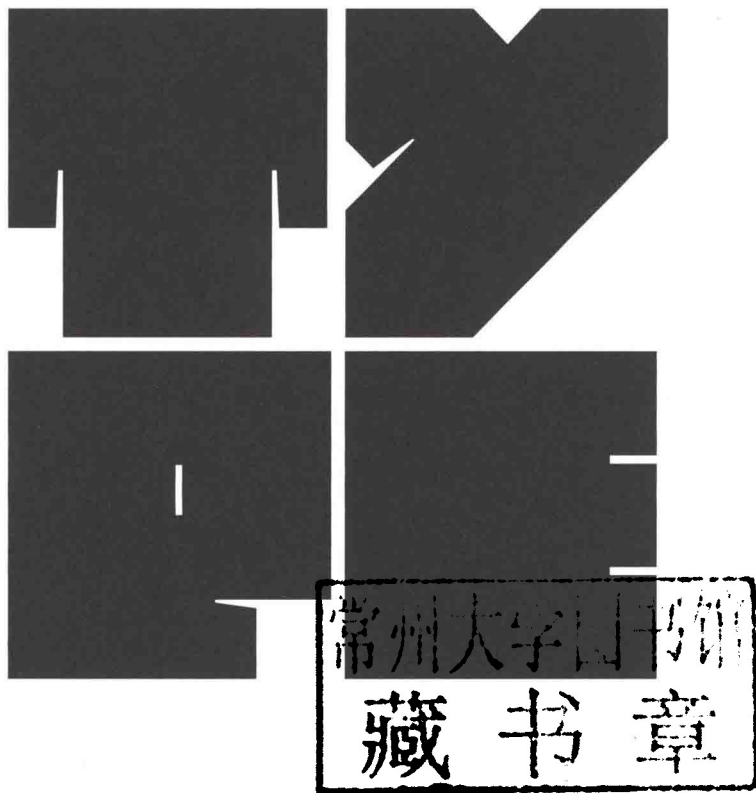
How to use



Lindsey Marshall & Lester Meachem



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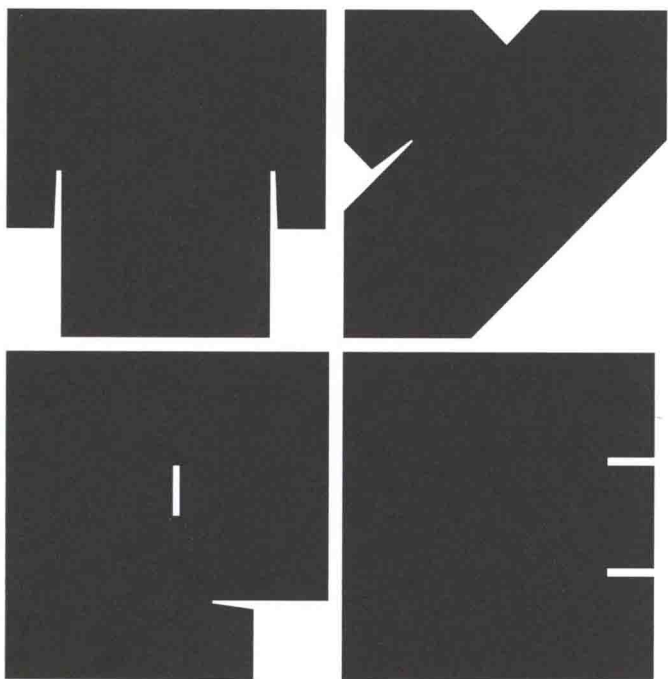
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