



Designing With Type

OBJECTIVES

- being able to differentiate among calligraphy, lettering, and typography
- becoming familiar with type terminology
- being able to identify parts of letters
- understanding how the principles of design apply to designing with type
- learning to use type creatively and expressively

You are designing a poster. A title, text, date, time, address, and sponsor's name have to be included. How will you arrange these typographic elements in order to inform and interest the reader? When designing with type, there are several general factors you must consider: the message, the audience, the format, the letterforms, and the other visual elements.

Message, audience, and format

The message is what needs to be communicated. In any design using type, there is almost always a specific message to communicate, for example, the title of a book, the selling point of a service, or the ingredients of a product. In most cases, there is more than one piece of information to communicate. You must establish a hierarchy of information, ranging from the most important to the least. Each piece of information should be weighed in importance in relation to every other element to the overall message.

The audience is the readers or viewers to whom your message is directed. Defining your audience will help you to understand who you are designing for, while keeping their collective preferences, culture, taste, and income in mind. Every audience presents different considerations.

The format is the surface on which the type will be designed, the vehicle or medium of the message. There are many different formats that a graphic designer uses — posters, web pages, brochures, newsletters, charts, covers, packages, advertisements, and stationery. Remember to consider the function, size, and shape of the format as well as where it will be seen (in a display, on a wall, on a shelf, outdoors) when selecting or designing with type.



Letterforms

The letterform is the particular style and form of each individual letter of our alphabet. Each letter of the alphabet has unique characteristics that must be preserved to retain the legibility of the symbols as representing sounds of speech. Letterforms are used by designers in three primary forms:

- Calligraphy: drawn by hand, it is a stroke or strokes of a drawing instrument, literally “beautiful writing” (Figure 4-1).
- Lettering: letters that are custom designed and executed by conventional drawing or by digital means (Figure 4-2).
- Typography: letterforms produced mechanically, usually with a computer. This is by far the most common means of using letterforms for visual communication.

First
Annual
Faculty
Night

Figure 4-1
Calligraphy
Design firm: Martin
Holloway Graphic
Design, Warren, NJ
Calligrapher: Martin
Holloway

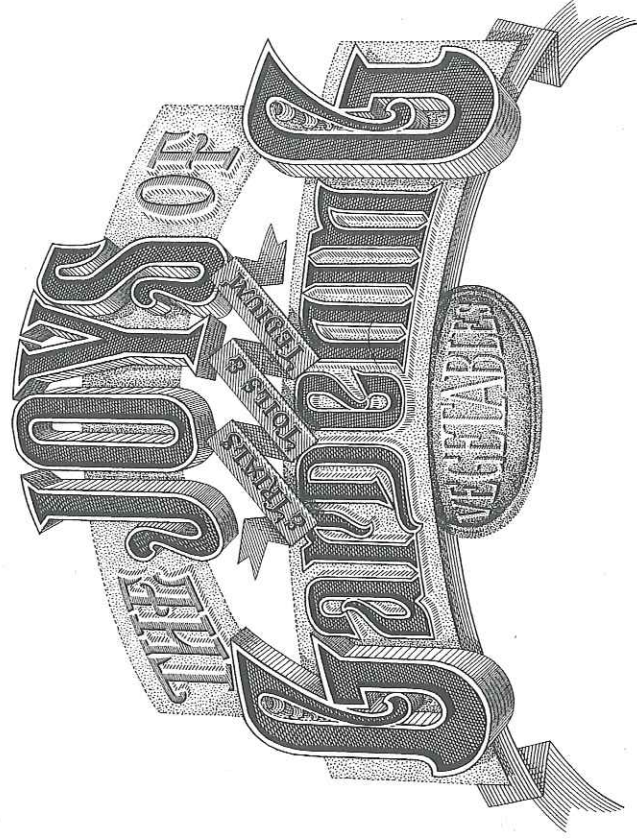


Figure 4-2
Custom Lettering

Design firm: Martin Holloway Graphic Design,
Warren, NJ

Lettering/Designer: Martin Holloway

Type is available in an infinite number of styles for the designer's use simply by selecting a font size and style. Nearly every graphic design solution illustrated in this book is an example of typography.

Nomenclature

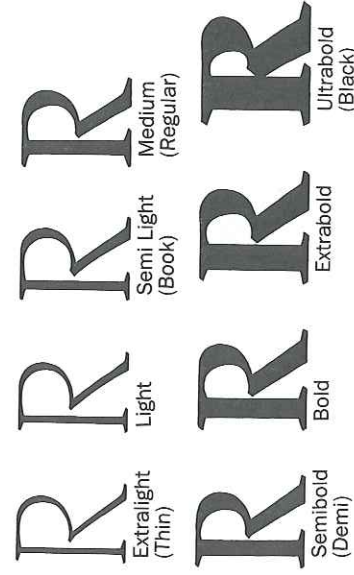
Today almost all type is produced electronically, but many of the terms we use in reference to type originated in the days when type was made of metal. A letterform was cast in relief on a three-dimensional piece of metal, which was then inked and printed.

When working with type, there are basic terms you must be familiar with:

THE TYPE FAMILY

Variations in type style

Weight



Width



Angle



Elaboration

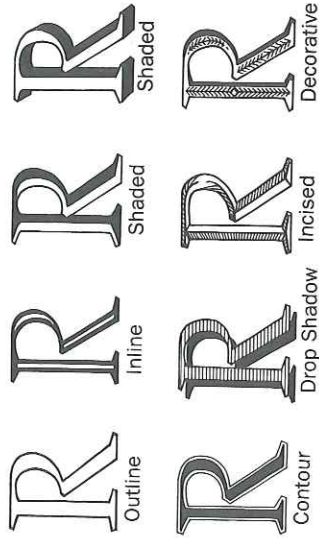


Figure 4-3

The Type Family
 Chart by Martin Holloway
 Design firm: Martin Holloway
 Graphic Design, Warren, NJ



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 italic (See Figure 4-3).

Guidelines are imaginary lines used to define the horizontal alignment of letters (Figure 4-5).

Ascender line: defines the height of lowercase ascenders (often, but not always, the same as the capline).

Baseline: defines the bottom of capital letters and of lowercase letters (excluding descenders).

Capline: defines the height of capital letters.

LETTERFORM TERMS

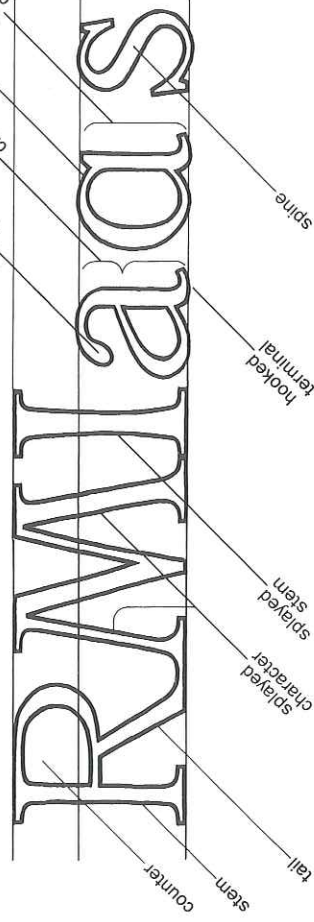
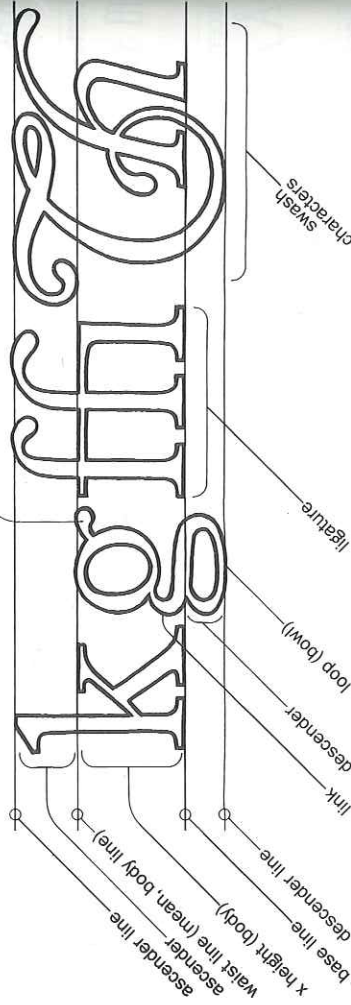
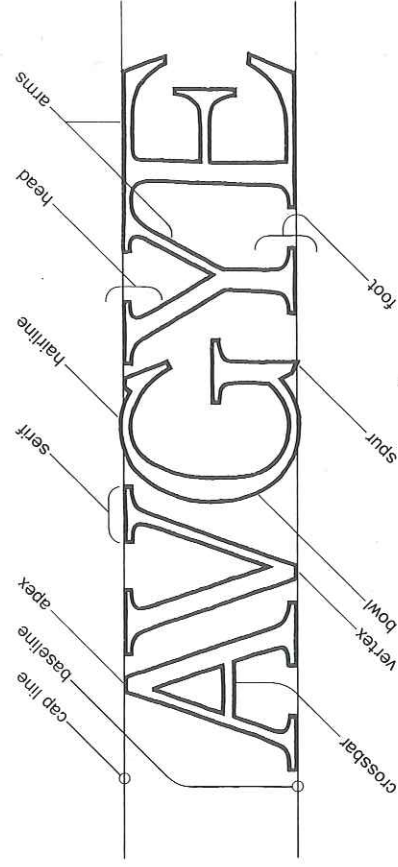


Figure 4-5
Letterform Terms

Chart by Martin Holloway
Design firm: Martin
Holloway Graphic Design,
Warren, NJ

Descender line: defines the depth of lowercase descenders.

x-height: the height of a lowercase letter excluding ascenders and descenders.

A nomenclature exists that defines the individual parts of letterforms and how they are constructed (Figure 4-5). Here are some basic terms:

Apex: the head of a pointed letter.

Arm: a horizontal or diagonal stroke extending from a stem.

Ascender: the part of lowercase letters, b, d, f, h, k, l, and t, that rises above the x-height.

Bowl: a curved stroke that encloses a counter.

