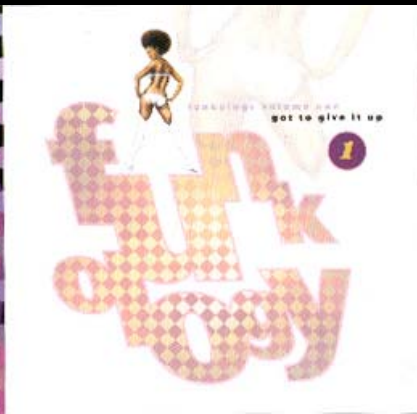
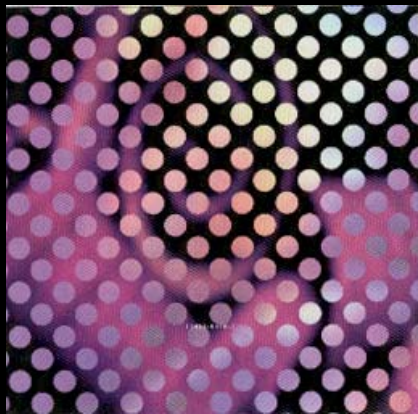
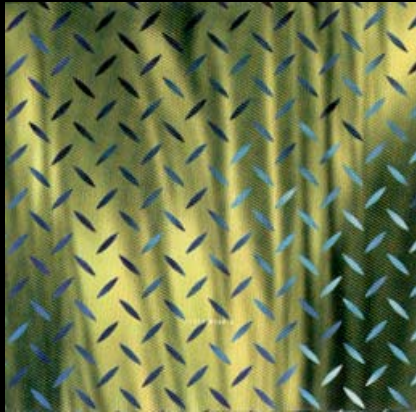
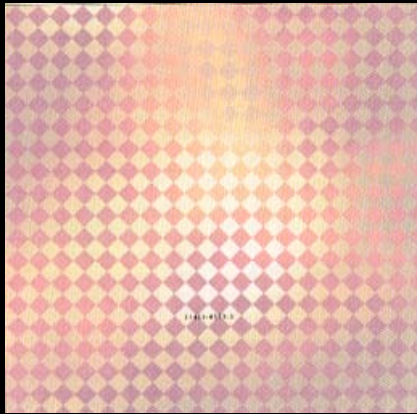


# **Designing With Type**

---

A Basic Lesson in Typography



Smart use of type communicates its message clearly.

The digital age has spawned legions of new designers, but the old rules still apply.

Everyone is affected by the use of typography.

-- *books, magazines, websites, posters,*  
*traffic signs, TV* --

But few can articulate why a certain design  
works or doesn't work.

Looking at the origins of the alphabet, and defining terms and measurements associated with typography, forms the basis for using type to clearly and efficiently communicate ideas.

WANTED  
Creativity

DESIGN  
-IST  
#

ED-WORD  
FELLA  
AT

FABRICA

1988  
JUNE 1988

CREATIVITY A  
SERVIZIO  
DELLE  
ARTI E  
DELL'INDUSTRIA  
IN CALABRIA

ART  
CRAFTINES

WANTED:  
Creativity

ARTFUL  
CRAFTINESS

CERCASI  
CREATIVITÀ

ARTIGIANATO  
ARTISTI COME  
FINESS

Italy

VIA FERRAREZZA  
3 1050 CATENE  
DI VI LLORBA (TV)

