

Study of Typography in *Pijat Gaul* Banner in Surakarta

Arifah Insani Sari Utami¹, Ahmad Adib², and Sahid Teguh Widodo³

{arifahinsani@student.uns.ac.id¹, ahmadadib@staff.uns.ac.id², &
sahidteguhwidodo@staff.uns.ac.id³}

^{1,2,3}Universitas Sebelas Maret, Surakarta, Indonesia

Abstract. Typography is the main element of graphic design as a communication tool all the time. The Letters are an important part of brand building, to influence audience perceptions, and deliver messages effectively. Over the past five years hand lettering has been extremely popular. However, the aesthetics of letters are become meaningless if they do not pay attention to the functions, include typography design in outdoor advertising. Typographic studies on *Pijat Gaul* banners in Surakarta aim to analyze the effectiveness of manual typography (hand lettering) on banners in conveying messages to audiences and building a brand image. The method used in the research is a qualitative approach, the theories used are aesthetics and typography. Data collected by ethnography interviews, observation, literature review, and documentation. These findings study that the aesthetics of hand lettering in the outdoor advertising had an impact on low legibility, readability, visibility. Moreover, the design does not comply the principles of typography led to the message was not effective, the perception of the audience against the brand image into a negative perception.

Keywords: *banner, typography, hand lettering, aesthetic, brand image*

1. INTRODUCTION

The development of technology has impacted of the advertising industry, one of them is the development of promotional media. The existence of offset and digital printing machines makes easy for companies or entrepreneurs to promote products or services because more efficient and effective. One conventional media that is still often used is a banner which is outdoor advertising. Outdoor advertising plays an important role in allowing advertisers to reach the increasingly elusive and mobile consumer[1]. Most of the banners are produced by offset and digital printing. However, there are banners that are still using manual techniques to making typography, one of which is a *Pijat Gaul* banner by Hari. Although it looks minimalist, irregular and not aesthetic, the design has caught the attention of road users and easily remembered. On the other hand, the visualization of the *Pijat Gaul* banner gave rise to the negative opinion of citizen that *Pijat Gaul* is a plus massage service. In the study of typography, visual elements affects the design effectiveness in conveying messages to the audience. It was stated that typography can do everything from adding meaning to drawing attention, and using it rights that means the difference between mediocrity and standardism in the world of advertising[2]. Even Typography is a major element of word-driven advertising,

and has the potential to significantly influence motivation, opportunity, and ability to advertising messages business[3]. The letter has a large energy in determining the positive or negative audience response against the message received. So in the creative process should be aware of the suitability of the visual design with the message to be delivered.

Many researches on manual Typography have been done as in article titled Humanizing Products with Handwritten Typefaces. The study explained that handwritten typefaces create perceptions of human presence by enhancing the emotional attachment between the consumer and the product[4]. As for other research entitled Love is in the menu: Leveraging healthy restaurant brand with handwritten typeface has been found that handwritten typeface creates a competitive advantage by conveying a sense of human touch, which subsequently induces the perception that love is symbolically imbued in the restaurant's offerings[5]. From the previous researches there have not been found the effects of manual typography in outdoor promotional media. That how the effectiveness and impact of manual typography on outdoor advertising media which the audience is a road user. The topic is important to study because typography is the main element of visual communication design to delivering message to audience.

The study of Typography in *Pijat Gaul* banner will examine the relationship of typographic design with manual techniques (hand lettering) to the *Pijat Gaul* banner on brand image and effectiveness in conveying messages to the audience. The analysis in this study will be divided into two scopes, namely from aesthetic aspects and from the aspects of typography principles in graphic design, including legibility, readability, and visibility. Expected the issue raised in the study contributed to knowledge development within the creative process in creating typeface as typography element in outdoor advertising.

2. METHOD

The Typography study on *Pijat Gaul* banners in Surakarta is a qualitative descriptive study with aesthetic science and typography. While the data collection was carried out by ethnography interviews with Surakarta speakers and residents who crossed the *Pijat Gaul* banner, observation, literature review, and documentation in March 2019- April 2019 in Surakarta. The theory used to analyze is the theory of design aesthetics from the perspective of typography in building the image of a brand. This research also use the theory of typography principles which refers to the anatomy of typography. Ordinarily that letters or layouts that have been designed with very accurate calculations and are very beautifully formed do not necessarily guarantee its effectiveness as a messenger, there is a final factor as a determinant of everything, namely optical factors[6]. As for the optical factors are based on the typography principle including legibility, readability, and visibility. So that using the theories will be found aesthetic aspects and from the aspects of typography principles in graphic design, including legibility, readability, and visibility.

