

**TYPE
IS NO
LONGER
CAST
METAL**



ON CORPORATE TYPE DESIGN
AND CUSTOM FONT ENHANCEMENT

Type can look geometric,
contemporary, conservative,
even rigid or emotional.
It may seem like just a tiny
part of a corporate design –
but it's actually a major
contributor to the overall
visual identity.

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HI THERE!

Graphic designers often think of type as a constrained and static design medium. But have you ever thought of it as something more versatile and variable? A tool you can customise to meet your needs?

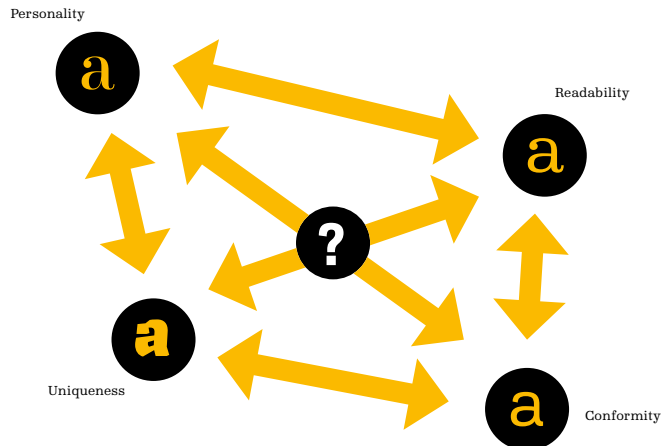
Nowadays, type is no longer cast in metal. Instead, it's open for us to touch and play around with. It's also highly flexible and can be adapted to suit us. Integrating a distinctive typeface to improve a visual language has never been so easy.

We hope this booklet will answer at least some of the questions you may have and that we are so often asked.

YOUR PROJECT, YOUR TYPE. AESTHETICS, PERSONALITY, CONFORMITY.

A tailor-made font can be the foundation of a unique yet adaptable design system and a distinctive corporate image. But if you think only global corporations can afford it, then think again, because type design is scalable to suit almost every type and size of business or project.

From a limited character set as a display face for an ad campaign to a full-fledged type family for copy in multiple languages – the options are many and diverse.



CUSTOM TYPE CHECKLIST

To get an idea of the scale of your project, there are a few things you should consider:

→ USE & READABILITY

What do you need the typeface for? Extensive text passages (so it'll need to be readable) or just one-liners (a display face)?

→ LOOK & FEEL

How important is a unique look? Do you see the typeface as contributing to your branding goals?

Are there any existing typefaces with the look and feel you want? What have you been using until now?

→ TECHNOLOGY & INTEROPERABILITY

What OS and software do you mainly use?

How should the final fonts be supplied and who will install them?

Do you need web fonts?

→ PROJECT SIZE & CHARACTER SETS

Do you need a single font or a family? (Light to bold? Italics? Small caps? Optical sizes etc.?)

Which languages will the font support? (English only? Pan-Latin?)

Which scripts will it support? (Latin? Cyrillic? Greek? Arabic?)

Do you need certain figure sets? (Tabular, old style, superior figures etc.?)

Do you need any special glyphs? (mathematical symbols, icons, arrows etc.?)

Do you need adjusted versions for certain user groups?



Project: NixfuerPreissn.

Displayfont, 1 style

Client: David + Martin

Kreativagentur, München ▾

Daß ist ein Gschu

Project: LHLK Grotesk, 4 styles,

Regular, bold & italics

Client: LoeschHundLiepold

Kommunikation, München ▾

listenthinkact

Project: Kathrein Sans Corporate Typeface,

12 styles, condensed and regular, thin to heavy

Client: Kathrein Werke AG, Rosenheim ▾

Kathodenstra

ENHANCING FONTS. FUNCTIONAL & TECHNICAL CAPABILITIES.

One option is to adjust existing fonts to meet your needs – but make sure you check your license agreement first! There may be one or two legal technicalities to sort out, but it could be well worth the effort.

→ ADDING CUSTOM GLYPHS

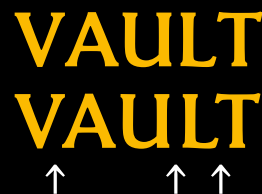
to an existing typeface can save you a lot of bother, whether logos, pictograms, currency signs or figure sets. Instead of fiddling with small images or font substitutions, just add the glyphs needed to the fonts you use most.


→ ADDING LANGUAGE SUPPORT

is becoming more and more important as a way of developing fonts for multi-lingual use. Your initial choice of typeface may have to be extended to allow more global communications at a later stage. This is fairly simple to do and may entail a few additional glyphs – but it could equally well involve developing a complete set for a different script system.


→ IMPROVING SPACING AND KERNING

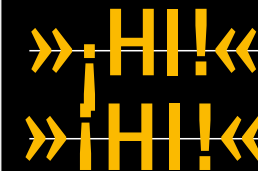
is far more important than most people think. Like in our example, typefaces in the old days were often spaced and kerned for use with lower case only. With a few adjustments, this font can now be used for an all caps setting. You might like to bear this in mind if the typeface you're using is older than a teenager!


