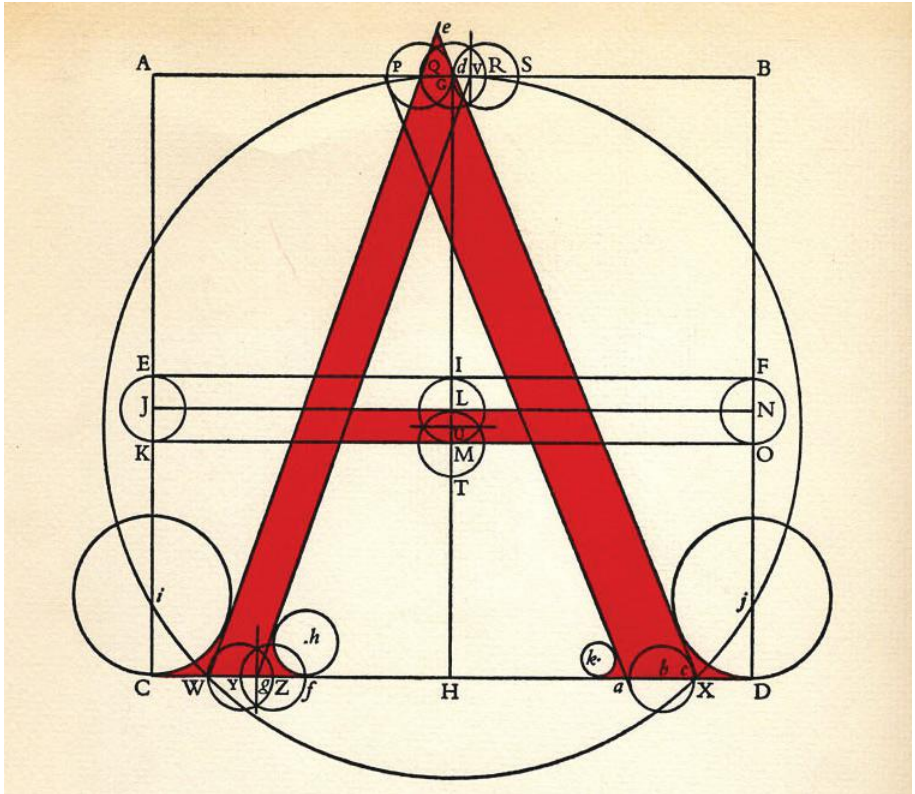
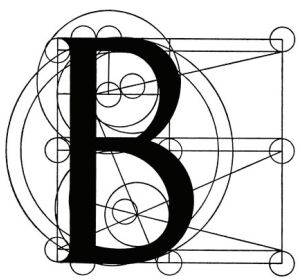
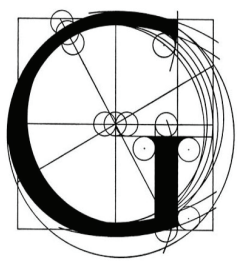
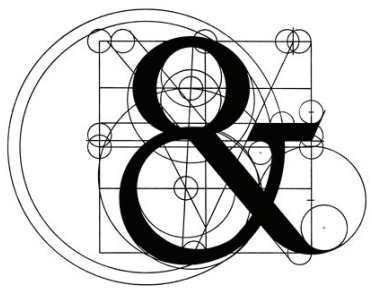
# typography

jay menon







Typography is the art and craft of disposing types (also called typefaces or fonts) on a given space. Typefaces, as we see them today, originated with the invention of printing during the mid-fifteenth century. Before that, books were handwritten. Early typefaces (classical typefaces) were designed following the fine proportions and geometry of Roman Capitals. Most of the typefaces used for long reading, as in books, still follow the classical design. These are called 'serif' typefaces. Another broad category of typefaces is called 'sans serif.' These were designed in the 20th century. Sans serif typefaces are popularly used for signage, websites, and business communication.

Serif typefaces are easy for the eye (readability) and therefore can be read faster. Sans serif typefaces are considered clearer for recognition from a distance and therefore more legible.

