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**AN INVESTIGATION OF
CONSUMERS' PREFERENCE FOR A TYPESTYLE
IN RELATION TO A DISPLAY POSTER**

by

BRAD A. WEAVER

A thesis submitted in partial fulfillment of the
requirements for the degree of Master of Science in the
School of Printing Management and Sciences
in the College of Graphic Arts and Photography
of the Rochester Institute of Technology

May, 1988

Thesis Advisors: Professor Archibald Provan
Professor Marie Freckleton

Certificate of Approval—Master's Thesis

School of Printing Management and Sciences
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CERTIFICATE OF APPROVAL

MASTER'S THESIS

This is to certify that the Master's Thesis of

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With a major in Printing Technology
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requirement for the Master of Science degree at the convocation of

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An Investigation of Consumers' Preference
for a Typestyle in Relation to a Display Poster

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... BAW

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CHAPTER I

INTRODUCTION

Does the choice of typeface support the illustration of the poster to combine and reinforce the mood the designer had in mind?

To limit the scope and area of investigation, this study will be confined to the area of display posters. The theory of this thesis is that certain typefaces are more successful in conveying the message of a display poster.

Dreyfus writing in an article in *Visible Language*, states: “The functions which a type must perform are partly human and partly mechanical. The human eye must be able to read a type without difficulty or distraction, but at the same time, the human mind must derive some degree of conscious or unconscious pleasure from the impression which the design creates.”¹

Ovink wrote “The reader receives an impression by the mere aspect of the printed type, which is quite distinct from any judgment on the beauty of legibility.”² He tells us:

It is important that we should know this 'feeling-tone' of the printing types that are in use today. If a type, while fulfilling its original function, i.e., the conveying of a message, at the same time creates a certain mood or feeling, then we should suit this created feeling to the general tendency of feeling of the message. For by doing so, we make the reader more accessible for that kind of communication.³

Dreyfus has noted that so many readers have expressed statistically significant preferences for particular styles of type and that he is convinced that human beings are not robots, nor consistent, and that they are (to him) exhilaratingly unpredictable.⁴ Dreyfus takes a more pragmatic view of the matter:

The outcome of many experiments indicates there is no statistical significant difference between the legibility of a wide variety of text types, even between seriffed and unseriffed types. On the other hand, differences of real statistical significance were detected when readers were asked which styles of type they preferred. The fact that they were capable of reading a great many different styles of type with virtually no degree of difficulty did not prevent them from giving very firm opinions about the types which they preferred to read. This finding ought to be studied by those who decide in what types to attract or to persuade, but which nobody is obliged to read. For it clearly matters quite a lot whether the right type is chosen to appeal to a potential buyer or voter—or to anyone else who becomes a target for persuasion as distinct from obligatory printed matter (like airline schedules or railway timetables which we all have to read from time to time). The truth revealed by careful experiments is that our remarkably adaptable nervous system is quite capable of decoding most typefaces without difficulty, but that it also leads us to develop quite strong personal preferences for a few particular types.⁵

To the author, typefaces are like clothes. Preferences change with time; certain styles are in and others are out. In addition, we feel some clothing styles look better on certain individuals. Ovink states:

The typographer ... who did not hit upon the specially appropriate type, will not have done actual harm to the transmission of the meaning of the text, but he has missed an opportunity to intensify the force of impression of the text in a considerable degree.⁶

With these past statements kept in mind, the author sets out to show that certain preferences for typestyles do exist for a particular display poster at hand.

Rehe's statement summarizes it well:

Some might say that typography does not need all this scientific framework. Their arguments are well founded. Printing and typography indeed have proud and long history ... but typography, above all, is a means of communication and has to convey information as productively as possible ... Today, we in the printing industry are still somewhat hesitant to apply the results suggestioned ... However, if we combine inherited wisdom and tradition with new scientific findings, then all will benefit—industry, consumer, society-in-general, and the proud, historic typographic art.⁷

FOOTNOTES FOR CHAPTER I

¹Dreyfus, J. "A Turning Point in Type Design," *Visible Language*. XIX (1985), pp. 18-19.

²Ovink, G. E. *Legibility, Atmosphere Value, and Forms of Printed Type*. (Leiden: A. W. Sijhoff, 1938), p. 127.

³Ovink, G. E., p. 121.

⁴Dreyfus, J., p. 19.

⁵Dreyfus, J., p. 19.

⁶Ovink, G. E., p. 177.

⁷Rehe, R. F. "Psychological Studies and Their Impact on Modern Typography," *Inland Print/American Lithographer*. 164 (March, 1970), p. 60.

CHAPTER II

A REVIEW OF LITERATURE

Empirical studies of Dreyfus, Poffenberger and Frankens, Haskins, Ovink, and Blum (further detail on these studies will be given later) have proven that the emotional connotations of messages are indeed influenced by typeface selection. What, then, influences a designer's selection of a typeface for a message, or better yet, for a message/picture combination in which the picture in itself also has a connotation? The norm seems to be select according to theme as well as the approximate typographical style of the period,⁸ and/or to use faces harmonious with the other elements and overall design.⁹

A study that deals with the above was recently done by Veronica Hofman:

... a corollary investigation was performed to determine the reasons book designers do choose particular typefaces when designing book jackets. The responses included individual and personal reasons; production, supplier and time limitations; and specific protocol within publishing houses. All felt that a resource containing information regarding typefaces and the feelings they stimulate would be valuable.¹⁰

The face has its own appeal, and as far as legibility is concerned, the Graphic Arts Manual writes:

The vast majority of types for display or headline use, one need not be told, are quite different from those used for text. What is said about the legibility of text type applies only in slight degree to display type. The designer or typographer who employs letters which are to be read on directional signs, posters, billboards, or for use in newspapers has, as indeed he should have, considerable license in their use. Confined, as such a message usually is, to a few words or a short sentence, its function is to challenge a reader's interest, to cause him to consider its meaning, and so to persuade him to read on. Because of this, novelty and inventiveness on the part of the designer in the choice of typestyle and arrangement, within sensible limits, may well override the demands of legibility.¹¹

One study, for example, which helps to prove that consumers do have a preference, was done by Poffenberger and Franken.¹² Together, in 1923, they tested twenty-nine typefaces used in advertising at the time, with actual products. The researchers found:

The results of this experiment show quite conclusively that differing typefaces do vary in appropriateness and that judges are able to 'feel' this appropriateness. Furthermore, there is close agreement between sexes and among members of the same sex in the character of their reactions to the different type specimens.¹³

Schiller, twelve years later, released the results of her experiments.¹⁴ Her study was essentially the same as Poffenberger and Frankens, however, she used different typefaces. In addition, she also tested for the appropriate color choice. Her findings were virtually the same. She, too, found that subjects were able to “feel” this appropriateness, or lack of appropriateness.

Another test of preference was done by Haskins.¹⁵ He took 300 randomized subjects and showed them ten different *Saturday Evening Post* articles with ten headings set in different types. The subjects chose which they felt to be the most appropriate headings for the articles. His studies showed that “high-tension” articles revealed a more definite preference of type; Bodoni was favored for medicine articles, Future Bold for sports, and Cheltenham and Bodoni were favored for crime.

Wrolstad's¹⁶ theory was that educated adults should be able to match typography with examples of art and printing, however, upon investigating this, he found this to be untrue. Educated adults could not make the correct match.

Display should not be based on any one person's taste, rather it should be gauged on consumers' likes and dislikes. With the overwhelming growth in recent years of photographic typesetting equipment, the likes and dislikes of consumers can be easily and economically sought. In addition, today's better photographic machines place very few

limitations on the graphic designer once he understands how to get what he wants from them.

The *Graphic Arts Manual* writes on typography and technology:

Rapidly changing technology in composition will affect type design greatly in the future. Many new trends have already begun. The new technology is bringing to the typographic field greater freedom in manipulating type images, and as at the beginning of any major movement, the new techniques have been used both badly and well. Some of today's trends will prove transitory, while others hold more promise for basic change than most of us yet realize.¹⁷

With new type designs and rivals of old type designs coming up quickly because of rapidly changing technology, how can a display designer keep up and stay in competition with the changing fads of the time? By simply testing the target public. Due to the change in technology, the author feels the public has recently become much more perceptive in dealing with the effects of type style. To stay competitive, the display designer of the future must take this into account.

FOOTNOTES FOR CHAPTER II

⁸Dowding, G. *Factors in the Choice of Typefaces*. (London: Wace and Company, Ltd., 1957), p. 80.

⁹Turnbull, A. T. and Baird, R. N. *The Graphics of Communications*. (New York: Holt, Rinehart and Winston Company, 1964), p. 190.

¹⁰Hofman, V.M. An Investigation of the affects of typefaces upon reader's perception of the meanings of messages using the semantic differential testing technique. Published Master's Thesis, Rochester Institute of Technology, (1988), p. x.

¹¹_____. *Graphic Arts Manual*. Janet Field, Ed. (New York: Musurts Publishing Company, 1980), p. 122.

¹²Poffenberger, A. T. and Franken, R. B. "A Study of the Appropriateness of Typefaces," *Journal of Applied Psychology*. 7 (1923), p. 312.

¹³Poffenberger, A. T. and Franken, R. B., p. 328.

¹⁴Schiller, G. "An Experimental Study of the Appropriateness of Color and Type Advertising," *Journal of Applied Psychology*. 19 (1935), pp. 652-664.

¹⁵Haskins, J. B. "Testing Suitability of Typefaces for Editorial Subject Matter," *Journalism Quarterly*, 35 (1958), pp. 186-194.

