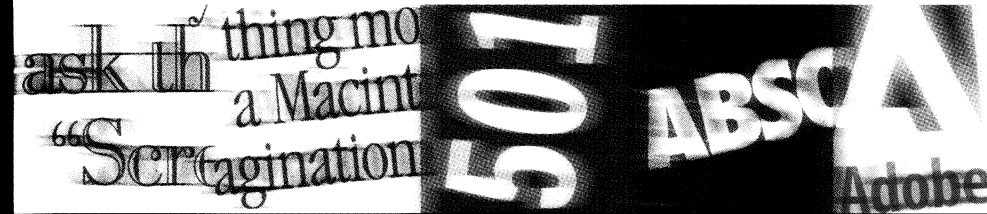


Branding with Type

How type sells



The perfect book on where design and marketing merge.

“Branding with Type places typography squarely in the realm of the marketplace. By documenting hundreds of examples of the power and the pitfalls of type to effect brand image, the authors have created both a useful and a provocative book. Designers should buy this book for themselves and their clients.”

-William Drenttel

Principal, Drenttel Doyle Partners
President, American Institute of Graphic Arts

Stefan Rögner
Albert-Jan Pool
Ursula Packhäuser

E.M. Ginger, Editor

*Before using a
beautiful word,
one has to give it the
right context.*

*Joseph Joubert (1754 – 1824)
Moralist, France*

Type: DTL Fleischmann

Typeface profiles

How type works Smart type choices enhance the advertising message. This is a given, but how do typefaces look on their own?

Certain typefaces summon direct responses because we constantly see them used for specific products. We would therefore associate Times with scientific material rather than baby food, Optima with cosmetics rather than gasoline, and Corporate ASE with cars rather than beverages.

Only Type Can Make Words Beautiful

Please judge the above type on the qualities below. Mark the degree of the mentioned quality you think the type has.

very playful	4	3	2	1	0	not playful at all
very extravagant	4	3	2	1	0	not extravagant at all
very sporty	4	3	2	1	0	not sporty at all
very modern	4	3	2	1	0	not modern at all

Such correlations are not just the result of habit. Even obscure typefaces elicit moods in the observer. The type designer gives his or her creation its shape, which is the language that speaks to the senses. From a scientific standpoint we don't know much about the effects of typography, as compared to color, for example. It is certain, though, that readers have similar feelings about certain typefaces. The selection of a typeface for an advertising message, therefore, is more than a subjective exercise, and it is certainly not arbitrary or inconsequential.

At this point in time theoretical research results are not one of a designer's tools. The selection of type depends on many factors, as you will see in the chapter "How to find the right typeface."

A

ITC Legacy Serif static

e

ITC Legacy Serif dynamic

M

Univers masculine

S

Optima feminine

We still must rely on intuition and instinct. A good way to develop this sixth sense for type is to set up polarity profiles. Polarity profiles are reliable tools for analyzing the effects of type. They can be used, for example, to assess several different ad designs, or for market research that quantifies and statistically evaluates the reactions of a target group to a headline set in several different typefaces.

Using selected examples, we want to find out something about the expectation of typefaces. Contrary examples are always set up opposite one another.

Static or dynamic

How and where a typeface appears determines the impression it makes. Lower case letters appear dynamic and full of life next to capitals, but seem static when compared to italics.

CAPITALS lower case
roman *italic*
SMALL CAPS **bold**

ITC Legacy Serif

formal static

informal dynamic

Rugged or elegant

One might assume that serifs are the most important factors for determining a typeface's impact, but this is not necessarily so. Frequently the question is: Does a typeface appear more masculine or more feminine, more rugged or more elegant? These reactions are not determined by the serifs as much as by the degree of contrast between letter strokes.

How type works

H

Serifa rugged

U

ITC Zapf International elegant

B

ITC Berkeley Old Style extravagant

C

ITC Franklin Gothic economical

How type works

Linear

Univers

Linear

Serifa

*masculine
rugged*

Roman

Optima

Roman

ITC Zapf International

*feminine
elegant*

Extravagant or economical

Typefaces with slightly higher contrast, pronounced serifs, and ornamental features convey impressions such as “expensive” and “special” because of their complex structure. Comparatively, typefaces with low contrast seem very plain.