METAL TYPE TERMS

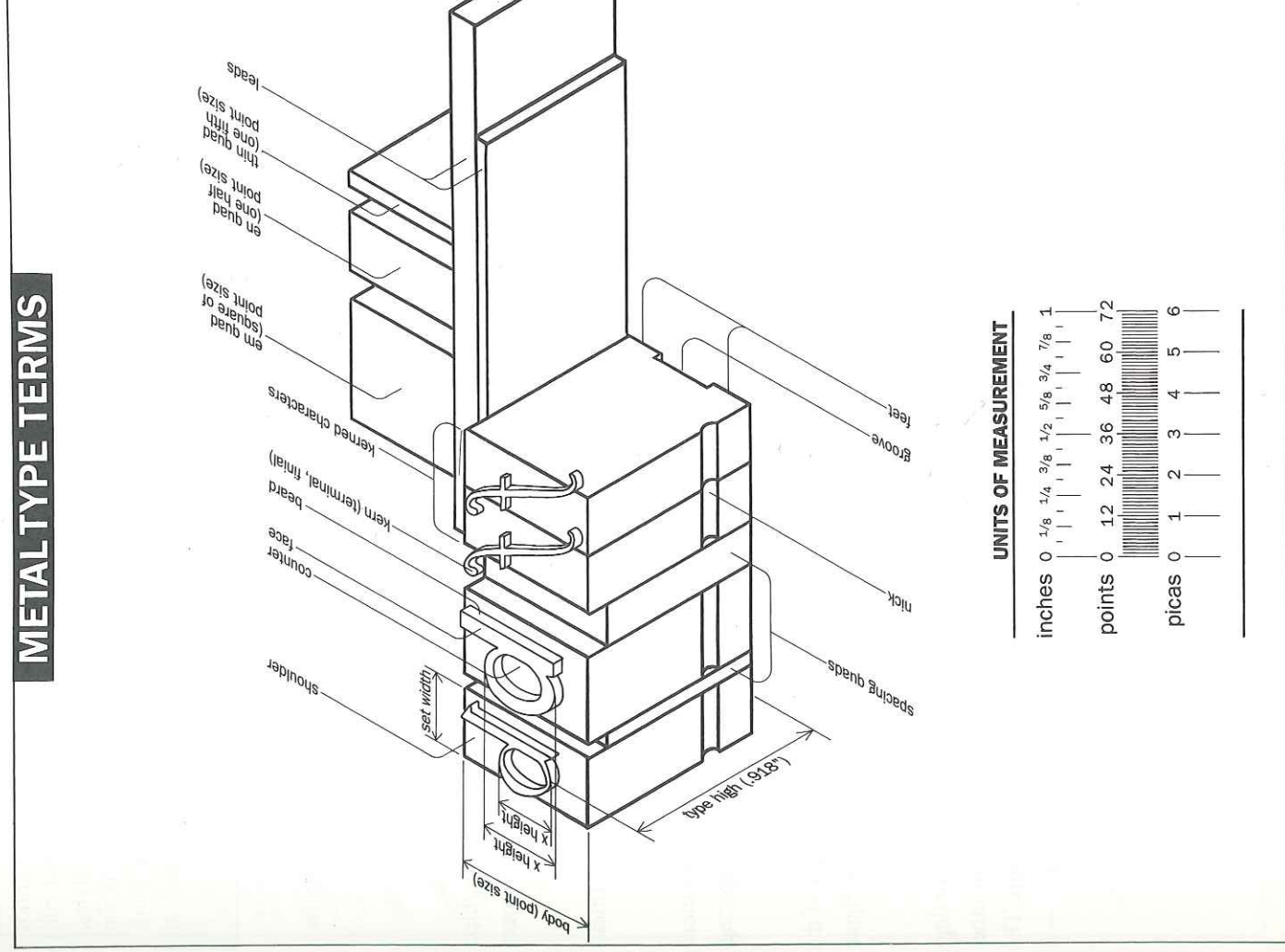


Figure 4-6

Metal Type Terms

Chart by Martin Holloway

Design firm: Martin Holloway
Graphic Design, Warren, NJ



Character: a letterform, number, punctuation, mark, or any single unit in a font.

Counter: fully or partially enclosed negative spaces created by the strokes of a letter.

Crossbar: the horizontal stroke connecting two sides of a letterform, as in an "A."

Descender: the part of lowercase letters, g, j, p, q, and y that falls below the baseline.

Foot: the bottom portion of a letter.

Hairline: the thin stroke of a Roman letter.

Head: the top portion of a letter.

Ligature: two or more letters linked together.

Lowercase: the smaller set of letters, a name derived from the days of metal typesetting when these letters were stored in the lower case.

Serifs: ending strokes of characters.

Stem: the main upright stroke of a letter.

Stroke: a straight or curved line forming a letter.

Terminal: the end of a stroke not terminated with a serif.

Uppercase: the larger set of letters or capitals. These letters were stored in the upper case.

Vertex: the foot of a pointed letter.

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 line of type is measured in picas. Most type is available in sizes ranging from 5 points to 72 points. Type that is 14 points and under is used for setting text or body copy, and is called **text type**. Sizes above 14 points are used for **display type**, such as titles, subtitles, headlines, and subheadlines (See Figure 4-6). A third typographic measurement, a unit, is used to measure the width of type. Note: points and picas are specific units of measure (pica = 1/6 inch, point = 1/72 inch), whereas units are proportional to type size and will vary depending upon the typesetting system.

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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Figure 4-7

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

Here are some terms you should learn:

Leading: in metal type, strips of lead of varying thickness (measured in points) used to increase space between lines of type; line spacing; interline spacing.

Line length: horizontal length of a line of type (measured in picas).

Line spacing: distance between two lines of type measured vertically from baseline to baseline, interline spacing leading.

Point size (body size): in metal type, the height of the body (or slug) of lead the typeface is set upon (See Figure 4-6); the height of the type.

Set width: in metal type, the width of the body (or slug) of lead that a particular character is set upon, in other words, the width of type. This is measured in units. The size of a unit — thin, equal, vertical measurements — governed by the em.

approximately 6 picas = one inch

12 points = 1 pica

approximately 72 points = one inch



Basic type specifications

When a designer wants to indicate the type size and the leading (or line spacing), the following form is used: 10/11 indicates a type size of 10 with one 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, for example, 8/8 (Figure 4-7).

Classifications of type

Although there are numerous typefaces available today, there are some major categories (Figure 4-8) into which most fall:

Roman: 1) letterform designs having thick and thin strokes and serifs. Originated with the ancient Romans.

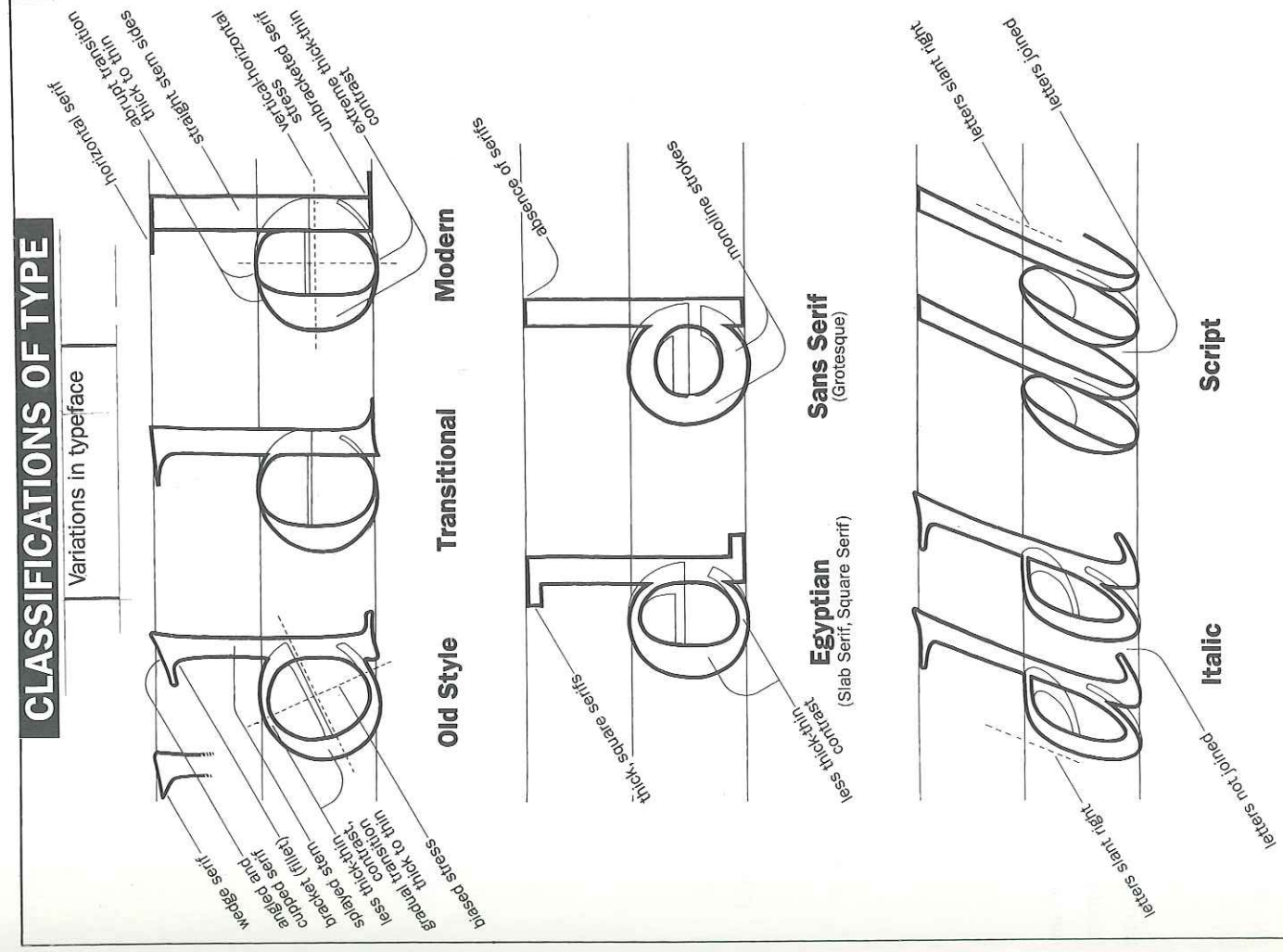


Figure 4-8

Classifications of Type
Chart by Martin Holloway
Design firm: Martin Holloway
Graphic Design, Warren, NJ

2) Letterforms that have vertical upright strokes, used to distinguish from oblique or italic designs, which slant to the right.

Old style: a style of Roman letter, most directly descended in form from chisel-edge drawn models, retaining many of these design characteristics. Characterized by angled and bracketed serifs, biased stress, less thick and thin contrast. For example, Caslon, Garamond, Palatino, and Times Roman.

Transitional: a style of Roman letter that exhibits design characteristics of both Modern and Old Style faces. For example, Baskerville, Century Schoolbook, and Cheltenham.

Modern: a style of Roman letter whose form is determined by mechanical drawing tools rather than the chisel-edge pen. Characterized by extreme thick and thin contrast, vertical-horizontal stress, and straight, unbracketed serifs. For example, Bodoni, Caledonia, and Tiffany.

Egyptian: a style of Roman letter characterized by heavy, slab-like serifs. Thin strokes are usually fairly heavy. It may have Modern or Old Style design qualities; also called square serif or slab serif. For example, Clarendon, Egyptian, and ITC Lubalin Graph.

Sans serif: letterform design without serifs and usually having monoline stroke weights (no clearly discernable thick and thin variations). For example, Futura, Helvetica, and Univers. Some letterforms without serifs have thick and thin strokes. For example, Optima, Souvenir Gothic, and Baker Signet.

Italic: letterform design resembling handwriting. Letters slant to the right and are unjoined. Originally used as an independent design alternative to Roman. Now used as a style variant of a typeface within a type family.

Script: letterform design most resembling handwriting. Letters usually slant to the right and are joined. Script types can emulate forms written with chisel-edge pen, flexible pen, pencil, or brush. For example, Brush Script, Shelley Allegro Script, and Snell Roundhand Script.

Many typefaces may not fit precisely into one of these historical classifications of type. In order to help you discern various features and make informed and appropriate choices, here are some common traits or characteristics to look for.

SUGGESTIONS

- Carefully consider the format; if type is designed for a poster it should be readable from a distance
- Design type in a visual hierarchy. People tend to read the biggest elements first; they tend to read headlines or titles first, subtitles or pull quotes second, then captions, and finally text type.
- Type arrangement or alignment should enhance readability.
- Letterspacing, word spacing, and line spacing all factor into readability, communication and expression. Never depend on automatic spacing — adjustments are almost always necessary to enhance typography.
- Consider letterforms as pure forms; think about them as positive/negative space relationships.
- Color should enhance the message and expression and not hinder readability.
- Word spacing and line spacing establish a rhythm, a pace at which the viewer reads the message.
- The typography should be appropriate for the message and audience.
- Typography should enhance a message, not detract from it.
- When mixing typefaces, think about appropriateness to the message, contrast, weights, visual hierarchy, and scale.
- Become very familiar with, and learn to use, at least five classic faces, for example, Bodoni, Caslon, Futura, Univers, and Times Roman.
- Avoid novelty or decorative typefaces.

Serifs: There are many different types of serifs, for example, bracketed, hairline, oblique, pointed, round, square, straight, and unbracketed. It is a good idea to become familiar with their historical origins.

Stress: the stress of letterforms is the axis created by the thick/thin contrast; stress can be left-slanted, right-slanted or vertical.



Figure 4-9
Examples of Typefaces

BAMO hamburgers BAMO hamburgers

Garamond, Palatino: Old Style

BAMO hamburgers

New Baskerville: Transitional

BAMO hamburgers

Bodoni: Modern

BAMO hamburgers BAMO hamburgers

Clarendon, Egyptian: Egyptian

BAMO hamburgers BAMO hamburgers

Futura, Helvetica: Sans Serif

BAMO hamburgers *BAMO hamburgers*

Bodoni, Futura: Italic

B.A.M.O hamburgers

Palace Script: Script



Figure 4-10

Ads

Art director: Kevin Weidenbacher

Writer: John Young, Bellport, NY

Client: The Bellport Restaurant

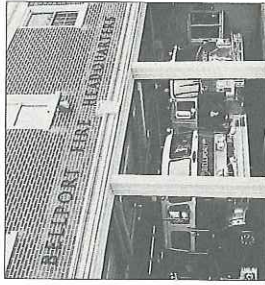
While you
may spy
the occasional
celebrity in
our restaurant,
there's a place

across the street where they all hang out.



