

{ T Y P O L O G U E }

TYPO
GRAPHY



{ Graphic Design & Paper }

- Paper enhances design
- The tactile feel of paper heightens the appreciation and message of the design concept
- Design can be paper led
- Wrong choice of paper can destroy good design
- Paper, Design, Concept and Printing need to complement each other
- Choice of paper must reflect sophistication of project and size of budget



T Y P O L O G U E

S **TOP!** Ask yourself:- why are you reading this?
¶ Because it looked interesting ¶ Because
the design, the text, and the combination of
graphics and typography arrested your attention ¶
Because it felt good when you turned the page ¶
Because every page feels different, and you receive
a different message from the subtle sensation between
your fingers ¶ Typologue ¶ It's the constant, creative,
ceaseless conversation created by combining colour,
design, typography and specially-selected paper ¶
It's the distinctive and dynamic dialogue between
the designer and the reader ¶

T Y P O L O G U E ¶ It's what we are having now, together
¶ You and me – reader and designer ¶ It's what you
do, too – isn't it? ¶

T Y P O L O G U E ¶ Facts, funnies and famous folks
forthcoming about fonts ¶ Informative, intriguing,
entertaining, educative ¶

**Read the text, digest the info, feel the texture...
enjoy the experience!**

HAVE YOU



Gotham City
was made
famous by
Batman.

Gotham
Font was
made
famous
by Barack
Obama.

GOTHAM CITY has appeared for generations in films, television, books, posters, billboards and of course, comics - all around the world.

It looks familiar, solid and strong - but it isn't real. Although the nickname Gotham City existed even before Batman appeared in 1939, there really is no such metropolis existing anywhere. Locations used as inspiration or filming locations for the urban portion of Gotham City in the live-action Batman films have included New York City, Los Angeles, Chicago, Pittsburgh, London and even Tokyo and Hong Kong!



IT RIGHT? YES, WE CAN!



GOTHAM FONT is the classic unassuming, effective sans serif lettering that has appeared in urban landscape – all around the world.

It looks familiar, old and established – but it isn't. It is a font of this millennium, introduced by Tobias Frere-Jones for Hoefler & Frere-Jones as recently as 2000. The font steadily gained popularity in print and on urban signaging until it got its boost to fame when it was chosen by the Obama campaign in 2008. It was then widely seen and acclaimed in

cities all across the world, from New York to Nairobi and from Havana to Hong Kong!

Gotham has been described as a hard-working typeface for the ages; an attractive and unassuming lettering of the city.

Gotham is that rarest of classic designs, a unique new typeface that somehow feels familiar and established. It has an honest tone that's assertive but not imposing, accessible but not too casual, confident but not arrogant.

Alice Rawsthorn of the New York Times says that the Obama campaign made a great choice. "No typeface could seem better-suited to a dynamic yet conscientious American public servant... (with) a potent, if unspoken, combination of contemporary sophistication and nostalgia..."

Headline typeset in 300pt, 77pt, 50pt Gotham Book and Bold
Introduction text in 24/33pt Gotham Bold
Body text typeset in 8/13pt Gotham Book

GOOD GOLLY GILL SANS MONOPOLY!

**BETTERING OR
BATTERING A BELOVED
BRITISH ICON**



Like the Union Jack and the London Underground sign, Gill Sans is part of the British visual heritage that is well-suited for today's design needs.



Ben Archer says that **Gill Sans** is the Helvetica of England; ubiquitous, utilitarian and yet also quite specific in its ability to point to our notions of time and place. It was the happy time between the World Wars; a time of Swing Jazz and Flapper Girls, and time of economic struggle for many, and a period of growth for the hard-working class of common people.

Gill Sans is a sans-serif typeface designed by Eric Gill that first appeared in 1926 when the designer painted a sign for Douglas Cleverdon when he opened a bookshop in his home town of Bristol. In addition, Gill sketched a design for Cleverdon, intended as a guide for him to keep the font consistent when he put up future notices and announcements.



Eric Gill further developed it into a complete font family after he was commissioned by Monotype Corporation which later released Gill Sans in 1928. Gill was a well-established graphic artist and type designer, and he incorporated elements of classic serif typefaces and Roman inscriptions to create a design that looked both cleanly modern and traditional at the same time. Most of all, we are told that the Gill Sans typeface takes inspiration from Edward Johnston's Johnston typeface for the London Underground, which Gill had worked on while apprenticed to Johnston.