Roman

ITC Berkeley Old Style

Calligraphy

ITC Zapf Chancery

Calligraphy

English Script

*formal
extravagant
complex*

Linear

ITC Franklin Gothic

Script

Dom Casual

Script

ITC Studio Script

*informal
economical
plain*

Technical or natural

Geometric shapes bring technical elements into the picture. The more dynamic shapes of Today Sans Serif and URW Alcuin are their counterpoints.

Severe or gentle

Even attributes like severe and gentle can be expressed with the right typeface. Typefaces with fine, sharp serifs and geometric shapes appear more severe, while those with rounded edges or strokes seem more

M

ITC Zapf Chancery
complex

A

ITC Studio Script
plain

G

Avenir
technical

n

Today Sans Serif
natural

Geometric

Avenir

Geometric

Futura

*formal
technical*

Old Style

Today Sans Serif

Old Style

URW Alcuin

*informal
natural*

gentle. Using the corresponding typeface reinforces the headline message.

Traditional or trendy

Originally created out of necessity, stencils are now independent typefaces, having become their own typographical style. The traditional stencil represents temporary sale items, reminding us of the hand-lettering on boxes and bags and on signs in markets. New eye-catching variations based on sans serif and slab serif styles have enlarged white slashes inside the letters.

Hamburg

ITC Galliard

Hamburg

ITC Goudy Sans

Hamburg

ITC Avant Garde Gothic

*angular
hard
severe*

Hamburg

Cooper Black

Hamburg

ITC Highlander

Hamburg

Letraset Frankfurter

*curved
soft
gentle*

How type works

E

ITC Galliard
angular

O

Cooper Black
curved

D

ITC Goudy Sans
severe

G

ITC Highlander
gentle

How type works

Hamburg

Bernhard Antique

Hamburg

Berliner Grotesk

Hamburg

Berthold Block

*romantic
dated
traditional*

HAMBURG

Stencil

HAMBURG

Glaser Stencil

Hamburg

URW City Stencil

*practical
fresh
trendy*

R

Berliner Grotesk
dated

S

Glaser Stencil
fresh

W

Berthold Block
traditional

E

URW City Stencil
trendy

Romantic or practical

Typefaces with irregular contours can make headlines appear “old-fashioned.” They convey time-honored traditions and nostalgia – they are therefore frequently called “Antique.” Bolder and lower contrast types appear more practical.

Sensitive or coarse

The most noticeable differences in typefaces are their weights. While light types appear fine, reserved, and subtle, bold typefaces signal the contrary: strong, loud, and conspicuous, they force themselves into your field of vision. In between are the “normal” typefaces that appear neutral, prudent, and balanced.

Hamburg

Optima

Hamburg

Today Sans Serif

*reserved
subtle*

Hamburg

Berthold Baskerville Book

Hamburg

Frutiger

*balanced
neutral*

Hamburg

ITC Souvenir

Hamburg

Helvetica

*loud
economical*

Different countries,
different styles

Danish	„G“	Polish	„G“ »G«
Dutch	„G” ‘G’ «G»	Portuguese	«G» “G” *
Czech	„G“ »G«	Rumanian	„G“
English	“G” ‘G’	Russian	«G» „G“
Finnish	”G” »G»	Swedish	”G” »G»
French	« G »	Swiss	„G“ «G»
	“G” *	Serbocroatian	»G« „G“ *
German	„G“ »G«	Slavonic	„G“ «G»
Hungarian	„G“ „G”	Slovakian	„G“ »G«
Italian	« G »	Spanish	“G”
Norwegian	«G» „G“ *	Turkish	«G» “G”

Quotation marks
and the “little difference”

What’s the difference between Danes, Germans, Poles, and Hungarians and the English, Americans, French, and Swedes? Everyone can think of something – language, food, currency, manners ... What is less well known is that every language, and country, has its own way of using quotation marks.

It is probably only just a matter of time, however, before this last bastion of charming national custom gets a universal Euro-norm from Brussels! Until then we can only say “Vive la différence!”

Germans use the little saying “99 bottom – 66 top” to remind themselves of the correct order. For the alternate “duck’s feet” they use “double pointer right and left pointing.” The opposite, “double pointer left and right pointing” brings to mind the expansive southern gestures of the French and Italians, seeming to say “Look out, here I come!” The reader almost loses context if there are one-eighth or one-quarter em spaces in between.

** For French, Portuguese, and Serbocroatian, the form listed on the right is generally used for headlines.*

The hardest
thing to see is
what is
in front of
your eyes.

