

TYPOGRAPHY AND IDEOLOGY:
TYPEFACE DESIGN AS A STATEMENT

A Master's Thesis

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September 2012

TYPOGRAPHY AND IDEOLOGY: TYPEFACE DESIGN AS A STATEMENT

Graduate School of Economics and Social Sciences

of

İhsan Doğramacı Bilkent University

by

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In Partial Fulfilment of the Requirements for the Degree of

MASTER OF FINE ARTS

in

THE DEPARTMENT OF

GRAPHIC DESIGN

İHSAN DOĞRAMACI BİLKENT UNIVERSITY

ANKARA

September 2012

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ABSTRACT

TYPOGRAPHY AND IDEOLOGY: TYPEFACE DESIGN AS A STATEMENT

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September 2012

The aim of this thesis is to investigate the theories and methodologies of type design within the context of ideology. It questions the role of typefaces in communication and whether ideologies are embedded in typefaces, culturally, socially or due to their designers' intention. This work follows the discussions on the neutrality of typefaces as they are more than a tool in communication; instead, they are individual message bearers. The project aims to depict the typefaces as personal artistic statements. The project concludes with four different typeface designs which emphasize form, content, synthesis and context respectively; thus, the project establishes different ways of communication with the audience.

Keywords: Type, typeface design, ideology, encoding/decoding

ÖZET

TIPOGRAFI VE İDEOLOJİ: BİR İFADE BİÇİMİ OLARAK

YAZI TİPİ TASARIMI

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Medya ve Tasarım Yüksek Lisans

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Eylül 2012

Bu tezin amacı, yazı tipi tasarımını teorik ve metodolojik olarak, ideoloji bağlamında incelemektir. Tez dahilinde, yazı tiplerinin iletişimdeki rolü ve kültürel, sosyal veya tasarımcıların tercihi doğrultusunda ideolojilerin yazı tiplerine işlenip işlenmediğini sorgulanmaktadır. Tez, yazı tiplerinin tarafsızlığı hakkındaki tartışmaları ele alacaktır; yazı tiplerinin iletişimde bir araçtan fazlası olduğunu; kendi içlerinde mesaj taşıdığı savunacaktır.. Amaç, yazı tipini kişisel ve sanatsal ifade biçimi olarak ele almaktır. Proje sırasıyla; biçim, içerik, sentez ve bağlamı irdeleyen ve böylelikle dinleyici ile farklı iletişim yolları oluşturan dört ayrı yazı tipi tasarımını içermektedir.

Anahtar Kelimeler: Harf, yazı tipi tasarımı, ideoloji, kodlama/kod çözme

ACKNOWLEDGEMENTS

I would like to express my gratitude to my supervisors Dr. Özlem Özkal, Assist. Prof. Dilek Kaya, Assist. Prof. Dr. Ersan Ocak and Assist. Prof. Ahmet Gürata for their guidance and comments throughout my thesis process.

I am thankful to Ege Alper, Egemen Kırkağaç, Mine Oktay and Deniz Cem Önduygu, for their contribution and assistance on my project.

I would like to thank my friends Onur Kutluoğlu, Beril Or, Doğa Uslu, Ziya Yağcı, Caner Bozkurt, Atay İlgin, Gözde Omay, Ali Erel, Bedirhan Karakurluk, Melis Burkay and Sercan Yerşen for their encouragements through my studies.

I am grateful to my family, Hatice Yıldırım, Barış Yıldırım, Özge Öz, Erinc Öz and my cousin Can Yıldırım for their patience and assistance.

TABLE OF CONTENTS

ABSTRACT.....	iii
ÖZET.....	iv
ACKNOWLEDGEMENTS.....	v
TABLE OF CONTENTS.....	vi
LIST OF FIGURES.....	viii
CHAPTER 1. INTRODUCTION.....	1
CHAPTER 2. TYPEFACE AND IDEOLOGY.....	5
2.1. Romain du Roi.....	5
2.2. Bodoni.....	9
2.3. Helvetica.....	10
2.4. Typeface and Ideology.....	12
2.5. Chain Signifiers: Gotham Typeface.....	19
2.6 Typeface as a Statement.....	26
CHAPTER 3. OVERVIEW OF THE PROJECT.....	30
3.1. The Methodology.....	30
3.2. Form: Five Pica Italian and Peter Bil’ak.....	34
3.3. Content: “Apocalypso by Jonathan Barnbrook	37
3.4.Synthesis: Dyslexie Typeface.....	38
3.5. Context: Atatürk’s handwriting	42

CHAPTER 4. CONTENT OF THE PROJECT.....	45
4.1. Form:Anomalie.....	46
4.2. Content: Yuvarlanıp Gidiyoruz(Not Too Bad, Just Surviving)....	54
4.3. Synthesis:Güvenli Paket (Safe Kit)	57
4.4.Context: Atatürk Extended.....	61
CHAPTER 5. CONCLUSION	66
BIBLIOGRAPHY.....	69

LIST OF FIGURES

1. Romain du Roi.....	6
2. Mathematical Proportions of Romain du Roi.....	7
3. Minuscule L from Romain du Roi.....	8
4. Bodoni MT Roman.	9
5. Helvetica Regular.	11
6. Portraits and Typefaces,(Spiekermann, 2003:103).....	14
7. A Nazi propaganda poster, with Fraktur typeface style.....	16
8. Diagram illustrating the Text, Typeface and Audience Relationship.....	18
9. Designs for Barrack Obama’s Election Campaign (Poster on the right by Shephard Fairey).....	20
10. Gotham Medium.....	21
11. Tea Party Campaign Banners.....	22
12. Poster for the Communist Party of Turkey.....	24
13. The Patriot Kit, Style: George.....	26
14. Textype.....	28
15. Diagram of Textype and Audience Relationship.....	28
16. Diagram of Text, Textype and Audience Relationship.....	29
17. Diagram to illustrate the stages of a typographic curriculum (Tenazas, 1998).....	32
18. Five-Line Pica Italian.....	35

19. The word “BOAT”, written with Bodoni.....	36
20. Bodoni with inverted contrast, designed by Peter Bil’ak.....	37
21. Characters from Apocalypso typeface set.....	38
22. Minuscul e p, b and d from Dyslexie Typeface.....	41
23. Minuscul e Charactes from Dyslexie Typeface.....	42
24. Atatürk Typeface.....	43
25. A banner for Atatürk Typeface (translation:Lif you want to write like Atatürk click to the button and download the typeface). Taken from http://www.ensonhaber.com/ataturkun-el-yazisi-font-oldu-2012-04-17.html#_	43
26. Letter A, with Five-Line Pica Italian and with Bodoni typefaces.....	47
27. Calligraphic pen angle for right-handed writing.....	48
28. Hand position for left-handed writers, to get the conventional Roman form.....	49
29. Oblique-nib calligraphy pens, for left-handed writers.	50
30. Minuscul e O, written by Mine Oktay.....	51
31. Minuscul e E, written by Alper Yıldırım.....	52
32. Minuscul e letters of Anomali Typeface.....	53
33. Capital letters of Anomali Typeface.....	53
34. <i>Yuvarlanıp Gidiyoruz Type Set, Hayırlısı</i> (Hope the Best) <i>Style</i>	55
35. Ligatures of Minion Pro Typeface.....	58
36. A text seen in Arial Typeface.....	60
37. A text set in Güvenli Paket Typeface.....	60
38. Artikel Corporation Logo, taken from Atatürk Typeface’s glyphs.....	62
39. Screenshot of Glyphs Window of Adobe Illustrator CS5, with Atatürk Typeface.....	63

40. A glyph from Atatürk Extended (translation: The products of Artikel are constantly in the top10 list).....	64
41. A glyph from Atatürk Extended (translation: All about stickers!).....	64
42. Glyphs of Atatürk Extended.....	65

CHAPTER 1

INTRODUCTION

Every kind of communication needs one key element: language. The language can be in many different forms; spoken, written or visual. Since language is not universal and not created by a non-human being, every language has its own history, its own unique usage and understanding. Thus, every language is related with the ones who use them in order to communicate; in historical, social and cultural aspects.

As language is a tool for communicating messages, the visualisation of the language on any surface can be considered as recording messages. To write down any message on a surface is a part of communication, provided by the

language, and is a certifiable version of the phonetic addressing. This thesis project has the “written” component as its main subject and research area – specifically, the elements of written constitute: typography and typeface.

Robin Kinross (2011: 113) describes typeface by dividing the term to two words as type and face. He explains that type is a wooden or metallic block for use in printing, which includes a letter or a symbol carved as a relief on its surface. He expands the definition by explaining the word “face”, as a set of one specific style of types in a specific size. So, typeface is a complete set of letter designs; it should be perceived as one specific style of visualisation of characters.

Typefaces are in every kind of written communication within society; designers use typefaces to create written forms in any surface and readers receive the written information via typefaces. From newspapers to road signs, from the letters on computer keyboards to the interfaces of cell-phones; every printed or digitally transmitted text is visualized with a choice of typeface.

In my thesis project, my aim is to examine the position and the role of typefaces in communication. My research area is the context of typefaces: the events during (or after) the design process of typefaces, the interpretations of type designers of their own typefaces, the political aspects which drive typefaces for particular connotations, and so on. I will gather and contribute

the ideas about ideology and how typefaces work in communication and follow the idea that typefaces are more than a tool to transmit texts; instead, they are designs which can be considered as individual message bearers. These messages can be ideological, economic, social or personal statements.

