



USING TYPE INNOVATIVELY

Examples and analytical study with reference to print design

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ABSTRACT

Typography is a fundamental part of advertising, without which we can't imagine the world of advertising. The fonts that we choose have an impact on our readers, whether in different Medias like Logo, Brand design, Press, Magazine design, Web design and 3D design. Often without even realizing it, readers react psychologically to the appearance of a text.

Typography involves everything from typeface choice (including leading, tracking and kerning) and the color palette to layout and design integration. It can make or break the overall effectiveness of any communication message and directly impacts audience perception, interest and level of engagement. To deliver your message successfully, you need to choose typefaces that bridge the gap between your graphics, your text and your objective.

The written words still has tremendous power to move people and influence ideas, and sophisticated use of type makes this influence stronger and more powerful. This paper traces about the capability of type using it differently along with Examples and analytical study with reference to print design.



KEY WORDS : *Typography , fundamental part of advertising , influence stronger.*

INTRODUCTION

Typography is not only selecting a good type but is the art and technique of arranging type, designing type, and modifying type. Types are created and modified using a variety of illustration techniques. The arrangement of type involves the selection of typefaces, point size, line length, leading (line spacing), adjusting the spaces between groups of letters (tracking) and adjusting the space between pairs of letters (kerning). And creation of a innovative typographical design involves contrasting faces, varying leading, integrating image into type, position and placement of type, shaped text type, expressive type, abstract type and many more such options.

This paper focuses on how the components can be assembled or composed: the mechanics and poetry of structure.

USING TYPE CREATIVELY-

Here follows how to use type innovatively while paying attention to shades of typefaces for mixing them appropriately. Type can be wonderfully communicative element in design. The single choice of a font can indicate silliness, seriousness, a staid outlook, or conservative or contemporary attitudes. Aside from these obvious associations that designers become more familiar to, the treatment of a font's size, weight, colour, texture, slant, edges, and background can also be used by a skilled designer to communicate.

There are innumerable ways to use type no doubt all designers must find their own personal style of creating and interpreting with type. But it is necessary that designers begin with a concept before they embark on manipulating type creatively. The concept, or idea behind the design of a logo or headline, will determine which creative option a designer selects as appropriate for the given problem. Using type gimmicks to cover up a lack of ideas results in poor designs. If you start with a concept either from the text or from your interpretation of the message, you will make sound choices in your type.

The written words still has tremendous power to move people and influence ideas, and sophisticated use of type makes this influence stronger and more powerful. Now, while you're planning which font you'll use for the next revolution, let's consider a few option specifically of press / magazine layout of using type creatively.

CONTRASTING FACES

Contrasting various faces can be as simple as contrasting style of an italic version of a serif face with the Roman version of the same face. Or you can contrast the weight of the face as well as the style, so that you would contrast a serif, light, italic face with a serif bold Roman face. Then you can contrast the structure of a face so that you would use a san serif, bold, Roman font contrasted with a serif, light, italic font for maximum contrast.

Contrasting the style, structure and weight of fonts while maintaining harmony, accentuates the characteristics of each font. The light, italic font looks lighter next to a bold, san-serif font, especially if it is printed in a lighter colour. You can also choose two contrast type that was created in different eras, so that you could contrast a detailed illuminated cap with a computer generated, dot-matrix font. You can even contrast type that is of different languages if you have the right audience, such as Hindi script with a word in English. You can contrast the width of typefaces, so that you would see a tall condensed serif font with an extended font. In addition, if you use different spacing for these fonts, you could tightly kern the extended font, and letter space out the condensed font.

Why is contrasting type an effective way to use type creatively? Well, when you place two radically different fonts next to each other, you call attention to the inherent differences in the font, their appearances, and their impact on the viewer. You can often use contrasting type to show two different sides of an issue or two faces of a person, etc.



