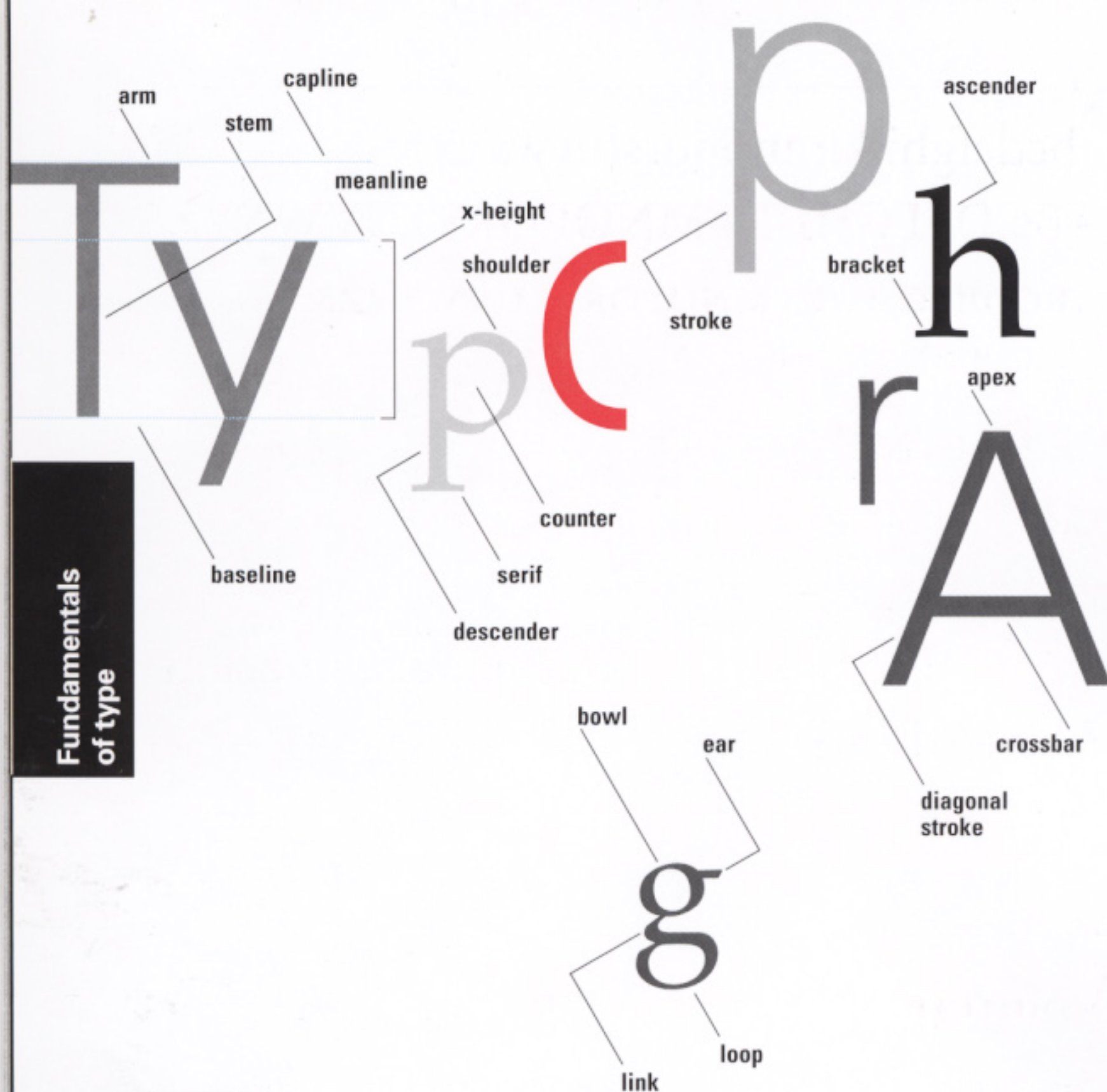


Digital **Color** and Type

Rob Carter





1

B B B B B B B

2

Old Style characteristics:
Medium stroke contrast
Slanted stress
Oblique, bracketed serifs
Medium overall weight

Transitional characteristics:
Medium to high stroke contrast
Nearly vertical stress
Sharp, bracketed serifs
Slightly slanted serifs

Modern characteristics:
High stroke contrast
Vertical stress
Thin serifs
Serifs sometimes unbracketed

Egyptian characteristics:
Little stroke contrast
Little or no stress
Thick, square serifs
Large x-height

Sans serif characteristics:
Some stroke contrast
Nearly vertical stress
Squarish, curved strokes
Lower-case *g* has open tail

Display typefaces do not possess a fixed number of characteristics.

3

12 13

Old Style

Transitional

Modern

Slab serif

Sans serif

Display

e

k
leg
foot

j
tail

spine

S

The anatomy of type

The colorful terms used to describe type are not unlike the terms used to describe the parts of our own bodies. Letters have arms, legs, eyes, spines, and a few other parts, such as tails and stems, that we fortunately do not possess. These are the parts that have historically been used to construct letterforms. Learning this vocabulary can help the designer gain appreciation for the complexity of our alphabet, which at first glance appears very simple (fig. 1). The structure of letters within the alphabet remains constant regardless of typeface. An upper-case *B*, for example, consists of one vertical and two curved strokes. These parts, however, may be expressed very differently from typeface to typeface (fig. 2).

Type classification

An inexhaustible variety of type styles is available for use today, and many attempts to classify these into logical groupings have fallen short due to the overlapping visual traits of typefaces. A flawless classification system does not exist; however, a general system based on the historical development of typefaces is used widely. This delineation breaks down typefaces into the following groups: Old Style, Transitional, Modern, Slab Serif (also called Egyptian), Sans Serif, and Display (fig. 3).

The typographic font

In desktop publishing, the terms typeface and font are often used synonymously; however, a typeface is the design of characters unified by consistent visual properties, while a font is the complete set of characters in any one design, size, or style of type. These characters include but are not limited to upper- and lower-case

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letters, numerals, small capitals, fractions, ligatures (two or more characters linked together into a single unit), punctuation, mathematical signs, accents, monetary symbols, and miscellaneous dingbats (assorted ornaments or fleurons designed for use in a font). Supplementing some desktop fonts are expert sets, which include characters such as small caps, a good selection of ligatures, fractions, and nonaligning figures. Minion Regular provides an excellent example of a font and its attendant expert set (fig. 4).

The type family

A type family is a group of typefaces bound together by similar visual characteristics. Members of a family (typefaces) resemble one another, but also have their own unique visual traits. Typefaces within families consist of different weights and widths. Some type families consist of many members; others are composed of just a few. Extended families such as Stone include both serif and sans serif variations (fig. 5).

Typographic measurement

The two primary units of measure in typography are the pica and the point. There are approximately six picas or 72 points to an inch; there are twelve points to a pica (fig. 6). Points are used to specify the size of type, which includes the cap height of letters, plus a small interval of space above and below the letters. Typefaces of the same size may in fact appear different in size, depending on the size of the x-height. At the same size, letters with large x-heights appear larger than letters with smaller x-heights. Points are also used to measure the distance between lines; picas are used to measure the lengths of lines. The unit, a relative measure determined by dividing the em (which is the square of the type size), is used to reduce or increase the amount of space between

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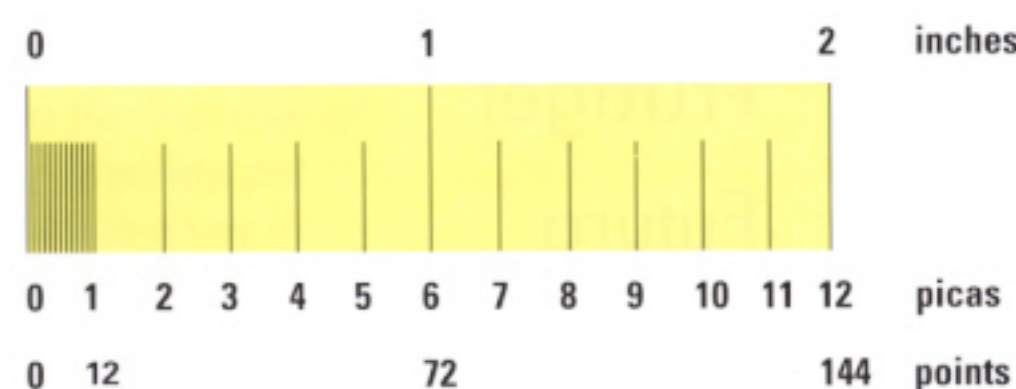
Stone Serif

Regular
Regular Italic
 Semibold
Semibold Italic
 Bold
Bold Italic

Stone Sans

Regular
Regular Italic
 Semibold
Semibold Italic
 Bold
Bold Italic

5



6 picas = 1 inch
 12 points = 1 pica
 72 points = 1 inch

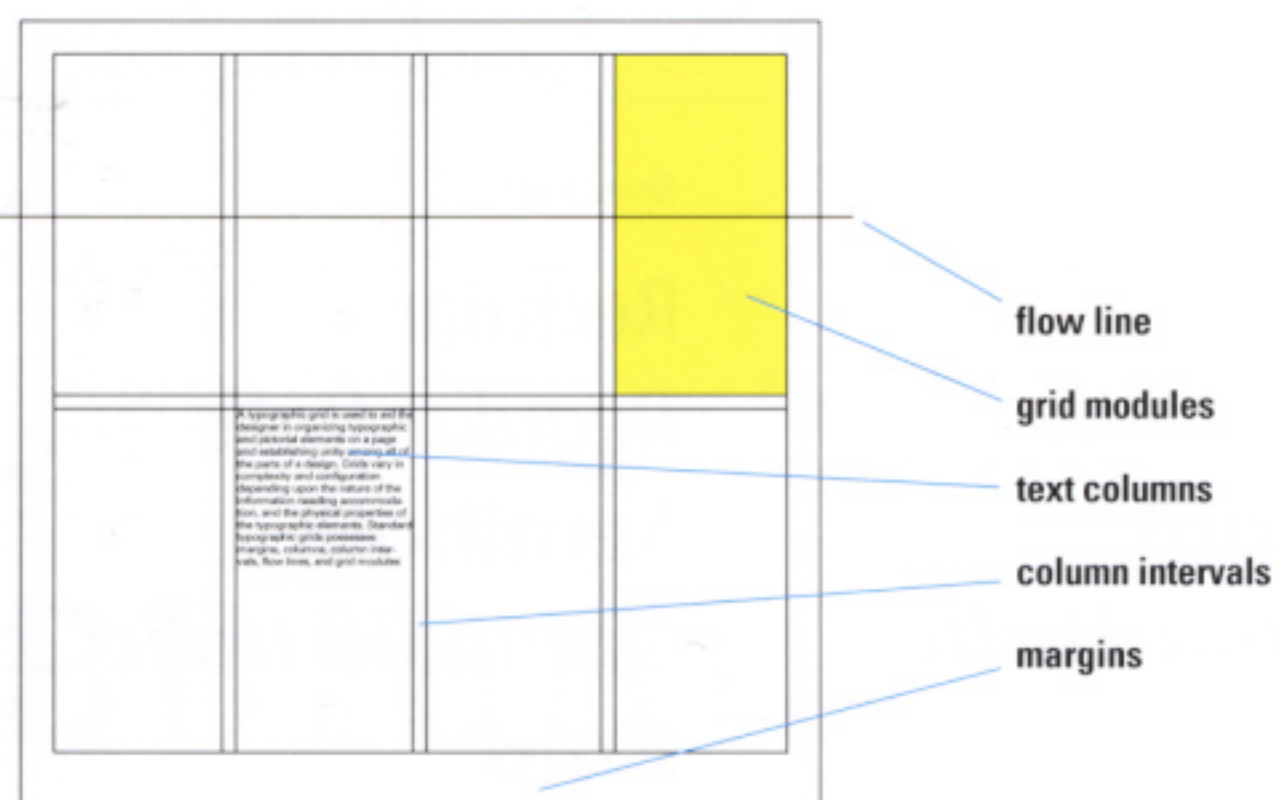
6

letters, a process called tracking. Adjusting the awkward space between two letters to create consistency within words is called kerning.

The typographic grid

A typographic grid is used to aid the designer in organizing typographic and pictorial elements on a page and establishing unity among all of the parts of a design. Grids vary in com-

plexity and configuration depending upon the nature of the information needing accommodation, and the physical properties of the typographic elements. Standard typographic grids possess flow lines, grid modules, text columns, column intervals, and margins (fig. 7).



7

Serif

Bembo

Baskerville

Bodoni

Century Expanded

Garamond

Sans serif

Franklin Gothic

Frutiger

Futura

Gill Sans

Helvetica

8

Legibility

If the goal when working with type is to make it more readable, then heeding established legibility guidelines is of utmost importance.

Departure from these "rules" should be attempted only after a designer is totally familiarized with them, and when content lends itself to expressive interpretation. Legibility represents those visual attributes in typography that make type readable.

Choosing typefaces

The first step in making type legible is to choose text typefaces that are open and well proportioned, typefaces that exhibit the regularity of classical serif faces, such as Baskerville, Bembo, Bodoni, Garamond; and the sans serif faces Franklin Gothic, Frutiger, and Gill Sans (fig. 8). Typefaces with visual quirks, stylistic affectations, and irregularities among characters are less legible. Typefaces such as these may be fine, however, when used as display type.

Type size, line length, and line spacing

Text that flows naturally when read is achieved when a harmonious relationship exists between type size, line length, and the spaces between lines of type (line spacing or leading). Even well-designed typefaces suffer from legibility impairment when just one of these aspects is out of balance. An adjustment to one of these factors usually requires an adjustment to one or more of the others.

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Continuous text type that is too large or too small easily tires the reader. Optimum sizes for text type are between 8 and 11 points. Also, typefaces with a relatively large x-height improve readability.

Overly long or short lines of type also tire the reader and destroy a pleasant reading rhythm. Long lines are burdensome and tedious, whereas short lines cause choppy eye movements. Paying attention to the number of characters per line is a key in determining appropriate line lengths. It is generally agreed that lines of type consisting of a maximum of sixty or seventy characters promote readability (fig. 9).

Line spacing ensures that the reader is not distracted by lines of type that visually run together. Without adequate space between lines, the eye struggles to distinguish one line from the next. Where lines are too widely spaced, the reader has trouble locating the next line. For optimum sizes of text type (8-11 points), one to four points of line spacing can help the reader easily discern each line, thus improving readability (fig. 10).

8/9

Line spacing ensures that the reader is not distracted by lines of type that visually run together. With inadequate space between lines, the eye struggles to distinguish one line from the next. Where lines are too widely spaced, the reader has trouble locating the next line. For optimum sizes of text type (8-11 points), one to four points of line

8/11

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8/10

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8/12

Line spacing ensures that the reader is not distracted by lines of type that visually run together. With inadequate space between lines, the eye struggles to distinguish one line from the next. Where lines are too widely spaced, the reader has trouble locating the next line. For

10

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Overly long or short lines of type also tire the reader and destroy a pleasant reading rhythm. Long lines are burdensome and tedious, whereas short lines cause choppy eye movements. Paying attention to the number of characters per line is a key in determining appropriate line lengths. It is

Letter spacing

A number of factors determines correct letter spacing, including the typeface used, and the size and weight of the type. Consistent letter spacing provides an even typographic "color," a term referring to the texture and overall lightness or darkness of text. Consistent and even color is an attribute that enhances readability. Tighter letter spacing darkens the text, as in this sentence. Looser letter spacing lightens the text. Pushed to either extreme, text becomes less readable. The chosen effect can enliven a page and enhance communication.

Word spacing

Word spacing should be proportionally adjusted to letter spacing so that letters flow gracefully and rhythmically into words, and words into lines. Too much word spacing destroys the even texture desired in text and causes words to become disjointed, as in this sentence. Too little word spacing causes words to bump into one another. Either condition is hard on the reader.

Weight

The overall heaviness or lightness of the strokes composing type can affect readability. For typefaces that are too heavy,

counters fill in and disappear. Typefaces that are too light are not easily distinguished from their background. Typefaces of contrasting weight are effectively used to create emphasis within text.

Width

Narrow typefaces are effectively used where there is an abundance of text, and space must be preserved. But readability is diminished when letters are too narrow (condensed) or too wide (expanded). Condensed letters fit nicely into narrow columns.

Italics

Italic and oblique type should be used with prudence, for large amounts of slanted characters set into text impede reading. Italics are best suited to create emphasis within text rather than to function as text.

Capitals versus lower case

TEXT SET IN ALL CAPITAL LETTERS NOT ONLY CONSUMES MORE SPACE THAN TEXT SET IN LOWER CASE, IT SEVERELY RETARDS THE READING PROCESS. LOWER-CASE LETTERS IMBUE TEXT WITH VISUAL CUES CREATED BY AN ABUNDANCE OF LETTER SHAPES, ASCENDERS, DESCENDERS, AND IRREGULAR WORD SHAPES. TEXT SET IN ALL CAPITALS IS VOID OF THESE CUES, FOR IT LACKS THIS VISUAL VARIETY.

Serif versus sans serif

Because of the horizontal flow created by serifs, it was thought at one time that serif typefaces were more readable than sans serif typefaces. Legibility research, however, reveals little difference between them. Sensitive letter spacing is a more important consideration.

Justified versus unjustified

Text can be aligned in five different ways: flush left, ragged right; flush right, ragged left; justified; centered; asymmetrically.

Flush left, ragged right text produces very even letter and word spacing, and because lines of type terminate at different points, the reader is able to easily locate each new line. This is perhaps the most legible means of aligning text.

Flush right, ragged left alignments work against the reader by making it difficult to find each new line. This method is suitable for small amounts of text, but is not recommended for large amounts.

Justified text (text aligned both left and right) can be very readable if the designer ensures that the spacing between letters and words is consistent, and that awkward gaps called "rivers" do not interrupt the flow of the text. Desktop publishing software enables the designer to fine tune the spacing.

Centered alignments give the text a very formal appearance and are fine when used minimally.

But setting large amounts of text in this way should be avoided.

Asymmetrical alignments
are used when the designer
wishes to

break
the text down into logical "thought units,"

or to give the page
a more expressive appearance.

Obviously,
setting large amounts of text
in this manner

will tire the reader.

**Color is visual magic,
a language of illu-
sion. Color is also
reflected light, and as
lighting conditions
change, so does color.
This explains why as
night falls colors fade,
and why the colors of
a landscape vary
significantly when
viewed at different
times of the day.**

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Color is visual magic, a language of illusion. Color is also reflected light, and as lighting conditions change, so does color. This explains why as night falls colors fade, and why the colors of a landscape vary significantly when viewed at different times of the day. When we see a color, what we actually see is an object that absorbs certain wavelengths of light and reflects others back to our eyes. For example, a red object absorbs all of the light rays except the red rays which are filtered back to the eyes. Black objects absorb all of the light rays, reflecting none back to our eyes; white objects absorb no rays, reflecting all of them back to our eyes. This phenomenon was first revealed in 1666 by Isaac Newton who found that by passing a beam of white light through a prism, he could break it up into the familiar spectrum of rainbow colors: violet, indigo, blue, green, yellow, orange, and red. We are most familiar with this spectrum, and the human eye easily perceives it. In reality, the spectral colors consist of a vast array of hues, each corresponding to a specific wavelength of light.

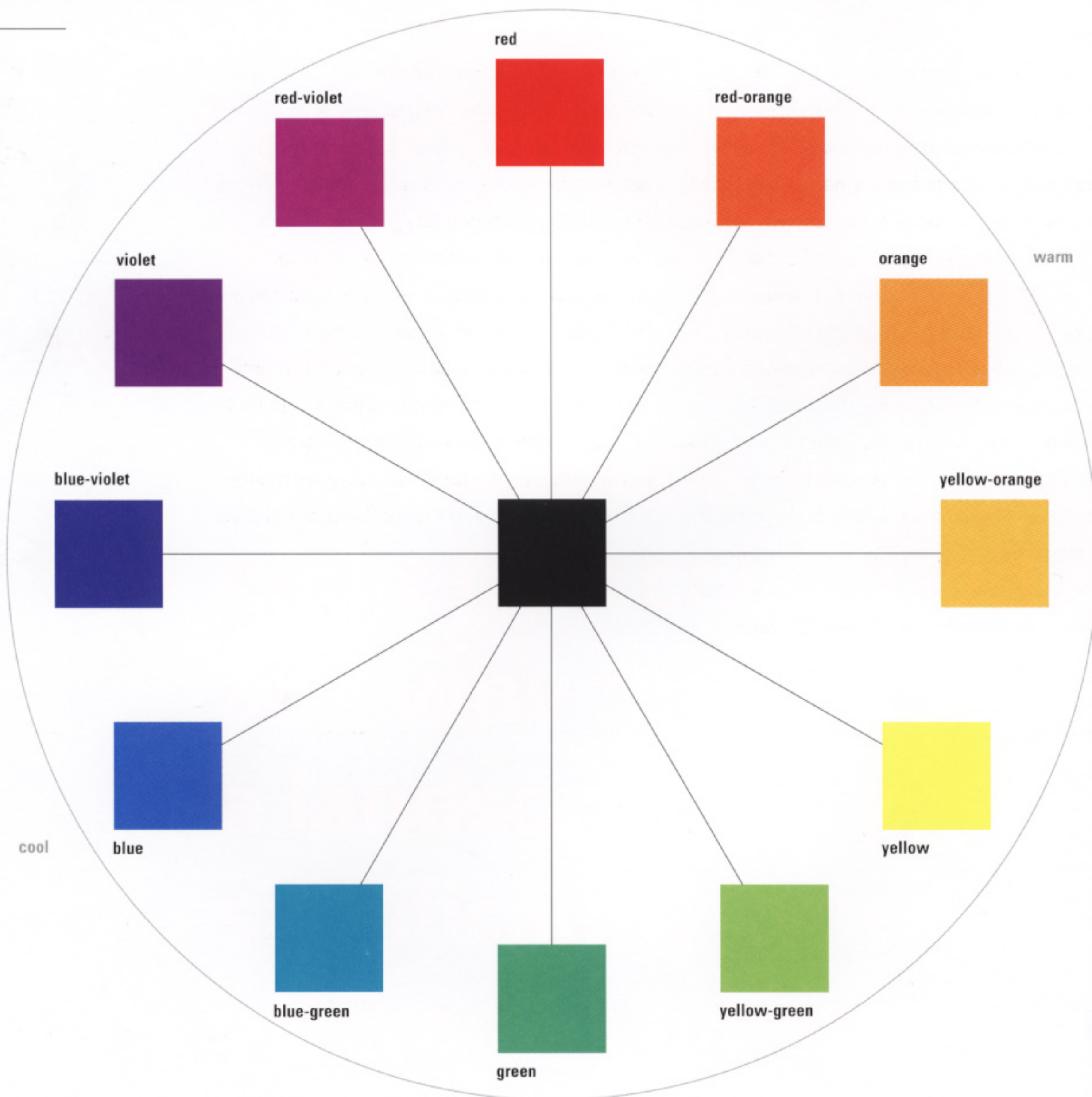
This chapter reviews basic color theory, and defines important color terms. For the beginner, it lays a solid foundation for building a deeper knowledge of color. For the professional designer and desktop publisher, it provides a welcome review. Learning to see color and obtaining an understanding of its inherent properties are the first steps to working effectively with color and type.

The color wheel

The color wheel is a helpful tool that shows the basic organization and interrelationships of colors. It is also used as a tool for color selection. This color wheel provides basic color terminology that anyone working with type and color should be completely familiar with. Many color wheel models exist, and some are quite complex. This wheel consists of 12 basic colors (fig. 1). It is conceivable for a wheel to consist of

an infinite number of variations, too subtle for the human eye to discern. Contained within the circle of color is a square of black, which is obtained by mixing together all of the surrounding colors. Though this color wheel consists of only 12 colors, it is the root of all other colors, a pure statement of chromatic harmony, and a fountain of imagination and emotion.

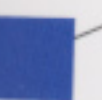
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2



Primary hues

Properties of color

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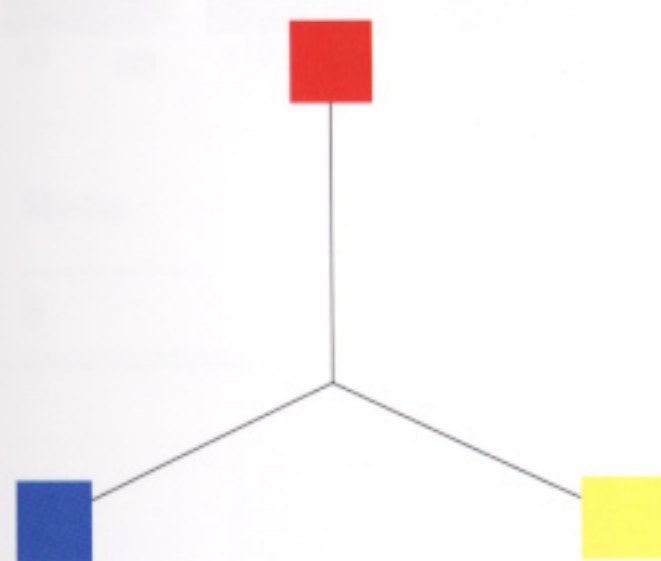
Three different sets of primary hues are accepted for use in different disciplines. The first set consists of red, yellow and blue and is used by artists and designers. Pigments of these colors can be mixed to obtain all other colors (top). The second set of primaries are red, green and blue. Called the additive primaries, these are the primaries of light and are used in science. These are also the colors found on the computer screen. When these colors are added

together in different amounts they form all other colors; when added together equally they produce white light (middle). The third set consists of magenta, yellow, and cyan. These are the subtractive primaries and are used by printers. In printing, color separations are made by using filters to subtract light from the additive primaries, resulting in the subtractive process printing colors (bottom).

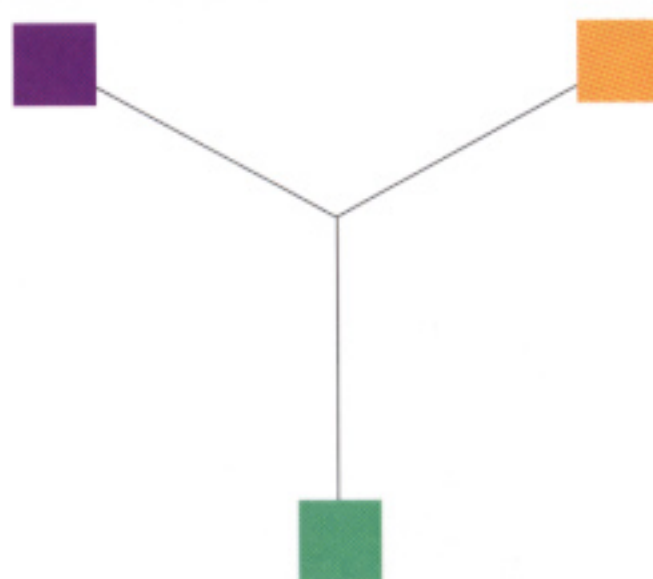
Hue

Hue is simply another name for color. The pure hues are identified by familiar names such as red, violet, green, purple, yellow. In the world of commercial products and pigments, hues have been given thousands of names. Desert Rose, Winter, Woodland Green, Apache Red, and African Violet may evoke romantic and exotic thoughts, but these names, aside from their marketing value, have little to do with the composition of the colors they represent. In reality, few legitimate names exist for hues. The basic twelve-color wheel pictured on the opposite page features the primary hues red, yellow, and blue; the secondary hues orange, green, and violet; and the six tertiary hues red-orange, orange-yellow, yellow-green, blue-green, blue-violet, and red-violet (fig. 2). The secondary hues are obtained by mixing equal amounts of two primaries; the tertiary hues are acquired by mixing equal amounts of a primary and an adjacent secondary hue. Complementary colors are opposite hues on the color wheel, such as red and green, violet and yellow. Due to the vast range of reds, yellows, and blues, not all color wheels introduce the same primary hues (fig. 3). Primaries are considered absolute colors and cannot be created by mixing other colors together. However, mixing the primaries into various combinations creates an infinite number of colors.