3. RESULT AND DISCUSSION

Pijat Gaul is a business massage owned by Hari which has been stands more than 3 years in Surakarta. Making friends (*gaul*) is a promotion strategies to promote the *Pijat Gaul* to the public. As for the other promotion carried out by put up banners as an outdoor promotional media. The placement of banners not only in Surakarta but also outside which near the patient house such as Mendungan street, Garuda Mas road, Muhammadiyah University, Surakarta, Ahmad Yani highway, Sukoharjo, Kalioso, and other place. These efforts have a positive impact on the current *Pijat Gaul* business. Based on the survey, the citizen claimed to

remember the visual of the *Pijat Gaul* banner even the *Pijat Gaul* service had been known from Java to Bali.

As for the previous research explained that the increase in the number of users, type of semantic cues, and advertisement copy claims increased[7]. The Visual data received by the audience with continuously will affect the memory that is more supported by the strong visual characteristics of typography. The process of making *Pijat Gaul* banners is done with manual techniques (hand lettering) using oil paint, brushes, and used Flexi media. The average banner is made in sizes 60 x 100 cm. The visual in the banner consists of writings such as the name of the *Pijat Gaul* business, a slogan that is *Anti Galau*, a description of the target market that is men and women, and contact person. So the visual of the *Pijat Gaul* banner looks different from the outdoor banners in general.

3.1 Analysis Aesthetic of Typography in *Pijat Gaul* Banner

An understanding of aesthetics is identical to two things are sense of sight and beautiful feeling. Design and aesthetics are two things that are complementary. It was explained that without paying adequate attention to aesthetic, a design cannot be appreciated[8]. The aesthetic meaning in the design perspective must be functional. Aesthetics play an important role in information visualization, equally important to understandability, and research has shown interactions between aesthetics and (perceived) usability[9]. The function of aesthetics are to create attraction and to direct audiences to understanding information. In aesthetics the visual elements such as color, line, shape, layout have a psychological impact on the audience.



Fig. 1. Headline in *Pijat Gaul* Banner

The aesthetic of typography in Figure 1 strives to be displayed through minimalist yet unique visual elements. The visual highlighted on the banner as an aesthetic element is the headline writing "*Pijat Gaul*". The creation of the letters "*Pijat Gaul*" tries to be realized by forming an accent on the letter "J" and the letter "L". The descender section on the letter "J" is made more hoarse and swoops to the side so that it gives a hard impression. While the arm on the letter "L" is formed like a curved tail accent ended by forming a horizontal line. Different from other letters, the tip of the stroke on the letter "L" is blunted that does not form an angle. This makes the letter "L" seem more soft and artistic.

Of the Surakarta citizen who were interviewed said that they were easy to remember the *Pijat Gaul* banner because of the unique and contrasting color of the form "*Gaul Massage*". It was explained that color may change the perceived size and warmth of a room, elicit associations, enhance introversion or extroversion, incite anger of relaxation, and physiological influence responses[10]. It means that the audience's perception is influenced by

the use of color in the design. The red color used in the banner has a function to strengthen visualization and to elicit emotional responses from audience. So, it is easy to remember and build consumer motivation. However, the use of red and black in the *Pijat Gaul* banner raises the audience's negative perception of the massage service because it has not comfortable and feel does not beauty. This is contrary to the construction of the image of massage services that should be identical to give a sense of comfort and beauty. While the use of manual (hand lettering) techniques on visualizing banner aesthetics gives a more humanistic impression than using digital techniques. It was stated that handwritten typefaces create perception human presence which enhancing the emotional attachment between the consumer and the product[4]. In addition, emotion in type/typography' should thus be easily recognisable to laymen (those who are not practising designers and have never received training in typographic design)[11]. However, the embodiment of the typeface on manual typography in the *Pijat Gaul* banner does not match the image of the massage services offered. The use of letters that seem stiff and irregular gives an uncomfortable impression and it has a negative effect on the brand image.

3.2 Analysis of Legibility, Readability, and Visibility in Pijat Gaul Banner



Fig. 2. Typography in Pijat Gaul Banner

Typography is the most effective verbal communication tool. The fundamental function of writing is to transfer thoughts and knowledge[12]. One of the important things in the creative process to makes the effective typography is the selection of letters. Letters are an abstract concept as a form of association with a reality such as impressions, moods, and characteristics of something[13]. The choice of typeface on letters must consider who the target audience is, what brand image they want to build, and more importantly, the clarity of the information writing that influences the audience's understanding. The target audience for Pijat Gaul is the general public, both men and women. While the brand image that is built is a massage service that provides comfort to consumers. Making typography in Pijat Gaul banners as a whole using manual (hand lettering) techniques. The verbal element on the Pijat Gaul banner consists of the headline "Pijat Gaul", the sub-editor "thyerapi, man, and woman", the "anti-confusion" tagline, and the baseline "call me 085642557354, Mas Hari). Furthermore, the effectiveness of typography manually in Pijat Gaul banners in conveying information to the audience will be

viewed from optical factors. Analysis is based on the principles of Typography including legibility, readability, and visibility.