Chapter Two reviews the individual stories of three typefaces from different eras: Romain du Roi, Bodoni and Helvetica. The political and social conventions of these typefaces will be briefly explained: how they were created and what kind of impacts they caused in the political and economic arenas and how they were received by the society.

After reviewing these typefaces, I will discuss a combination of theoretical approaches on how a typeface (or any kind of representation device) interacts with the reader/audience. With the guidance of Erik Spiekermann, Slavoj Žižek and Louis Althusser, I will try to explain how a typeface can mediate the reader through ideologies and political statements. Then, I will propose a model about where exactly a typeface can be positioned between the text/message and the reader. To expand the subject, an analysis of a typeface titled Gotham will be made, which indicates how a typeface's identity can change in time due to politics, location and society. After discussing about typeface and ideology, in the section titled "Typeface as a Statement", all the information and the discussions in the previous chapters will be meld to conceptualize a new term, "Texttype". The term refers to a

typeface encoded as a statement by its designer, considered –in this thesis project- as an art form. Again with the previous chapter, the Textype will be illustrated with models of communication between the text and the reader, and it will be compared with the model in the previous chapter.

After conceptualizing the Textype, the overview of the thesis project will follow. This chapter will include a construction of a methodology about how the theoretical basis of the project will be executed visually. For this methodology, a model developed by Lucille Tenazas (1998) for typographic education in design academies will be the checkpoint. Tenazas has created a model for typographic education that includes four sections with their unique focal points toward typography: form, content, synthesis and context. These concepts will be illustrated and explained with examples of typeface designs. Every example will be analysed within the framework of typeface design and ideology.

As Tenazas divides the typographic education process into four individual stages, the visual production of the thesis project will also consist of four different works with their own unique approach to the subject. The final work for the project will be four typeface designs that are methodically and contextually different from each other.

CHAPTER 2

TYPEFACE AND IDEOLOGY

2.1. Romain du Roi

At the beginning of the 18th century, in the era also known as the “Age of Enlightenment”, The King Louis the XIV ordered and commissioned a new set of type design for his own majesty. The typeface was being designed by the Academy of Sciences of that era, and Philippe Grandjean cut the letterforms in 1692.



Figure 1. Romain du Roi.

Romain du Roi (King's Alphabet) bore the characteristics of that Age of Reason; each type character was designed in a Cartesian grid, and mathematical proportions. The main goal was to design the "perfect" form that symbolizes the royalty of the king. Ellen Lupton (2004: 16-17) defines the usage of scientific methods on type design of that era as follows:

Renaissance artists sought standards of proportion in the idealized human body...Geoffrey Tory published a series of diagrams in 1529 that linked the anatomy of letters to the anatomy of man. A new approach distanced from body- would unfold in the age of scientific and philosophical Enlightenment... Romain du Roi were engraved, made by incising of copper plate with a tool called a graver. The lead typefaces derived from these large-scale diagrams reflect the linear character of engraving as well as the scientific attitude of the king's committee.

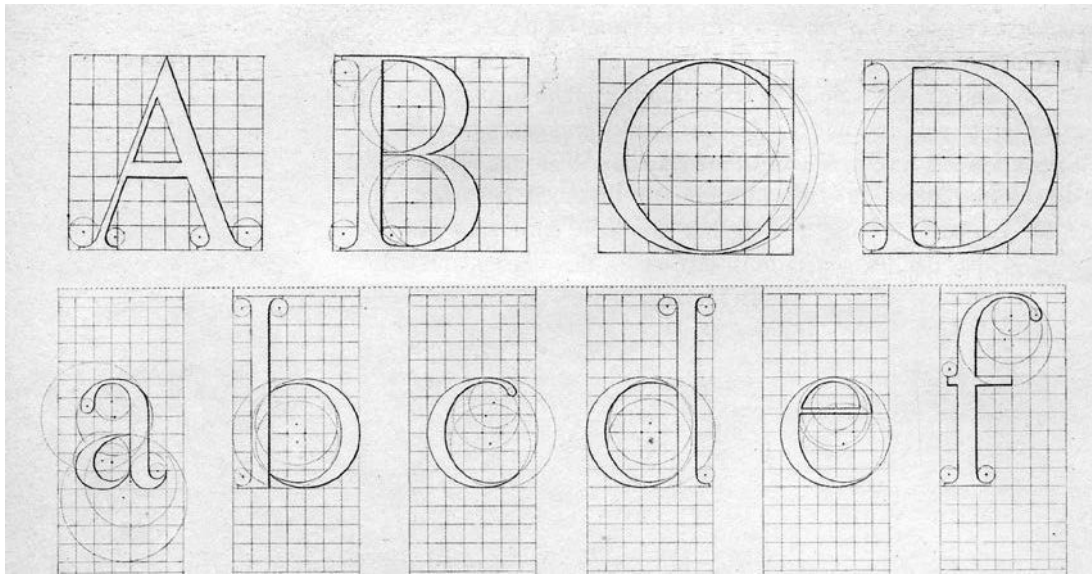


Figure 2. Mathematical Proportions of Romain du Roi.

Since Romain du Roi was created to honor the royalty of King Louis, the usage of this typeface was also supposed to be mediated by the royal family itself. This “perfect” typeface was ought to be unique, to be presenting the nobility and the power of the monarch. With this reason, in the original gravings of Romain du Roi, there is an “implant” to show its genuineness. In Neil Macmillan’s description: “As an attempt to protect the Romain du Roi from copying, one letter was given a distinctive mark. It was reputedly Louis XIV who decided that this letter should be his initial: “l”. In the lowercase, the l has a little projection on the left-hand side” (Macmillan, 2006: 94).

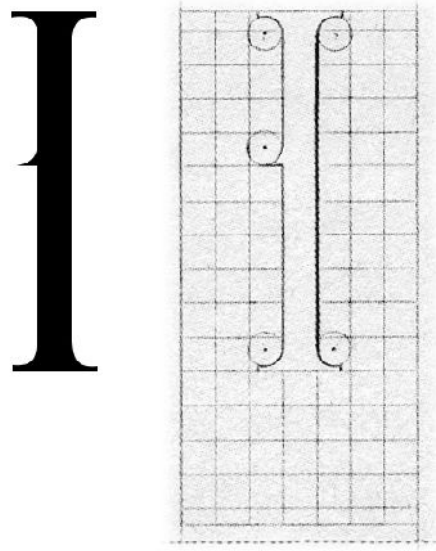


Figure 3. Minuscule L from Romain du Roi.

Romain du Roi is a symbol of the royalty of its era; on the other hand, since it is based on geometrical grids, it reflects rational standardization that is a precursor of mass-production. Now, it becomes more possible to re-produce it without any alteration. At the same time, the implant on letter minuscule L is not only a visual decision, but a symbol of compulsion, born with the social and economic evolution. In sum, this is a typeface, which has a role in mass-production, and also, a precaution for ideological and social preservation.

2.2.Bodoni

Bodoni Typeface, designed by the Italian print-maker Giambattista Bodoni, in 1798, is a Roman type. It is classified in Modern type category, and belongs to Didone sub-category. The main notion of this typeface can be considered as a response to the rationalism of Grandjean's "Romain du Roi", for Bodoni refuses the method of bounding types into geometric boxes. Instead, every character is proportioned individually and freely according to each type size (Füssel, 2002: 26).

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890
!"#\$%&'()*+,-./[\]^_`{|}~¡¢£¥¦§
¨©ª«¬®¯°±²³´µ¶·¸¹º»¼½¾¿ÀÁÂÃÄÅÆÇÈÉÊË
ÌÍÎÏÐÑÒÓÔÕÖ×ØÙÚÛÜÝÞßàáâãäåæçèéêë
ìíîïðñòóôõö÷øùúûüýþÿ

Figure 4. Bodoni MT Roman.

After Bodoni's death, in 1818, his book "Manuale Tipografico" (Manual of Typography) –which includes Bodoni's type specimens and visualizations of

his own typographic style-, is published by his wife Margherita Bodoni. As a representation of loyalty and gratitude, she gave the first edition as a present to Maria Lugia, who was the Duchess of Parma. (Füssel, 2002: 24)

Bodoni typeface is a symbol of elegance and royalty. On the original usage, it is “supposed to” require lots of white spaces on the page layout. Erik Spiekermann (1991: 36) mentions about this typeface’s royalty as: “Bodoni is not designed for civil service forms, nor is it very practical when it comes to getting the maximum information into the minimum space”. He (1991: 40) also cites Giambattista Bodoni’s own speech about the typeface: “Don’t make the type size too miserly. Then you will be assured of a product fit for a king”.

2.3. Helvetica

Helvetica, designed by Max Miedinger in 1957, is a Neo-Grotesque typeface. After the design was completed, Haas Typefoundry introduced it to the European type market and it became one of the most famous sans-serif typefaces in a short amount of time. It is still being used by many designers worldwide, from logotypes to sign systems. In the documentary movie about the typeface, Wim Crouwel describes Helvetica as follows:

for: a faceless typeface, bland, as neutral as Switzerland itself and about as exciting. Design was supposed to be timeless.”