THE BELLPORT RESTAURANT. 159 SOUTH COUNTRY ROAD, BELLPORT VILLAGE. 516.286.7550

On the evenings we serve Cajun,
you'll appreciate the service provided
by our neighbor next door.



THE BELLPORT RESTAURANT. 159 SOUTH COUNTRY ROAD, BELLPORT VILLAGE. 516.286.7550

Thick/thin contrast or strokes: the thickness of strokes varies in typefaces, that is, the amount of weight differs between thick and thin strokes.

Weight: the thickness of the strokes of a letterform determined by comparing the thickness of the strokes relation to the height, for example, light, medium, and bold.

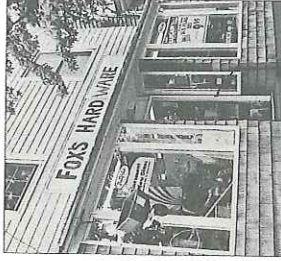
Type and visuals

Type is usually designed with other visual elements, such as photographs, illustrations, graphs, and graphics (elemental visuals — both pictorial and abstract, rules, patterns, textures, etc.). The relationship between type and visuals is crucial — it should be synergistic. When a creative action between type and visuals is created, a design becomes a cohesive unit. In these advertisements for The Bellport Restaurant and for Giro, type and visuals cooperate to communicate the ad messages (Figures 4-10 and 4-11).

The message, which needs to be communicated, will help you determine which visuals and typefaces are appropriate. Some things to think about when designing will type and visuals:

Always drink in moderation.

However, if you insist on getting hammered, may we suggest a cozy little place around the corner.



- Consider the format in the design.
- Establish a visual hierarchy.
- Maintain balance.
- Carefully consider the size relationship (scale) of the type to the visuals.
- Determine the amount of type (both text and display) and the number of visuals.
- Consider the spirit, tone, and meaning of the visuals in relation to the spirit, style, and historical meaning of the typeface(s).
- Consider how the type and visuals look together, whether they are complementary in form and style.

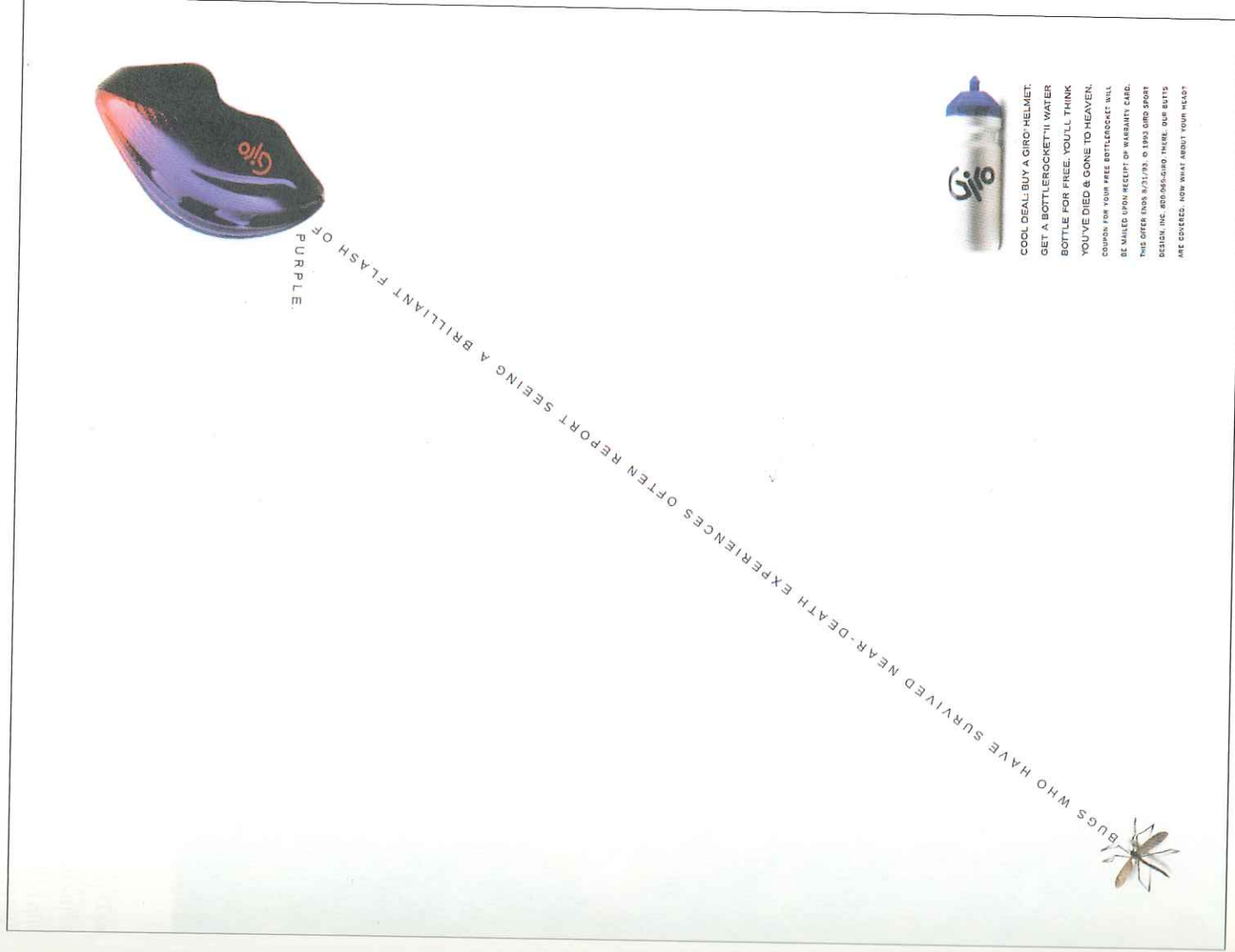


Figure 4-11

Ad, "Bug"

Agency: Stein

Robaire Helm, Los

Angeles, CA

Art director: Chuck

Bennett

Writer: Clay Williams

Client: Giro

The hardest part of doing this ad was getting the bug to hold still long enough to photograph. Actually, the bug in the ad was created using the body of one deceased insect and the wings of another. (Note: the insects mentioned all died of natural causes.)

In terms of concept, we wanted to create an ad that looked at bicycle helmets in a totally unique and unusual way, namely, from the point of view of an insect.

—Stein Robaire Helm



The principles of design and type

The fundamental organizational principles that apply to all of the visual art also apply to typographic design. When arranging typographic elements, you should consider balance, emphasis, rhythm, unity, positive and negative space and the manipulation of graphic space to create illusion. Equally, you should consider the interrelated visual factors of visual weight, position, and arrangement. On this exhibition poster, notice where the type is positioned and its relationship to the format and to the inner shape containing the type. The positioning is crucial to the creation of balance (Figure 4-12). If the inner shape were not there, the design would not be balanced. In contrast to Armin Hofmann's asymmetrical poster design, symmetry is used to achieve balance in this typographic design for a book cover by Michael Doret (Figure 4-13). On either side of an imaginary vertical axis, type and shapes almost mirror each other in visual weight, position, color, and arrangement.

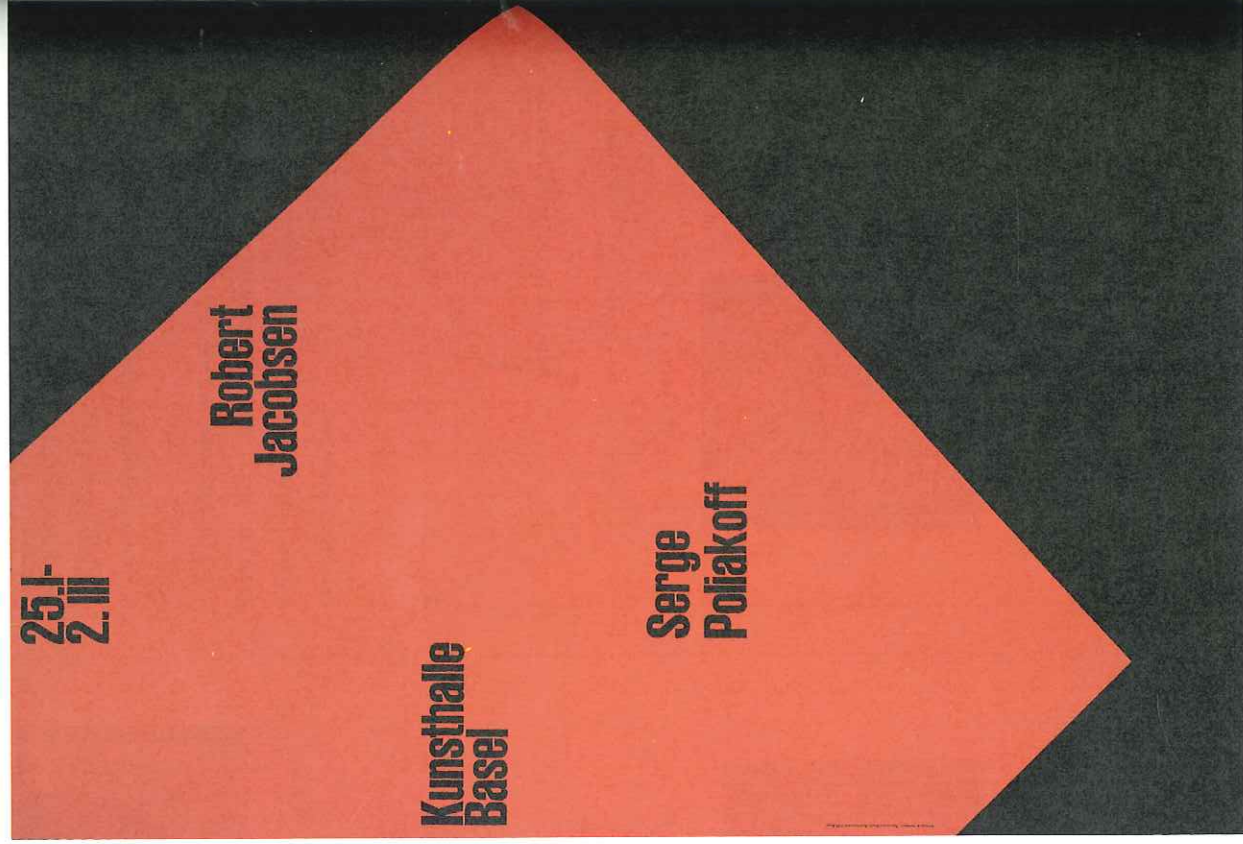


Figure 4-12

Exhibition Poster, Armin Hofmann,
"Robert Jacobsen & Serge Poliakoff," 1958
Collection: Museum of Modern Art, New York, NY
Gift of the designer



When typographic elements are arranged according to emphasis, most often there is a focal point. This is the element that is most prominent and most important to the communication of the message. Once you have decided which typographic element is most important, you must make decisions about all the others — what should be read first, second, third, and so on. You must direct the reader's attention, as on this poster by Harp & Company (Figure 4-14). First you read the number "100" in red. Then you read "Bertolt Brecht 1898-1998," and finally the handwriting that is part of the illustration. Lastly, you read the remaining type. Of course, the arrangement, visuals, and color all are contributing factors to the visual hierarchy. Even though this photograph (of the Metro-



Figure 4-13

Book Cover for Trademarks of the 20's & 30's/Eric Baker, Tyler Blik
Cover design: Michael Doret
Publisher: Chronicle Books, San Francisco, CA