The bracketed part seen at the bottom of the letter is called 'serif.' Serif typefaces also has thick and thin strokes. Sans serif typefaces are without serif and stroke thickness will be relatively uniform

SERIF

A a A a

UNIVERZÁL

Speciální deník pro klienty Me´Donalds

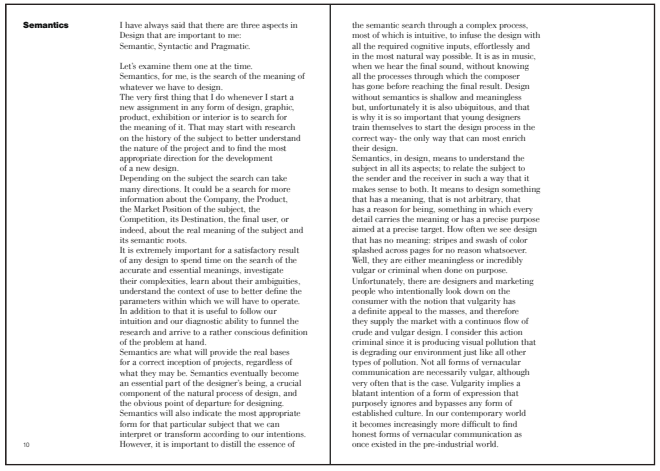
Z domova | Ze zahranicí | Kultura | Sport

Senim in henis et veliquat ipit non estrud tatet

Tue velesecte etum volore volut dignim esse venisi.

Ut prat. Ut nisi.

Most of the signages use sans serif typeface for easy reading from a distance



**Semantics**

I have always said that there are three aspects in Design that are important to me: Semantic, Syntactic and Pragmatic.

Let's examine them one at the time. Semantics, for me, is the search of the meaning of whatever we have to design.
The very first thing that I do whenever I start a new assignment in any form of design, graphic, product, exhibition or interior is to search for the meaning of it. That may start with research on the history of the subject to better understand the nature of the project and to find the most appropriate direction for the development of a new design.
Depending on the subject the search can take many directions. It could be a search for more information about the Company, the Product, the Market Position of the subject, the Competition, its Destination, the final user, or indeed, about the real meaning of the subject and its semantic roots.
It is extremely important for a satisfactory result of any design to spend time on the search of the accurate and essential meanings, investigate their complexities, learn about their ambiguities, understand the context of use to better define the parameters within which we will have to operate. In addition to that it is useful to follow our intuition and our diagnostic ability to funnel the research and arrive to a rather conscious definition of the problem at hand.
Semantics are what will provide the real bases for a correct inception of projects, regardless of what they may be. Semantics eventually become an essential part of the designer's being, a crucial component of the natural process of design, and the obvious point of departure for designing.
Semantics will also indicate the most appropriate form for that particular subject that we can interpret or transform according to our intentions. However, it is important to distill the essence of the semantic search through a complex process, most of which is intuitive, to infuse the design with all the required cognitive inputs, effortlessly and in the most natural way possible. It is as in music, when we hear the final sound, without knowing all the processes through which the composer has gone before reaching the final result. Design without semantics is shallow and meaningless but, unfortunately it is also ubiquitous, and that is why it is so important that young designers train themselves to start the design process in the correct way- the only way that can most enrich their design.
Semantics, in design, means to understand the subject in all its aspects; to relate the subject to the sender and the receiver in such a way that it makes sense to both. It means to design something that has a meaning, that is not arbitrary, that has a reason for being, something in which every detail carries the meaning or has a precise purpose aimed at a precise target. How often we see design that has no meaning: stripes and swash of color splashed across pages for no reason whatsoever. Well, they are either meaningless or incredibly vulgar or criminal when done on purpose.
Unfortunately, there are designers and marketing people who intentionally look down on the consumer with the notion that vulgarity has a definite appeal to the masses, and therefore they supply the market with a continuos flow of crude and vulgar design. I consider this action criminal since it is producing visual pollution that is degrading our environment just like all other types of pollution. Not all forms of vernacular communication are necessarily vulgar, although very often that is the case. Vulgarity implies a blatant intention of a form of expression that purposely ignores and bypasses any form of established culture. In our contemporary world it becomes increasingly more difficult to find honest forms of vernacular communication as once existed in the pre-industrial world.