¹⁶Wrolstad, M.E. "Adult Preferences in Typography: Exploring the Function of Design," *Journalism Quarterly*. 37 (1960), pp. 215-221.

¹⁷*Graphic Arts Manual*, p. 163.

CHAPTER III

HYPOTHESIS

After researching the subject, the author has come to the conclusion that designers are not selecting the typeface design that consumers prefer. To study this problem further, the following hypothesis is formulated:

If the typeface selected to accompany the artwork on a poster supports the general viewer's notion for appropriateness, then the message or mood of the finished printed product will be enhanced.

Limitations

As a consequence of the thousands of different typefaces in existence today, this study can only look at a small number of types. Future research will be needed to test a more broad selection of type. Typeface style in relation to a message/picture combination will be the only variable tested. All other typographical variables for the individual posters at hand will remain constant; such as size, as determined by cap height, position on poster, approximate length of line, color, and paper.

CHAPTER IV

METHODOLOGY

This chapter has been broken into the following sections: The experimental design and analysis, the subjects, the measuring instrument, and the procedure.

Experimental Design and Analysis

Four posters were selected [See Appendix H (Photos of Posters)]. All posters had text in the margins. Furthermore, the text was printed in black on a white background. Since black on white is the normal output from a phototypesetting processor, this limitation helped to disguise what was the original text. In addition, it assured what the artist had in mind—black print on a white background.

The test was a two-tier process. In the first tier, ten typefaces were employed, including the one the artist used. The other nine typefaces were pre-selected by the author with the assistance of a commercial typographer. Each of the ten typefaces came from ten different typeface categories. The categories of type are: Blackletter, Venetian/Uncial Oldstyle, Aldine/French Oldstyle, Dutch/English Oldstyle, Transitional, Modern, Square Serif, Sans Serif, Script, and Decorative. Alexander Lawson²² and the *Graphic Arts Manual*²³ are the sources the author refers to for the description of type within these ten type classification categories. (See Appendix C, Typeface Groupings, for samples of typefaces mentioned or used from each class. Samples of each set message are shown in Appendix D.)

Blackletter. These faces were patterned directly from manuscripts of the scribes (12-15 Century) before the invention of printing. *Old English* and *Goudy Text* are examples of typefaces in this group.

Oldstyle.

1. *Venetian*: Originated in Venice in 1495; was based on the Italian humanist hand. *Centaur* and *Deepdene* are examples.
2. *Aldine/French*: Based on the designs of early Italian and French printers. *Garamond* and *Bembo* are examples of this category.
3. *Dutch/English*: Dutch and English typestyles of the 1700's. *Caslon* and *Janson* are examples of typefaces of this group.

Transitional. The word transitional describes faces with attributes based on the Oldstyle fonts, coupled with features of the typestyle called Modern. Examples of this group are *Baskerville* and *Century*.

Modern. The modern faces are distinguished by their mechanically perfect designs with every line stroke precisely drawn. *Bodoni* is the most common of the modern group.

Square Serif. This group of typefaces have the points of the serif eliminated and the ends squared off. *Clarendon*, *Stymie*, and *P.T. Barnum* are examples of these faces.

Sans serif. This style of face has grown very rapidly in popularity and use in this century. As the name implies, these faces have no serif at all. Among the more popular examples in use today are *Helvetica*, *Univers*, and *Futura*.

Script. Designed to simulate handwriting, faces in these categories are distinguished by characters that are shaped like handwritten letters and the characters join each other. *Typo Script* and *Commercial Script* are examples. A distinction is often made between true scripts and another category, the so-called 'cursives,' whose characters are patterned after handwriting, but do not actually join. *Bernhard Cursive* and *Coronet* are two such faces.

Decorative. Also known as ‘ornamentals’ types, these faces include just about everything that does not fall within other categories. Such typefaces usually have very unusual shapes, intended primarily for use in eye-catching display lines. *Tuscan Ornate* and *Rustic* are examples of this group.

Nine typefaces were selected, plus the one the artist used and were set in the same size as the typeface originally used in the poster. A strip was cut to the same size as that cut from the poster, allowing each typeface example to be slid into the poster.

A cross-tabulation was taken of groups of 30 on their response to a prepared statement. Groups were divided into male-female categories, as well as age groups of 20 and under, 21-35, and 36 and over.

In the second tier of the test, the type category noted as preferable (see Appendix A) in the first tier was expanded. The author selected three more faces in this category had them set, and then cut them to the exact size of the message cut out of the poster. This time, however, the author only displayed four strips to the subjects. Again, testing and measuring was done in the fashion noted in the first tier. The results, (see Appendix B) like the first, were cross-tabulated to determine if one specific typeface was preferred for the poster at hand.

Subjects

The subjects for this study were picked at random from various locations in Mid-Central Wisconsin (i.e. libraries, work places, malls, etc.) to produce a target market. A target market is a group at whom the experiment specifically intends to aim its researching efforts. One-hundred and eighty subjects were picked for each poster in both tiers. A total of 1,440 subjects took the test.

Measuring Instrument

All typefaces used in the experiment were assigned a number for tabulation. For each of the four posters, a table was set up to display the typefaces to the subjects. The subjects were positioned and then asked a two part prepared statement: For this picture, which typestyle do you feel is most appropriate for the message/picture combination, and/or which typestyle, if someone were to give you the poster, would you place in the slot. After selection, the subjects were then asked to take a one page questionnaire (see Appendix F). Last, and in conjunction with the questionnaire, the subjects were asked to fill out a "Reason for your Choice" sheet (see Appendix F). The "Reason for your Choice" sheet was given to acquire a general idea of why the type was chosen with the message/picture combination. These response answers were used both to conscientiously stimulate subjects for their selection, and also to help shorten the time it took to take the survey.

Procedure

The test was given to randomly selected subjects. The author gave no indication of what he was trying to prove. Individual subjects were asked to take a one minute survey. Once the subject was positioned, he or she heard the prepared statement. Their response, on a questionnaire form, (see Appendix F) was recorded.

FOOTNOTES FOR CHAPTER IV

²²Lawson, A. *Printing Types*. (Boston: Beacon Press, 1971), pp. 47-90.

²³*Graphic Arts Manual*, pp. 115-116.

²⁴Stanton, H. *Fundamentals of Marketing*. (New York: McGraw-Hill Book Company, 1973), p. 74.

CHAPTER V

RESULTS OF THE RESEARCH

In the first tier, 180 subjects (for each poster) in Mid-Central Wisconsin were asked to view the messages for each of the four posters set in ten different classifications of type. Overall, the subjects did, indeed, have a preference for a certain type. See Appendix A for results (cross tabulations and bar graphs).

The subjects were also questioned on their basis for selecting a type face for the poster/message combination at hand (see Test Booklet, Appendix F). The choices included the following:

1. The poster/message was simple, so therefore, the style should be simple;
2. The poster/message was formal, so therefore, the style should be formal;
3. The style of writing went best with the style of the poster/message combination;
4. Other—and why?

Here there was a uniformity of opinion. Most consumers chose number 3, the style of writing went best with the style of the poster/message combination. The author gave three choices, as well as the other and why choice, to stimulate subjects for their response. The other—and why choice was more or less scattered for all but one of the poster/message combinations (see page 20). Typical responses given by those who took the survey are listed in Table 2. Of course, not every response is shown. The author has decided to list responses that were recorded the most.

TABLE 1
Typefaces Chosen in Each Classification for Four Posters

Typeface Classification Groupings	Benjamin and Young Murray on the Slopes	John Lennon	Payday	Surf and Headlands Big Sur Cole Weston
1. Blackletter	Modern Blackletter	Modern Blackletter	Yorkshire	Wedding Text
2. Oldstyle- Venetian/ Uncial	Libra	Libra	Libra	Deepline ¹
3. Oldstyle-Aldine/ French	Palatino	Bembo ²	Goudy Handtooled ²	Weiss
4. Oldstyle-Dutch/ English	Caslon Antique	Janson	Janson	Caslon
5. Transitional	Baskerville	Americana	Baskerville	Melior
6. Modern	Bodoni	Bodoni	Bodoni	Bodoni
7. Square Serif	Stymie ²	Rockwell	Candida	ITC Lubalin Graph Book
8. San Serif	Optima ¹	Helvetica ¹	Optima ¹	Futura
9. Script	Kaufmann Script	Lydian Cursive	Chaplin	ITC Zapf Chancery ²
10. Decorative	Euclid	ITC Uptight Neon	Raphael	ITC Manhattan

¹Artist Selected

²Consumers Preferred

TABLE 2
Typical Reasons for Subjects' Selection

**BENJAMIN AND YOUNG MURRAY
ON THE SLOPES**

Classification	Type Face	Typical Responses
a. Blackletter	Modern Blackletter	Reminded subjects of Peter Rabbit writing. Subjects were partial to that style.
b. Sans Serif	Optima	Because it is a children's poster, the selected style should be the one that is easiest, most legible to read.
c. Square Serif	Stymie	Stands out better than the others.

JOHN LENNON

Classification	Type Face	Typical Responses
a. Old Style-Venetian/Uncial	Bembo	Crisp, clean and most legible
b. Script	Lydian Cursive	Since John was artistic, style should be artistic.
c. Modern	Bodoni	Stands out better than the others.
d. Decorative	ITC Uptight Neon	The style seemed to the subjects to be the kind frequently found on record album covers.
e. Blackletter	Modern Blackletter	Partial to that style

PAYDAY

Classification	Type Face	Typical Responses
a. Old Style- Aldine/French	Goudy Handtooled	Subjects like the outline effect; thought the outline of the type went well with the outline in the rainbow and in the body.
b. Sans Serif	Optima	Subjects liked the boldness.
c. Decorative	Raphael	Subjects liked the boldness.
d. Script	Chaplin	Nature of air "Pop" or contemporary in design. Consequently, subjects wanted to stay away from conventional style to stay with entire poster.
e. Blackletter	Yorkshire	Partial to the style.

