Einheit 6

Schriftgestaltung

Heute stehen zehntausende von Schriften zur Wahl.

Die Auswahl einer geeigneten Schrift und die Art und Weise ihrer Anwendung bestimmen wesentlich die Qualität einer Publikation.

Es stellt sich also zunächst die Frage, nach welchen Kriterien eine Schrift ausgewählt werden soll.

Grundsätzlich zu unterscheiden sind

darstellungstechnische, funktionale und formale

Aspekte.

Darstellungstechnische Aspekte

In der Entwicklungsgeschichte der Schrift haben die Trägermedien immer die Gestaltung der Schrift beeinflusst. So entstanden für die Verwendung auf Stein andere Schriften als für die Verwendung auf Papier oder Bildschirmen. Ebenso beeinflusste die Entwicklung der Wiedergabetechniken - zum Beispiel die Satz- und Drucktechnik - die Entwicklung von neuen Schriften oder Schriftvarianten.

Schrift auf Papier

Bedingt durch die hohe Wiedergabequalität mittels moderner Drucktechniken auf Papier gibt es hier keine wiedergabetechnisch bedingten Einschränkungen in Bezug auf die Schriftauswahl.

Auch Desktop-Drucker (Laser oder Tintenstrahl) haben inzwischen eine Druckauflösung, die für eine so gute Wiedergabequalität ausreichen, dass das menschliche Auge keine Ungenauigkeiten mehr wahrnimmt.

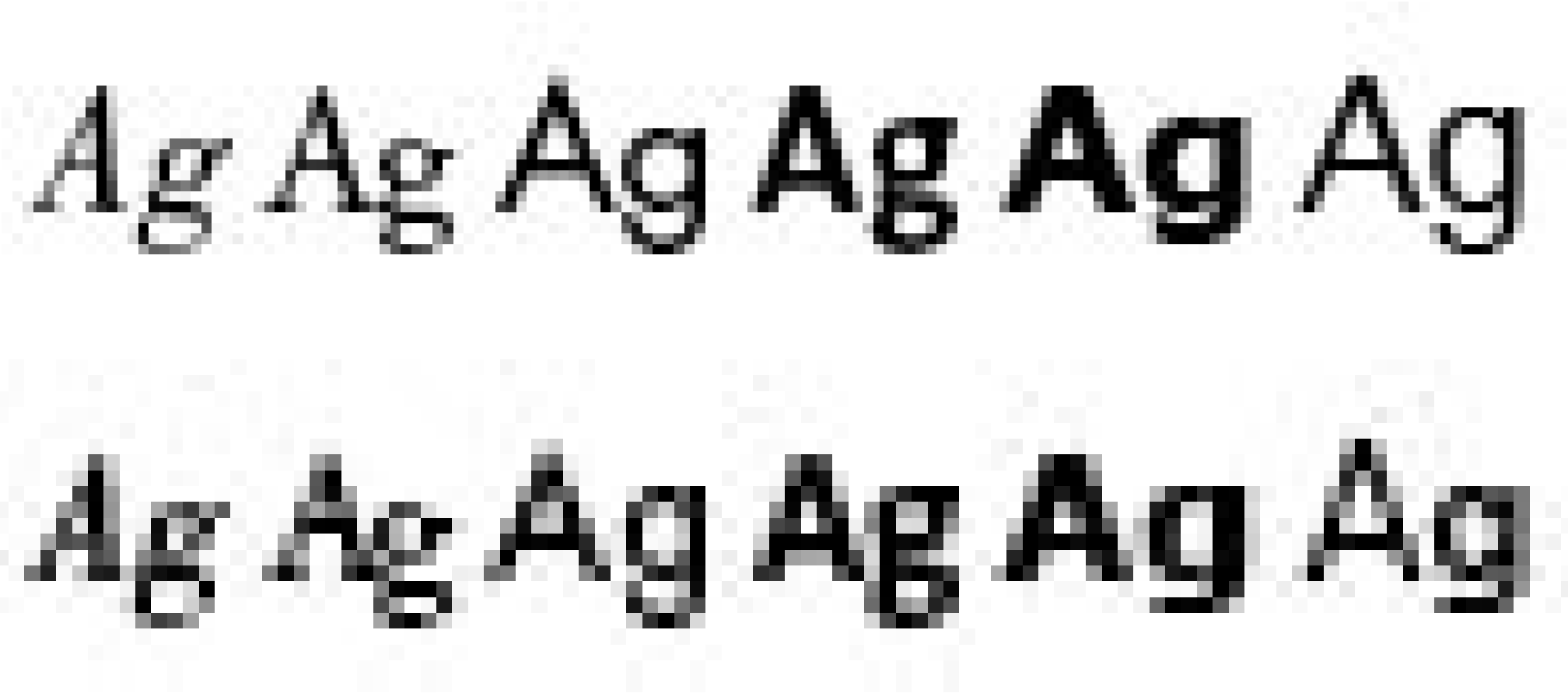
Schrift auf Bildschirmen

Bildschirme aktueller Bauart haben eine Auflösung von 72 bis 92 dpi (dpi = dots per inch, 1 inch = 2,54 cm). Das heißt, die Auflösung ist gegenüber Druckern nur etwa der zehnte bis zwanzigste Teil.

Um eine Schrift in der Größe von 12 Punkt (ca. 4,5 mm) auf einem Bildschirm darzustellen, stehen also bei einer Auflösung von 72 dpi nur maximal 12 Pixel in der Höhe zur Verfügung.

Schrift auf Bildschirmen

Ag Ag Ag **Ag** **Ag** Ag *Ag* Ag Ag **Ag** **Ag** Ag



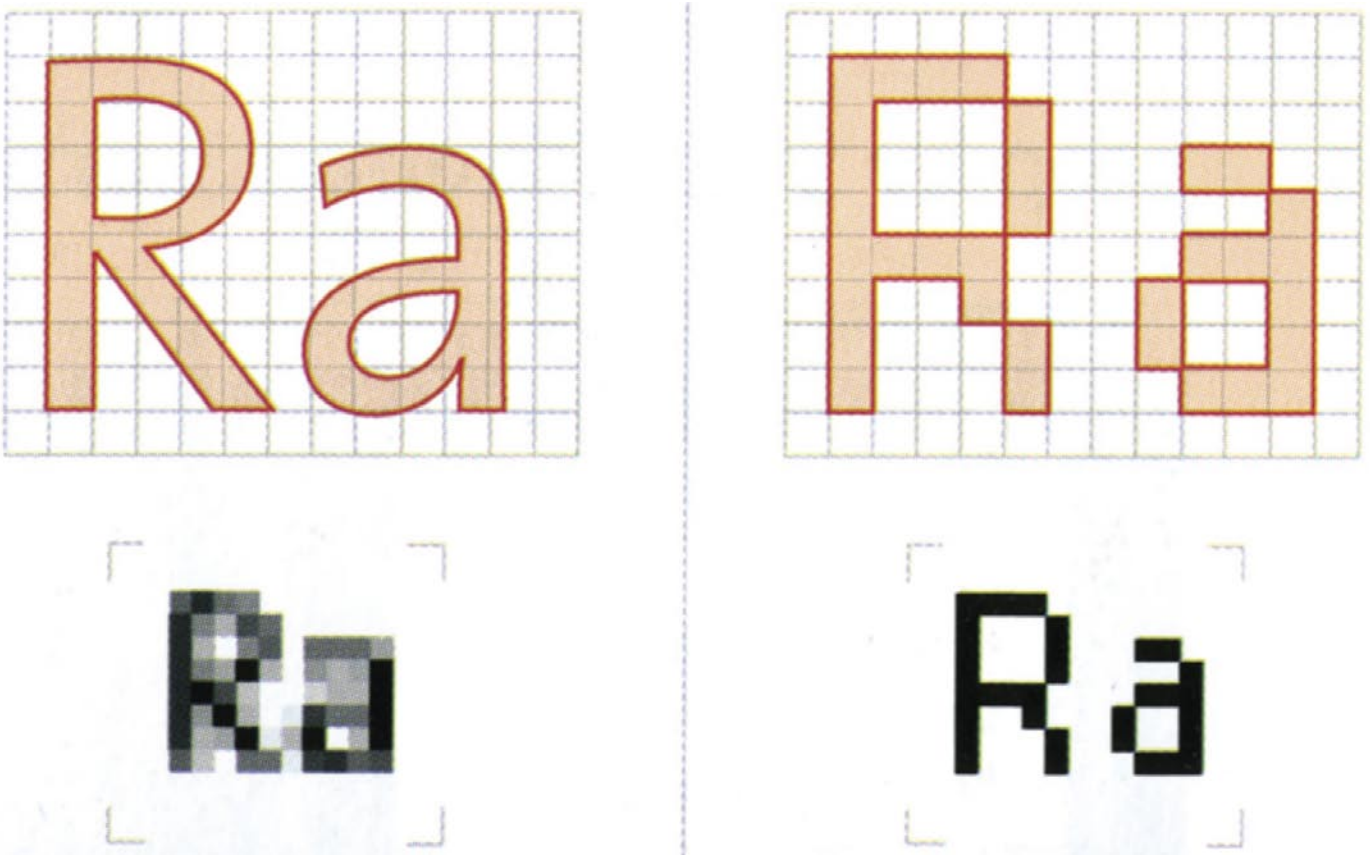
Schrift auf Bildschirmen

Konsequenz:
Schriftgrößen unter 10 Punkt (ca. 3 mm) sind in der Regel nicht bildschirmgeeignet.