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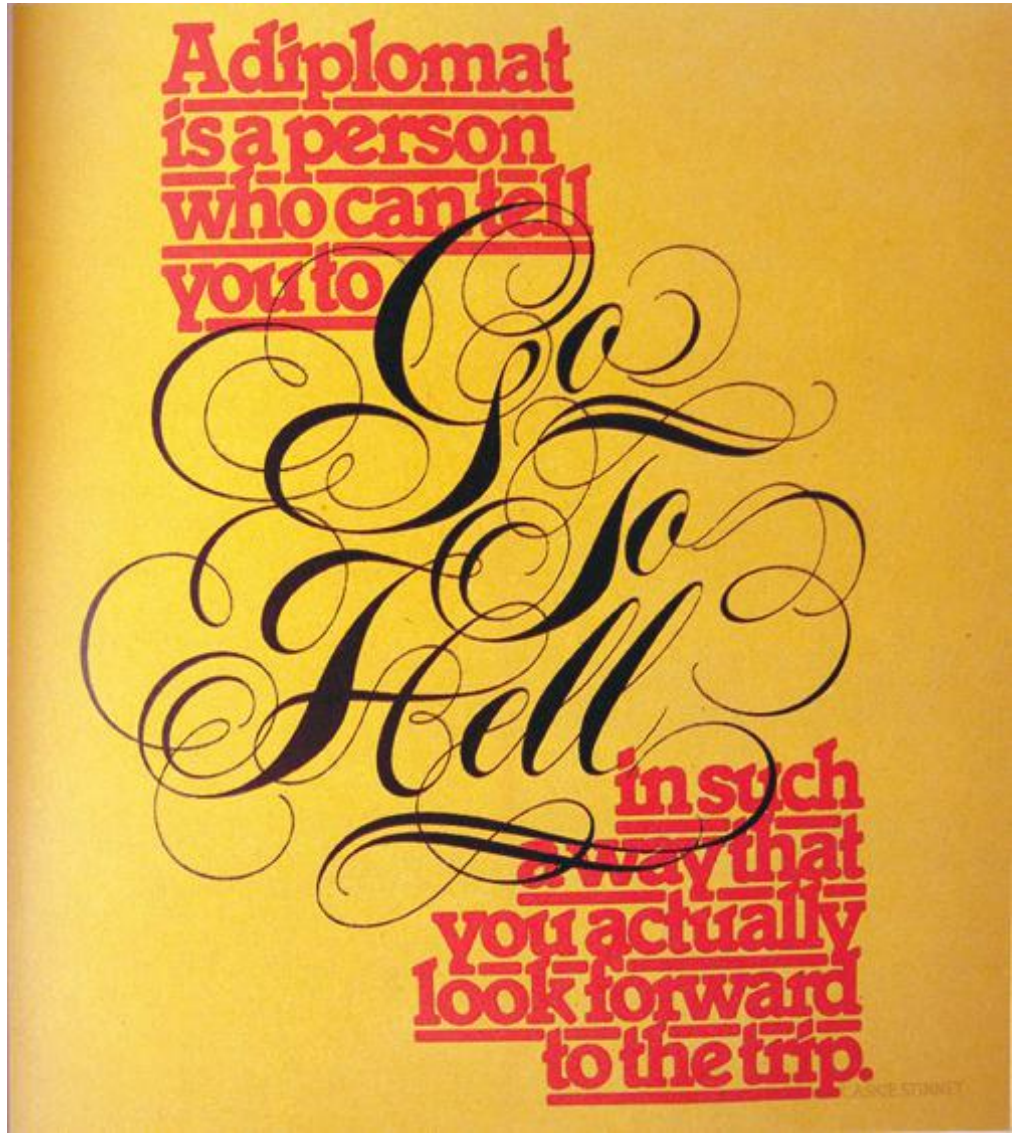
Newspapers and books predominantly use serif typography for readability

Typefaces were originally crafted in metal to facilitate printing by letterpress. With the advent of computers, metal types and letter presses are almost extinct. Digital technology brought in a proliferation in type design and variety. There are hundreds of typefaces and typeface design continues to be a passion and a business opportunity for typographic designers.

