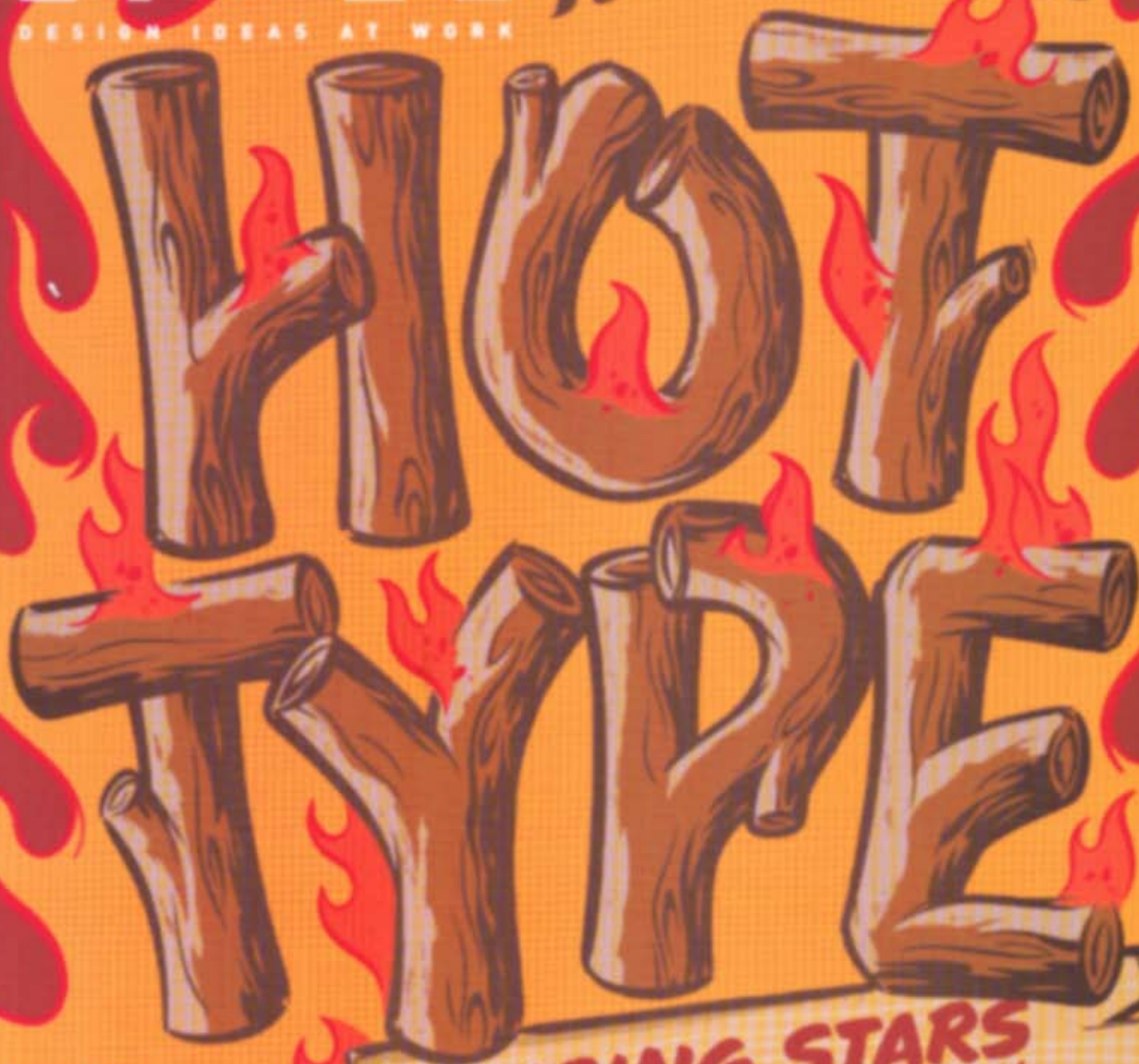


HOW

TYPE and TRENDS ISSUE

DESIGN IDEAS AT WORK



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House



type

There are tons of options when it comes to working with type. Discover how 15 of your design peers have used typography in their recent work to prove that sometimes a word is worth a thousand pictures. by Megan Lane

Thinking about this very issue last year, I started to wonder how I could get my hands on some great examples of recent design that really put type through its paces. While we see tons of stellar work in our design competitions, I wanted to find fresh projects that few readers would have seen. So I put a call out on HOWdesign.com and in the HOW Email Update, not realizing what a great response I would get. A huge pile of submissions later, I was faced with the daunting task of choosing only a handful of projects to include in this story.