This timelessness, clarity and facelessness are the tags that the audience placed on Helvetica. In an interview organized by Emigre Typefoundry for the 65th edition of *Emigre Magazine* with a graphic design studio placed in Amsterdam, named Experimental Jetset (Vanderlans, 2003), the designers answer the question about the neutrality of Helvetica in an opposite to the consensual:

...we fully realize that no typeface is neutral, and that the objectivity of Helvetica is a myth. But it is exactly this myth that turned Helvetica into one of the most widely used typefaces in the first place. So it is fair to speak of a myth that created its own reality. In that sense the neutrality of Helvetica resembles a self-fulfilling prophecy.

2.4. Typeface and Ideology

As it can be understood from the previously discussed examples, typefaces themselves can bear stories and manners behind their visual traits. Such a typeface like Romain du Roi may not have existed if ever the Age of Reason did not happen. It is the same with Bodoni: The typeface receives its royalty and elegance by the social and economic position of Giambattista Bodoni, who worked under the patronage of the Duke of Parma, thus called “King of Printers, Printer of the Kings”. Depending on the responses of Erik

Spiekermann and Experimental Jetset Studio, Helvetica can be considered as a non-neutral typeface. But it has the traces of “Swiss neutrality” and by the audience’s approval, turned into a myth.

The large amount of different typefaces, styles and typeface elements (serifs, stroke thickness, stroke contrasts etc.) can create different identities of the same text. When one tries to design a text for an audience, he/she has several typeface options to choose from “corresponding to” the message he/she wants to communicate. This matching process can differ for each person depending on their personal aesthetic choices, their alphabet, language, habitat, culture, politics and so on. So, it can be argued that a typeface which projects the text to the audience needs a process of deliberation, and this deliberation is one of the keynotes of this discussion about typeface and ideology.

As writing itself can be considered as emitting a message, and reading as receiving that message, the “image” of that writing on a surface briefly takes place in between the writer and the reader. Even when writing without a “designed” typeface; the visual language (by hand writing or any kind of visualisation) of letters shows one unique style of addressing. The word “visual” is the charging dynamic of the correspondence of the image of the word and the text to be emitted. Spiekermann’s concise demonstration in his book *“Stop Stealing Sheep & Find out How Type Works”* (2003), about how a

typeface can describe/mediate the message would be beneficial to recall, in order to anticipate the concept.

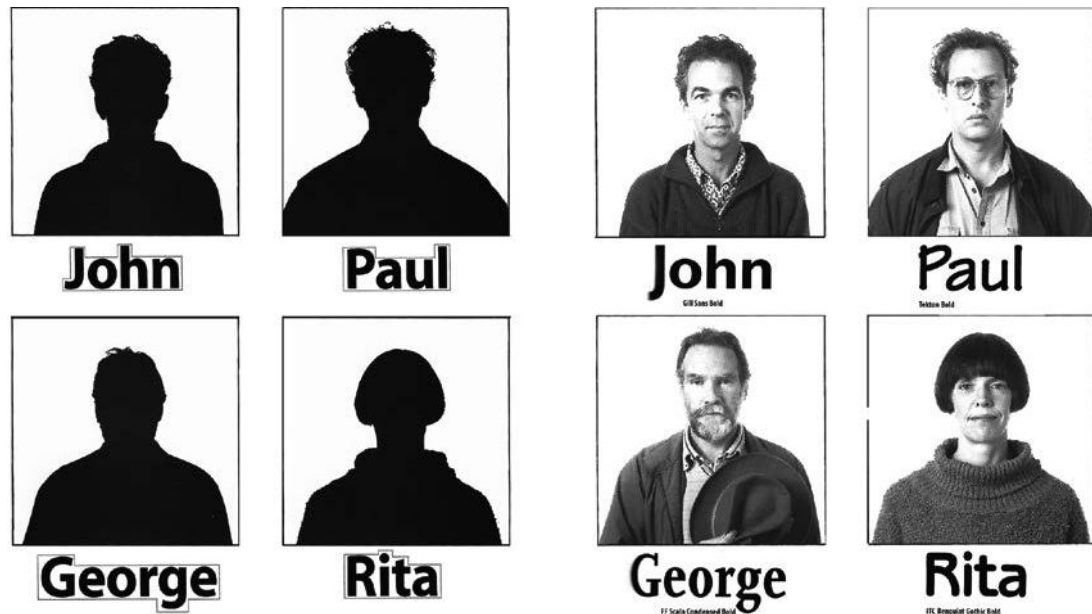


Figure 6. Portraits and Typefaces (Spiekermann, 2003: 103).

Spiekermann creates an analogy between people and typography, and states that typeface is the key to amplify the characteristics of people's personalities. First, he shows the silhouettes of four different people, wearing the same hat. Second, he takes off their hat and put the names below their portraits, with the same typeface: Myriad. Finally, he states that if he tears off the silhouette masks from those people and reveals their face, the characteristic features of them can be recognizable and then with corresponding typefaces it may be possible to differentiate each person. So, he relates different typefaces for each portrait: "Gill Sans Bold" for John,

“Tekton Bold” for Paul, “FF Scala Condensed Bold” for George and “ITC Benguiat Gothic Bold” for Rita. He (2003: 103) concludes his demonstration with the words below:

When you design the visual appearance of a message, you are adding some interpretation to it. John, Paul, George and Rita would doubtless have a lively discussion about the typefaces chosen to represent their names and thus, them. The choices were governed not so much by trying to get across their personalities, as by the actual letters appearing in their names. The choice of a typeface can manipulate the meaning of that word.

Demonstration on silhouettes and the type shows that the correspondence of typeface has its basis on the characteristics of the thing/text to be communicated. Although it is argued that no typeface can be neutral, in this thesis project, the example of silhouettes and the choice of typeface Myriad for every person, can be a guide to understand about the characteristics. In the demonstration, Spiekermann argues that without any indicators of characteristics, the difference between messages or things gets obscured. When Spiekermann takes off the shroud of silhouettes from the portraits, he actually reveals the message, then right after; he chooses typefaces which fit to the messages’ characteristics.

The typefaces can correspond to messages; on the other hand, they can also contradict the texts’ characteristics. In some cases, the owner of the message/text may not harmonize with the typeface in a common attitude

and change the visual identity for the sake of recognition by the audience. The regulation at the beginning of the 3rd Reich can be an example for such an incongruity between of typeface and the message. In Steven Heller's (2001: 43) words:

When the Nazis took power in 1933, propaganda minister Josef Goebbels briefly out-lawed Modern sans serif type for official use. Calling it a "Jewish invention," he returned to Fraktur, only to revoke this decision some years later, when pilots complained that airplane tail markings set in Fraktur were too difficult to read.

As it can be seen from the example, the Modern sans serif typefaces which were used before the Nazi period were contradicting the identity of Nazi Germany so they gave their places to the ancestral heritage of German culture, Fraktur style or Blackletter typefaces. Therefore, it can be argued that a typeface can bear political identities and even be used to fight other typefaces in the national and ideological state.



Figure 7. A Nazi propaganda poster, with Fraktur typeface style.

This relation of typeface and message can be briefly explained by Slavoj Žižek's metaphor on the toilets of Europe. He (1997: 4-5) states that even in the daily life objects like toilets have an ideology embedded in them. He takes the toilet models of England, France and Germany as examples and explains their physical constructions. At the end of this metaphor he reveals that each country's toilet structure parallels with that country's political ideology.

The ideology which is argued by Žižek is also treated by Louis Althusser (2008: 39) in his book "On Ideology". In his work, he gives definitions about ideology and makes models about how ideologies wrap themselves in matter and subject. He states that ideology is the imaginary relation that individuals create with their life pattern and it is not a concrete, governing relation that shapes the individual's existence. So, ideology exists on material relations, not in an imaginary level of human life.

...where only a single subject (such and such an individual) is concerned, the existence of the ideas of his belief is material in that his ideas are his material actions inserted into material practices governed by material rituals which are themselves defined by the material ideological apparatus from which derive the ideas of that subject. (Althusser, 2008: 43)

Althusser states that ideology takes its place within the practical actions of individuals in their concrete life. Like the way a Christian person relates the belief of god with his/her selfness while he/she is doing the practices of

Christian ideology (like going to church, confessing sins to pastor, etc.), this comparison can be seen in any medium of representation. Consequently, any typeface design also can be transformed into a material which sets up an imaginary relation between an ideology and an individual's relationship to everyday surroundings; like the decision of Nazi Germany, to standardize Fraktur as the national typeface.

When an emitter of the message chooses a typeface, the design of the typeface is in the communication system between the emitter of the message and the receiver. To simplify and represent this system, the diagram below will be used:

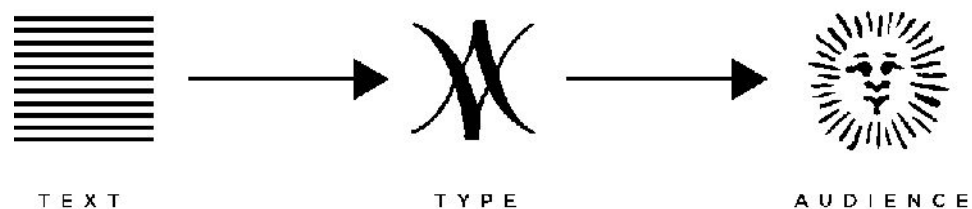


Figure 8. Diagram illustrating the Text, Typeface and Audience Relationship.