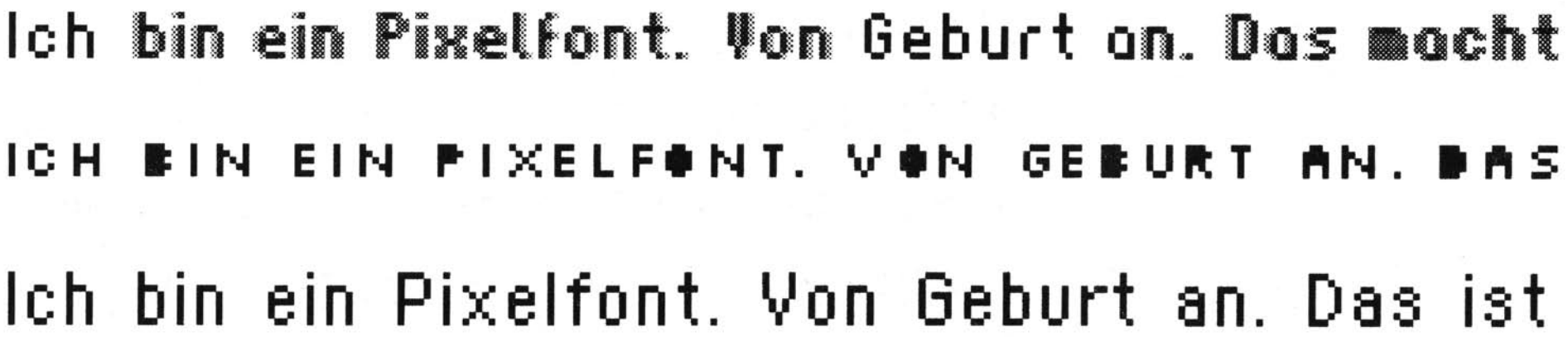
Um den Charakter einer Schrift darzustellen, ist je nach Schrifttyp eine Mindestgröße erforderlich. Bei Schriften mit filigranen Elementen (feine Serifen, kursive) ist diese größer als bei Schriften ohne diese Elemente.

Kleinere Schriftgrade lassen sich nur mit pixeloptimierten Bildschirmschriften darstellen, ein Schriftcharakter ist nicht mehr erkennbar.

Schrift auf Bildschirmen



Schrift auf Bildschirmen



Schrift auf Bildschirmen

Betriebsgröße *Betriebsgröße*

Schrift auf Bildschirmen

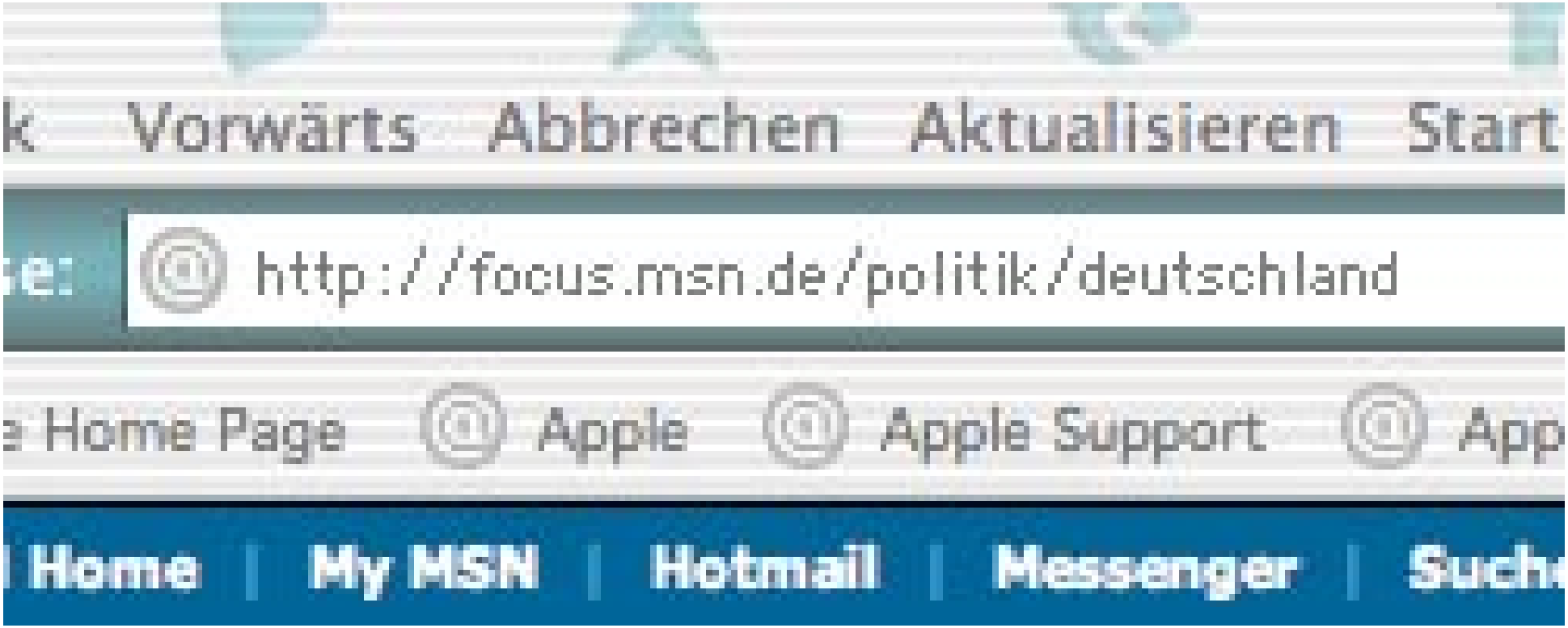
Glättung/Antialiasing

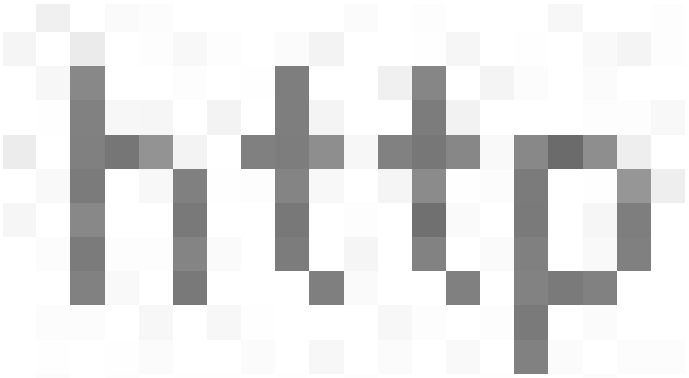
Um eine ansprechendere Bildschirm-Darstellung zu erreichen, werden die Schriften geglättet. Hierzu werden Farbzwischenwerte zwischen der Schrift und dem Hintergrund errechnet.

In manchen Programmen lässt sich das so genannte Antialiasing in verschiedenen Stufen einstellen und damit in gewissem Umfang optimieren.

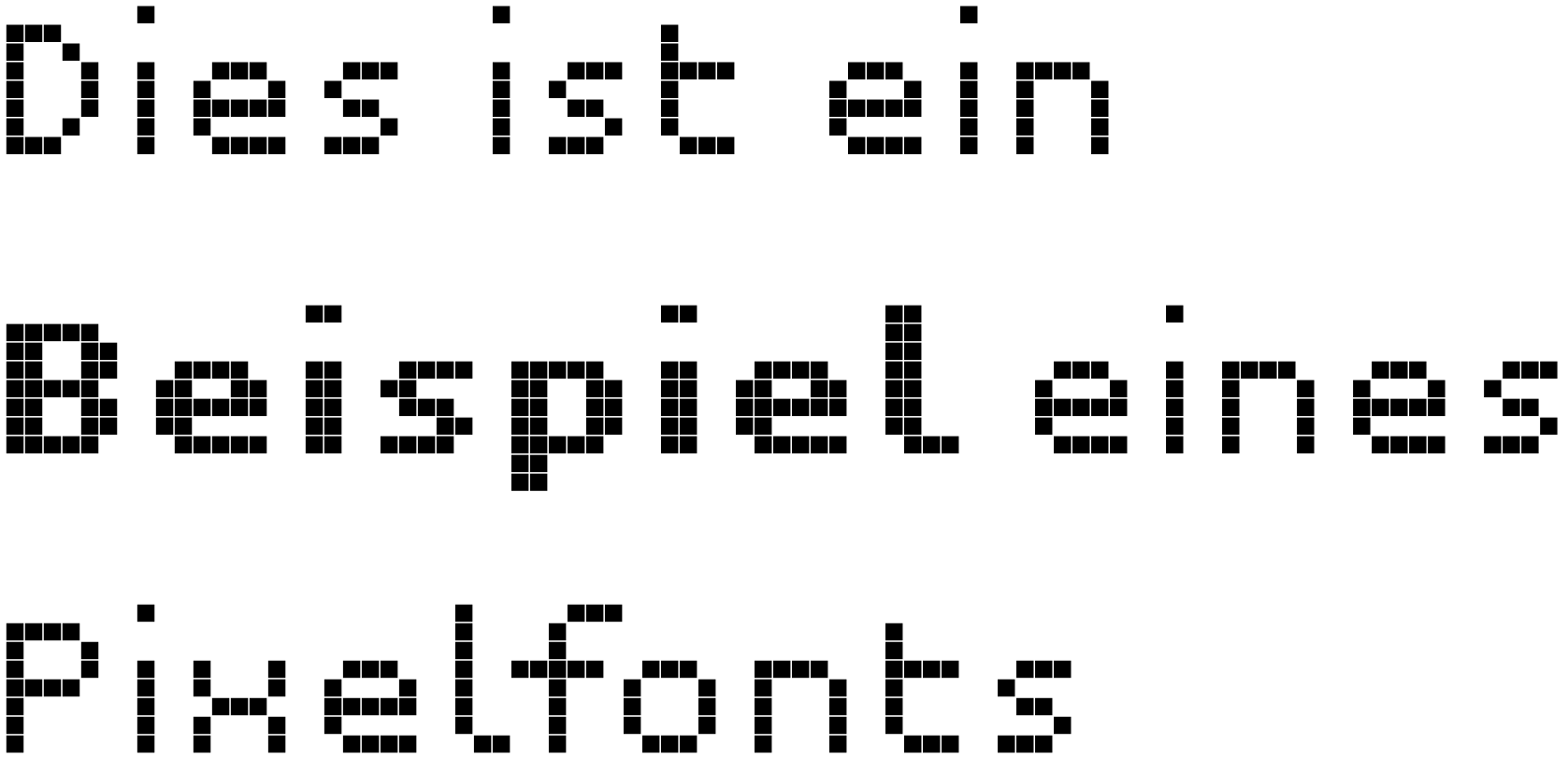
Durch das Antialiasing ensteht aber auch eine Unschärfe.