2



Primary hues



Secondary hues

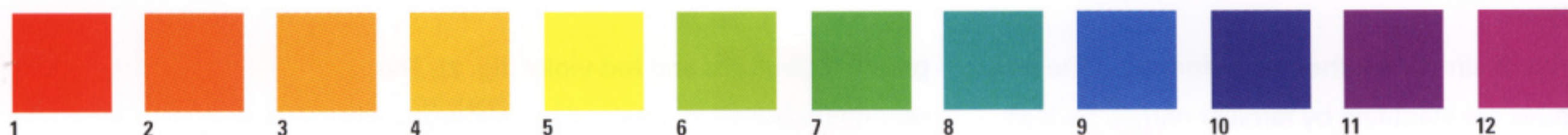


Tertiary hues

Value

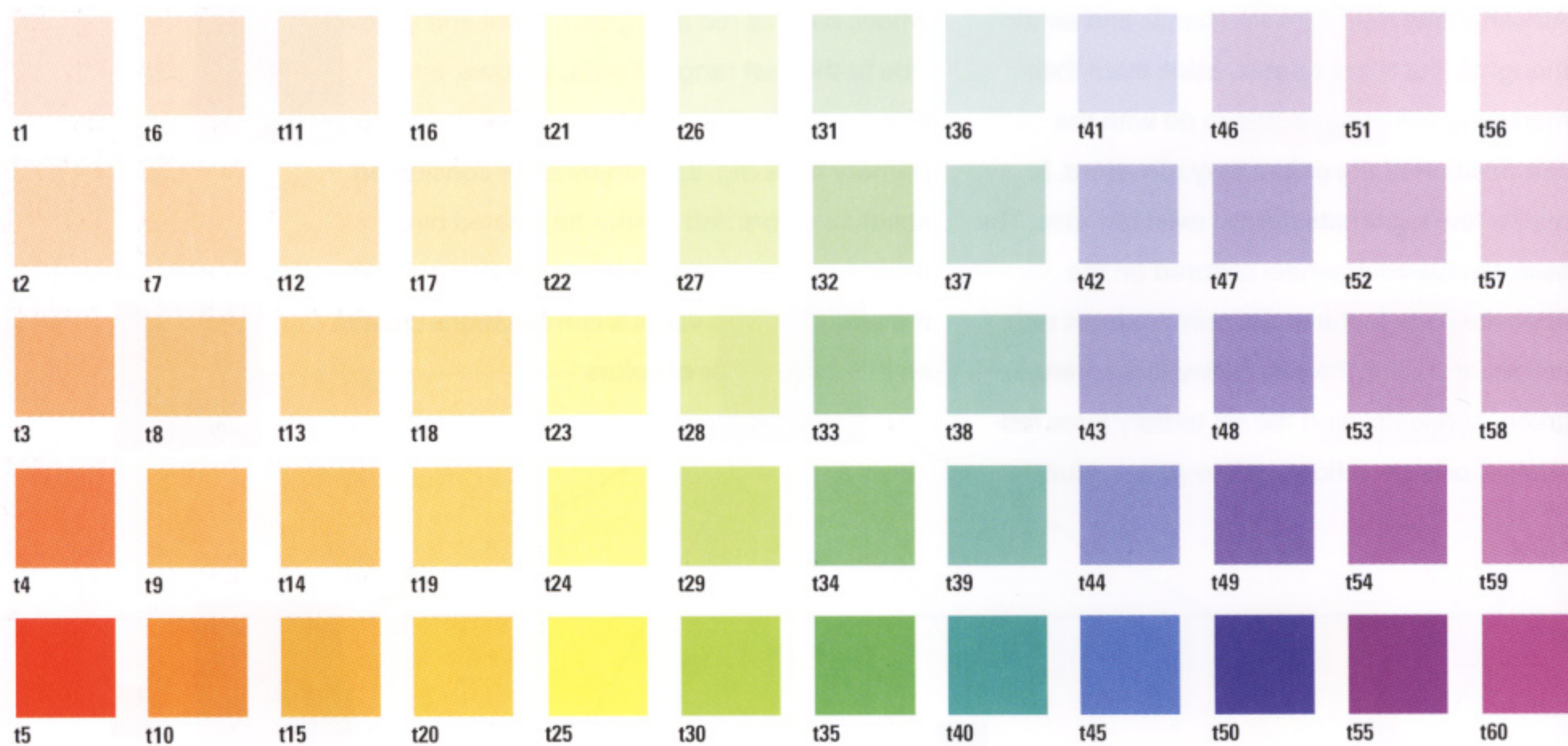
Value refers to the lightness or darkness of a color. It is a variable that can substantially alter a color's appearance, and as we will see in the next chapter, it is also an important factor in achieving legibility with type and color. A hue changes in value when either white or black are added to it. A color with added white is called a tint (fig. 4); a color with added black is called a shade (fig. 5). Generally speaking, pure hues that are normally light in value (yellow, orange,

green) make the best tints, while pure hues that are normally dark in value (red, blue, violet) make the most desirable shades. The palette of colors below shows a spectrum of tints and shades based on the hues from the color wheel (fig. 6). Looking at these colors clearly shows that changes in value greatly expand color possibilities. The bottom row (fig. 7), consisting of the achromatic colors white, black, and gray, is presented in increments of 10%.



Twelve basic hues

6

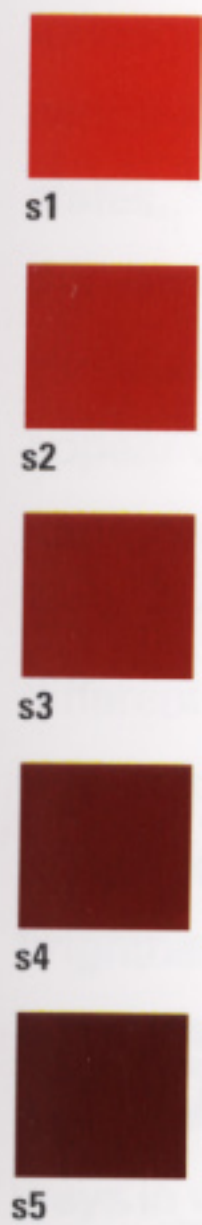


Tints

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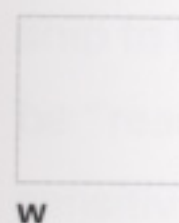
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Shades

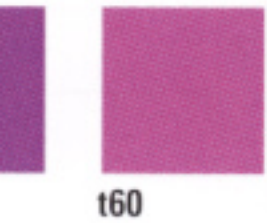
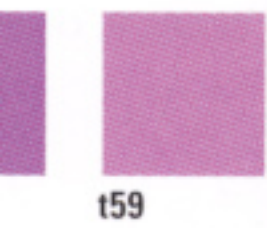
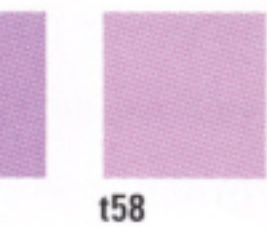
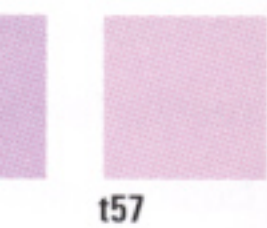
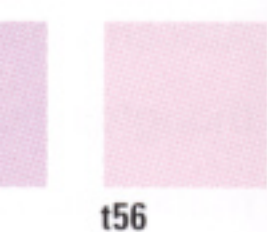
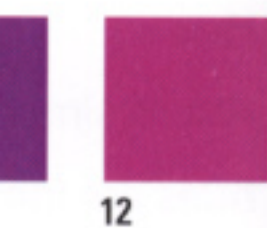
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Achromatic

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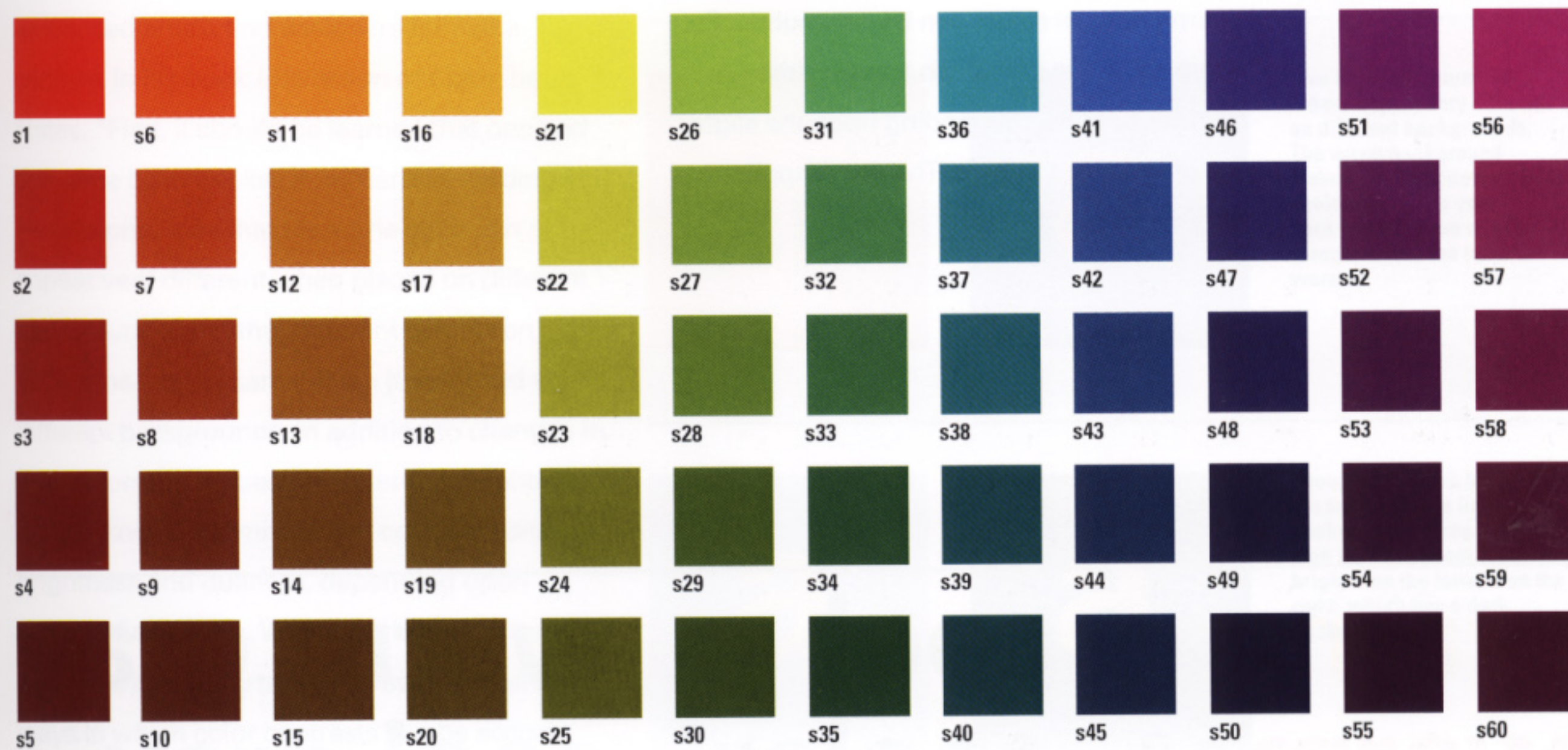
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A note about the color used in this book.

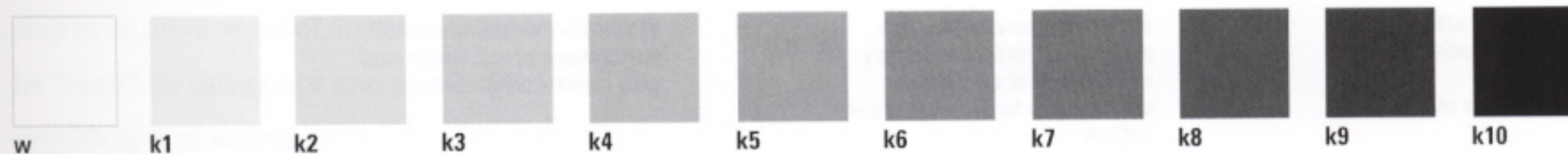
The process colors below include five tints of each pure hue on the color wheel, five shades, and the achromatic hues for a total of 143 colors. The colors are numbered for reference to the type and color combinations in chapter 4, and the case studies in chapter 5. This color palette could be expanded to include the most subtle variations, but quantity of colors is not the most important consideration. While in fact

this palette offers hundreds of color possibilities, it is far more critical to learn to control color as it is used for typographic applications, and to develop a sensitive eye. When it comes to working with color and type, less is more. A CMYK conversion chart for the colors is located on page 156.



Shades

5



Achromatic colors

7

Saturation

Also called chroma or intensity, saturation refers to the brightness of a hue. The highest saturation occurs in colors that are pure and unmixed. Any color mixture will diminish intensity. However, adding white, gray, black, or a complementary color most radically compromises intensity (fig. 8). Variations of a single hue dulled in intensity by different amounts of an added complement are often referred to as tones. When complementary colors are placed in close proximity, the intensity of each is increased. This vibrant condition is referred to as simultaneous contrast (fig. 9).

Color temperature

The terms “warm” and “cool” are used to express those hues that connote these respective qualities. In general, reds, oranges, and yellows “feel” warm, while blues, greens, and purples “feel” cool. Distinctions between warm and cool colors can be very subtle. For example, white paper can appear either warmer or cooler depending upon the slight influence of red or blue. The same applies to gray and black (fig. 10).

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These five letters demonstrate the principle of color saturation. The first letter is fully saturated and is the brightest. The second letter has added black and is darker; the third letter has white added to it and is lighter; the fourth contains

red, the complement of green, and is darker and duller; the fifth letter has added blue and appears duller than the fully saturated color.

8



Two fully saturated and complementary colors vibrate as a result of simultaneous contrast.

9

warm
warmer
hot

Red, orange, and yellow are colors that suggest warmth. Colors appear hotter as yellow decreases and as red increases.

cool
cooler
cold

Blue, turquoise, and green are cool colors; blue is very cold. Green is slightly warmer due to the addition of yellow.

warm gray
cool gray

Warm gray contains a small percentage of red while cool gray casts a slight blue.

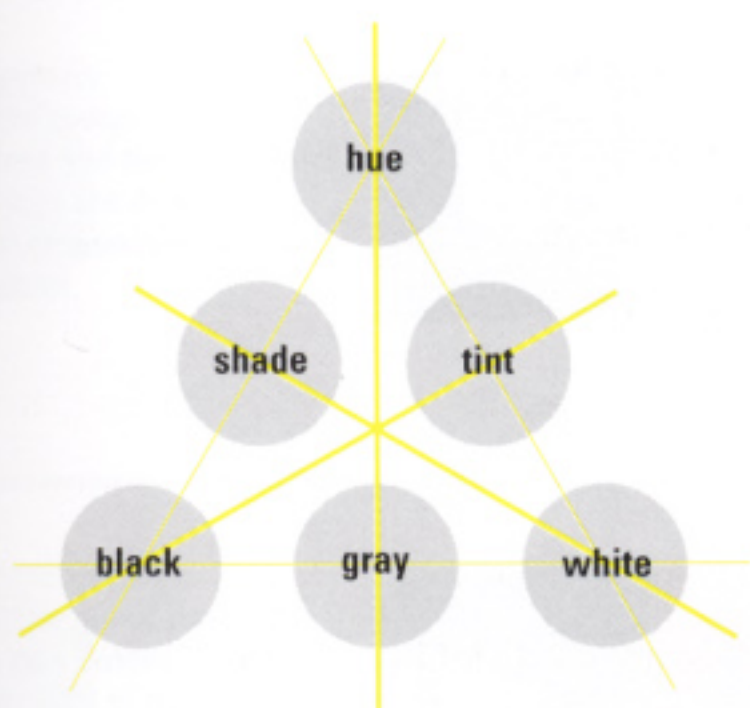
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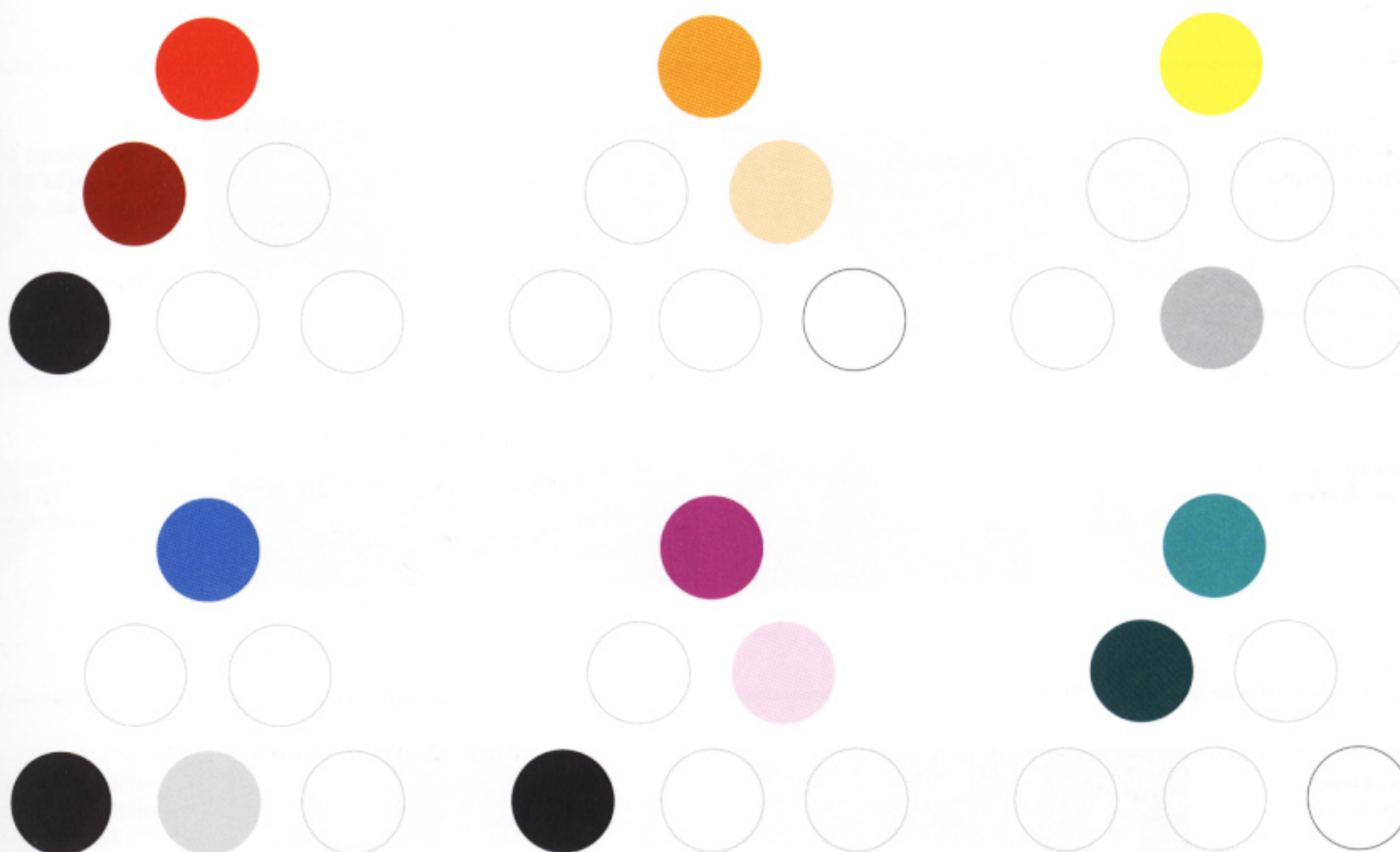
The color triangle

The color triangle is a diagram that shows the interrelationships of hue, black, and white, and the intermediate tints, shades, and gray (fig. 14). Selecting colors along any axis of the triangle will generally result in harmonious combinations. It is important to realize that black, white, and hue are absolute, and that tints, shades, and grays possess innumerable variations.

The axes shown with bold lines represent combinations that are very effective for use with type and background. Below, a few examples of the color triangle illustrate harmonious color combinations (fig. 15).



14



15

The basic color schemes

The color schemes below provide models for the exploration of harmonious, inventive, and communicative color combinations (fig. 16). All of these schemes are based upon the physical laws, relationships, and inherent structure of the color wheel. It is significant that these color formulations are at the heart of the chromatic displays found in nature: red desert sandstone

glowing against a deep indigo sky; the variegated green perennial garden, accented with crimson blooms. The basic color schemes are at the root of most effective color combinations and may be used alone or combined into more elaborate combinations. An understanding of these schemes is essential when working with color and type, for they provide a departure point for further color investigation. When used

Primary
A combination of the primary hues, red, yellow, and blue, these colors are elemental and pure.



Secondary
Any combination of the secondary colors violet, orange, and green, and their tints and shades.



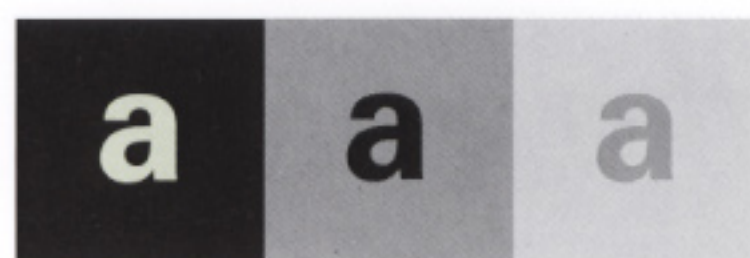
Tertiary
Any combination of the eight tertiary colors: red-orange, yellow-green, blue-violet, blue-green, yellow-orange, and red-violet. These hybrid colors fall between the primaries and secondaries on the color wheel.



Monochromatic
Consists of any single hue and its tints and shades



Achromatic
Combinations of black, white, and gray hues.



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with type, color should always be chosen for its visual appeal as well as for its ability to communicate and promote typographic legibility. With the aid of these basic schemes, you can venture daringly into uncharted terrain to create color combinations that are both functional and emotionally charged. Color is bold, soft, energetic, somber, feminine, masculine, trendy, and traditional. A limitless

communicator, color is capable of expressing the richness of culture, or portraying something as exciting as a calypso dance or as musty as a smoky restaurant. The case studies found in chapter 5 demonstrate how the basic color schemes can be expanded and adapted in creative typographic designs.

To provide a mental picture of the relative locations of colors on the color wheel, small color wheel diagrams, such as the one pictured here, accompany the schemes on this spread and in the color combinations in chapter 4. Compare these to the actual color wheel on page 20.



Complementary
A scheme comprising any two colors and their tints and shades that are directly opposite one another on the color wheel.



Split complementary
A juxtaposition of any hue and the two colors located on either side of its complement.



Analogous
Consists of a combination of colors that are adjacent to one another on the color wheel.



Neutral
A hue combined with a percentage of its complement or black.



Incongruous
Offbeat combinations consisting of a hue and a color to the right or left of its complement.



Bodoni is a refined, crisp typeface designed in the 18th century. It is at its best when presented in black on white. The extreme thick and thin relationship of its strokes are compromised when printed in any other color combination. Compare Bodoni set in three different color combinations.

Bodoni

Bodoni

Bodoni

1

Black type on a white background is easiest to read. Notice how the gray background diminishes legibility. Reversing type to appear white on black inverts the contrast relationship, making the type less legible. Although reversing type is common practice, it is not advisable to set large amounts of text in this manner.

Black type on a white background is easiest to read. Notice how as backgrounds become darker in tone, legibility diminishes.

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2

The impact of hue, value, and saturation on legibility

Legible typography possesses attributes that make it readable, and if attaining typographic readability is a priority, as most often it should be, a number of important factors must be juggled. These include the choice of typeface; type size; type weight; and letter, word, and line spacing (see chapter 1). When color is applied to type, the interplay of hue, value, and saturation must be considered.

Most typefaces are designed to be read as black letters on a white ground, and they achieve optimum legibility printed in this manner (fig. 1). There is nothing ambiguous about black and white. They are completely balanced opposites, offering exquisite contrast. When reading large amounts of type, the contrast of black on white is what readers are most accustomed to (fig. 2).

The most achieve of color and color properties contrast between colors positioned intensity of color and is critical.

Let us look saturated, orange off applied to letterforms disturbing eyes and they possess a attention. "pushed by value (selected type become different examples colors such contrast with Because the brighter than for further colors are the wheel and value contrast sharpen the

The most important thing you can do to achieve optimum legibility when working with color and type is to carefully weigh the three color properties to establish appropriate contrast between letters and their background. All colors possess a definable hue, value, and intensity by their very nature. When combining color and type, balancing these characteristics is critical.

Let us look at a couple of examples. The fully saturated, complementary colors blue and orange offer plenty of hue contrast, but when applied to type and background the edges of letterforms tend to vibrate, creating a disturbing kinetic effect that quickly numbs the eyes and tires the reader. Both of these colors possess a competing brightness, fighting for attention. If one of these hues is "softened" or "pushed back" by making it lighter or darker in value (selecting a tint or shade of the hue), the type becomes much more legible (fig. 3). In a different example, two saturated, analogous colors such as blue and green provide sufficient contrast without a disturbing, dizzying effect. Because the green appears both lighter and brighter than the blue, there may be no need for further adjustment (fig. 4). If analogous colors are too close to each other on the color wheel and if they do not provide enough hue or value contrast, adjustments should be made to sharpen the contrast (fig. 5).

Type presented in the highly saturated blue and orange combination is very difficult to read. Adjusting the value of either the type or the background greatly improves legibility.

Type presented in the highly saturated blue and orange combination is very difficult to read. Adjusting the value of either the type or the background greatly improves legibility. Compare the legibility of the two top and the two bottom text blocks.

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3

Blue and yellow-green hues seem to work well here. Even so, if the value of the yellow-green is tweaked slightly, legibility improves.

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4

Red and orange, analogous colors close to each other on the color wheel, do not provide sufficient contrast for adequate legibility. Using a tint of the orange greatly improves the situation.

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5

Of all the contrasts of color, value can be used to enhance legibility most significantly. Value contrasts effectively preserve the shapes and integrity of letters, making them more easily recognizable.

A good rule of thumb is to choose colors not directly across from one another, nor too close to one another on the color wheel. There will, of course, always be exceptions. Look for compatible colors but colors which also differ

in value and intensity. If you must use a combination of hues that for some reason do not meet legibility standards, try improving them by turning value or intensity up or down.

Typeface and color

Every typeface possesses unique qualities that should be taken into consideration when choosing color. These qualities include proportion, weight, width, presence or absence

Some typefaces are less legible than others, even when printed in black on white and with optimum sizing and spacing. This is due to differences in design. Letters with extreme proportions (heavy, light, wide, or thin) or letters with visually challenging shapes are more difficult to read when color is added. Choose color combinations that preserve the integrity of such typefaces. Compare the problematic examples on the left with examples on the right that incorporate proper color adjustments.

Some typefaces are less legible than others, even when printed in black on white and with optimum sizing and spacing. This is due to differences in design.

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of serifs, and eccentricities in typeface design. A very thin or narrow typeface, a peculiar or ornamental face, or a script may appear very weak and illegible if hues are too similar or if values are too close. Enough contrast must exist to preserve the fidelity of the letterforms (fig. 6).

Typographic "color"

Black and white are neutral colors. When type is printed in black or any other color, each

separate type design possesses a different tone (figs. 7, 8). This effect is sometimes referred to as typographic "color." Creating different tones for different parts of a text is important, for it is in this way that hierarchical order and emphasis are achieved. This principle is demonstrated in the text that you are now reading; the main text appears lighter, and the subheads appear darker though both are printed in black.

Notice the differences in the "color" of these ten text blocks. Though only two actual colors are used (black and red), each block of text appears different from every other block.

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Notice the differences in the "color" of these ten text blocks. Though only two actual colors are used (black and red), each block of text appears different in color

from every other block. This effect is a visual illusion created by the proportions and shapes of the typeface designs.

color

color

color

The principle of typographic "color" is also true of larger display type. Though these three words are all printed in black, each possesses a different tone due to the unique characteristics of the individual typeface designs.

As letter spacing increases, words appear lighter in tone.

color color
color color
color color

9

You can achieve the illusion of darker or lighter text blocks as you decrease or increase interline spacing. Even if you are limited to the use of one color, you can create the appearance of several colors.

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10

Type spacing and color

Letter, word, and line spacing also affect type color. Words appear lighter in tone if letters are positioned further apart (fig. 9). Likewise, as word and line spacing increase, type appears lighter in value (fig. 10). Paying attention to the spacing needs of type as discussed in chapter 1 can greatly improve legibility when color contrasts are marginal or when large amounts of text must be set in color (fig. 11).

Type size and color

Small type, type that is light in weight, and delicately proportioned type with serifs suffer greatly when contrast in hue or value is insufficient (fig. 12). As type decreases in size, color contrast must increase in strength.

If you find it necessary to present large amounts of text type in color, try increasing slightly the amount of space between lines. Even an additional point of space can make a significant difference, and a reader might be encouraged to continue rather than stop.

If you find it necessary to present large amounts of text type in color, try increasing slightly the amount of space between lines. Even an additional point of space can make a significant difference, and a reader might be encouraged to continue rather than stop.

If you find it necessary to present large amounts of text type in an elaborate color setting, try increasing slightly the amount of space between lines. Even an additional point of space can make a significant difference, helping a reader to more easily find the next line while reading.

11

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Type on busy backgrounds

Busy backgrounds or textured backgrounds compete with the legibility of type. When placing type onto or reversing type from textured backgrounds, make certain there is plenty of contrast to maintain legibility (fig. 13). When combining type with photographs, find a quiet place within the photo that will not compromise the type, or insert the type within a separate overlapping background.

Screening type

Screening type is a way to expand color options without actually having to pay for additional colors. Screens are particularly effective for one- and two-color printing jobs. Type can be printed as a screen or reversed from a screened background. The percentage of the screen affects the legibility of the type (fig. 14).

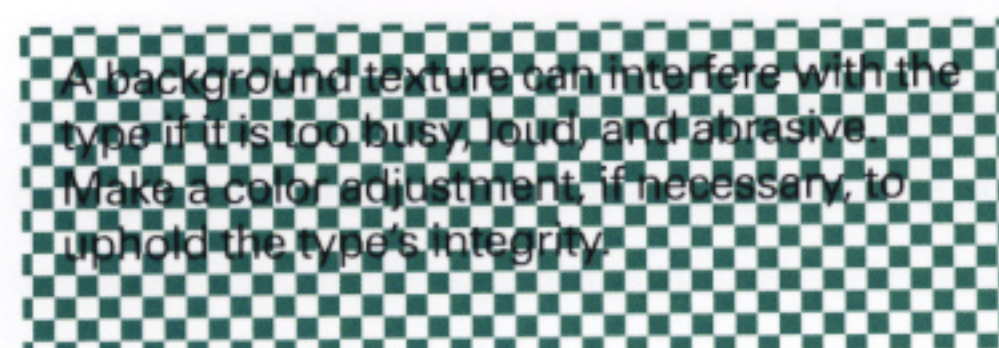
The smaller and more delicate the type, the more value and intensity contrast is needed to ensure adequate legibility.

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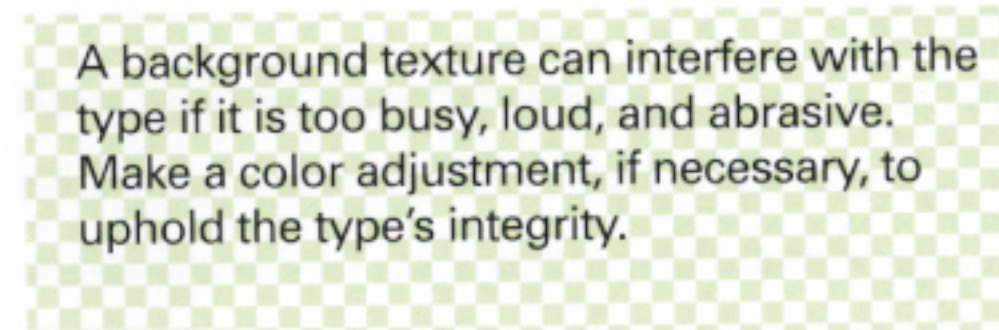
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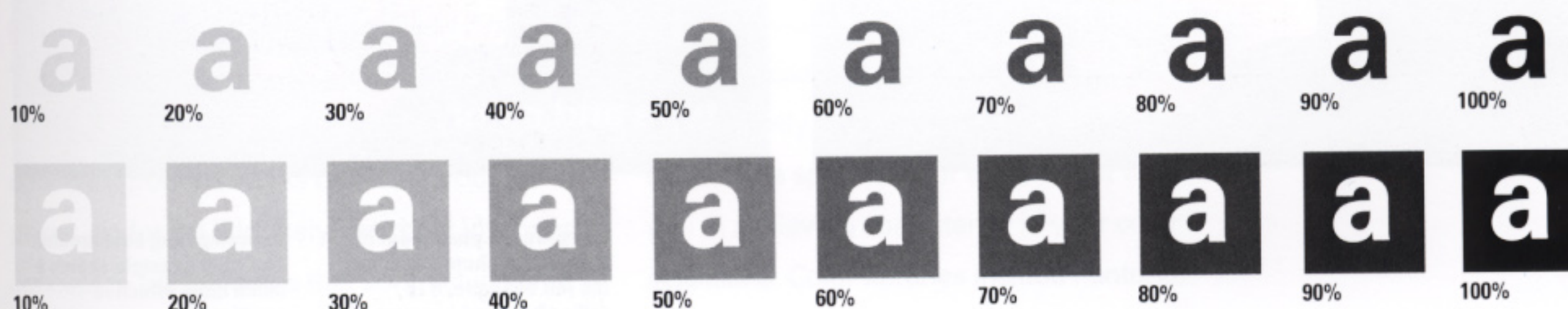
12



A background texture can interfere with the type if it is too busy, loud, and abrasive. Make a color adjustment, if necessary, to uphold the type's integrity.