In this diagram, the text is projected to the audience by passing through the “filter” of the typeface. The emitter of the text shows the text as it is in a symbolic frame while choosing the typeface that is accepted as

“corresponding” to the encoding. So, it can be argued the typefaces are always being embedded to the text.

2.5. Chain Signifiers: Gotham Typeface

In order to amplify the subject, the case of Gotham Typeface is resourceful. In 2000, Hoefler and Frere-Jones Type Foundry designed this typeface in a geometric sans serif style for GQ magazine. The main notion and reference for designing Gotham was to revive the American signage systems of early 20th century. The motivation on conceptualizing Gotham in the foundry’s website is stated as follow:

During the first months of their collaboration, Hoefler and Frere-Jones discovered their mutual affection for this disappearing species of lettering. In 2000, a commission to design a signature sans serif for GQ afforded them the chance to explore the style... (“The origin of Gotham”).

Even though, Hoefler and Frere-Jones have developed their own concept for the design, the contemporary significance of Gotham Typeface has another reference: Barack Obama’s presidency campaign. In 2008, John Slabyk and Scott Thomas were hired to redesign the whole campaign. Their choice for

the leading typeface was Gotham, and no other typeface was used in both printed and digital media of the campaign.



Figure 9. Designs for Barrack Obama's Election Campaign. (Poster on the right by Shephard Fairey).

Throughout the time, "Gotham" was the signature typeface created for the GQ Magazine, but it was rediscovered with the Obama campaigns. In his interview made with Steven Heller for the *Time* Magazine, Brian Colins (2008) explains:

... a blunt, geometric simplicity, which usually makes words feel cold and analytical (like Univers), but it also feels warm. It's substantial yet friendly. Up-to-date yet familiar. That's a tough hat trick. And Gotham has another quality that makes it succeed: it just looks matter-of-fact. But perhaps any typeface inspired by signs at the Port Authority Bus Terminal in New York City — as Gotham is — will look like that.

[illegible]

Figure 10. Gotham Medium.

According to Collins (2008), the fact that Gotham is a new typeface means it carries less baggage than other typefaces. As a result, it is easier to load the font with newer ideologies and meanings. As further examined, it can be seen that after Obama's usage of Gotham typeface, Gotham also became a popular choice among conservative politicians. Paul Shaw's (2010) article written for the *Imprint Magazine* states:

Gotham Bold was preferred by Marco Rubio, the Tea Party candidate for Senate in Florida, while CPAC, the political action committee of The American Conservative Union, goes for Gotham Light. The black version of Gotham could be found in the campaign of Christine

O'Donnell, as well as in the *c* of Ken Buck's logo—a fact not mentioned by Mr. Arnow in the *Times*, where he simply refers to the letter as fat and blocky. Even Sarah Palin has jumped on the “hopey, changey” font thing and used Gotham, alongside Futura, on SARAHPAC.



Figure 11. Tea Party Campaign Banners.

The information gathered through Gotham typeface reveals that the conventional identity of this type has changed from its own given personality. The aim of Hoefler and Frere-Jones was to redesign the old American sign letters. However, it ended up as a typeface which signifies American politics. It first became Obama's signature typeface, and at the end, the representation of American internal diplomacy itself. As Simon Garfield (2011: 218) also describes the evolution of Gotham Typeface:

In the United States, Gotham has come to signify more than just change. You will find it on the inscription on the cornerstone laid for the new Freedom Tower and Ground Zero, and, despite its creator's

claims that Gotham is just Gotham, it has inherited loaded associations with victory and honest success.

Gotham typeface opens the field where the signifier's position and relationship with other signifiers can be discussed. In order to analyze this relation, it is beneficial to recall Žižek's interpretation of Lacan about the signifier-signified relationship in his book named *For They Know What They Do*. Žižek quotes Lacan about the chain of signifiers: A signifier needs another signifier to signify something and after the first significance, the chain reaction starts between the second signifier and the other signifiers. Žižek (1991: 21-22) expands this model by adding "plurality" in it:

It would follow from this that S1 [signifier no 1], the Master Signifier, the One, is the signifier for which all the others represent the subject. A further complication is involved in the play of singular and plural in the different versions of the formula of the signifier: at times a signifier represents the subject for "all the others", whereas the other times it represents the subject simply for "another signifier". Are what we have here really meaningless variations that one can get rid of by simply ascertaining that "another signifier" stands for "all the others" in a given signifier's chain?

Žižek's addition to Lacan's formula can be an anchor point for questioning the signifiers of Gotham typeface. Although the first significance is injected by Hoefler and Frere-Jones, the convention on Gotham is placed on the orbit of American presidency elections and it is embedded with all the other signified values gathered around it. Obama's campaign shapes Gotham's manner of addressing to its viewers, therefore the question about the

identity of master signifier cannot be answered as there is no absolute chronology of master signifier. Therefore, it can be argued that an ideology can be embedded into a designed typeface when a signifier is “powerful enough” to signify to a wider consensus.

The encodings of a typeface can differ for each region or situation. A poster of Communist Party of Turkey which was shown to public in 2012 can be an example to how the significance of a typeface can deviate from its master signifier in such distance; since the typeface used in this poster was Gotham.



Figure 12. Poster for the Communist Party of Turkey. (Photographs by Deniz Cem Önduygu)

This example can be a resource for recalling Stuart Hall’s model about encoding/decoding messages. He (1980: 128-138) states that in the communication process of any message, there is no absolute reading of the codes sharpened by the emitter. There will be dominant codes which make

the reader operate the already-prepared messages, and the negotiated codes which are shaped in “situations”. The reader can receive the message without any leading code; instead, create new codes sharpened by the reader itself, or by the social, local, economical circumstances and so on. With the Communist Party poster example, it can be seen that the significations of Gotham Typeface around the United States are deformed/de-arranged. So, with this perception, the typeface Helvetica will automatically lose its neutrality; beside, all the typefaces, which are used to transmit a message, will be undertaken via this signification process.

All these ideas, models and discussions about how type works with the text and the reader are leading to the subject of deliberation while designing or using a typeface. Typefaces can bring their stories into the texts and inject them in a sub-layer of the actual message. The stories of typefaces can be encoded by their own designers, by the other designers who use them, and assuredly, as well as the audience itself. The stories of typefaces can change in different contexts, and a typeface may lose its initial meaning and turn into an emitter of even an opposite meaning. It is beneficial to reconsider the process, from designing a typeface to using a typeface and then to reading a typeface with this direction in mind.

2.6. Typeface as a Statement



Figure 13. The Patriot Kit, Style: George.

The type/dingbat set named Patriot Kit, designed by Boris Kahl in 2002, is the design that has conceptually inspired this thesis project. The set has six styles: one with the actual country maps, one with fictional city maps and the rest with stylized camouflage pattern symbols. The Patriot Kit can simply be perceived as a dingbat series of current state maps, still, the user can receive these maps digitally in vector shapes after purchasing the type

set. However, this type set has a second layer of ideology: the title of the set reveals a new text above the whole utility of it. Instead of just using Patriot Kit pragmatically, as the direct visualisation of country maps, one can read this set as an individual statement of the designer himself. In the book, *Type One*, which assembles contemporary typefaces and type designers, the set is described as:

Con Magma's Patriot Kit type-set is a gentle satire on current military and political events and design trends. Con Magma asks: "What is all this supposed to be; camouflage-look baby rompers, camouflage girlie shirts?" So the George font was created in a subjective and artistic examination of the current US administration. The border of Europe and America supply the basis for ornamental- looking letter shapes. Colour variations and superimpositions suggest new "world pictures" and "camouflage patterns (Bilz, 2004: 134-135).

This approach to type and type design automatically asserts the question whether there is such a thing like a typeface that contains a text in itself. The designer intentionally designed his set on a subject that he wanted to criticize and published it to the audience with a self-explanatory title. The Patriot Kit can also be considered as a piece of artwork, or a personal statement both in commercial and artistic field. The statement is already embedded to the typeface by its own designer. Since there is no special genre for this kind of approach, it will be assigned a new term in this thesis for the sake of usage: "Textype". In this study, this term will be visualized as it is shown below:



Figure 14. Textype.

The term Textype is to describe the condition of a typeface, being able to give message to the audience without requiring another text. The typeface can be considered as already encoded “intentionally”. It may not require a stylistic identity such as “the elegance and royalty” of Bodoni or the “neutrality” of Helvetica in the first place; it is already communicating with the audience. So, the diagram of the relationship between text, textype and audience must be visualized as below, in order to find a new place-utility for these texttypes:

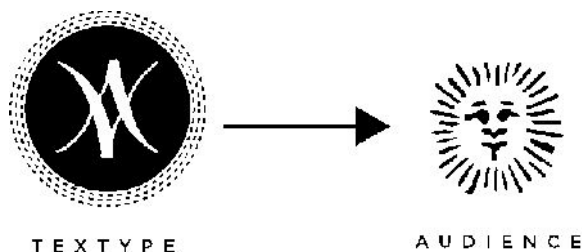


Figure 15. Diagram of Textype and Audience Relationship.