Schrift auf Bildschirmen





Schrift auf Bildschirmen



Schrift auf Bildschirmen

Die Mittelhöhe einer Schrift (x-Höhe)

Maßgeblich für die Größeneindruck ist nicht die Größe der Versalien, sondern die Größe der Kleinbuchstaben. Deshalb können Schriften mit einer großen Mittelhöhe in kleineren Schriftgraden verwendet werden als Schriften mit kleinen Mittelhöhen.

Dieses Kriterium gilt natürlich für alle Anwendungsbereiche, nicht nur für Bildschirmdarstellungen (zum Beispiel Leitsysteme).

Schrift auf Bildschirmen

Die Mittelhöhe einer Schrift

Schrift auf Bildschirmen

Die Mittelhöhe einer Schrift

Schrift auf Bildschirmen

Die Mittelhöhe einer Schrift

Schrift auf Bildschirmen

Das Einbetten von Schriften in Dokumente

Anders als bei Drucksachen werden bei elektronischen Publikationen Daten weitergegeben, die lizenzrechtlich geschützte Elemente beinhalten. Da Schriften in der Regel geschützt sind, ergeben sich hieraus besondere Bedingungen.

Generell gilt, dass eine Schrift nicht so mit einem Dokument weitergegeben werden darf, dass sie aus dem Dokument herausgelöst werden kann. Auf der anderen Seite muss der Empfänger die Möglichkeit haben, das Dokument so zu sehen, wie der Autor es konzipiert hat.

Schrift auf Bildschirmen

Typografische Verbindlichkeit auf Webseiten

Bei HTML-Seiten können nur Schriften dargestellt werden, die auf dem jeweiligen Computer installiert sind. Mit Hilfe von Stylesheets können die gewünschten Schriften und ihre Darstellungsart vorgegeben werden. Für den Fall, dass die angegebenen Schriften nicht installiert sind, können Ersatzschriften definiert werden.

Eine Möglichkeit für verlässliche Darstellungen ist die Verwendung von Schriften, die zusammen mit den Betriebssystemen installiert werden (Arial, Times, Verdana ...).

Schrift auf Bildschirmen

Das Einbetten von Schriften in Dokumente

Für elektronische Publikationen, die nicht hauptsächlich auf dynamischen Inhalten aufbauen, ist das Flash-Format eine Möglichkeit, eine verbindliche Darstellung zu garantieren. Hier ist die Schriftinformation im Vektorformat eingebunden, eine Herauslösung und Bearbeitung ist nicht möglich. Damit sind die urheberrechtlichen Bedingungen gewahrt.

Schrift auf Bildschirmen

Das Einbetten von Schriften in Dokumente

Für die elektronische Weitergabe von statischen Seiten eignet sich das PDF-Format (Portable Dokument Format) von Adobe. Dieses auf Postscript basierende Format kann mit dem kostenlosen Acrobat Reader auf allen Plattformen betrachtet und gegebenfalls ausgedruckt oder belichtet werden.

Sehr differenzierte Einstellungsoptionen bei der Erzeugung einer PDF-Datei werden allen - auch den lizenzrechtlichen - Ansprüchen gerecht.

Schrift auf Bildschirmen

Das Umwandeln von Schriften in Zeichenwege

Mit dem Umwandeln von Schriften in Zeichenwege sind alle lizenzrechtlichen Probleme und alle Probleme der verlässlichen Darstellung umgangen.

Der Nachteil sind deutlich größere Dokumente und der Verlust der Textinformation (damit zum Beispiel Suchfunktionen im Text).

Schrift auf Bildschirmen

Die Auswahl der geeigneten Schrift

Anders als im Printbereich sind bei elektronischen Publikationen ungleich mehr Faktoren zur Schriftauswahl zu bedenken - und zwar unabhängig von formalen Überlegungen.

Nur eine sorgfältige Berücksichtigung aller technischen Aspekte garantiert ein problemloses Handling.

Funktionale Aspekte

Die erste Aufgabe von Schrift ist es, Inhalte zu vermitteln.

Deshalb muss bei jeder Schriftauswahl das Überprüfen der Lesbarkeit unter Berücksichtigung der vorgesehenen Verwendung stattfinden.

Wichtige Kriterien sind hier zum Beispiel die Textmenge, die mögliche Darstellungsgröße, die Farbigkeit, die Differenzierungsmöglichkeit der Schrift, das Medium oder die parallele Verwendung in verschiedenen Medien.

Funktionale Aspekte

Beispiel: Große Textmenge

Um eine große Textmenge zu bewältigen, gibt es verschiedene Möglichkeiten.

kleine Schrift
schmallaufende Schrift
wenig Zeilenabstand

Funktionale Aspekte

Diese Bedingungen werden zum Beispiel wie folgt erfüllt:

geradestehende Schrift (besser lesbar als kursiv)
große x-Höhe

Beispiel (News Gothic):

Dies ist ein Blindtext

Dies ist ein Blindtext
Dies ist ein Blindtext

Funktionale Aspekte

Viele serifenlose Schriften, die in den letzten 50 Jahren enstanden sind, erfüllen diese Kriterien.

Frutiger

Meta

The Sans

Verdana

Funktionale Aspekte

Beispiel: gute Gliederungseigenschaften

Um mit einer Schrift einen Text gut gliedern zu können, benötigt die Schriftfamilie möglichst viele Schnitte.

Beispiel (The Sans):

extra light light semi light plain **semi bold** **bold** **extra bold** **black**
extra light *light* *semi light* *plain* ***semi bold*** ***bold*** ***extra bold*** ***black***

Funktionale Aspekte

Beispiel: gute Lesbarkeit in kleinen Schriftgrößen

Bei der klassischen Serifen-Antiqua unterstützen die Serifen die Differenzierung der Buchstaben. So sind diese Schriften für sehr kleine Anwendungen besonders geeignet.

Beispiel (Times):