Marketed by Monotype as a font of 'classic simplicity and real beauty', it was intended as a display font that could be used for posters and advertisements, as well as a textface for documents such as book blurbs, timetables and price lists that need to be clearly legible at small sizes. Its standard weight was slightly bolder than most normal body text faces of that time. Modest and practical, nobody expected it to become a hit – but that's what happened!

If you look after goodness and truth,
beauty will take care of itself

ERIC GILL *An Essay on Typography*



**TOY
STORY**



**BBC
WORLD**



Sans

Gill Sans became an immediate success across Great Britain. Within one year of its release, the London and North Eastern Railway chose it for all its posters, timetables and publicity material, a use later extended across the entire network of British railways. Gill Sans also soon became the font used on the stylish and deliberately simple covers of the entire range of Penguin books. One wag said that Gill Sans almost became a monopoly of post-war British design!

Today, this versatile font is distributed as a system font in Mac OS X and bundled with certain versions of Microsoft products as Gill Sans MT. More unusual weights, such as condensed, schoolbook and shadowed versions, can be licensed from Monotype. Gill Sans was incorporated into the Adobe/Linotype library in the early 1990s, and since 2006 has been distributed freely with Apple's OS X and Adobe's Creative Suite products.



Ben Archer admits that "to pick an argument with something that is akin to a typographic national monument might appear unwise; it is so very much 'ours'." Yet he insists on criticising this font. "It is a flawed masterpiece", he says. "How flawed? Well, monumentally flawed, in fact. If, it is

time to re-examine those flaws... I contend that the majority of character shapes in Gill Sans are actually worse than in Johnston's design of fifteen years previous.

Archer goes on to claim that "Gill Sans achieved its pre-eminence because of the mighty marketing clout of the Monotype Corporation and the self-serving iconoclasm of its author. Thus, rather than Johnston's lettering, it was Gill Sans that became the English national style of the mid-century. There were other, arguably better, typefaces derived from the ideal of making a monoline sans serif based on humanist structures. That this project has returned to inform some of the really great type design of the last fifteen years is a testament to how the problem was not solved in 1928."



Well, decide for yourself, dear reader and designer!

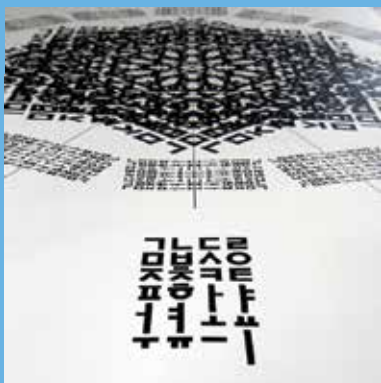
Will you accept this battering of a beloved British icon of typography, or will you put your own creativity and passion into bettering it for today's use?

Headline typeset in 32pt and 38pt Gill Sans Regular and Bold
Quotes typeset in 28/26pt and 12/14pt Gill Sans Light, Italic and Bold
Body text typeset in 9/11pt Gill Sans Regular

HUNG UP ON HAN GUL

AHN SANG SOO

Transforms Tradition to Typography



Former Icofrada Vice President Ahn Sang-Soo is one of the most influential designers in East Asia. His typographical development work has sparked a revolutionary transition of Hangul, the traditional Korean alphabet, into a functional medium for today with all our design fluidity, paper options, digital demands and high-tech requirements.

Considered to be one of the most efficient alphabets in the world, Hangul was created under King Sejong during the Choson Dynasty of 1393 to 1910. Its name is derived from the Korean phrase meaning “the correct sounds for the instruction of the people.” Because of its simplicity, Hangul is relatively easy to learn. For centuries Hangul has been at the root of the Korean culture, helping to preserve its national identity and independence. Now, Ahn Sang-Soo transforms ancient tradition into typography that is modern, graphic, stylish and amazingly versatile.

A graduate of Seoul’s Hongik University, where he is now a Professor in the College of Fine Arts and Head of the School of Graphic Design, Ahn Sang-Soo has received numerous awards and prizes including a commendation by the Korean Language Academy for meritorious contribution to the advancement of Hangul.