SURF AND HEADLANDS BIG SUR COLE WESTON

Classification	Type Face	Typical Responses
a. Decorative	ITC Manhattan	Because the picture is contemporary, or "mod," the type style also should be.
b. Script	ITC Zapf Chancery	Demonstrates a sweeping feeling like the waves in the picture.
c. Modern	Bodoni	Bold yet crisp, clear and most legible.
d. Square Serif	ITC Lubalin Graph Book	Bold yet crisp, clear and most legible.
e. Blackletter	Wedding Text	Partial to the style.

With the second study, the author expanded the classification from which the most preferred typeface from tier one was determined. Four typefaces from this class (including the one most preferred from tier one) were shown to the subjects. This was done to determine which was preferred—the classification or the typeface itself.

Interestingly enough, subjects denied any real preference. After testing 720 people, the author came to the conclusion that no one typeface was preferred (see Table 3). Only the classification itself was preferred. See Appendix B for results (cross tabulations and bar graphs).

TABLE 3

Benjamin and Young Murray on the Slopes		John Lennon		Payday		Surf and Headlands Big Sur Cole Weston	
1.	(42) ITC Lubalin Graph Book	(46)	Garamond	(42)	Garamond	(47)	Coronet
2.	(44) Clarendon Book	(42)	Palatino	(42)	Palatino	(42)	Typo Script
3.	(49) Stymie	(49)	Bembo	(51)	Goudy Handtooled	(47)	ITC Zapf Chancery
4.	(45) Candida	(43)	Goudy Handtooled	(45)	Bembo	(44)	Commercial Script

(#) = The number of subjects that select the typeface out of 180 people.

CHAPTER VI

ANALYSIS OF THE DATA

Several cross-tabulations were written to analyze the data for this experiment, due to the large amount of data involved. Freedmen, Pisani, and Purves tell us: “Many investigators prefer to make the comparison in tabular form, using what is called a cross-tab (short for cross-tabulation)”.²⁴ This was also done to control for the effect of gender and of age. The comparisons between typefaces were made graphically, through the bar graphs in Appendix A. Each of the four posters had its own group of 180 subjects making a typeface selection for it. The same procedure was made in the second tier, thus yielding 1,440 individual answers for both tiers. The data was recorded manually, according to subject selection. The typeface for each poster was recorded first, followed by the other four questions (1. SEX 2. AGE 3. BUY 4. REASON) on the questionnaire (see Appendix F, Test Booklet).

The results for the typeface selection in the first tier reflect a definite preference of type. However, the results for the second tier do not.

For BENJAMIN AND YOUNG MURRAY ON THE SLOPES, first tier: Stymie (from the Square Serif classification of type) was selected 77 times (42.8%). The next highest scoring typeface was Bodoni at 22 times (12.2%). The artist chose Optima, which ranked fourth with 14 subjects (7.8%). Second tier: Stymie again was selected the most, with 49 votes, but in percentile, had only 27.2% (from the 180 people tested). Candida had 45 votes (25%), Clarendon Book had 44 (24.4%), and ITC Lubalin Graph Book had 42 (23.3%). Thus, no real preference was found. All other types trailed Stymie closely.

For JOHN LENNON, first tier: Bembo, an Oldstyle-Aldine/French classification, was selected 71 times (39.4%), over all other faces. The second most popular was Libra, with 24, or 13.3%. The artist chose Helvetica, which got only seven votes. Second tier: All four typefaces displayed were very close contenders. Bembo was the most preferred, by 49 subjects (27.2%). Garamond had 46 people select it (25.6%), Goudy Handtooled had 43 (23.4%), and Palatino received 42 votes (23.3%). Again, no real preference emerged in the second tier.

With PAYDAY, first tier: 84 (46.7%) of the 180 subjects chose Goudy Handtooled (another Oldstyle-Aldine/French classification). The closest contender to this was Yorkshire, with a mere 8.9%. The author concluded that the reason Yorkshire was chosen second, was simply because subjects were partial to the Blackletter classification style. The picture/message, as a consequence, had no bearing on their decision. The artist chose Optima, which ranked sixth, with 12 subjects selecting it (6.7%). Second tier: As in the first, numerous subjects selected Goudy Handtooled and stated that they identified, or related the outline effect in the type to the outline effect in the rainbow and in the body of the picture. As a result, over 50 subjects selected Goudy Handtooled. Bembo, which was number one for BENJAMIN AND YOUNG MURRAY ON THE SLOPES, tallied 45 votes (25%), and Garamond and Palatino both had 42 (23.3%).

The last poster, SURF AND HEADLANDS, BIG SUR; COLE WESTON, first tier: subjects preferred the Script classification. ITC Zapf Chancery, which is a Script face, was selected 77 times (42.8%). Wedding Text (Blackletter) and Bodoni (Modern) tied for second with 15 (8.3%). The artist chose Deepdene, which tied (with Futura) for eighth with 10 votes (5.6%). Second tier: ITC Zapf Chancery tied with Coronet at 47 each (26.1%). Commercial Script totaled 44 (24.4%), and Typo Script totaled 42 (23.3%). See Appendix A and B for results of all typefaces, for all four posters in tiers I and II.

All cross-tabs reflect no real preference for the face itself, but do show preference for the classification. See Appendix H (pouch attached to last page) for pictures of the poster with the typeface preferred in the first tier, the typeface the author selected, and also for the other three types in the second tier.

FOOTNOTES FOR CHAPTER VI

²⁵Freedman, P., Pisani, R. and Purves, R. *Statistics*. (New York: W.W. Norton Company, 1980), p. 40.

CHAPTER VII

SUMMARY AND CONCLUSIONS

This study set out to research the following: Would consumers, in general, single out the same typeface that the designer did for the message/picture combination? The author felt that not every designer was using a typeface that best projects the mood, or “feeling,” for the display poster at hand. (See Appendix G as to why the typeface was selected by the designer for each of the four posters tested.) In order to study this problem, a hypothesis was formulated. The hypothesis stated: If the typeface selected to accompany the artwork on a poster supports the general viewer’s notion for appropriateness, then the message or mood of the finished printed product will be enhanced.

The author called, or attempted to call, each of the four people who made the selection of the typefaces that were used in the posters. The author asked for their reasonings in making the selections they did. Out of the four posters studied, not one artist was in agreement with the public’s notion of what the appropriate typeface might be. Upon further study, it was determined that none was in agreement with the public’s choice of the typeface classification. The data suggests that the hypothesis, therefore, is not true. Although it is true that there is a preference of type that could enhance the message/picture combination, the preference is not for a single typeface. This preference is simply for a grouping. For all four message/picture combinations, “BENJAMIN AND YOUNG MURRAY ON THE SLOPES,” “JOHN LENNON,” “PAYDAY,” AND “SURF AND HEADLANDS, BIG SUR; COLE WESTON,” one, out of the ten classifications (groupings—see page 15) of type, seemed preferred (see Appendix A). As for the age

groups and male-female categories set forth, no real difference in preference was noted. The author selected (tested) 30 subjects to satisfy the requirements statisticians have laid out; 30 subjects represent a population. In this study a real preference for a classification was noted by the target market (the people in Mid-Central Wisconsin). (See Appendix B.)

People may ask, “What do these results tell the designer, who selects typefaces for a living, about how to select type?” In this study, the conclusions suggest that designers realize that a preference does exist. With only a limited number of typefaces, subjects tested, and area covered, however, it is apparent that much more work is needed before this conclusion becomes universal.

According to Blum,²⁶ “Much of the knowledge about typeface selection is based on intuition. There are various schools of thought concerning typeface congeniality; experts seem to agree only that it is important to select the proper typeface, not how to accomplish this end.” This study suggests a possible way to accomplish this end.

The key part of this research is that display posters (message/picture combinations) are, indeed, influenced by typeface selection, and that a methodology for measuring this phenomenon has been developed. Instead of testing 180 people, grouped by age and gender (as the author did), the methodology indicates that only 30 people, all from one age group and the same sex, need to be tested with a sample of each of the ten classifications of type. The highest number could be assumed to be the most preferred by all consumers. If a designer bypasses the above methodology, he or she could forego a sale.

Research on typeface combinations is still in its early stages of development. The author believes that eventually this information, along with research from the past, will help in making the correct selection of type. Hopefully, a sample test will someday be developed, with measured degree of accuracy, that could easily show which type is preferred, overall, by consumers.

FOOTNOTES FOR CHAPTER VII

²⁶Blum, M.L. An Investigation of the Emotional Connotations of Printing Types. (Published Master's Thesis, Rochester Institute of Technology, 1979), p. 52.

CHAPTER VIII

RECOMMENDATIONS FOR FURTHER INVESTIGATION

This research barely skims the top of the further analysis that is needed. Wider ranges of typefaces must be looked into, and different target markets should be tested. The target markets should be grouped according to individuals socio-economic and cultural backgrounds, and the regrouping of the ages should also be investigated. Message/picture combinations that take form of that other than the display poster (i.e. greeting cards, book covers, magazine covers, calendars, etc.) should be tested.