Different from the previous model of text, type and audience, in this system the text is embedded into the typeface, by the designer itself. The module still works without the presence of a text/message; the audience can still communicate with the type.

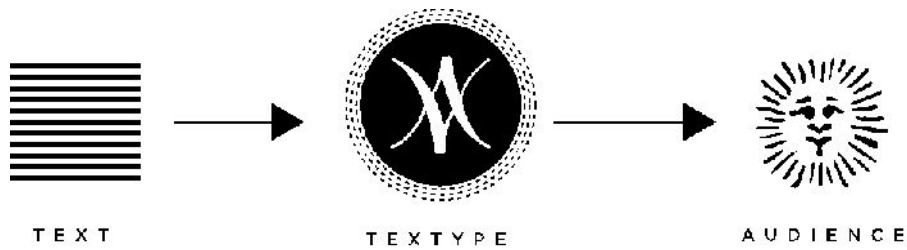


Figure 16. Diagram of Text, Textype and Audience Relationship.

As it is visualized, a textype can still be in the middle of the previous model; it can still transmit a text to the receiver, however then the audience will get two individual texts (or a new combination of two). It is crucial to notice that textype is a concept, rather than a new medium for art, or ideological statement. Like Helvetica, it is already happening with typefaces, having an encoded meaning in itself and representing it to the audience.

Although The Patriot Kit is an example of a dingbat, which is a pictorial representation of one specific concept, a designer can trace new ways of creating textypes in order to communicate.

CHAPTER 3

OVERVIEW OF THE PROJECT

3.1. The methodology

With the help of the discussions about type and ideology, and the “textype” concept, this thesis project will consist of a set of “typeface artwork”. The main reason to choose such a medium like type design is to discover its wide spectrum of possibilities to communicate with audiences. Another reason for working on this medium is to analyse the practices of reader, with

all of its literal and symbolic manners, and to find key points in the process of typeface design within the framework of ideology.

In the design process, the central objective will be to find and cultivate a methodology for communicating with the audience. Therefore, with the guidance of the ideas about typeface and ideology discussed in the previous chapters, the aim of the project is to find methods of creating typefaces which do not require a text in order to communicate with an audience. As it is told in the previous chapters, typefaces are not blank canvasses, from the initial design stage to the reading process. As a designer, my aim will be to create typefaces based on personal artistic approaches and statements. Concerning this direction, a diagram which is prepared by Lucille Tenazas (1998) will be the leading guide.

Lucille Tenazas is a graphic designer and professor. Before relocating her academic career to School of Art, Media and Technology at Parsons the New School for Design, she was the Founding Chair of the MFA program in Design at California College of the Arts in San Francisco.

While teaching in San Francisco, in 1998, she published the book with the title *Vital Curriculum: Providing for Activities of Teaching, Learning and Visual Exploration in Design*. In her publication, she aimed to examine the practical and theoretical aspects of both the designing and the teaching process. In Teal Triggs' words (2003: 85), *Vital Curriculum* outlines projects and

challenging questions to promote new investigation, providing teachers and students with a mechanism to reconsider and transform their thinking and form-giving practice.

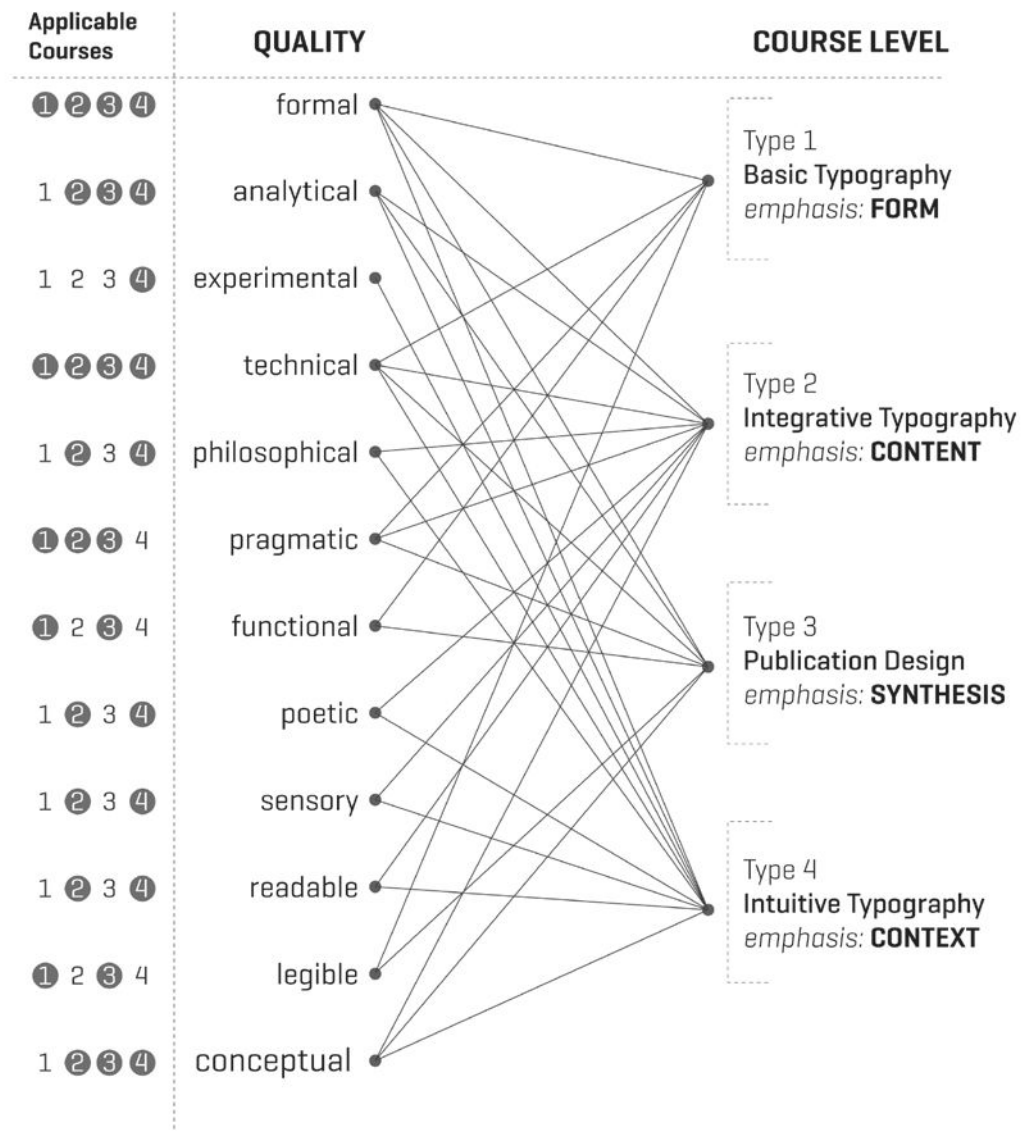


Figure 17. Diagram to illustrate the stages of a typographic curriculum (Tenazas, 1998).

The diagram categorizes the typographic education in four stages, and Lucille Tenazas relates these stages with numerous qualities. This model is an attempt to guide the levels of typography education. Tenazas divides the stages according to a different focal point in typographic approach. The qualities in the diagram are gathered in groups and shape a unique stage, while a single quality can be seen on multiple stages concurrently. The qualities are formal, analytical, experimental, technical, philosophical, pragmatic, functional, poetic, sensory, readable, legible and conceptual. The stages are divided by four: basic typography (emphasizes the form), integrative typography (emphasizes the content), publication design (emphasizes the synthesis) and intuitive typography (emphasizes the context).

In the basic stage, the focus is on the physical attributes: the product is legible, conventionally perceivable for the target group.

In the integrative stage, the content of the work is the priority. The message is coded in the visual narration and in the medium; the viewer gets the statement directly from the constituents of the work.

In the publication design stage, the viewer uses the work pragmatically; the meaning takes its place from within the work's function. This stage emphasises "synthesis" since it can be a combination of all the other three stages.

In the intuitive stage, the product has relations with subjective values. The working process leans upon the ambience about a specific subject. The meaning is within the background context of the work.

These stages Tenazas suggests can be essentially considered as ways of addressing the viewer in all fields of art and all types of visual communication processes. Tenazas' model is genuinely prepared for developing a system for typography education; even so it can be taken as a paradigm for categorizing the ways of typographic communication. Different qualities and features between the categories, in Tenazas's model, can help a designer to classify his/her attributes to their typeface design processes. Therefore, a type designer has an opportunity to refer on this model for making use of different approaches to communicate a statement. In order to elaborate this argument, I will analyse corresponding typeface designs for each stage in the following sections.

3.2. Form: Five Pica Italian and Peter Bil'ak

Peter Bil'ak is a graphic designer born in Czechoslovakia. He works in the fields of graphic design and type design and he is an instructor at the Royal Academy in The Hague.

He (2011) touches upon the subject of type design and ideology in his article titled “Conceptual Type?” by questioning the form of two typeface designs: Bodoni and Five-Line Pica Italian.



Figure 18. Five-Line Pica Italian.

Five-Lina Pica Italian is a typeface designed and commissioned by George Bruce & Company, founded in New York in the 19th century. Bil’ak examines the Five-Pica Italian and reveals that the formal design of typeface is conceptually a statement in itself: he notes that Five-Line Italian is basically the reversed form of “Bodoni-like” conventional Didone typeface. In Five-Line Italian’s design, the contrast of stroke and hairline values are directly the opposite of the way Bodoni takes its shape (Bil'ak, 2011).