He has four major Korean fonts to his credit, and is the world’s most prolific innovators in the continuing development and expansion of Hangul typefaces. He was instrumental in the publication of a collaborative Graphic Design Education Manifesto for designers in the new century. **And this means you!**

Headline typeset in 25pt, 36pt, 50pt, 57pt and 85pt
Helvetica Neue Light, Medium and Bold
Body text typeset in 8/11pt Helvetica Neue Roman



MONUMENTAL STRUCTURES

MADE FROM LETTERFORMS





1
The Big IOU, Kansas
City, Missouri, 2011

2
Monumento
Victimas 11-M,
Madrid, Spain,
2006-7

3
The BMW Lightwall
"Reflection",
Hamburg Airport,
Arrivals Hall, 2010

4
Comedy Carpet,
Blackpool, England,
2008-11

5
Ogijima's
Soul (Ogijima
Community Hall),
Ogijima, Seto
Inland Sea, Kagawa
Prefecture, Japan,
2010

6
Der Geschriebene
Garten (The
Written Garden),
Gärten der Welt,
Berlin Marzahn-
Hellersdorf, 2011

7
Shanghai Expo
2010: Korea
Pavilion, Shanghai,
China, 2010

8
"How Can You
Sleep", Metz,
France, 2005

Headline typeset in 30pt and 72pt Gotham Light and Ultra
Body text typeset in 7/10pt Gotham Book and Bold

a profile and personal perspectives

adrian

FRUTIGER





In 1987 he was awarded the coveted Type Directors Club Medal, only presented to those "who have made significant contributions to the life, art, and craft of typography". In 2006 he was awarded the SOTA Typography Award.

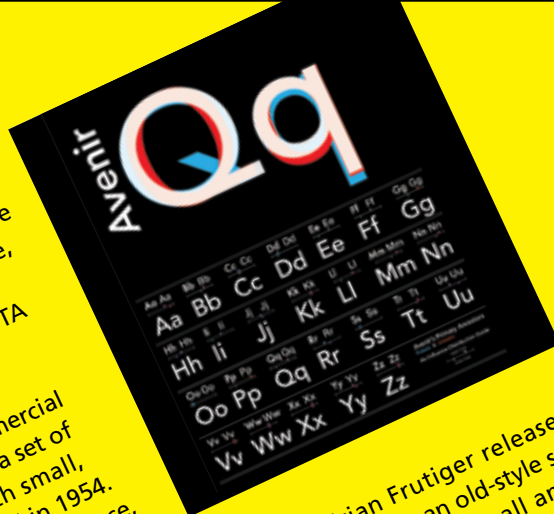
Adrian Frutiger's first commercial typeface was *Président* — a set of titling capital letters with small, bracketed serifs, released in 1954. A calligraphic, informal, script face, *Ondine* ("wave" in French), also was released in 1954. In 1955, *Méridien*, a glyphic, old-style, serif text face was released showing his ideas of letter construction, unity, and organic form. In 1956, he designed his first slab-serif typefaces, *Egyptienne*; after *Univers*, it was the second, new text face to be commissioned for photocomposition.

Adrian Frutiger is a Swiss typographer and typeface designer who influenced the direction of digital typography in the second half of the 20th century and into the 21st. He is best known for creating the *Univers* and *Frutiger* typefaces and is associated with *Deberny & Peignot*, *Bauer* and *Linotype*.

As a boy growing up in a little mountain village, he experimented with invented scripts and stylized handwriting in negative reaction to the formal, cursive penmanship then required by Swiss schools. His early interest in sculpture was discouraged by his father and by his secondary school teachers who instead encouraged him to work in printing. Through the love of print, he maintains the love of sculpture that has influenced his type forms.

In the early 1970s, the public transport authority of Paris tasked him with the *Paris Metro* signage. He created a *Univers* font variation — a set of capitals and numbers specifically for white-on-dark-blue backgrounds in poor light. The success of this modern, yet human, typeface, spurred the French airport authority to commission a "way-finding signage" alphabet for the new Charles de Gaulle International Airport in the Roissy suburb of Paris. The "way-finding-signage" commission brief required a typeface both legible from afar and from an angle. The resultant typeface was named *Frutiger* when the *Mergenthaler Linotype Company* released it for public use in 1976.

In 1984, Adrian Frutiger released *Versailles*, which is an old-style serif text where serifs are small and glyphic. In 1988, he unveiled *Avenir* ("future" in French), with a full series of unified weights. In 1991, he finished *Vectora*, a design influenced by *Morris Fuller Benton's* typefaces *Franklin Gothic* and *News Gothic*. In the late 1990s, Frutiger began collaborating on refining and expanding the *Univers*, *Frutiger*, and *Avenir*, with an awareness of the screen displays of the new digital age. *Univers* was reissued with sixty-three variants; Frutiger was reissued as *Frutiger Next* with true italic and additional weights. Collaborating with *Linotype* designer *Akira Kobayashi*, Frutiger expanded the *Avenir* font family with light weights, heavy weights, and a condensed version that were released as the *Avenir Next* font.