*Johann Wolfgang von Goethe (1749 – 1826)
Poet, Germany*

*Calligraphy by Jovica Veljović, designer of
ITC Veljovic, ITC Esprit, ITC Gamma, and Ex Ponto.*

Criteria for choosing a typeface

How to find the right typeface

How do you find the right type for a brand, an ad campaign, a corporate identity, a catalog, or a packaging design? To be perfectly honest, there is no “formula.” Nevertheless, designers should not rely only on intuition, and they especially should not settle for established successes because of convenience or insecurity. This chapter gives ideas and pointers for a systematic, yet creative, approach to finding the right type.

The right typeface should fit the product while simultaneously visualizing the specific message, presenting the advertiser’s image, and speaking directly to the target audience.

G
ITC New Baskerville
capital

X
Adobe Caslon
lower case

Five key questions for success

1. Did it take my breath away the first time I saw it?
2. Do I wish I had thought it up myself?
3. Is it unforgettable?
4. Does it fit seamlessly into the advertising strategy of the company?
5. Will it still be good in thirty years?

In his book Ogilvy on Advertising, the author wants the reader to ask him/herself five questions to judge the effectiveness of an ad. Beginning a design project with these questions in mind is a good way to start.

Market research

The basis of any well-founded decision on type is market observation and, if necessary, in-depth research. Look at the competitor’s ads, study design magazines and type catalogs.

The following questions should be answered:

- Which typeface(s) has been used (this country, other countries) up until now for the product?
- Which typefaces were and are used for the competitor’s products?
- Which typeface is used by the market leader?
- Is there a type family specifically attached to this product group?

a

Antique Olive
oblique

o

Industria
extra condensed

n

Latin Wide
extended

w

ITC Galliard
italic

a

Vendôme
condensed

e

ITC Berkeley
bold

If you don’t have the appropriate material at hand or do not have the time to do the research yourself, you can contract the services of a professional type consultant.

Do not copy the market leader

This is the bottom line: Do not be satisfied too quickly. Using the typeface of the market leader does not ensure success. This actually only increases the degree of recognition for the market leader. However, under certain circumstances it can be useful to select a type with similar characteristics.

In each case, ask yourself: Are there any new typefaces that might give the message new expression? New can also mean new to this product group.

Determine the characteristics of the typeface

The next step is to define the characteristics of your ideal typeface with a polarity profile. You might choose pairs with opposite characteristics, such as businesslike – playful or classic – avant garde and then judge if and to what extent these characteristics apply to the ideal typeface.

Polarity profiles can also help determine the most important characteristics of the product itself and of the target group(s). The criteria are usually very product specific, but some generalizations apply everywhere.

Type weights

An advertising design seldom gets along with only one typeface in one size. So you have to decide: Can everything be done with only one type weight? (Note: not every text typeface is suitable for headline use.) Can I get along with just one type family? Does it have all the styles and weights I need (for example, italics, bold, etc.)? How do they differ? Do I have to choose another typeface to get a particular weight?

How to find the right typeface

Opposing pairs for polarity profiles

- young – old
- radical – conservative
- low budget – high budget
- new – old, reliable
- sporty – intellectual
- plain – luxurious
- short lived – long lasting
- leisurely – businesslike
- modern – old-fashioned
- masculine – feminine
- proven – theoretical
- poetic – technical

Characteristics of products, brands, target groups, and typefaces. The list is endless.

ct

DTL Fleischmann
ligatures

O

ITC Cerigo
swashes

EG

ITC Tiepolo
small caps

21

ITC Golden Type
old style figures

E

Goudy Handtooled
initial

S

Princetown
initial

How to find the right typeface

Measures of style

Style definitions for type can also be useful for visualizing special characteristics of the product. See if there is agreement with certain stylistic features of the product. Does the product have a relationship to a certain art historical period, to a country, a cultural trend, or special area of life?

Contrasts

Interesting design contrasts can be evoked by using very different typefaces (type mixing). Decide if these contrasts suit the product.

When working with various type weights, widths, and styles (for example, extra black, extended, italics) it is best to stay with one family. Type designers have created the different variations in many type families so that type-mixes appear to be “from the same mold.” Stylistic *faux pas* are therefore impossible.

Several of these extended type families contain some surprises: The “Stones” come not only in Sans and Serif but also Informal, and the new FF Thesis has a separate weight called “The Mix.” Also remarkable in this context is Bordeaux. It is not an especially large family, but it unites the often-difficult-to-combine longhand script with roman in one family.