All future research should be done with the intention of arriving at a solution to predict appropriate typefaces, depending on what, and for whom the appropriateness is mean to suit.

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APPENDICES

APPENDIX A
SUMMARY OF FIRST-TIER DATA

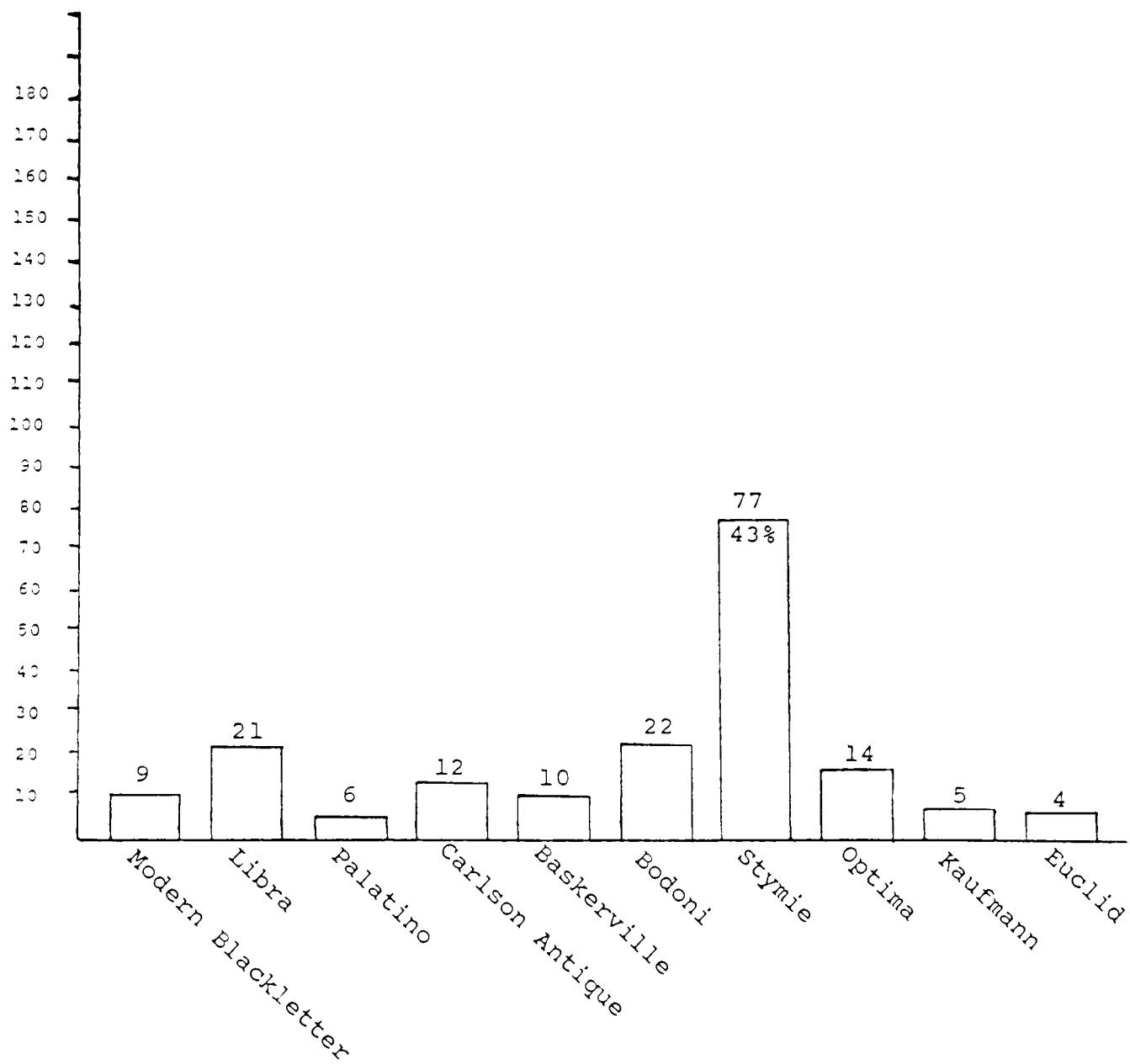
MESSAGE — BENJAMIN AND YOUNG MURRAY ON THE SLOPES

Typeface ¹	<21F	<21M	21-35F	21-35M	35+F	35+M	Total
1. Modern Blackletter	2	1	2	2	2	0	9
2. Libra	4	5	5	2	3	2	21
3. Palatino	1	2	0	1	0	2	6
4. Caslon Antique	2	2	1	2	2	3	12
5. Baskerville	1	0	3	3	2	1	10
6. Bodoni	3	5	4	3	3	4	22
7. Stymie	13	11	10	13	14	16	77
8. Optima ²	2	3	4	2	2	1	14
9. Kaufmann Script	2	1	0	1	0	1	5
10. Euclid	0	0	1	1	2	0	4
	—	—	—	—	—	—	—
	30	30	30	30	30	30	= 180

¹Typefaces numbered 1-10 are in sequence with the classifications given. (See Table 1.)

²Artist selected.

BENJAMIN



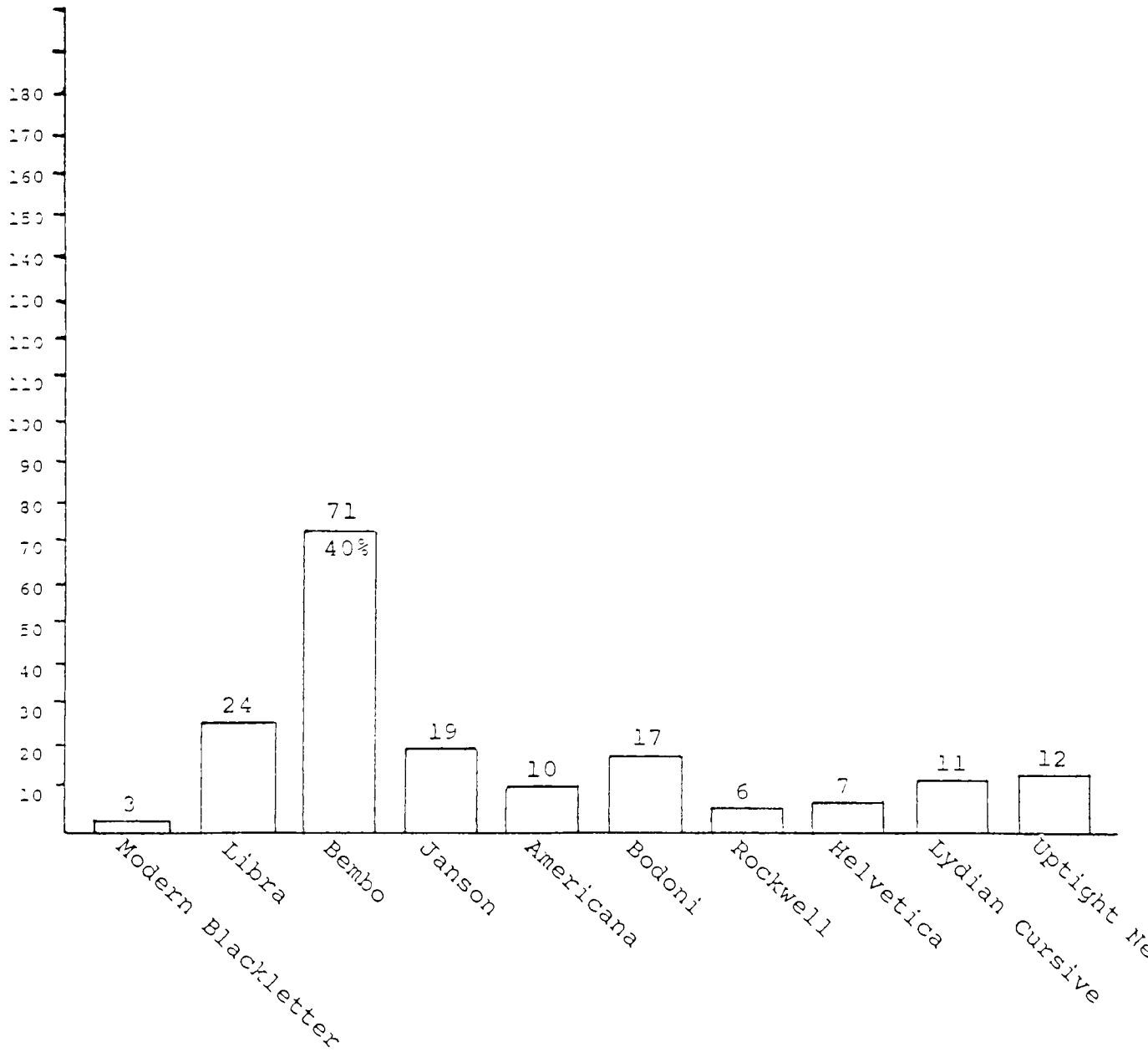
MESSAGE — JOHN LENNON

Typeface ¹	<21F	<21M	21-35F	21-35M	35+F	35+M	Total
1. Modern Blackletter	1	1	0	0	0	1	3
2. Libra	2	2	5	5	5	5	24
3. Bembo	10	11	13	13	11	13	71
4. Janson	2	2	4	4	3	4	19
5. Americana	2	3	2	2	1	0	10
6. Bodoni	3	3	3	1	3	4	17
7. Rockwell	2	0	1	1	1	1	6
8. Helvetica ²	1	1	2	0	2	1	7
9. Lydian Cursive	2	2	0	2	4	1	11
10. ITC Uptight Neon	5	5	0	2	0	0	12
	—	—	—	—	—	—	—
	30	30	30	30	30	30	= 180

¹Typefaces numbered 1-10 are in sequence with the classifications given. (See Table 1.)