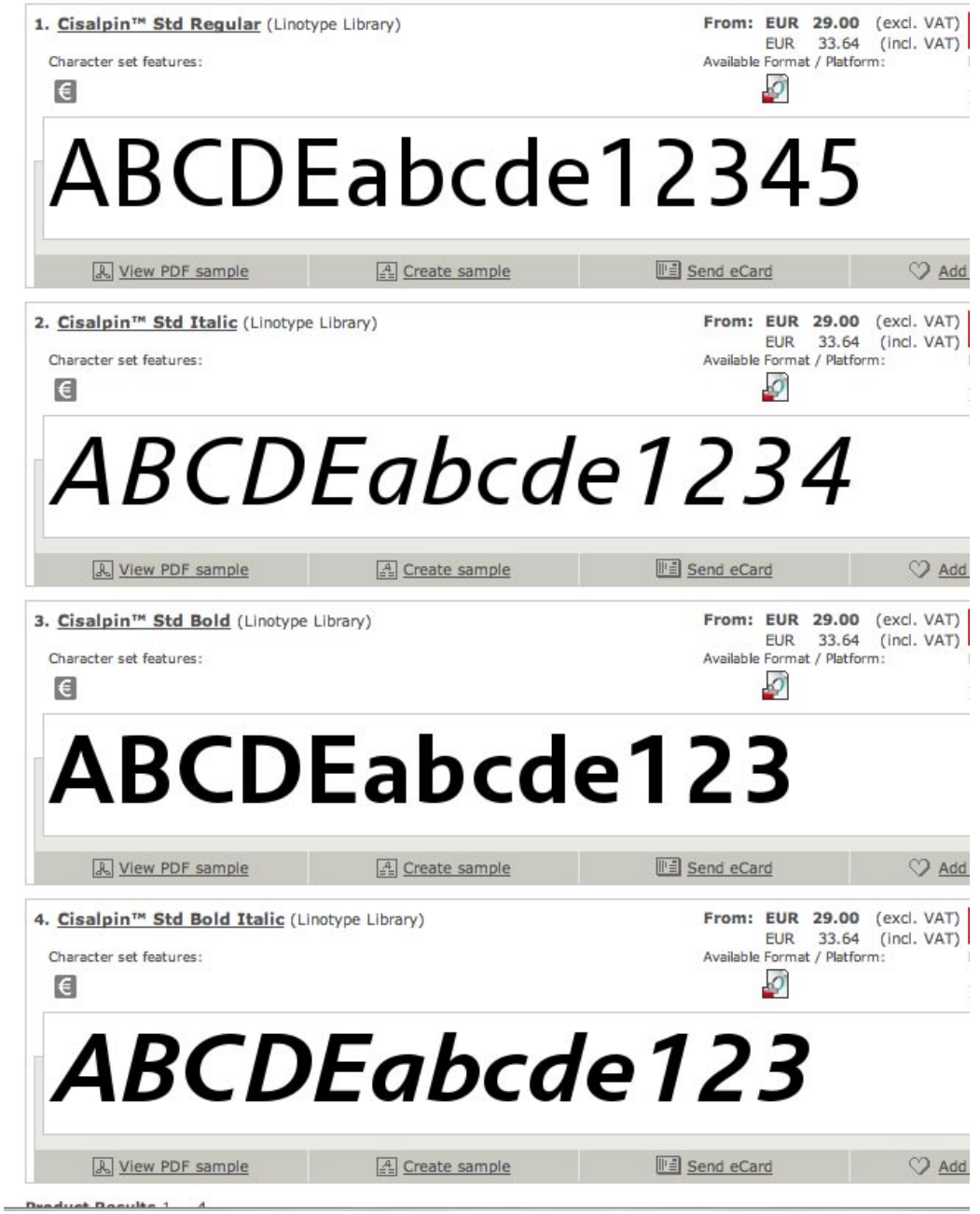
Dies ist ein Probetext

Dies ist ein Probetext

Funktionale Aspekte

Beispiel: Cisalpin - eine Schrift speziell für Karten

Der Schweizer Felix Arnold entwickelte die Schrift Cisalpin unter Berücksichtigung der speziellen Anforderungen bei der Anwendung in Karten.



Funktionale Aspekte

Beispiel: Cisalpin - eine Schrift speziell für Karten

Besonderheiten der Schrift:

- Stärkere Kursivstellung, um auch bei Rundsatz den kursiven Charakter zu bewahren
- Offene Binnenformen (Punzen)
- Relativ große X-Höhe

Cisalpin Regular A a B b C c D d E e F f G g H h I i J j 1 2 3 4 5

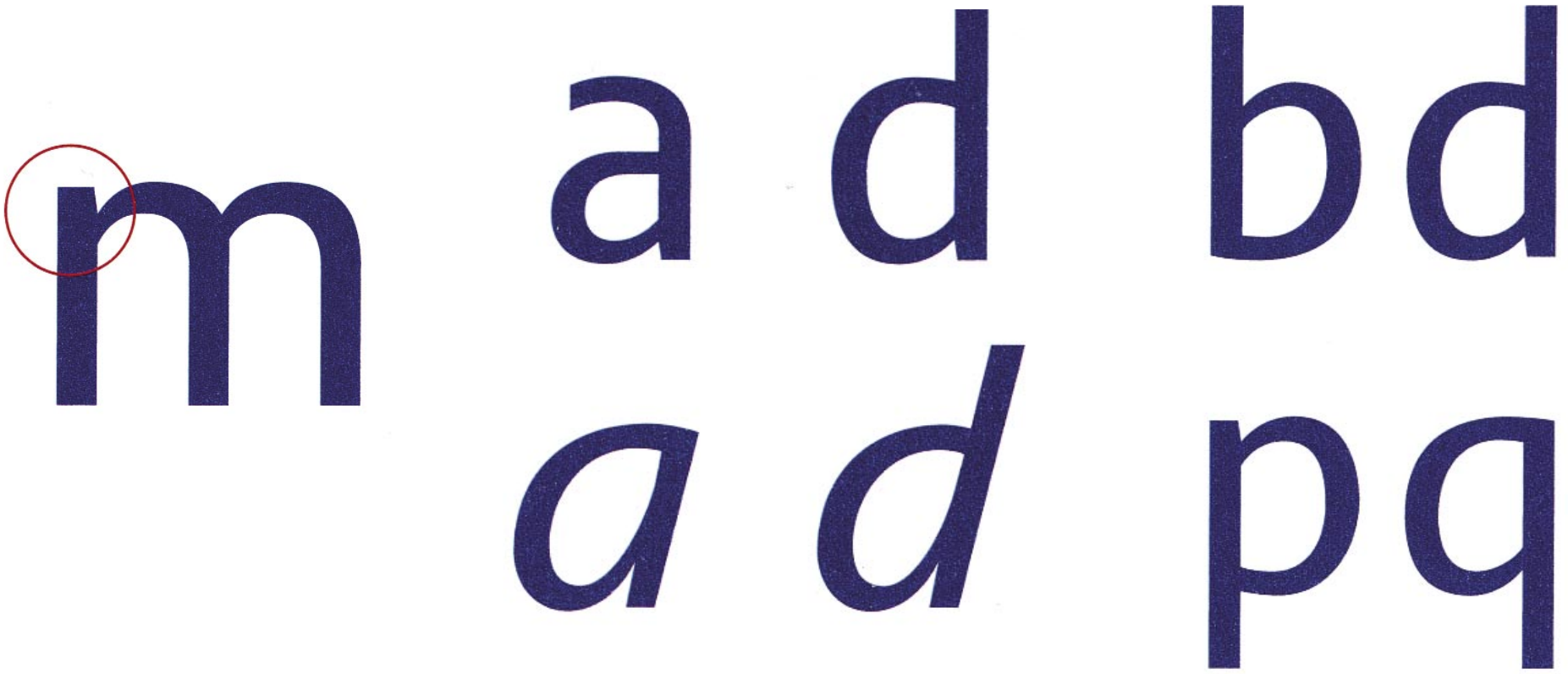
Cisalpin Italic A a B b C c D d E e F f G g H h I i J j 1 2 3 4 5

Cisalpin Bold A a B b C c D d E e F f G g H h I i J j 1 2 3 4 5

Cisalpin Bold Italic A a B b C c D d E e F f G g H h I i J j 1 2 3 4 5

Funktionale Aspekte

Beispiel: Cisalpin - eine Schrift speziell für Karten



Formale Aspekte

Die Wahl einer entsprechenden Schrift unterstützt die inhaltliche Aussage.

Dies kann zum Beispiel sein:

traditionell/konservativ
intellektuell
modern
modisch/trendig
sachlich
identifizierend
. . .

Formale Aspekte

traditionell/konservativ

intellektuell

modern

modisch/trendig

sachlich

identifizierend

...

NIE MEHR

Konservative Allgemeinplätze

Langweilige Rundumschauen

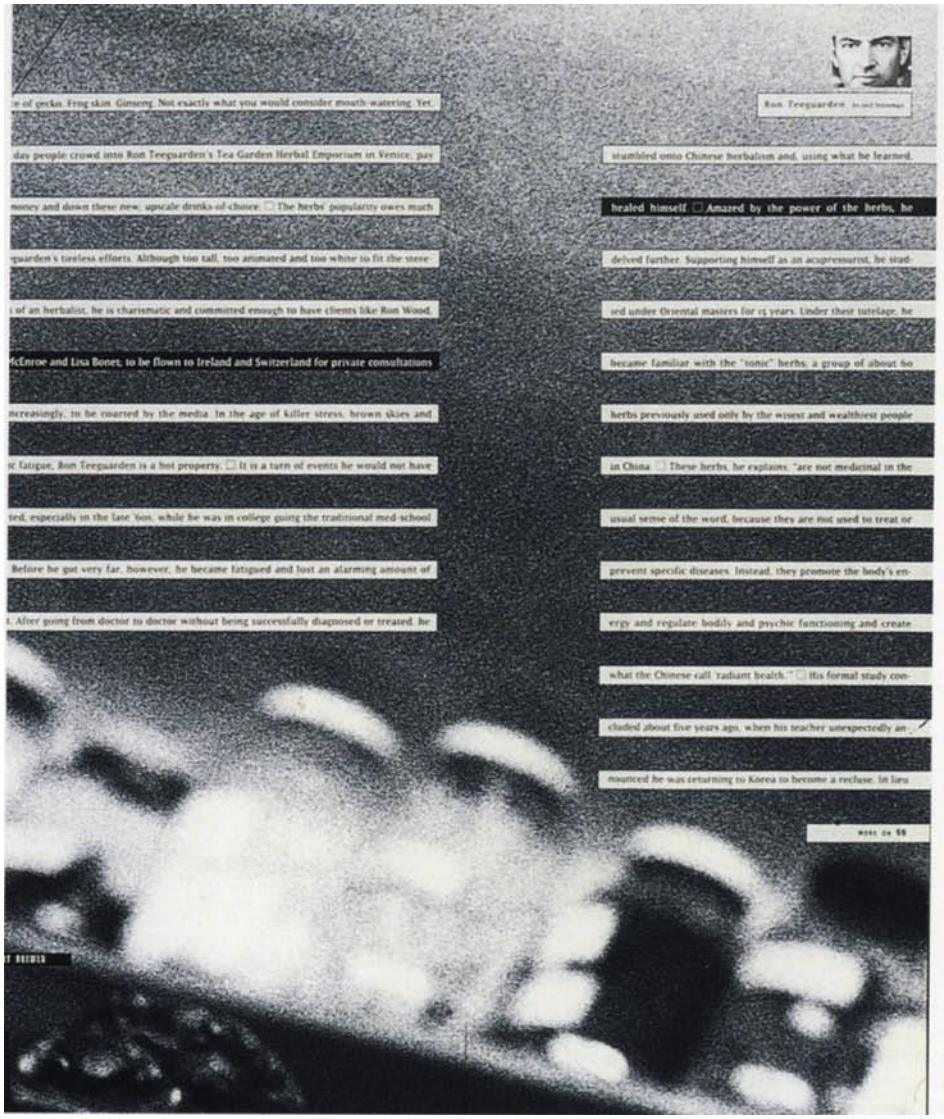
Staatstragende Zeitungen.