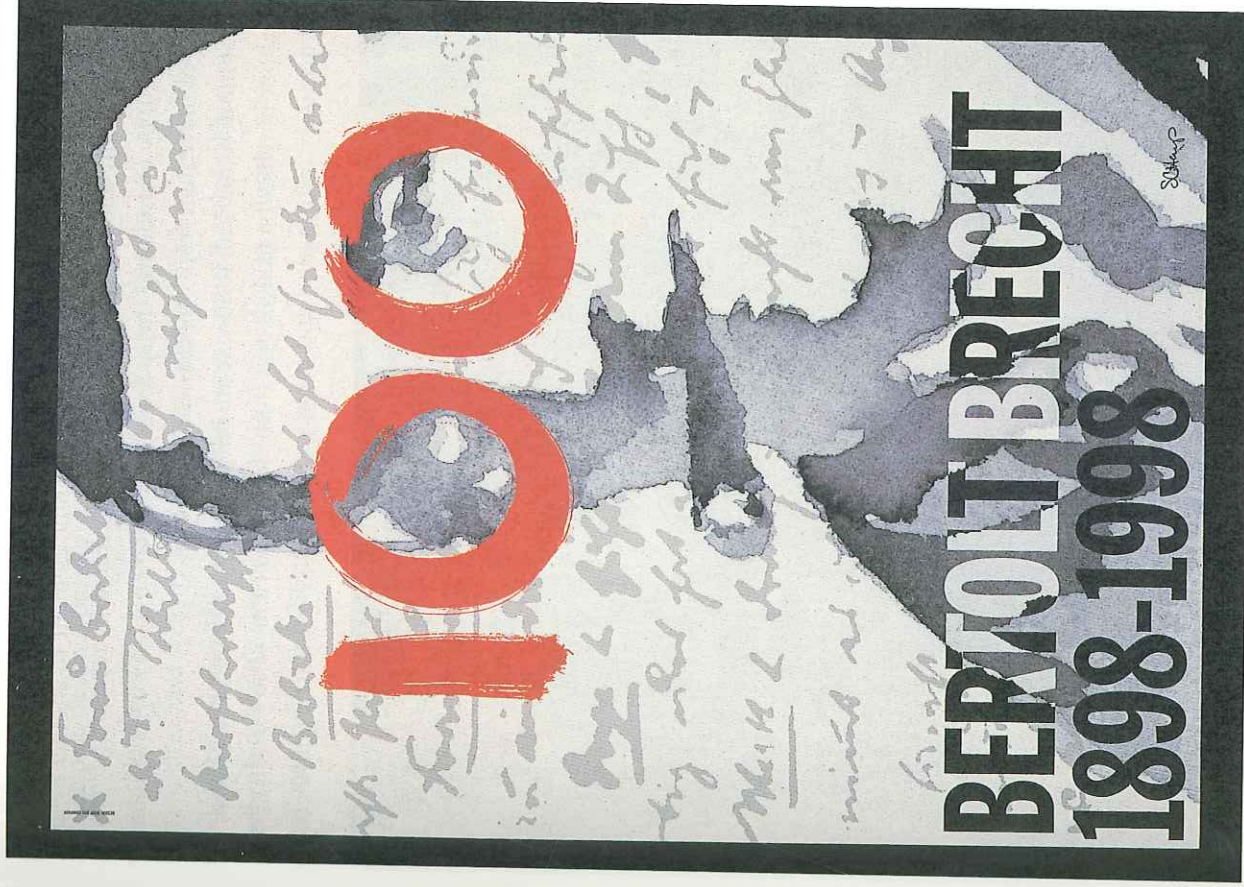


Figure 4-14

Bertolt Brecht Poster
Design firm: Harp & Company, Hanover, NH
Designers: Douglas Harp, Susan Harp, Robert Yasharian
Illustration: Susan Harp
Client: Berliner Ensemble, Berlin, Germany
This poster celebrates the 100th anniversary of the birth of Bertolt Brecht.



pole Hotel building in New York, 1909) is a very active visual, Chwast was able to make you notice the title first (Figure 4-15). Then, you look at the photograph, subtitle, and remaining text.

When creating emphasis with typography, consider:

- position,
- rhythm,
- color contrast,
- size contrast,
- weights of the type: the lightness or boldness of a typeface; weights usually are light, medium and bold,
- initial caps: a large letter usually used at the beginning of a column or paragraph, and
- Roman vs. italic: Roman type is upright as opposed to italic, which is slanted to the right.

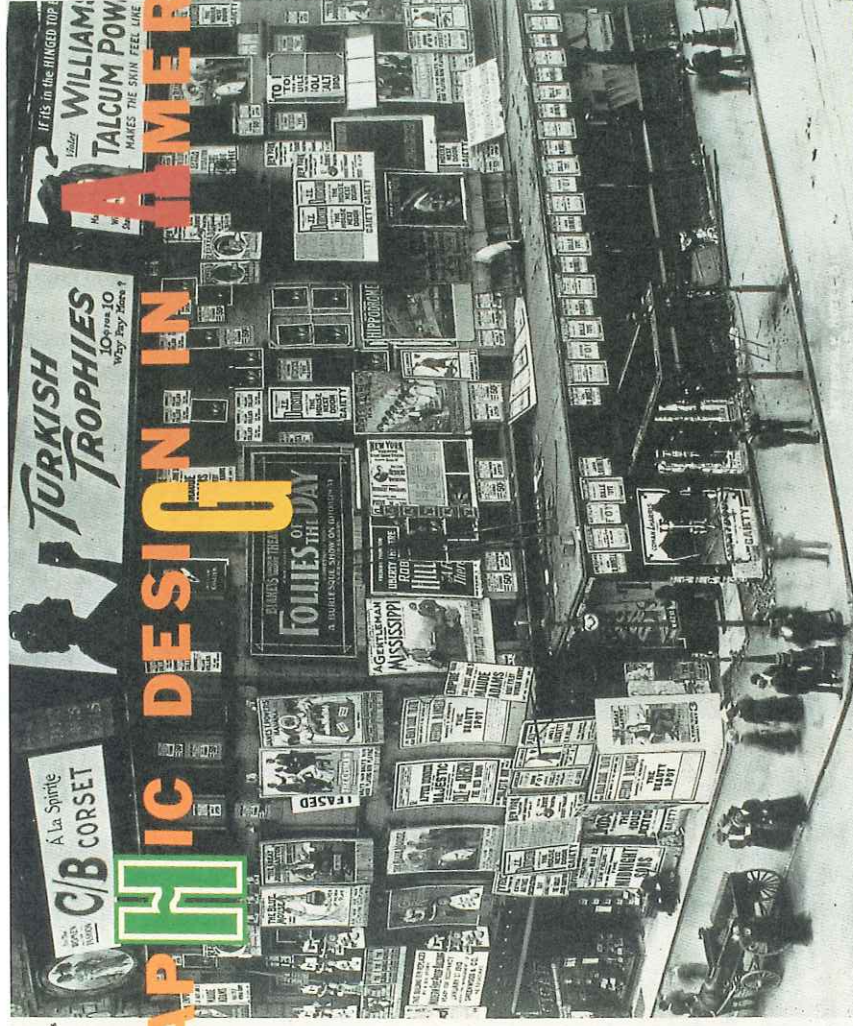
Figure 4-15
Exhibition Poster for Graphic Design in America
Seymour Chwast, The Pushpin Group, New York, NY
Client: IBM Gallery, New York, NY

This poster, for an exhibit of all aspects of American graphic design, had to be developed without my expressing any specific design idiom. The image also had to be neutral. My design has a little bit of everything and no style in particular.

— Seymour Chwast, The Pushpin Group

You direct the reader from one typographic element to another by using visual hierarchy and rhythm (a pattern that is created by repeating or varying elements), by considering the space between elements, and by establishing a sense of movement from one element to another.

Some designers call it flow, some call it the beat. Whatever it is called, it's all about moving the reader's eyes from element to element so that they get the necessary information and messages. This spread from Westvaco "Insp



An exhibition organized by Seymour Chwast, The Pushpin Group, in collaboration with the American Institute of Graphic Arts

IBM Gallery of Science
Madison Avenue at 56th St
New York
February 20-April 12

A VISUAL LANGUAGE HISTORY



rations," Vol. 192, entitled "M is for Men" utilizes two different styles of typesetting or alignment (Figure 4-16).

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

- **Flush left/ragged right:** text that aligns on the left side and is uneven on the right side
- **Justified:** text that aligns on the left and right sides
- **Flush right/ragged left:** text that aligns on the right side and is uneven on the left side
- **Centered:** lines of type are centered on an imaginary central vertical axis
- **Asymmetrical:** lines composed for asymmetrical balance — not conforming to a set, repetitive arrangement

There are many ways to ensure that all the type is interrelated, integrated into a whole design, and not seen as unrelated elements. To establish unity in a typographic design, consider:

- choosing typefaces that complement each other visually. Use contrasting styles, faces, and weights, rather than using faces that are similar; typefaces with pronounced or exaggerated design characteristics seldom mix well; avoid mixing two or more sans serif typefaces in a design,
 - establishing harmonious size relationships,
- Seldom is there logic in using two different styles of typesetting in a design. But here, to provide a symmetrical relationship to symmetrical graphics, the type is set in centered style on the left page, while on the right page the text type is set flush right and ragged left to accompany asymmetrical graphics.*
- Karen M. Elder, Manager, Public Relations,
Westvaco Corporation

Figure 4-16

Spread from Westvaco "Inspirations 192," 1953
Designer: Bradbury Thompson

Copyright by Westvaco Corporation, New York, NY



- determining how the size and choice of typefaces will work with the visuals,
- creating a cooperative action between type and visuals,
- creating tension between type and visuals,
- establishing color connections, harmonies, complementary relationships,
- establishing correspondence,
- using a grid (the term “grid” here is used in the traditional sense. Note the “grid” in electronic page design has a different meaning than the traditional graphic design term; in electronic page design software, different nomenclature may be used. For example, in QuarkXPress the grid is called the Master Page.),
- establishing alignment,
- establishing rhythm or a flow,
- positive and negative shape relationships, and

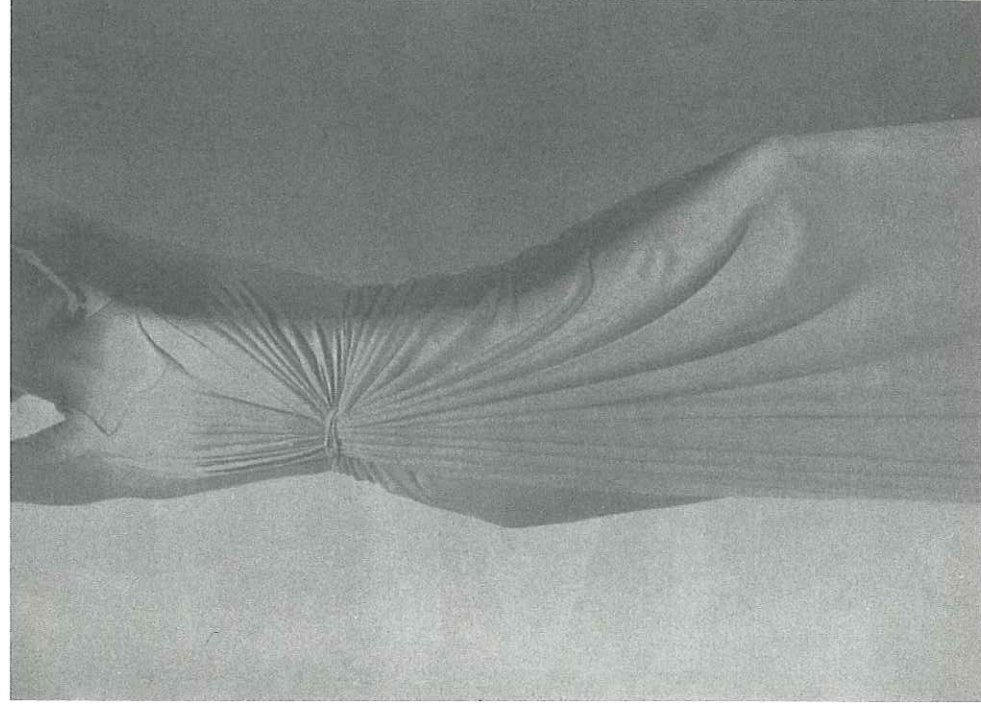
■ type as an integral player in the communication of meaning.

Unity is established in different ways in both of the designs by Alexy Brodovitch. In this famous magazine spread, the text is masterfully designed to echo or correspond to the shape of the photographic image (Figure 4-17). This correspondence, repeating a visual element establishes a visual connection. The heavier weight of the type along the left-hand edge also echoes the values of the photograph. In these poster designs by Tudhope Associates, the type echoes the centered target-like visual; correspondence is established (Figure 4-18). Similar correspondence is established in the way the type follows the form of the globe on these packages for CD Software (Figure 4-19).