**Why so many typefaces?** Though the primary function of letters (typefaces) is reading, we 'see' them first in the act of reading. The design and form of a typeface try to exploit this aspect of reading. Writing – or typography as mechanized writing – after all is a representation of speech. Just as there are several voices as different people speak, there are different typefaces. And just as there are different tones as each of us speaks (shout, whisper etc.) there are different styles (bold, italics etc.) for each typeface.

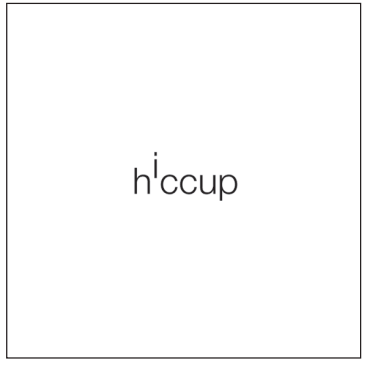



Typographic poster by Herb Lubalin

Visually, different typeFACES can also be seen as representing different people we know! Try attributing a typeface each for a set of people you know. Typefaces can also represent emotions – try choosing a typeface each for different moods such as joy, fear, freedom etc.

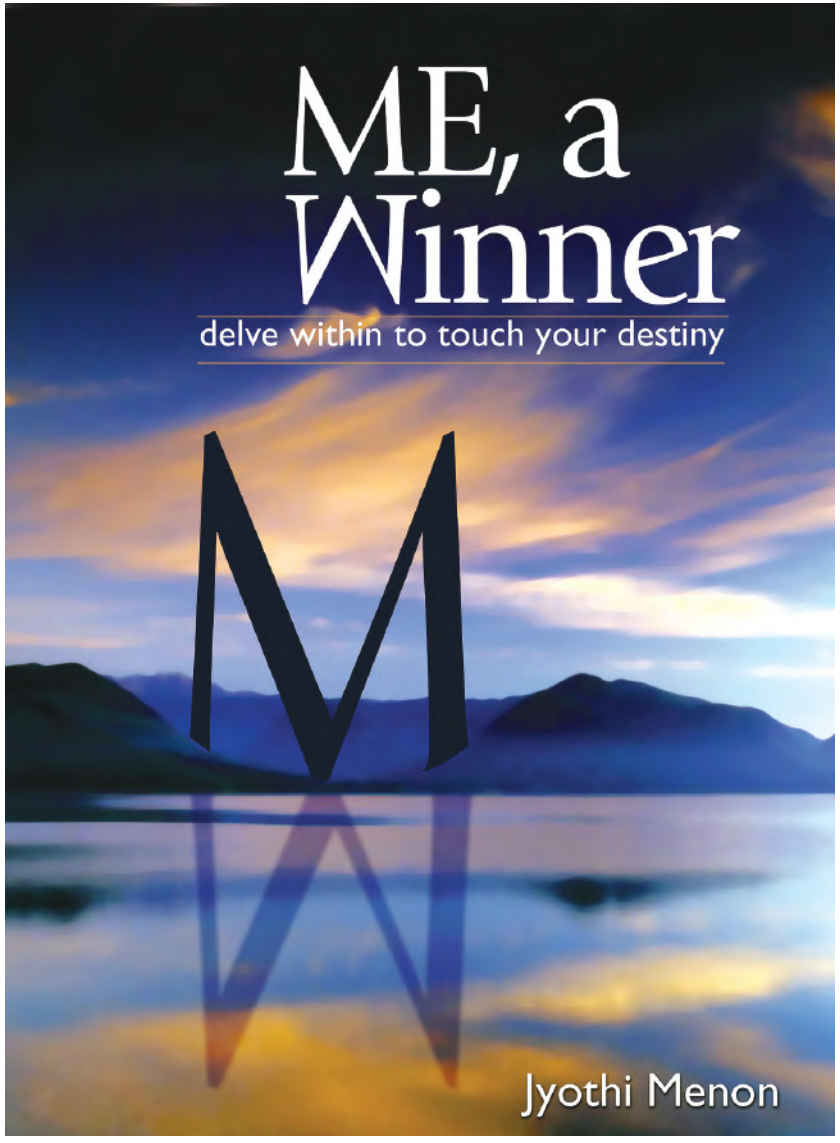
Looking at the form, each typeface can also be seen as a 'picture.' This is not surprising considering the fact that the shape of letters originated from pictures – 'A' from alph (ox) 'B' from beth (house) etc. If you turn 'A' upside down it will look like the head of an ox!