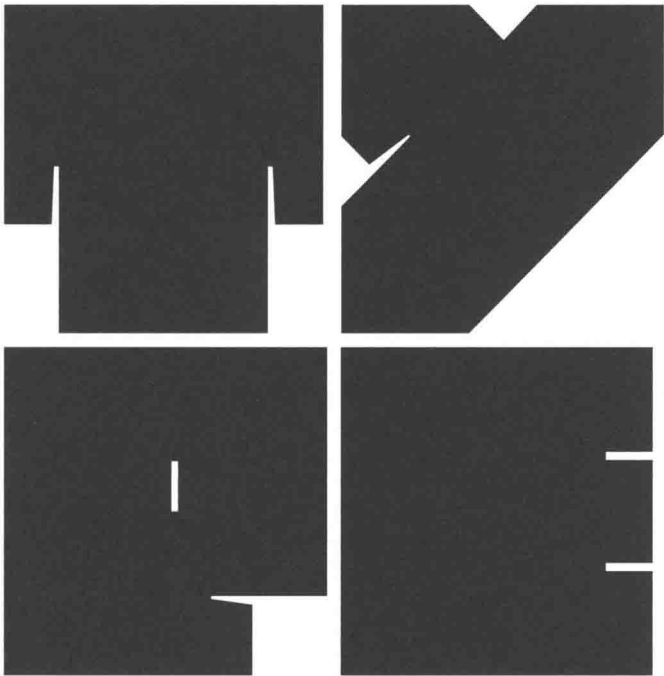
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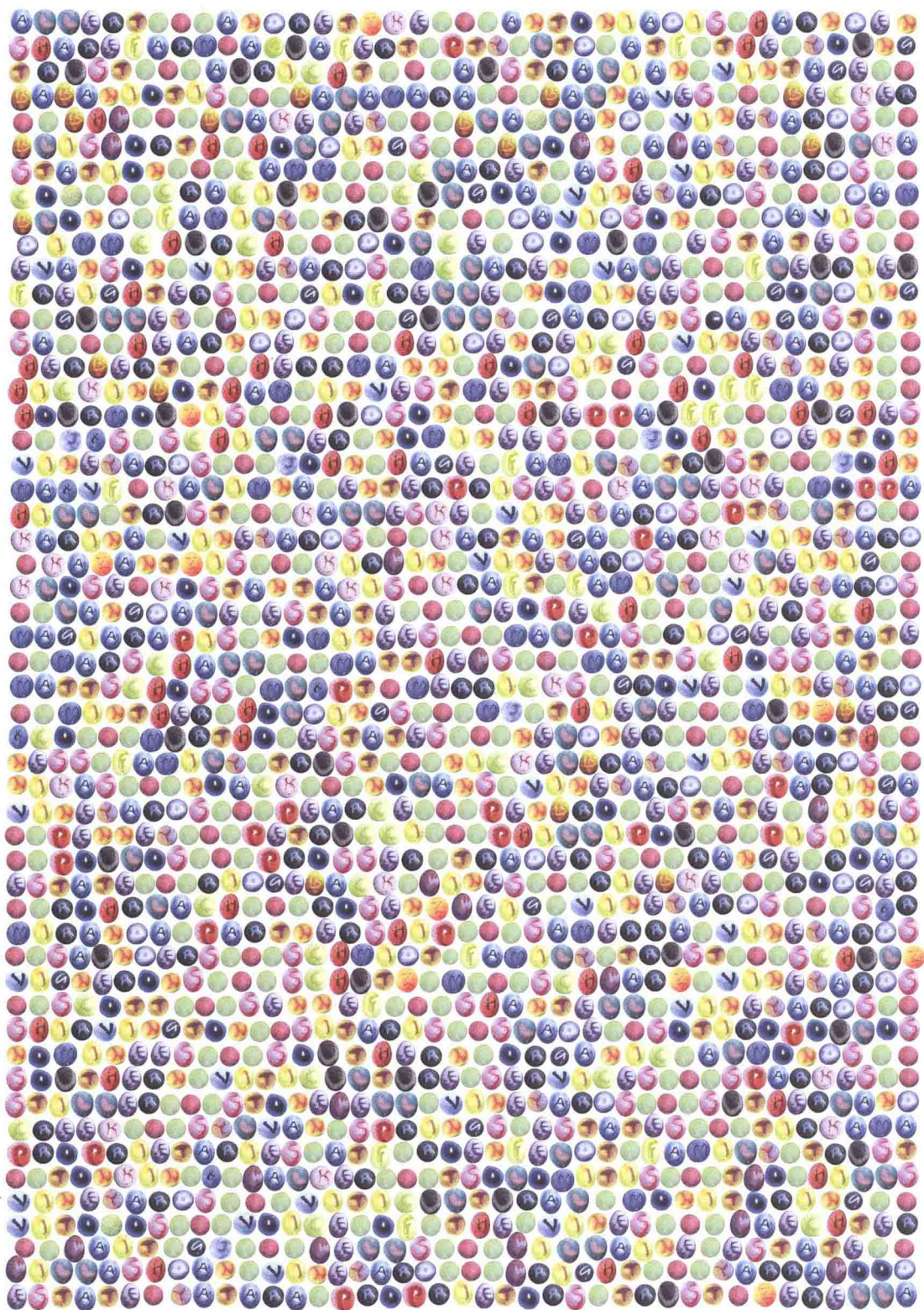
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Introduction