Figure 4-17

Magazine Spread from *Harper's Bazaar*,
15 March 1938

Art director: Alexey Brodovitch
Photographer: Hoyningen-Huene
Courtesy of *Harper's Bazaar*, New York, NY
Photograph courtesy of the Walker Art Center, Minneapolis, MN



If you don't like full skirts, turn your eyes to the left.

ALEX is making these graceful dinner dresses with square necks and **THIN BELLETS** pulled over the front and held firmly with **A TWIST** of the material. They are not always dead black but often **CREAM WHITE**, which looks much better for little dinners.

LONG SLEEVES replace the demure-sleeved jackets and **WHITE SHIRTS** emphasize the whiteness of the white.

SOME have no apparent fulness but cling to the body like **WET CLAY**, but in front with the new tight drapery behind.

CHANEL also provides for those who hate bouffant skirts by her **STRAIGHT WRAPLESS** black dresses with raked tops like **MARSHALL'S** portrait of Madame X; the line of the décolletage **CUT NEAR-SHAPED** and the skirts flowing out toward the hem.

MOUSTACHE does sleek black dresses with little **POINTED TRAINS** and a series of piffoose dresses that are **PLAIN OR PRINTED**, and very easy to wear.

MARYBOUCHER gives you a new silhouette, with a simple **MOLDED TOP** and a slim skirt with a gathered flounce like a **LAMPFRASE** put on just below the crucial point of the duffles.

SCHAPARELLA also makes long-sleeved dinner dresses, but **JACKETS STILL APPEAR** in the Schiaparelli collection, and these are **WOBBLY JACKETS** embroidered in gold and beads or else **KAVEN JACKETS** with large unbordered silk motifs. They are worn over **SIMPLE MOLDED DRESSES** with braaiere tops. Fresh for spring are **SCHAPARELLA'S** printed evening dresses with their variously **SHAVED HOLES** that dip down like capes over the shoulders.

FEW BODICES are shown over all these molded **PANTY DRESSES** and the smokens are black-faced **SILVER FOX** mounted on black crepe de Chine **NEATLY** to the figure, stopping short.

TO MAKE YOU THINK that lips are thin as air.

The dress at the left is by
Alexy Brodovitch.

ALIX
Hoyningen-Huene

61



Figure 4-18
Poster

Design firm: Tudhope Associates
Designer: Peg
Writer: Kelvin
Client: T-D Centre

The objective is to convey the
simplicity of the design.
—Ian C. Tudhope

T-D CENTRE MUSIC

Figure 4-19
Package Design

Design firm: M
Client: CE Softw



Figure 4-18

Poster
Design firm: Tudhope Associates Inc., Toronto, Ontario, Canada
Designer: Peggy Rhodes
Writer: Kelvin Browne
Client: T-D Centre, Cadillac Fairview, Toronto, Ontario, Canada

The objective was to create interest and add energy to the underground concourse. The design approach was "less is more" to complement the simplicity of the Mies Van Der Rohe architecture.
—Ian C. Tudhope, Principal, Tudhope Associates Inc.

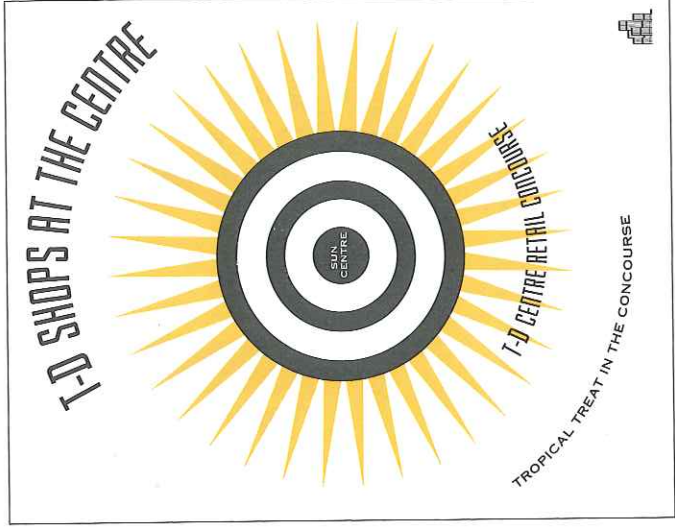


Figure 4-19

Package Design
Design firm: Muller + Company, Kansas City, MO
Client: CE Software



Understanding positive and negative space is crucial to designing with type. The spaces between letters, between words, and between lines of type must be carefully considered if you want your design to be legible and memorable. Once you lose legibility, you lose meaning. Factors that enhance legibility are:

- positive and negative shape relationships
- distinctiveness of individual letters
- thoughtful letter, word, and line spacing
- strong value contrast between letters and background
- word placement to encourage eye movement in the correct reading sequence.

There are three types of spacing you have to worry about when designing with type: **letterspacing**, **word spacing**, and **line spacing** or **leading**. **Letterspacing** is the space between letters. **Word spacing** is the space between words. **Line spacing**, **interline spacing**, or **leading** is the distance

between lines of type. (In electronic page design, the terms *auto leading*, *absolute leading*, and *incremental leading* also are used.) Spacing should enhance legibility and reader comprehension. If people have difficulty reading something, they probably will lose interest.

When a character is produced, digital typesetting machines or computer software automatically advance in units before generating the next character. It is not a good idea to rely on automatic spacing when designing with type. The designer can control the word spacing or letter spacing by tracking or kerning, which is the process of subtracting space between letters to improve the letterspacing. *You should always judge the letterspacing optically.* In setting display type, it is feasible to adjust letterspacing of individual characters since the number of words in headline is limited. This fine tuning of negative space is a hallmark of typographic excellence. In text settings, since individual letterspace adjustment is impractical, the designer selects the letterspacing mode that the computer follows automatically. In electronic page design, what you see on the monitor's screen is what you get when it is printed. This is referred to as **WYSIWYG** (what you see is what you get).

Word spacing and line spacing also can be done automatically when typesetting. Once again, it is important to make any necessary adjustments by eye, not by measurement. There are some general considerations to keep in mind:

- spacing between words and lines of types should enhance legibility, readability, and overall comprehension of the message. Legibility refers to how easily the shapes of letters can be distinguished (usually refers to larger sizes) and readability refers to how easily type is read (usually refers to text type),
- the size of the type in relation to the amount of spacing,
- the length of the lines in relation to the amount of spacing, and
- spacing in relation to the characteristics of the typeface.

Large, cropped numbers, aligned in a vertical arrangement create a bold graphic effect with pleasing positive and negative shape relationships in this wine label design (Figure 4-20). Tight letterspacing, used in this title for an art ex-

Figure 4-20

The Traver Company Holiday Wine Gift
Self-promotional Piece
Design firm: The Traver Company, Seattle, WA
Designer: Sarah Nixon
© The Traver Company



bition announcement, brings all the letterforms and numbers together as one unit (Figure 4-21).

You might think it would be difficult to create interesting positive and negative shapes when there are only two numbers involved. It can be done effectively, as in this

logo (Figure 4-22). It was designed for KXTX Channel 39, a Christian format television station in Dallas, Texas. Similarly, dynamic positive and negative space is created in this logo for CE Software; the “E” is formed by the negative space (Figure 4-23).

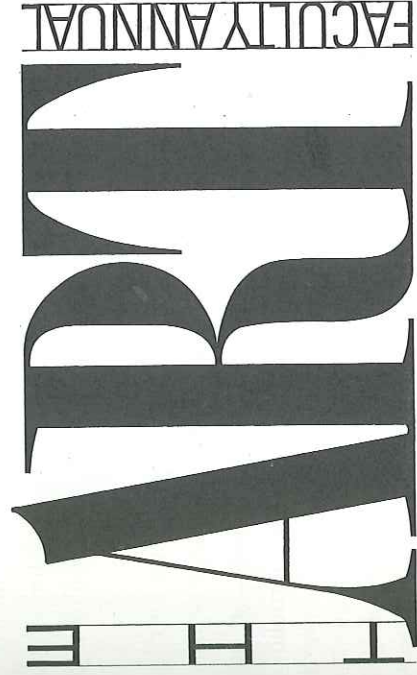


Figure 4-21
Poster Title, “The Art Faculty Annual 1991”
Design firm: Martin Holloway Graphic Design, Warren, NJ
Lettering/Designer: Martin Holloway
Client: James Howe Gallery, Kean University, Union, NJ

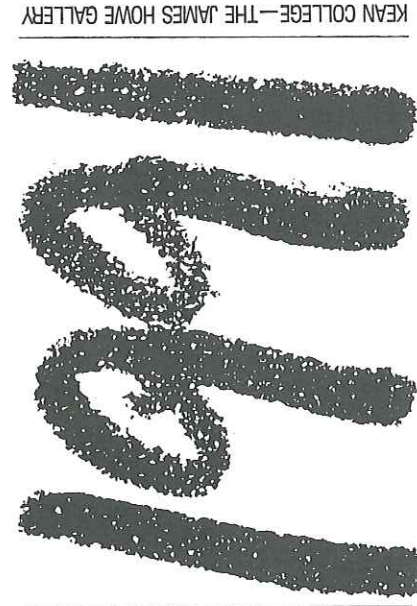
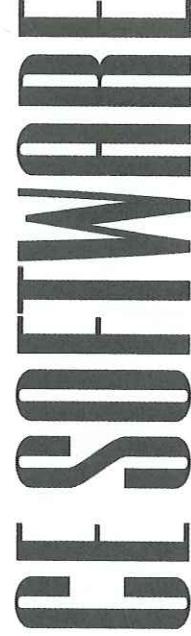
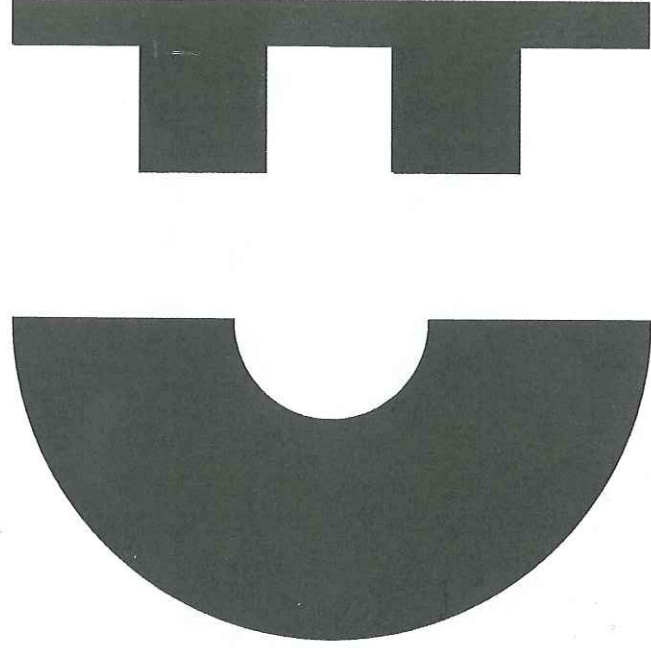
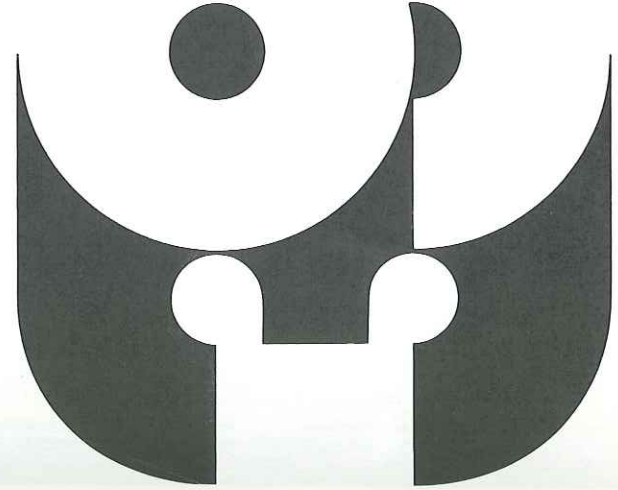


Figure 4-23
Logo
Design firm: Muller + Company, Kansas City, MO
Client: CE Software

Figure 4-22
Logo, Channel 39
Design firm: Sibley Peteet Design, Dallas, TX
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



Using type, you can maintain the flat surface of a page or you can create the illusion of spatial depth. The weights, color, size, position, and arrangement of type all are factors in the creation of illusion. In all the following designs (Figures 4-24 through 4-27) there are varying degrees of the illusion of spatial depth. The letter “C” appears to be closest to the viewer and defines the picture plane in this spread (Figure 4-24). The overlapping letters, along with the word “communication” defines the other layers of spatial illusion. Subtle elements, such as the red line of type, the “drop out” line of type over the photograph, and the photograph of the road, create the illusion of spatial depth on this annual report spread (Figure 4-25).