Legibility

Legibility plays an important role in deciding the type size and the intended venue for publication. Are you looking for a pure logotype, or a headline typeface for a poster? Is the most important issue the readability of small type in a catalog or copy displayed on a monitor? There are typefaces more or less appropriate for every case.

Even the smallest sizes of type should be legible. Newspaper printing and photogravure are the worst-case scenarios when it comes to unpredictable printing results.

Thunderbird
Wild West

Arnold Böcklin
Art Nouveau

Sinaloa
Art Deco

Binner
Roaring Twenties

Futura
Bauhaus

DIN Mittelschrift
Conformist Fifties

Davida
Flower Power

Background colors, screens, or pictures can also inhibit type clarity. Compensate for these situations with a stronger typeface or a bolder weight, lighten up the background, put an outline around the type, or drop out the background entirely.

Headlines

When it comes to setting headlines there is practically no rule without an exception. Anything that can maintain the balance between conspicuousness and legibility is acceptable. There is, however, one hard and fast rule: Don't set long headlines in all caps. They are 30 percent more difficult to read, and when faced with more than twenty words set in all caps, most readers will not even attempt to read them.

Where do I find the right type?

The actual typeface choice can be made with the help of type specimen books (see bibliography). Buy new books – an up-to-date library is a good investment.

The other possibility is the software of the type manufacturer. Type CDs, type installation and management programs are more than just technical aids. Several companies have type browsers which allow users to look at and compare typefaces, and print out samples.

There are large quality differences even among typefaces. Bad type creates a bad image! Use only licensed original typefaces and avoid pirated copies.

Styles of typesetting

After finding the right typeface, make sure that weight, contrast, letter and word spacing, and line feed are well-balanced; this also affects the overall effectiveness of the design.

Compare the work of a typographer with that of a photographer. The photographer doesn't just take a picture. He or she conceptualizes, styles, lights. After

How to find the right typeface

ITC Stone

Hamburgefonts
Hamburgefonts

Stone Sans medium & italic

Hamburgefonts
Hamburgefonts

Stone Serif medium & italic

Hamburgefonts
Hamburgefonts

Stone Informal medium & italic

FF Thesis

Hamburgefonts
Hamburgefonts

The Sans bold & italic

Hamburgefonts
Hamburgefonts

The Mix bold & italic

Hamburgefonts
Hamburgefonts

The Serif bold & italic

Letraset Bordeaux

Hamburgefonts

Bordeaux regular

Hamburgefonts

Bordeaux italic

Hamburgefonts

Bordeaux Script

How to find the right typeface

the session the pictures are processed, re-touched, colors are separated, and then the photograph is integrated into the layout. Typography also requires many steps. Experiment with several styles of your

THIN
FAT

Lithos
Cooper Black

extra narrow
wide

Univers
Antique Olive Nord

SPACED
tight

URW Oklahoma
ITC Eras

chaos
QUIET

Ice Age
ITC Legacy Serif

POSITIVE
NEGATIVE

Baker Signet
Albertus

LIGHT
DARK

Balloon
ITC Beesknees

chosen typeface to make sure the letters don't disintegrate, drown, or lose sharpness or depth.

Effects

Even the dot over an i can make a typographical difference. Less is more, so caution must be exercised. Surely the goal is missed if typographic effects push the message into the background.

The presentation

The typeface choice should be on the list of important design elements presented to the client – it should not be treated as an afterthought.

How to find the right typeface

Explain how you decided to suggest this or that typeface. Make it clear that the decision was not arbitrary, and explain your reasoning and research in an understandable way.

Ways to find a typeface

The easy way

- The client determines the typeface
- I use my favorite typeface
- I use a standard typeface, that way nothing can go wrong
- I use a system typeface from the Mac or PC
- I use the typeface of a successful competitor
- I don't waste any time on extra research
- I stay with the client's current campaign
- I choose a typeface the client will immediately like
- I leave the decision to my assistant

The right way

- I'm lucky – the client has a good corporate typeface
- I look for the most fitting typeface
- I look for an unusual typeface that hasn't been used yet
- I study the latest type specimen books and font offers
- I do a product and type analysis and avoid the competitor's typeface
- I search for inspiration in domestic and foreign magazines
- I compare several ad campaigns
- I try to persuade the client to accept my type decision
- I have an exclusive typeface designed

Create type consciousness!

The client should realize that the type decision is an important part of product politics and that the success of the advertising campaign is directly influenced by the correct typeface choice.

This common-sense approach is advantageous when the decision to award a contract is imminent.