This book is intended as an introduction to the use of, and experimentation with, type in design for print and screen. It aims to provide creative, informative and practical guidance in this essential aspect of visual communication. In order to achieve this objective, there will be a strong visual element drawing on a range of sources, which will reflect cultural diversity. After using this guide, the reader will have a grasp of how to use and – more importantly in the context of the book – experiment with type for a range of applications and contexts, both in print- and screen-based work. As well as giving clear instruction, the book is also intended to be a source of inspiration and a reference handbook.

The various chapters incorporate the fundamental principles and terminology relating to type, before examining how to select appropriate typefaces and lay them out effectively, and how to approach the design process: generating ideas, handling traditional and digital tools, communicating the message, using colour and movement and tackling production issues. There is a section specifically devoted to experiments with type, but this theme will be woven through the book supported by case studies, projects and exercises.

Marian Bantjes has taken a playful approach to this poster design for an Australian winery. The names of all the winery's growers have been rendered in hand-drawn lettering on a dot matrix composed of different varieties of grapes, again drawn by hand.



R. WINES GROWERS, VINTAGE 2008

R. WINES

What is type?

Although this book is not about designing a typeface, it is useful to have an understanding of the historical and technological context in which type has evolved.

Letterforms developed as an alternative means of communication to the spoken word. Initially this visual communication took place through pictograms, which use an image to represent an object, and ideograms, which convey more complex meanings such as actions.

These symbols gradually evolved, in different ways within different cultures and societies, into the letterforms we are familiar with today. The letterforms would originally have been hand-produced by scribes, but, with the increase in populations and need for more complex communication, mechanical means of producing the written word were developed. Woodcuts and woodblocks were used extensively to communicate one message to many people, for example, religious block books used by preachers.

In 15th-century Germany, Johannes Gutenberg revolutionized the way we communicate by developing moveable type – type where letterforms were cast in multiples of individual characters so that a printer could put together letters into a series of words for printing and then reuse the type blocks for another text. This is the origin of what we know as type. Prior to this the written word was produced either calligraphically or by woodblock prints (opposite, above left and right). Gutenberg's system allowed for printing of letterforms quickly and economically, which meant that many more people were given access to the written word, leading to an increase in literacy. This method of printing type (generally known as letterpress) persisted, with modifications, well into the 1970s, when digital technologies began to transform type production. One of the characteristics of metal type is the debossing or indentations caused by the pressure of the type on the paper. This does not normally feature in digitally produced type unless a separate process is applied to simulate the effect. Designers often replicate

This series of dingbats by HVD Fonts includes pictograms, some of which may also be used as ideograms. For example, the pictogram of a watch may also be interpreted as an ideogram for time.



This shop frontage has survived in its original format with 1950s-style design and contrasting use of typography.

ut sedeat mecum: ambulans in uia in
maculata hic michi ministrabat.
Non habitabit in medio domus mee qui
facit superbiam: qui loquitur iniqua
non direxit in conspectu oculorum meorum.
In matutino interficiebam omnes peccato
res terre: ut disperderem decursum domi
ni in omnes operantes iniquitatem. **Quintus**
tegenietia: quia dicit qui ois dicit in omni
agnoscat in iudicium: de iudicium in iudicium.