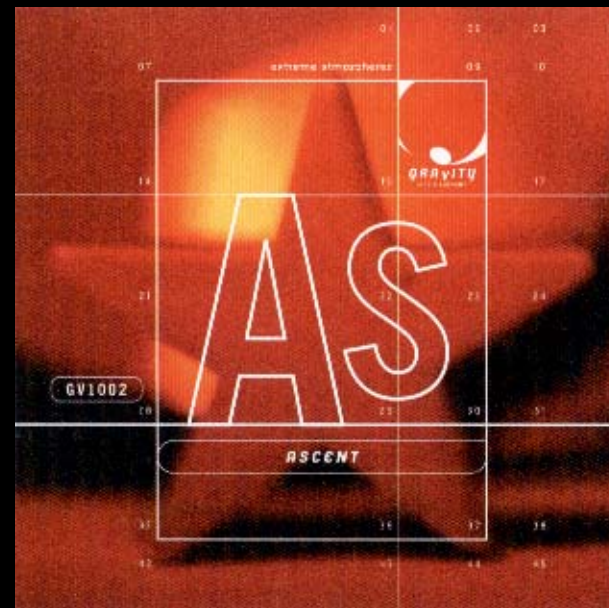
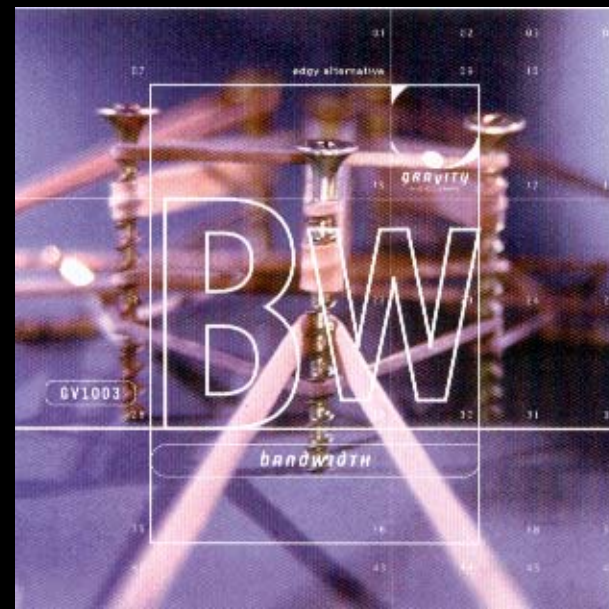
ARTIFICIALE

T + 394 226 161

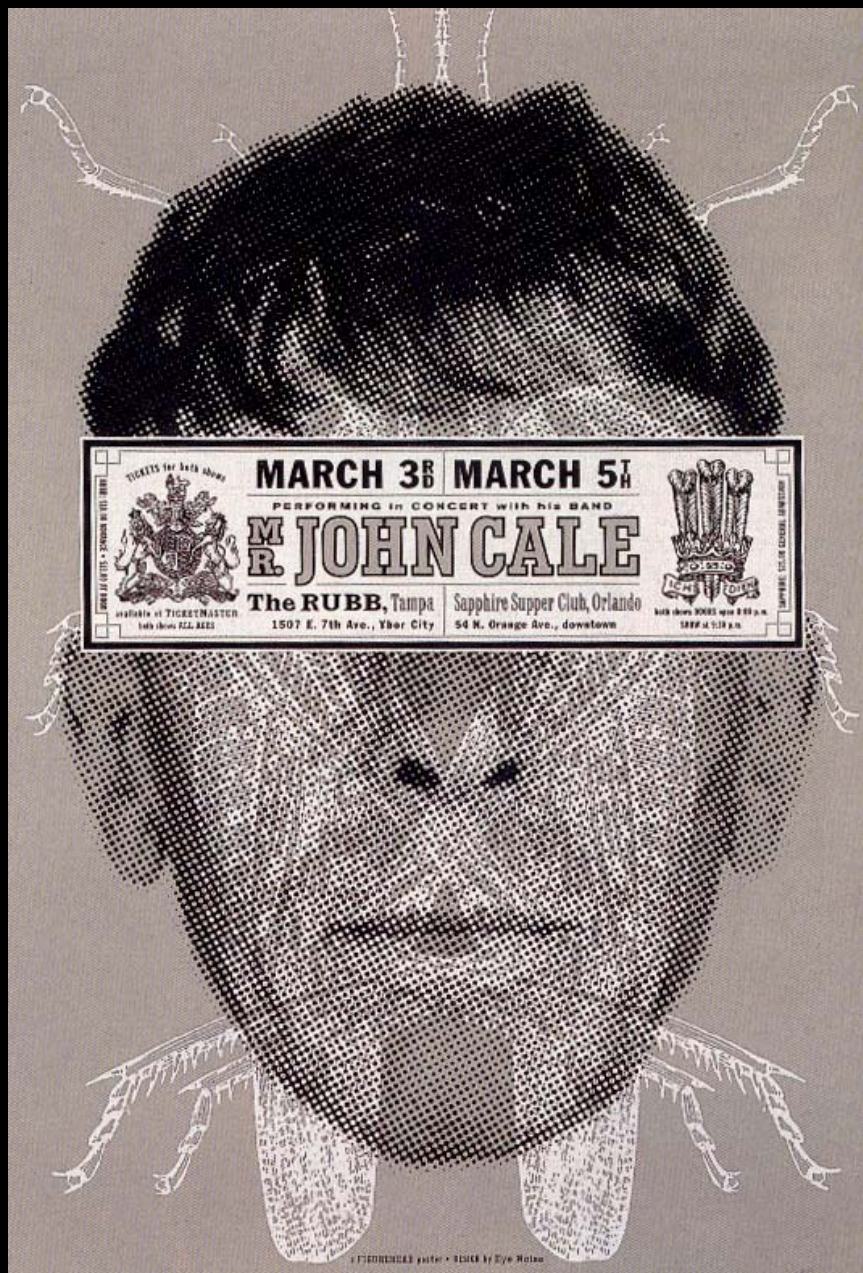
The purpose of written language is to  
communicate content  
and concepts.

