

CONVEYS for account of, and grants **LETTERS OF CREDIT** on the **COMMERCIAL and AGRICULTURAL BANK of NATAL**, payable at Pietermaritzburg or Durban free of charge.
The present rates allowed on fixed deposits are—
for 6 months 8 per cent per annum.
for 12 months 7 " " "
for 18 months 7 " " "
for 24 months 7 " " "

OSLER'S GLASS CHANDELIERS,
Wall Lights and Mantelpiece Lustras for Gas and Candles.
Glass Dinner Services for 12 persons, from £7 10s.
Glass Dessert Services for 12 persons, from £2.

ed, surrounded by five acres of land, of cheerful
tion, thoroughly ventilated, and contains forty-
and four bathrooms.—**THEA**, post-office,
7.
PERSONS During the Holidays

Interest pa
Durban, Pa

EDUC.
Frone
engaging five
English, the
P. Intice, La
n Clergyman
any of the
annum inclu
Franch, and
and German
their individ
Tupple Par
which includ
ls on a health
Park; it is
and airy cost
five lefty
Richmond, 4

RIDIN
R. Sme
Saddle Ho
RIDING SC
N.B.—4

THE
Fall-n
and wharves
Oull, Britis

CHIME
FONTE
Warwick H
Nobility an
ments in its
description
Galleries ec
quarred in
ments and T
Manufacto
street, Lond
Bridgwater
Sol

LOCK-
manual
TILING Co
preiser, new
rooms, 139,
Instruction,
Testimonial

SEWIN
for Fa
the Franklic
Fair, and the
to enable yo
out on hire,
528, New Ox

W.
the most ap
perience, and
of execution
are univalen
material, the
out. Lists
Newgate-str

SEW
MACD

ELLEN LUPTON

thinking
with

theory

type

practice

entertaining
economical
essential

how

why

2ND EDITION
REVISED & EXPANDED

MORE

- PRINCIPLES
- EXAMPLES
- EXERCISES
- TYPE CRIMES
- FONTS
- FACTOIDS
- FUN

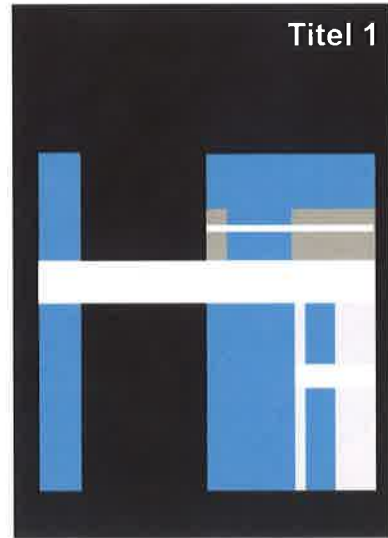
A CRITICAL GUIDE
FOR DESIGNERS,
WRITERS, EDITORS,
& STUDENTS

A CRITICAL HANDBOOK

F U R N I T U R E
CARRIAGE FREE
TO ANY PART OF THE KINGDOM.

CHRONOMETERS, WATCHES,
REGENT-CASEL, CLARET JUGS, BREAKFAST COFFETS, BUTTERFLY, KEY, at very moderate prices.—**FREDERICK**
Regent-street, W.

A *logotype* uses typography or lettering to depict the name or initials of an organization in a memorable way. Whereas some trademarks consist of an abstract symbol or a pictorial icon, a logotype uses words and letters to create a distinctive visual image. Logotypes can be built with existing typefaces or with custom-drawn letterforms. A logotype is part of an overall visual brand, which the designer conceives as a “language” that lives (and changes) in various circumstances. A complete visual identity can consist of colors, patterns, icons, signage components, and a selection of typefaces. Sometimes a logotype becomes the basis for the design of a complete typeface. Many type designers collaborate with graphic designers to create typefaces that are unique to a given client.