13



The choice of screen percentage is usually a matter of intuition. What are you trying to achieve with

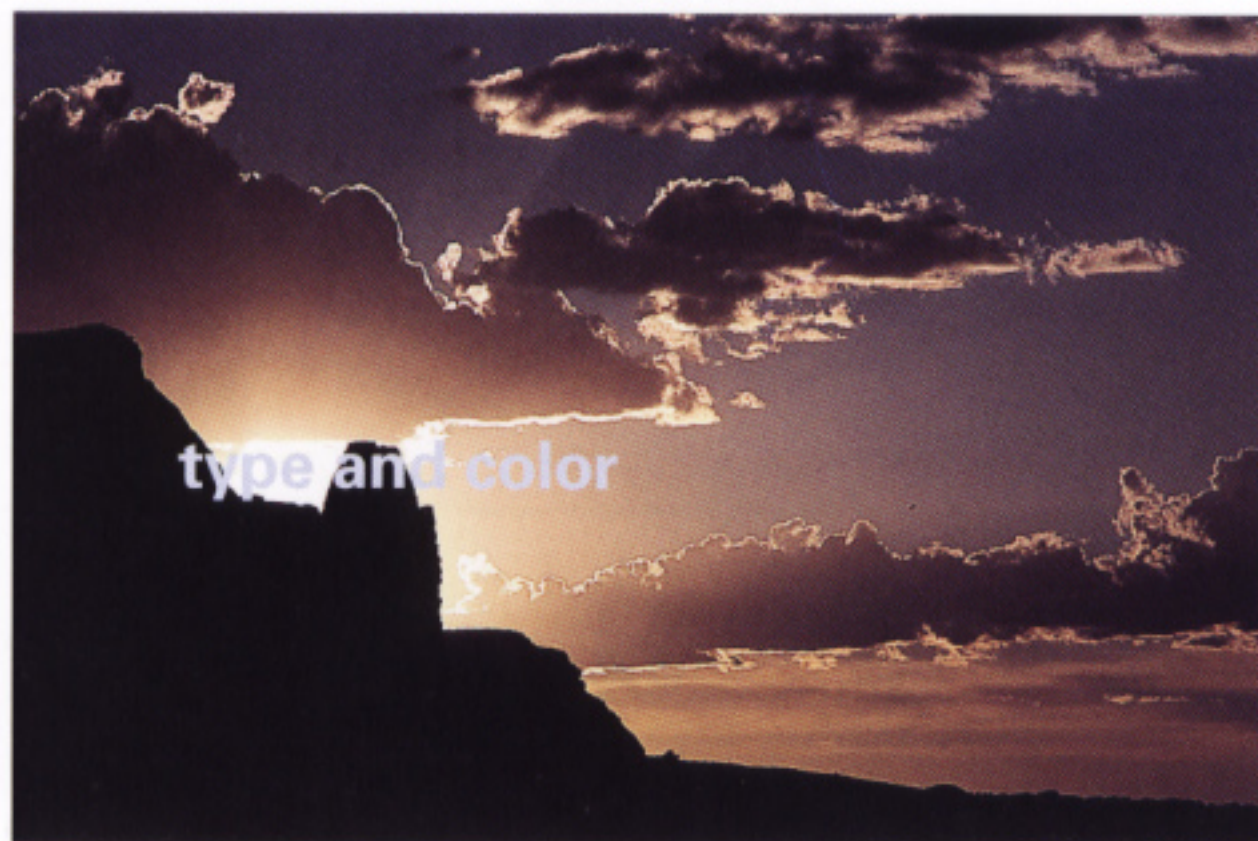
the type, and how legible must it be? Screens are traditionally specified in 5%

increments, although computers enable you to input any percentage.

14

Working with process colors entails working with screens, for the wide ranging colors available for use are created with halftone dots of the process colors laid over one another (screen mixes). If type is printed in a combination of process screens – as it usually is – any inaccuracy in printing registration can result in soft, blurred, or ragged type due to straying dots. The problem is often compounded when both type and its background are printed with screen mixes. This problem is alleviated or eliminated when one or more of the process colors is 100%, when a high resolution halftone screen is used, when registration is accurate, and when type is not too small.

Type may safely be reversed from a four-color photograph to appear as white, or printed in color if there is enough contrast between the type and the photo. However, if type is too small or thin, there is an excellent chance the dots of the four-color image will invade the type characters and compromise their legibility (fig. 15).



15

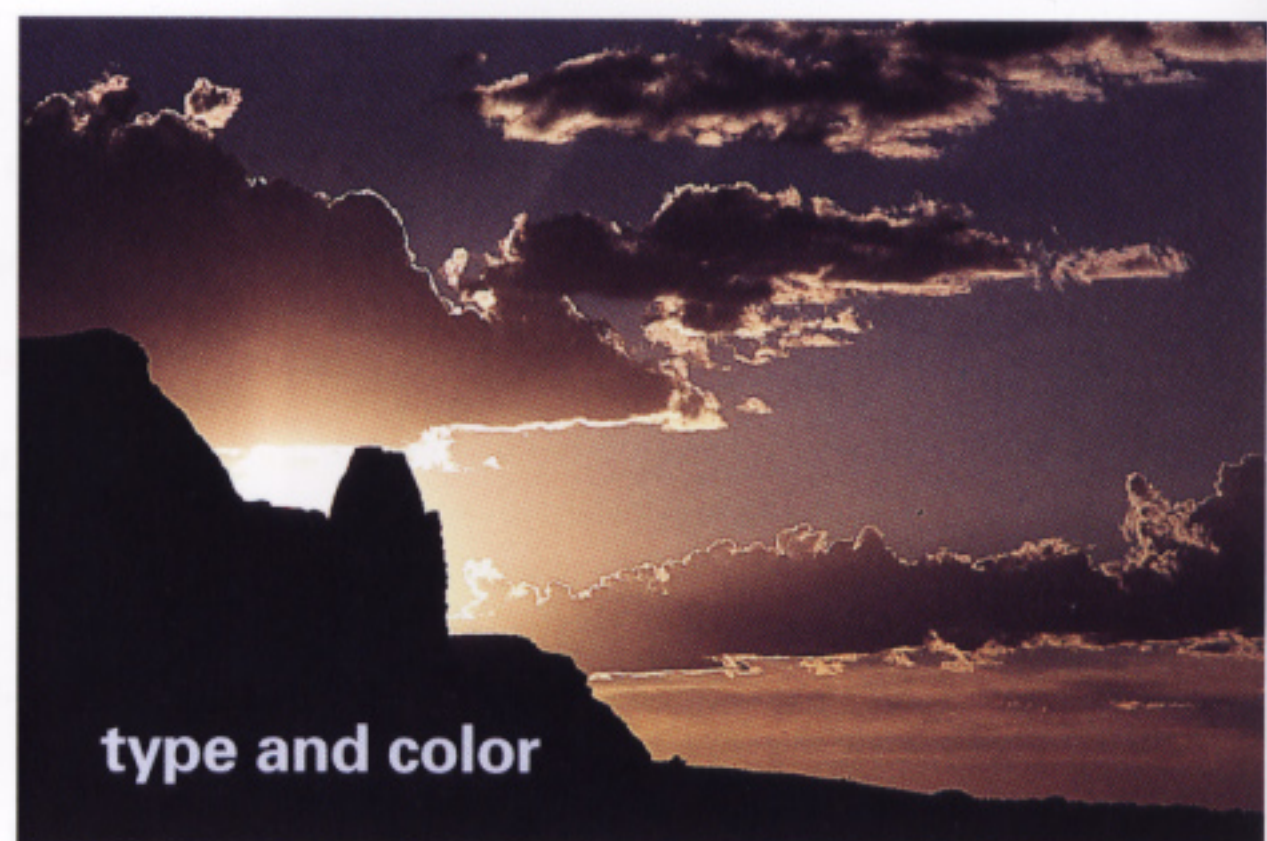
Outlines and shadows

If color contrast alone is not enough to make type stand out from its background, outlines and shadows can be useful. Since these treatments can be clumsy, trendy, and gimmicky, they should be used sparingly. Purpose and good judgment should guide their use. It is not advisable to use these effects with text type, for in terms of legibility they will do more harm than good. They are more successfully used with display type (fig. 16).



A variety of outline and shadow effects.

16



Compare the placement of type in this photograph. In the left example, it is difficult to read because of

the competing background. The right example shows a much more effective positioning.

Working with color and type on the desktop

Know about color

Before you can get the most out of working with color and type, you should become completely familiar with the basic color and type topics presented in chapters 1-3 of this book. Seek other sources as well to gain as much knowledge as you can. But reading is only the first step; confidence and competence come only through dedicated, hands-on practice.

Define your objectives

What colors to add to type is never an arbitrary decision. Know your purpose and audience, and then choose color and type combinations that best represent them. With effective combinations of color and type, you can convey the intent of the message and set just the right mood. Always make typographic legibility your primary concern, departing from it only when appropriate.

Choose color for type and background

Remember that working with color and type is always a matter of both type *and* its background. You arrive at the most legible combinations when you strive for strong contrasts of hue (warm vs. cool), value (light vs. dark), saturation (vivid vs. dull), and combinations of these. But of these contrasts, value is the most critical. Think tints and shades before hues.

Choose dark on light combinations first

Type always reads better when letters are light and backgrounds are dark. But if light type on dark backgrounds works better for your purposes, go for it. Ultimately, the most important concept to remember is that contrast in value is essential.

Strive for color harmony

Though color harmony means many things to many people, a few suggestions will provide guidance: 1) Limit the number of colors to just a few, and select one to serve as the dominant color. 2) When considering hues, choose those with common characteristics such as analogous colors, or colors opposite one another on the color wheel. Harmony can result in both similar and dissimilar colors. 3) Don't use too many vivid colors; mix it up with shades and tints of well chosen pure hues. This will also provide your design with depth. 4) Use achromatic colors with pure hues, tints, and shades, as these combinations are always harmonious. 5) Begin with the basic color schemes shown on pages 28 and 29, and elaborate upon them as necessary.

Refer to color swatchbooks

When you are working on the computer desktop and you are selecting colors that will be printed, be aware that the computer screen does not accurately represent color. Always make color selections from printed swatchbooks, and then apply these selections to elements on the screen. You will then have an accurate idea about what the chosen colors will look like on press.

Select a color library

Whether working with spot or process (CMYK) color, choose a color-matching library and use it exclusively for each design job. Each library is based on a specific color system that will aid you in achieving consistency in your color selections. Color libraries include Pantone, Toyo, Trumatch, and Focoltone.

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others solve the mys-
teries of color and
type can be informa-
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in your own work.**

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Observing how others solve the mysteries of color and type can be instructional as well as inspiring, and it can open doors to new and exciting possibilities in your own work. Everyone possesses different color sensibilities and opinions, and a color scheme that works for one person is not necessarily acceptable to another. No formula or single “right” answer to any color and type problem exists. Subsequently, you have to make decisions based upon the timeless principle of *appropriateness*. This is to say that the solution to a problem should always arise from within the problem and not outside of it. The following 30 case studies represent a wide range of printed applications and reveal how top designers address the problems of color and type. You will find helpful tips throughout that will shed light on your own work.

Borrowing from the collection of colors on pages 22 and 23, color swatches on the left-hand pages provide an approximation of the colors used in the examples, as well as the quantity and relative location of the colors within the design. The purpose of these color swatches is to illustrate the general properties of the colors used in the projects. No attempt is made to exactly duplicate the color schemes. These color combinations are keyed to the color conversion chart on page 146 for reference.

Design:
Bob Dinetz
 Art Direction:
Bill Cahan
Cahan & Associates

Annual report

Color harmony can be achieved by juxtaposing analogous colors as demonstrated by the dominant use of the yellow, light yellow, and green in this publication. Accenting these hues with opposite colors on the color wheel adds to visual stimulation.

TIP:

Trident Microsystems designs, develops, and markets multimedia video processing chipsets, GUI accelerators, and graphics controllers. The annual report presented here communicates the company's achievements in this technology and in the marketplace. An animated message

imitating a video screen changes from *FOLLOW* to *LEAD* as the reader shifts the cover from one position to another. The technologies that position the company for success are featured inside the annual report through an array of video images and an intensely bright palette of colors.

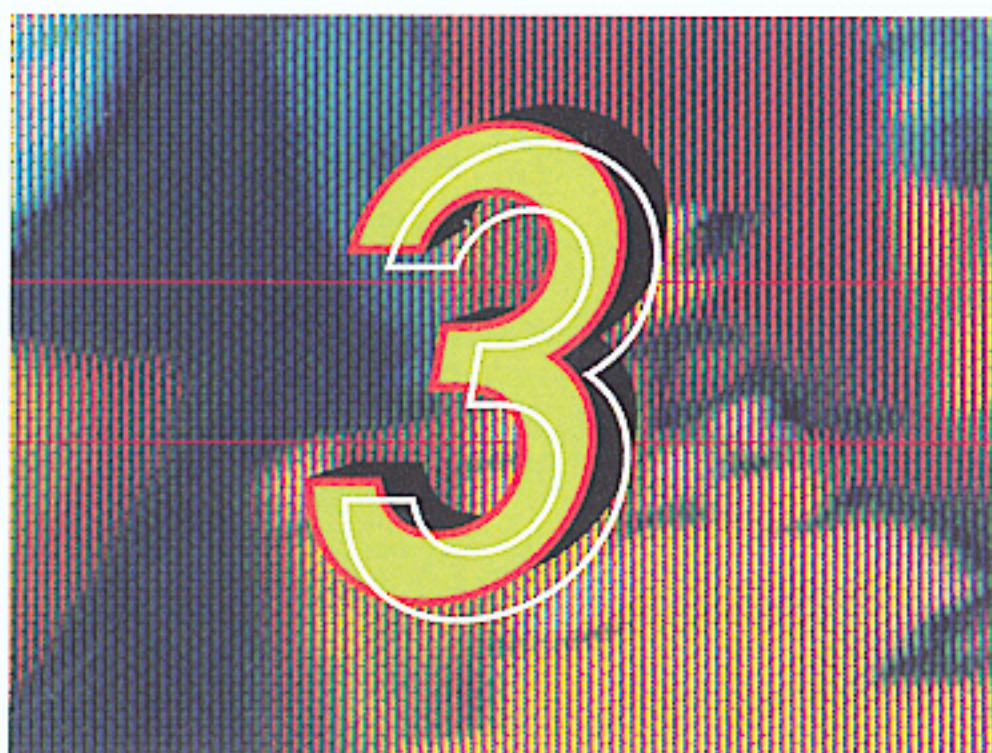
1

The word *LEAD* is repeated again on the first page of the report to reiterate the company's position as a leader. The word consists of orange letters with red outlines, a technique that creates emphasis and visual prominence.

LEAD

2

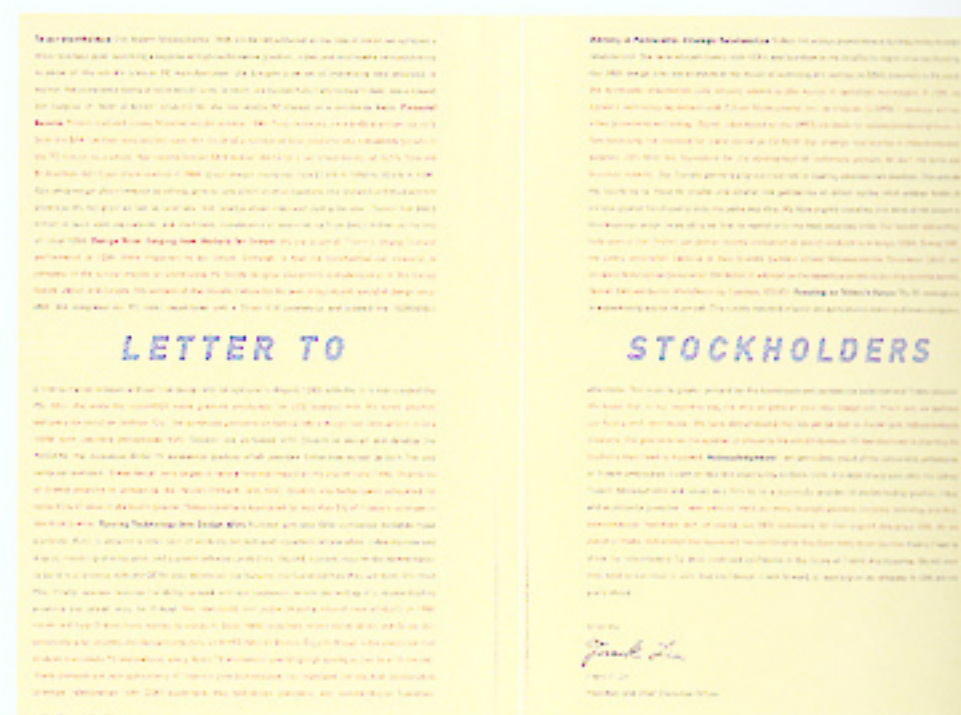
The three elements of the company's success — capabilities, relationships, and design — are presented in three interior spreads. A detail from one of these spreads shows a unique use of color and type. Appearing on top of a video image, the numeral 3 appears in three variations. These include the 3 with a black shadow, a red outline, and outlined in white. These numerals are stacked on top of one another but offset slightly for an energetic and vibrating appearance.



3

The letter to stockholders uses color to emphasize key information. Heads appear in black type of a bold weight, while highlighted

information appears in red. The rest of the letter is printed in black type of a regular weight.



4

For financial charts, yellow ruled lines offer a subtle but effective alternative to commonly used black ruled lines.

exercisable and vest cumulatively in 25% increments upon the anniversary of the date of grant.

The following table summarizes the option activities for the years ended June 30, 1993, 1994 and 1995.

	OPTION'S EXERCISABLE FOR GRANT	NUMBER OF OPTION'S	PRICE PER OPTION
UN EXERCISABLE, EXPIRY PER GRANT DATE:			
Balance, June 30, 1992	327	862	\$0.77-\$ 5.00
Additional shares reserved	1,300	—	—
Options granted	(541)	841	\$5.00-\$17.00
Options exercised	—	(780)	\$0.77-\$ 5.00
Options expired or canceled	189	(189)	\$0.77-\$ 7.00
Balance, June 30, 1993	905	1,303	\$0.77-\$17.00
Options granted	(1,000)	1,000	\$4.00-\$ 7.00
Options exercised	—	(187)	\$0.77-\$ 5.00
Options expired or canceled	80	(80)	\$1.00-\$14.75
Balance, June 30, 1994	725	1,884	\$0.77-\$ 7.00
Additional shares reserved	900	—	—
Options granted	(1,000)	1,000	\$1.00-\$20.00
Options exercised	—	(121)	\$5.00-\$ 8.00
Options expired or canceled	305	(305)	\$0.90-\$15.75
Balance, June 30, 1995	271	2,314	\$0.77-\$20.00

At June 30, 1995, 1994 and 1993, options for 491,000, 519,000 and 278,000 shares of Common Stock were vested but not exercisable. In July 1995, the Company exercised 230,000 options exercisable under the Option Plan with exercise price

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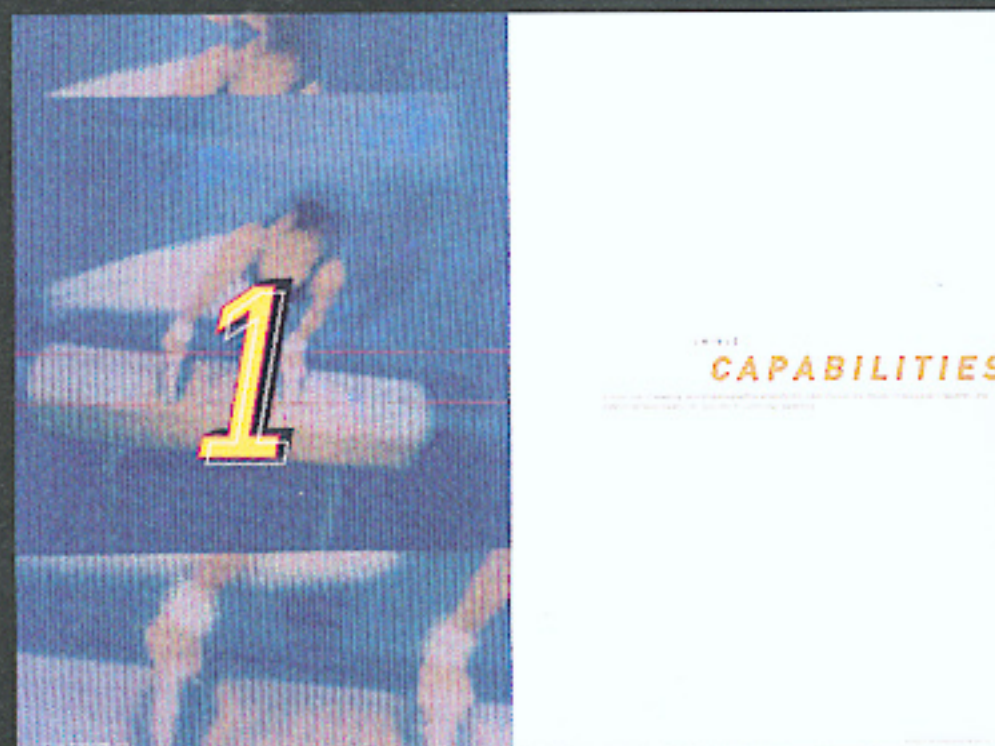
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INTEL MICROSYSTEMS 1992 ANNUAL REPORT

The cover, printed in a dazzlingly saturated yellow, cannot be ignored. This color combined with the lead/follow message entices the reader into the pages of the annual report.



Design:
Stephen Doyle
Gary Tooth
Drenttel Doyle Partners

Book

To create energy and dimensionality in your publication, use a combination of warm and cool colors for type and background.

TIP:

Typography 16, the annual of the Type Directors Club, seduces the reader into its pages with risky typography and color. The designers state: "We wanted anyone interested in type to zoom in on this in a bookstore. . .not being able to figure it out, they would then pick it up." Indeed, at first

glance the jacket appears to be an unruly hodgepodge of letterforms stacked indiscriminately on top of one another. But closer examination reveals a masterfully articulated structure and a lyrical dialogue between warm and cool hues of varying values and intensities.

1

A detail taken from the jacket reveals the subtle transparent effect created by overlapping transparent inks. Colors become darker and more neutral at the point of intersection.



2

A detail from the flap of the book's jacket reveals a single block of text type printed over three different background colors. The pastel text, appearing to float delicately above the surface of the paper, is darker or lighter in value depending on which of the colors it overlaps.

3

This sample page reveals text blocks of different shapes and colors pieced tightly together like a puzzle. The illusion of depth is created by warm and cool, advancing and receding colors. Each block features biographical information about the judges of the competition, and the varying shapes and colors of the blocks provide each with a unique personality. In the spirit of risk-taking, some of the text blocks offer challenging reading due to the colors assigned to them.



The only annual devoted exclusively to typographic design, *Typography 16* presents the finest work in this field from 1994. Selected from 2,894 international submissions to the forty-first Type Directors Club competition (TDC41), the 239 winning designs are models of excellence and innovation in contemporary type design.

This year's selection encompasses a wide range of categories, among them posters, logotypes, packaging promotions, books, stationery, magazines, television graphics, annual reports, videos, and corporate identities. Entries are displayed in full color and are accompanied by informative captions listing the designer, client, typography, and more.

The Judge's Choice section features the winning entries from the year's competition that have been singled out by each of the seven judges as his or her

4

The typographic forms found on the cover are reintroduced in a new variation on the title spread.



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raphic
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The typography on the jacket is simultaneously chaotic and orderly, a blend of intentions that raises the reader's curiosity. While the letterforms are precisely arranged, sized, and aligned, their overlap creates a complex maze, a varied garden of shape and color through which the eye wanders.

Primary colors are the purest of hues; they cannot be formed by any other combination of colors. Use them when your design calls for a pure, elemental, and straightforward tone.

TIP:

Piet Mondrian was an abstract painter whose theories about color and space were the basis of an art and design movement called de Stijl – an important movement that originated in Holland in 1917. Mondrian's paintings were reduced to straight lines, squares, rectangles, and the colors red,

yellow, green, blue, black, white, and gray. This booklet, which features the work of Mondrian, explores and emulates the visual vocabulary of the artist.

1

On the cover, alternating primary hues suggest the color cadence of a Mondrian painting. Title typography possesses a similar rhythmic structure.

p m o n d r i a n
p a i n t a n d p r o c e s s

2

A detail from the contents page reveals a playground of type and color. Words are transformed into an intriguing visual pattern by the strategic insertion of red and yellow letters. We are reminded of the careful articulation of Mondrian's own forms.

c o n t e n t s

1

youth + education
proc-ss

2

3

abstract on

4

time line

5

maturity

6

bibliography
colophon

7

3

In a detail from a timeline within the booklet, words assigned primary colors emphasize the content.

1 9 4 0 — 4 4

continues to develop paintings; compositions reach an unrivaled intensity in composition of line, plane, and color

w

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k7

9

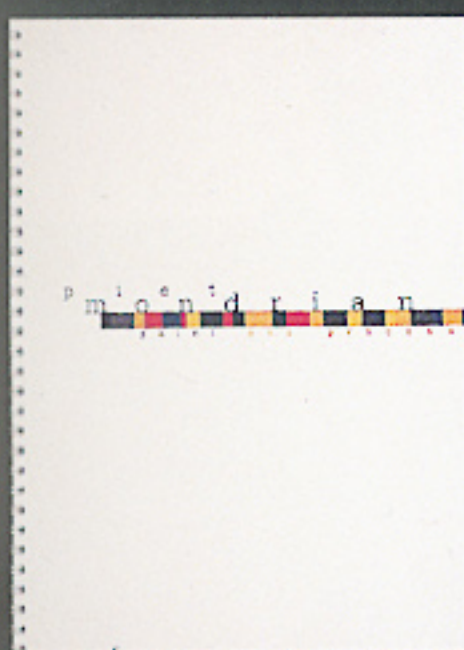
5

1

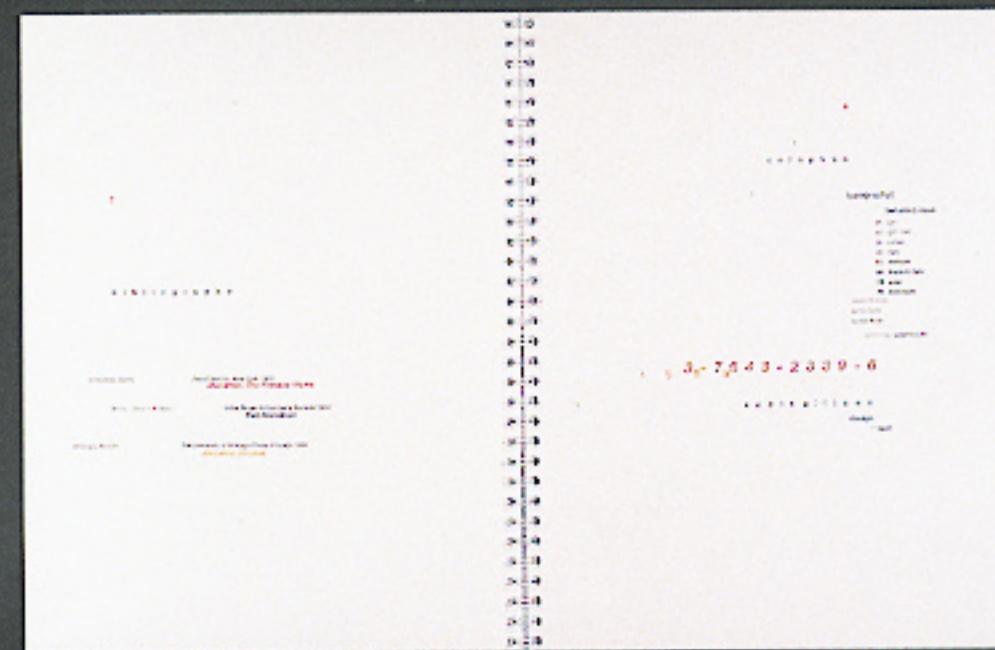
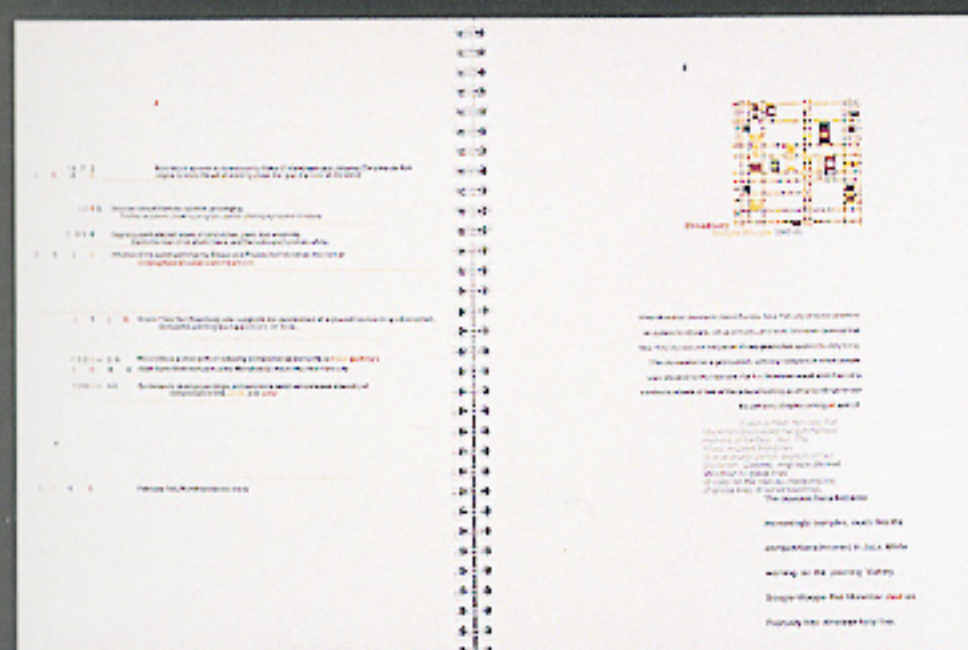
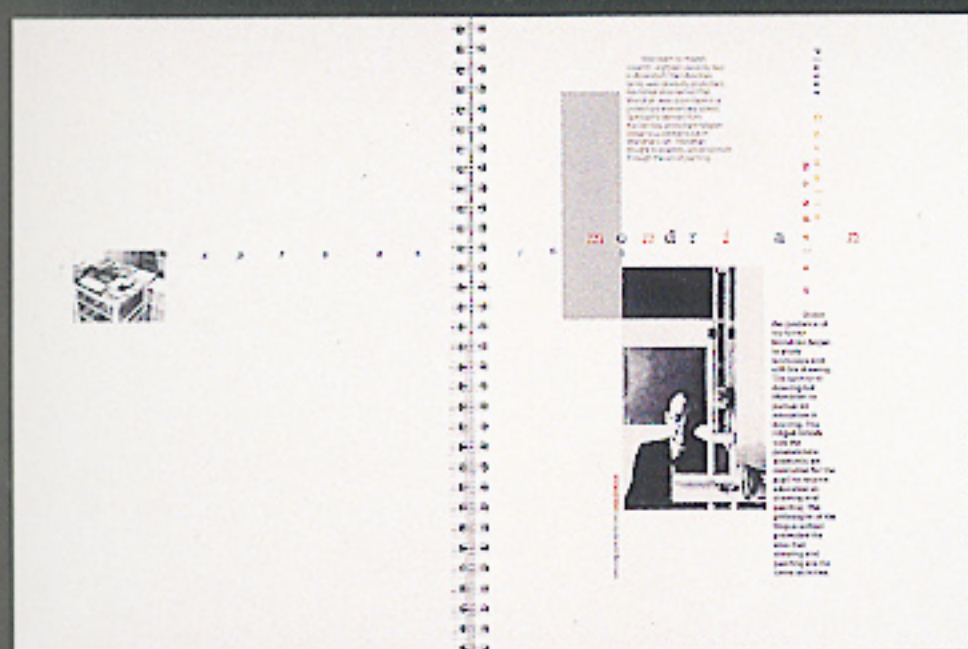
gray. This
Mondrian,
vocabulary of



intensity in



A collection of spreads reveals Mondrian's preference for pure hues, especially the primaries red, yellow, and blue. Typography is placed horizontally and vertically, a formal trait characterizing the rectilinear energy of Mondrian's paintings.