3.2.1 Legibility

Legibility is related to the ease of the audience in distinguishing each character. Which a typeface or font is the vehicle through which written language is materialized for sighted readers[14]. Of the previous research explained that legibility is more about the font design and about what the human eye prefers[2]. Moreover, legibility is not based on what the eye prefers, there are also factors such as color, size, shape, space, media used, and media placement. On the other hand, time pressure, fatigue, extreme lighting contexts and heterogeneous complex data are seriously constraining text display[15]. As for visualization of letters on banners is all written using sans-serif majuscule fonts. It has different sizes and consistency of letter shapes. Referring to the Gestalt theory that clarity in distinguishing forms is obtained because of contrast.

Nearly 50 % of the banners are dominated by visual headlines which looks very contrast. The color used in the headline is red and given a black outline. So that makes it easy for the audience to read even if they are walking or driving. Whereas in the writing sub-guidelines, tagline, and baseline are written using black and the writing has a size that is relatively smaller than the size of the headline. The typeface used does not meet the requirements for outdoor media, because it is not consistent and optimal in forming each part of the letter. It is difficult for the audience to distinguish between the form of letters from one another. For example typeface letter A, the design of the top of the letter (apex) and the angle in the letter (crooth) are inconsistent so it obscures the shape of the letter A in figure 3. The letter A1 apex looks curved and is not found crooth, so the letter A seems full blocked. In the letter A2 apex shows the meeting of two strokes that form a cross line and the crooth does not close perfectly, so it seems that the stroke of letter A is not standard. Whereas the letters A3 apex and crooth are not clearly visualized so that the letter A seems like an abstract letter. The color used in the words "Pijat Gaul" is red with a black outline. While information such as information on slogans, target markets, and contact person is written using smaller font types and using black. This creates a contrasting effect between the letters on the headline and the other parts of the banner.

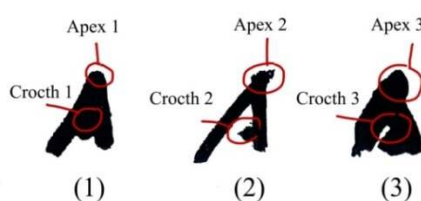


Fig. 3. Typeface of letter A in Pijat Gaul Banner

3.2.2 Readability

Readability is related to the ease of reading the entire text, not analyzing characteristics per letter. Lettering and type design is about the observance and breaking of basic rules[16]. Therefore it is important to comply basic rules of typography in order a great readability. The visualization of typography in *Pijat Gaul* banners is irregular as in the figure 2. The placement of headlines dominates the visual elements in the design by almost 50%, while the area for

sub-headlines, taglines and baselines is limited. Experimental typography and letter design in vertical composition causes spaces that are too jostling and decapitation that is not done optimally. This causes the audience difficulty in sorting information, given that the audience is a road user who is passing, which has limited time to view and receive outdoor advertising messages. One example of improper typography is placement of a tagline placed between the words "Gaul" and "Pijat". This composition causes the audience to be confused in compiling text readings. According to Nakilcioğlu (2013) it was explained that the use of a good and correct typeface would make the text attract the attention of the audience and the message more understood[12]. On the other hand, the typography studies on *Pijat Gaul* banners, the use of experimental typeface, contrast color, and irregular arrangement gave positive values. Hence, the design can easily attract the attention of road users and give the audience memory to remember the visual of the banner even becomes something iconic.

3.2.3 Visibility

Findings of the previous research that visibility is regarded as an essential aspect in wayfinding sign design and affected by the spatial configuration of the environment where the signs are located[17][18]. Which means visibility is important factor of the design effectiveness. In the creative process must be consider media sizes, who is the audience, location, situation, and visual elements of design such as Typography, the color, layout, etc. The Pijat Gaul banner headline has a fairly good level of visibility with a maximum distance of 50 meters. Judging from the level of legibility and good readability at a maximum distance of 50 meters where the words "Pijat Gaul " are still legible clearly. For distances of more than 50 meters for road users it is less readable clearly because the spacing density of each letter and typeface used is experimental and due to the factors of moving road users. Whereas visibility in the tagline and sub-guidelines only has a low level, as based on aspects of legibility and readability it also has a low level. The writing is very limited the maximum viewing distance is only 2 meters for road users who stop. While typography at the baseline has good visibility at a maximum of 2 meters visibility for mobile road users