Adrian Frutiger's wisdom is embodied in memorable quotations that every Graphic Artist should know, and remember.



"If you remember the shape of your spoon at lunch, it has to be the wrong shape. The spoon and the letter are tools; one to take food from the bowl, the other to take information off the page... When it is a good design, the reader has to feel comfortable because the letter is both banal and beautiful."

"Lettering and design, one perceives have not done their job, if they distract from the content."

"The notion that a sans serif is an impoverished type design is in no way correct, its letterforms show the essentials of a typeface. No terminal strokes or other extensions deflect the eye from the essential forms, which is exceedingly sensitive and registers the smallest error of shape."

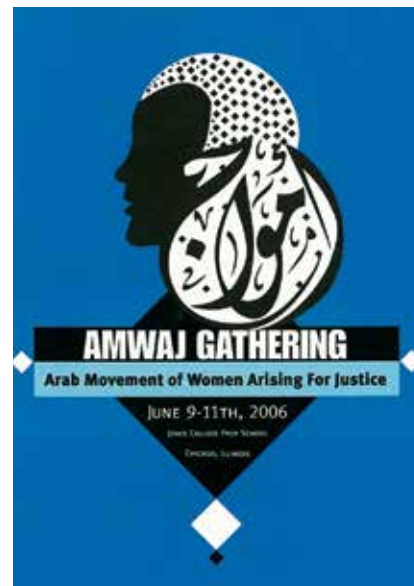
"I first experienced the power of type to make the whole intellectual world readable with the same letters in the days of metal. This awakened in me the urge to develop the best possible legibility. The time soon came when texts were no longer

set in metal types but by means of a beam of light. The task of adapting the typefaces of the old masters from relief type to flat film was my best school. When we came to the "Grotesk" style of sanserif, however, I had my own ideas which led to the Univers family. Technological progress was rapid. Electronic transfer of images brought the stepping, followed by my feelings for form. But today, with curve programs and laser exposure, it seems to me that the way through the desert has been completed.

From all these experiences the most important thing I have learned is that legibility and beauty stand close together and that type design, in its restraint, should be only felt but not perceived by the reader. In the course of my professional life I have acquired knowledge and manual skill. To pass on what I had learned and achieved to the next generation became a necessity."

Headline typeset in 28pt and 125pt Frutiger Light and Roman
Body text typeset in 9/12pt Frutiger Roman

Coming from an even more cosmopolitan and multi-cultural background than this famed designer, can you see yourself developing a world-renown style by fusing traditional art, writing and colour with contemporary design, inks, papers and technology?

[illegible]

أهل الرياض



Two fonts
the bar, and th
“Sorry lads,
serve



When I put my pen
to a **BLANK SHEET**,
black isn't added but
rather the white sheet
is **DEPRIVED OF LIGHT**.
[...] Thus I also grasped
that the **EMPTY SPACES**
are the most important
aspect of a **TYPEFACE**.

ADRIAN FRUTIGER

What did a
left aligned text block
tell to another
left-aligned text block?

DON'T JUSTIFY YOURSELF!

keming. (kěm'-ing).
n. The result of
improper kerning.

I shot the **SERIF**



WHO SAID
THERE IS
NO 'i'
IN TEAM?

Designers provide ways into—and out of—the flood of words by breaking up text into pieces and offering shortcuts and alternate routes through masses of information. (...) Although many books define the purpose of typography as enhancing the readability of the written word, one of design's most humane function is, in actuality, **TO HELP READERS AVOID READING.**

ELLEN LUPTON *Thinking with Type*



THERE
ARE NOW
ABOUT AS
MANY DIFFERENT
**VARIETIES OF
LETTERS** AS THERE
ARE **DIFFERENT
KINDS OF FOOLS**

ERIC GILL *An Essay on Typography*

{PERSONAL APPLICATION}

TYPOLOGUE has spoken, and you have had ample input of information and inspiration ¶ **You've read the text, digested the info, felt the texture... and hopefully, enjoyed the experience!** ¶ What do you do with this? ¶ What lessons do you learn from the info? ¶ What inspiration do you get from the icons? ¶