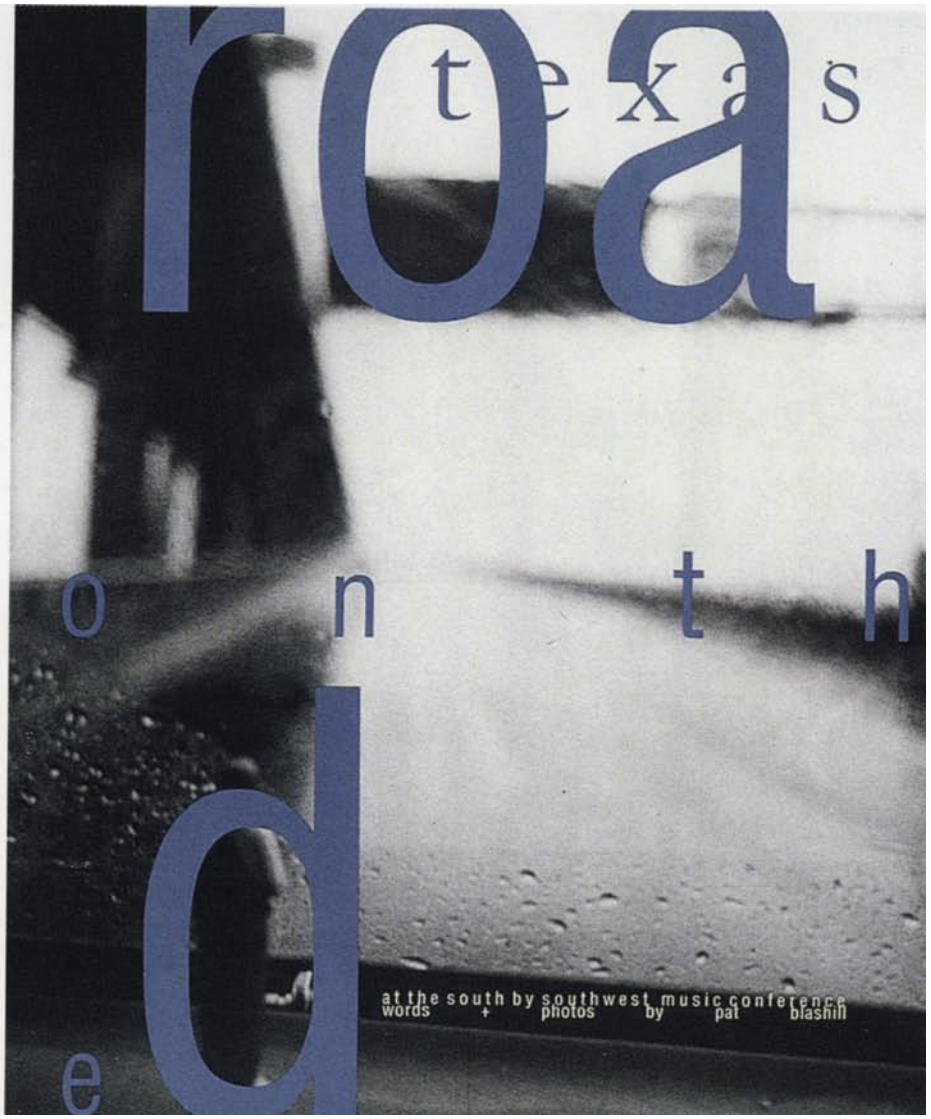
Neue Lieblings Zeitung

Bald

schreIBMaschinen

a view from the tenth pole
the wedg people
concep t + words : steve barilotti
p h o t o s: ron r o m anosky
"EEEOOOO! WedgeWear Wedge Report, Fourth of July, and the fireworks are flying. It's blistering hot outside already, if you can buleeve that. 'Fantasies', by my band in the background. We're fantasizing big waves, but what we have is a pulsing southwest at two-to-three—should be fun time. Volleyball, frisbee, badminton...we can do it all. If there's any parties let me know. I'll leave it on the afternoon message, and I'll see you at Wedge. Allrileeeeeehhht!"
—Mel's WedgeWear Wedge Report, July 4, 1990
"When it's small, you get hurt. When it's big, you drown."
—Robert O: Renowned for riding "Odie," a dragon-shaped inflatable pool toy in 8-foot Wedge. Wedge only fires on a south-southwest swell. That means summer. That means crowds. The Freak Show. Clueless, sunburned inlanders clog the lineup—with absolutely no concept how powerful the waves really are. Backs and necks can be snapped like rotten kindling, slammed on the sand tarmac. Sandscrapes abound, as do noses ground down to the cartilage. Rips drag you into the jetties for a meat-grinder effect. And people crowd like freeway gawkers to catch a glimpse of the carnage. Riding Wedge is like strapping yourself to an av-