The typographer's role is to facilitate comprehension  
and convey meaning.









TICKETS for both shows

**MARCH 3<sup>RD</sup> MARCH 5<sup>TH</sup>**

PERFORMING IN CONCERT WITH HIS BAND



**MR JOHN CALE**



AVAILABLE AT TICKETMASTER  
both shows \$22.50

**The RUBB, Tampa**  
1507 E. 7th Ave., Ybor City

**Sapphire Supper Club, Orlando**  
54 N. Orange Ave., downtown

both shows 8:00 p.m. to 11:00 p.m.  
1987-88

Illustration by Eye Note

# Families of Type

---

Although the basic letterforms of the modern alphabet have changed very little since the days of ancient Rome, the appearance of written and printed letters have evolved over time.

# Families of Type

---

Since the *invention of movable type in 1450*, all the way through today's digital display, designers have adapted letterforms and layouts to take advantage of the unique possibilities presented by each output device.

# Families of Type

---

Typographic design has evolved due in large part to the **capabilities and limitations** of the printing technologies of the day.



Letter styles were greatly influenced by the social and artistic trends of the period, the printing technology of the day, and the widening distribution and changing applications of printed materials.



The typefaces on the next few slides were designed to grab a reader's attention and be legible at a glance.

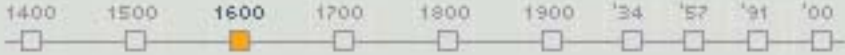




## Black Letter – 1400



**Old Style – 1500**



1400 1500 1600 1700 1800 1900 '34 '57 '91 '00

AaBb

ABCDEFGHIJKLMN  
OP  
abcdefghijklmnopqr  
stuvw

---

CLASSIFICATION: **TRANSITIONAL**

TYPEFACE: **CASLON**

**Transitional – 1600**

A horizontal timeline at the top of the page shows years from 1400 to 2000 in increments of 100. The year 1700 is highlighted with a yellow square. Below the timeline, the letters 'AaBb' are written in a highly decorative, cursive script. Underneath, the full alphabet is shown in two rows: 'ABCDEFGHIJKLMNO' and 'abcdefghijklmnopqrstuwx yz'. At the bottom, there are two columns of text: 'CLASSIFICATION: SCRIPT' and 'TYPEFACE: SNELL'.

1400 1500 1600 1700 1800 1900 '34 '57 '91 '00

*AaBb*

*ABCDEFGHIJKLMNO*  
*abcdefghijklmnopqrstuwx yz*

---

CLASSIFICATION: **SCRIPT**

TYPEFACE: **SNELL**

**Script – 1700**

A horizontal timeline at the top of the specimen shows years from 1400 to 1900, with a yellow square highlighting the year 1800. Below the timeline, the letters 'AaBb' are displayed in a large, elegant serif font. Underneath, the full alphabet is shown in two rows: 'ABCDEFGHIJKLMNO P Q' and 'abcdefghijklmno p q r s t u v w x'. At the bottom, two columns of text provide classification and typeface information.