Ingenieurbüro
Informations- und
Funktechnik

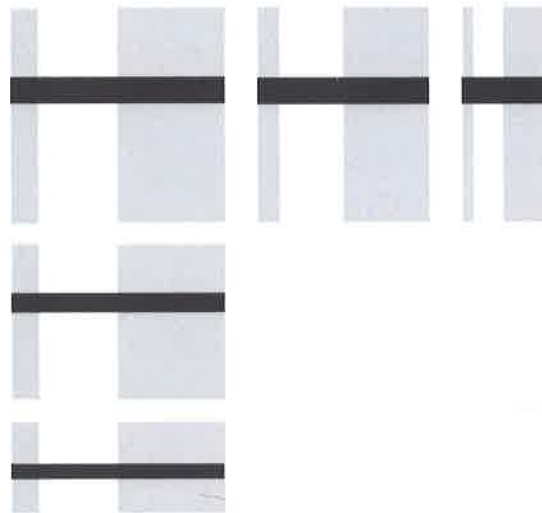
Johannes Hübner

Tel 0351-4272181
Fax 0351-4272191
Funk 0172-3513564

Bünastraße 21
01109 Dresden

www.johannes-huebner.de
mail@johannes-huebner.de



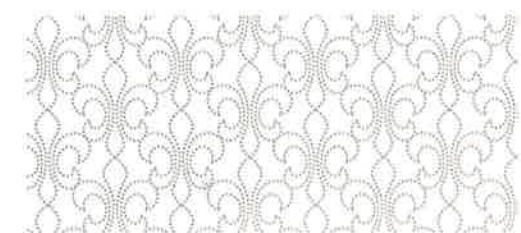


HÜBNER Identity program, 1998. Design: Jochen Stankowski. *This identity for an engineering firm is built around the H, whose proportions change in different contexts.*

STADSSCHOUWBURG UTRECHT



UTRECHT CITY THEATER Identity, 2009. Design: Edenspiekermann. *This ambitious visual identity program uses custom letterforms based on the typeface Agenda. The letters in the custom typeface are designed to split apart into elements that can be mirrored, layered, flipped, and animated for a variety of applications, including signage, posters, printed matter, and web communications.*



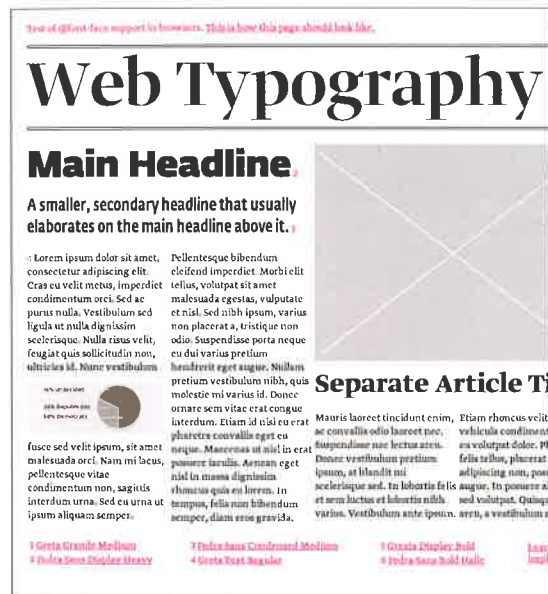
ABCDEFGHIJKLMN OPQRSTUVWXYZ
 abcdefghijklmno pqrstuvwxyz
 0123456789

ABCDEFGHIJKLMN OPQRSTUVWXYZ
 abcdefghijklmno pqrstuvwxyz
 0123456789

EL BANCO DE UNO Visual branding, 2007. Agency: Saffron. Identity design: Joshua Distler, Mike Abbink, Gabor Schreier, Virginia Sardón. Custom typeface design: Mike Abbink, Paul van der Laan. This elaborate identity program for a Mexican bank uses a custom typeface whose blocky forms are inspired by Mayan glyphs.

NEW FRENCH BAKERY Visual branding, 2009. Design: Duffy & Partners. A logotype is part of a larger graphic language. Duffy & Partners develop logotypes in concert with a rich range of elements, including colors, patterns, and typefaces. The designers use techniques such as outlining, layering, and framing to create depth, detail, and the sense of a human touch. These elements work together to express the personality of the brand.

During the early years of the World Wide Web, designers were forced to work within the narrow range of typefaces commonly installed on the computers of their end users. Since then, several techniques have emerged for embedding fonts within web content or for delivering fonts to end users when they visit a site. In one approach, specially formatted fonts are hosted on a third-party server and then downloaded by users; designers pay a fee for the service. Another approach implements the @font-face rule in CSS, which can download any kind of digital font hosted on a server; only typefaces licensed for this use can be accessed legally via @font-face.