Image No.1 OPTIMUM HEALTH, a fitness center ad is done with the help of contrast in faces – Serif and san serif fonts

The use of contrasting typefaces adds an unexpected element to the work, as well as sets up a very interesting typographic rhythm, or in this case syncopation. The above OPTIMUM HEALTH, A FITNESS CENTER ad is done very creatively with the help of contrasting type. The way 'f'a't' alphabet's express the base line 'when your desire lies somewhere in between'. Without contrast the design might be pale,

monotone and predictable. Contrasting faces force the designer to look longer and harder for just the right face rather than settling for something ordinary. Remember the font should only contrast if it's appropriate to the client's message.

Vary Leading – Rhythm

Leading, along with the point size and the boldness of the font, creates typographic density on the page. A bold font heavily ledged will appear lighter than a light font set solid. Leading can create a very consistent rhythm on the page, as if to the beat of music. You can also turn type 90° on the page for effect, or interweave the lines of type from various angles. You can screen large type in the background of text type, or you can reverse lines of type out of black bars – or combine some of the above ideas.

Varying the leading of a selection of text copy sets up a visual rhythm on the page as the lines define white areas between them. If you vary both the leading and the weights of the lines, you can create visual poetry with the type, calling for emphasis or delicacy as required in the text. Varied leading is appropriate in all settings of text, but for clients willing to take a few risks to get noticed, it might be an interesting twist. Varied leading can be used to reflect the effect of an earthquake or a bomb, or to represent the passage of time, steps leading somewhere, the loud sound coming from speakers, or the type that is dropping to build the foundation of a house.

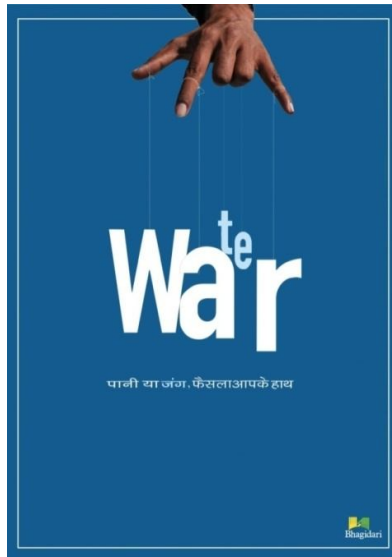


Image No. 2 Public awareness ad for save water shows - vary both the leading and the weights of the type

REPLACING A LETTER WITH AN IMAGE

You can use an image to replace one letter of a headline or a logo. This can be effective because it combines type and image into one element, but you should not compromise readability in such a design. In order to be successful in transposing an image into the design, you first have to ascertain that the image and the letter have roughly the same shape for example, using a coin to replace an 'O' in a word. Then size the image so that it relates to the scale of rest of the type in the word.

Although this is a simple design solution, it can be extremely effective in the immediacy of its interpretation. You may want to try to match the stroke weight of the letters with the stroke weight in a line drawing that you create to replace a letter in a logo. Likewise, the curves and angles of the font can relate to the curves and angles in your drawing of an image to replace a letter. The replacement works best when the weights of the characters and the drawing are coordinated.

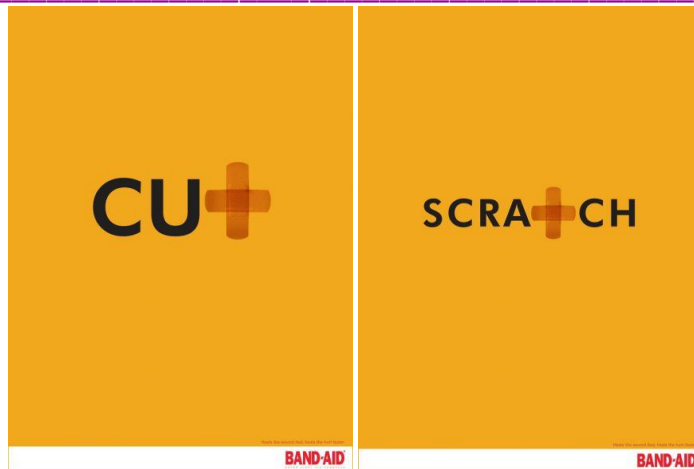


Image No. 3 Press ad series Band-Aid - Using a Band-aid strip to replace a 'T' in a word