Design:
Rob Carter
Rob Carter Design

Brochure

Place type and images on black backgrounds if you wish to create visual drama. Most any color harmonizes with black.

TIP:

1 The red *T* in the **ARTNOW** logotype emulates the red in the cover painting. The color also provides the mark with visual distinction and makes the word **ART** more readable. Compare the logotype with and without the red *T*.

ARTNOW
ARTNOW

2 While only a hint of red exists on the cover, a full-bleed sea of the hue on the back cover dazzles the reader. Compare the white headline and caption on the back cover to the rest of the text, which is set in black. A heightened contrast between the white letters and the red background projects these elements forward in space, giving them hierarchical prominence.



3 In the process of determining which colors should be used for the logotype, several combinations were tested. A few of the possibilities are exhibited here. The version with a red *T* was chosen for its visual impact.

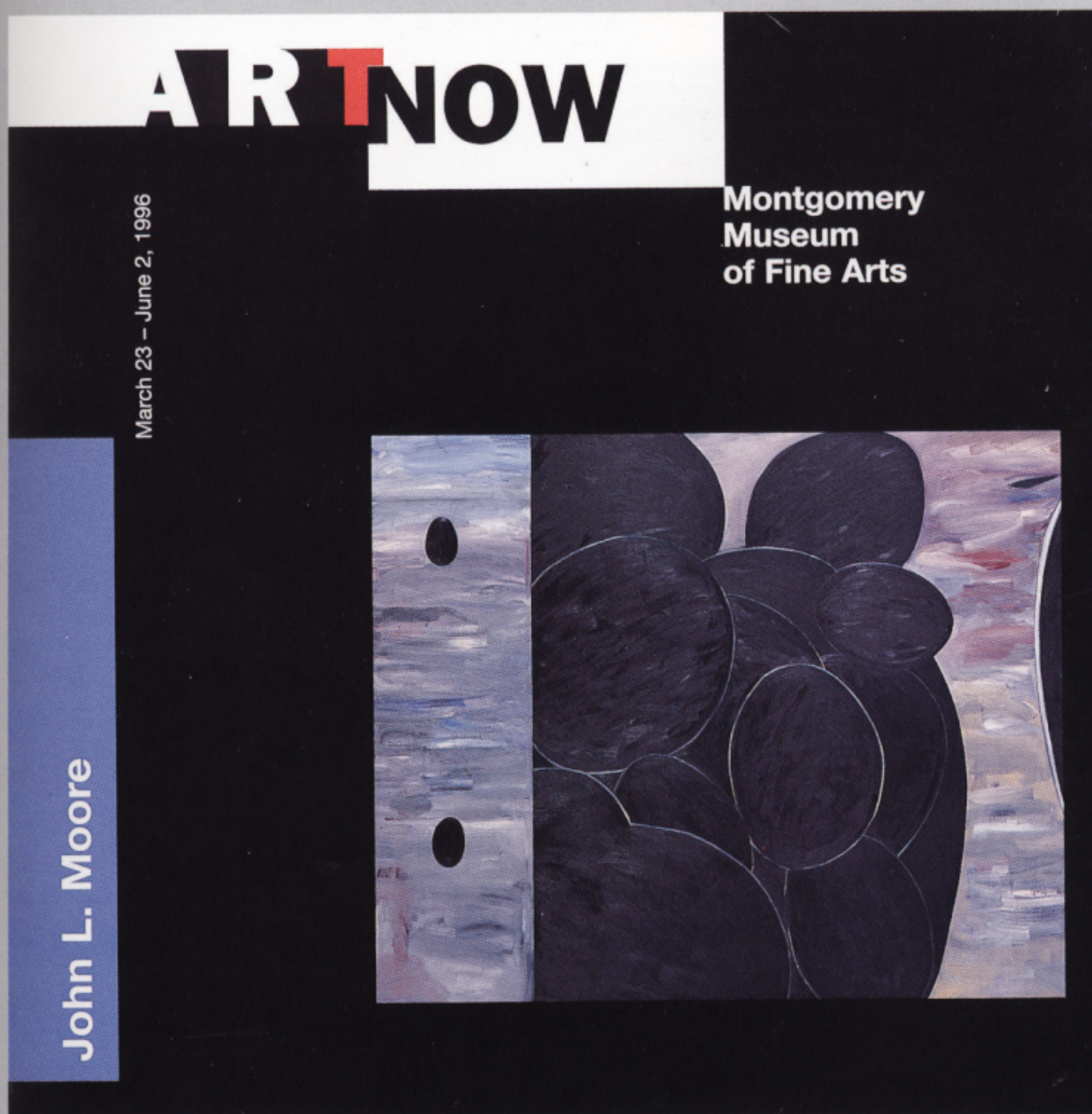
ARTNOW **ARTNOW**
ARTNOW **ARTNOW**
ARTNOW

Typefaces: Franklin Gothic, Helvetica

and a
ork.
used by
to dis-
nforms
tes.

A vertical bar containing the
artist's name casts the same
hue as in the painting.
Extracting color from the
cover painting and applying
it to various typographic
elements provides visual
unity. Simultaneously, the
juxtaposition of hot red and
cool blue hues provides a
resonant contrast.

When type and photographs
containing light hues are
placed upon black back-
grounds – as in this cover –
the entire space glows.



OW
OW

Design:
Jack Anderson
David Bates
Mary Hermes
John Anicker
Mary Chin Hutchison
Hornall Anderson Design
Works, Inc.
 Art Direction:
Jack Anderson
 Illustration:
Yutaka Sasaki
 Photography:
Tom Collicott

To emphasize elements such as words and phrases within text, try using colors that contrast with the main body of the text. For more emphasis use stronger contrast and for less emphasis use weaker contrast.

TIP:

NEXTLINK specializes in the next wave of telecommunications services, focusing specifically upon local phone service customers who desire telecommunications reliability and up-to-date technology. Distinctive typography, custom lettering, and bold colors provide the company with a

visual identity program that projects a highly progressive image. The company operates flexibly. . . one foot in the future.

1

The logotype suggests the futuristic outlook of the company. A gradation beginning with red-violet and ending with yellow-orange travels through the space age letters of NEXTLINK. The letter X – a

metaphor for a communications link – casts a shadow as it rises into new technological realms. Unlike the rest of the letters of the logotype, the X is carved from a curved plane of rainbow color.



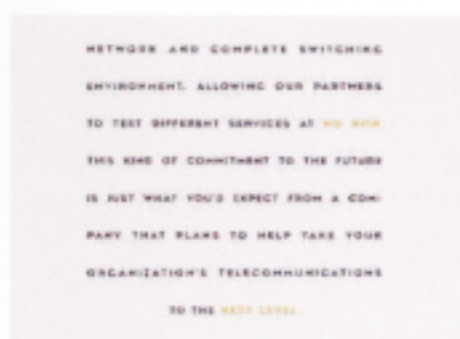
2

The X is most dramatic as it appears on the cover. Diecut through each page of the brochure, it forms a window from front to back. As the brochure is held to light, the X glows brilliantly. The background is silent and black, a deep space through which the X travels.



3

Within the brochure, black text type is punctuated with yellow-orange call-outs that stress important points.



4

The style and weight of text type reversed from photographs help to maintain legibility.



highly
rates

K™


Each spread of the brochure contains a photograph casting a specific tertiary hue. The X whose background reflects the hues contained within the photographs is on the right-hand page, adjacent the photographs.

OUR PROMISE

To provide our customers with real choices, total solutions, and superior telecommunications service.

NEETLINK

IF YOU COULD CREATE A TELECOMMUNICATIONS COMPANY FROM THE GROUND UP, YOU WOULD MAKE **CUSTOMER SERVICE** AS IMPORTANT AS TELEPHONE SERVICE. YOU'D TREAT YOUR CUSTOMERS AS **PARTNERS**, NOT JUST SOMEONE YOU SEND BILLS TO. YOU'D PROVIDE **SOLUTIONS**, NOT


JUST SERVICES. YOU'D OFFER EXCELLENT **VALUE**, NOT JUST COMPETITIVE PRICES. YOU'D BUILD A SYSTEM YOU COULD UPDATE EASILY, SO YOUR CUSTOMERS WOULD ALWAYS HAVE THE LATEST TECHNOLOGY AND GREATEST **RELIABILITY**. WE'RE NEETLINK, AND THAT'S EXACTLY WHAT WE'RE DOING.

1

WE PROVIDE TOTAL TELECOMMUNICATIONS SOLUTIONS

- Customers Define Our Working Relationship
- Services and Pricing Tailored to Your Needs
- True Single Source Telecommunications

NEETLINK is dedicated to the proposition that not all customers are created equal. That each one has **UNIQUE NEEDS** that require individual solutions. And that the right combination of telecommunications products and services provides a **BUSINESS ADVANTAGE**. You're probably not used to this approach. That's understandable - traditional phone companies provide telephone service. We provide **TELECOMMUNICATIONS SOLUTIONS**.

• Real Partnership, Long-term Business Approach

• We Create and Identify Business Opportunities

Our way of working is anything but traditional. In fact, we're out to redefine the entire customer/telecommunications company relationship. We start by working to understand not just your telecommunications needs, but also your **TOTAL BUSINESS**. Then we develop a complete solution that can include local exchange service, long distance service, voice messaging, and high-speed data networks. All from a **SINGLE SOURCE**. And we work around your schedule. Your requirements. Your definition of success. Refreshing, isn't it?

OUR CUSTOMER COMMITMENT

- 24-hour Customer Service
- Dedicated Personal Service Representatives
- Meeting and Exceeding Customer Expectations
- Round-the-Clock Teleconferencing Centers

It takes a lot more than self-healing fiber networks to provide reliable telecommunications service. It takes **PEOPLE**. People who understand what it means to truly **SERVE** customers, not just simply respond to them. People who take the time to **UNDERSTAND YOUR BUSINESS**, so they can help you run it better. People who turn technology into a **COMPETITIVE ADVANTAGE** for you. The very people you'll find at NEETLINK.






History teaches us that **BUSINESS** is full of surprises. But it doesn't have to be. When you're a NEETLINK customer your problems are our problems. Our success is directly tied to **YOUR SUCCESS**. We've committed to building our business systems around your needs, not ours. And the biggest surprise is discovering how pleasant life is without unpleasant surprises. That's our approach. Because that's what it takes to move telecommunications into the **NEXT CENTURY**.

2

OUR CUSTOMER COMMITMENT

- 24-hour Customer Service
- Dedicated Personal Service Representatives
- Meeting and Exceeding Customer Expectations
- Round-the-Clock Teleconferencing Centers

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History teaches us that **BUSINESS** is full of surprises. But it doesn't have to be. When you're a NEETLINK customer your problems are our problems. Our success is directly tied to **YOUR SUCCESS**. We've committed to building our business systems around your needs, not ours. And the biggest surprise is discovering how pleasant life is without unpleasant surprises. That's our approach. Because that's what it takes to move telecommunications into the **NEXT CENTURY**.

2

When appropriate, get as much mileage from two colors as possible by combining them in different ways. Use solid colors, reverse type to appear as white, and screen tints of the colors in different combinations.

TIP:

The purpose of this three-fold brochure is to demonstrate the capabilities of Dupli-graphic as a high-quality, two-color printer. Colors used for the brochure are a primary metallic blue (the corporate color) and black. Ink is applied to only one side of a translucent sheet, and when folded, the type

and images peer through to the other side as well. A smiling woman wearing sun glasses encourages the reader to "take a look" at the capabilities of the printer. Together, the type, images, color, translucent paper, and folds create an intriguing and mirror-like message.

1

As demonstrated by the typographic configuration on the inside of the brochure, a tremendous variety of type and color effects is possible using only two colors. Here we see type printed in two different solid colors, reversed from these colors to appear as white, and printed with screen mixes of the two colors to create a variety of tones.



2

When reversing type from solid color backgrounds, a number of factors affect legibility. Among these is the weight of type. Letter strokes, serifs, and punctuation of overly light type can appear too light; the counters (spaces within letters, such as in the lowercase e) of letters in heavy type may appear too small for adequate letter definition. Aggravating this

problem is the printing phenomenon known as ink squeeze, where ink oozes over the edges of letter strokes and further thins them. Generally, medium weight type is most legible when reversed from solid color backgrounds. Compare the legibility of light, medium, and bold type reversed from identical color backgrounds.

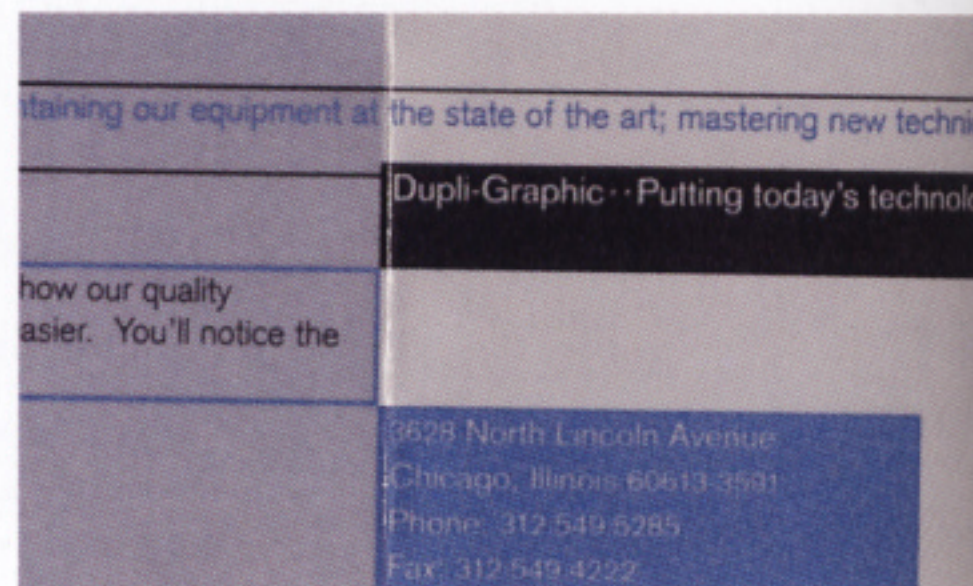
color and type

color and type

color and type

3

Creating outline and solid rectangular shapes in each of the two colors to enclose type blocks contributes to the variety of the brochure.



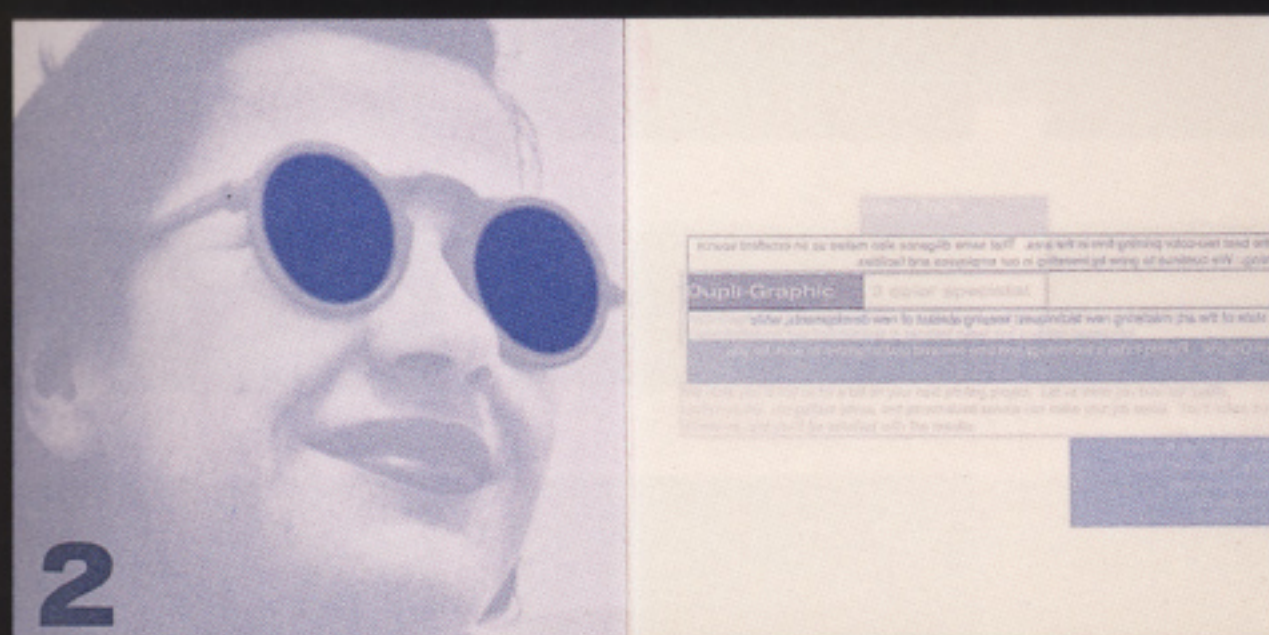
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The colors gradually grow in intensity as the gate-folded brochure is unfolded. Only when it is completely unfolded are the colors viewed at full strength. The cover features the woman showing through from the opposite side of the sheet (top). Unfolding the brochure for

the first time reveals a composite image: a very faint image of the woman as she peeks through from beneath the folded panel; a numeral 2; and two spots of blue aligned with the lenses of the sunglasses (middle). The unfolded brochure reveals all of the parts (bottom).

Brochure

When you are limited to using black as your only color, don't think of it as a limitation. By using a full spectrum of tones (from white to black), you can achieve lively and harmonious results.

TIP:

1

Remarkable variety can be achieved in type by using screens of black in different combinations. Note the stimulating, shimmering effect of these variations. Typographic legibility depends upon the amount of value contrast incorporated into each combination.

color and type

color and type

color and type

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color and type

2

For a chart on the last page of the brochure, black type, white type on black and gray backgrounds, overlapping type, and type with generous letter spacing combine to create an active, vibrant texture.



3

Outlined type, graphic icons, ruled lines, and photographs mingle in harmony and contribute to the brochure's appeal.



● 中国金业出版社



Catalog

Triadic colors are separated by three other colors on the color wheel. As demonstrated by this catalog which utilizes triadic colors, you can use these hues to create both contrast and color harmony. Triadic colors are hues that differ from one another but also share common characteristics.

TIP:

1 Each page of the Saris catalog features a different background color. These are presented as circular blends that "spotlight" the products from page to page. For this catalog only one color was needed for the circular blends, but it is possible to combine different colors for a variety of effects.

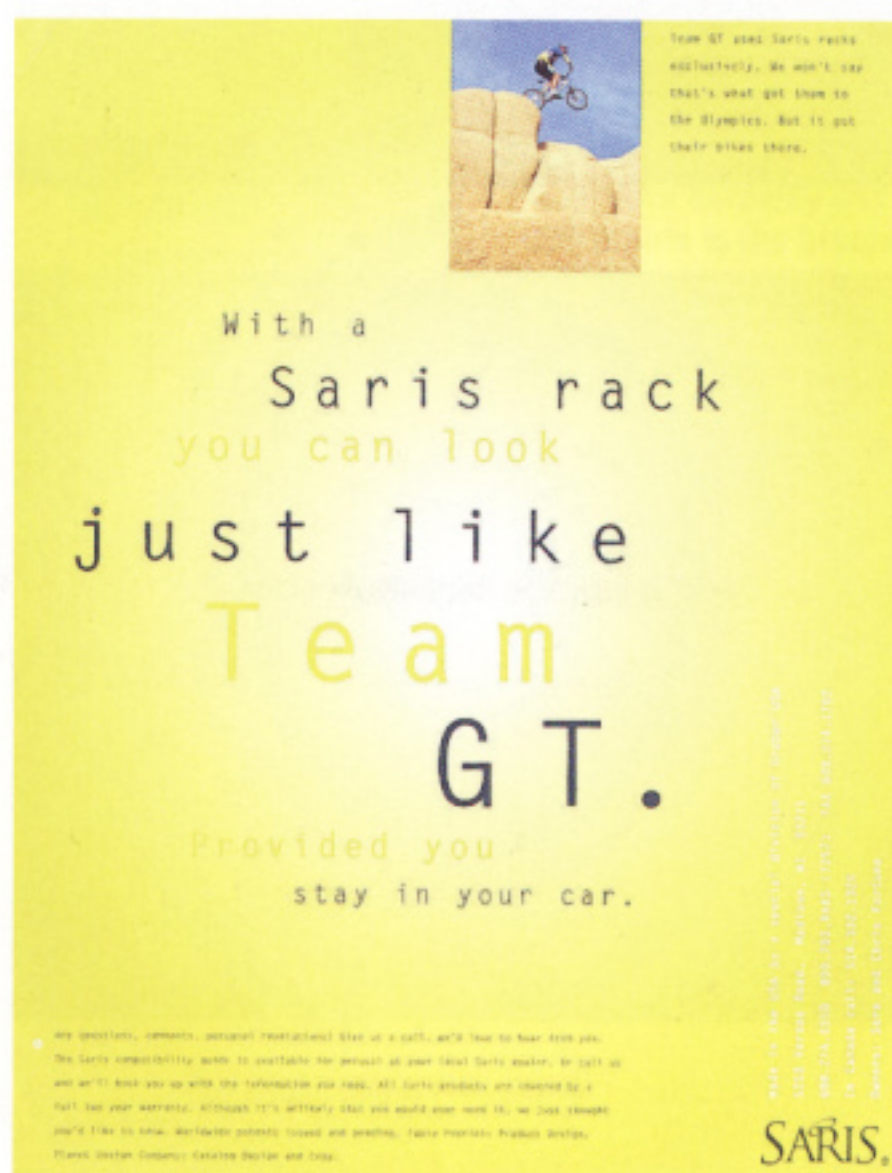


2 At the tops of pages, running heads consisting of type on black bars make it easy for the reader to navigate the catalog. The type is printed in the same color as the

background, creating the dimensional effect that it is cut away from the black bar to expose the underlying background.

Saris hitch racks

3 On the back cover, an animated phrase is printed in both black and the yellow-green background color. Because the yellow-green letters appear over light areas of the same color blend, they remain readable; however, they are very subtle, receding quietly into space.




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Catalog
1996



Saris

r a c k s .

a guide
to the
gear

SARIS.

Each page of the catalog is a kinetic and rather complex organization of elements. Product images and type appear in constant motion, swirling about one another in space. Despite the seeming randomness of the pages, the size and color of the type elements and images establish a clear hierarchy. Product information appears as light gray

patches of text type, while product names appear in large, black type. Product numbers, also large in size, are printed in white for immediate recognition.

#91



upright mounts

#925



fork mounts

#920



fork mounts

#993



B.A.T. rack

#994



spare-B.A.T. rack

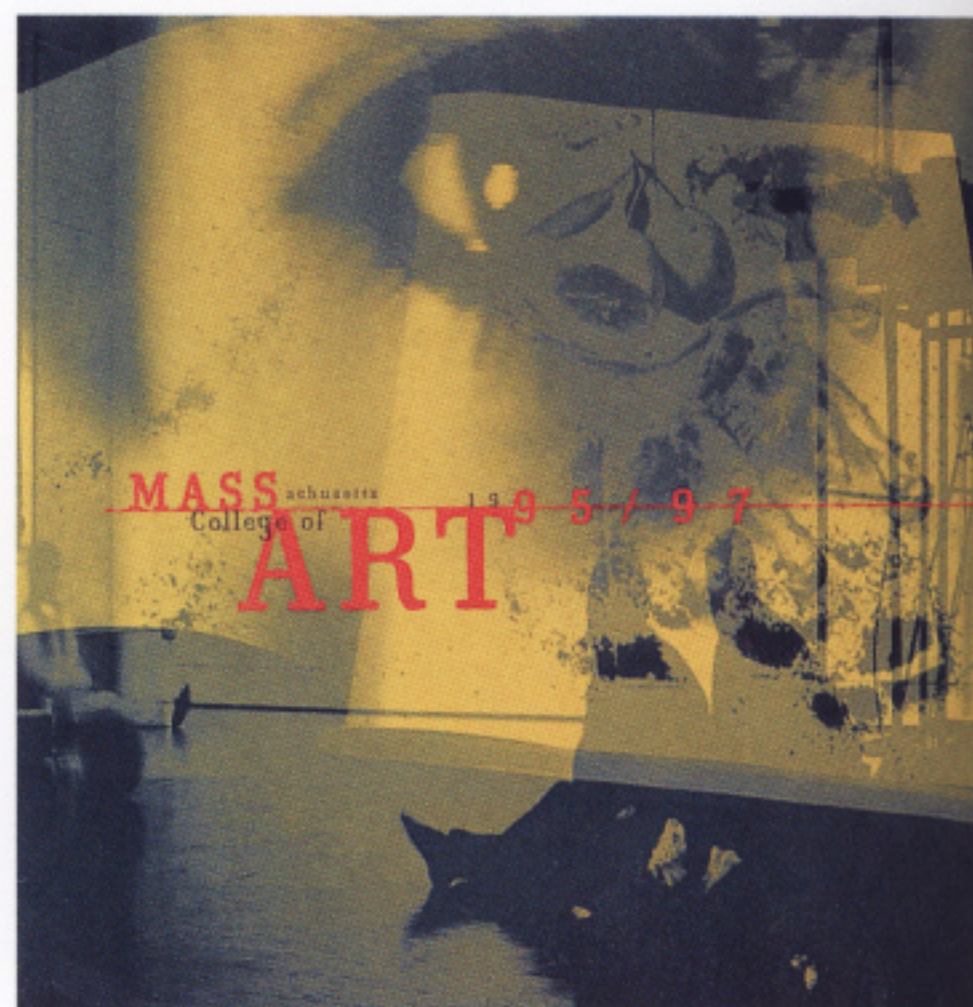
Design:
Clifford Stoltze
Tracy Schroder
Heather Kramer
Peter Farrell
Resa Blatman
Stoltze Design

Don't be timid about taking daring chances with color and type. In this way you can discover color combinations that stand out and make an unforgettable statement. Do be sure, however, to select color that is appropriate to the needs of the design problem.

TIP:

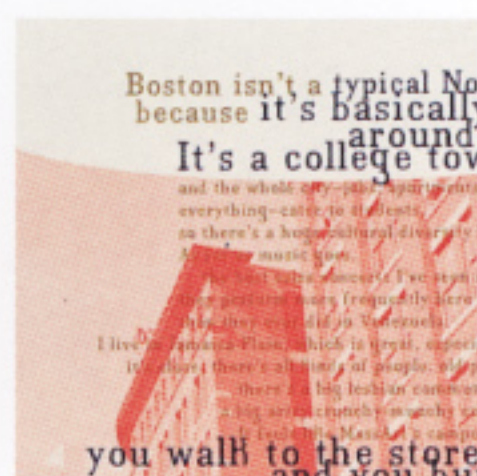
1 Consisting of black and hot, red type, the title thrusts forward from the background, which is a photographic montage with a muted yellow cast. The catalog's spine is blue. A detail of the cover shows the

distribution of the title colors. Appearing in red, **MASS ART** is separated from *Massachusetts College of Art* to reveal the abbreviated pronunciation of the college's name.



2 Many risks are taken with color and type that defy legibility standards, but given the experimental nature of the institution, this is quite acceptable. The left example shows small, yellow-green text type printed over a red photograph. Though not easy to read, with effort the type is nonetheless readable. The context of a message and the intended audience are always important aspects to

consider before testing the limits of typographic legibility. For the most part, the youthful audience of this catalog will have little trouble reading this text. The right example is a more normative page containing information that the reader must easily access.



3 In this detail we see how color and type are manipulated into a visual metaphor. The word *students* presents a kaleidoscope of colors, referring to the word *kaleidoscopic*.



4 Part of the charm of this publication is the tapestry of overlapping and layered type, color, and images.



n intrigu-
nd
moment,
t remains

Representative spreads
display a wild, exuberant
collection of colors, textures,
shapes, and letterforms.

about BOSTON

LIKE EVERYONE WHO HAS EVER STUDIED
IN BOSTON, MASSART STUDENTS LOVE
THE CITY FOR ITS CULTURAL RESOURCES,
ITS PHYSICAL BEAUTY, ITS NIGHTLIFE,
AND ITS NEIGHBORHOODS.