²Artist selected.

JOHN LENNON



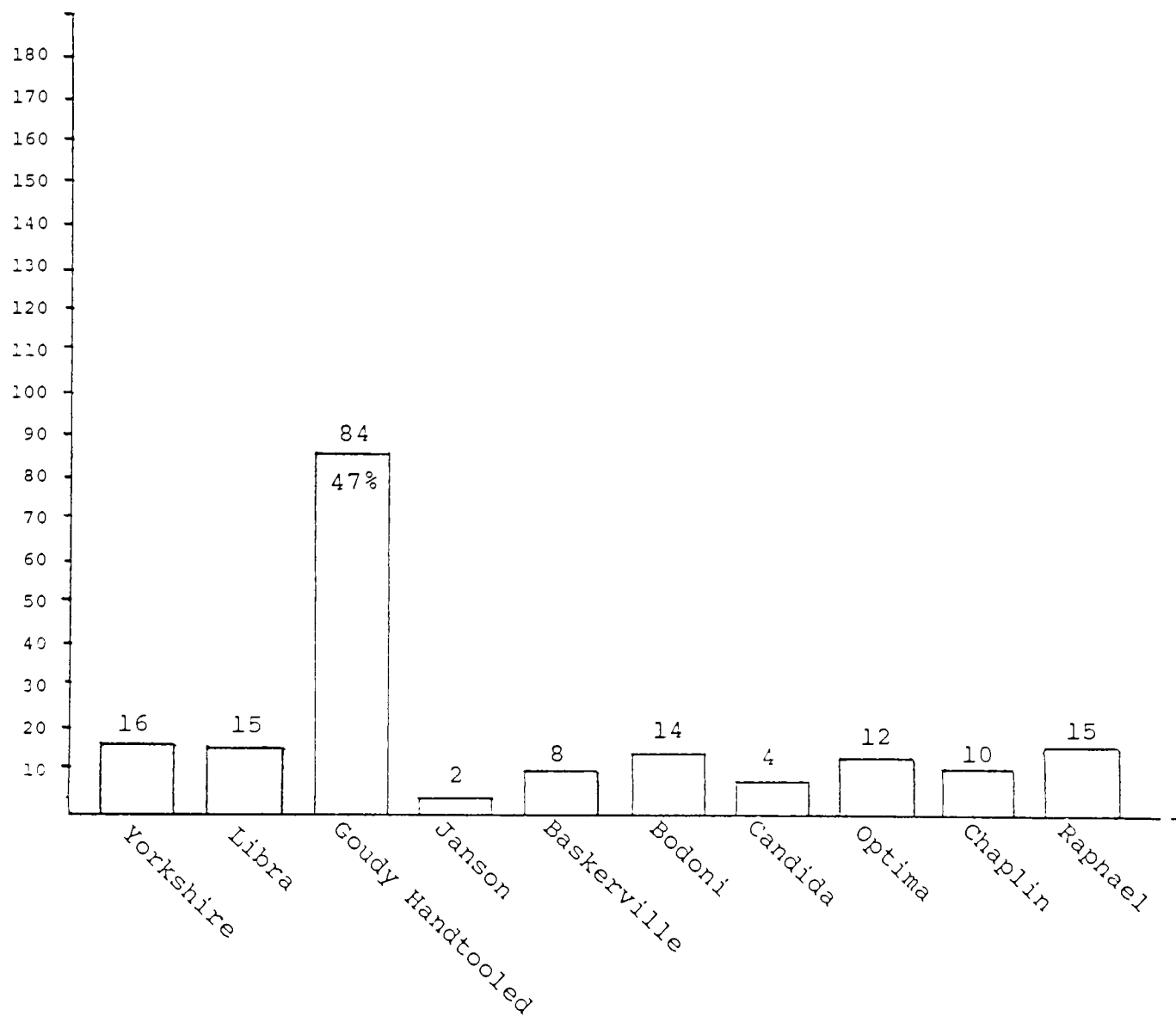
MESSAGE — PAYDAY

Typeface ¹	<21F	<21M	21-35F	21-35M	35+F	35+M	Total
1. Yorkshire	1	3	2	3	3	4	16
2. Libra	3	2	4	3	3	0	15
3. Goudy Handtooled	11	12	14	16	15	16	84
4. Janson	0	0	1	0	1	0	2
5. Baskerville	1	2	2	0	1	2	8
6. Bodoni	3	1	3	2	2	3	14
7. Candida	1	0	0	0	1	2	4
8. Optima ²	2	3	1	2	2	2	12
9. Chaplin	3	2	1	2	2	0	10
10. Raphael	5	5	2	2	0	1	15
	—	—	—	—	—	—	—
	30	30	30	30	30	30	= 180

¹Typefaces numbered 1-10 are in sequence with the classifications given. (See Table 1.)

²Artist selected.

PAYDAY



MESSAGE — SURF AND HEADLANDS
BIG SUR

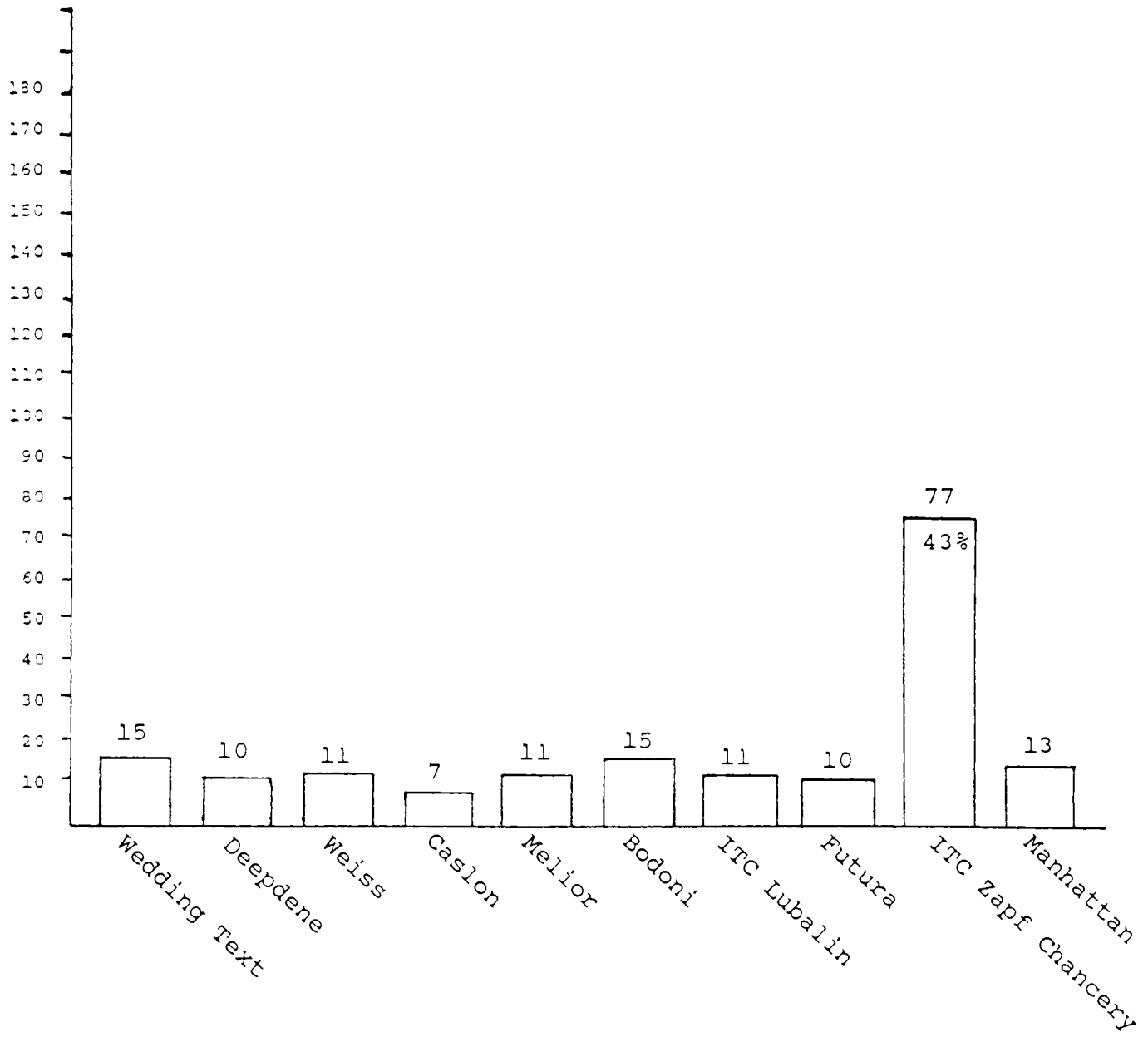
COLE WESTON

Typeface ¹	<21F	<21M	21-35F	21-35M	35+F	35+M	Total
1. Wedding Text	2	5	0	0	4	4	15
2. Deepdene ²	2	1	2	1	1	3	10
3. Weiss	2	2	0	3	2	2	11
4. Caslon	1	0	2	2	1	1	7
5. Melior	2	1	2	1	1	4	11
6. Bodoni	2	3	2	4	2	2	15
7. ITC Lubalin Graph Book	1	2	2	0	4	2	11
8. Futura	0	2	2	3	2	1	10
9. ITC Zapf Chancery	16	12	16	13	10	10	77
10. ITC Manhattan	2	2	2	3	3	1	13
	—	—	—	—	—	—	—
	30	30	30	30	30	30	= 180

¹Typefaces numbered 1-10 are in sequence with the classifications given. (See Table 1.)