The overlapping of type of this spread from “French Fries” gives the effect of several layers of space (Figure 4-26). The variation in the range of value enhances the illusion and adds atmosphere. Size and value contrast are used to create the illusion of spatial depth in the pages of this sales portfolio by Petrula Vrontikis (See Figure 4-27).

Figure 4-24

Expeditors International Annual Report,
“Communications” Spread
Design firm: Leimer Cross Design Corporation, Seattle, WA
Client: Expeditors International of Washington, Inc.

A global logistics company, Expeditors continues to distinguish itself from competitors by building a worldwide proprietary logistics management network. In 1994, that principal EDI network was called exp.o—named by Leimer Cross Design. The message confirmed the many benefits customers could expect from exp.o and, by extension, the strong growth potential for investors. “Communication” in real time, in the form Expeditors’ customer specified was the theme.

— Leimer Cross

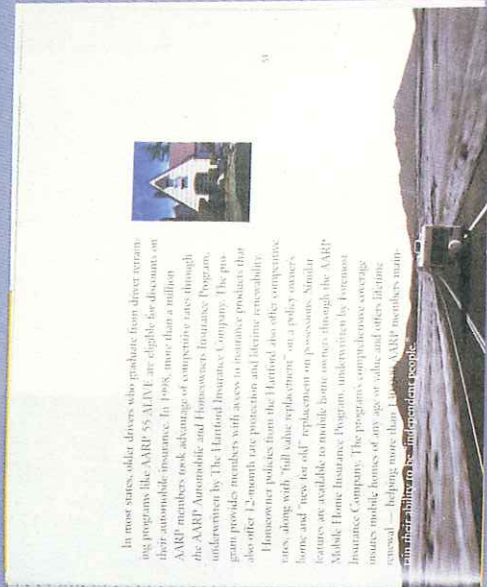




▲ **Figure 4-25**
AARP Annual Report
 Design firm: AARP Creative Group, Washington, D.C.
 Designer: Melanie Alden-Roberts
 Client: AARP

We created an intimate look at people, rather than a list of AARP's accomplishments, that the reader wouldn't be able to relate to on a personal level. *By using diverse images of boomers, midlife and older persons, we hope readers will see themselves in this report, or see someone like themselves who inspires them to become involved in their own communities.*

— Melanie Alden-Roberts, Designer, AARP Creative Group



▼ **Figure 4-26**
Spread, "French Fries"
 Designer/Co-author: Warren Lehrer
 Co-author: Dennis Bernstein
 Client: Visual Studies Workshop

The book called French Fries takes place inside the third largest burger chain in the Western Hemisphere. French Fries is a visual translation of a play written by Dennis Bernstein and me. It is a quick service circus of culinary discourse, dream, memory, and twisted aspiration. In this double page spread from French Fries, a political argument breaks out between patrons and staff at Dream Queen. Overlay of works and images reveal the sonic and psychological cacophony of argument in the context of a fast-food joint.

— Warren Lehrer, Designer/Co-author



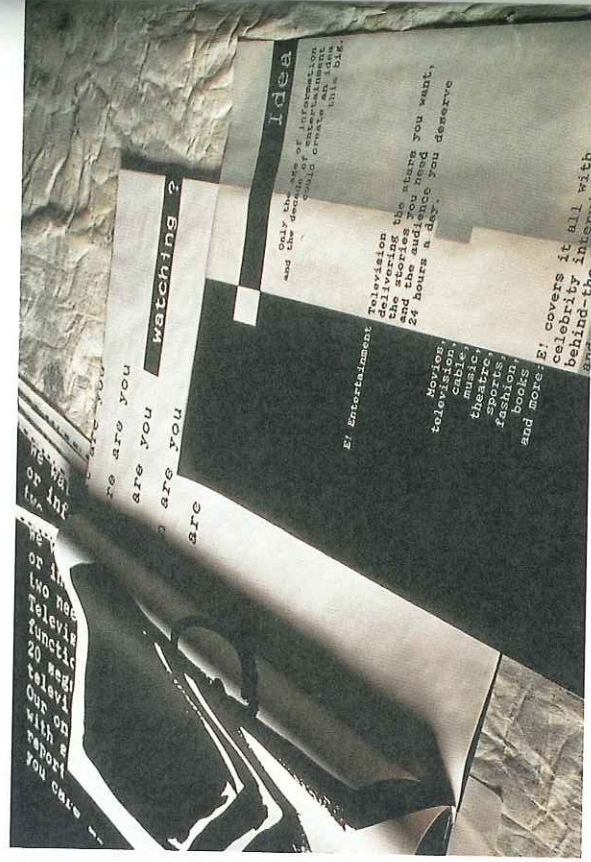
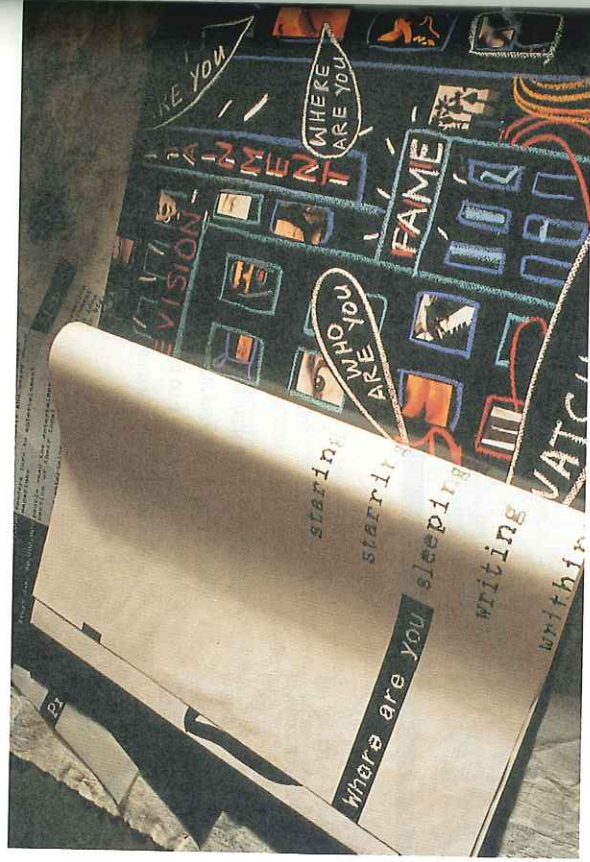
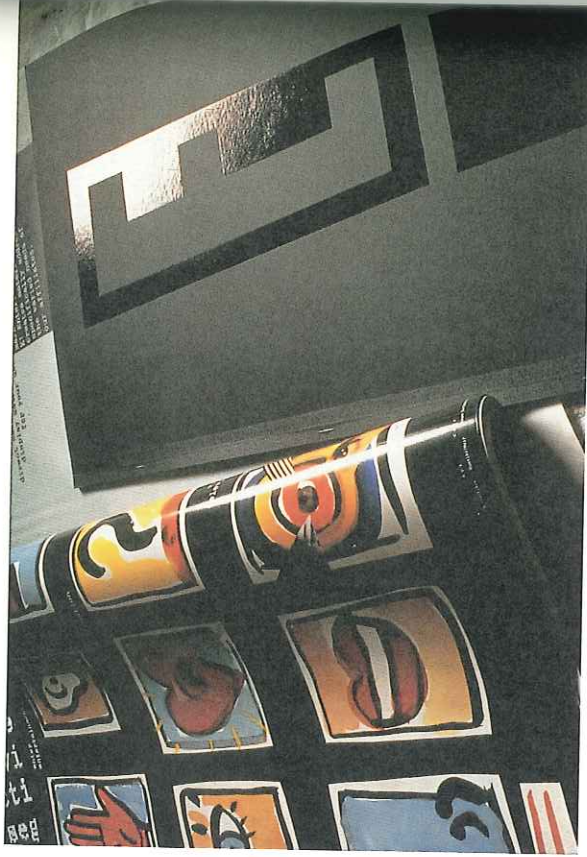


Figure 4-27
Sales Portfolio for E!
Design firm: Vrontikis Design Office,
Los Angeles, CA
Designer: Petruia Vrontikis
Illustrators: Huntley & Muir
Writer: Jonas Livingston
Client: E! Entertainment Television
© E! Entertainment Television

The purpose of this sales kit was to present the concept of E! Entertainment Television to local cable operations around the country. The design reflected a layering of words and images being shown 24 hours a day. The channel was to be exciting and progressive. The typography was created by using plain "word processor" type run through a fax machine, then enlarged to show its roughness. Basic design principles such as contrast in color and contrast in size were key to the success of the layouts.

— Petruia Vrontikis, Owner, Vrontikis Design Office



Type and expression

In addition to understanding the fundamentals of design and how they relate specifically to designing with type, it is essential to understand how type can be used creatively and expressively. The following design concepts use type in a structural way in order to express meaning. The ampersand (symbol for the word “and”) inside the letter “o” and the word “child” inside the ampersand symbolize a fetus in the womb. This seems like a natural solution once we see how Herb Lubalin did it (Figure 4-28). The design concept, the spacing, the positive and negative space, and the typeface all lend to the success of this design. Here are two creative typographic design solutions by Alexander Isley Inc. (Figure 4-29). The Mesa Grill logo is a play on the word “mesa” which means “flat-topped mountain.” In the *Spy* Chappaquiddick spread



Figure 4-28

Logo, “Mother & Child”

Designer: Herb Lubalin

The Design Collection at the Herb Lubalin Study Center, The Cooper Union, New York, NY

Courtesy of the Lubalin Family

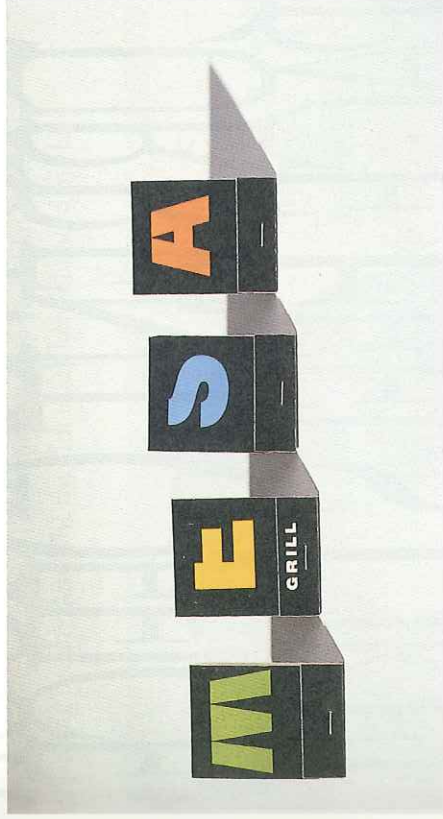


Figure 4-29

Mesa Grill Logo

Design firm: Alexander Isley Inc., Redding, CT

Client: Mesa Grill



Figure 4-30

"Chappaquiddick" Spread, *Spy Magazine*
Design firm: Alexander Isley Inc., Redding, CT
Client: *Spy Magazine*

What ever happened to Mary Jo Kopechne's five girlfriends who had the good fortune *not* to drive off with Ted Kennedy? See page 37.

Why has there never been a best-seller or a movie or even a television docudrama about Chappaquiddick? See page 40. In the age of

Everythingscam and Whatevertgate,

how, after 18 years, can the Chappaquiddick cover-up remain so airtight? Good question.

And why won't anybody publish an impressive new investigative book that for once gets a

Kennedy cousin and Chappaquiddick witness *on the record* about the incident? Read this article.