BOAT

Figure 19. The word “BOAT”, written with Bodoni.

In his article, Bil’ak examines this case in term of aesthetical aspects; however he also gives signs about the signifier-signified relationship and the “conventional” way of receiving typefaces. He points that the reversed form of Bodoni takes attention by breaking the usual sense of contrast in typefaces. In his words (2011):

This reversed-contrast typeface was designed to deliberately attract readers’ attention by defying their expectations. Strokes that were thick in classical models were thin, and strokes that were thin became thick — a dirty trick to make freakish letters that stand out in the increasingly saturated world of commercial messages.

Peter Bil’ak concludes his article with his own interpretation of Five-Line Pica Italian, by designing a “freakish” version of Bodoni’s lower case letters.



Figure 20. Bodoni with inverted contrast, designed by Peter Bil'ak.

Peter Bilak's interpretation of the subject illustrates that the form of a type can also communicate a message. While he reverses the stroke contrast of Bodoni, he also creates a counter message for the conventional Italian form, and he takes off a shroud of that convention: the "freakish" letter is a reversed form of a "non-freakish" image.

3.3. Content: "Apocalypso" by Jonathan Barnbrook

Jonathan Barnbrook is the founder of Virus Fonts, a London-based type foundry. His typefaces usually contain political messages and ideologies. His pictogram set named Apocalypso, designed in 1997, is a set which

creates its own identity within its content: it includes numerous pictograms which express direct political statements.



Figure 21. Characters from Apocalypso typeface set.

Apocalypso can be considered as a type-package of slogans, provocative statements, and a direct criticism of the world's economic, cultural and militaristic condition. Barnbrook (2008) expresses his motivation about his design processes in an interview published on www.computerarts.co.uk as:

Designers shouldn't always be thinking in commercial terms. If you are interested in design that is a bit more sustainable and actually helps people - and there's no reason why you shouldn't be - then you have to think not just about your company, and what goes on in your street. Just try and help a little bit.

Every single character in *Apocalypso* is autonomous; each of them can be received as a unique phrase. The visual language of the typeface is not in unity, each character has its own visual and verbal solution according to its own subject and statement. Jonathan Barnbrook's work can take its place in content section since it is communicating with the audience by its characters' visual narration rather than its formal qualities; the statements of the artist are directly encoded into each character, even verbally.

3.4. Synthesis: Dyslexie Typeface

The synthesis stage can be considered as a question about how to create a mixture of form and content in order to be used pragmatically and how a typeface can focus on the "function" to be provided to the user. So the fundamental features of such typefaces are supposed to take place on the practical interpretation of the user itself, and in addition, the utility of it. Since it is a synthesis, the form and the content are still in priority, but their alignment is supposed to create a composite mechanism which will guide the typeface to be "useful". This aspect differs the synthesis stage from the other ones: the statement/concept of this typeface reveal itself in the usage. The typeface example for this stage is titled *Dyslexie*, and it is an attempt of

a solution for a disability which is directly related with the type itself: dyslexia.

National Institute of Neurological Disorders and Stroke describes dyslexia as: "... a brain-based type of learning disability that specifically impairs a person's ability to read. These individuals typically read at levels significantly lower than expected despite having normal intelligence" (NINDS Dyslexia Information Page, 2011). Dyslexia is briefly an ailment of reading/perceiving letters. The patients with dyslexia may have confusions to recognise the letters precisely and they may misread or cannot recognize the difference between the symmetrical letters such as minuscule b and d, p and q or 3 and 8.

Christian Boer, a Dutch graphic designer from Studiostudio Graphic Design, approaches type design to propose a solution for this disability. His typeface titled Dyslexie has the aim of reducing the difficulties of dyslectics while reading texts. The stroke thickness of letters is "deformed", beneficial to the dyslectic perception. As it can be seen below, the resemblances between the symmetrical letters are altered, so that dyslectic patients can distinguish each individual form more easily. The deformation is not only about the symmetrical letters, but also for all; Boer changes the fundamental typographic proportions of every letter to be more legible for the dyslexic individuals.

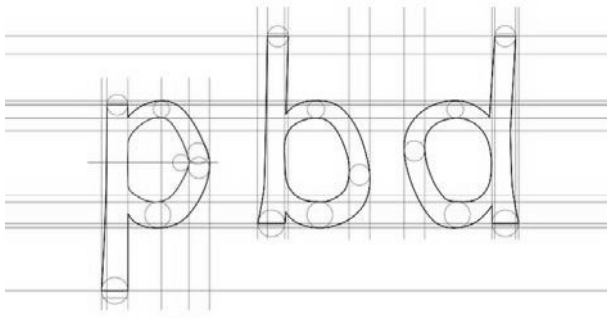


Figure 22. Minusculer p, b and d from Dyslexie Typeface.

While Jenniffer Nalewicki (2011) from Scientific American comments on the difference of Dyslexie from other typeface designs, she actually indicates the contrast between the form and synthesis stages:

Whereas the majority of typography designers want their fonts to be aesthetically pleasing (think of the flowing serifs of Lucida Calligraphy or the chiseled lines of Arial), Boer was more concerned with reading comprehension. He estimates that the time he spent designing his font added up to 15 hours per letter. He even recruited dyslexic college pals for feedback.

One can use the Dyslexie typeface without expecting a specific utility; however the design process of that typeface has a concrete deliberation about the target group and the function. The central purpose of Dyslexie is the process of writing and reading any text, and the key manner of it is determined by whom the typeface will be used. The form and the content

are creating a new manner to reading practices to the user, especially to the patients.



Figure 23. Minuscule Charactes from Dyslexie Typeface.

3.5. Context: Atatürk's handwriting

In April 2012, a typeface was designed by Steve Contreras and financed by Murat Özbalcı. The typeface is titled "Atatürk", and is a digitalized stimulation of the hand writing of Mustafa Kemal Atatürk, the founder of modern Turkey. The copyright of this typeface belongs to Murat Özbalcı.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 1234567890
 J ~ j ~ ^ ~ ' ~ ° ~ ~ Š ž Ě ä å å å å å Å Ç È É ê ë Ğ ħ Ĩ
 Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ÷ ù ú û ü ý þ ß ù
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Figure 24. Atatürk Typeface.

The letters are actual digitalized imitations of Mustafa Kemal Atatürk's handwriting and contemporary characters like @ and € symbols are designed according to the line qualities of Atatürk's handwriting.



Figure 25. A banner for Atatürk Typeface (translation: If you want to write like Atatürk click to the button and download the typeface). Taken from http://www.ensonhaber.com/ataturkun-el-yazisi-font-oldu-2012-04-17.html#_.

The commissioner of the typeface, Murat Özbacı explains that this design is also a present to the Turkish public for the 23 April National Children's Day ("Atatürk'ün el yazısı," 2012).

Atatürk Typeface can be categorized as a “contextual” typeface by the standards of Lucille Tenazas’ diagram since it requires knowledge of the Turkish social discourse on Mustafa Kemal Atatürk. The form of the typeface is still in priority; however the form itself is perceived in a specific context. As it is shown on the banner, the notion of “writing like Atatürk” is the emphasis; therefore it has a real life relation with an imaginary Atatürk ideology embedded within.

CHAPTER 4

CONTENT OF THE PROJECT

By referring to all the data and the questions gathered and elaborated about typeface design, methods of communication and ideology, this MFA thesis project will be an attempt to illustrate the relationship between typeface design and ideology/statement. The project is divided into four as in Tenazas' model, in terms of focal points on typeface design. It includes a typeface design set that contains four typefaces which individually focuses on form, content, synthesis and context stages, although these are not mutually exclusive. These typefaces have one common manner: all of them are designed to project specific statements regarding specific cases, to

criticise, to narrate or to explore them. All of them can be used with users' independent interpretation; however the aim is to create a genuine artistic approach to typefaces.

4.1 Form: *Anomali* (Anomaly) Typeface

In this stage, the typeface bears its message within its form; the statement takes place in the style of visualisation of the characters. The content and the context about the concept reveal themselves due to the pioneering of the form. The reader does not have to, but of course s/he can, relate the typeface with his/her own contextual background to receive the message; the decoding is only available with deciphering the symbolic expression of the visuals.

The typeface design for this stage is titled *Anomali* (Anomaly), and it takes its reference from Peter Bil'ak's interpretation of the form of Five-Line Pica Italian typeface. While portraying the form of that typeface as "a dirty trick to make freakish letters", Bil'ak actually gives signs of a wider subject to discuss: calligraphy.

At the end of his article, Bil'ak converts the form of Bodoni in order to create a form like Five-Line Pica Italian, however it is beneficial to note that the converted form is actually the visualisation of Roman letters by a “left-handed calligrapher”.