As part of branding exercise, several corporations use or specially design typefaces to suit their personality.



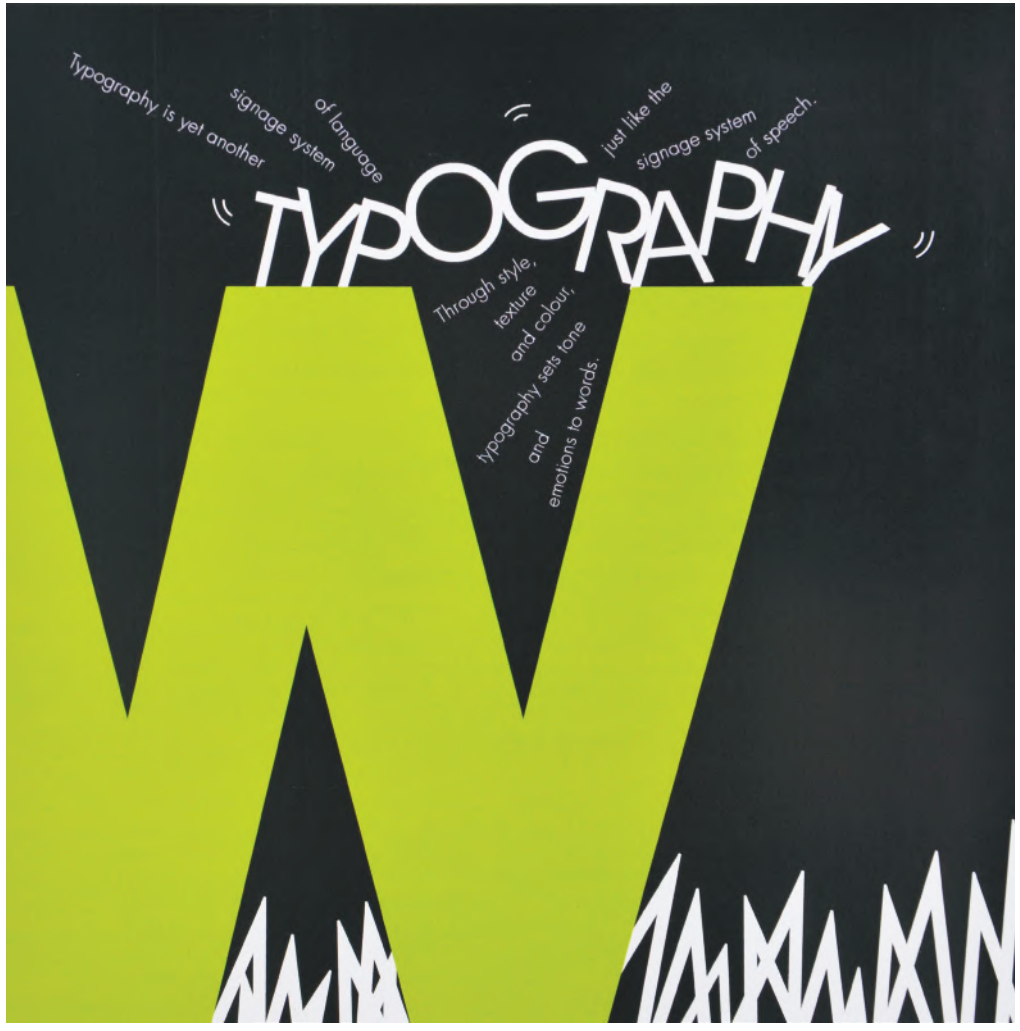
Student work

Typographics by Herb Lubalin

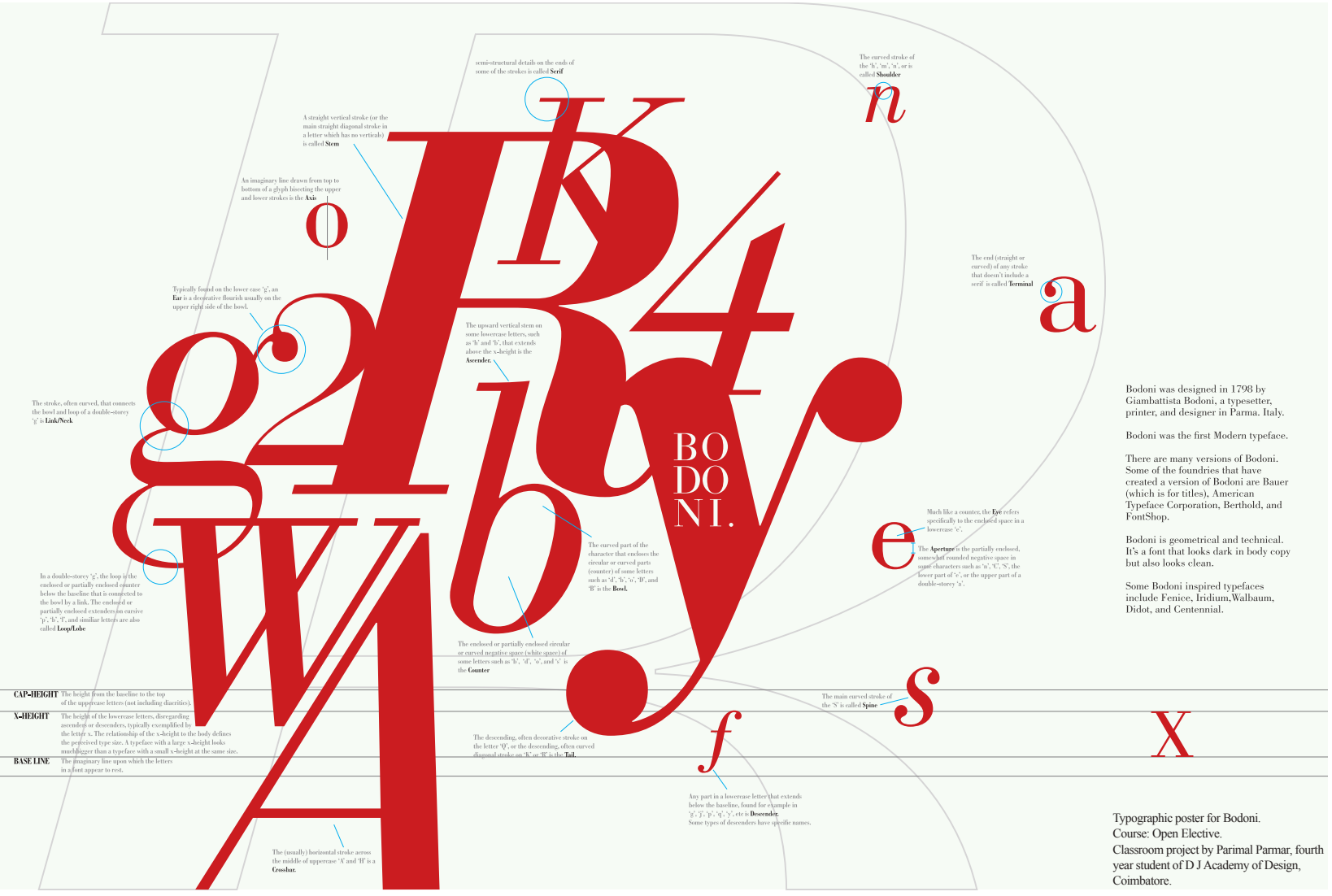



typography is yet
another image system
to represent language
just like the image
system of speech.

Typographic works by Jay Menon



Typography course work by DJAD students Pulak and Rohit




Bodoni was designed in 1798 by Giambattista Bodoni, a typesetter, printer, and designer in Parma. Italy.