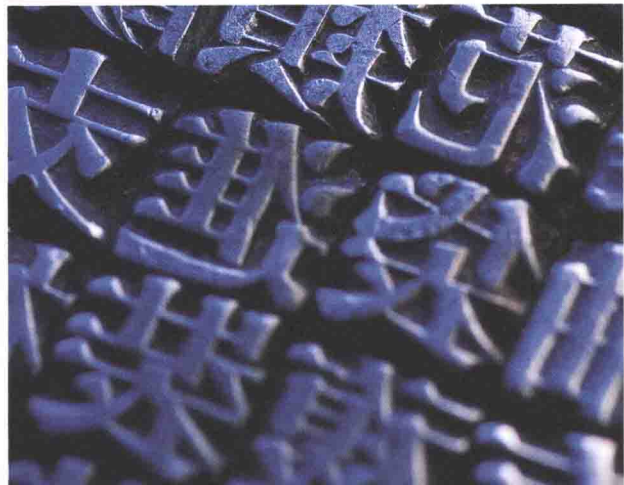
ORATIONEM MEAM:
ECCLAMOR MEUS AD
TE VENIAT.
Non auertas fa
ciem tuam a me
quacumque die tribu
lor: inclina ad me
aurem tuam. **✿**
In quacumque die inuocauero

Doctores Ladwig, von Kull, gnanit:
Der Herr Karl sey auch auf Spanien län
Dies ist ein Buch, das ich beschreiben hat:
Es ist ein Buch, das ich beschreiben hat:
Das ist ein Buch, das ich beschreiben hat:
Im fünften Buche vnd dreißigste jar.
Keyserlichen Hof ist gesundem leben:
In Spanischer sprach in tract hat gebt.
In Teutsch zewandlen auch hat geschafft:
Su mug allen die feind bechafft.



letterpress or, where they can get access to appropriate equipment, will use letterpress to create specific effects, as in the examples shown on page 10.