→ IMPROVING SCREEN RENDERING

is not just a nerd's game. When you license a font, it's likely to come with computer-generated "hints" only. But for better on-screen legibility, you'll need to ask for manual hinting, which is specifically crafted for each individual letter shape.


→ ADDING AUTOMATED FUNCTIONALITY

can save a lot of manual work when typesetting. So called "OpenType feature scripts" will be embedded into the font and executed by the user. Depending on the context, scripts like these can perform substitutions or positionings of letters. The example below shows how quotation marks and the spanish exclamation mark have been automatically raised to match the height of the caps, which have also been spaced wider.


→ WORD MARKS AND BRANDS.

Sometimes the lack of awareness around the quality of letter shapes and the balance of black and white space is quite painful to observe! If you've created your own type, ask a type designer to take a look at it to make sure it's up to scratch. Custom-made wordmarks and lettering need to be catchy and timeless, so it's best to call in an expert. A good job can achieve great things. Think of Coca Cola, for example...



LICENSES AND COSTS ... IT'S A JUNGLE!

When you buy a font, you usually go via your font dealer's website, download the font and install it. But nowadays fonts come in many versions and with different licenses.

To find one that meets your needs, you'll need to consider the following questions:

→ SINGLE FONTS OR BUNDLES (FAMILIES)?

Fonts are cheaper if you buy the complete set or preselected bundles, of course. But in these times of super-families, a hand-picked selection will often be more than enough.

→ WHICH FIELD OF USAGE SHOULD BE COVERED?

Different uses (print, web, e-book, app embedding, server applications, broadcasting etc.) require different license agreements. Make sure you get what you need!

→ WHICH SIZE OF LICENSE DO YOU NEED?

Each field of license will be limited, e.g. "for use on 5 computers" or "for 125,000 page views per month". You can start small and upgrade later!

Different dealers offer different terms and conditions: one may include 5 computers in the basic price while the other may cover just one. So finding the right deal can be quite tricky. But where the challenges really start is when you need a license for a large company with numerous workstations and fields of usage. Rather than ending up with a disproportionately high monthly bill, ask for a corporate license that's tailored to your needs. Alternatively, consider commissioning a custom design for a similar price, as this will automatically give you an exclusive license.

CUSTOM LICENSES? JUST DESIGN YOUR OWN!

If you're working on a larger project or thinking about a custom type design, there are a few things you should consider.

Start by defining both a minimum and maximum version of the license in terms of fields of usage and size (see previous page). This will give you scope for your negotiations.

Consider whether you really need an exclusive license – as it could be a lot cheaper to do without. Look into options such as a one-year exclusive use agreement that allows your dealer to sell copies thereafter. Will the fonts be used by you only or do you need to cover suppliers or subcontractors as well?



TALKING TIME MEANS TALKING MONEY.

To give you an idea of the time and costs involved in creating a custom type design, we've put together three (very) simple examples.

SMALL:

Headline font with small character set based on existing template or outlines; no accented characters or additional functionalities; simple letter shapes

🕒 approx. 4 – 6 weeks

💰 2,000 – 15,000 €



MEDIUM:

Text family with 4 members; variation on an existing font from our own library; full pan-Latin glyph set; full license for print & web

🕒 approx. 3 – 6 months

💰 15,000 – 30,000 €



LARGE:

Text family with 16 members; custom design from scratch; full pan-Latin glyph set; full license for print, web etc.

🕒 approx. ½ – 1 year

💰 50,000 € and up



INDEPENDENT FOUNDRIES: DIRECT COMMU- NICATIONS, FAST RESPONSES!

The business of custom type design is no longer the preserve of large companies. High-class typeface design with the latest technological support is now carried out by independent specialists with their own foundries.

For you, the customer, that's great because you get to speak directly with the person you need. You can also ask for trial fonts and expert advice and will get a straightforward response – fast. Your designer will be ready to tackle any problem and deliver what you need.

Any questions?

→ info@lazydogs.de

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WE ARE LAZYDOGS. WE DO FONTS AND LOVE LETTERS.



We're **KAI BÜSCHL** and **OLIVER LINKE** – the two Lazydogs. We graduated in graphic design at the University of Augsburg, Germany, and founded our own design agency shortly afterwards. In 2005 we set up our Lazydogs Typefoundry, which has since become a significant player in the global type industry.

Kai started out working mainly as a designer and illustrator. On moving into type design, he began to present his ideas in typography, type and illustration seminars. In 2005 he was appointed visiting professor at the University of Fine Arts Saarbrücken. He has also been a senior lecturer at Design-schule München, Fachhochschule Salzburg and DHBW Ravensburg.

Oliver ventured into the world of editorial design while studying for his second degree in art history. It was his keen interest in typography past and present, and in the latest font technology, that led him to become a typographic consultant, teacher, lecturer and author. He has published two monographs and regularly contributes to the German design magazine PAGE. From 2012 to 2016 he was on the board of Typographische Gesellschaft München, and since 2014 he has been curating and organising the Dynamic Font Day, an international conference for typography in digital media.



Lazydogs Typefoundry // Kai Büschl, Oliver Linke GbR
Mitterwieser Straße 3 // 80797 München, Germany
E-Mail: info@lazydogs.de // Web: www.lazydogs.de