²Artist selected.

SURF AND HEADLANDS



APPENDIX B
SUMMARY OF SECOND-TIER DATA

MESSAGE — BENJAMIN AND YOUNG MURRAY ON THE SLOPES

Typeface ¹	<21F	<21M	21-35F	21-35M	35+F	35+M	Total
1. ITC Lubalin Graph Book	6	7	5	9	8	7	42
2. Clarendon Book	8	8	8	6	7	7	44
3. Stymie ²	9	8	7	8	9	8	49
4. Candida	7	7	10	7	6	8	45
	—	—	—	—	—	—	—
	30	30	30	30	30	30	= 180

¹Typefaces numbered 1-4 are in the same classification (Square Serif).

²Typeface preferred in First-Tier test.

MESSAGE — JOHN LENNON

Typeface ¹	<21F	<21M	21-35F	21-35M	35+F	35+M	Total
1. Garamound	9	8	8	8	6	7	46
2. Palatino	7	7	7	7	8	6	42
3. Bembo ²	7	8	8	8	9	9	49
4. Goudy Handtooled	7	7	7	7	7	8	43
	—	—	—	—	—	—	—
	30	30	30	30	30	30	= 180

¹Typefaces numbered 1-4 are in the same classification (Oldstyle-Aldine/French).

²Typeface preferred in the First-Tier test.

MESSAGE — PAYDAY

Typeface ¹	<21F	<21M	21-35F	21-35M	35+F	35+M	Total
1. Garamound	8	6	6	7	8	7	42
2. Palatino	7	6	8	7	8	6	42
3. Goody Handtooled ²	9	10	9	7	8	8	51
4. Bembo	6	8	7	9	6	9	45
	—	—	—	—	—	—	—
	30	30	30	30	30	30	= 180

¹Typefaces numbered 1-4 are in the same classification (Oldstyle-Aldine/French).

²Typeface preferred in the First-Tier test.

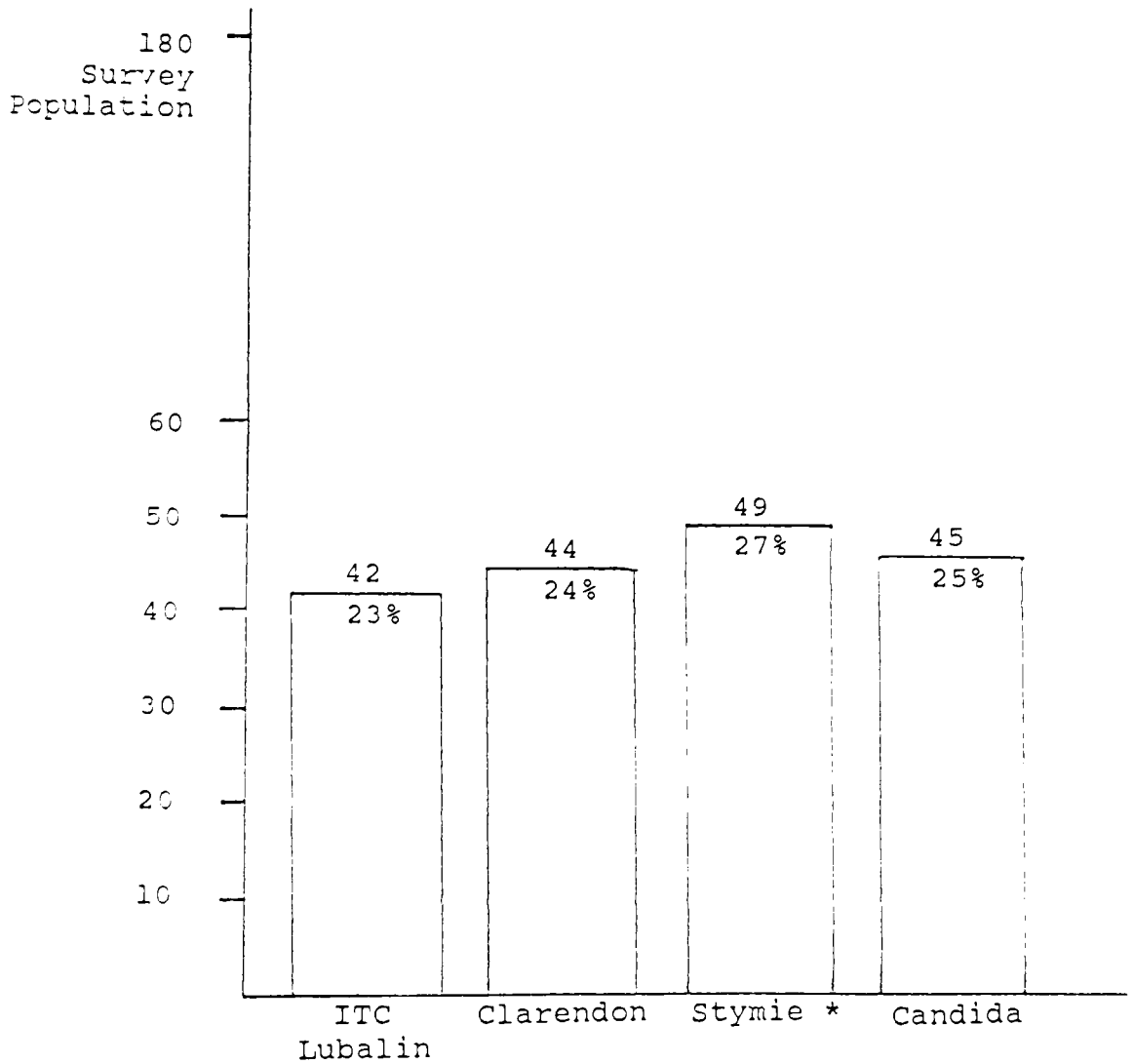
**MESSAGE — SURF AND HEADLANDS
BIG SUR****COLE WESTON**

Typeface ¹	<21F	<21M	21-35F	21-35M	35+F	35+M	Total
1. Coronet	8	7	8	6	8	10	47
2. Typo Script	6	7	6	9	7	7	42
3. ITC Zapf Chancery ²	8	9	8	8	7	7	47
4. Commercial Script	8	7	8	7	8	6	44
	—	—	—	—	—	—	—
	30	30	30	30	30	30	= 180

¹Typefaces numbered 1-4 are in the same classification (Script).

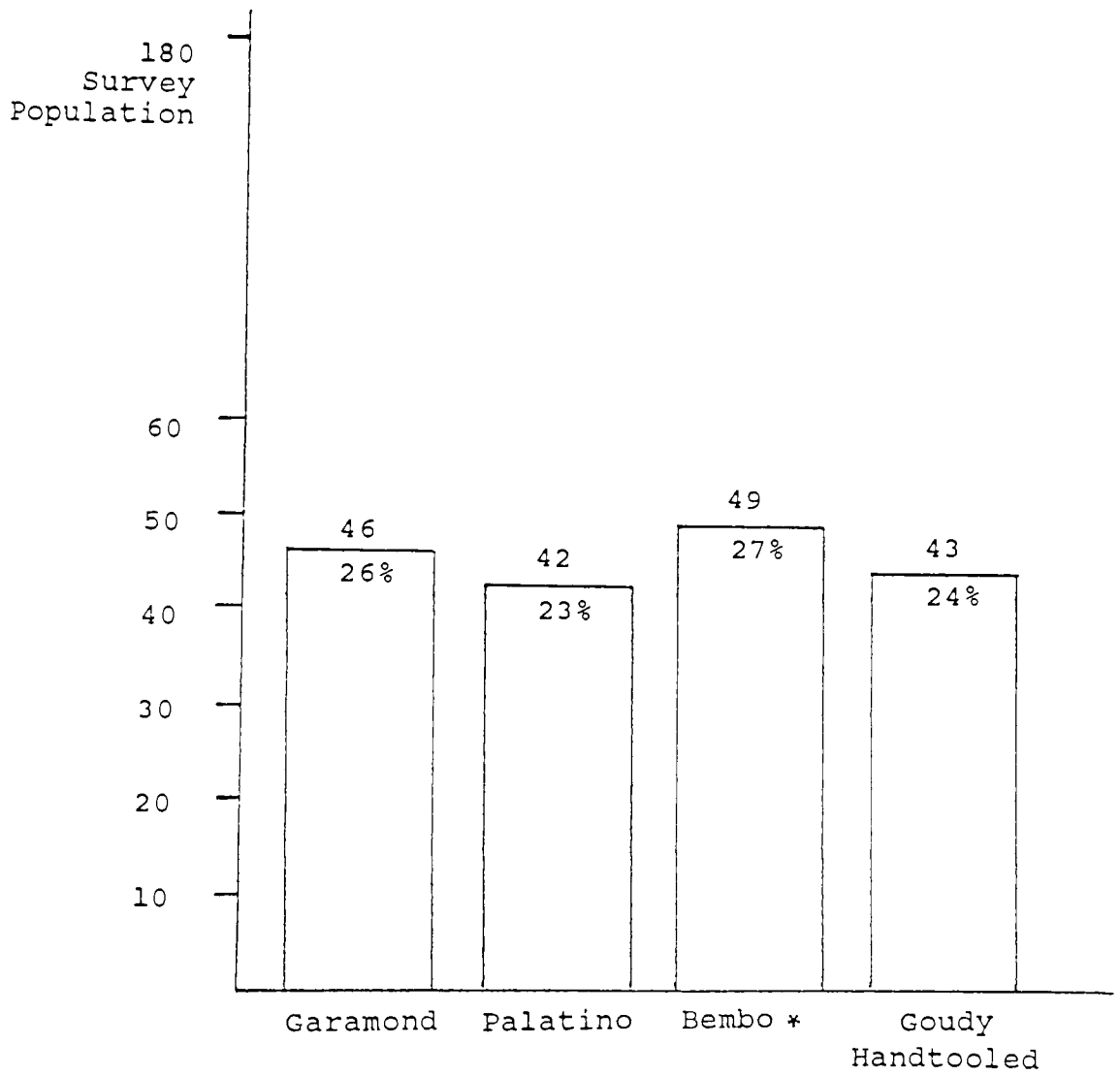
²Typeface preferred in the First-Tier test.