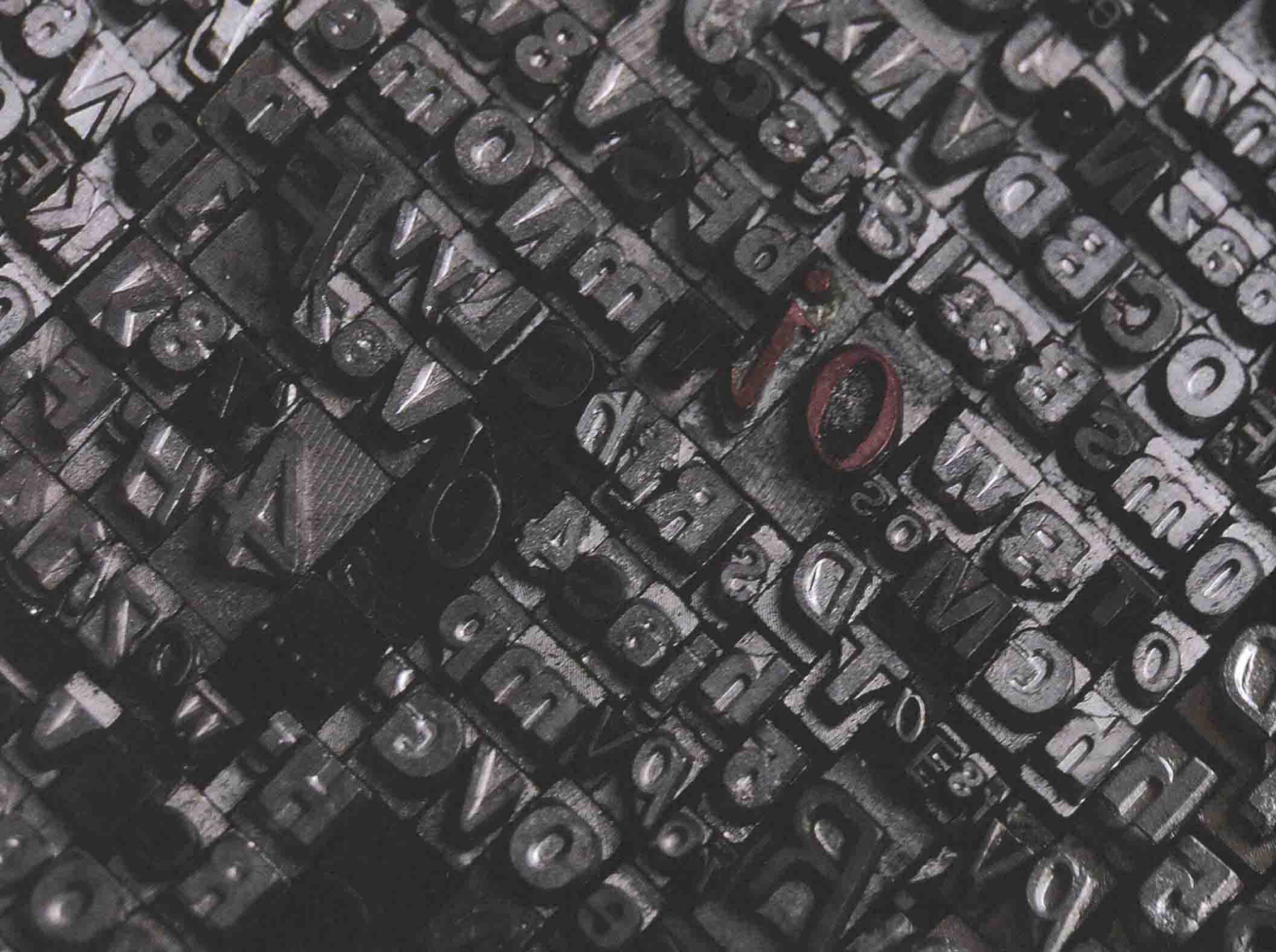
As technological developments have improved methods of communication, the way we produce type has changed, so that today we can reproduce most letterforms for mass consumption, including simulated letterpress type. Therefore, throughout this book, when we refer to type we are using the term to describe any letterform, be it printed, inscribed, drawn, digitally produced or modelled. Communication is normally the purpose of using type, whichever method of production is used.



clockwise from top: This example of an early hand-produced, one-off manuscript shows the way hand lettering was combined with images to communicate the message. Occasionally, and particularly with religious subjects, such manuscripts were laboriously copied for dissemination to the population.

A woodblock print could be used to produce multiples, but was limited in that, once created, it could not be changed.

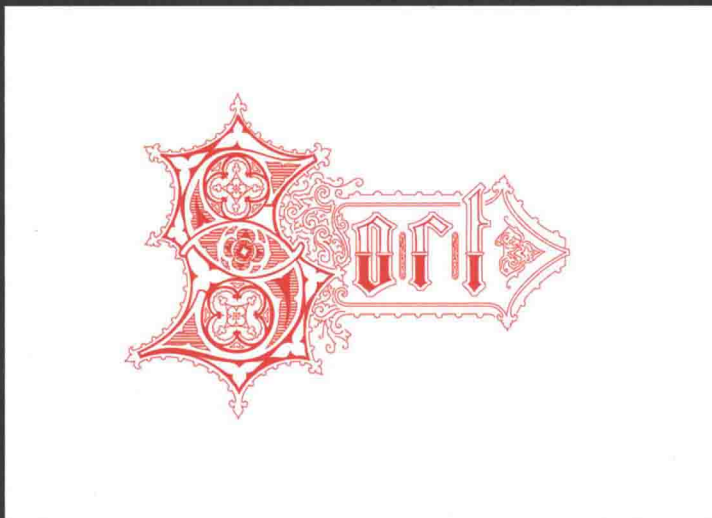
These pieces of metal type would enable a printer to assemble a series of words, such as a religious text, for printing, and could then be reassembled for another purpose.



top: Barbara Brownie has used a variety of traditional metal type for her design.

above: This poster has been created in letterpress by Hand & Eye Letterpress.

right: Sort, a letterpress printing company, have used an image created in letterpress for the opening page of their website.