I live in the dorm and it's really
convenient. If you're
looking to get out because
you've been doing stuff all day,
you can just walk to Newbury Street
or take the T downtown.

I love to go
to Faneuil Hall and get
a bowl of fish
chowder, sit on
the steps and just
watch people.

Mostly I enjoy the city and
just being in it and a part of it—
the atmosphere,
the people—especially if you
go around on foot.

One underdiscovered place in Boston is the
Boston Center for the Arts. It's amazing what's going on there.

Every night there's a performance; there's a musical, there's
dance; there's art shows in the Mills Gallery and the Cyclorama.
It's one
block of the city that's totally bursting
with art. The Revolving Museum on A Street by
Fort Point Channel has become an interesting haven where there are tons of lefts
and tons of things going on for artists.

In a city this
dense with universities there's no end to
resources.

You can go into the Boston Public Library and pick up rare books.
Say you want to see Blaise-William Blaise, his signature,
his book, he printed it—you can get your hands on that stuff in this city,
which I find really exciting.

You can get anywhere in town in
five minutes on a bike, really.
It's very freeing because you're your own
vehicle. All my friends like, I've
done a few of the Critical Mass rides,
at rush hour. A couple of years ago they
had that Halloween ride where everybody got
dressed up and that was really fun—
everybody riding around town with
their bells and whistles and
cheering and screaming...

I do a lot of biking
that's my mode of
transportation.
There's a subculture of people who
bike; it's this community of bikers,
and you end up seeing the same
people over and over again, especially
when it's snowy and icy.

My favorite places in Boston

—of course Winthrop Beach
(obviously because it's my home town, and
it's not as crowded as Revere Beach).

Another favorite place is
Sanders Theater on the Harvard campus,
because most of the time I've been back in the city
I've been a member of at least three choral groups,
including the Harvard Radcliffe Chorus,
and all three of them have most
of their concerts at Sanders Theater.

I love the street musicians—I'll go down into the
subway to see the people playing their instruments down there.

This guy Roland Tumble who plays slide guitar, he plays all
over, I just like to listen to him.
I think it's brave to go down there and play in front of a million thousand total strangers.
I want to do it—I play guitar, I want to go down there and
play my guitar but I don't dare to.
Maybe when I get better at it then I'll go down.



I run, and I'm
training for the
Boston Marathon
now.

I've been able to see a lot of Boston from my running.
I love the river; I love the people that I see.
I really like Davis Square in Somerville; Central Square is probably one
of my favorite places to be, it's so diverse.
I love to walk through the gardens on the Fenway,
and the Arboretum is just beautiful.

[8]

[9]

I want to teach because I've always believed—and this is the main thing
that takes me into teaching—knowledge is not for sale. Knowledge has to be shared.

I feel through teaching you're sharing what you know—not only

what you know but who you are, too, with other people. I want to share in Haiti what
I have gotten here, because when I was growing up I never had a chance
to be exposed to art.

I did drawing from books and coloring from books, but that
was not art. Art Education does not exist in Haiti, and kids
cannot stand up and speak about art—when they talk
about art they'll talk about how they can become an artist
in order to sell paintings for survival.

One of my goals is to go back to Haiti and help shape the curriculum
of art education in Haiti and the educational system as a whole
and try to see if I can get art education
to become part of the curriculum. Whatever I learn here,
one day and even run my own school.

I want to go back to teach it

William Desilva

Haiti

Senior Art Education Certification



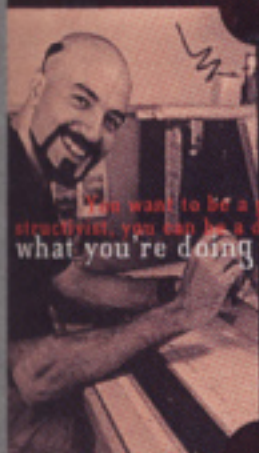
The MassArt faculty
didn't teach me how to design—

they taught me how to think. It's not that
they're trying to feed you a philosophy of design,
it's a philosophy of thought. Inside that thought you can do any kind
of design you want.

If you want to be a post-modern, you can be a post-modern; you want to be a decon-
structivist, you can be a deconstructivist, but just make sure that you know
what you're doing and why you're doing it.

Is there a reason for that pastel? Why is that window red pastel instead of blue pastel?
Don't do things just because you thought they were pretty that way, have some heart in
what you're doing, have some thought to it.

Gilad Numa
Columbia
Senior Architecture



3-Dimensional

Fi Art

THE STRUCTURE AND ACTIVITIES OF THE FINE ARTS 3D DEPARTMENT CENTER AROUND THE WORLD
OF OBJECTS AND OBJECT-MAKING. PHILOSOPHICALLY AND PRACTICALLY, THE DEPARTMENT
REFLECTS THE CONTEMPORARY ART WORLD AND CULTURE OF TODAY, WHERE BOUNDARIES
RELATED TO OBJECT-MAKING ARE DISSOLVING: SCULPTORS ARE MAKING FURNITURE, FIBER
ARTISTS ARE BUILDING INSTALLATIONS. THE FINE ARTS 3D DEPARTMENT IS ORGANIZED
TO GIVE STRUCTURE YET FLEXIBILITY IN LEARNING CONCEPTS AND PROCESSES
THROUGHOUT THE DEPARTMENT. CONTEMPORARY INNOVATIONS AND FORMATS
CO-EXIST WITH TRADITIONAL APPROACHES; STUDENTS LEARN TIME-HONORED
TECHNIQUES AND CRAFTSMANSHIP ALONG WITH NEW TECHNOLOGIES, MEDIA, AND
TOOLS. ALL STUDENTS IN THE DEPARTMENT ARE EXPECTED TO BECOME TECHNICALLY
COMPETENT, CONCEPTUALLY INDEPENDENT, CRITICALLY AWARE, AND DEDICATED
TO THEIR PASSION OF ART-MAKING. THE DEPARTMENT OFFERS FIVE AREAS OF
CONCENTRATION, ALL OF THEM ENRICHED BY STUDIES IN THE HISTORY OF OBJECT-
MAKING, AS WELL AS BY A VIBRANT PROGRAM OF TOPICAL SYMPOSIA AND VISITING
ARTISTS. STUDENTS IN THE DEPARTMENT ALSO LEARN ABOUT ART AND ART-MAKING
THROUGH FIELD TRIPS TO AREA STUDIOS, GALLERIES, AND MUSEUMS.

[10]

Design:
Mark Minelli
Pete Minelli
Lesley Kunikis
Brad Rhodes
Casey Reas
minelli design
 CD Packaging Design:
Brad Rhodes

CD packaging

To achieve vibrant color and to multiply the actual number of colors available, try overprinting the transparent offset printing inks.

TIP:

1
 As shown in this example, two solid colors can be combined to generate a third hybrid hue that provides richness and depth.



2
 The colors used for the CD packaging are the same ones used for the interactive "buttons" featured in the CD itself. These buttons are selected with the mouse to navigate information about the school. Enough contrast exists between the hues to easily distinguish one from another.



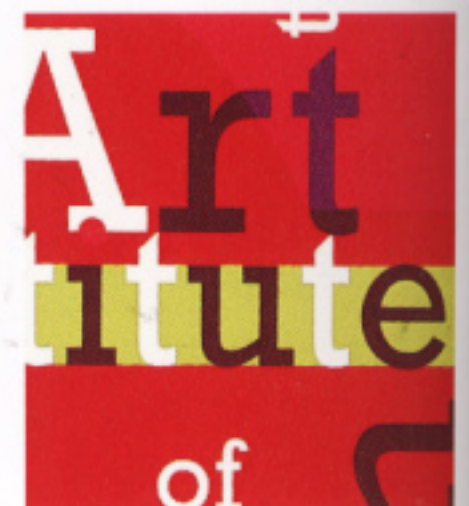
3
 A sleeve within the cover holds the CD. On this panel, violet is used for highly legible type; yellow-green is used for the image.



5
 A darker color is used for the CD itself. This somber hue relates to poetic images encountered while interacting with the program.



4
 Color is distributed among the letterforms in a manner reminiscent of an abstract painting. Though only three colors are actually used in the printing, reversing some letters to appear as white and printing others over a color background achieves the appearance of several colors.



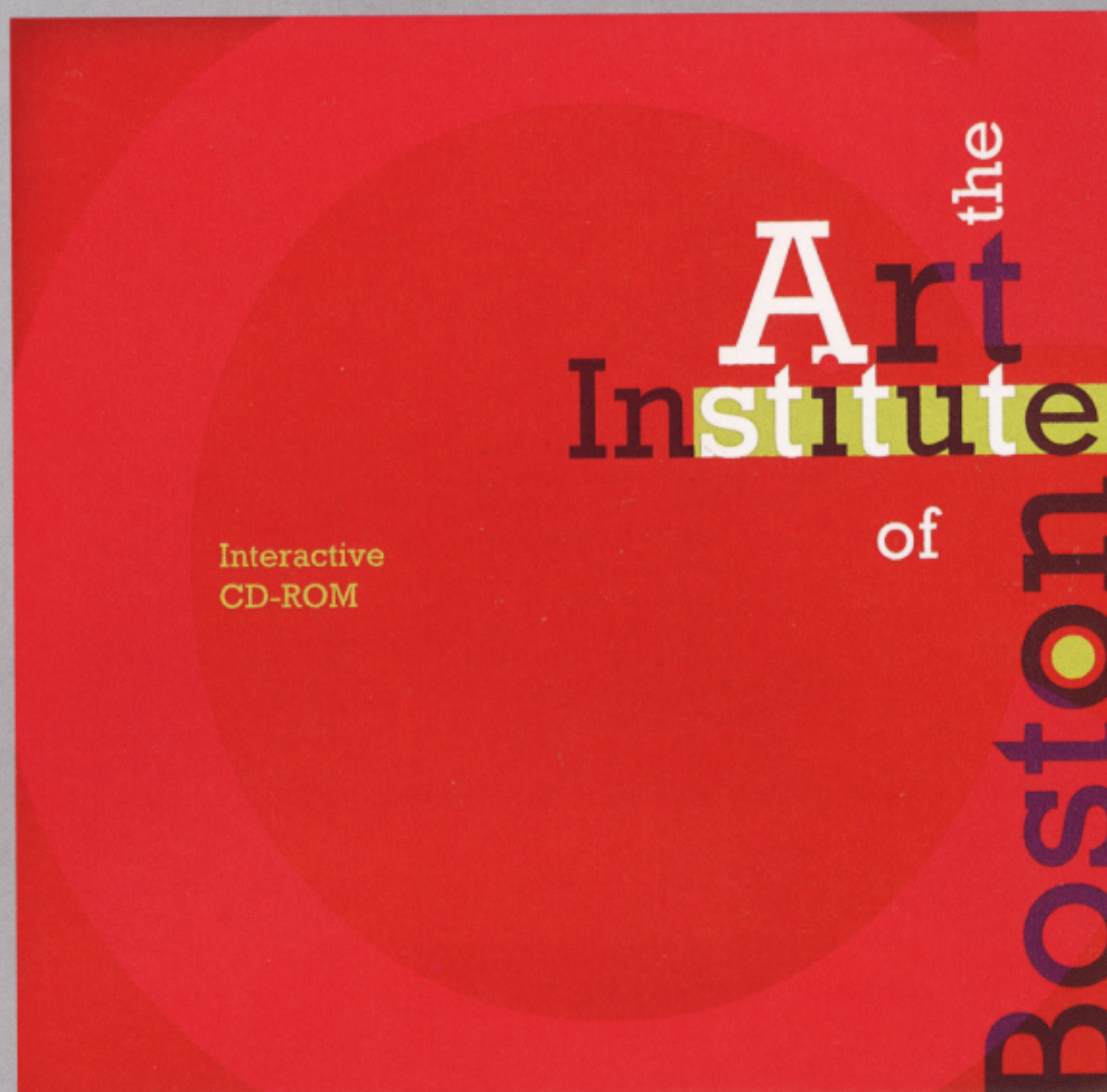
and purple
designers
The
s the crea-
art school
ctual

The CD cover shown front
and back reveals a
cacophonic mixture of
typographic forms and
emotive, passionate color.

The Art Institute of Boston
100 Boston Street
Boston, MA 02108-2508
Telephone: 617-552-1100
Fax: 617-552-1101
E-mail: admission@ai-boston.edu
Web: <http://www.ai-boston.edu>
Please note that CD is a registered trademark of Sony Music Inc. and is not affiliated with "The Art Institute of Boston".

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Design:
Clifford Stoltze
Stoltze Design
 Design Assistance:
Peter Farrell
Heather Kramer
 Illustrators:
Various

CD packaging

Remember that the color of the paper upon which you print adds to the total color palette. Also, since most printing inks are transparent, paper color always affects the color of the inks.

TIP:

Anon, a limited-edition compilation of art and music, includes two music CDs and a collection of 30 full-color postcards that are packaged in a natural cardboard container. Themes for the CDs are solar and lunar, which are introduced on the cover in the form of a diagram of the solar system. The

two main colors used for the packaging are yellow for solar, silver for lunar, and black for text. The yellow and silver appear soft and delicate on their earthy background, an effect accentuated by flourishes of gently curving calligraphy.

1

On the cover, type and images printed in yellow, silver, and black overlap to create a complex and delicate motif. *Anon* is printed in black to clearly identify the title. Despite the complexity of the layers, each is clearly distinguished from the next.



2

A red-orange band binding the package together repeats the title, introduces the contents of the package, and brings warmth to the entire presentation.



3

Enlarged portions of the solar system diagram found on the cover and the title *Anon* in calligraphic letters are reversed from white to reveal the inherent silver cast of the CD.



The packaging of contrasting colors, and color of the shape of the CD, the round die-cut representing the moon; the raw, the packaging the elegance and silver inks. *Anon* presents curvilinear calligraphic and rectilinear typography.

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The packaging is a statement of contrasting forms, materials, and colors: the square shape of the container and the round diecut flaps representing the sun and moon; the raw neutrality of the packaging material and the elegance of the yellow and silver inks; and the title *Anon* presented in both curvilinear calligraphy and rectilinear type.



Design:
Jack Anderson
Lisa Cervený
Jana Wilson
Suzanne Haddon
Hornall Anderson Design
Works, Inc.
 Art Direction:
Jack Anderson
 Copy Writer:
Karen Wilson

Dynamic color relationships can be achieved by using colors nearly opposite one another on the color wheel, and then using a full range of tints and shades of those colors. In this way, the color palette is simultaneously congruent and incongruent.

TIP:

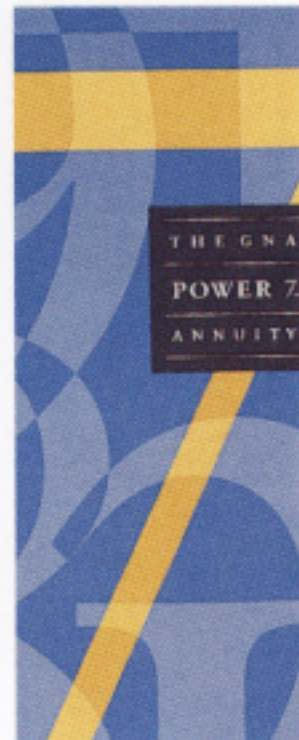
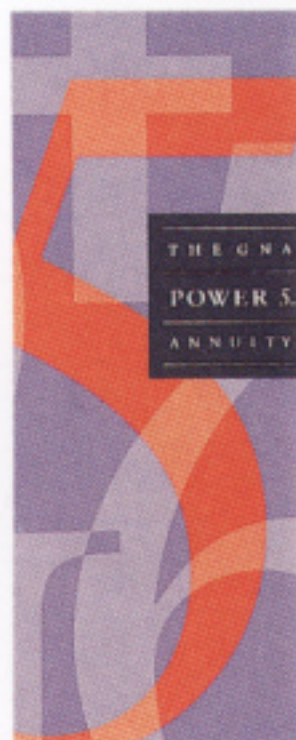
1 The large letters and numerals overlap one another with precision, subdividing the space into elegant, abstract shapes. The overlapping letters appear transparent as color changes in value at points of intersection.



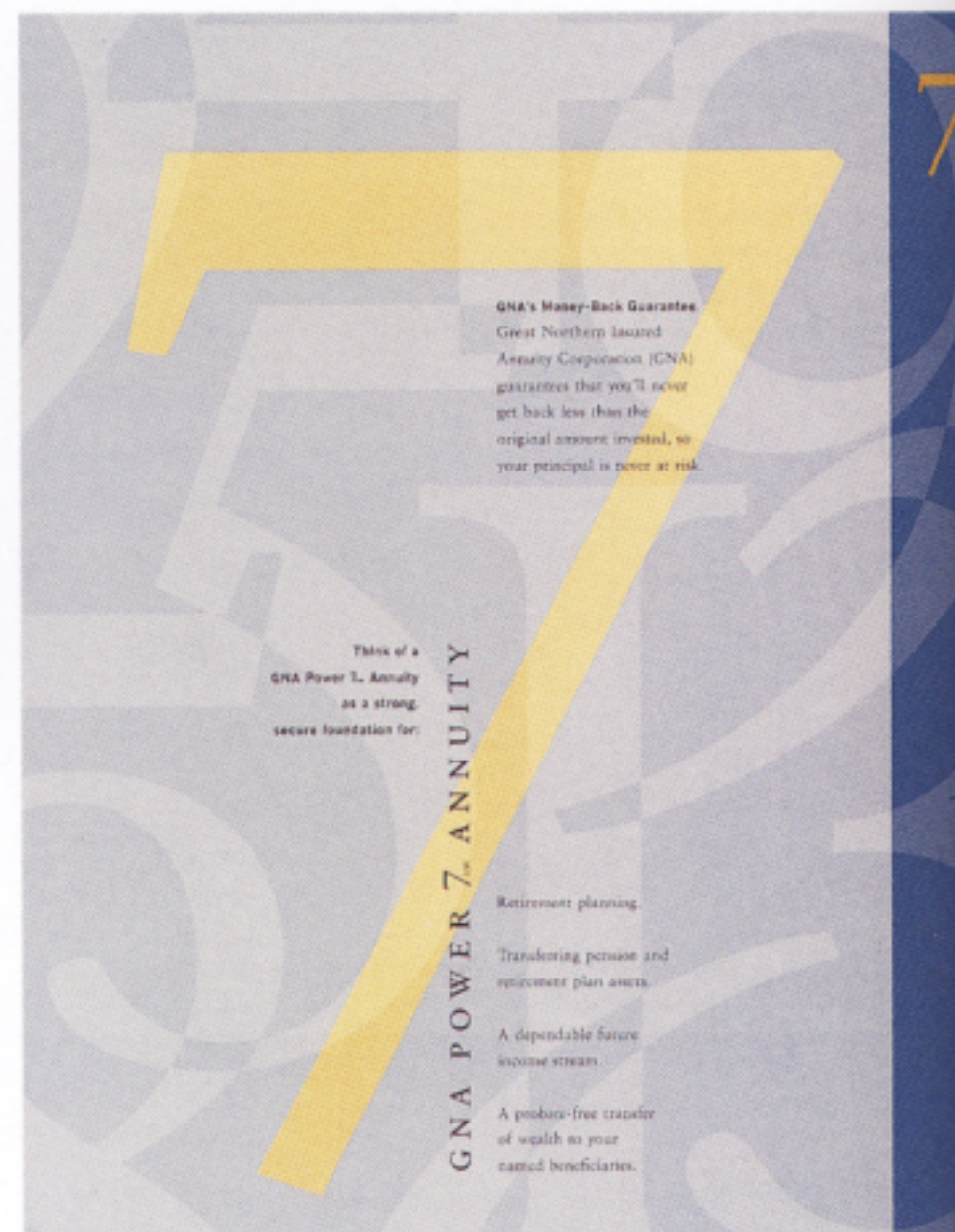
2 While the same colors are used throughout the program, they are applied differently to each piece of communication. This technique not only establishes variety within the system, it helps to distinguish the various materials as well.

POWER

3 On the inside of a brochure, letters alternate in color to emphasize the word **POWER**.



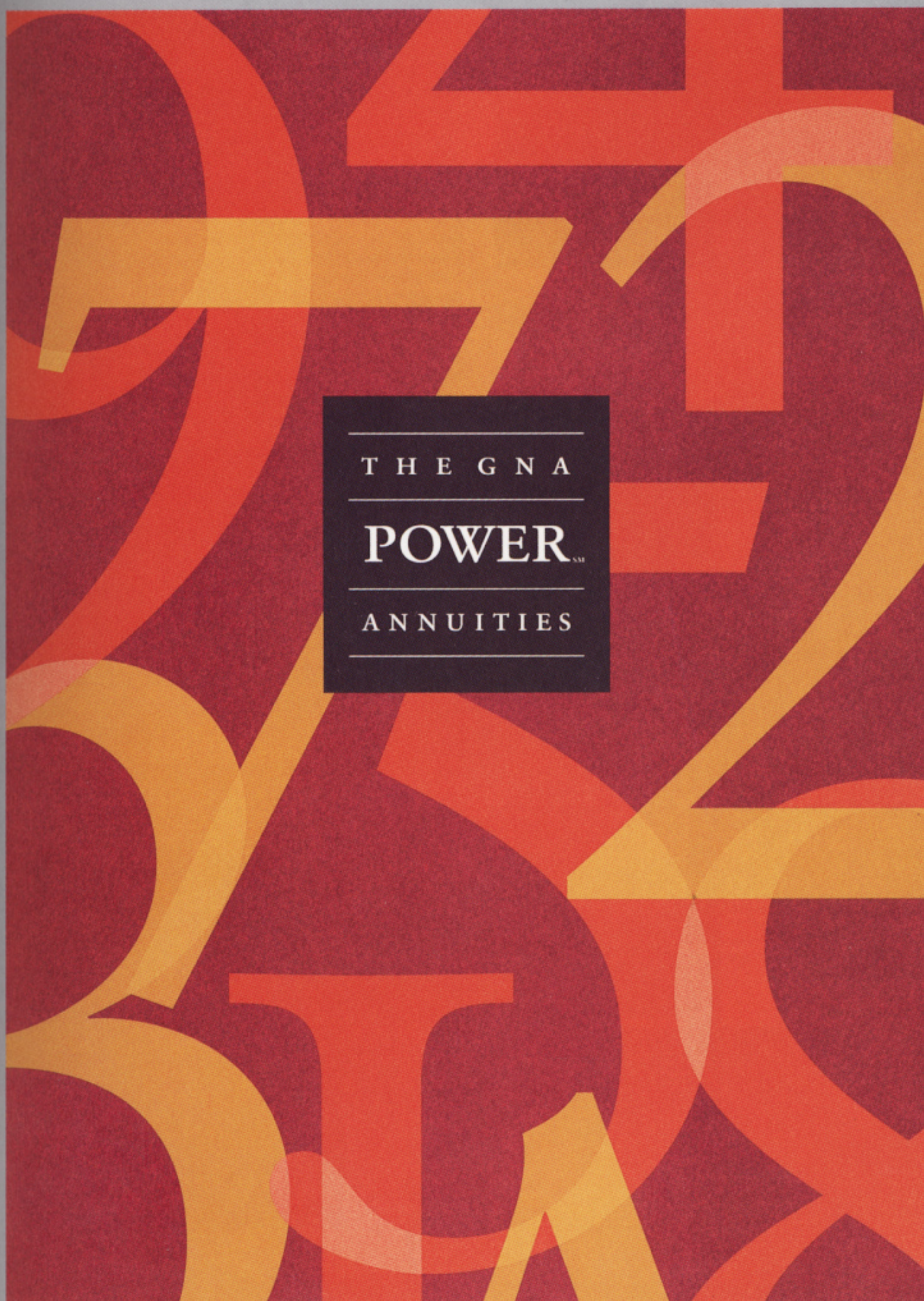
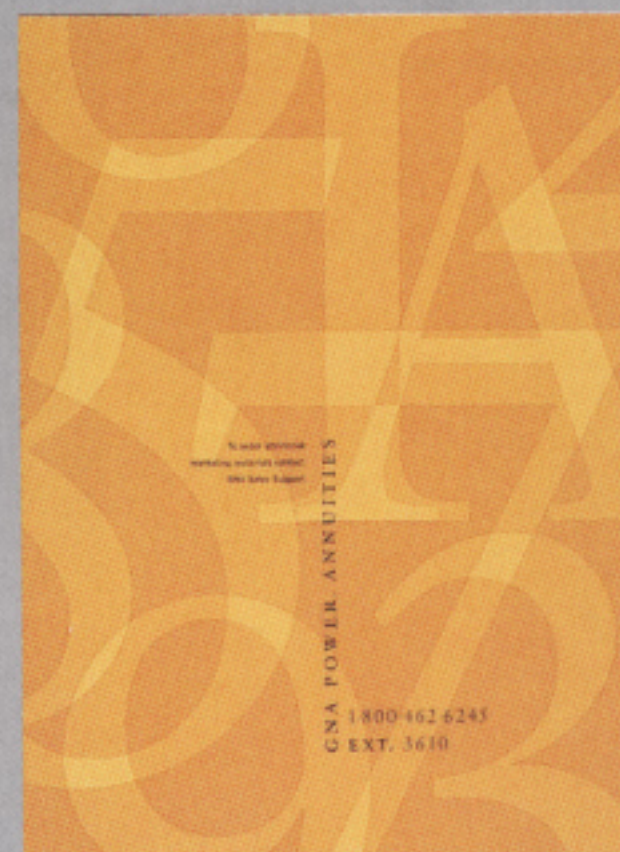
4 For optimum readability, black text always appears on lighter values of the colors.



The cover of
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 company typi
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 orange, yellow
 red-violet.

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The cover of a folder containing information about the company typifies the use of the power colors and the monumental letters and numbers that expand beyond the borders. This palette consists of the tertiary hues red-orange, yellow-orange, and red-violet.



Design:
Ernest Bernhardt

Magazine

Using transparent color provides an effective way of synthesizing type and photographs. However, be aware that an increase in transparency usually translates into a decrease in legibility. This technique works best for display rather than text type.

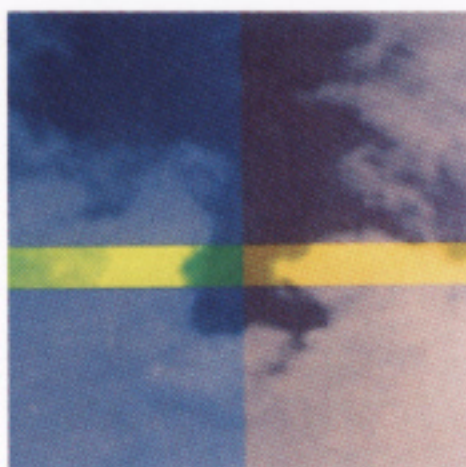
TIP:

A photograph of sky and clouds serves as a poetic backdrop for this cover of *exp.* magazine. The sun establishes a dramatic focal point that draws attention to the magazine's vivid red title. The cottony appearance of the clouds provokes a strong contrast with rectilinear shapes that provide

an organizational framework for the typography. The shapes appear as tinted glass panes with hues that intensify areas of the achromatic photograph. Juxtaposed with the sky, the color intensifies the illusion of three-dimensionality and creates a mood of contemplation and mystery.

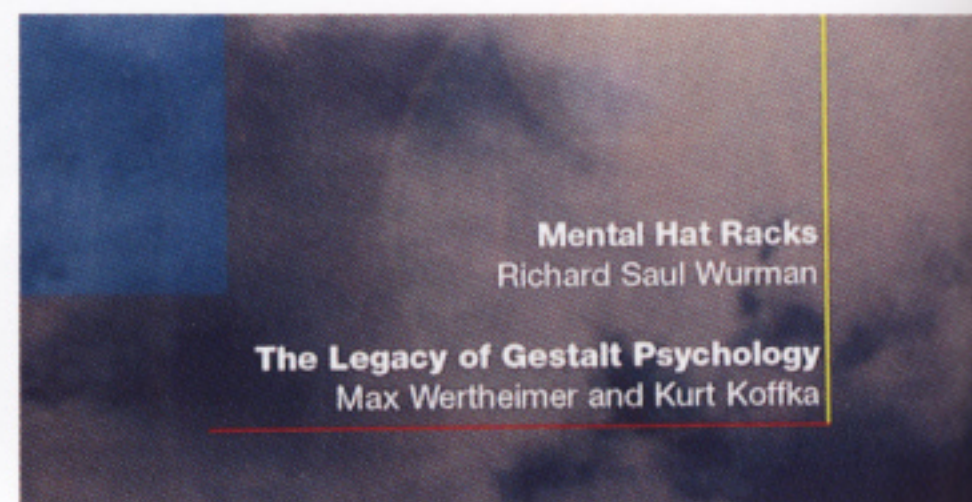
1

The computer enabled the designer to precisely adjust the color opacity in the rectangular shapes and letterforms. More opacity results in less transparency, while less opacity results in more transparency.



2

When reversing type from a background photograph, it is essential that the background is dark enough to ensure readability. This is a matter of contrast: if the background is too light, the type will appear too faint and therefore less readable.