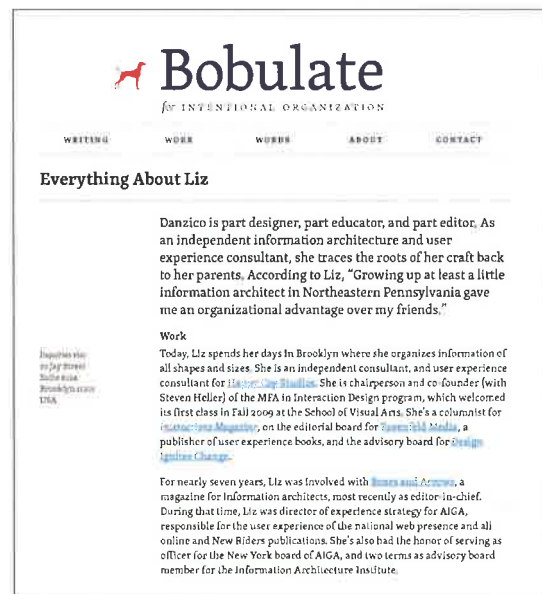
FONT EMBEDDING Screen shot, detail, 2009. Typefaces: Greta and Fedra, designed by Peter Bilak/Typotheque. In 2009, the digital type foundry Typotheque launched a pioneering service that allows designers to display Typotheque fonts on any website in exchange for a one-time license fee. Typotheque's Open Type fonts, which support global languages including Arabic and Hindi, are hosted by Typotheque and accessed using the CSS @Font-face rule.

WEB FONTS 1.0

Verdana was designed by the legendary typographer *Matthew Carter* in 1996 for digital display. Verdana has a large x-height, simple curves, open forms, and loose spacing.

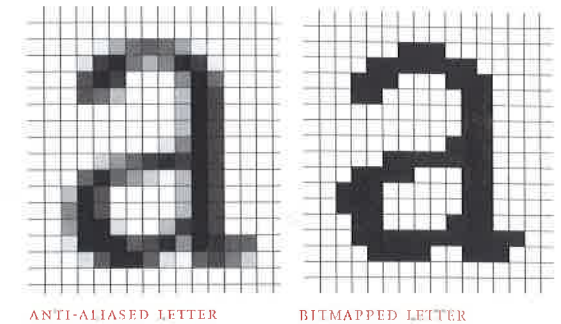
Georgia is a serif screen face built with sturdy strokes, simple curves, open counters, and generous spacing. Designed by *Matthew Carter* in 1996 for Microsoft, Georgia is widely used on the web.

VERDANA AND GEORGIA, released in 1996 by Microsoft, were designed specifically for the web. Prior to the rise of font embedding, these were among a handful of typefaces that could be reliably used online.



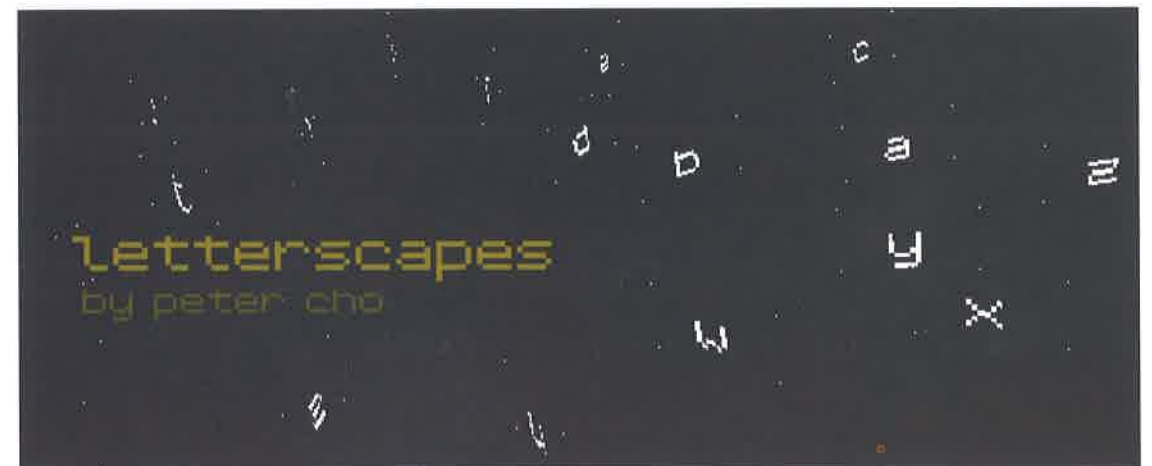
BOBULATE Website, 2009. Designed by Jason Santa Maria for Liz Danzico. Typeface: Skolar, designed by David Brezina/Typetogether. This site design uses Typekit, a third-party service that delivers fonts to end users when they visit a site. Typekit deters piracy by obscuring the origins of the font. Designers or site owners pay a subscription fee to the service.