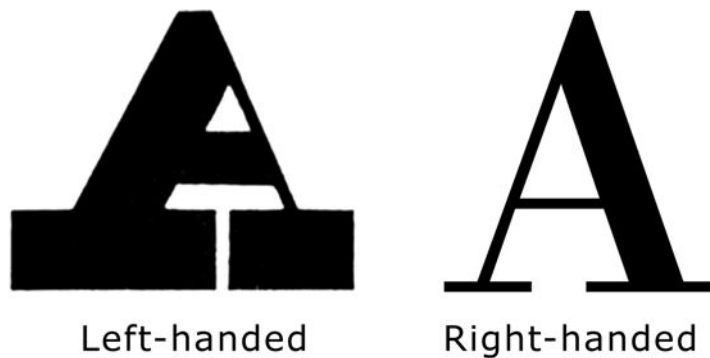


Figure 26. Letter A, with Five-Line Pica Italian and with Bodoni typefaces.

As it is explained in the Romain du Roi section, the Cartesian grid of Romain du Roi was a standardisation for designing the typeface. Before Romain du Roi, the typefaces were designed according to hand-written forms. Thus, typeface designers were creating letters with calligraphic pens and moderating the forms without mathematical proportions, but rather than with optical aesthetic concerns. This aesthetical approach created a large spectrum of Roman letter designs and the conventional Roman characters are all designed with right-hand calligraphy technique.

The opposition of left-handed and right-handed calligraphy is based on holding the calligraphic pen with adverse angles. The reason of the contrast between stroke thicknesses is the angular flow of the calligraphic pen on the surface.

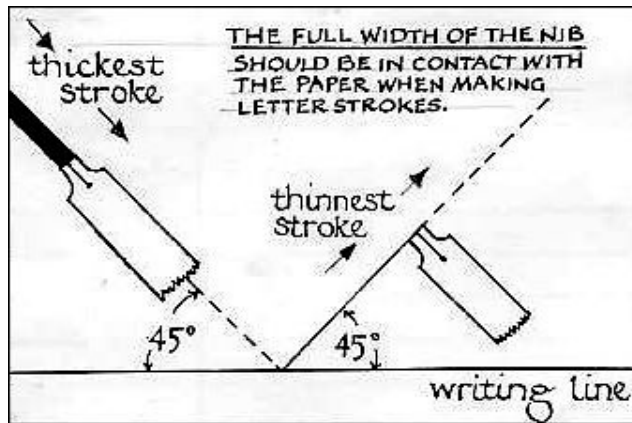


Figure 27. Calligraphic pen angle for right-handed writing.

To get the conventional Roman typeface form, it is essential to hold the pen with the same angle during the whole process for the benefit of consistent stroke contrast. In the illustration above, the angle is explained as 45 degree; however it varies by the calligraphic style or by designer's own interpretation. With that holding position, the opposite direction of movements creates bold and thin lines. For left-handed writers, this contrast is in the opposite direction. Thus, it is impossible to create conventional Roman forms with left hand, by holding the pen with hand in a similar position with the way of right-handed writers (since it is the exact mirror

image of the right hand). To solve this difficulty, there are several equipment and techniques for holding the calligraphic pen. Gaynor Goffe, from Calligraphy & Lettering Arts Society, London, explains the case and proposes techniques to get rid of this opposition:

The greatest problem you will experience is that of pen angle. If a right-hander wants to hold the pen at 45° to the horizontal to write Italic letters, then that is not a problem. For a left-hander, though, holding the pen in a similar way means that the letters will be formed with a 'mirror image' angle. So the pen must be held in a different way, and many left-handers find that special left oblique nibs help them in this. It is possible to use straight cut nibs, as right-handers use, and simply twist the wrist to the left to achieve the correct angle, but this may cause tension and strain.

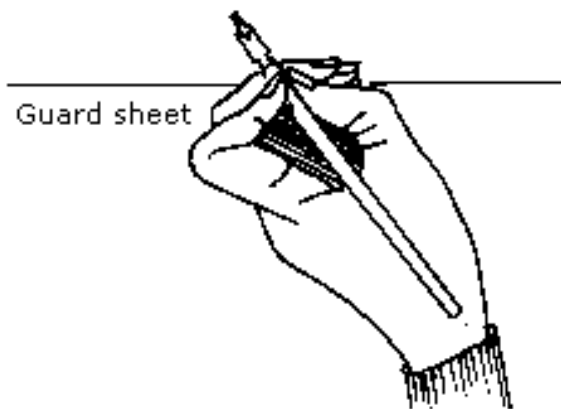


Figure 28. Hand position for left-handed writers, to get the conventional Roman form.



Figure 29. Oblique-nib calligraphy pens, for left-handed writers.

As it can be seen from the illustrations above, all the solutions for left-handed writers are leading them to imitate the right-handed way of writing; so that, the Roman form of letters can be also created by left-handed writers.

The typeface Anomali is an attempt to investigate this case and create a statement about the binary opposition of left and right handed forms. It can also be considered as a reference to the interpretation of Peter Bil'ak on the subject. His definition about the Five-Line Pica Italian's form, "freakish letters" by his words, can be related with the convention of classical Roman typeface understanding.

The design of Anomali typeface relies on typical Roman forms, however the main statement reveals itself within the styles of that typeface: it includes two different styles within. The titles of the styles are "Left-handed" and "Right-handed". The style Right-handed includes the conventional Roman forms and the style Left-handed is the "mirror image" angular version of the

Right-handed style. The design can be considered as an analysis of the right-handed consensus.

In application, the styles were written by two different persons: me, as a left-handed writer, and Mine Oktay, as a right-handed one. Both of the writers used the same Roman typeface armature (letter system). The reference for creating the typefaces is the book titled *The Calligraphy Workbook*, by George & Thomson (1990).

During the process, Mine Oktay used her right hand with the conventional angle and created the forms of letters, as typical Roman style. For the other style, left-handed writer used the opposite angle of conventional Roman typeface, rather than imitating the right-handed calligraphy. Since the writers used the opposite hands and opposite angles from each other, the form of the styles become in contrary direction in terms of the aspect of stroke contrast.



Figure 30. Minuscul O, written by Mine Oktay.



Figure 31. Minuscule E, written by Alper Yıldırım.

The letters were written with calligraphic pen with black ink and then converted in digital vector format. In order to have the unity between characters, some curves and strokes of the characters were re-designed and fixed in Adobe Illustrator Cs5.

The designed letters for the typeface are H, A, N, D, G, L, O, V, E, S, in minuscule and capital versions. The word “handgloves” is used by type designers as a prototype, since the letters of that word contains the characteristics of every letter in the alphabet; with the guidance of these letters, the whole type set can be designed.

handgloves

Right-handed

handgloves

Left-handed

Figure 32. Minuscule letters of Anomali Typeface

HANDGLOVES

Right-handed

HANDGLOVES

Left-handed

Figure 33. Capital letters of Anomali Typeface

As a product, Anomali is a Roman typeface which provides the convention and the unconventional forms at the same time. It gives the chance to the users to recognize the opposition of forms and choose one from two absolutely different approaches in one single typeface.

4.2 Content: *Yuvarlanıp Gidiyoruz* (Not too bad, just surviving)

The typeface set titled *Yuvarlanıp Gidiyoruz* (Not too bad, just surviving) focuses on the content. It is not a conventional alphabetic system which refers to the phonetic symbols itself, but rather a conceptualized assemblage of pictures/ dingbats which create an all-embracing meaning.

“*Yuvarlanıp gidiyoruz*” is a common idiom in Turkish language; it is used to express that life goes on anyway, in its own routine way. It can be used to describe any kind of daily-life or future practices regarding individual/family issues like education, economics, marriage, social status and so on.

The aim of designing Yuvarlanıp Gidiyoruz set is to illustrate a whole lifespan of a common Turkish family within a typeface. The type set has various styles (like the styles of a regular typeface such as light, medium, bold and so on) and these styles refer to different stages in the life of a common Turkish family. For example, in the *Hayırlısı* (Hope the Best) style, the family is searching for the most affordable house to rent/buy, for their newlywed children. All the style names are Turkish idioms used to express common situations in the events underlined with the style.

The style *Hayırlısı* includes classified advertisements of real estate in Turkish newspaper. Every single advertisement refers to a type on the computer keyboard, no contextual reference was added into the letter-picture relationship, the pictures were appointed randomly. In addition, the numerals are referred to human portraits, as the members of the family.

Other styles may be added to this family in the future.

4.3 Synthesis, Publication Design: *Güvenli Paket* (Safe Kit)

As it is explained in the previous section, the typeface developed for the synthesis stage has the utility and the function as its focal point. The design idea will be revealed while the typeface is used in specific circumstances, by a specific audience. The typeface designed in this category is named "*Güvenli Paket*"(Safe Kit).

The subject and content of the textype in this stage of the project will be the present censorship legislation of the Turkish government. On 22 November 2011, a ban on domain-names on the Internet was implemented in Turkey. The regulation required to forbid having domain names which included 138 words -specified by the government as "obscene"- like "*Adrienne*, *Animal*, *Hayvan*(Animal), *Baldiz*(sister-in-law), *Fire*, *Girl Beat*, *Hatun*(woman), *Haydar*(a Turkish masculine name), *Hikaye*(story), *Homemade*, *Liseli*(high school student), *Nefes*(Breath), *Nubile*, *Partner*, *Pic*" etc. The domains that have already some of these words were to be banned also. ("138 kelimeye yasak!", 2011)

This case is a valuable area to work on for an artist and an active Internet user who has a point of view about type design and ideology. In addition, the basic idea of banning these keywords touches almost the same problems

of this thesis project: emitting, regulating and converting the connotations of texts. Besides, this regulation and the thesis project share the same field of application; the usage of text.