EARLY IN THE MORNING of July 19, 1969, after attending an intimate party of male political cronies and Kennedy political aides, Senator Edward Kennedy drove his Oldsmobile off Chappaquiddick Island's Dyke Bridge and into Poucha Beach. His passenger, Mary Jo Kopechne, drowned. This is not earthy news. Most of us recall that after a substantial public autopsy, Senator Kennedy took the extraordinary step of going on television to explain to the nation why he had not called the police. Kennedy pleaded guilty to leaving the scene of an auto accident after causing personal injury and later promised to

CHAPPAQUIDDICK

*The
Unsold
Story*

BY TAD FEINIG



consider resigning his Senate seat (*NADA*). He evidently decided, instead going on to win reelection three times, that he would not resign. And so did everyone else in a position to claim some of the blame—the five women in the party who had not seen Kennedy drive off the island, the two men who did not see him come from a submerged Oldsmobile and the five who did not see him from a submerged Oldsmobile on the shore about it. So the inquiries have blundered along without Kennedy's help, on the help of his legal friends on the party who have not seen him from a submerged Oldsmobile on the shore about it. Kennedy's son, Patrick, Kennedy's son's driving Kennedy murdered Kopechne because she was pregnant with his child, and jumped out of the moving car in the water. What the next car should be is that Joe Grigani, a cousin of Kennedy's who spent much of that first evening while senator, finally did summon himself to the Chappaquiddick

PHOTOGRAPH BY

Figure 4-31
The Diva
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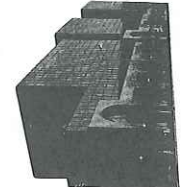
IS THIS WHAT YOU SUCH FEELS LIKE

Figure 4-31

Ad
Agency: Williams & Rockwood, Salt Lake City, UT
Creative director: Scott Rockwood
Art director: Bonnie Caldwell
Writer: Chris Drysdale
Client: The Triad Center

We wrote this ad in an office the size of a shoe box on 2nd South in Salt Lake City. It went on to win many awards. But what pleased us most was that the ad was so effective. The Triad Center reached 95% occupancy in about a year. Just working on the ad had us convinced. We moved to the Triad Center six months later.

— Williams & Rockwood



Everyone knows a downtown office is good for business. Too bad it's also good for wall-to-wall buildings, crowded parking, and plant life of the plastic and silk varieties.

At Triad Center, things are different. No other downtown location provides you with so much fresh air, green grass, earth, sky and water. It's like a mini-oasis in the concrete jungle.

Best of all, the price at Triad Center gives you room to breathe as well. Inspire of the beautifully-manicured grounds, \$11 a square foot buys a level of prestige worth \$18-\$20 a few blocks east.

To see how Triad Center can improve your working environment, call 375-5050.

**Chris
Matthews**
A S S O C I A T E S



Figure 4-32

"The Diva Is Dismissed," Poster
The Public Theater Season Posters
Design firm: Pentagram Design, New York, NY
Partner/Designer: Paula Scher
Designers: Ron Louie, Lisa Mazur, Jane Mella
Photographer: Teresa Lizotte
Client: Public Theatre, NY

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 have been 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.

(Figure 4-30), to represent a tragic drowning, the words are shown sinking into water.

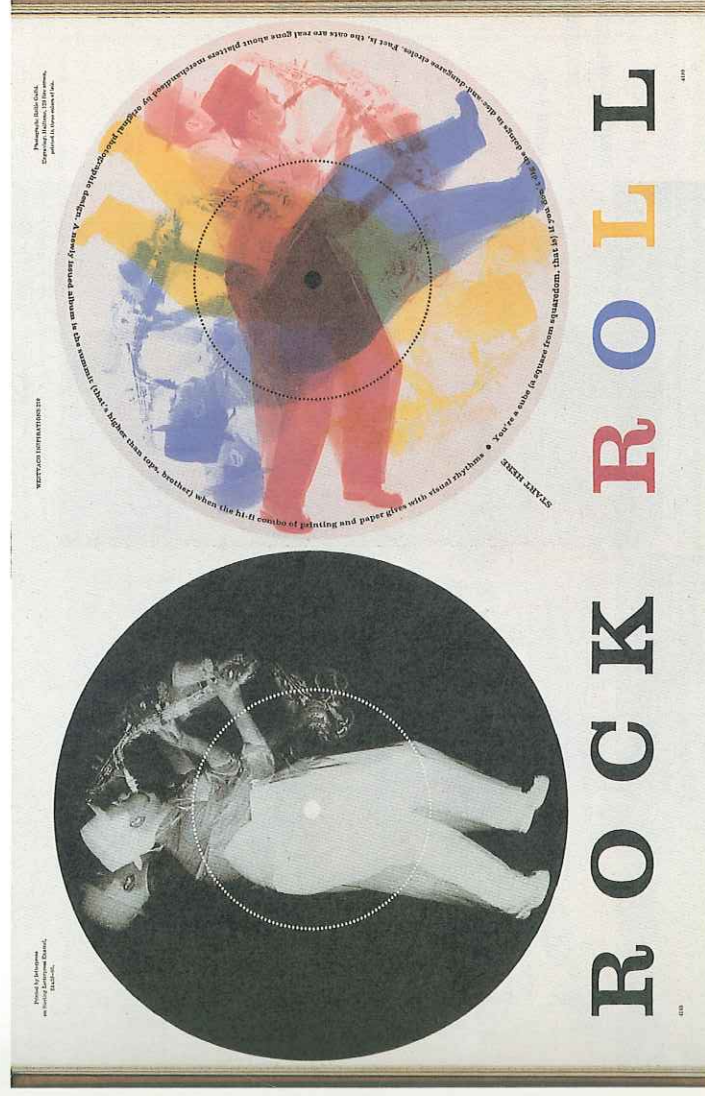
Used in conjunction with a visual, type is often the verbal part of the design message. However, type can also be the visual itself and can express the entire message. By designing the type to look cramped, Bonnie Caldwell expresses meaning through this typographic design (Figure 4-31). When a still medium like print can evoke the idea of sound it is very exciting. Paula Scher designed the typography in this poster for the Public Theatre to create the illusion of sound (Figure 4-32).

The open spacing of the letters and the position of "Rock and Roll" in this spread, designed by Bradbury Thompson, moves our eyes across the page in syncopation with the circular visuals (Figure 4-33). The remaining type acts like accents, enhancing the rhythm. The rhythm is further enhanced by the



Figure 4-33

Interior spread from Westvaco "Inspirations 210," 1958
Designer: Bradbury Thompson
Copyright by Westvaco Corporation, New York, NY



This graphic design puts forth the illusion of color in motion as the saxophonist comes alive on the whirling record. Process printing plates were not employed, as just one halftone plate was printed in three process inks and on three different angles to avoid a moiré pattern.

—Karen M. Elder,
Manager, Public
Relations, Westvaco
Corp.



illusion of motion. Letters represent spoken sounds, and in this poster for “Project Read”, type is used to evoke the sound of someone learning to read (Figure 4-34).

Martin Holloway uses custom lettering and low contrast (created with a technical pen on graph paper) to express the rustic meaning of the word “Country Things” (Figure 4-35). In Jennifer Morla’s “AIGA: Environmental Awareness” poster (Figure 4-36), Morla uses type as a vehicle to express subtle shades of meaning that go beyond the written expression of the message.

Designing with type

Perhaps the most difficult part of any graphic design education is leaning to design with type. Maybe it is because we tend to be literal. We concentrate on the literal meaning of words, and give their form short shrift. In order to design with type, you must consider four main points:

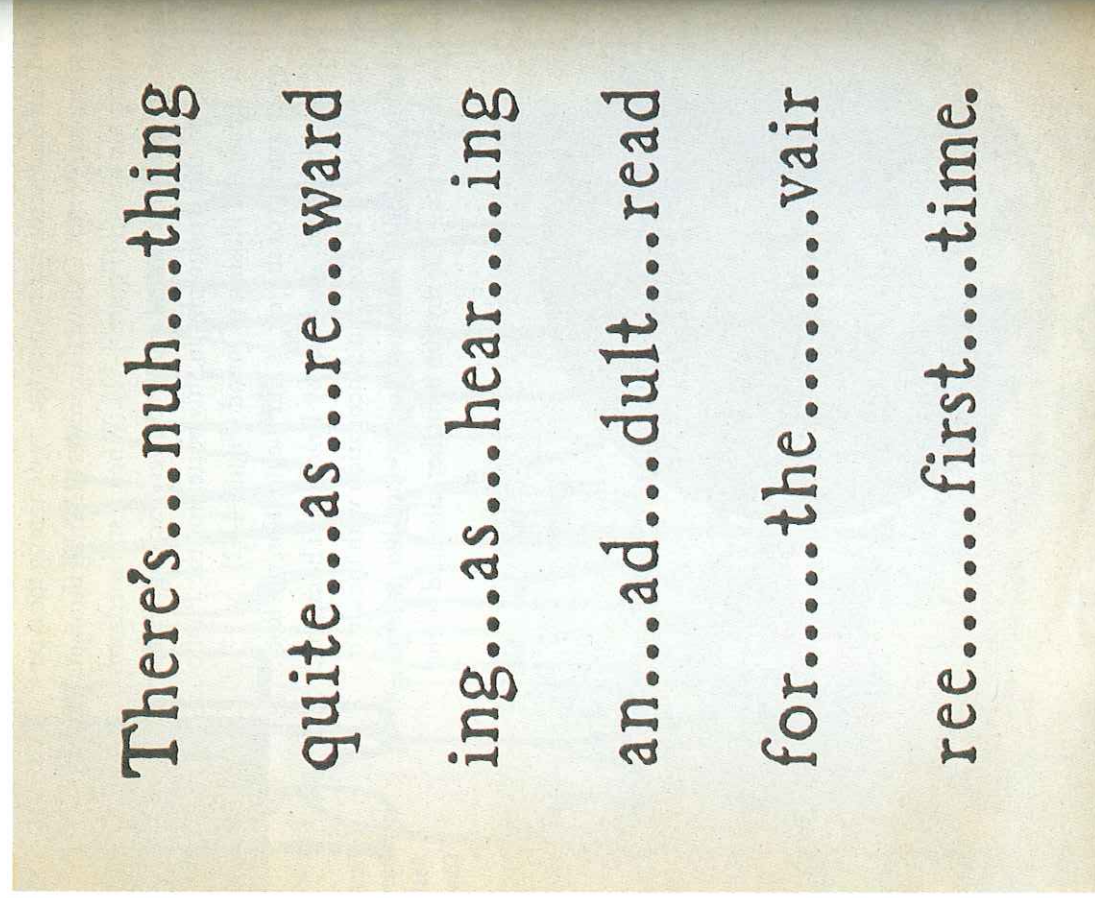


Figure 4-34
Poster for “Project Read”
Design firm: The Ralplus Group, Atlanta, GA
Art director: Joe Paprocki
Writer: Rich Paschall
Client: Project Read

Teach an adult illiterate how to read. You don't need any special skills or experience. All you need is the desire to make a difference in someone's life. Call us at 491-8160 to find out how you can become a volunteer teacher. Only then will you discover the true joys of reading. **PROJECT READ**