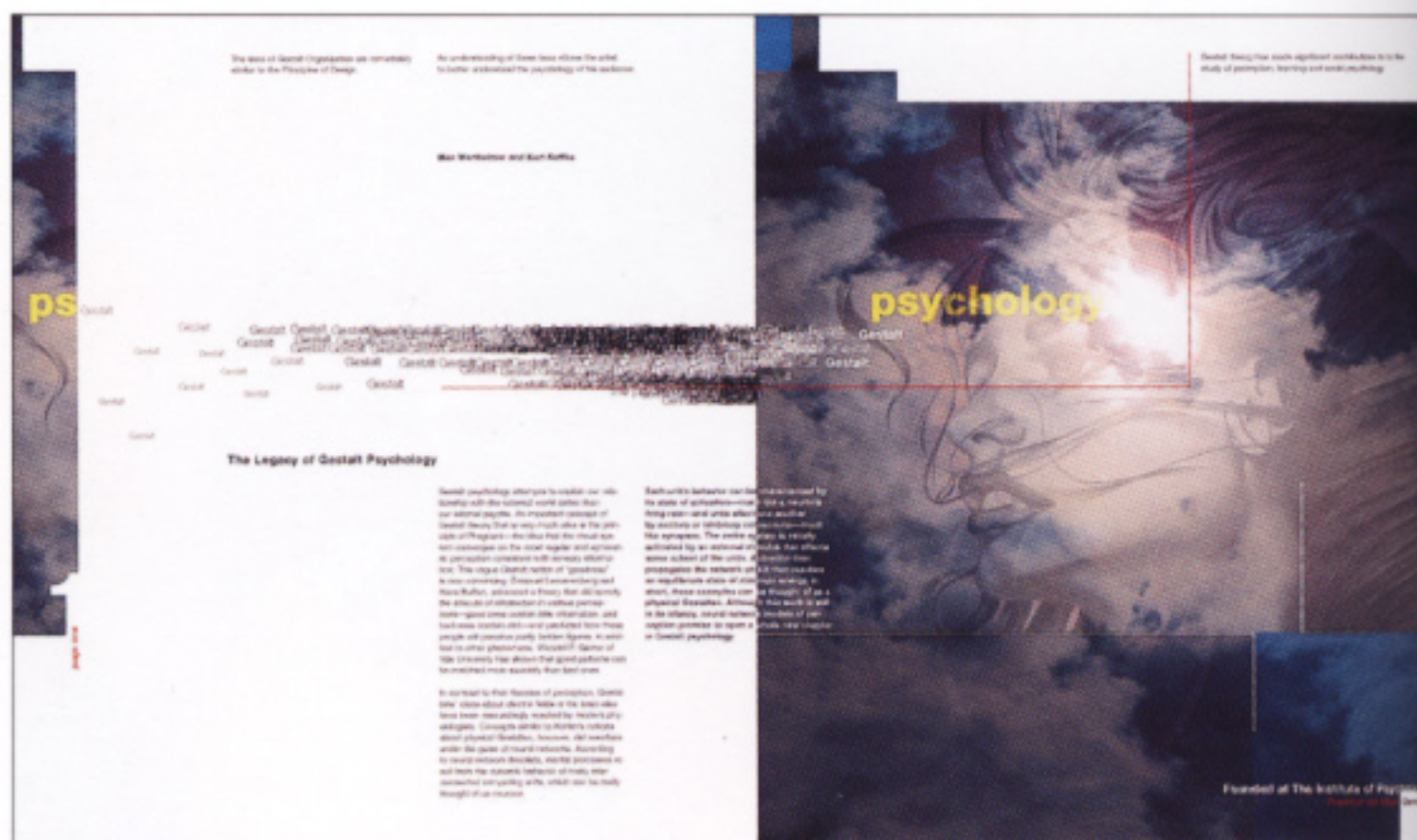
3

Many different typographic manipulations can be used to separate and emphasize information, including the use of different typefaces and type weights. Assigning different colors to typographic parts is also an effective means to emphasize one element over another. Here, the word *Three* and the date *1996* achieve prominence through color.



4

A spread from the magazine's feature story utilizes the sky photograph, linking the cover and magazine interior. An image of a woman with the word *psychology* overlapping her forehead illustrates the topic of Gestalt psychology. The use of transparent color keeps the look of the magazine consistent.



expmagazine
the design experience

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3
Volume Three
March/April 1996

expmagazine
the design **experience**

Mental Hat Racks
Richard Saul Wurman

The Legacy of Gestalt Psychology
Max Wertheimer and Kurt Koffka

Dedicated to the study and discussion of the graphic design experience. It is believed that we remember through experience and understand information in a more concise manner through interaction.

In the case of graphic design, it must not operate merely as a vehicle that sends the message to the receiver, but stand as a cultural artifact which allows one to experience information in the fullest sense.

When appropriate, choose color for type that mirrors the implied emotional and symbolic content of a message.

TIP:

Content used for the cards are dictionary definitions of the selected words. The three colors used for the postcards include a glowing, phosphorescent orange; a subtle, metallic bronze; and a deep, oceanic blue-green. These colors possess rare qualities and join with type in a lively, chromatic concert.

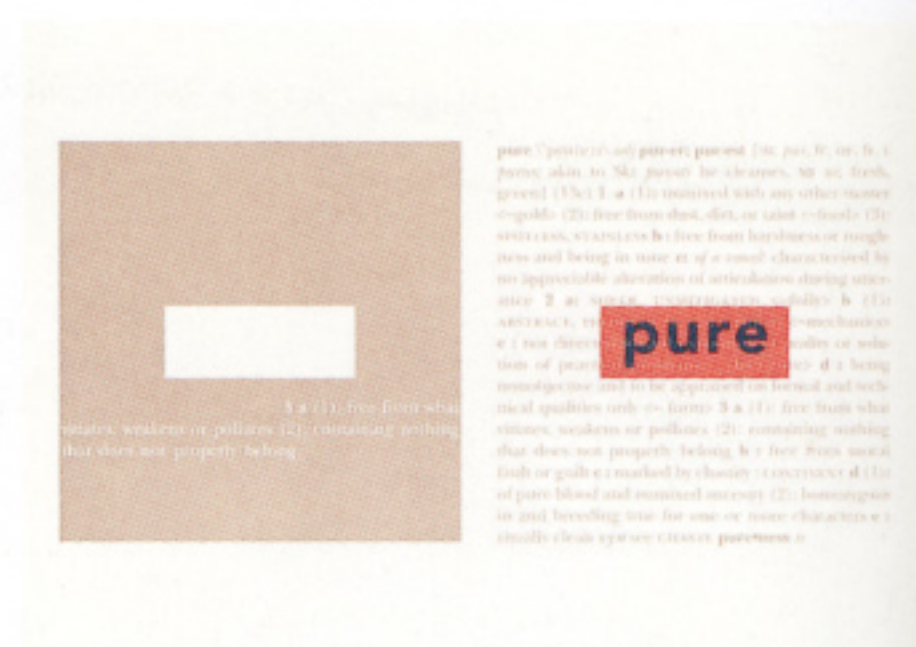
1 One sees a "spark" in overlapping letters and fragmented oblique shapes. The definition of spark as "something set off by a sudden force" is emphasized over other definitions by appearing in bright orange instead of blue-green.



2 The word *passion* looks passionate through an emphatic layering of two contrasting typefaces and colors. “Flames” of passion appearing in the hot color flicker through a rectangular text block in cool blue-green.



3
The concept of purity ("free from what vitiates, weakens, or pollutes") is established by extracting the word from its environment and placing it upon a different color within a new environment.



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concert.

A careful orchestration of overlapping elements demonstrates "harmony." Presenting the word in an elegant script and repeating it in a soft blend of monochromatic blue-greens reinforces the concept.

harmony

har-mo-ni /ˈhɑr-me-nē/ pl-nies [ME *armony* fr. MF, *armonie* fr. L *harmonia* fr. Gk joint, harmony, fr. *harmos* joint — more at ARM] (14c)

1 *archaic* : tuneful sound : MELODY 2 **a** : the combination of simultaneous musical notes in a chord **b** : the structure of music with

respect to the composition and progression of chords **c** : the science and the structure, relation, and progression of chords

3 **a** : pleasing or congruent arrangement of parts of color and line <a painting exhibiting ~> **b** : CORRESPONDENCE, ACCORD <lives in ~ with her neighbors> **c** : internal calm : TRANQUILITY

4 **a** : an interweaving of different accounts into a single narrative **b** : a systematic arrangement of parallel literary passages (as of the Gospels) for the purpose of showing agreement or harmony

Design:
Jean-Benoît Lévy
AND (Trafic Grafic)

Postage stamp

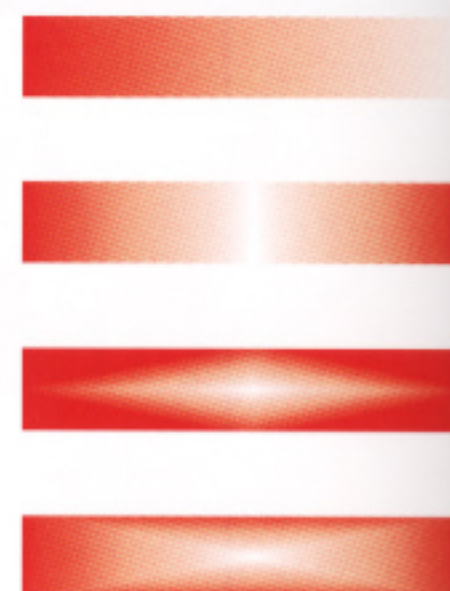
Consider using warm colors when you wish to create impact. Most people respond emotionally to these hues of high intensity. There exists a fairly balanced distribution of warm and cool colors on the color wheel; however, people can physically see far more warm colors than cool ones.

TIP:

1 The pinwheel shapes of the stamp appear substantially warmer and luminescent as they hover over a complementary cool blue sky. Within two of the shapes, linear color blends of red and yellow provide a shimmering effect.



2 Color blends and fades are effectively used in the stamp design. Easily achieved with a computer, this device modulates the surface of a form, providing a sense of three-dimensionality. As shown here, blends and fades come in several varieties, including linear, mid-linear, diamond, and rectangular.



3 Printed on an envelope is a simplified variation of the A form. Here, the structure of the stamp is clearly revealed. Moving clockwise, the shapes appear in an analogous gradation of red, orange, and yellow. This logical gradation provides cohesiveness and unity among the colors. The three functions of the mailing process are presented in converging upper-case letters printed over the three rectilinear shapes. These terms, presented in three languages, appear as three different but closely related hues.



4 The vivid warm colors and crisp geometric design of the A stamp give it distinction among other stamps.



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A sheet of A stamps reveals
a vibrant mosaic of color.

If you are limited to the use of black, white, and gray, remember that these neutral colors work best when type and background contrast significantly in value, and that type set as a darker value on a lighter value works better than the inverse.

TIP:

An opera poster for *Ariadne auf Naxos* comes to life in a rhythmic orchestration of type and color. This poster demonstrates how color may serve both as a means to emphasize and de-emphasize parts of information and to symbolically portray content. The poster is divided into two

zones: a top zone consisting of a warm gray rectangle and robust typography that introduces the event; and a bottom zone with additional information set in text type and a painting by Titian called *Bacchus and Ariadne*. The painting portrays the classical myth surrounding the content of the opera.

1

The name *Richard Strauss* and the title *Ariadne auf Naxos* appear together on the warm gray rectangle in approximately the same size. Making one of these elements white and the other black creates a subtle distinction in emphasis. As the black unit advances in space, the white unit recedes (top). When both elements are assigned the same color, they are nearly equal in emphasis (bottom).

Richard Strauss
Ariadne auf Naxos

Richard Strauss
Ariadne auf Naxos

2

This example demonstrates how as the background changes in value, the type elements change in emphasis.

Richard Strauss
Ariadne auf Naxos

Richard Strauss
Ariadne auf Naxos

Richard Strauss
Ariadne auf Naxos

3

Below the gray rectangle, a painting by Titian entitled *Bacchus and Ariadne* portrays the classical myth upon which the opera is based. The painting is split horizontally into halves with the top half printed in black and white, and the bottom half printed in full color. This device represents the two distinct acts of the opera – two related but separate

parts. The first act is a discussion among the actors about writing and producing an opera; the second act is a performance by the actors of the opera discussed in the first act. The black and white division of the painting signifies the unrealized production; the full-color component suggests the operatic event in real time.



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The warmth of Titian's hues is reflected in the warm gray rectangle housing the title information. Using colors that possess similar properties helps to establish visual unity within a design.

The richness and brilliance of the four-color image is pronounced by the predominantly black, white, and gray surroundings. This vivid contrast not only brings visual impact to the poster, it also strengthens the underlying concept of the split image.

Sinfonia
da Camera
Ian Hobson, *music director*

Ian Hobson, *conductor*
Nicholas DiVirgilio, *director*

Richard Strauss

Ariadne auf Naxos

A comic, chamber opera

Saturday March 30 1996 at 8:00pm
Foellinger Great Hall
Krannert Center for the Performing Arts
University of Illinois at Urbana-Champaign
Ticket information: 217 333-6280

This performance is made possible through the generosity of Richard and Rosann Noel.

Sinfonia da Camera appears under the auspices of the University of Illinois at Urbana-Champaign in association with the School of Music and the College of Fine and Applied Arts.



painting: Titian: Bacchus and Ariadne, 1520-23, National Gallery, London
design: David Colley
printing: Dupli-Graphic/Chicago

Use only the number of colors in a design that are absolutely necessary. If in doubt about the number, use as few as possible. A three-ring circus of color may entertain, but it will unlikely do little to enhance and augment the intended message.

TIP:

A poster for color studies in the Department of Design at Ohio State University demonstrates an interaction of two colors through color blends. The background progresses from red to blue, with the transition occurring at the center of the poster. A second, smaller field of color inverts the relationship,

progressing from blue to red. The transition of this blend occurs also at the center. Through this color exercise, the essence of the poster's content is stated.

1

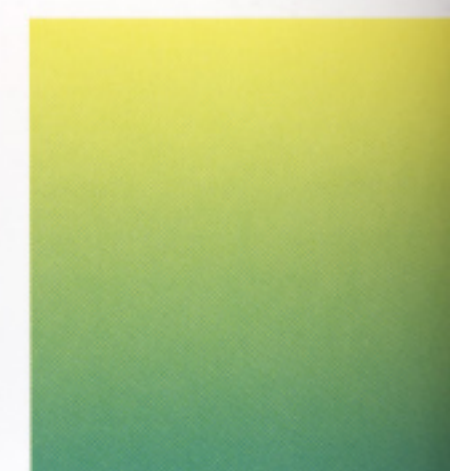
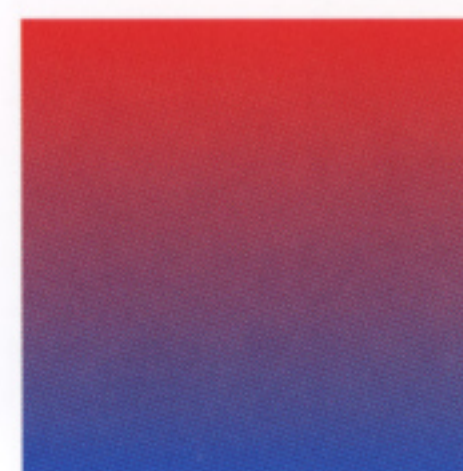
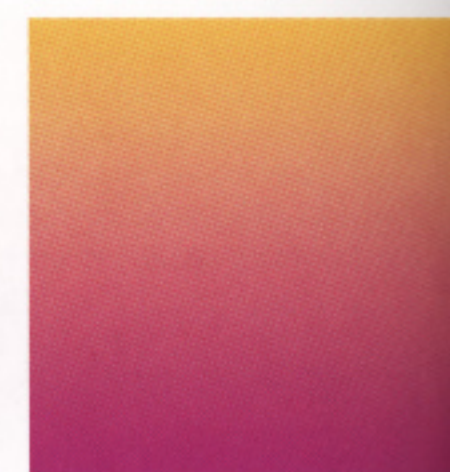
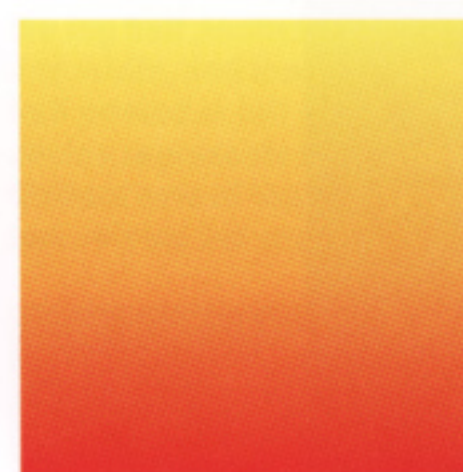
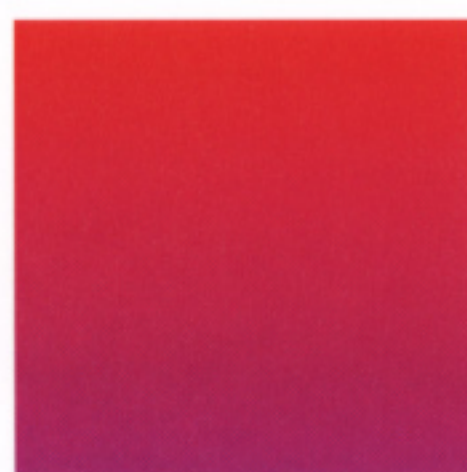
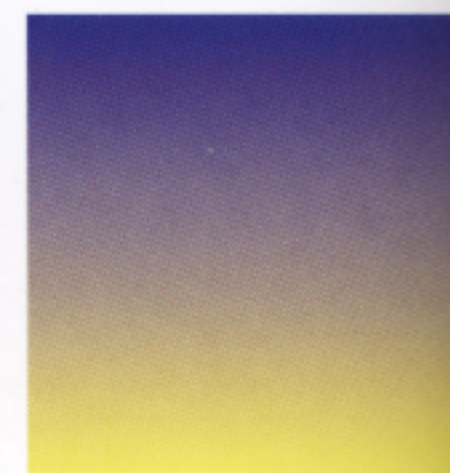
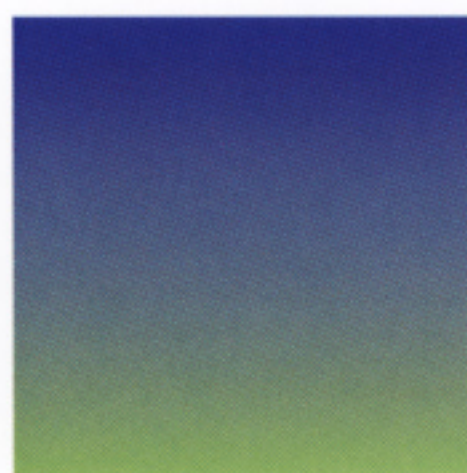
Because it is neutral, the white type on the background does not interfere with the rest of the color on the poster. Any other color would have changed the intended effect, which is to emphasize the red and blue blend. Compare the two examples shown here.

Notice how the addition of type in a third hue changes the effect and perception of the two background colors and therefore changes the entire color statement.



2

Perhaps the most intriguing aspect of the poster is the simultaneous interaction of the color blends and the new hue resulting from their mix. Aside from the pure delight of color blends, they can (given an appropriate context) signify change, transition, time, and movement. An array of blends are pictured here; study the hue resulting from the interaction of the first two hues.



transition of
Through
the poster's



If you are limited to the use of two colors, consider using a hue of darker value for type, and a hue of lighter value for background. This combination will optimize readability.

TIP:

For this poster announcing a summer program in architecture at Columbia University, designer Willi Kunz uses color to organize and structure the poster's space. Suggesting architectural spaces, yellow and black geometric forms asymmetrically frame the poster and house information

related to the program. Resting above an image of New York City, a circular sphere suggesting the sun signifies the season in which the program is offered. The overall effect of the color is warm and optimistic.

1

Although the black shape functions as a container for text type, it has a life and purpose of its own due to the strength of the black and the character of the shape. The boldness of the shape also calls attention to the information contained within it. Type can be placed into

shapes of all kinds. Never, however, should the shapes distract from the message; they should in fact relate to it in some way. This shape refers to the architectural theme of the poster.



2

The juxtaposing arrangement of the black and yellow shapes (shown only as black shapes in the diagram) creates a third white shape. Together these interlocking forms establish the poster's organizational structure.



3

An effective transition from yellow to white is made in the poster by means of an intermediate series of yellow and white stripes. These alternating stripes read as a lighter yellow and soften the contrast between the yellow and white parts of the poster. Such transitions are often needed to bridge one color to another.



4

A light gray plane thrusting diagonally through the poster overlaps the sun motif and yellow shapes at the borders. This gives the plane a film-like, transparent quality.



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(diagram)
white shape.
interlocking
the poster's
structure.



Columbia University Graduate School of Architecture Planning and Preservation

Introduction to Architecture A Summer Studio in New York

A summer program giving university credit which introduces the student to aspects of the design, history, theory, and practice of architecture. The program is intended both for those without previous academic experience in design who are interested in architecture as a potential career, and for those with previous experience in architectural design who would like to develop additional studio design skills, perhaps in preparation for application to graduate school.

Courses are given in the studios of Avery Hall, home of Columbia University's world renowned Graduate School of Architecture, Planning, and Preservation, on the Morningside Heights campus in New York City. Studies and seminar courses are taught by experienced architects and designers, coordinated and supervised by members of the faculty of the Graduate School. For those who may require it, housing is available on the University campus, with direct access to Avery Hall.

Students attend classes four days a week for five weeks, both morning and afternoon sessions. In the morning session, students are introduced to the fundamentals of architectural history and theory, structure, technology, and professional practice. Also, this course will introduce the student to the extraordinary city of New York, with its world famous collection of museums, cultural institutions, and architectural masterpieces. Lectures, seminar presentations, tours of architect's offices, and field trips to active building sites, museums, and famous works of architecture in New York City are led by the instructors.

In addition, students will attend a series of special lectures to be given by distinguished and renowned architects, including the following:

Kenneth Frampton
Architect, professor, author of "Modern Architecture: A Critical History"

Steven Hall
Architect, professor, winner of numerous Progressive Architecture Awards
James Stewart Purdy
Architect, professor, designer for the renovation of Carnegie Hall

Robert A. M. Stern
Architect, professor, author of "Parks of Place"

Isaiah Tschumi
Architect, Dean, Columbia University, designer of the park "La Villette", Paris

In the afternoon, the students attend the design studio - an educational method unique to architecture - a place where students are given an intensive training in the skills and critical thinking involved in architectural design. Students, in small groups, work directly with studio instructors to develop their individual designs, which the students then present in periodic reviews or "juries", where they hear the comments and critiques of the studio architects and professors. The design projects given in studio are frequently situated in New York City, so that the student is able to apply the knowledge he or she has gained from the morning sessions. The development of supporting skills, such as drawing and model building is also included in the studio curriculum.

Together the studio and lectures provide a comprehensive introduction to every aspect of architecture as it is practiced today. In addition, through the various field trips and tours, the student gains from the extraordinary scenery of architectural and urban design in New York City, the world's preeminent center for architectural culture.

Program Director:
Thomas Henshaw,
Architect, professor
Introduction to Architecture:
July 6 to August 6
Monday, Tuesday, Wednesday,
Thursday
10:00am - 5:00pm
3 credits, studio and seminar
Tuition fee: \$400 - \$1500
Housing on the Columbia University campus is required; approximately \$500.

Applicants should include a transcript of the applicant's academic record; a resume summarizing education, employment, and other types of experience; and, where appropriate, examples of the applicant's design work. Also please include a \$35 application fee (checks made out to: Columbia University). Applications are due by June 30.

For information and applications write or call:

Office of Admissions -
Introduction to
Architecture Program
Columbia University
Graduate School
of Architecture, Planning,
and Preservation
400 Avery Hall
New York, NY 10027
(212) 854-3414

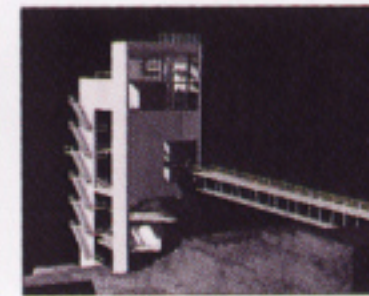


Photo: © 1987 by Columbia University

Design:
John Malinoski

Poster

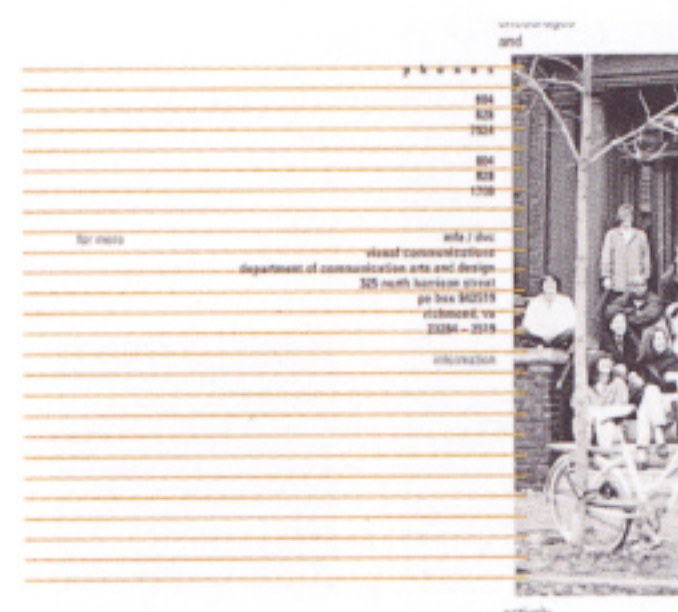
When limited to the use of only two colors, select a pure hue and black. Most hues go well with black, and by screening and mixing the colors, a wide range of chromatic effects can be achieved.

TIP:

1 While many typographic conventions are pushed aside for the sake of playful experimentation, critical information is set in black to preserve legibility.

current	code	semester	credits	options
1	9	011	Visual Communications Workshop	
3	021	Visual Communications Seminar		
3	082	Graduate Elective		
3	082	1 Research/Individual Study		
2	9	011	Visual Communications Workshop	
3	021	Visual Communications Seminar		
3	082	Graduate Elective		
3	082	1 Research/Individual Study		
3	031	1 Teaching Practicum		
3	019	1 Virtual Reality		
3	037	1 Integrated Electronic Information/Communication Systems		
3	9	011	Visual Communications Workshop	
3	021	Visual Communications Seminar		
3	082	Graduate Elective		
3	082	1 Research/Individual Study		
4	6	037	Directed Research	
6	086	Creative Project Option		
6	790	or Thesis		
3	021	Visual Communications Seminar		

2 In spite of the textured layering of type and color, black retains fidelity on the yellow-orange. Make note of how the heavier type appears black, and how the lighter type appears gray.

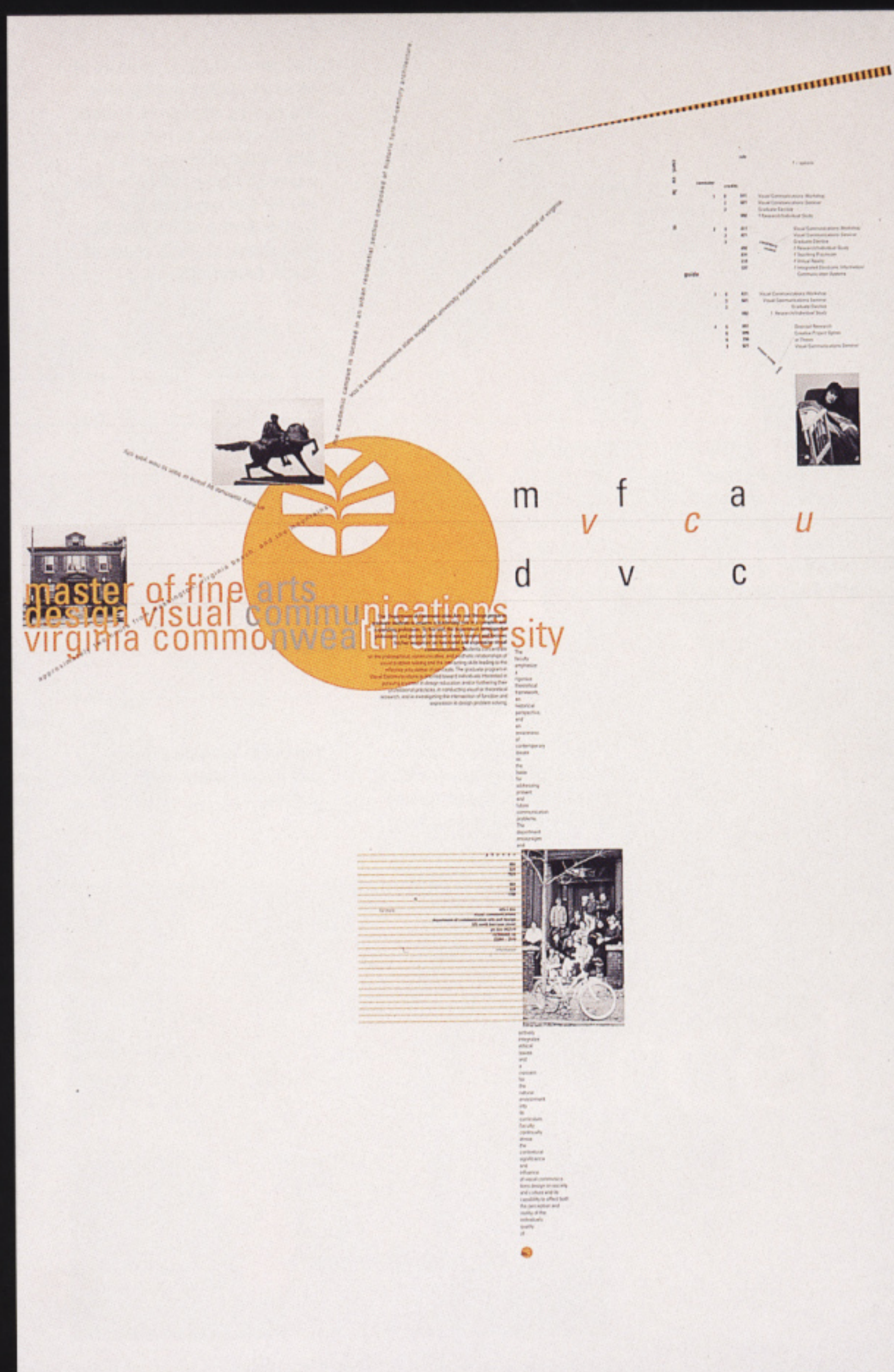


3 A pattern of horizontal lines creates the effect of a lighter value of yellow-orange and draws attention to the adjacent photograph.



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A large yellow dot provides a focal point for the poster. Lines of type radiate outward from the dot to encourage a search for information. While on the journey, color, type, and photographs give the reader a taste of the experiences offered by the program.



Design:
Nancy Skolos
Thomas Wedell
Skolos/Wedell
Photography:
Thomas Wedell

Black and red are always an excellent choice when limited to two colors. The stability of black and the energy of red offer a resonant contrast. From Renaissance books to modern advertising, this combination is ubiquitous and time tested.

TIP:

This poster announces an exhibition that documents all 85 major shows of Marcel Duchamp's work. Because Duchamp was obsessed with the game of chess, this topic became the theme of the poster. Each of the show openings are set into blocks of type suggesting chess pieces and placed

strategically around a metaphorical chessboard. The poster's typographic border is a repeated pattern of the word *DADA* used by Duchamp for a poster design for one of his shows in 1953.