Ron Teeguarden
of gecko. Frog skin. Ginseng. Not exactly what you would consider mouth-watering. Yet,
day people crowd into Ron Teeguarden's Tea Garden Herbal Emporium in Venice, pay
money and down these new, upscale drinks-of-choice. The herbs' popularity owes much
guarden's tireless efforts. Although too tall, too animated and too white to fit the stere-
of an herbalist, he is charismatic and committed enough to have clients like Ron Wood,
McEnroe and Lisa Bonet, to be flown to Ireland and Switzerland for private consultations
ncreasingly, to be courted by the media. In the age of killer stress, brown skies and
ic fatigue, Ron Teeguarden is a hot property. It is a turn of events he would not have
ted, especially in the late '60s, while he was in college going the traditional med-school
Before he got very far, however, he became fatigued and lost an alarming amount of
. After going from doctor to doctor without being successfully diagnosed or treated, he
stumbled onto Chinese herbalism and, using what he learned,
healed himself. Amazed by the power of the herbs, he
delved further. Supporting himself as an acupressurist, he stud-
ied under Oriental masters for 15 years. Under their tutelage, he
became familiar with the "tonic" herbs, a group of about 60
herbs previously used only by the wisest and wealthiest people
in China. These herbs, he explains, "are not medicinal in the
usual sense of the word, because they are not used to treat or
prevent specific diseases. Instead, they promote the body's en-
ergy and regulate bodily and psychic functioning and create
what the Chinese call 'radiant health.'" His formal study con-
cluded about five years ago, when his teacher unexpectedly an-
nounced he was returning to Korea to become a recluse. In lieu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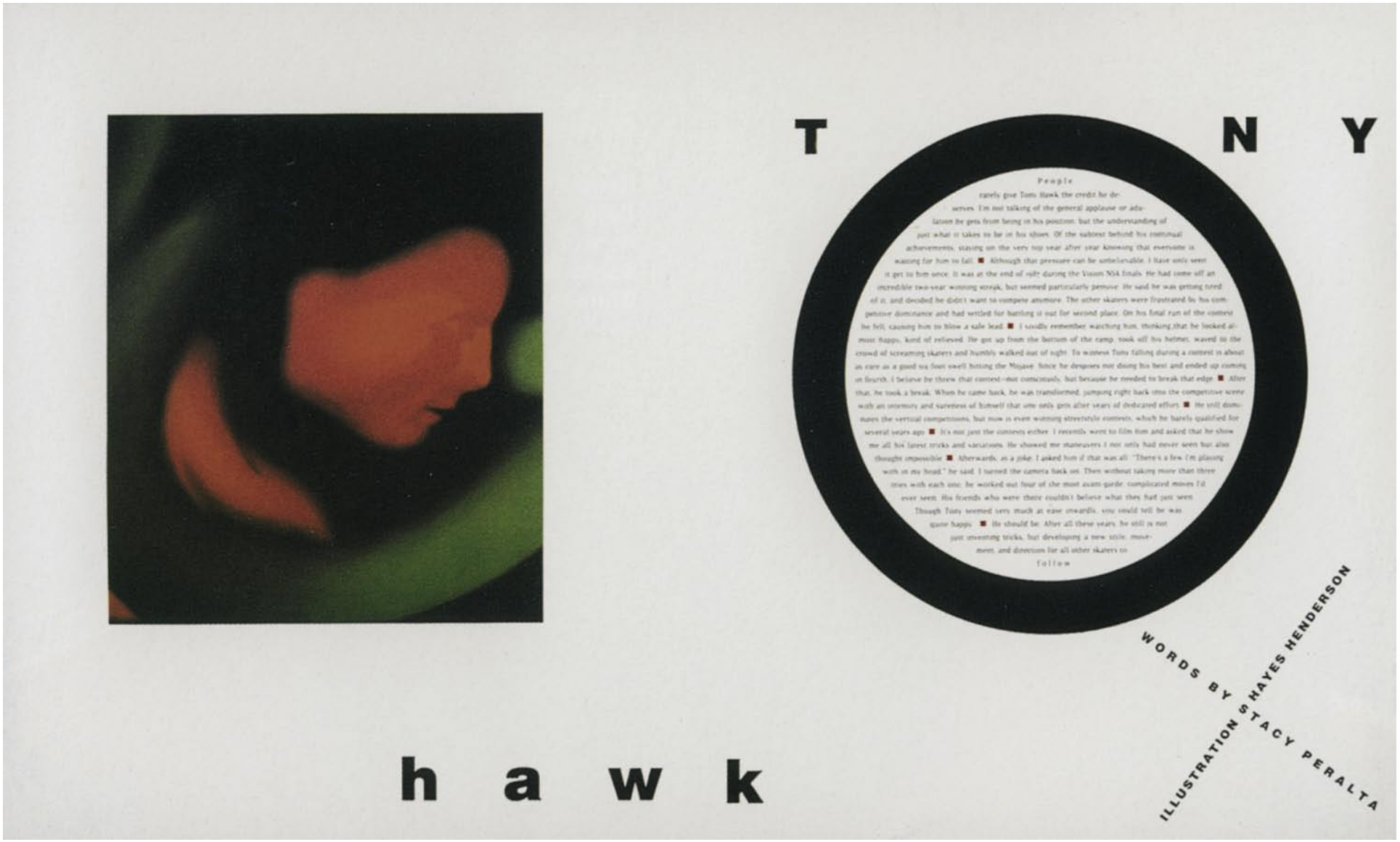
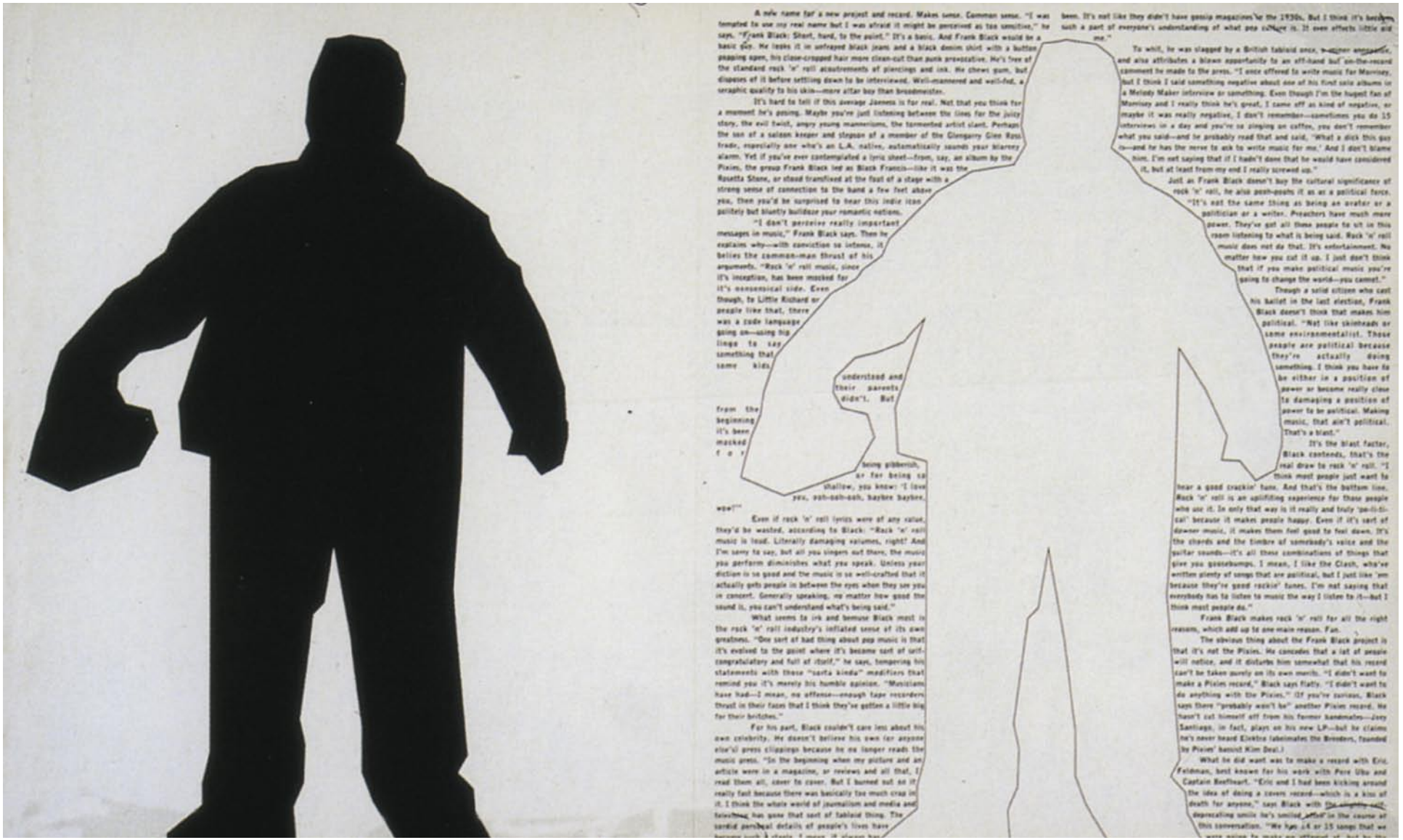
at the south by southwest music conference
words + photos by pat blashill


T N Y
People
rarely give Tony Hawk the credit he de-
serves. I'm not talking of the general applause or ado-
lation he gets from being in his position, but the understanding of
just what it takes to be on his shows. Of the saltiest behind his continual
achievements, staying on the very top year after year knowing that everyone is
waiting for him to fall. ■ Although that pressure can be unbelievable, I have only seen
it get to him once. It was at the end of 1987 during the Vision NSA finals. He had come off an
incredible two-year winning streak, but seemed particularly pensive. He said he was getting tired
of it, and decided he didn't want to compete anymore. The other skaters were frustrated by his com-
petitive dominance and had settled for battling it out for second place. On his final run of the contest
he fell, causing him to blow a safe lead. ■ I vividly remember watching him, thinking that he looked al-
most happy, kind of relieved. He got up from the bottom of the ramp, took off his helmet, waved to the
crowd of screaming skaters and humbly walked out of sight. To witness Tony falling during a contest is about
as rare as a good six-foot swell hitting the Mojave. Since he despises not doing his best and ended up coming
in fourth, I believe he threw that contest—not consciously, but because he needed to break that edge. ■ After
that, he took a break. When he came back, he was transformed, jumping right back into the competitive scene
with an intensity and sureness of himself that one only gets after years of dedicated effort. ■ He still dom-
inates the vertical competitions, but now is even winning streetstyle contests, which he barely qualified for
several years ago. ■ It's not just the contests either. I recently went to film him and asked that he show
me all his latest tricks and variations. He showed me maneuvers I not only had never seen but also
thought impossible. ■ Afterwards, as a joke, I asked him if that was all. "There's a few I'm pissing
with in my head," he said. I turned the camera back on. Then without taking more than three
tries with each one, he worked out four of the most avant-garde, complicated moves I'd
ever seen. His friends who were there couldn't believe what they had just seen.
Though Tony seemed very much at ease onwards, you could tell he was
quite happy. ■ He should be. After all these years, he still is not
just inventing tricks, but developing a new style, move-
ment, and direction for all other skaters to
follow
h a w k
WORDS BY STACY PERALTA
ILLUSTRATION SHAYES HENDERSON



