

Matteo
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Digital

Typography

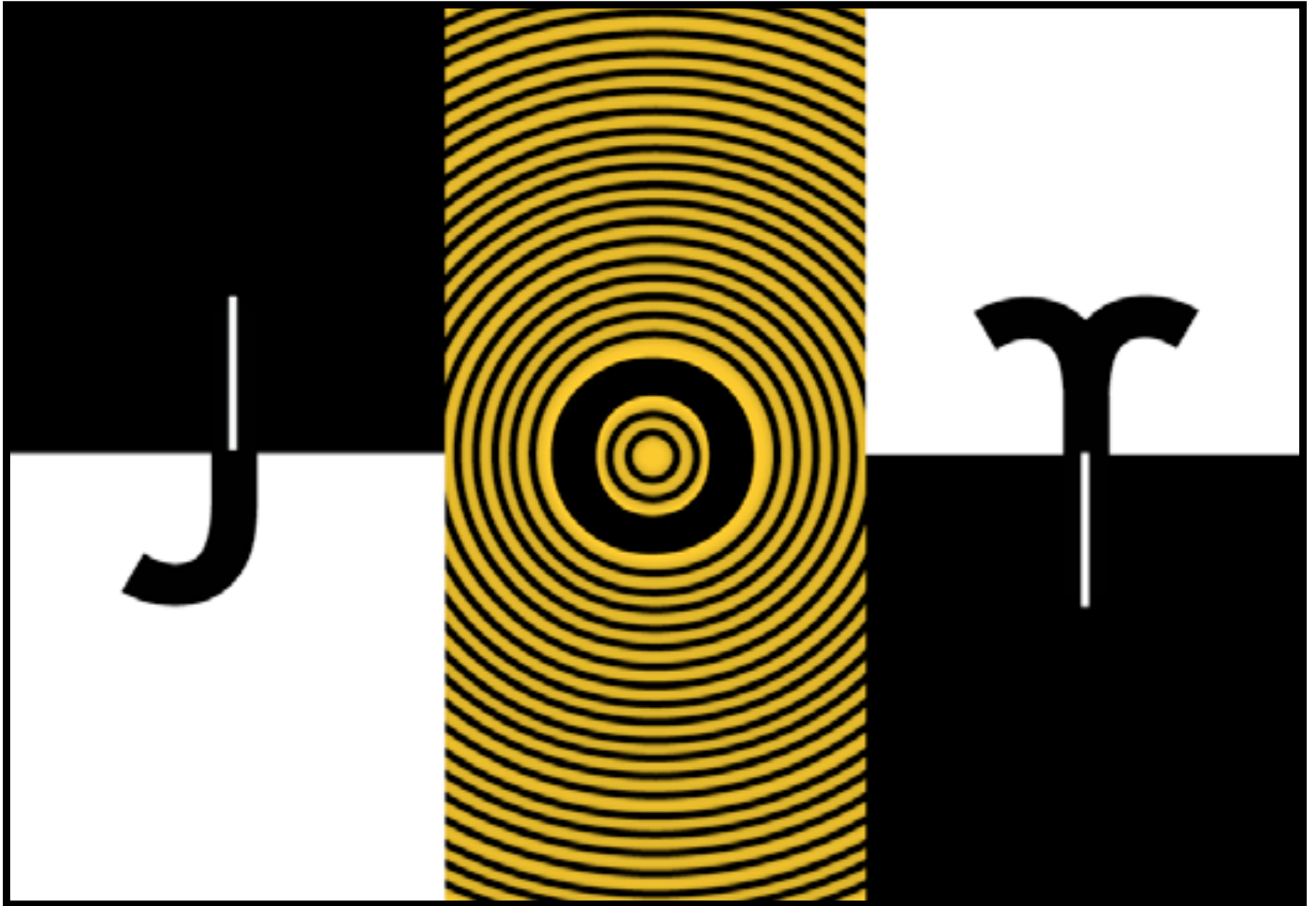
26.02.2016

Original Picture



This logotype called my attention because at the same time transmit me seriousness (straight typography) and rebellion (from the letter “J” lightly cutted).

Logo redesigned



My logo is based on the
“Sex-Drug-Rock’N’Roll” theme.

I chose to use only black and white for
the letters “J” and “Y” and I played with
simmetry.

Then I used yellow and circles on the “O”,
to give a psychedelic effet to it.

Mock-up

- > Intro page with logo
- > Typographic cover
- > Formatted text





The **most damning**

REVELATION

you can

MAKE

about

YOURSELF

it that **you** don't know what is

INTERESTING

and what is **not**

by Kurt
Vonnegut

How to with WRITE <STYLE>

8 Keys to the **Power** of the **Written Word**

Newspaper reporters and technical writers are trained to reveal almost nothing about themselves in their writing. This makes them freaks in the world of writers, since almost all of the other ink-stained wretches in that world reveal a lot about themselves to readers. We call these revelations, accidental and intentional, elements of style.