This typeface is a direct criticism of the regulation. In application, the typeface *Güvenli Paket* uses the benefits of OpenType features: it is based on “Ligatures”. OpenType is a typeface format which allows type designers to add extra features to the typefaces. Ligatures can be called as “special cases” of typefaces; where two or more characters are combined in one: these combinations project other symbols/types which are designed and encoded inside the typeface set.

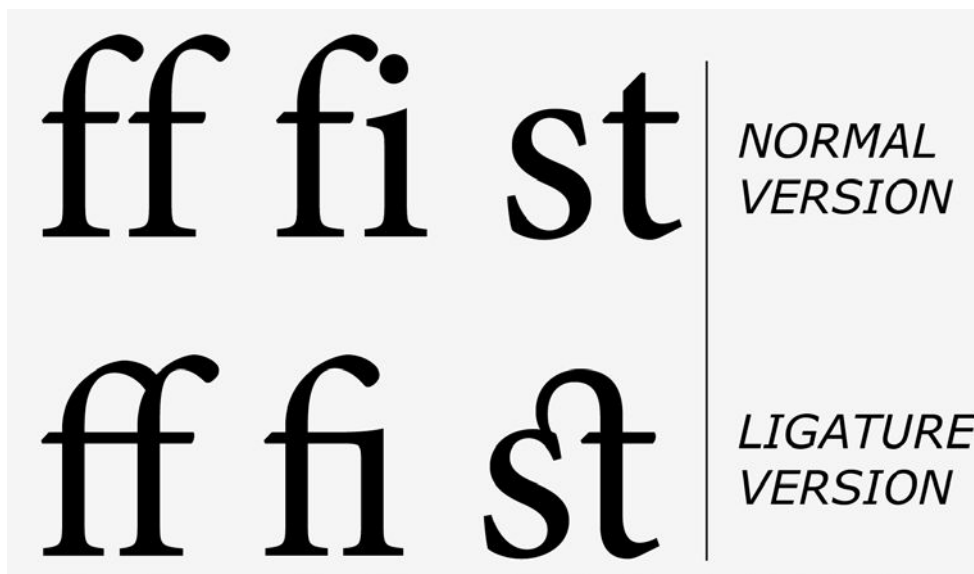


Figure 35. Ligatures of Minion Pro Typeface.

OpenType format enables ligatures to be added into the typefaces and the designer can apply as many ligatures as he/she decides into a single typeface. In the typeface design process, the designer assigns the codes for symbols/images to the selected character combinations. These encoded ligatures will be automatically received when the user types the combinations with that typeface. The ligatures are recognizable by all the web browsers and by softwares which support OpenType features like Adobe InDesign.

The ligatures in *Güvenli Paket* are the encoded versions of the banned words by the government. The typeface has a simple code system for all the words and the user can use the codes for each banned word. For example, when the code “aaa” is typed, it will be replaced with the ligature which contains a vectoral image of the word *ETEKALTI* (upskirt). These codes are only able to be deciphered with *Güvenli Paket* Type set. This means that the coded words will be received by only the people using *Güvenli Paket*. If a reader, who does not have *Güvenli Paket*, tries to see a webpage which includes texts written with *Güvenli Paket*, the web browser automatically shows the text with a default typeface, such as Arial and Times New Roman.

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Figure 36. A text seen in Arial Typeface

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Figure 37. A text set in *Güvenli Paket* Typeface.

As a final product, *Güvenli Paket* is a typeface that gives users a possibility to use these banned words without letting them being scanned and regulated by the search engines. The users can type the banned words, by not using the exact characters but the corresponding codes. These codes will be

converted to the actual words automatically, when *Güvenli Paket* typeface is applied on the text.

Güvenli Paket is a proposal for Internet users who cannot “read” the banned words in digital platform like the way Dyslexie typeface gives an opportunity to dyslexic individuals for reading the texts that they cannot decipher with regular typefaces. To conclude, the typeface *Güvenli Paket* is based on the synthesis principle since the design of this typeface is not only related with form but also with content.

4.4 Context: Atatürk Extended

This typeface is in the same context with the typeface titled Atatürk, which was analysed previously. The copyright owner of the typeface Atatürk, Murat Özbalcı, is the founder of Artikel Corporation which produces wall stickers. Atatürk Typeface can be downloaded from the corporation’s official website. The content of the stickers varies from floral patterns to cultural and historical images.

The reason for choosing the discourse on Atatürk as the basis of this typeface is to criticize Murat Özbalcı’s a “corporate” approach: within the

glyphs section of Atatürk Typeface, the logo of Artikel Corporation is also included.



Figure 38. Artikel Corporation Logo, taken from Atatürk Typeface's glyphs.

The glyphs are the OpenType features which provide the usage of all the characters designed for a particular typeface. In the glyphs section, the characters which are impossible to be typed with the keyboard can be found. The ability to type characters changes by the country and the keyboards which are standardized according to the language of that country. Users can find the glyphs in softwares which are compatible with Open Type, which means that it is impossible to reach to the glyphs of typefaces in standard text editing softwares like Microsoft Word, Open Office etc. Instead, the glyphs can be reached with softwares such as Adobe Illustrator, Adobe In Design.



Figure 39. Screenshot of Glyphs Window of Adobe Illustrator CS5, with Atatürk Typeface.

It is impossible to “type” the logo of Artikel Corporation with the keyboard; the only way to reach to that image is to search for it within Atatürk Typeface’s glyph section. Therefore, that logo is hidden from the users who use only the standard text editors.

The hidden corporate logo in Atatürk Typeface is the reference point of a new typeface designed for the thesis project’s context stage. The concept is like the application of Atatürk typeface, placing hidden “tangible objects” behind a cultural and historic context. Therefore, the new typeface will be an extension of the previous version of Mustafa Kemal Atatürk’s handwriting and is named “Atatürk Extended”.

Atatürk Extended is a direct copy of Atatürk Typeface. It differs itself from the previous design with the same method of placing the logo of Artikel

Corporation within Atatürk Typeface. A user will find more “messages” within the glyphs section of Atatürk Extended. In Atatürk Extended’s glyph section, there are numerous extra characters which are actual phrases taken from Artikel Corporation’s official website (www.artikel.com.tr).

*Artikel'in ürünleri top10
listesinden inmemektedir.
M. Kemal Atatürk*

Figure 40. A glyph from Atatürk Extended (translation: The products of Artikel are constantly in the top10 list).

*Sticker hakkında her şey!
M. Kemal Atatürk*

Figure 41. A glyph from Atatürk Extended (translation: All about stickers!).

Artikeliñ dünyası 12 yıldır
durmaksızın genişliyor.

M. Kemal Atatürk

Ürünlerimizin analiz sertifikaları
bulunmakta ve denetlenmektedir.

M. Kemal Atatürk

Ödeme seçeneklerimiz, havale/EFT,
ve kredi kartı ile ödemedir.

M. Kemal Atatürk

Ücretsizdir...

M. Kemal Atatürk

IBAN: TR60000067010000000072049648

Figure 42. Glyphs of Atatürk Extended

The purpose of designing Atatürk Extended is to criticize the corporal strategies under a typeface design, so, the corporal attitude of Murat Özbacı who brings a national context into industrial arena. There is no intention to address the respectability of Mustafa Kemal Atatürk, or Mustafa Kemal Atatürk himself. To sum up, Atatürk Extended is designed to indicate that a typeface designer can create a texttype, to criticise another product from another designer and use a pre-designed typeface as a personal statement.

CHAPTER 6

CONCLUSION

During my researches about the subject, I noticed that studying typeface design within the context of ideology is a very resourceful process. By choosing typeface design as the subject of my thesis project, I had the chance to explore a workspace, including constituents which vary from the smallest element such as a single letter, to the largest national and political histories.

The aim was also creating an independent work area to experiment different methods as an artist, like exploring OpenType features and ligatures in order to track the ways to embed statements into typeface design.

With this aspect, my MFA thesis project can be received as an attempt to conceptualize this case: finding valuable resources and examples to discuss about and creating strict methods to analyse typography. Thus, as a final product, preparing a reference model for creating artworks via designing typefaces. Due to Lucille Tenazas' (1998) proposal to typographic education, I had the chance to add/suggest four different approaches to typeface design. However, I agree that this categorisation is not absolute; instead, it is an attempt to enlarge the range of typeface designing methods.

As it is indicated while introducing the diagrams about the relationship of textype and reader, the aim of this project is not to announce a new medium for expressing ideas, but to show that all typefaces can already bear ideologies within, and they can be received and used as an artwork or personal statement. In addition, it can be argued that all kind of visualisation can share the same discussion about ideology and its representation. Even so, it is beneficial to analyse the ways of representations within this frame; to find new methods for communication, to create ways to research on ideology or to create hybrid approaches for expressing an idea.

The leading idea about "the encoded messages inside typefaces" drove me to reconsider the designer's role and position within the field of graphic design practice. While widening my knowledge about ideology and

searching through the histories of typefaces, I was carrying the question whether it is necessary to the designers to be aware that the typefaces can create a second layer of message for the reader. It is the same with reading any message through the filter of a typeface. My personal suggestion for this question is keeping it unanswered and let the debate endure in order to continue to enlarge the spectrum of discussions about how type works.

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