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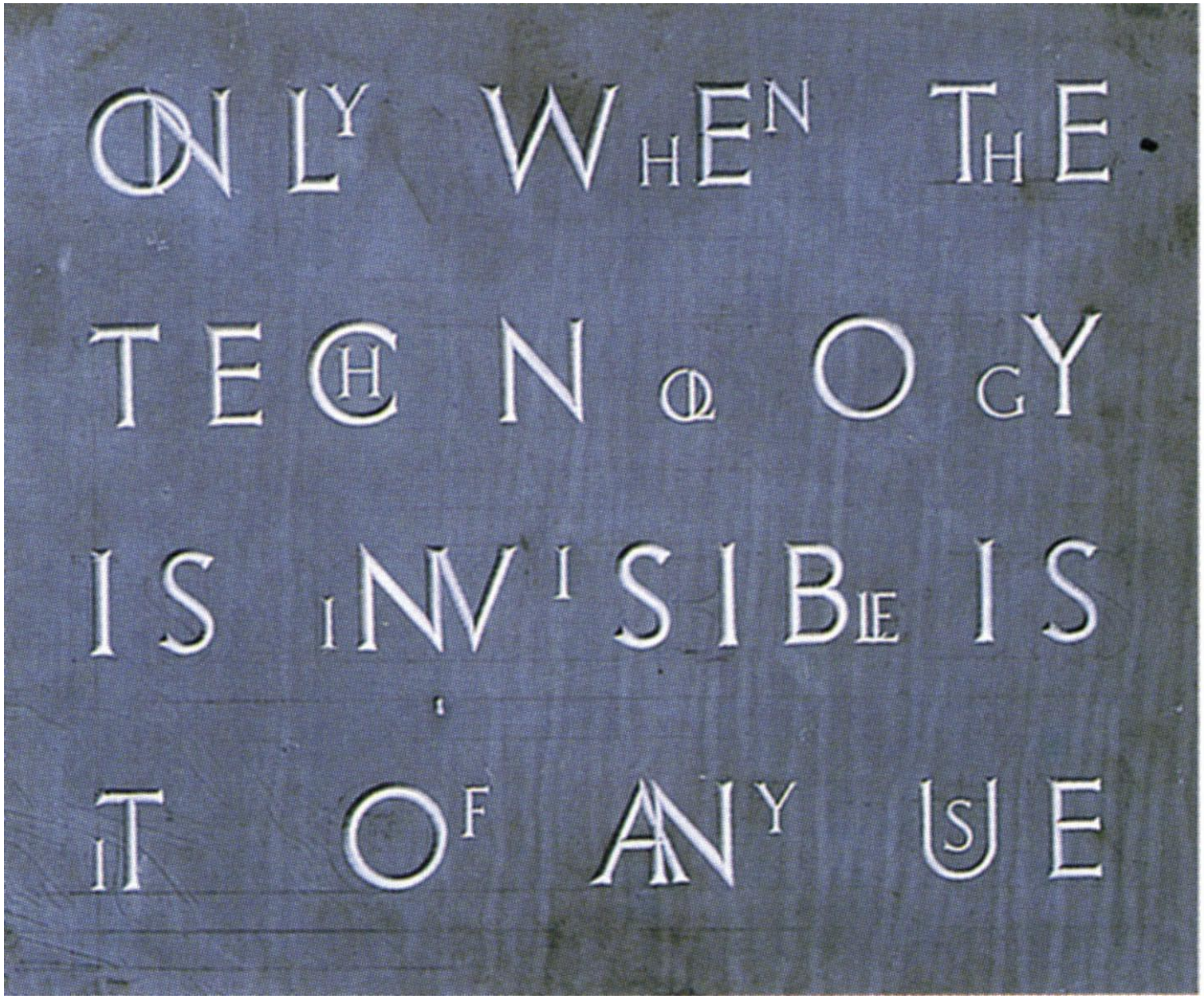
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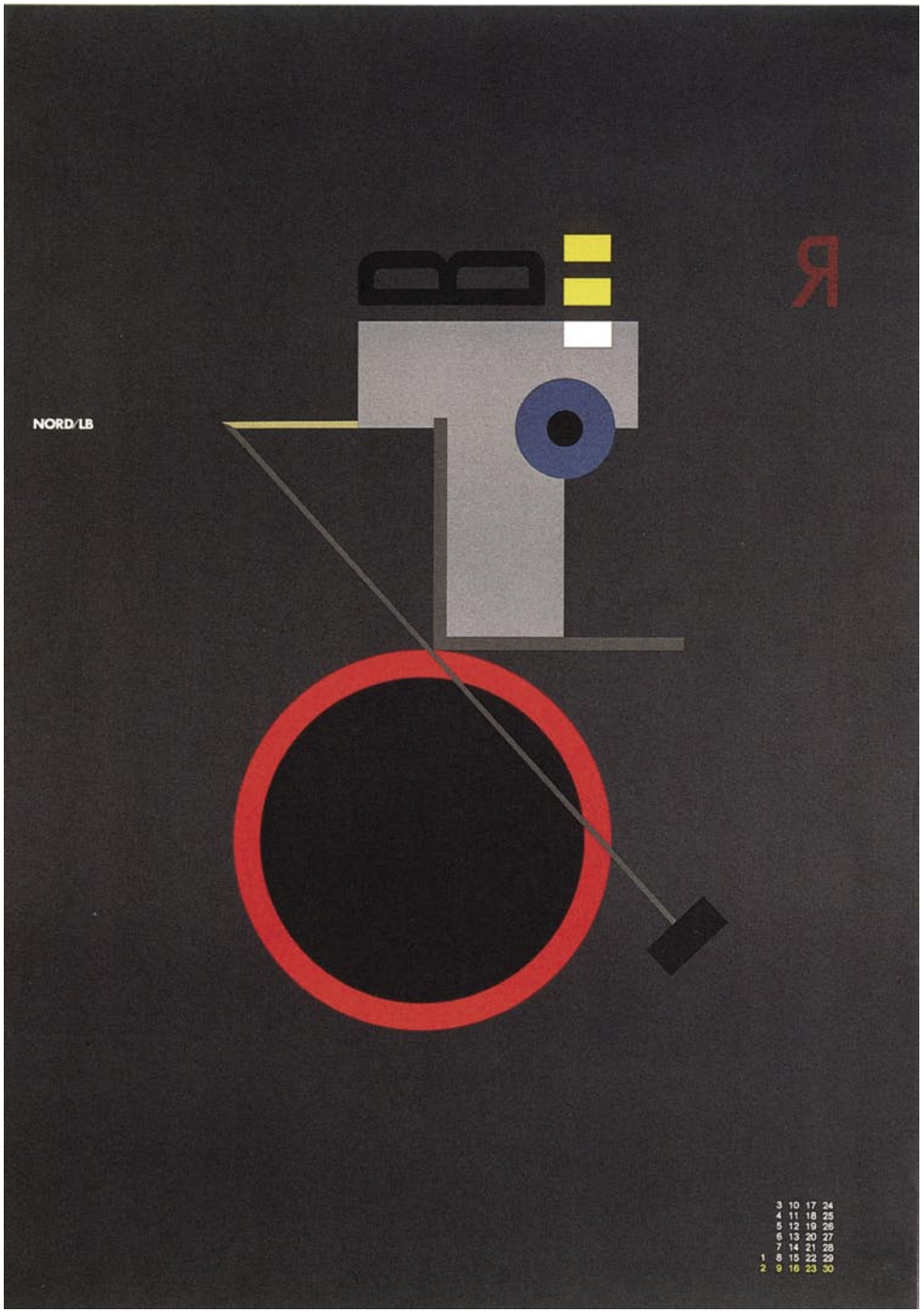
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3. 4. 5. OKTOBER 1988
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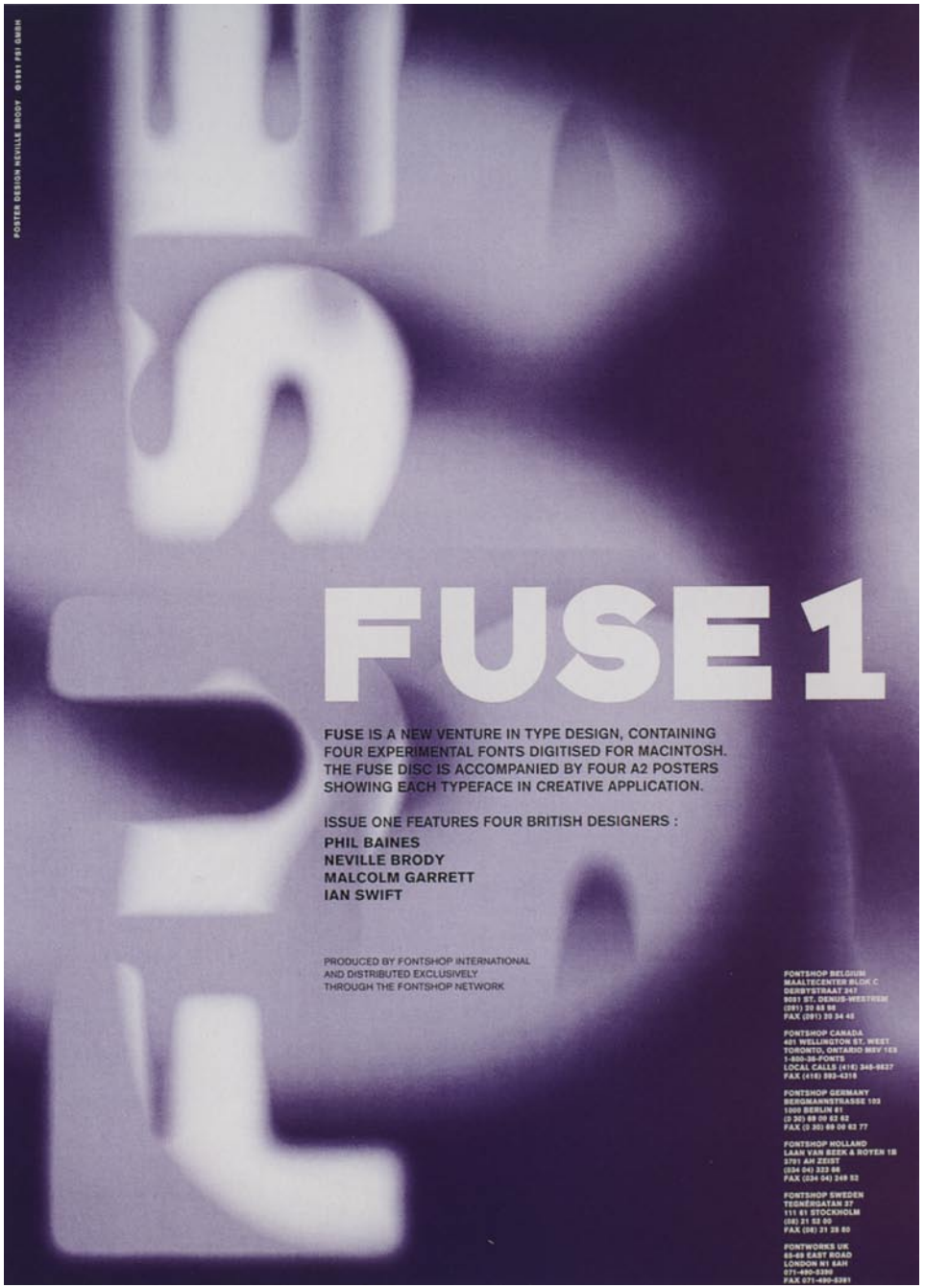
WOHNRAUM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Paradiso Amsterdam donderdag 21, vrijdag 22 en zaterdag 23 februari 1991
tekton
Donderdag 21 februari: Anette Peacock, Terminal Cheese Cake, Cop Shoot Cop, Pain Teens. Vrijdag 22 februari: Simon Turner, Mark Springer, The Cranes, Sagar Radai, Caspar Brötzmann. Zaterdag 23 februari: Surkus, Psychick Warriors Ov Gaia, Jackofficers, The Orb. Entree f12,50 & lidmaatschap per avond. Passepartout f25,- & lidmaatschap. Voorverkoop AUB VVV Nwe Muziekhandel Plaatwerk Get Records Boudisque Raf