These revelations tell us as readers what sort of person it is with whom we are spending time. Does the writer sound ignorant or informed, stupid or bright, crooked or honest, humorless or playful—? And on and on.

Why should you examine your writing style with the idea of improving it? Do so as a mark of respect for your

readers, whatever you're writing. If you scribble your thoughts any which way, your reader will surely feel that you care nothing about them. They will mark you down as an ego maniac or a chowderhead or, worse, they will stop reading you.

The most damning revelation you can make about yourself is that you do not know what is interesting and what is not. Don't you yourself like or dislike writers mainly for what they choose to show or make you think about? Did you ever admire an empty-headed writer for his or her mastery of the language? No.

So your own winning style must begin with ideas in your head.



<1> Find a **Subject** You Care About

Find a subject you care about and which you in your heart feel others should care about. It is this genuine caring, and not your games with language, which will be the most compelling and seductive element in your style.

I am not urging you to write a novel, by the way — although I would not be sorry if you wrote one, provided you genuinely cared about something. A petition to the mayor about a pothole in front of your house or a love letter to the girl next door will do.

Do Not Ramble, **Though** <2>

I won't ramble on about that.

<3> **Keep It Simple**

As for your use of language: Remember that two great masters of language, William Shakespeare and James Joyce, wrote sentences which were almost childlike when their subjects were most profound. 'To be or not to be?' asks Shakespeare's Hamlet. The longest word is three letters long. Joyce, when he was frisky, could put together a sentence as intricate and as glittering as a necklace for Cleopatra, but my favorite sentence in his short story 'Eveline' is just this one: 'She was tired.' At that point in the story, no other words could break the heart of a reader as those three words do.

Simplicity of language is not only reputable, but perhaps even **sacred**. The Bible opens with a sentence well within the writing skills of a lively fourteen-year-old: 'In the beginning God created the heaven and earth.'



Have the **Guts** to Cut <4>

It may be that you, too, are capable of making necklaces for Cleopatra, so to speak. But your eloquence should be the servant of the ideas in your head. Your rule might be this: If a sentence, no matter how excellent, does not illuminate your subject in some new and useful way, scratch it out.

<5> Sound like **Yourself**

The writing style which is most natural for you is bound to echo the speech you heard when a child. English was the novelist Joseph Conrad's third language, and much that seems piquant in his use of English was no doubt colored by his first language, which was Polish. And lucky indeed is the writer who has grown up in Ireland, for the English spoken there is so amusing and musical. I myself grew up in Indianapolis, where common speech sounds like a band saw cutting galvanized tin, and employs a vocabulary as unornamental as a monkey wrench.

I myself find that I trust my own writing most, and others seem to trust it most, too, when I sound most like a person from Indianapolis, which is what I am. What alternatives do I have? The one most vehemently recommended by teachers has no doubt been pressed on you, as well: to write like cultivated Englishmen of a century or more ago.

Say What You **Mean** to Say <6>

I used to be exasperated by such teachers, but am no more. I understand now that all those antique essays and stories with which I was to compare my own work were not magnificent for their datedness or foreignness, but for saying precisely



what their authors meant them to say. My teachers wished me to write accurately, always selecting the most effective words, and relating the words to one another unambiguously, rigidly, like **parts of a machine**. The teachers did not want to turn me into an Englishman after all. They hoped that I would become understandable — and therefore understood. And there went my dream of doing with words what Pablo Picasso did with paint or what any number of jazz idols did with music. If I broke all the rules of punctuation, had words mean whatever I wanted them to mean, and strung them together higgledy-piggledy, I would simply not be understood. So you, too, had better avoid Picasso-style or jazz-style writing if you have something worth saying and wish to be understood.

Readers want our pages to look very much like pages they **have seen before**. Why? This is because they themselves have a tough job to do, and they need all the help they can get from us.

<7> Pity the Readers

Readers have to identify thousands of little marks on paper, and make sense of them immediately. They have to read, an art so difficult that most people don't really master it even after having studied it all through grade school and high school — twelve long years.

So this discussion must finally acknowledge that our stylistic options as writers are neither numerous nor glamorous, since our readers are bound to be such **imperfect artists**. Our audience requires us to be sympathetic and patient teachers, ever willing to simplify and clarify, whereas we would rather soar high above the crowd, singing like nightingales.



That is the bad news. The good news is that we Americans are governed under a unique constitution, which allows us to write whatever we please without fear of punishment. So the most meaningful aspect of our styles, which is what we choose to write about, is utterly unlimited.

For Really Detailed Advice <8>

For a discussion of literary style in a narrower sense, a more technical sense, I commend to your attention *The Elements of Style*, by Strunk, Jr., and E. B. White. E. B. White is, of course, one of the most admirable literary stylists this country has so far produced.

You should realize, too, that no one would care how well or badly Mr. White expressed himself if he did not have perfectly enchanting things to say.