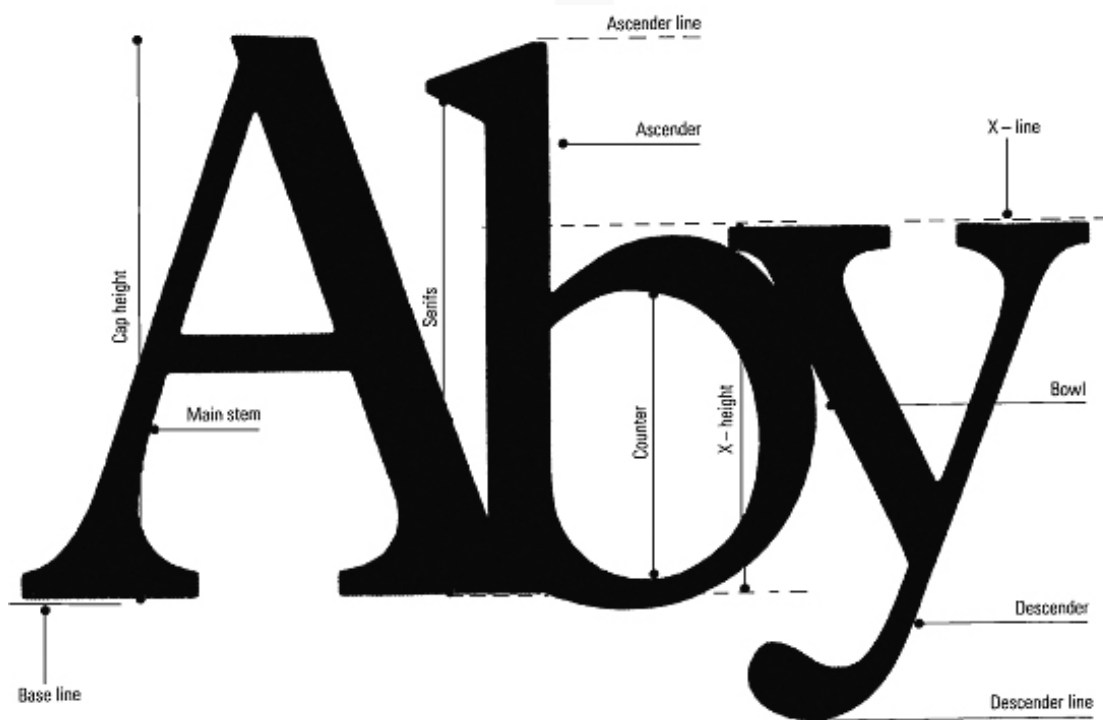


However, these shapes have been adjusted slightly for design and legibility.

Most lettering benefits from uniformity and a vocabulary is needed in order to be able to describe each letter in detail to ensure this uniformity can be reached. Calligraphers will be aware of much of this vocabulary and will also be used to drawing grids in which to place the letters. Some of the terms you should know are:-

- * **Baseline:** An imaginary line on which the capital letter stands.
- * **Capline:** An imaginary line across the tops of capital letters.
- * **Meanline:** An imaginary line across the body of the lowercase letters. Shown here as the x line.



- * **x-height:** The height of the lowercase letters, for ease, measured on the letter x.
- * **Apex:** The peak of uppercase A
- * **Ascender:** A stroke on the lowercase letter that rises above the meanline i.e. b, d, h.
- * **Descender:** A stroke on a lowercase letter that falls below the baseline.
- * **Hairline:** The narrowest strokes in a typeface with varying weights.
- * **Serifs:** Short strokes that extend from and at an angle to the upper and lower ends of the major strokes of a letter.

There are others, but this is enough for now!

REALISM

Illustrative work can be very true to life and it is difficult to distinguish between illustration and photography at times. Certain topics will dictate that a realistic image is drawn. For example if you were asked to produce an illustration for a book on the evolution of mammals, it might be necessary to put together a realistically accurate interpretation of the animals based on scientific information. Similarly, if you were illustrating instructions for a product, you might need to produce a technically precise drawing.



DISTILLING REALITY

You might decide to go for a style that shows changes from reality. There are various ways in which you can use looser styles of illustration to depict a subject. You could follow a graphic, abstract, impressionist, retrospective or other style; depending on what you feel best suits the subject.

MATERIALS AND METHODS

The range of materials available to illustrators is broad. Certain materials will require specific techniques in order to achieve the right effect. Some of the materials you might be familiar with or have heard of are:

Scraperboard, collage, computer, airbrush, felt tip and marker pens, pen and ink, coloured pencils, paints, mixed media and so on. Let us have a look at some examples of these in context

This is an early version of London Transport's classic logo, which has evolved over many years and now appears in a number of variations. Composed of the simplest of geometric forms, it nevertheless retains the elements of a wheel, which is basic to all forms of transport. This 'roundel' design first appeared with the names of stations in the central horizontal bar on the platforms of underground stations in 1908.



The design featured an enlarged initial and final letter and was used for station signage and promotional material. The geometric design has evolved over the years, but still retains the essence of the very first logo.

These days the logo is used to form a unified link between London Transport, London Underground and London Buses.

The original London Underground logo was re-designed by typographer Edward Johnston in 1918. He is responsible for designing the 'Johnston' font and introducing it to the logo. The typeface was designed to provide the utmost legibility. The underground type appears in white reversed out of a blue horizontal bar within the roundel design, conveying a highly visible and immediate message.

The Johnston typeface was adapted in 1979 by Eiichi Kono whilst working for Banks & Miles graphic design company and became known as 'New Johnston'.



Task 2 - I want you to design typographic logos for the following companies. Please send these in with your final submission.

- * Johnston & Co (Lawyers)
- * Advanced Systems (Computer software design company)
- * 4 Kids (Children's clothing manufacturer)
- * Hemmings (Quality jeweller)
- * Stems (Florist)

Consider the nature of each business and try different fonts, weights, widths and experiment with a variety of typographic possibilities for each before committing to a final choice. Please work up your final designs to a high standard of finish in black and white, either using a computer or drawing them by hand.

Choosing an image

Now that you have got a feel for typographic logo design, it is time to turn your attention to focus on logos that contain an image; this could take the form of an illustration, a geometric shape or a graphic motif. Here are some examples of company images. See if you can identify which companies they represent without having to look them up!



Feel free to move the position or size of the 'Dream' rocket and planet to allow room for your typographic layout.



Which font (or fonts) will you choose? Will some words appear in bold, light, italic, condensed or expanded forms? Will all or some of the words appear in capitals? Try to consider not only creating four good slogans, but in order to maximise the impact of the words ensure that you carefully craft how they will appear on the poster.

Task 3 - Please send in your solution for task 3 with your final submission.

Now that you have had a chance to analyse advertising design and the experience of creating your own words for an advert it is time to consider suitable images to use.

In this task, I want you to consider images, either photographic or illustrative, to suit three of the following slogans. Just like the Dream chocolate bar these slogans were created for this task.

Choose three of the following slogans and design an image to go with each one. Produce a sketch/visual to show the slogan and image together. This can be a pen line drawing or a more finished colour visual. There is so much access to useful photo libraries and illustration examples via the internet. If you wish, you can produce this work using a computer, but please remember that the quality of the idea counts, so don't get carried away with techniques and effects, focus on crafting a suitable and effective advert.