April Greiman Continued

that are wonderful and that I need. I'd like to find an economical way to make the paintbox be more **painterly** and maybe be more **ambiguous** in the final result. Sometimes, **accidentally,** this happens because I am new at it, but I don't feel like I'm really controlling that yet. I'm kind of missing that **painterly feeling that you can get on a Mac.** If you airbrush on the Mac, it's so rough that you always get these wonderful **gestures** out of things, because it is making decisions and approximations at every corner! With the graphic paintbox, the resolution is so high that it's all very accurate, there are no visible approximations. **Emigre:** Will the Macintosh contribute to a change in graphic design mostly in the area of production, or will it influence design aesthetics as well? **April:** Both! In principal, I would agree that the Mac saves us time and all that. But what I experience is rather than doing something quickly, we're **looking at more** possibilities. Instead of doing more work we are **seeing more** options. Now we spend **more time visualizing and seeing things,** and before the Mac, we spent more time doing things. You wouldn't look at twelve different sizes of a headline type, because it would involve setting the type and then statting it and you would just say, "Oh come on, I don't have to try this subtler difference." But with the Mac, once the information is stored, you can just look at seventy-two thousand variations. And then the accidents happen and you say, "Oh that's so much better, why don't I go that way?" And then you are off on a whole new idea. This pioneering, **where you don't have an aesthetic yet and you don't have tradition,** is both time-consuming and wonderful. **To feel lost is so great.** There are only a few areas in this very controlled industry that you can feel like that. **Emigre:** Where will these experimentations lead to? **April:** There are two ways that we are pushing this technology. One is by **imitating and speeding up normal processes** of different disciplines, such as production and typesetting. Here, the **technology is a slave** and is simulating what we already know. But I think that, if we all keep going the way we are going and other people jump in, all desperate for **new textures/new languages,** then the other area in which it's going to advance is a **new design language.** Rather than get the language that's built-in to speak to you in English, you say, well, I know it can speak English, it does that very well, but there's also a new language. What do digital words really mean and say? There is a **natural language in that machine** and I am interested in finding out what that is, and where the boundaries are. **Emigre:** How come you haven't done any type design on the Macintosh? **April:** There just isn't enough time to do everything. I am such a fanatic about type, and I am so critical and such a perfectionist about it, and there are so many great typefaces that exist. It would take me a year to come up with anything decent and I just don't have the time. **Emigre:** Do you think that there will be an increase in gimmicks and copying due the Macintosh? **April:** Sure, but that happens with any new technology.

I don't worry too much about that. The Mac's so easy to use. It's going to be very scary. It'll be interesting to see what will happen in another three years or so. Kids know how to use this now and everybody will be **modeming** and using **electronic bulletin boards** and what not. So yes, there'll be a lot of mimicry and copying, but it will make the people with traditional design backgrounds and the people with the high-end equipment who know what they are doing push themselves further. For a while, communications may be really ugly and bad. There are going to be large cor-

Glenn Sunkko, Minneapolis 9/20/90

Emigre: Who had the idea of acquiring Macintosh computers at Cranbrook? The students or the faculty?

Glenn: We were one of the original three design schools chosen for the Apple Design School Consortium. Apple generously donated both hardware and software to the Cranbrook Design Department and was very helpful in introducing us to this new phenomenon called the Macintosh. Hugh Dubberly from Apple came out for a few days to help set up the network and offered some valuable training seminars. Kathy and Mike McCoy (CoChairs, Design Department) were very enthusiastic about the possibilities the computer could offer. Many of my classmates had never used a computer before, so it represented not only a new tool to learn, but a new way of working.

Emigre: Were there specific classes taught on the Macintosh?

Glenn: Cranbrook does not teach any technical skills and the program has no formal instruction. For me, the Mac's were a very timely arrival; they arrived the first day of my second year at Cranbrook. Although we had no specific technical training for the Mac, Kathy McCoy assigned design projects that involved using the computer, and just by using it, we quickly learned the technical aspects.

Emigre: What did the assignments involve?

Glenn: These projects were designed to explore the Macintosh as a design tool and to see if it would inspire our own design sensibilities in any new or different ways. My particular group did not have specific design assignments using the computer. However, the first-year graphic designers started the program using them. Projects were designed to incorporate many of the software programs, such as PageMaker and Illustrator. There was one particular typographic assignment that we all did: where I set some type, then laser-scanned it and put it into a paint program, printed it out, started it, ran it through the washer and cut up part of it, xeroxed it, photographed it, laser-scanned it again, and basically ran it through all the technology available in the studio to see what would happen. I let the various technologies take over, and through this process, discovered some interesting formal qualities. We were offered complete freedom in these projects and we were never told we had to use the computer exclusively. Using the Mac at Cranbrook was a matter of choice combined with a lot of encouragement. The computer was available to all of us to use and explore in any way we wanted to. We had no technical instruction at all, but we learned how to use the Mac ourselves. People who can design pick it up rather quickly. Although some of my classmates resisted it totally, other classmates took to it fairly soon and began to use it exclusively.

Emigre: What did the students who resisted it rebel against?

Glenn: I think the feeling was that the Macintosh could not do anything more than we could using traditional design tools.

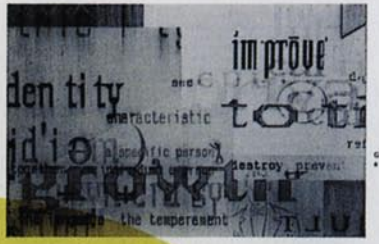
Emigre: Do you feel your can do more with it than with tradiuonal methods?

Glenn: The Macintosh is an analogue to our traditional design tools. It is a typesetter, drawing board and mayline, pencil and paint brush, sketch pad, and filing cabinet, but it is all located in one tiny electronic box. I must admit I have become completely addicted to using it. The Macintosh is not much different from the design tools we traditionally use, despite its seemingly progressive capabilities. However, it does allow us firsthand control and the opportunity for endless changes and experimentation.

Emigre: I have seen you use it in a very experimental way. When it comes to type, for instance, you have created new letterforms that are more illustrative than type. Will you continue these experiments?

Glenn: We have all seen the value of the Mac as a production tool and how easy it is to typeset, construct and output final pages, but there are a lot of undiscovered possibilities the computer suggests. At Cranbrook, Kathy McCoy really pushed us to explore "the other side" of the computer. I became very interested in developing typography as image, which came out of exploring this "other side." At Cranbrook, we tried to push the computer in different ways by using it unconventionally to

Glenn Sunkko. Back cover *Emigre* 10.



Glenn Sunkko. Detail from *Mediate*, a typographic experiment.

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Bestimmen Sie die nebenstehenden Schriften und ergänzen Sie die fehlenden Buchstaben (von Hand gezeichnet).

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