4. CONCLUSION

Typographic design is the core stage to determine effectiveness in communicating messages to the audience in connection with building a brand image and transferring information effectively. The issue raised in the study contributed to knowledge development within the creative process in creating typeface as typography element in outdoor advertising. The study showed into two results, 1) aesthetics on banners play a role in fostering feelings and impressions of the audience on brand image that is being built through promotional media, the visualization of *Pijat Gaul* banners that seem messy form a negative opinion of the community on message services offered to reduce consumer attractiveness. 2) The use of manual typography (hand lettering) that is unique with the color and size of contrast typeface can easily attract the attention of the audience and is easy to remember, but with legibility, readability, and visibility that does not meet the typography principle, the message will be difficult to receive because of the level low readability. Nevertheless, the results of the analysis show that the design of a manual typography that is not based on knowledge of design and typography will produce the best work at its level or class. The audience's perception will be directed at the image of Gaul Massage not offering exclusive massage services but more to the lower middle class at an affordable cost. Expected further research will continue to examine the use manual typography in different contexts.

REFERENCES

- [1] R. T. Wilson and B. D. Till, "Effects of outdoor advertising: Does location matter?," *Psychol. Mark.*, vol. 28, no. 9, pp. 909–933, 2011.
- [2] P. Yadav, D. Chakrabarti, and D. Bisoyi, "Typography as a statement of Design," *Int. Ergon. Conf. HWWE*, no. May, p. 6, 2014.
- [3] A. Mohsen and E. Sayegh, "The Aesthetics Impact of the Typographic On the Logo Advertising and Meaning (Analytical Research)," vol. 8, no. 2, pp. 18–28, 2018.
- [4] R. Schroll, B. Schnurr, and D. Grewal, "Humanizing Products with Handwritten Typefaces," *J. Consum. Res.*, vol. 45, pp. 648–672, 2018.
- [5] S. Q. Liu, S. Choi, and A. S. Mattila, "Love is in the menu: Leveraging healthy restaurant brands with handwritten typeface," *J. Bus. Res.*, vol. 98, pp. 289–298, 2019.
- [6] S. Rustan, "Font dan Tipografi," *Jakarta: Gramedia Pustaka Utama*, 2011.
- [7] T. L. Childers and J. Jass, "All dressed up with something to say: Effects of typeface semantic associations on brand perceptions and consumer memory," *J. Consum. Psychol.*, vol. 12, no. 2, pp. 93–106, 2002.
- [8] E. Bankole, T. I. Ibiwoye, and F. O. Adene, "ACCESS Aesthetic Sensibility of Industrial Design : An Analysis of Industrial Design Education in Nigeria," no. March 2015, 2017.
- [9] A. Quispel, A. Maes, and J. Schilperoord, "Aesthetics and Clarity in Information Visualization: The Designer's Perspective," *Arts*, vol. 7, no. 4, p. 72, 2018.
- [10] W. Liu, J. Ji, H. Chen, and C. Ye, "Optimal color design of psychological counseling room by design of experiments and response surface methodology," *PLoS One*, vol. 9, no. 3, pp. 1–9, 2014.
- [11] A. G. Ho, "Typography Today : Emotion Recognition in Typography," *Proc. 5th Int. Assoc. Soc. Des. Res. Vol.1+2. (pp. 5573 – 5582). Tokyo. Japan Japanese Soc. Sci. Des. (JSSD).*, pp. 1–10, 2013.
- [12] İ. H. Nakilcioglu, "the Effects of Font Type Choosing on Visual Perception and Visual Communication," *Online J. Art Des.*, vol. 1, no. 3, pp. 35–54, 2013.
- [13] D. Sihombing, *Tipografi dalam desain grafis*. Gramedia Pustaka Utama, 2001.
- [14] F. Serafini, "Typography as Semiotic Resource," *J. Vis. Lit.*, vol. 31, no. 2, pp. 1–16, 2012.
- [15] J.-L. Vinot and S. Athenes, "Legible, Are You Sure?: An Experimentation-based Typographical Design in Safety-critical Context," *Proc. SIGCHI Conf. Hum. Factors Comput. Syst. (CHI '12)*, pp. 2287–2296, 2012.
- [16] W. N. Asikin, "Typographic Manipulation in Magazine Advertising: Readability and Legibility," in *1st ICDI, International Conference on Design and Innovation 2012: Sustainable Ground*, 2012, pp. 1–3.
- [17] M. Johaness and Y. A. Yatmo, "Application of Visibility Analysis and Visualisation in Hospital Wayfinding Sign Design," *Dimens. (Journal Archit. Built Environ.)*, vol. 45, no. 1, p. 1, 2018.
- [18] K. Saddhono, "Cultural and social change of foreign students in Indonesia: The influence of Javanese Culture in Teaching Indonesian to Speakers of Other Languages (TISOL)." *IOP Conf. Ser.: Ear. and Envi. Sci.* vol. 126 no. 1 IOP Publishing, 2018.