1

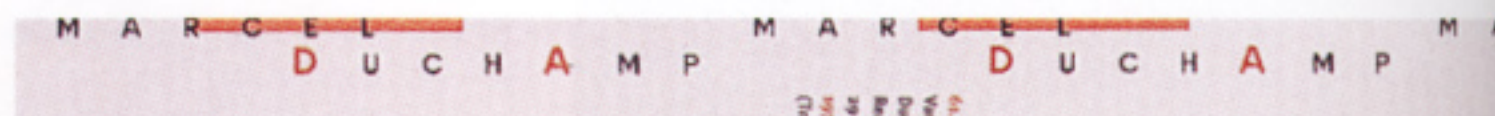
The show listings, placed at various angles throughout the poster, appear in various combinations of red, black, and white. Unique use of color and type activates the space and supports the DADA theme of the poster. This detail reveals some of these combinations.



2

The border of the poster demonstrates a stimulating use of color and type. The letters *D* and *A* in the name *DUCHAMP* are slightly enlarged and assigned the

color red. As the letters are repeated along the edges of the poster, the term *DADA*, the name of an art movement of the early 20th century, emerges.



3

Placed at identical angles, tucked behind forms within the underlying photograph, and presented in red, two

large *M*s provide drama and focal points within the poster.



4

The large white letters in the name *Marcel* are carefully placed within the photograph to establish visual prominence. Placing the

letters in a lighter section of the photograph would weaken them and render them less legible (see page 36).



ter section of
n would weak-
ender them
ee page 36).

el



Design:
Nancy Skolos
Thomas Wedell
Skolos/Wedell
 Photography:
Thomas Wedell

Poster

Use color for typographic support elements such as ruled lines, bars, leaders, bullets, and other dingbats (assorted symbols used with a type font) to effectively flag and emphasize important information.

TIP:

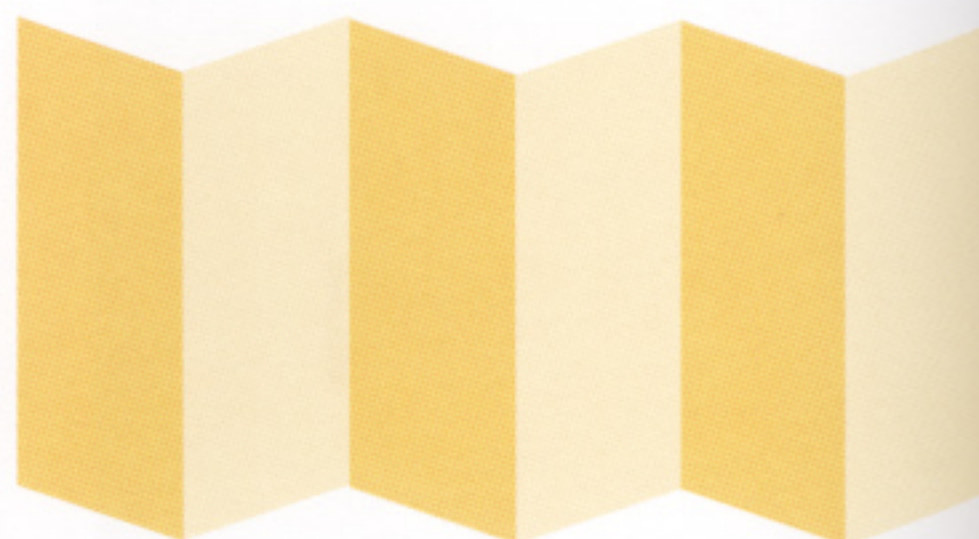
The annual Lyceum Fellowship Competition is a travelling fellowship for undergraduate students in architecture. The 1996 program focuses on the house as a design problem, challenging students to think about the need to design a home rather than working with a generic set of developer's plans. A piece of

yellow tracing paper with a site plan peels away from the skeletal structure of a home to visually reflect the architect's role in the design process. Yellow elevates the temperature of the poster, providing a mood of comfort and warmth.

1

The Lyceum logotype is superimposed onto yellow tracing paper. The transparent layers of the logotype represent the stages of conceptualization. Typefaces used for the logotype are *Serifa* and *Futura*. *Serifa* is collegiate in appearance; *Futura* refers to modern architecture. Folds in the

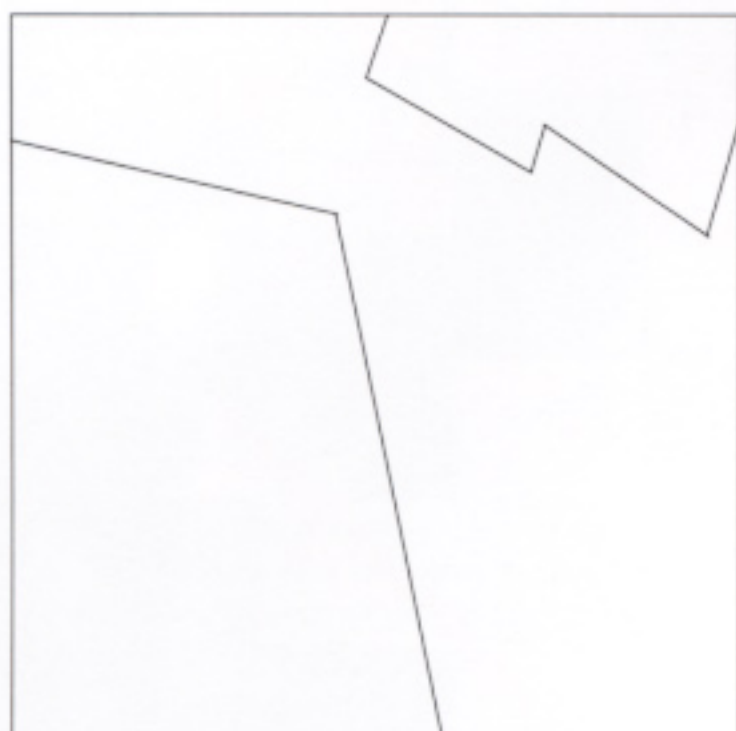
tracing paper generate different values of yellow and create a distinct three-dimensionality related to architecture. The alternating yellow shapes in this example suggest a similar dimensionality and the illusion of a strong light source.



2

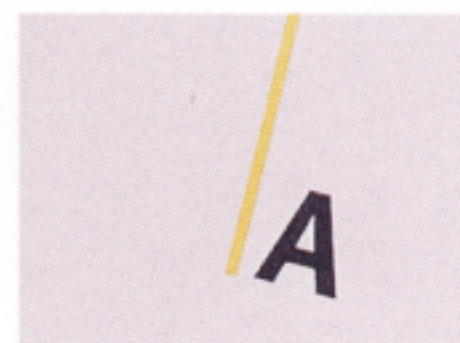
The general distribution of colors divides the poster into two interlocking shapes and creates a structural framework for type and images. The spatial divisions are active yet proportionally pleasing.

(diagram of space division)



3

Yellow bars help to articulate the architectural structure and serve also as flags that mark typographic elements.



4

Black type on a yellow background proves highly visible and readable, a color combination frequently used in highway signage. In fact, black type reads well on any of the lighter warm hues. Black on red does not provide optimum legibility because these two colors are too close in value.

black on yellow

black on red-orange

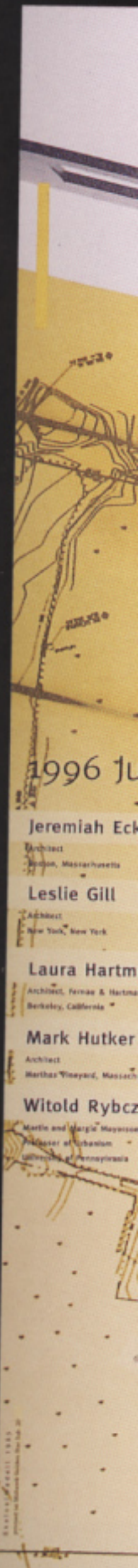
black on orange

black on yellow-orange

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Yellow and black effectively support the content. Adding other colors would only confuse the message or detract from the potency of just the black and yellow.

LYCEUM

A Traveling Fellowship in Architecture

Invited Schools:

- Auburn University
- The Boston Architectural Center
- McGill University
- Rhode Island School of Design
- Rensselaer Polytechnic Institute
- Southern California Institute of Architecture
- University of Cincinnati

offered to undergraduate students from invited schools who have completed five semesters of study

COMPETITION 96

Prizes:

- 1st: \$7,500 For Six Months Travel Abroad
- 2nd: \$4,000 For Three Months Travel Abroad
- 3rd: \$1,000 Grant

House as Home/Profit or Place

The program identifies the student as a young, practicing Architect selected by a New England Developer looking for a new paradigm of the American house to replace the ubiquitous center entrance "colonial". The design proposal requires two house prototypes and a site plan expressing a community of houses.

House as Home

2000 Massachusetts Avenue Cambridge, MA 02138

1996 Jury:

- Jeremiah Eck, Chairperson
- Leslie Gill
- Laura Hartman
- Mark Hutter
- Witold Rybczynski

Lyceum Fellowship Committee:

- Jon McKee, Chairman and President
- Mark A. Hutter
- Peter Vincent
- Joseph Szabo

Design:
William Kochi
Kode Associates, Inc.
Photography:
William Kochi

When using color and type in publications, be consistent in the use of color for various typographic parts. For example, the small heads in this price guide are all presented in yellow.

TIP:

This small price guide provides a helpful resource for LinoGraphics customers, and it demonstrates the company's many capabilities. Each page offers a visual surprise with romantic, muted travel photographs and type mingling in a layered and textured conversation. The concept of "official" is

parodied throughout the book: the cover is printed in an "official" cool gray; an "official" safety pattern delicately marks the left edge of each spread; and the "official" corporate seal, emblazoned in vivid red on the opening spread, is combined as a ghosted image in each of the interior photographs.

1

A stunning attribute of the book is the textures achieved by layering the photographs and typographic elements. Sufficient hue and value contrast preserves the integrity of each element.

Size	Price	Size	Price	Size	Price
8.5"x11"	10	12"	12	15"	20
12"x18"	14	18"	18	24"	25
16"x20"	19	25"	25	28"	32
20"x30"	26	30"	30	45"	45
24"x36"	28	34"	40	50"	55
30"x40"	35	42"	50	65"	85
36"x48"	40	50"	65	80"	100
40"x60"	50	75"	85	105"	120
48"x48"	50	75"	85	105"	140
48"x60"	80	95"	105	130"	150
48"x72"	95	115"	130	140"	175
48"x84"	100	125"	150	160"	200
48"x96"	110	150"	175	215"	225
48"x120"	140	185"	225	255"	335

2

Color can be used to link information from one page to another. These two pages reveal how letters of the word **GUIDE** appear on two different pages. **GU** (on the first page) and **IDE** (on the second page) are printed in black, linking them together. **IDE** is also cleverly integrated into the word **IDENTITY** on the second page.



3

The book reveals tremendous variety in form and color. Each page or spread features something unique, such as the overlapping red, green, and blue letters **RGB** on the RGB Scans page.



4

Used in tandem, the red ruled lines and the black type contribute to highly readable charts despite all the effusive visual activity of the pages.

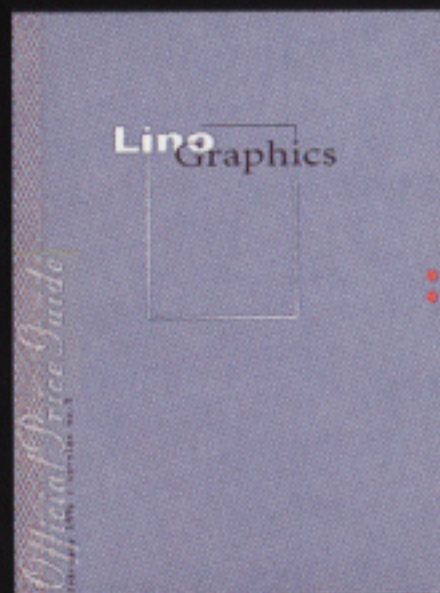
Size	Price	Size	Price	Size	Price
8.5"x11"	10	12"	12	15"	20
12"x18"	14	18"	18	24"	25
16"x20"	19	25"	25	28"	32
20"x30"	26	30"	30	45"	45
24"x36"	28	34"	40	50"	55
30"x40"	35	42"	50	65"	85
36"x48"	40	50"	65	80"	100
40"x60"	50	75"	85	105"	120
48"x48"	50	75"	85	105"	140
48"x60"	80	95"	105	130"	150
48"x72"	95	115"	130	140"	175
48"x84"	100	125"	150	160"	200
48"x96"	110	150"	175	215"	225
48"x120"	140	185"	225	255"	335

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The cover, printed in cool gray and simple in design, sets the reader up for a major sensory surprise. Upon opening the book, the pages bloom with activity and color. Juxtaposing neutral colors with highly chromatic

colors can – when proportioned carefully – dazzle and delight the eye. A red colon at the right edge of the cover contrasts with the gray, appearing most luminescent because of its neutral surroundings. Though the

smallest element on the cover, it is the most prominent. The mark is located in the same position and color on each spread, inviting the reader to turn to the next page (right).



Page No 20 21
Kowloon, Hong Kong

Color Notes
rgb scans are closed-loop calibrated for output to fire 1000. all digital transparencies are imaged at res 50.

RGB SCANS → **FIRE** 1000 :

Digital Transparency

	original	Super
4"x5"	120	60
8"x10"	240	120

Drum Scans

	500 dpi	1000 dpi
4"x5"	75	125
8"x10"	125	175

Adobe PostScript

Page No 24 25
Kabata, Marrakech

Image Placement

PER IMAGE \$ 20

Production Note
image placements should include a laser proof noting size and positioning. complex silhouettes taking longer than 20 minutes are billed at \$1.50 per minute.

IMAGE PLACEMENT **SILHOUETTES** :

Silhouettes

original
PER IMAGE \$ 30

On each spread the ghostlike remnants of the company's seal are reflected in computer-manipulated photographs (left).

12
18
25
30
40
50
65

Design:
Jack Anderson
David Bates
Hornall Anderson Design
Works, Inc.
 Art Direction:
Jack Anderson

If you wish to accentuate and preserve the purity of hues within a typographic design, this can be accomplished by placing them upon white, black, and neutral gray backgrounds.

TIP:

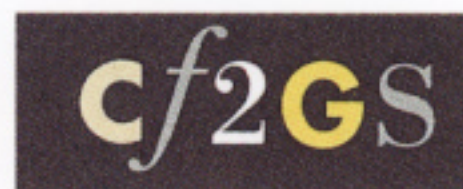
Cf2GS is the acronym for the lengthy marketing communications firm's name Christiansen, Fritsch, Giersdorf, Grant, and Sperry, Inc. The creative use of the 2 for the two partners whose names begin with G, the innovative use of upper- and lower-case letters, and the incorporation of expressive

color make this stationery system both unique and memorable. The elements of the logotype can appear in a serious and formal setting or in a more playful environment as purposes dictate.

1

The colors used for the letters of the logotype consist of warm gray, cool gray, and bright yellow. The yellow glows in the midst of the more neutral hues,

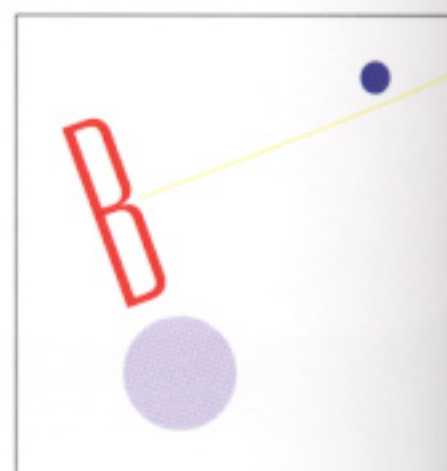
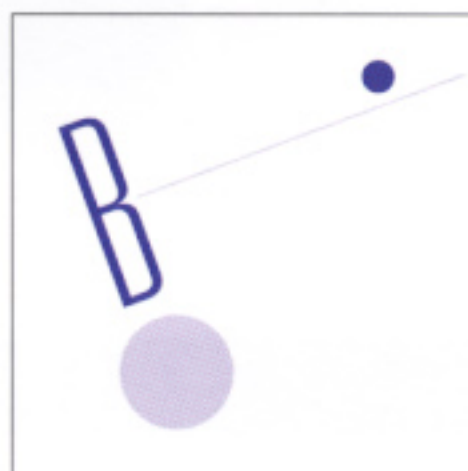
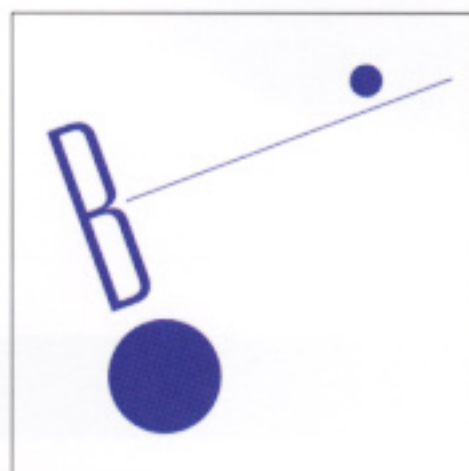
acquiring a strong presence and providing the mark with distinction. Without the contrasting yellow hue, the color would be lackluster at best.



2

Contrasts of hue, value, and intensity infuse a design with visual vitality. Shown from left to right is a composition that progresses from monochromatic elements to the addition of tints and

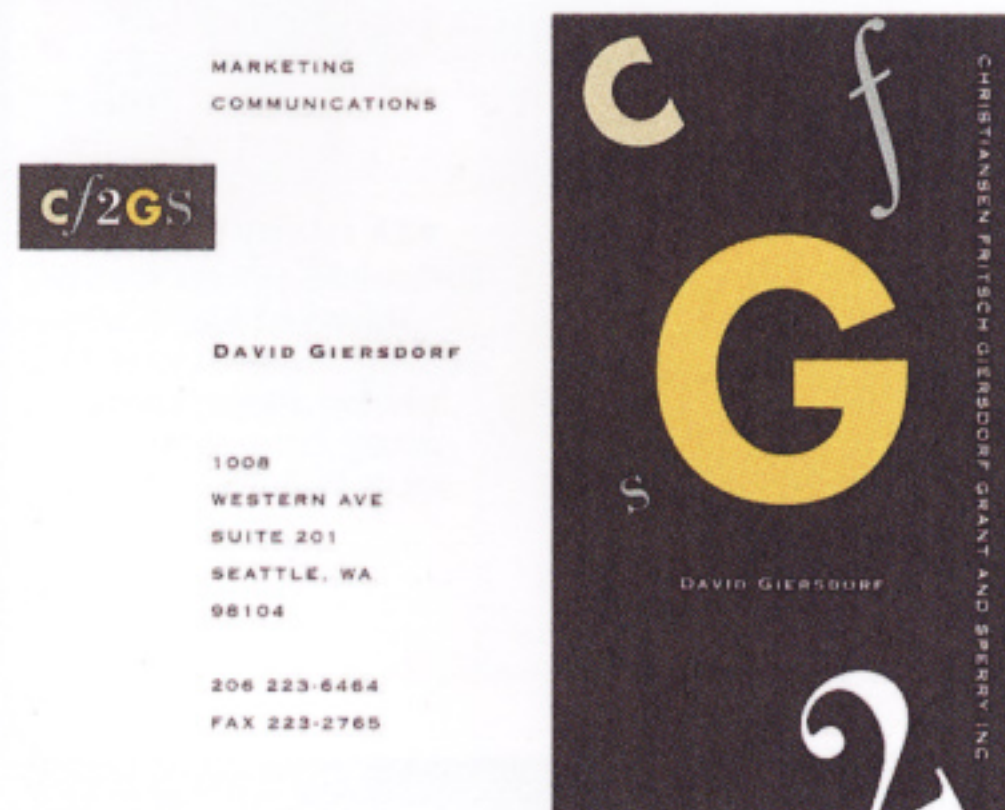
finally to the addition of different hues and values. In the last example, color harmony is achieved through the juxtaposition of the two warm elements and the two cool elements.



3

Typically, letterforms lie upon a stage of black, each acting out assigned roles (left). Sometimes, however, the letters behave playfully. Compare the front and back of the business card. To

emphasize each partner equally, the largest letter of the last name is accentuated through size and position.



4

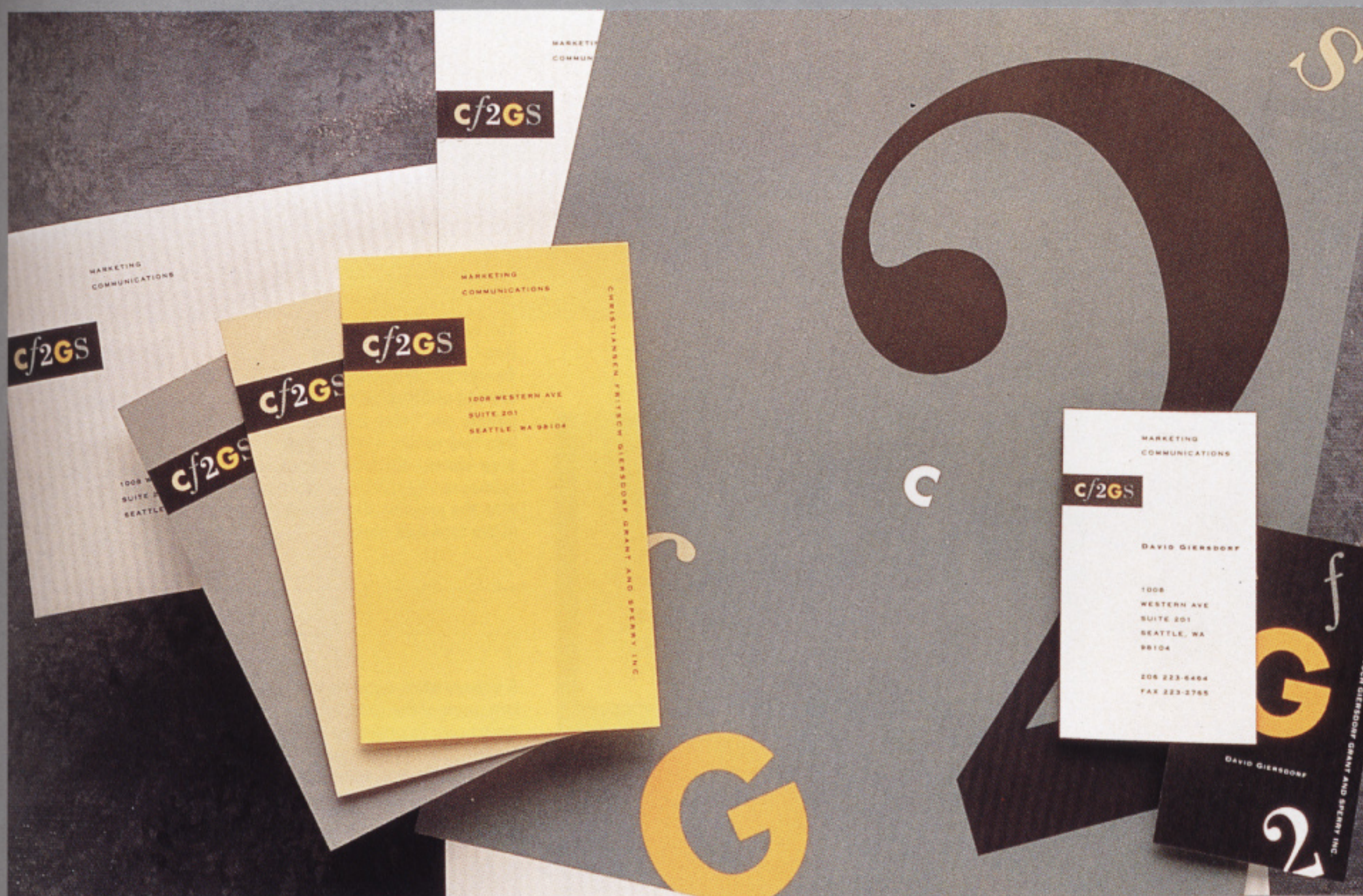
For variety, background colors for stationery items alternate between the three established hues. For example, on the back of the letterhead, the background

shifts from black to cool gray. The numeral 2, which is normally presented in white, now appears in black.



Typefaces: Bodoni, Caslon, Futura, Copperplate

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Design:
Mark Meyer
Mark Oldach Design, Ltd.

As illustrated in this program, energy, rhythm, and variety can be achieved within a publication if the specific concentration and allocation of color varies and shifts from page to page.

TIP:

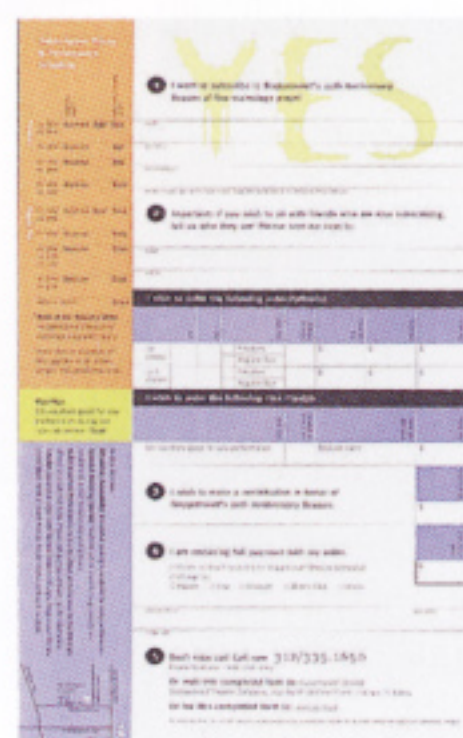
1 Selected spreads reveal the eloquent variety of the color and type.



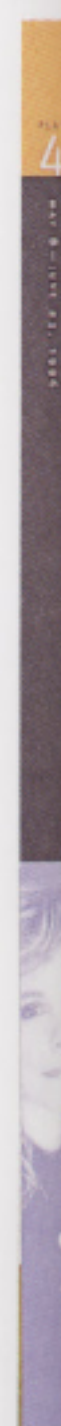
2 The typographic configuration introducing the play *Everyman* demonstrates a crafted unification of type, image, and color. Divided into two colors – white and blue-violet – the title is both resonant and readable. Note also the precise alignments of the type and image.



3 A subscription form on the last page of the program uses color to organize information. Zoning type with color in this way makes the form easier to complete.



4 Plays presented within the program are identified by a system of vertical bands. The bands, split into two colors, contain the number and dates of each play.



W

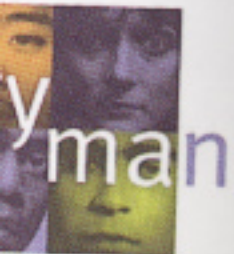
126

3

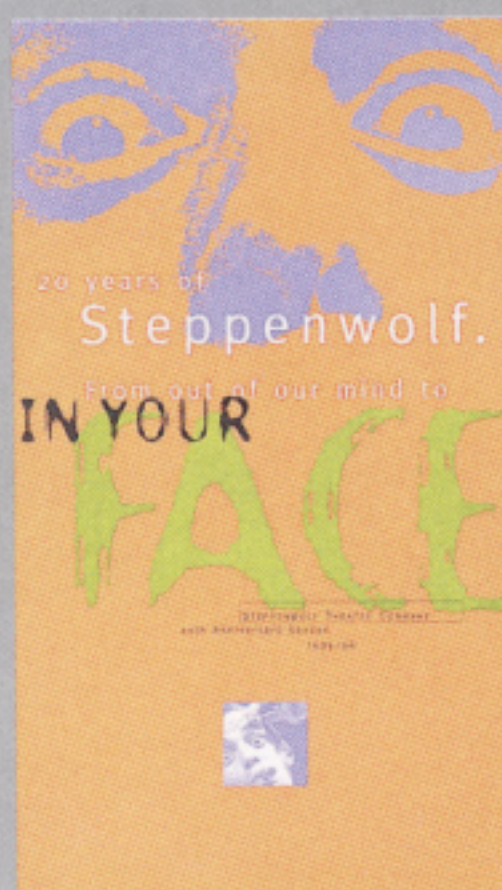
153

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PLAY 3
FEBRUARY 16 - MARCH 31, 1996

The Libertine

AMERICAN PREMIERE!
A PLAY BY STEPHEN JEFFREYS

Acclaimed Steppenwolf actor
John Malkovich

"I AM THE CYNIC OF OUR GOLDEN AGE. THIS BOUNTIFUL DISH WHICH
OUR GREAT CHARLES AND OUR GREAT GOD HAVE PLACED BEFORE US
SETS MY TEETH PERMANENTLY ON EDGE."

returns to the Chicago stage in this trenchant, witty portrait of the Earl of Rochester, the raconteur who inspired Etheridge's classic play "Man of Mode."

The Earl of Rochester delights in ravaging the noble fools of 1660's London with his rapier wit and merciless cynicism. His escapades with wine and women bring him celebrated notoriety, but he is not at all prepared to find truth and beauty in the world in the form of a young and talented actress—whose treachery may surpass even his own.

PHOTO: BRIGITTE LACORSE

Yellow-green and blue-violet split an image of John Malkovich, intensifying the already provocative image. Typographic elements frame the eyes of the actor, calling attention to his piercing gaze.

Design:
Philip B. Meggs

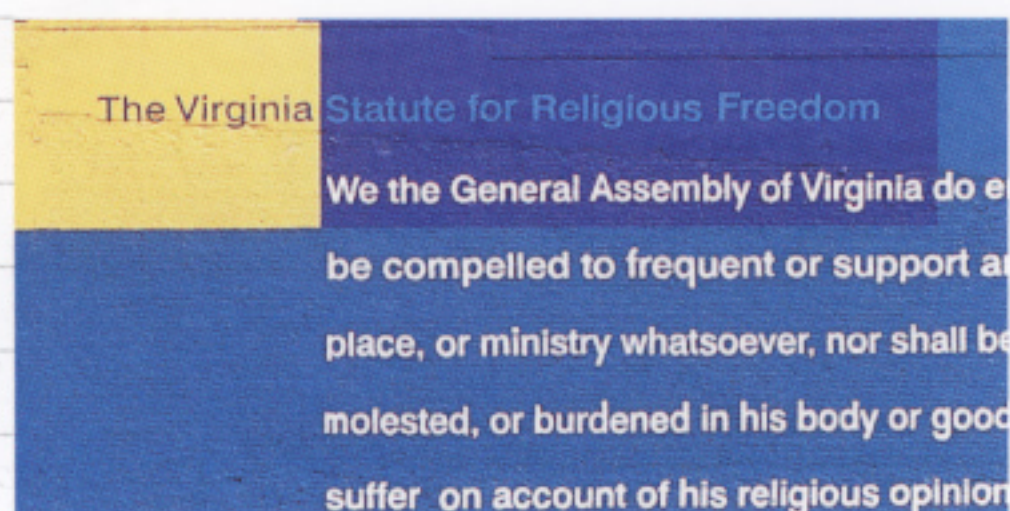
Wall graphics

If you wish to give selected typographic elements precedence over other elements in an environment of pure hues and shades, try dressing them in white. This will thrust them towards the viewer and imbue them with commanding visual strength.

