DYNAMIC GRAPHICS

Design ideas for the real world

Type Play
FUN WITH FONTS

40 font favorites
DESIGNERS' TOP PICKS

Opposites attract
PUSHING YOUR PROJECTS WITH TYPE

Neon tools that pop
FOR WINDOWS AND MAC

AUG/SEPT 2003
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Lust for type

A picture may be worth a thousand words, but designers know that type can speak as loudly as images. The creative minds behind these projects have a fondness for fonts—setting, selecting, and altering type to convey messages and moods in ways only words can.

A. Triple *O*

Designed for a local college by Martin Yeeles (Bob's Your Uncle, Boston), this booklet promotes *Smoke Signals*, a film adaptation of a novel.

The client's budget was minimal—ruling out photography and illustrations, and restricting the design to in-house two-color printing. But Yeeles says "organizing three unwieldy titles was the greatest challenge."

His solution came in the form of Gill Sans type and three smoking *O*s. "I chose the font for the roundness of the *O*—an ideal shape for smoke rings. There's a lot of information; the rings divvy it up in an easy-to-read way." When printed, the *O*s were knocked out to white to give the impression of a third color. Bright blue ink was used to represent the sky. *www.bobsyouruncle.com*

B. Dig in

Designed by Mitre Design (Winston-Salem, N.C.), this poster is a frameable version of a groundbreaking invitation for a children's museum. The font Filosofia from Emigre was chosen for its timelessness (think museum) and playfulness (think kids). The text is broken up with sizes ranging from 14 to 200 points and a mix of styles.

The "typographic dirt" relates to learning as well as breaking ground. Designer John Foust quickly created letters of varying sizes and colors in Illustrator, converted them to outlines, and brought them into Photoshop. The letters were placed on more than 50 layers—the most prominent on individual layers and the "fillers" several to a layer—then positioned to form a pile. Lastly, he adjusted the opacities and merged the layers.

Creative director Troy Tyner comments: "It's not uncommon for designers to use too many typefaces in their work, which can distract from an idea. We typically rely on a handful of faces, rotating new ones in and out." *www.mitredesign.com*

C. In the *n*

Armin Vit of Norman Design (Chicago) liked the *n* in ITC Bauhaus so much, he used it as the basis for the firm's identity system.

Variations of the typeface appear throughout—for "norman" in the logo, an *n* enclosed in a circle on the back of the pieces, and rows of numbers on the company letterhead, which provide an easy way to indicate the date.

The remainder of the text is set in Filosofia, including the company's contact information and

the words "A Design Studio" in the logo. This ser-ified face, set in caps and lowercase italics, balances out the Bauhaus and represents Norman's sophisti-cated yet bold approach to design.

The letterhead and business card were let-terpressed—well worth the money, as these are the least discarded pieces of stationery. Envelopes are instant throw-aways ... and an opportunity for savings. Rather than spending money to letter-press—or for that matter, offset print—envelopes, Norman's return address and logo were offset printed on vertical labels that are folded over the top center of the envelope, holding the flap closed. *www.normaninc.com*

D. Black, white, and read all over
In its brochure design, Lowercase, Inc. (Chicago) used all words to tell the success story of a writers' theater group that performs on a small stage at the back of a Chicago bookstore. The size and number of quotes printed on the panels reflect the company's rise to critical acclaim. This "non-design design," as art director/designer Tim Bruce calls it, mirrors word of mouth about the group's performances—from a few kind words to glowing compliments.

Lowercase chose sans serif Franklin Gothic and serif Plantin, and printed the piece in red and black "in the tradition of typesetting dating back to the 14th century." The all-type solution was not only economical but focuses on language and dialogue, like the theater. *www.lowercaseinc.com*

E. A cause for type
Every year, DCM-Doll Capital Management holds a holiday party that benefits a charity or nonprofit organization. In 2002, they chose Project Read, a literacy program.

When designing the invitations, "the challenge was to make the link in people's minds between the party and Project Read," explains Earl Gee, partner, Gee + Chung Design (San Francisco). Their solu-tion: a Christmas tree that transforms into a tree of knowledge. The diecut tree shape suggests looking into something worthwhile, like the program.

A slew of typefaces are showcased. The type visible through the diecut is Clarendon Bold. The collage of phrases is Century Schoolbook. The party information is letterpressed in Kunstler Script, Stencil Bold ("Project"), Bodoni Bold ("Read"), Trade Gothic Bold Condensed ("Literacy"), and Mrs Eaves ("when," "where," "how").

"Font choices were critical to convey-ing the idea of reading and deciphering letters into words," Gee says. The cut-out trees were printed as bookmarks and given to attendees. *www.geechungdesign.com* ●

Waxing Filosofiac
Filosofia, designed by Zuzana Licko and released by Emigre in 1991, is based on the classic face Bodoni. Filosofia is an integral element in this poster from Mitre Design.