Anti-aliasing creates the appearance of smooth curves on screen by changing the brightness of the pixels or sub-pixels along the edges of each letterform. Photoshop and other software packages allow designers to select strong or weak anti-aliasing. When displayed at very small sizes, strongly anti-aliased type can look blurry. It also increases the number of colors in an image file.



smooth smooth
ANTI-ALIASED TYPE: SMOOTH SETTING (simulated screen capture)

none none
ANTI-ALIASING DISABLED: NONE SETTING (simulated screen capture)



LETTERSCAPES Website, 2002. Design: Peter Cho. Simple bitmapped letters are animated in three-dimensional space.

Bitmap typefaces are built out of the *pixels* (picture elements) that structure a screen display or other output device. While a PostScript letter consists of a vector outline, a true bitmap character contains a fixed number of rectilinear units that are displayed either on or off. True bitmap characters are used on devices such as cash registers, signboard displays, and various small-scale screens.

Most contemporary bitmap typefaces are not true bitmaps. They are drawn as outlines on a grid and then output as PostScript, TrueType, or OpenType fonts. Thus they can be easily used with any standard layout software. Many designers like to exploit the visible geometry of pixelated characters.

LoResNine **LoResNine**
 LoResTwelve **LoResTwelve**
 LoResFifteen **LoResFifteen**
 LoResTwentyEight **LoResTwentyEight**

Set at size of root resolution
 (9, 12, 15, and 28 pts)

All set at 28 pts

LO-RES NARRROW, designed by Zuzana Licko, Emigre. Released in 2001, the Lo-Res type family is a collection of outline (PostScript) fonts based on bitmap designs created by Licko in 1985. Lo-Res Narrow consists of a series of different sizes, each one constructed with a one-pixel stroke weight. Thus Lo-ResTwentyEight Narrow has dramatically lighter and tighter forms than Lo-ResNine Narrow, which gets blockier as it is enlarged. Designed for display on screen at low resolutions, a bitmap font should be used at its root size or at integer multiples of that size. (Enlarge 9-pixel type to 18, 27, 36, and so on).

BOEKHANDEL NIJHOF & LEE
 STAALSTRAAT 13-A
 1011 JK AMSTERDAM

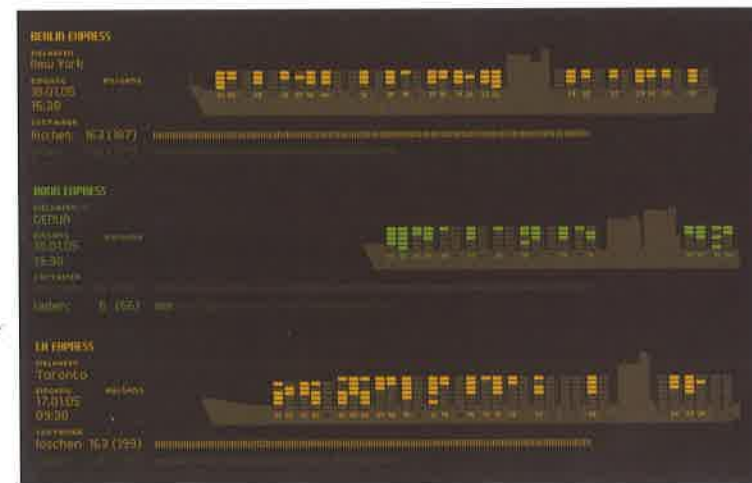
22/05/03 13:12 01
 000000 #0094 BED.1

VERZENDKOST.	42.50
TYPOGRAFIE	6.00
TYPOGRAFIE	16.50
TYPOGRAFIE	19.50
TYPOGRAFIE	33.95
TYPOGRAFIE	55.35
TYPOGRAFIE	32.00
TYPOGRAFIE	59.00
TYPOGRAFIE	40.00
TYPOGRAFIE	50.40
TYPOGRAFIE	47.25
TYPOGRAFIE	80.00
TYPOGRAFIE	37.70
SUBTOTAL	520.15
BTW LAAG	29.44

STUKS 130
 CREDIT 520.15

BOEK ANTIQUARIAAT
 TEL: 020-6203980
 FAX: 020-6393294

NIJHOF & LEE Receipt, 2003. This cash register receipt, printed with a bitmap font, is from a design and typography bookstore in Amsterdam.



ELEMENTAR, designed by Gustavo Ferreira in 2009 and distributed by Typotheque. Elementar is a bitmap type family consisting of dozens of weights and styles made by manipulating common parameters such as height, width, and the degree of contrast between horizontal and vertical elements. Elementar is suitable for print, screen, and interfaces. It is inspired by Adrian Frutiger's Univers type family.