BENJAMIN



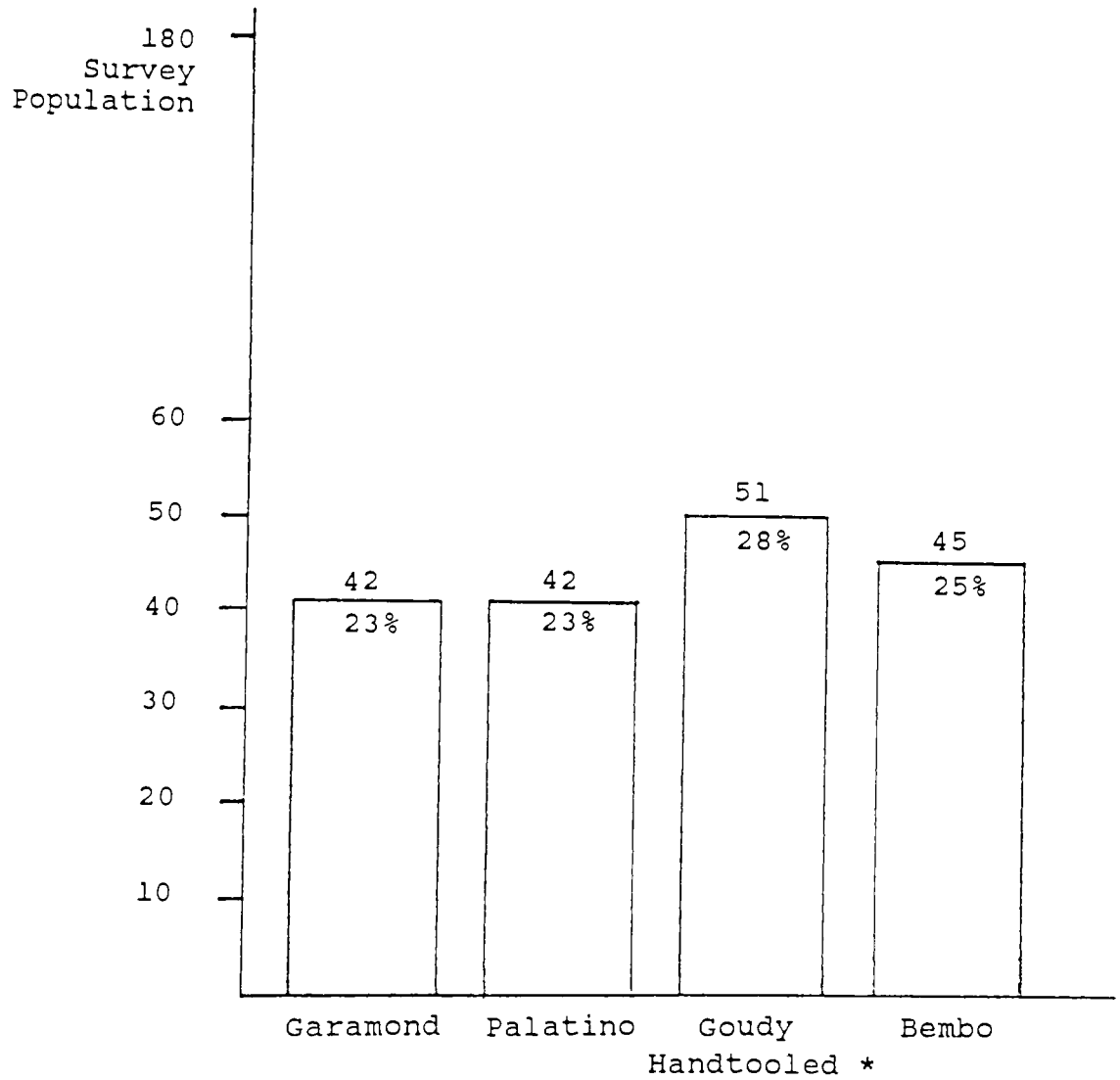
* Most preferred from tier one

JOHN LENNON



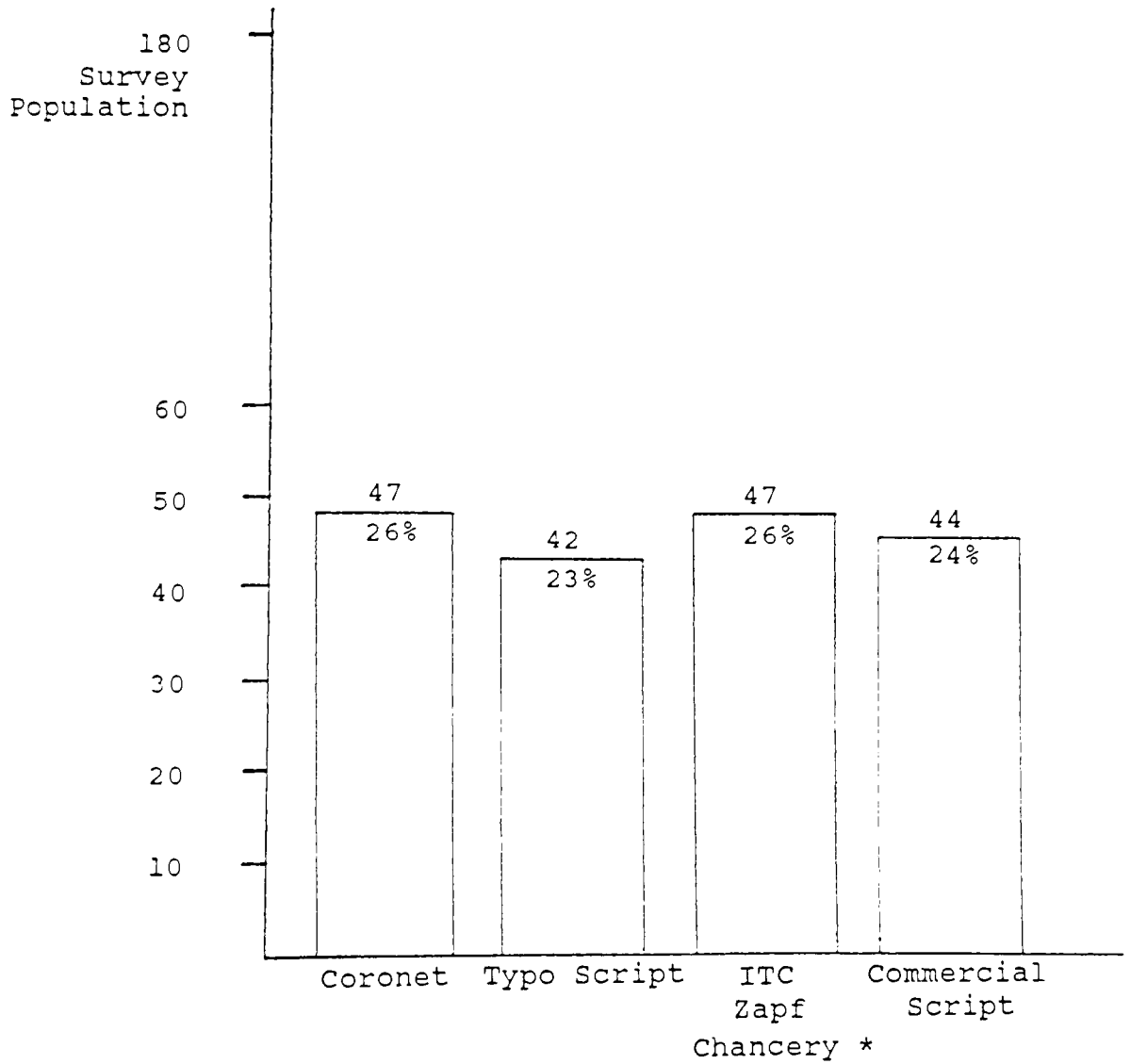
* Most preferred from tier one

PAYDAY



* Most preferred from tier one

SURF AND HEADLANDS



* The most preferred from tier one

APPENDIX C
TYPEFACE GROUPINGS

BLACKLETTER

e n o

Modern Blackletter

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0 [] \$ % & ; ? ! ' " % & * ; i . , / £ ()

20 point

Wedding Text

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0 [] \$ % & ; ? ! ' " % « » & * ; i . , £ / £ ()

20 point

Yorkshire

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0 [] \$ % & ; ? ! ' " % « » & * ; i . , £ / £ ()

20 point

OLD STYLE — Venetian

M e R

Deedone

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghij
klmnopqrstuvwxyz 1234567890&\$.,;?!-“Œffflfff

Post Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ
WXYZ abcdefghijklmnopqrstuvwxyz
1234567890&\$.,;?!-`fi flff()«»/-