¶ GRAPHIC DESIGN

¶ WAYFINDING

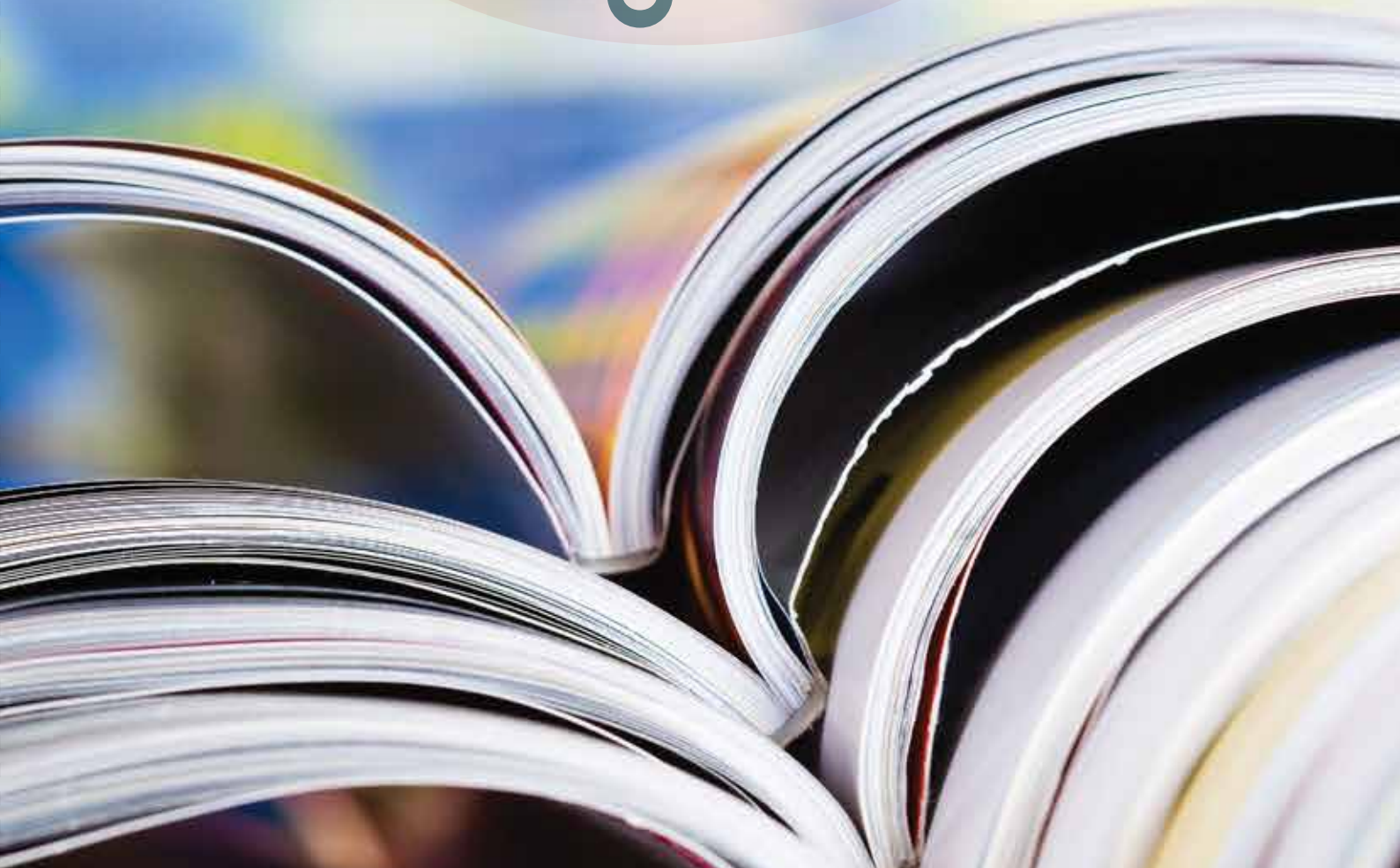
¶ TYPOGRAPHY

It all comes down to Personal Application ¶
It's all up to you.

- ☐ **Vintage Natural** 90gsm
- ☐ **Vintage Natural** 120gsm
- ☐ **Dolce Vita** 130gsm
- ☐ **Touch N Feel** 130gsm
- ☐ **Sandgrain** 120gsm
- ☐ **Beta Smooth** 120gsm

{ Some criteria to consider in choice of paper }

- Dimensional stability
- Tensile strength
- Foldability
- Water resistance
- Archival quality
- Opacity
- Colour or shade permanence
- Food grade certification
- Bulk
- Is thin paper more suitable?
- Grain direction
- Environmental certification



transasia
beyond papers



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Vintage Natural 240gsm



Dolce Vita 320gsm



Dolce Vita 240gsm



Touch N Feel 240gsm



Fabria Bianco 300gsm



Sandgrain 250gsm