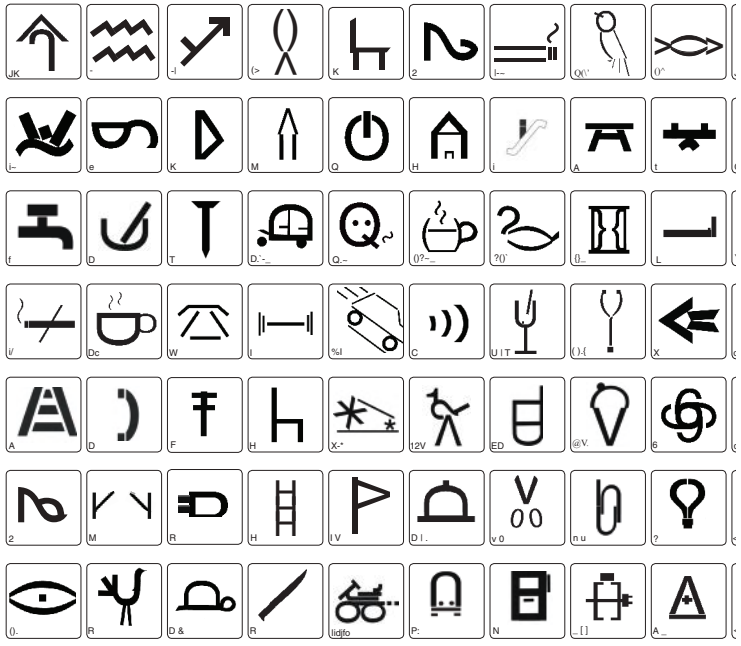
Bodoni was the first Modern typeface.

There are many versions of Bodoni. Some of the foundries that have created a version of Bodoni are Bauer (which is for titles), American Typeface Corporation, Berthold, and FontShop.

Bodoni is geometrical and technical. It's a font that looks dark in body copy but also looks clean.

Some Bodoni inspired typefaces include Fenice, Iridium,Walbaum, Didot, and Centennial.

Typographic poster for Bodoni.
Course: Open Elective.
Classroom project by Parimal Parmar, fourth year student of D J Academy of Design, Coimbatore.



these symbols were created using parts of typefaces as indicated within each symbol.
DJAD students course work

DJAD student Parimal Palmer's course work

A select list of common typefaces are featured here. These include serif & sans serif typefaces for text and display typefaces. Display typefaces will be particularly good for use in large sizes like a bold heading in an advertisement or hoarding. Text typefaces can also be used for display purposes but display typefaces will not be good for reading in a block of text.