...of Maps, Globes, or Pictures,
Cloths, Silk, Horns, Bones, Wood,
Metals: The Varnishing, Colouring
according to any purpose or interest
learning and Beautifying of the Face of
whole Doctrine of Perfumes (never
together with the Original, Advancing
the Art of Painting.

To which is added
Discourse of Perspective

Third Edition, with many large
with Sculptures: The like

WILLIAM SAL



Everything in the present has been

A D

built on experience from the past, and

R I A

everything in the future is contained in

N F R U

the present. Today's work is anchored

T I G

in the history of human achievement

E R

and, if of value, it becomes a



foundation for the future.

Here you can see how the metal type has made an indentation in the paper through the pressure applied during the printing process.

This symmetrical letterpress broadside by Christopher Wakeling has a combination of all caps with upper- and lower-case lettering to demonstrate Adrian Frutiger's typeface. The lower-case type is legible as it is intended to be read whereas the upper-case words, in colour, are meant to draw attention and cause the viewer to work out the name.



Dan Marino has used an initial letter design in this innovative clock for Downtown Studio.



left: Initial capital letters were often used in medieval manuscripts for decorative purposes and also as markers for the beginning of a section or chapter. This example shows an illustrated capital initial letter used in a music manuscript. Modern-day drop, hanging or initial caps fulfil similar roles.

below: The design for the Q Yacht website, by Artiva, uses a capital 'Q' that resembles a magnifying glass to encourage the reader to focus on the text.



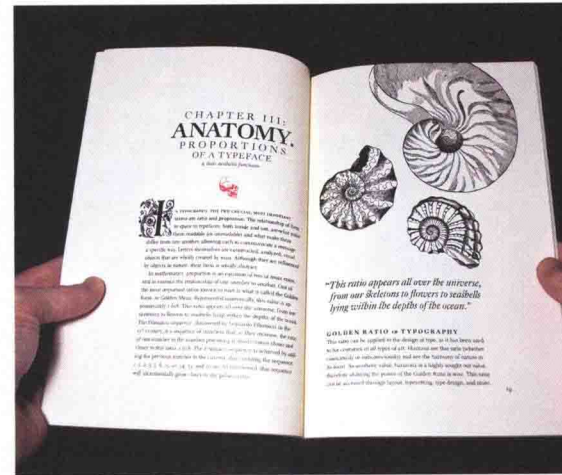
Why is the way we use type important?

When we think of type it is usually in the context of communicating the written word and often, in that process, we don't notice the type itself. We tend to ignore the type or letterforms themselves, as they are usually only a vehicle for the message. This is one of the lessons given to budding typographers: a good or successful typeface is often invisible except to the designer. When you read a newspaper or magazine, unless you are interested in typography, you probably won't notice the typeface that has been used. In fact, if the reader does notice the typeface, or the way it is used, it may be for a negative reason – for example, because it impairs the legibility of the text. This is an issue that we will discuss in chapter 2.

On other occasions type is highly visible, such as when type is used as image, decorative lettering or calligraphy to enhance the visual appearance of a page and, in this instance, is not the actual message but helps communicate the message. (There are examples, of course, where, either by design or mistake, such type does not help with communication.) An example of a decorative element that enhances communication is the initial or drop capital (cap), which may be highly decorative but also signals a starting point and helps draw the reader's eye to it. This device is commonly used in editorial matter such as novels and magazines.

It is often the person who is using the type, either the designer or the author of the text, who will determine whether the type is to be purely functional or whether it needs enhancement of some sort. When deciding on a typeface or its use, your experience and 'eye' in typography will be important. There are many rules and lots of advice available, but you will develop confidence in your own judgement and develop your own style and approach to using type.

Take an article from a magazine, newspaper or website and decide where an initial cap would be appropriate. Design an eye-catching initial cap that fits with the theme of the article, the likely readership and the typeface used.



In this editorial design, Steven Acres of studioimbrue has used a decorative initial cap to draw the reader to the beginning of the text.