1400 1500 1600 1700 1800 1900 '34 '57 '91 '00

AaBb

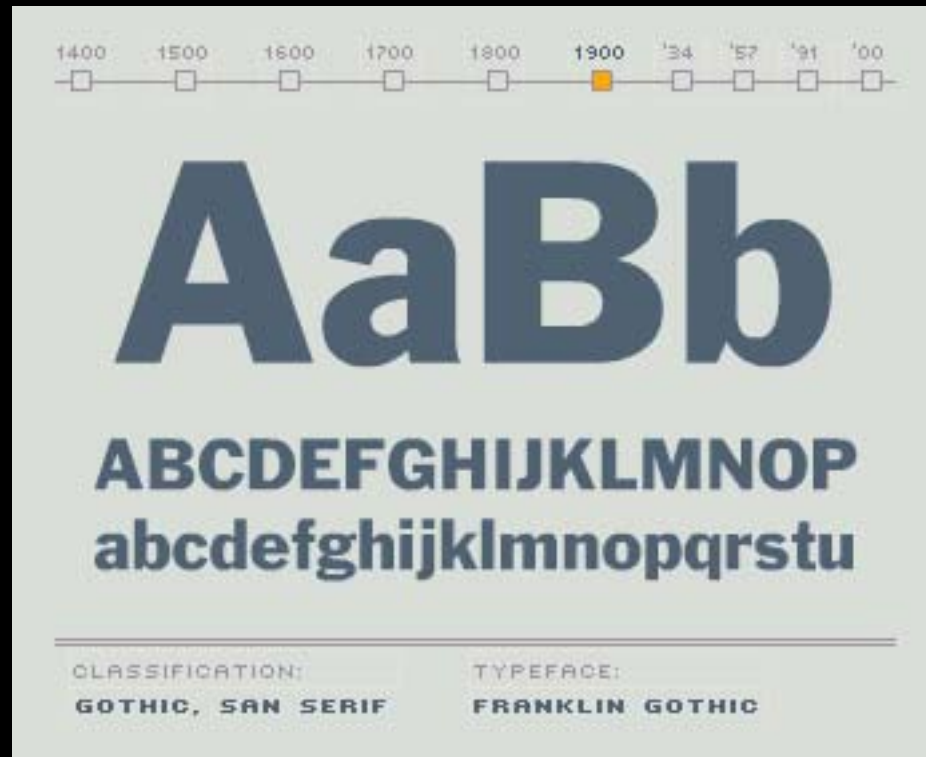
ABCDEFGHIJKLMNO P Q  
abcdefghijklmno p q r s t u v w x