FILOSOFIA
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

0123456789

W **M**
Ground type
Designer John Foust created the poster's "typographic earth" in Illustrator and Photoshop, but a similar layering effect (numerals below) can be achieved in a layout program!

Do it in InDesign:
1. Type numbers.
2. Create outlines.
3. Scale, rotate, and overlap outlines.
4. Add color and adjust opacity.
5. Apply transparency.

B

A CELEBRATION

The Children's Museum of Winston-Salem

promises to be a magical place where families can learn

together through hands-on experiences.

A place where children's literature and storytelling will enrich young lives.

Join us for the start of a new chapter as we celebrate ground breaking.

JANUARY 14
ten until eleven a.m.

Enjoy doughnuts and coffee from Krispy Kreme,

entertainment from The Downtown Middle School,

and the young voices of The Bethlehem Singers.

RSVP to Gail Chavis, Executive Director, at 723-9111,

or gailchavis@childrensmuseumofws.org

C
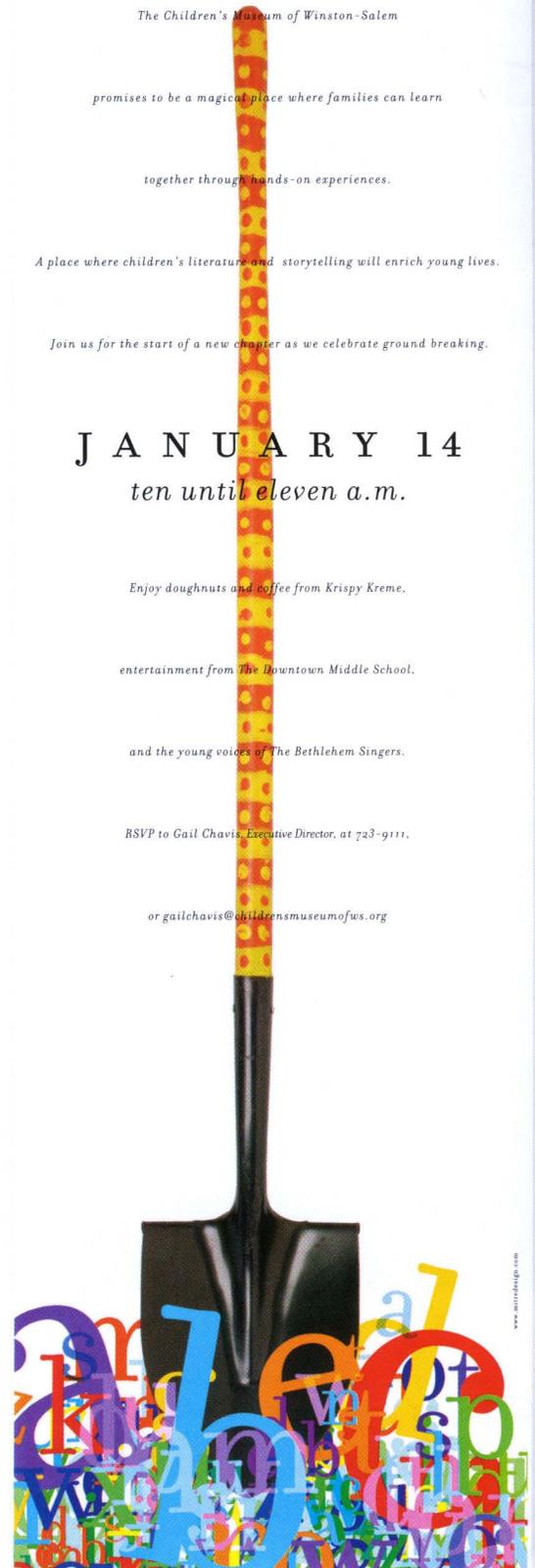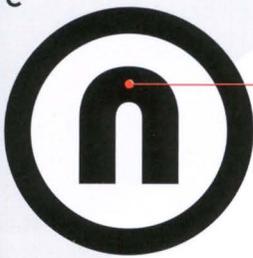
In the beginning
Norman Design's identity was born from the *n* in ITC Bauhaus, captured within a circle. The logo stands alone, for prominence, on the backside of every piece of the suite.
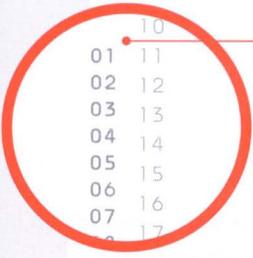
Dated type
Actually, these rows of type on Norman's letterhead offer a hip way to set a date. Use brackets to select the month (row one) and the day (row two), then print.

```
       10
01     11
02     12
03     13
04     14
05     15
06     16
07     17
```

D

The other face
Contact information throughout Norman's stationery is set in the serifed Filosofia, either all caps or all lowercase italic, to balance out the Bauhaus.

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norman
A DESIGN STUDIO

Altered type
Slight modifications were made to the Bauhaus characters. For example, the stem and the circle of a Bauhaus *a* doesn't close; the designer finished the stroke for the *a* in "norman" so it does.

E