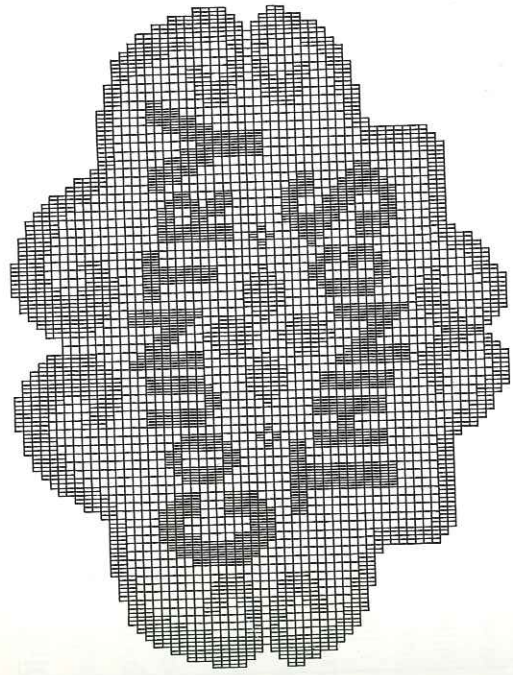
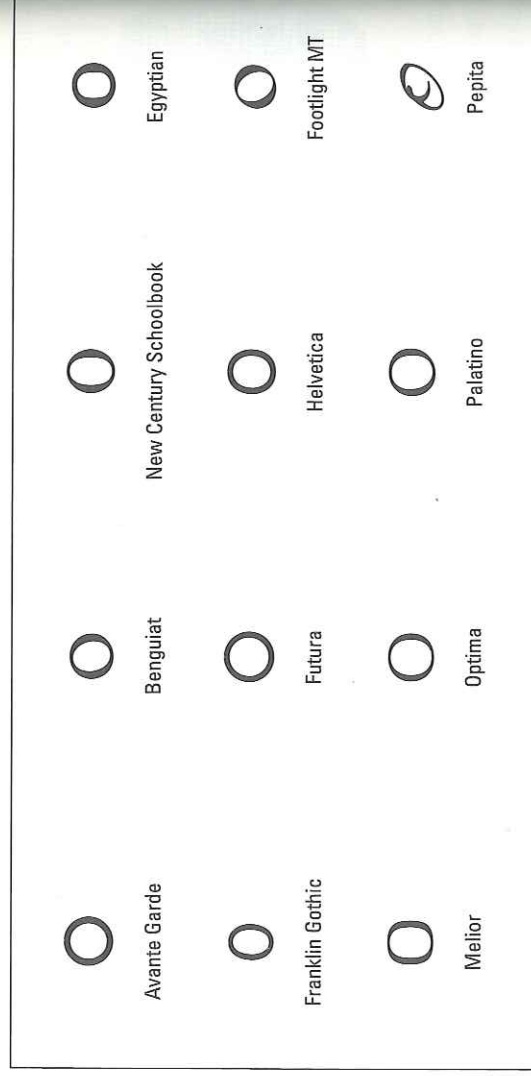


Figure 4-35
 "Country Things"
 Design firm: Martin Holloway Graphic Design, Warren, NJ
 Lettering/Designer: Martin Holloway



Figure 4-36
 San Francisco AIGA: Environmental Poster
 Design firm: Morla Design, San Francisco, CA
 Art director: Jennifer Morla
 Designers: Jennifer Morla, Jeanette Arambu
 Client: San Francisco AIGA

Figure 4-37
Comparison of
Letterforms in Various
Typefaces



1. type as form,
2. type as a direct message — its primary meaning,
3. the secondary meaning (or connotation) of type, and
4. graphic impact.

Form

Let's say you are visiting a foreign country and the national language uses a different alphabet than yours. You might be more inclined to view the characters of that alphabet as forms since you can't read them (see Figure 4-20). Pretend you cannot read English, and look at the letterforms: pure form. When we consider letterforms as positive and negative forms, we will be more aware of the visual interest they create. The stronger the positive and negative space relationships, the more dynamic and aesthetically pleasing the design.

Each letterform has distinguishing characteristics. Some letters are closed forms, like the "O" and "B," and some letters are open forms, like the "E" and "M." The same letterform can vary in form depending on the typeface, like this lowercase "g" in "Times" and this lowercase "g" in "Helvetica." Have you ever noticed the variations of the form of the letter "O" from typeface to typeface? For example, the "O" in some typefaces is circular and in others it is oval (Figure 4-37). You may want to compare letterforms in a few classic typefaces, like 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 beauty, grace, and effectiveness.) It is a great idea to be so familiar with at least two classic typefaces that you know every curve and angle by heart.

Each letterform is made up of positive and negative forms. The strokes of the letterform are the positive forms (sometimes just called forms), and the spatial areas created and shaped by the letterform are the negative forms (or counterforms). When two letterforms are next to one another, negative forms are created in between them, which are also called counterforms. Try to be as sensitive as possible to the forms of each letter and the counterforms between them. Remember that the negative forms are as important as the positive forms. In other words, interletter spacing is a crucial aesthetic consideration. Leading must also be considered. You must have enough space for ascenders and descenders and consider the negative space between lines of type.



Direct message

Both today and in the past, designers utilize and have utilized letterforms as purely decorative forms, ignoring their symbolic content. Most often, however, type is meant to be read. For the viewer to read display or text type and get the direct message, you must consider legibility and emphasis. Legibility contributes to readability and is the quality that makes type easily comprehensible. Many things contribute to readability: letterspacing, word spacing, line spacing, line breaks, line length, typeface, type size, width, weight, capitals and lowercase letters, type alignment, italics, and color. Let's examine some of these.

Just as letterspacing, word spacing, and line spacing (or leading) are crucial to the creation of interesting and harmonious positive and negative form relationships, they also are vital to readability. Too much interletter, interword, and interline spacing may detract from readability; conversely, too little space may make words difficult to read. As stated earlier, you must not trust automatic spacing — always make adjustments. Also, uneven letter spacing and word spacing may cause unwanted pauses or interruptions that make something more difficult to read. Here is a test: read the words aloud and see if there are any unwanted pauses or spaces. Similarly, if the line length is too long or too short, it will detract from readability. When designing display or text type, always ask yourself, “Can I read it with ease?”

There are many theories and rules of thumb about spacing, aesthetics, and readability. For example, some designers say that if you have open letterspacing, the word and line spacing should be open. Conversely, if you have tight letterspacing, the word and line spacing should be tight as well. Consistency is important. Of course, other factors come into play, such as the typeface, type size, and weight. Try to read several books about designing with type in order to learn as many points of view as possible. Refer to the bibliography of books about type.

Obviously, when considering spacing, much depends upon the typeface(s) you are using and the type sizes, weights, and widths. Some typefaces seem to lend themselves to more open spacing because of their form. Some lend themselves to tight spacing. Study type specimens of display and text type to get a “feel” or “eye” for typefaces, weights, and widths. Some things to consider:

- Faces 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 too small — the thin strokes may seem to disappear.
- Condensed or expanded letters are more difficult to read because the forms of the letters change. You may, however, choose to use a condensed width, if, for example, you are designing a narrow column of type.
- Larger sizes require tighter spacing than smaller sizes. If the type is a display size, you will have to space it differently than a text size.
- In both display and text sizes, type set in all capitals is generally more difficult to read. A combination of capitals and lowercase letters provides maximum readability.
- In general, type that is flush left, ragged right is easiest to read. That does not mean you should not use any other type alignment. Base your decision on several factors: the type size, the line length, the leading, the meaning, the audience, and the amount of type. Reading a short message in flush right, ragged left is not too difficult.



■ Where you break the lines of type depends on two basic factors: aesthetics (appearance) and editorial meaning. Line breaks should be aesthetically pleasing. Break lines in natural places to enhance meaning. Indentations and leading between paragraphs also enhance legibility. Paragraphs that are too long are difficult to read. The use of initial capitals also can enhance readability.

■ Remember: Italics are best used for emphasis, rather than for large blocks of text, which may be difficult to read.

■ When the lines in a paragraph are too long or too short, they are hard to read. Around forty-five characters to a line is usually comfortable to read.

Color also is an important consideration. When a lot of text is involved, most designers choose black type on white or light backgrounds. The more value contrast between type and background, the greater the legibility. If the type and background colors are similar in value, the type will be difficult to read. Highly saturated colors may interfere with legibility as well.

We use **emphasis** to determine the importance of information in a design. Viewers tend to read headings first, like titles or headlines, then subheadings, and finally other typographic elements such as paragraph headings, pull quotes (quotes pulled from the text and enlarged in size), type panels or feature boxes, captions, and text or body copy. The designer must design the typography into a visual hierarchy.

Let's take an example. If you are designing a book cover, you will have to decide whether you want the viewer to read the book title first or the author's name first. If the author is well known someone like John Grisham, you may want the viewer to see the author's name first. Of course you would want to emphasize Grisham because John is a common name — or give the first and last name equal emphasis, but you certainly would not emphasize John. In a more difficult layout like a newsletter, you must use type size, weight, and width to control the order in which the viewer reads the information. Elements like initial caps, paragraph indents, rules, and icons will aid in establishing emphasis. Contrasts in size and weight will lead the eye from one element to the next. We tend to read larger, darker elements first.

Here is a tip: When designing something with a lot of information, sort out the information on index cards or individual sheets of paper. Type or print out the heading on one card, the subheading on another card, the date of the event on another card, and so on. Stack the cards in order of importance. This will help you to establish tiers of information.

Secondary meaning

Let's say you have to design the following sentence: "It looks like a storm is brewing." Which typeface would you choose to enhance the direct message? What size, weight, and width? Would color enhance the meaning and if so, which colors? The direct message of the sentence is the primary meaning, the denotation. The way the type is designed suggests a secondary meaning, a connotation.

Each classification of typefaces has a different spirit or "personality," and the differences among the typefaces within each category give each typeface an individual spirit as well. Typefaces that defy categorization, and there are many, have individual spirits. Sometimes it is easier to determine the spirit of a novelty typeface because it is more illustrative.

In addition to having personality, type has a voice. Type can scream or whisper. As you will see later in this chapter, type can communicate the same way as the spoken word. Consider the typeface, size, scale, and position in the layout when determining the typography's "voice."



Here is a standard example of secondary meaning. Most designers consider Old Style and Transitional typefaces more “conservative” or “serious” than Sans Serif faces. Perhaps it is because Old Style is based on Roman and 15th century humanistic writing. Perhaps it is because Sans Serif typefaces are from the modern era and considered newer. The first Sans Serif typestyle appeared in the early 19th century, long after the initial Old Style typestyle appeared in the late 15th century. It is important to study the history and origins of typefaces so you can make informed decisions.

Every typographic element (weight, width, stress, thick/thin contrast, size) and design element (color, texture, value) contributes to the secondary meaning. Whether the type is heavy or light, Roman or italic, black or red, carries meaning beyond the direct message. For example, picture the words “heavily armored combat vehicle” in your mind’s eye. Most people would probably think of Sans Serif heavy capitals. Using a light script would suggest a meaning contrast to the direct message. If the designer did use a light script, he or she would be suggesting an ironic meaning.

In order to become sensitive to the secondary meaning of typography, study the work of successful designers like the ones in this text. Ask yourself why they choose the typefaces, weights, and widths they did to solve their design problems. Try to figure out the relationship between the primary and secondary meanings in their works.

Graphic impact

You are designing with type and you have considered form, the direct message, and the secondary meaning. Now, how does it look? Yes, after all that, you have to consider aesthetics — the underlying beauty of the typography. Today, we use the term “beauty” loosely. In reference to contemporary graphic design, and especially to typography, the terms “aesthetically pleasing” and “beauty” seem archaic. What is beautiful to one designer is ugly to another. Some contemporary designers believe typography must be legible, balanced, and harmonious, while randomness, obscured type, and disjointed forms appeal to other contemporary designers. Graphic impact is a better term.

One way to determine the graphic impact of a typographic solution is to measure the “texture” or “color” of the solution. The terms texture and color have different meanings here. Some designers use these terms to refer to the tonal quality of type. The texture or color of typography is established by the spacing of letters, words, and lines, by the characteristics of the typeface, the pattern created by the letterforms, the contrast of Roman to italic, bold to light, and the variations in typefaces, column widths, and alignment. Here is a tip: Stand back and squint at typography to get a sense of its “lightness or darkness,” its tonal quality.

Another way to measure graphic impact is to determine the appropriateness of the style for the client, the message, and the audience. Which style is appropriate for a serious message? Are certain styles appropriate for certain types of clients? Would you design in the same style for a young audience and for a mature audience? The style you choose should be appropriate for the client, message and audience. You would not design an ad for MTV the same way you would design an ad for a commercial bank; they are different clients with different needs and probably different audiences.

Some designers are very aware of trends in music, fashion, art, and of course, in graphic design. Typefaces can be trendy as well. Trendy typefaces are difficult to use because their design can overpower the message. There are times when certain typefaces are more popular; everyone seems to be using one or two faces. Then a typeface can get played out; it loses efficacy because of overuse. There are many novelty or decorative typefaces that students seem to be attracted to but should avoid because they are difficult to design with; it is difficult to mix them with other typefaces, and they usually do not lend themselves to legibility. They tend to take over a design.