Shaped text type

Shaped text is typeset to form a silhouetted image, such as a horse, a road, a fence, or a lamp. The shape that you choose should logically relate to the text copy. The connection should be evidently clear, so that the reader puts it all together. By using different weights of type, some computers can even represent a person’s face, in pretty accurate detail. Type can be used as the bow and arrow head in an article on bow collecting. (It could even be used as the line of the arrow as well!) It can be shaped like a sail full of wind for an article on the America’s Cup, or shaped like the milk in a glass for an article on the dairy industry. Etc. There are no limits to the possibilities as long as designers are creative in their thinking and remember that the type, above all else, should be readable and easy for the reader to follow.

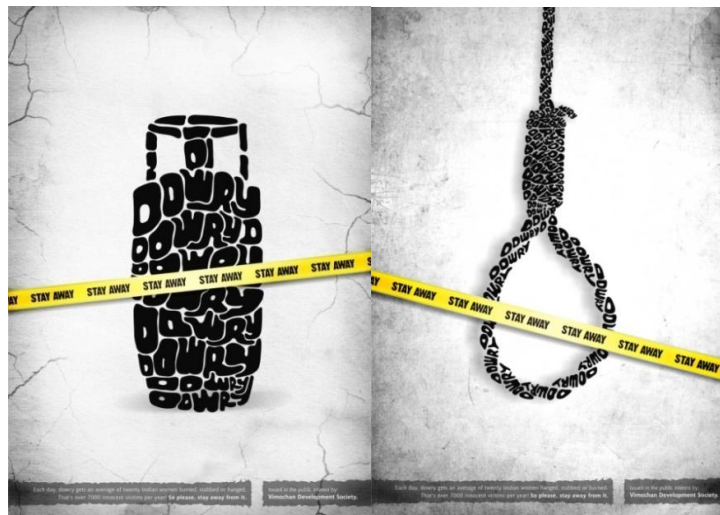


Image No. 4 Press ad series focusing Dowry issue for Vimochan Development Society - Shaped text is typeset to form a silhouetted image

Active type

Active type is the antithesis to stable or restrained type. I think of active type as letters that run and jump and play all over the page... with just one little problem: It still has to be readable as a headline or subhead. Active type can incorporate letterforms that you’ve made up yourself or letters from many different sources... but it should not resemble ransom note lettering, unless that’s what you’re after. Active

type can be used to describe an amusement park or a new kid’s toy. Active text type curves and swirls and appears to move: it does not just sit there boring on the page.



Image No. 5 Press ad series for a mobile company – types are popping out of the page is good example of active type

Expressive type

Expressive type is a bit harder to define than the others. Expressive type conveys the emotive quality of the message in the text. In a story on death dying, for example, expressive type could take many different turns, depending on the attitude of the article. It could be somber and depressing, upbeat and enlightening, or dark and oppressive, it could incorporate a tunnel with light at the end. Expressive type is very closely related to the intent of the copy, and is used to convert the view of the author into a visually appropriate typographic solution.



Image No. 6 Press ad series for a Sanyo, Digital underwater camera –Expressive type conveys the emotive quality of the message

Integrative type or image into type

Images can be integrated into type by placing an image into a headline in place of a character of type. It is sometimes challenging to find the right image that reads as the letter as well as the image, but the effort can bring the type and image together so that they reinforce one another. The intent of the words of

the headline should reflect the sense of the image as well. They should clarify the intent rather than fight one another or simply be redundant.

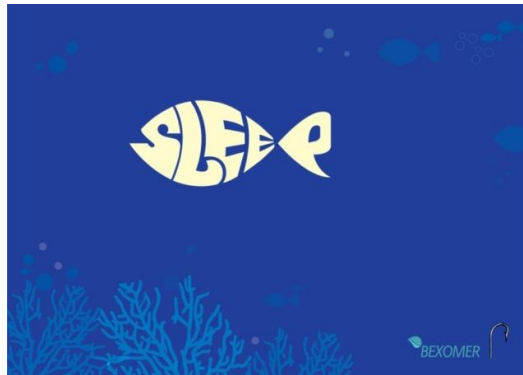


Image No. 7 Press ad series for ‘Bexomer’- sleeping pills - Type is turned into image.