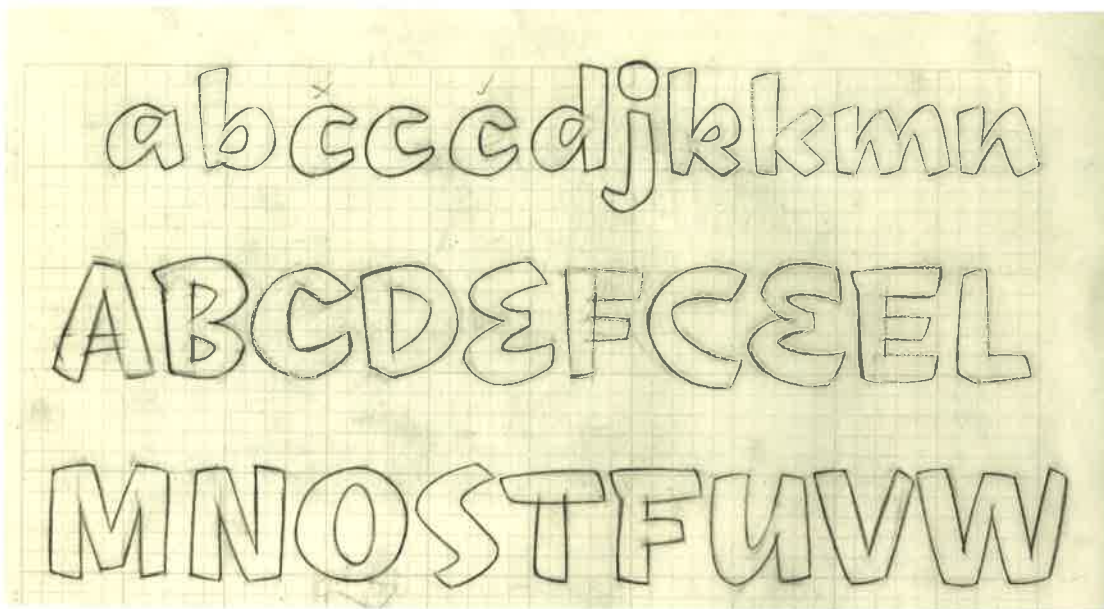
Fontlab and other applications allow designers to create functional fonts that work seamlessly with standard software programs such as InDesign and Photoshop.

The first step in designing a typeface is to define a basic concept. Will the letters be serif or sans serif? Will they be modular or organic? Will you construct them geometrically or base them on handwriting? Will you use them for display or for text? Will you work with historic source material or invent the characters more or less from scratch?

The next step is to create drawings. Some designers start with pencil before working digitally, while others build their letterforms directly with font

design software. Begin by drawing a few core letters, such as *o*, *u*, *h*, and *n*, building curves, lines, and shapes that will reappear throughout the font. All the letters in a typeface are distinct from each other, yet they share many attributes, such as x-height, line weight, stress, and a common vocabulary of forms and proportions.

You can control the spacing of the typeface by adding blank areas next to each character as well as creating kerning pairs that determine the distance between particular characters. Producing a complete typeface is an enormous task. However, for people with a knack for drawing letterforms, the process is hugely rewarding.



Castaways

CASTAWAYS Drawing and finished type, 2001. Art and type direction: Andy Cruz. Typeface design: Ken Barber/House Industries. Font engineering: Rich Roat. House Industries is a digital type foundry that creates original typefaces inspired by popular culture and design history. Designer Ken Barber makes pencil drawings by hand and then digitizes the outlines. Castaways is from a series of typefaces based on commercial signs from Las Vegas. The shapes of the letters recall the handpainted strokes made by traditional sign painters and lettering artists.

MERCURY BOLD Page proof and screen shot, 2003. Design: Jonathan Hoefler/Hoefler & Frere-Jones. Mercury is a typeface designed for modern newspapers, whose production demands fast, high-volume printing on cheap paper. The typeface's bullet-proof letterforms feature chunky serifs and sturdy upright strokes. The notes marked on the proof below comment on everything from the width or weight of a letter to the size and shape of a serif. Many such proofs are made during the design process. In a digital typeface, each letterform consists of a series of curves and lines controlled by points. In a large type family, different weights and widths can be made automatically by interpolating between extremes such as light and heavy or narrow and wide. The designer then adjusts each variant to ensure legibility and visual consistency.