Libra

abcdefghijklmnopqrstuvwxyz
1234567890 \$.,;:-'?!-([/§«»&

OLD STYLE — Aldine-French

Th e

Palatino

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890[]\$¢:;?!'%"«»&*¿¡.,£/ß()

18 point

Goudy Handtooled

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890[]\$¢:;?!'%"«»&*¿¡.,£/ß()

18 point

Bembo (true-cut)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890[]\$¢:;?!'%"&*¿¡.,/ß()

18 point

Weiss

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890[]\$¢:;?!'%"«»&*¿¡.,£/ß()

18 point

OLD STYLE — Dutch-English

Alet

Caslon Antique

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890[]\$¢:;?!'"%«»&*~j.,£/ß()

18 point

Janson

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890[]\$¢:;?!'"%«»&*~j.,£/ß()

18 point

Caslon Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890[]\$¢:;?!'"%«»&*~j.,£/ß()

18 point

TRANSITIONALS

Rel

Americana

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890[]\$¢:;?!'%"«»&*¿¡.,£/ß()

18 point

Melior

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890[]\$¢:;?!'%"«»&*¿¡.,£/ß()

18 point

Baskerville

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890[]\$¢:;?!'%"«»&*¿¡.,£/ß()1234567890

18 point

MODERN

R R E d g

Bodoni

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890&\$.,;?!-'fifffiff

Corvinus Skyline

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890&\$.,;?!-“’fifffftThQ()+*

Craw Modern

ABCDEFGHIJKLMNOPQRSTUVWXYZ
vwxyz
abcdefghijklmnopqrstuvwxyz
1234567890?!\$&©“-%.,:-

SQUARE SERIFS

For

Stymie

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890[]\$¢:;?!'%"«»&*¿¡.,£/ß()

18 point

Rockwell

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890[]\$¢:;?!'%"«»&*¿¡.,£/ß()

18 point

ITC Lubalin Graph Book

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890()\$¢:;?!'%"«»&*¿¡.,£/ß()

18 point

Candida

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890[]\$¢:;?!'%"«»&*¿¡.,£/ß()

18 point

SANS SERIES

O d p

Helvetica

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890[]\$¢:;?!'"%«»&*¿¡.,£/ß()

18 point

Futura

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890[]\$ ¢:;?!'"%« » &*¿¡.,£/ß()

18 point

Optima

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890[]\$ ¢:;?!'"%«» &*¿¡.,£/ß()

18 point

SCRIPTS

Banking Menus

Typo Script Extended

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 . , : ; ' & ? !

Coronet

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z

Commercial Script

A B C D E F G H I J K L M N O P Q R
S T U V W X Y Z a b c d e f g h i j k l m n o p q r s

Chaplin

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z

Lydian Cursive

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z

ITC Zapf Chancery Medium

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z

DECORATIVE

CIRCUS

Raphael

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z

1 2 3 4 5 6 7 8 9 0 [] \$ % ; ? ! ' " % « » & * ¸ j . , £ / ß ()

18 point

Euclid

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z

1 2 3 4 5 6 7 8 9 0 [] \$ % ; ? ! ' " % « » & * ¸ j . , £ / ß ()

18 point

ITC Manhattan

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z

1 2 3 4 5 6 7 8 9 0 [] \$ % ; ? ! ' " % « » & * ¸ j . , £ / ß ()

18 point

ITC Uptight Neon

A B C D E F G H I J

K L M N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r

s t u v w x y z

APPENDIX D
FIRST TIER TYPEFACES

BENJAMIN
AND
YOUNG MURRAY
ON THE SLOPES

MODERN BLACKLETTER

BENJAMIN
AND
YOUNG MURRAY
ON THE SLOPES

BOOONI

BENJAMIN
and
young murray
on the slopes

LIBRA

BENJAMIN
AND
YOUNG MURRAY
ON THE SLOPES

STYMIE

BENJAMIN
AND
YOUNG MURRAY
ON THE SLOPES

FALATINO

BENJAMIN
AND
YOUNG MURRAY
ON THE SLOPES

OPTIMA

BENJAMIN
AND
YOUNG MURRAY
ON THE SLOPES

CASLON ANTIQUE

BENJAMIN
AND
YOUNG MURRAY
ON THE SLOPES

KAUFMANN SCRIPT

BENJAMIN
AND
YOUNG MURRAY
ON THE SLOPES

BASKERVILLE

BENJAMIN
AND
YOUNG MURRAY
ON THE SLOPES

EUCLID

JOHN LENNON 1940-1980

MODERN BLACKLETTER

John Lennon 1940-1980

LIBRA

JOHN LENNON 1940-1980

BEMBO

JOHN LENNON 1940-1980

JANSON

JOHN LENNON 1940-1980

AMERICANA

JOHN LENNON 1940-1980

BODONI

JOHN LENNON 1940-1980

ROCKWELL

JOHN LENNON 1940-1980

HELVETICA

JOHN LENNON 1940-1980

LYDIAN CURSIVE

JOHN LENNON 1940-1980

ITC UPTIGHT NEON

Payday

YORKSHIRE

Payday

BODONI

Payday

LIBRA

Payday

CANDIDA

Payday

GOUDY HANDTOOLED

Payday

OPTIMA

Payday

JANSON

Payday

CHAPLIN

Payday

BASKERVILLE

Payday

RAPHAEL

Surf and Headlands
in Big Sur

NEEDS THE NEED

WEDDING TEXT

Surf and Headlands
Big Sur

COLE WESTON

DEEPOENE

Surf and Headlands

Big Sur

COLE WESTON

WEISS

Surf and Headlands

Big Sur

COLE WESTON

CASLON

Surf and Headlands

Big Sur

COLLE WESTON

BODONI

Surf and Headlands Big Sur

COLLE WESTON

ITC LUBALIN GRAPH BOOK

Surf and Headlands

Big Sur

COLE WESTON

FUTURA

Surf and Headlands

Big Sur

COLLE WESTON

ITC ZAPF CHANCERY

Surf and Headlands

Big Sur

COLLE WESION

ITC MANHATTAN

APPENDIX E
SECOND TIER TYPEFACES

BENJAMIN
AND
YOUNG MURRAY
ON THE SLOPES

ITC LUBALIN GRAPH

BENJAMIN
AND
YOUNG MURRAY
ON THE SLOPES

CLAREDON BOOK

BENJAMIN
AND
YOUNG MURRAY
ON THE SLOPES

STYMIE

BENJAMIN
AND
YOUNG MURRAY
ON THE SLOPES

CANDIDA

JOHN LENNON 1940-1980

GARAMOND

JOHN LENNON 1940-1980

PALATINO

JOHN LENNON 1940-1980

BEMBO

JOHN LENNON 1940-1980

GOUDY HANDTOOLED

Payday

GARAMOND

Payday

PALATINO

Payday

GOUDY HANDTOOLED

Payday

BEMBO

Surf and Headlands
Big Sur

COLLEGE WESTON

CORONET

Surf and Headlands

Big Sur

COLE WELTON

TYPO SCRIPT

Surf and Headlands

Big Sur

COLLE WESTON

ITC ZAPF CHANCERY

Surf and Headlands
Big Sur

COLLE WEGTON

COMMERCIAL SCRIPT

APPENDIX F
TEST BOOKLET

QUESTIONNAIRE

AGE Under 21
 21-35
 36-Over

SEX Male Female

If you were in the market for a poster, would you consider buying this poster?

Yes No

NUMBER SELECTED

REASON WHY?

REASON FOR YOUR CHOICE

1. The poster/message was simple, so therefore, the style should be simple.
2. The poster/message was formal, so therefore, the style should be formal.
3. The style of writing went best with the style of the poster/message.
4. Other—and why?

APPENDIX G
DESIGNERS' TYPEFACE SELECTION

**BENJAMIN
AND
YOUNG MURRAY
ON THE SLOPES**

- a. Photo by Susan Schelling.
- b. Picture and message published by Portal Publications, Corte Madera, California.
- c. Designed by Liz, an employee of Portal publications. (415) 924-5652.
- d. Liz selected Optima; she felt the picture looked too contemporary. Optima has thick and thin strokes, which she thought added character to a contemporary picture. To her, the typeface gave it the “new wave” look.

JOHN LENNON

- a. Photo by Richard Avedon.
- b. Picture and message published by Bruce McGraw Publications.
- c. The identity of the designer at Bruce McGraw who selected Helvetica is unknown to everyone there.

PAYDAY

- a. Painting by Dale Rutter.
- b. Picture and message published by Pomegranate Publications.
- c. Designed by Mr. Thomas Burke, president of Pomegranate Publications. (415) 924-8141.
- d. Mr. Burke chose Optima; he simply opened a type book and picked. He stated that at the time, the company had no professional designers.

**SURF AND HEADLANDS,
BIG SUR;
COLE WESTON**

- a. Painting by Cole Weston.
- b. Picture and message published by Cheesebrough Publishing, Carmel, California.
- c. Designed by Tracy Cheesebrough, employee of Cheesebrough Publishing.
(408) 624-6012.
- d. Tracy Cheesebrough put quite a bit of thought into his selection. He chose Deepdene for a couple of reasons, the first being that it is sharp and precise; this clear look reminded him of when type was set in metal—something that gave it sort of an historic look, in his opinion. The other reason for his choice had to do with Cole Weston's dad, Edward Weston, who was one of the first to be accepted in modern art. Tracy thought Deepdene was traditional, and because Photography was a Weston family tradition, he felt it to be appropriate.

APPENDIX H
PHOTOS OF POSTERS