From posters to annual reports to CD covers, the designs on the following pages all share a few things in common:

- A judicious use of fonts. Although all the projects include type as a major design element, none of them uses more than a few typefaces. Each of the designers carefully selected complementary faces that harmonize well.
- Typefaces that communicate clearly. The type in each project is appropriate to the overall design concept. None of the fonts seem awkward or out of place.
- A respect for good copywriting. These designers take words seriously, as evidenced by their reliance on type and their attention to the words themselves.
- Designers who really "get" type. Not only did these designers make great type decisions in their work, but they also offered well-considered reasons for their choices.

If you take one thing away from the following pages, I hope it's a renewed respect for the power of type. It may not be the sexiest design element out there, but it can be both classy and smart.

SPECTOR WEDDING INVITATION

Designing an invitation for his parents' remarriage was a special opportunity for Max Spector, of Chen Design Associates, to create something personal and evocative. Drawing on myriad aesthetic styles from Celtic, Hawaiian and Greek cultures—the influences of the wedding couple—this collection of wraps and cards references the richness and complexity of a relationship begun 30 years prior to the ceremony.

"I used the fonts EulerieNeo, Ocean Sans, Cottonwood and Decoration 19," Spector says. "Typographically, what I consider most successful about this piece is the combination of seemingly dissonant typefaces that creates a richer, more interesting aesthetic than any of them individually. For example, Cottonwood has a decidedly 'Old West' kind of feel, but in combination with the other fonts, its decorative nature seems to take on a more ambiguous quality."

Spector decided early in the design process that the invitations would be letterpress printed. "One of the things that I like most about the letterpress process is that it narrows your color palette and restricts visual options to simple design elements and type," he says.

Type plays a crucial role in all of CDA's work. "I think type is the fundamental component of all graphic design, so in a certain way it's the main element of every piece of design I work on," Spector says. Firm principal Josh Chen concurs: "Without type, a big part of the communication doesn't happen."

DESIGN FIRM: Chen Design Associates, San Francisco; info@chendesign.com; www.chendesign.com

CREATIVE TEAM: Josh Chen, art director; Max Spector, designer



MEXICANS IN THE USA

EVERY YEAR MORE THAN 100 THOUSAND MEXICANS ILLEGALLY CROSS THE BORDER IN SEARCH OF A BETTER PAID WORK ONLY TO

BEHIND
BARS TO
REACH
★ THE ★
STARS

FACE REJECTION
ISOLATION AND
DISCRIMINATION

MEXICANS IN THE USA POSTER

When designer René Galindo was asked to create a poster as part of his responsibilities as a visiting artist at New Mexico State University in Las Cruces, NM, he chose the theme of immigrant labor in the U.S. because it continues to be such an important issue for both the U.S. and Mexico.

A thoughtful combination of type and image, the poster references the American flag superimposed over a photo of an immigrant worker. The bars of the flag are suggested by lines of type running vertically across the poster.

"I chose Frutiger Black as the main type for two reasons," Galindo explains. "One is that I believe Frutiger has a neat design, with a modern appearance and character. And two, I needed a font that could also work as a solid graphic element, and the Black weight of Frutiger, despite its solid appearance, maintains good legibility."

Galindo was pleased with the poster, silkscreen-printed in NMSU's facilities during his visit. "Because it's provocative, the poster generates a reaction from the audience, either positive or negative, but it doesn't go unnoticed," he says. "It makes people question their perceptions of the issue."

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CREATIVE TEAM: René Galindo, art director/designer; Louis Oceppek and William Green (New Mexico State University faculty), production