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklm
nopqrstuvwxyz

Caslon, serif text face. Originally designed by William Caslon in 1722

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklm
nopqrstuvwxyz

Baskerville, serif text face. Originally designed by John Baskerville in 1757

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklm
nopqrstuvwxyz

Bodoni, serif text and display face. Originally designed by Giambattista Bodoni in 1798

ABCDEFGHIJKLMN
OPQRSTUVWXYZÀ
ÅÉÎabcdefghijklmn
opqrstuvwxyzàåéîõ

Rockwell, slab serif text and display face from Monotype type foundry.
Designed by Frank Hinman in 1934

Aa Bb Cc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt
Uu Vv Ww Xx Yy Zz

Georgia, specially developed as a serif text face from Microsoft for web application.
Designed by Mathew Carter in 1993

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklm
nopqrstuvwxyz
1234567890

Gillsans, sans serif
text and display face,
popularly used in London
underground railway
signage. Designed by Eric
Gill in 1929

Helvitica, sans serif text and display
face, an extremely popular Swiss
font for signage. Designed by Max
Miedinger & Edward Hoffmann in 1957

ABCDEFG
HIJKLMNO
PQRSTUV
WXYZ
abcdefghijk
lmnopqrstu
vwxyz

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklm
nopqrstuvwxyz
1234567890

Verdana, sans serif text face from Microsoft developed for webapplication. Designed by Mathew Carter in 1996

ABCDEFGHIJKLM

NOPQRSTUVWXYZ

abcdefghijklm

Bauhaus, sans serif display face (used as DJAD logo type) carries the name of the famous German design school. Inspired by Herbert Bayers' 1925 experimental work for Univers typeface, Bauhaus (ITC) was designed by Ed Benguiat and Victor Caruso in 1975

Myraid, sans serif text face from Adobe Systems, popular as Apple Inc's corporate typeface. Designed by Robert Slimbach & Carol Twombly in 2002

ABCDEFGHIJKLMNOP
QRSTUVWXYZÀÅÉÎÕØ
abcdefghijklmnopqrst
uvwxyzàåéî&1234567
890123456789o($£€.,!?)

GARDE AVANT GOTHIC

ABCDEFGHIJKLMN
OPQRSTUVWXYZÀÅ
ÉÎÕØÜabcdefghijkl
mnopqrstuvwxyzàé
&1234567890($£.,!?)

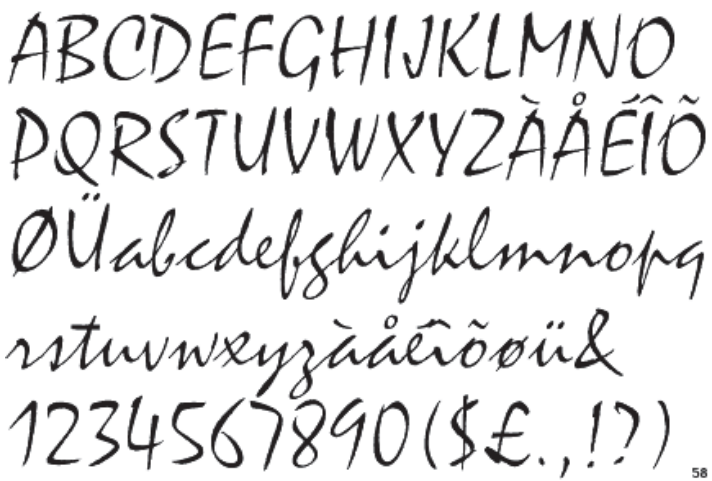
Avant garde, sans serif display face. Designed by Herb Lubalin and Tom Carnase based on Lubalin's design for the masthead of Avant Garde magazine during 1970s

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklm
nopqrstuvwxyz
1234567890

Impact, sans serif display face. Designed by Geoffrey Lee in 1965

ABCDEFGHIJKLMNO
PQRSTUVWXYZÀÅÉÎ
ÕØÜabcdefghijklmn
opqrstuvwxyzàåéîõø
ü&1234567890($£.,!?)

Insignia, display typeface, originally developed as a headline face for Arena magazine. Designed by Neville Brody in 1986




Mistral, a casual script typeface designed by Roger Excoffon for the Fonderie Olive type foundry in 1953

Mason, display typeface released through Emigre magazine. Designed by Jonathan Barnbrook in 1992

A fascinating initiation into the world of typography.

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