An image can be turned into type by cutting the letters out of the image, so that the only areas of the image that you see are those areas that fall where the characters are. Above press ad for BEXOMER is a good example of the same. Images can be incorporated into the counter form of letters and they can be placed into areas between letters or in a place of the dot on an ‘i’ for example. If you can free yourself from predictable expectation of type, the options are enormous.

ABSTRACTED LETTERFORMS

Abstracted letterforms can be created from your own imagination or manipulated from objects in the article, or letterforms from a particular typeface that you distort. When you create type out of physical or edible objects, make sure that you can photograph or illustrate them easily. Letterform that you make up can be as abstract and unusual as is appropriate for the subject matter. Type that you distort can be stretched, curved, curled, twisted, flopped over or graded for effect. Always remember that these creative, innovative ideas should be grounded in something that’s in the text of the article or the intended message of the piece or they won’t make sense to the reader. Innovation in type for the sake of novelty alone is a poor design choice and often smacks of a new designer. In type solutions, the designer must always have an idea that is visually represented with type.



Image No. 8 Press ad series for Berger King, restaurant – Abstracted letterforms can be a very innovative design solution

Type as an image

Type is also used as a symbol or icon that speaks more through its visual representation than the meanings of the constituent letters, although, of course, the fact that the letter may mean something gives an added significance to such an image. Below there are some examples for the same. Logos are also a

common example of this. How do we associate a logo with a company? Is it through its visual statement or the letters that comprise it? [10]



Image No. 9 Press ad series for an insect killer –letterform are fitted into a part of an image

Type in an innovative placement

Earlier, we have seen type can be used creatively in various ways by manipulating type, abstracting letterforms, creating contrast in weights, leading, size, colour of type, replacing of a type instead of an image, shaped text, integrating type and so on. We can play with type in numerous ways to create an outstanding layout. Besides it, a simple type can also generate a different impact to the layout. Here fonts are kept simple without manipulating it so much but placement of font in such an innovative way that it becomes exceptional. Here are some examples of the same. Positions of the type are a bit different. This different application generates some kind of brainteaser, and these layouts become outstanding.



Image No. 10 Press ad series for Copper Point, Indian dining restaurant –‘NORTH-SOUTH, EAST-WEST’ words are placed differently for Indian fusion food festival

Emotional, psychological impact through typography

When we talk about advertising, it has significant impact on viewers both visually and psychologically. Different colors, forms, layouts and compositions put together varying psychological effects on the viewer. At the same time typography also create an emotional, psychological impact on the viewer. So far, we have addressed type primarily in relation to its principle function; using letters to communicate words. But here we are going to explore the power of typography. Use of type in a very different manner, which can create magical impact on viewer that even pictorial, cannot do. Here are some examples to demonstrate the same.



Image No. 11 Aasra Suicide Prevention Helpline: Depression You'll notice the clever use of visual pun, this is an ideal way for a print ad to say everything in just one image.

CONCLUSION

Typography plays an important role to create an effective advertising design. Typography is a fundamental part of advertising, without which we can't imagine the world of advertising. Typography is a versatile medium, conveys a clearer and more focused message, enhances intellectual reasoning and comprehension skills, and allows for more creativity in design

Typefaces are one of the most important, yet underappreciated, elements when it comes to creating incredible designs. While most people think about the aesthetic of their design, color choices, and functionality, few people think about the ability of typeface – on its own – to convey a message. Fonts make up words but they are communicators themselves, and the font choice you make can either make or break your communication. Using typography in an inventive way can result in much more creative solutions. Typography is the vehicle through which we communicate tone of voice, age, gender, emotion—and it can be easily manipulated. Visual characteristics of the font *do* speak louder than words.

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