---

CLASSIFICATION: **MODERN**

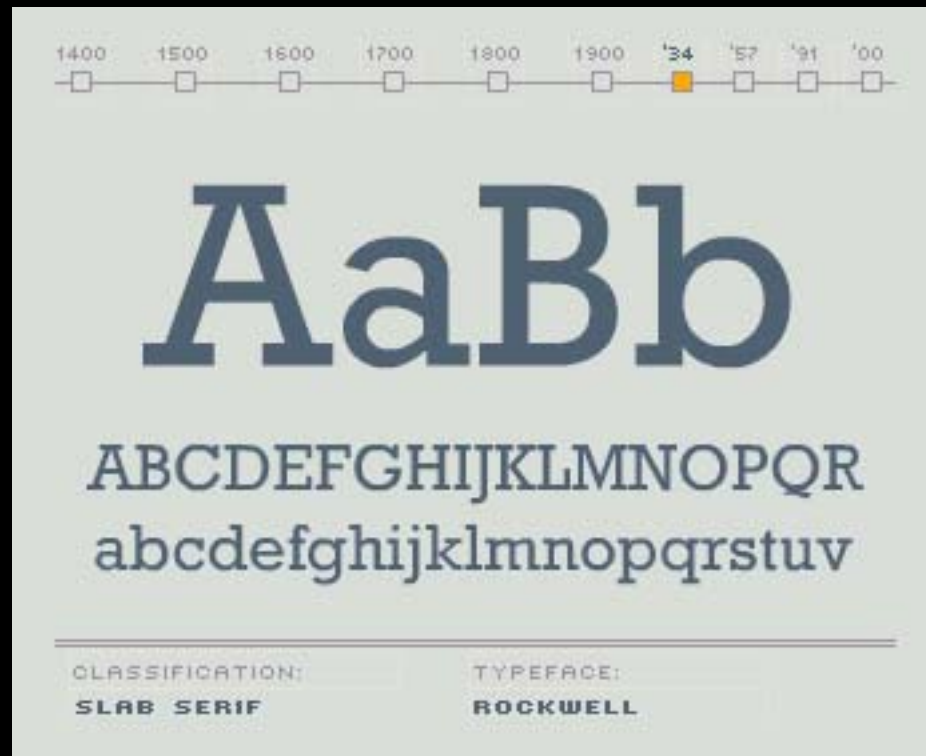
TYPEFACE: **BODONI**

Modern – 1800

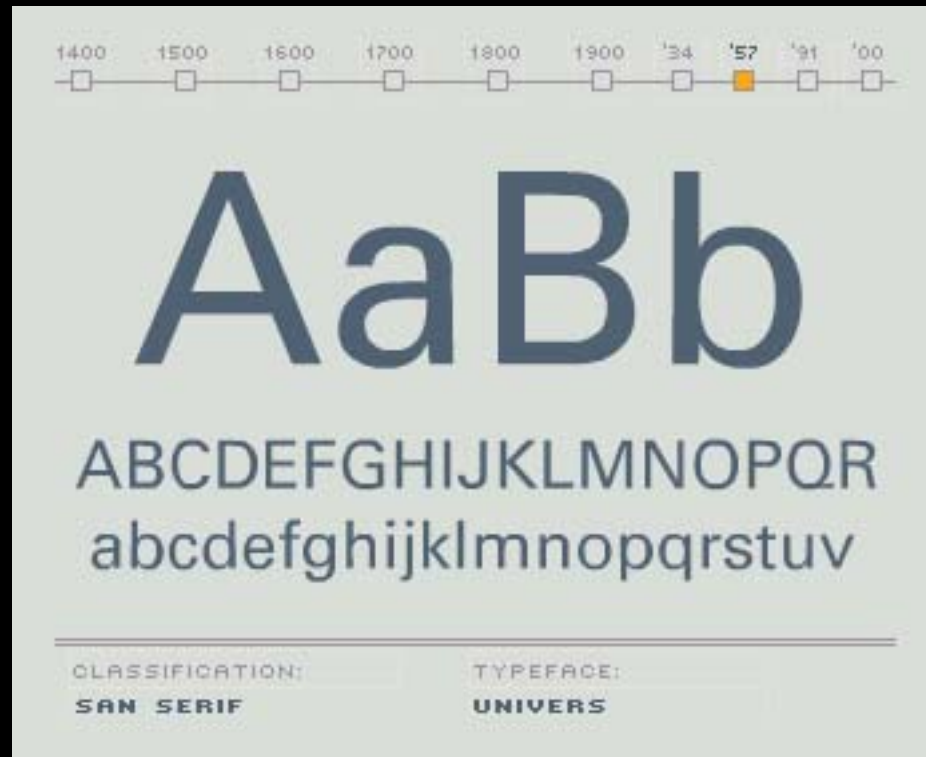


**Gothic – 1900**

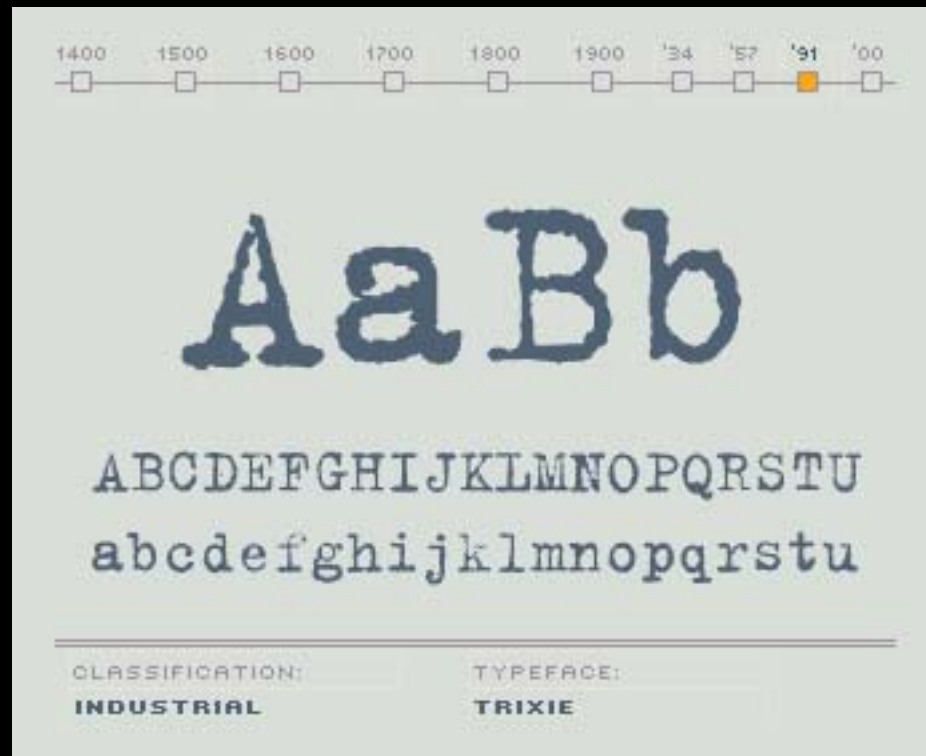




## Slab Serif – 1934



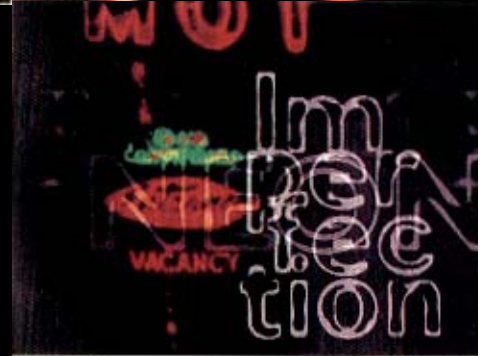
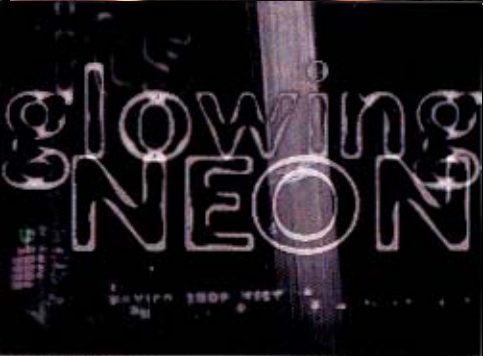
## Sans Serif – 1957



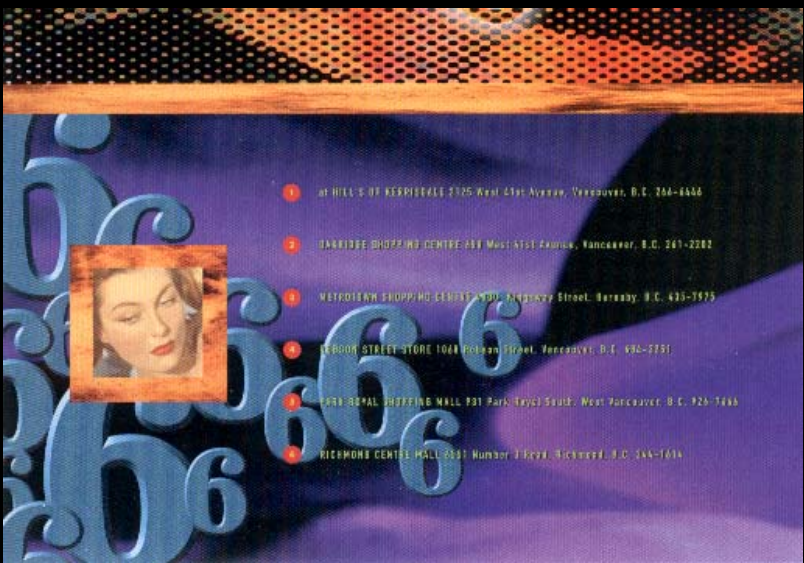
Decorative – 1991



## Pixel – 2000





The bottom section of the advertisement features a portrait of a woman with blonde hair, looking slightly to the side. The portrait is framed by a wooden border. To the right of the portrait, there is a large, stylized number "6" in a light blue color. Below the portrait and the number "6", there is a list of six store locations, each preceded by a small red circle with a white number from 1 to 6.

1 at HILL'S OF KERRISDALE 2725 West 47th Avenue, Vancouver, B.C. 766-8446

2 PARKSIDE SHOPPING CENTRE 455 West 41st Avenue, Vancouver, B.C. 261-2282

3 METROCENTRUM SHOPPING CENTRE 4501 Kingsway Street, Burnaby, B.C. 435-7975

4 BURNHAMTHORPE STREET STORE 1048 Burnhamthorpe Street, Vancouver, B.C. 692-2751

5 PARK ROYAL SHOPPING MALL 601 Park Royal Square, West Vancouver, B.C. 924-1444

6 RICHMOND CENTRE MALL 2501 Number 3 Road, Richmond, B.C. 244-1034