TIP:

2

To avoid competition with the visual strength of the statute, the title typography is deliberately assigned less contrasting colors.



w
1
s46
5
s37

Colorful wall graphics were designed to create public awareness of a historic site owned by The Council for America's First Freedom. This site will be the location of a reconstruction of Virginia's first capitol, a religious freedom study center, and a monument to religious freedom. At this

location in 1786, Thomas Jefferson's Statute for Religious Freedom was approved by the Virginia General Assembly. This was the first time religious freedom was guaranteed to a people by law.

1

The rectilinear shapes of the walls provide a structural framework for the organization of the color and typography. On this wall the most vivid element is a vertical red bar enclosing Thomas Jefferson's name. The words of the statute, set in justified Helvetica type with generous leading, are white against a blue-green background. This luminous typography commands attention and worthily presents the message's content.



3

Commemorating the reconstruction of Virginia's first capitol at this site, a replica facade was built and placed upon a warehouse wall. An enormous initial capital O, set in yellow upon a deep blue-green background, rises like the sun to focus the reader's attention upon historic facts.



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Monumental typography set upon blazing walls separates historic site buildings from the surrounding city environment. The pure hues of yellow, red, blue-green, and blue-violet provide startling contrast to the somber tones of the cityscape.

	c	m	y	k
■ k				100
■ k9				90
■ k8				80
■ k7				70
■ k6				60
■ k5				50
■ k4				40
■ k3				30
■ k2				20
■ k1				10
□ w				0

	c	m	y	k
■ s5		100	100	80
■ s4		100	100	70
■ s3		100	100	50
■ s2		100	100	30
■ s1		100	100	10
■ 1		100	100	
■ t5	90	80		
■ t4	70	65		
■ t3	55	50		
■ t2	30	30		
■ t1	20	15		
■ s10	80	100	80	
■ s9	80	100	70	
■ s8	80	100	50	
■ s7	80	100	30	
■ s6	80	100	10	

















■ 2	80	100		
■ t10	65	80		
■ t9	50	65		
■ t8	40	50		
■ t7	30	35		
■ t6	20	20		
■ s15	60	100	80	
■ s14	60	100	70	
■ s13	60	100	50	
■ s12	60	100	30	
■ s11	60	100	10	
■ 3	60	100		
■ t15	50	80		
■ t14	40	65		
■ t13	30	50		
■ t12	20	35		
■ t11	15	20		

















	c	m	y	k
■ s20	40	100	80	
■ s19	40	100	70	
■ s18	40	100	50	
■ s17	40	100	30	
■ s16	40	100	10	
■ 4	40	100		
■ t20	30	80		
■ t19	25	65		
■ t18	20	50		
■ t17	10	35		
■ t16	5	25		
■ s25		100	80	
■ s24		100	70	
■ s23		100	50	
■ s22		100	30	
■ s21		100	10	

















■ 5	100			
■ t25	80			
■ t24	65			
■ t23	50			
■ t22	35			
■ t21	25			
■ s30	55	100	80	
■ s29	55	100	70	
■ s28	55	100	50	
■ s27	55	100	30	
■ s26	55	100	10	
■ 6	55	100		
■ t30	40	80		
■ t29	30	65		
■ t28	20	50		
■ t27	15	35		
■ t26	10	20		

	c
■ s35	85
■ s34	85
■ s33	85
■ s32	85
■ s31	85
■ 7	85
■ t35	75
■ t34	65
■ t33	55
■ t32	35
■ t31	25
■ s40	100
■ s39	100
■ s38	100
■ s37	100
■ s36	100

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100 10
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80
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35
20

	c	m	y	k
 s35	85		85	80
 s34	85		85	70
 s33	85		85	50
 s32	85		85	30
 s31	85		85	10
 7	85		85	
 t35	75		70	
 t34	65		55	
 t33	55		45	
 t32	35		35	
 t31	25		20	
 s40	100		40	80
 s39	100		40	70
 s38	100		40	50
 s37	100		40	30
 s36	100		40	10

8	100	40
 t40	90	35
 t39	70	30
 t38	55	25
 t37	40	20
 t36	25	10
 s45	100	55 80
 s44	100	55 70
 s43	100	55 50
 s42	100	55 30
 s41	100	55 10
 9	100	50
 t45	85	45
 t44	65	40
 t43	50	35
 t42	40	25
 t41	25	10

c	m	y	k
 s50	100	85	80
 s49	100	85	70
 s48	100	85	50
 s47	100	85	30
 s46	100	85	10
 10	100	85	
 t50	90	75	
 t49	70	65	
 t48	55	50	
 t47	40	35	
 t46	25	25	
 s55	75	100	80
 s54	75	100	70
 s53	75	100	50
 s52	75	100	30
 s51	75	100	10

11	75	100
 t55	60	85
 t54	45	70
 t53	35	55
 t52	25	40
 t51	15	30
 s60	40	100 80
 s59	40	100 70
 s58	40	100 50
 s57	40	100 30
 s56	40	100 10
 12	40	100
 t60	35	80
 t59	30	65
 t58	25	50
 t57	15	35
 t56	5	20

Obeying the rules

Over the centuries, typographic guidelines have been developed to provide consistency and competency within the profession, to preserve the beauty and legibility of typographic form, and to ensure that typography functions as often mandated: to clearly represent the thoughts of the author.

The guidelines presented in this chapter are not absolute or definitive, but they are representatives of a sturdy, time-tested collection of typographic "rules." They are presented here to provide a context for informed typographic exploration. In other words, rules must first be understood before they can be broken. Once it is known how to obey the rules, one can freely journey into unconventional terrain. For some readers, these guidelines offer a welcome review. For those new to the fascinating but often confusing world of typography, they provide a critical foundation for informed and responsible practice.

¹ The book, *Typographic Specimens: The Great Typefaces*, co-authored by Philip Meggs and Rob Carter, presents 38 typefaces regarded as classical and timeless. The selection of these typefaces was based on the results of a survey sent to more than 100 prominent typographic designers. Admirable representatives of these classics are found here, and include both serif and sans serif faces. All of these typefaces are available for use on the electronic desktop.

Rule 1:

For optimum legibility, choose classical, time-tested typefaces with a proven track record.

Well-seasoned typographic designers can usually count their favorite typefaces on one hand. Most often, they are those typefaces that are drawn and crafted with consistency among characters, and those that exhibit highly legible proportions.

Baskerville
Bembo
Bodoni
Caslon
Centaur
Franklin Gothic
Frutiger
Futura
Garamond
Gill Sans
Goudy Old Style
Helvetica
News Gothic
Palatino
Perpetua
Sabon
Times New Roman
Univers

Rule

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Rule 2:

Be mindful not to use too many different typefaces at any one time.

The primary purpose for using more than one typeface is to create emphasis or to separate one part of the text from another. When too many different typefaces are used, the page becomes a three-ring circus, and the reader is unable to determine what is and what is not important.

The role of typographic experimentation is to extend the boundaries of language by freely **probing** visual and verbal syntax and the relationships between **WORD** and image. Syntactic exploration enables designers to discover among typographic **media** an enor-

2

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between **word and image**. Syntactic exploration enables designers to discover among typographic media an enormous

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic exploration enables designers to discover among typographic media an

3

Rule 3:

Avoid combining typefaces that are too similar in appearance.

If the reason for combining typefaces is to create emphasis, it is important to avoid the ambiguity caused by combining types that are too similar in appearance. When this occurs, it usually looks like a mistake, because not enough contrast exists between the typefaces.

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic exploration enables designers to discover among typographic media an enormous poten-

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic exploration enables designers to discover among typographic media an enormous potential to

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The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between *word and image*. Syntactic exploration enables designers to discover among typographic media an enormous

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between **word and image**. Syntactic exploration enables designers to discover among typographic media an enormous

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Using too many different typefaces on a page or within text is very distracting, and the reader's ability to discern what is and what is not important is compromised. Excellent results may be obtained by combining two or three different typefaces, as long as the role of each is carefully considered.

3

When mixing different typefaces, a good rule of thumb is to use typefaces that appear very different from one another. A serif typeface combined with a sans serif typeface can be effective (top), as can a lightweight typeface combined with a heavy-weight face (bottom).

4

Combining Helvetica with Univers (top), or Caslon with Goudy Old Style (bottom) makes absolutely no sense because the typeface pairings are too similar in appearance.

5

Why not use just one typeface and create emphasis by changing weight, width, or slant, or combine typefaces having more obvious contrasts.

Rule 4:

Text set in all capital letters severely retards reading. Use upper- and lower-case letters for optimum readability.

Lower-case letters provide the necessary visual cues to make text most readable. This is due to the presence of ascenders, descenders, and the varied internal patterns of lower-case letters. Using both upper- and lower-case letters is the most normative means for setting text type, and a convention to which readers are most accustomed. Upper-case letters can successfully be used for display type, however.

type **TYPE**

6

THE ROLE OF TYPOGRAPHIC EXPERIMENTATION IS TO EXTEND THE BOUNDARIES OF LANGUAGE BY FREELY PROBING VISUAL AND VERBAL SYNTAX AND THE RELATIONSHIPS BETWEEN WORD AND IMAGE. SYNTACTIC EXPLORATION

the role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. syntactic exploration enables designers to discover among typographic media an enormous poten-

7

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic exploration enables designers to discover among typographic media an enormous poten-

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The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic exploration enables designers to discover among typographic media an enormous poten-

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The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic exploration enables designers to discover among typographic media an enormous poten-

10

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic exploration enables designers to discover among typographic media an enormous poten-

11

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic exploration enables designers to discover among typographic media an enormous poten-

12

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic exploration enables designers to discover among typographic media an enormous poten-

Rule 5:

For text type, use sizes that according to legibility studies prove most readable.

These sizes generally range from 8 to 12 points (and all sizes in between) for text that is read from an average distance of 12 to 14 inches. However, it is important to be aware of the fact that typefaces of the same size may actually appear different in size depending upon the x-height of the letters (the distance between the baseline and meanline).

8 point

The role of typographic experimentation is to extend

9 point

The role of typographic experimentation is to

10 point

The role of typographic experimentation is

11 point

The role of typographic experimenta-

12 point

The role of typographic experimen-

9

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic exploration enables designers to discover among typographic media an enormous potential to edify, entertain, and surprise. As in other

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Rule 6:

Avoid using too many different type sizes and weights at the same time.

You only need to use as many different sizes and weights as needed to establish a clear hierarchy among parts of information. Josef Müller-Brockmann advocates using no more than two sizes, one for display titles and one for text type. Restraint in the number of sizes used leads to functional and attractive pages.

Rule 7:

Use text types of book weight. Avoid typefaces appearing too heavy or too light.

The weight of typefaces is determined by the thicknesses of the letter strokes. Text typefaces that are too light cannot easily be distinguished from their backgrounds. In typefaces that are too heavy, counterforms diminish in size, making them less legible. Book weights strike a happy medium, and are ideal for text.

Type and experiment

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Using the same type size and weight for titles and text works fine, as long as the two elements are separated by an interval of space.

12

Using two sizes and weights of type for titles and text establishes a clear and simple hierarchy. It is important to create plenty of contrast. If elements are too close in size or weight, they lack contrast and their relationship is ambiguous.

13

Too many different sizes and weights give the page a haphazard look.

14

Two typefaces of extremely heavy weight are difficult to read due to an imbalance between the letter strokes and counterforms. These faces are best reserved for display type or small amounts of text. Note the extreme contrast in the strokes of the bottom example, a quality that also impedes readability.

15

This very thin typeface appears to almost fade into its background.

16

A typeface of book weight provides excellent readability.

Rule 8:

Use typefaces of medium width. Avoid typefaces that appear extremely wide or narrow in width.

Distorting text to make letters wider or narrower by stretching or squeezing them with a computer impedes the reading process. The proportions of such letters are no longer familiar to us. Well designed type families include condensed and extended faces that fall within accepted proportional norms.

Rule 9:

For text type, use consistent letter and word spacing to produce an even, uninterrupted texture.

Letters should flow gracefully and naturally into words, and words into lines. This means that word spacing should increase proportionally as letter spacing increases.

Rule 10:

Use a length of line that is not too short, too long, or too narrow to produce a choppy or interrupted texture.

When lines are too short, the text is awkward and wears out the reader. Long lines are difficult to read. Choppy or interrupted lines are also difficult to read.

17

The typeface Trade Gothic Regular (top) can be compared with condensed (middle) and extended (bottom) versions. While the condensed and extended variations are useful and carefully designed additions to the Trade Gothic family, large amounts of text set in them prove difficult to read.

18

As you can see in this example, extreme stretching and squeezing of roman letterforms via computer renders text nearly illegible.

19

Excellent letter and word spacing. From top to bottom: letter and word spacing appearing too tight; letter spacing appearing too loose; letter spacing appearing too tight and word spacing too loose; letter and word spacing appearing too tight.

Letters abhor crowding, but they also wish not to lose sight of their neighbors.

Another important consideration is that lighter typefaces look best with more generous letter spacing, while the reverse is true of heavier faces.

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Rule 10:

Use appropriate line lengths. Lines that are too short or too long disrupt the reading process.

When lines of type are either too long or too short, the reading process becomes tedious and wearisome. As the eye travels along overly long lines, negotiating the next line becomes difficult. Reading overly short lines creates choppy eye movements that tire and annoy the reader.

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When working with text type, a maximum of about 70 characters (ten to twelve words) per line is thought to be most acceptable. The top example far exceeds this recommendation. Though the measure is the same in the bottom example, an increase in the size of the type lessens the number of characters per line.

21

Text set into short lines produces rather choppy reading (left). Line length is of particular importance when setting justified type because space is distributed evenly among words. This results in awkward and irregular spaces between words (middle). While using longer lines lessens this problem, it does not eliminate it completely (right).

Rule 11:

For text type, use line spacing that easily carries the eye from one line to the next.

Lines of type with too little space between them slow the reading process; the eye is forced to take in several lines at once. By adding one to four points of space between lines of type – depending on the specific nature of the typeface – readability can be improved.

1.5 points line spacing

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2 points line spacing

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3 points line spacing

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22**set solid**

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set solid

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23**negative line spacing**

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Rule 12:

For optimum readability, use a flush left, ragged right type alignment.

Although in special situations, other methods of type alignment (flush right, ragged left; centered, and justified) are acceptable, the tradeoff is always a loss – however slight – in readability.

flush left, ragged right

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flush right, ragged left

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justified

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centered

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25**22**

Text blocks containing acceptable amounts of line spacing. As more space is introduced, lines appear more separate and the text block calmer.

23

Though the two text blocks in this example are technically identical in size and line spacing, the top block, due to a larger x-height, appears tighter in line spacing than the bottom block.

Lines of text with large x-heights should be spaced appropriately to compensate for their larger appearance. Lines with no additional space between them are said to be set "solid."

24

With a computer, it is possible to establish negative line spacing. However, for optimum readability, this practice should be avoided. Note the overlapping ascenders and descenders.

25

The four primary methods for aligning text type.

Rule

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Avoid ragged shapes and terminations; repetitive endings.

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Rule 13:

Strive for consistent, rhythmic rags.

Avoid rags in which strange and awkward shapes are formed as a result of line terminations. Also avoid rags that produce a repetitious and predictable pattern of line endings.

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Rule 14:

Clearly indicate paragraphs, but be careful not to upset the integrity and visual consistency of the text.

The two most common means of indicating paragraphs are by indenting and inserting additional space between paragraphs. It is not necessary to indent the first paragraph in a column of text.

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The purpose of effective rags is not only to achieve aesthetic beauty. When rags consist of line endings that are carefully articulated, rhythmic and consistent, they enable readers to move gently and effortlessly down a text column. Rags provide logical points of departure from one line to the next.

26

Effective rags consist of lines establishing an informal but consistent pattern of line endings. The rag edge should appear to fade off gradually.

27

Rags are less effective when line endings are not distinct enough from one another (top), when weird shapes and contours emerge (middle), or when long and short lines are so similar that they create a repetitive and predictable pattern (bottom).

28

Common paragraph indication by means of indenting (top), and intervals of space separating paragraphs (bottom).

29

Other methods of paragraph indication are plentiful; these, however, should be used with caution. In these examples, paragraphs are indicated (top to bottom) by the following means: bold type for the first letter, small squares, reverse indenting, small caps for the first word, and a large first letter placed into the margin.

30

When encountering widows and orphans, rework text as necessary to avoid them. This may require changing the spacing, altering the rag, or rewriting copy.

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Rule 15:

Avoid widows and orphans whenever possible.

A widow is a word or very short line at either the beginning or the end of a paragraph. An orphan is a single syllable at the end of a paragraph. Both of these lonely conditions should be avoided whenever possible, for they destroy the continuity of text blocks, create spotty pages, and interfere with concentration in reading.

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Rule 16:

Emphasize elements within text with discretion and without disturbing the flow of reading.

Never overdo it. Use minimum means for maximum results. The ultimate purposes for emphasizing elements within text are to clarify content and distinguish parts of information.

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Several methods for emphasizing units of information within text are shown. These include using italics, underlined type, color type, different typeface, small capitals, capitals, bold type within light type, light type within bold type, larger type, and outline type (left to right, top to bottom). While none of these possibilities are invasive to the text, some are obviously more pronounced than others.

Rule 17:

Always maintain the integrity of type. Avoid arbitrarily stretching letters.

Well designed typefaces exhibit visual qualities that make them readable. Letters are painstakingly designed with specific proportional attributes in mind. Arbitrarily distorting them compromises their integrity.

Rule 18:

Always align letters and words on the baseline.

Letters are designed to coexist side-by-side on an invisible baseline. When they stray from this orientation, they appear to be out of control, their readability greatly compromised.

32

A Univers 65 *E* appears normal (top). The deliberate and refined proportions of this letter are entirely compromised in the two bottom examples. Here, letterforms have been vertically and horizontally scaled by the computer, resulting in an arbitrary and awkward proportional relationship between the thick and thin strokes of the letters.



32

33

If a more condensed or extended version of a typeface is desired, use a version designed specifically for that particular type family. In this example, Univers 67 Condensed and Univers Ultra Condensed letters are shown. Notice how the thick and thin relationships of the letter strokes correspond in intent to those of the Univers 65 letter.



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Because letters are specifically designed to align side-by-side on a baseline for optimum readability, any deviation from this norm is highly questionable. Consider the three anomalies shown in this example. Never stack letters.

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Rule 19:
When type is stretched horizontally, the relationship between the thick and thin strokes is compromised.

Too little or a complete loss of typeface integrity.

The relationship between the thick and thin strokes is compromised.

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The relationship between the thick and thin strokes is compromised.

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Rule 19:

When working with type and color, ensure that sufficient contrast exists between type and its background.

Too little contrast in hue, value, or saturation, or a combination of these factors, can result in type that is difficult, if not impossible, to read.

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic

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Black type on a white background is the most legible of color combinations, and this is what we are most accustomed to in reading. Any deviation from this norm compromises readability to a degree. White type on a black background reverses this color relationship, and is harder to read.

36

By considering the color contrast relationships between type and its background, type can be rendered more readable. The type and background color relationships in the left-hand column are problematic due to inadequate color contrasts. Compare these with the examples in the right-hand column where color adjustments are made in hue, value, saturation, or in a combination of these factors. These adjustments improve legibility.

Breaking the rules

Typography can function to dutifully deliver a message, just as a postman delivers a letter, but it can also provide the elements and inspiration for uninhibited play. Through play we experience the pure joy of typographic expression, and our eyes and minds are open to new ways of solving typographic problems. Old habits and formulas are replaced by a more active and vigorous way of working with type.

To effectively and freely explore typography, it is essential to eliminate all biases, preconceptions, and expectations regarding results. For the beginner, this is not such a problem. But for the experienced typographic designer, changing old habits can be a formidable challenge. Typographic experimentation can ultimately lend fresh insight to the designer, help break formulaic chains, and move projects into more challenging directions.

Putting the first marks on a piece of virgin paper when beginning a drawing is often very intimating. Likewise, the initial stages of typographic experimentation can leave you scratching your head. This chapter is devoted to helping you overcome any fears associated with launching into the world of typographic experimentation.

Because type is viewed as well as read, it is governed by the principles of visual syntax. Whether you are consciously aware of it or not, you regularly use these principles when working with type. The first step in exploring type is to have an understanding of these factors and the ability to consciously apply them.

A morphology is a collection of factors that help us work with type. It can be used by designers as an effective tool to explore typographic possibilities and seek new alternatives. Often used in graphic design education, morphologies visibly and methodically provide students with a usable typographic vocabulary. Several precedents exist for the use of morphologies in design and typography, and they take many forms. The designer Karl Gerstner pioneered a logical morphology based on the formal language of type. Wolfgang Weingart's Morphological Typecase, consisting of categories such as sunshine,

religious, typewriter, and stair typography, reflects his broad point of view. For Weingart, everything can potentially relate to and inspire typographic practice.

This chapter presents a morphology that can be used to usher you into a shameless flurry of typographic experimentation. Presented on the facing page, this morphology includes 25 typographic factors or variables in four categories. These categories are 1) typographic, 2) form, 3) space, and 4) typographic support. *Typographic* factors relate specifically to the manipulation of letters and words. *Form* factors involve the alteration of existing typographic forms. *Space* factors address how elements are physically related to one another on a page. *Support* factors include nontypographic elements that augment typographic forms. The 25 factors are further subdivided into more specific factors. For example, distortion, which is a form factor, is subdivided into specific kinds of distortion, including fragmentation, skewing, bending, stretching, etc. In addition, each main factor includes a "combination" factor that serves to describe combinations of factors. Elements of the morphology are numbered and keyed for reference to examples and experiments found throughout the book.

In the pages that follow, the morphological factors are examined as they relate first to display type and second to text type. Be mindful that a morphology can provide nearly infinite possibilities for typographic experimentation. The examples shown in this chapter are intended to describe factors in most basic terms. They offer merely a departure point for your own typographic explorations.

Note: The boxes in this morphology filled with black represent other possibilities that may be added as needed.

Typographic factors									
1.1 case	1.1.1 upper	1.1.2 lower	1.1.3 combination						
1.2 face	1.2.1 serif	1.2.2 sans serif	1.2.3 script	1.2.4 eccentric	1.2.5 combination				
1.3 size	1.3.1 small	1.3.2 medium	1.3.3 large	1.3.4 combination					
1.4 slant	1.4.1 slight	1.4.2 medium	1.4.3 extreme	1.4.4 combination					
1.5 weight	1.5.1 light	1.5.2 medium	1.5.3 heavy	1.5.4 combination					
1.6 width	1.6.1 narrow	1.6.2 medium	1.6.3 wide	1.6.4 combination					
Form factors									
2.1 blending	2.1.1 linear	2.1.2 radial	2.1.3 combination						
2.2 distortion	2.2.1 fragmenting	2.2.2 skewing	2.2.3 bending	2.2.4 stretching	2.2.5 blurring	2.2.6 inverting	2.2.7 mutilating	2.2.8 combination	
2.3 elaboration	2.3.1 addition	2.3.2 subtraction	2.3.3 extension	2.3.4 combination					
2.4 outline	2.4.1 thin	2.4.2 medium	2.4.3 thick	2.4.4 broken	2.4.5 combination				
2.5 texture	2.5.1 fine	2.5.2 coarse	2.5.3 regular	2.5.4 irregular	2.5.5 combination				
2.6 dimensionality	2.6.1 volumetric	2.6.2 shadowing	2.6.3 combination						
2.7 tonality	2.7.1 light	2.7.2 medium	2.7.3 dark	2.7.4 combination					
Space factors									
3.1 balance	3.1.1 symmetrical	3.1.2 asymmetrical	3.1.3 combination						
3.2 direction	3.2.1 horizontal	3.2.2 vertical	3.2.3 diagonal	3.2.4 circular	3.2.5 combination				
3.3 ground	3.3.1 advancing	3.3.2 receding	3.3.3 combination						
3.4 grouping	3.4.1 consonant	3.4.2 dissonant	3.4.3 combination						
3.5 proximity	3.5.1 overlapping	3.5.2 touching	3.5.3 separating	3.5.4 combination					
3.6 repetition	3.6.1 few	3.6.2 many	3.6.3 random	3.6.4 pattern	3.6.5 combination				
3.7 rhythm	3.7.1 regular	3.7.2 irregular	3.7.3 alternating	3.7.4 progressive	3.7.5 combination				
3.8 rotation	3.8.1 slight	3.8.2 moderate	3.8.3 extreme	3.8.4 combination					
Support factors									
4.1 ruled lines	4.1.1 horizontal	4.1.2 vertical	4.1.3 diagonal	4.1.4 curved	4.1.5 stair-stepped	4.1.6 thin	4.1.7 medium	4.1.8 thick	4.1.9 combination
4.2 shapes	4.2.1 geometric	4.2.2 organic	4.2.3 background	4.2.4 adjacent	4.2.5 combination				
4.3 symbols	4.3.1 normal	4.3.2 manipulated	4.3.3 combination						
4.4 images	4.4.1 background	4.4.2 adjacent	4.4.3 contained	4.4.4 manipulated	4.4.5 combination				

1.1 Case

Most typefaces are designed to include both upper- and lower-case letters. Upper-case letters (figs. 1, 2) stand straight and tall. They are more formal than lower-case letters (figs. 3, 4), which appear more informal in posture. Traditionally, upper- and lower-case letters are used together in titles and text. The upper-case letters visually mark the beginnings of sentences (figs. 5, 6), and this is the norm. But many possibilities exist for playful (and odd) combinations of upper- and lower-case letters in display and text settings (figs. 7, 8).

TYPE

1 | 1.1.1 upper

THE ROLE OF TYPOGRAPHIC EXPERIMENTATION IS TO EXTEND THE BOUNDARIES OF LANGUAGE BY FREELY PROBING VISUAL AND VERBAL SYNTAX AND THE RELATIONSHIPS

2 | 1.1.1 upper

type

3 | 1.1.2 lower

the role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. syntactic

4 | 1.1.2 lower

Type

5 | 1.1.3 combination

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic

6 | 1.1.3 combination

tYpE

7 | 1.1.3 combination

The role of typographic experimentation IS TO EXTEND THE BOUNDARIES OF language by freely probing visual and VERBAL SYNTAX AND THE RELATIONSHIPS between word and image. Syntac-

8 | 1.1.3 combination

1.2 Face

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9 | 1.2.1 s

11 | 1.2.1 s

13 | 1.2.2 sa

15 | 1.2.2 sar

When experimenting with type, one of the most important considerations is typeface selection. With many thousands of type designs available today, the task of selecting just the right typeface can be overwhelming. When experimenting, try sampling many different typefaces. Try some that you have never before used. Try them in different and obscure combinations, and try them without any preconceptions or expectations of outcome. While typefaces are generally

lumped into two broad categories, serif (figs. 9-12) and sans serif (figs. 13-16), permutations exist in astounding variety. Every typeface possesses a unique visual texture when set into text. Compare the textures of the text settings below.

type

9 | 1.2.1 serif, Matrix

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic exploration enables designers to

10 | 1.2.1 serif, Matrix

type

11 | 1.2.1 serif, Glypha

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic exploration enables

12 | 1.2.1 serif, Glypha

type

13 | 1.2.2 sans serif, Officina Sans

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic exploration enables designers to

14 | 1.2.2 sans serif, Officina Sans

type

15 | 1.2.2 sans serif, Gill Sans

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic exploration enables designers to

16 | 1.2.2 sans serif, Gill Sans

Scripts and faces that simulate handwriting can be informal or formal, casual or snooty (figs. 17, 18). As a result of desktop publishing, an entire generation of new typefaces (also incorrectly referred to as fonts) has surfaced. Having jumped on the bandwagon of eccentric faces are the established type foundries, as well as small, one-person shops that peddle their exotic type designs on the Internet. In peculiarity, the new eccentric typefaces far exceed their grandparents, the wood types of the 19th century. Eccentric faces, these grungy and disrespectful upstarts, defy and challenge the honored

traditions of typeface design. They express emotions, attitudes, and opinions; they confront and challenge the reader (figs. 19-22). These typefaces do not quietly and objectively represent the thoughts of the author; they deliberately emit their own messages by virtue of their visual characteristics. When experimenting with different typefaces, try to identify how their shapes and textures might relate to content and message. Used in combination, eccentric typefaces produce unexpected and surprising results (figs. 23, 24).

type

17 1.2.3 script, Brush Script

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic exploration enables designers to discover

18 1.2.3 script, Brush Script

type

19 1.2.4 eccentric, Template Gothic

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic exploration enables designers to

20 1.2.4 eccentric, Template Gothic

type

21 1.2.4 eccentric, Amplifier

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic

22 1.2.4 eccentric, Amplifier

type

23 1.2.5 combination; Democratica, Reporter Two

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic exploration enables designers to discover

24 1.2.5 combination, Democratica, Reporter Two

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25 1.3.1

27 1.3.2

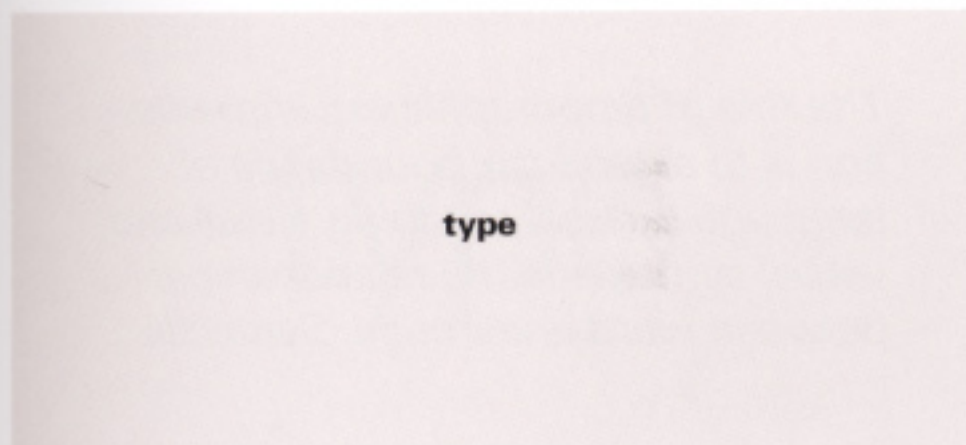
29 1.3.3 la

31 1.3.4 co

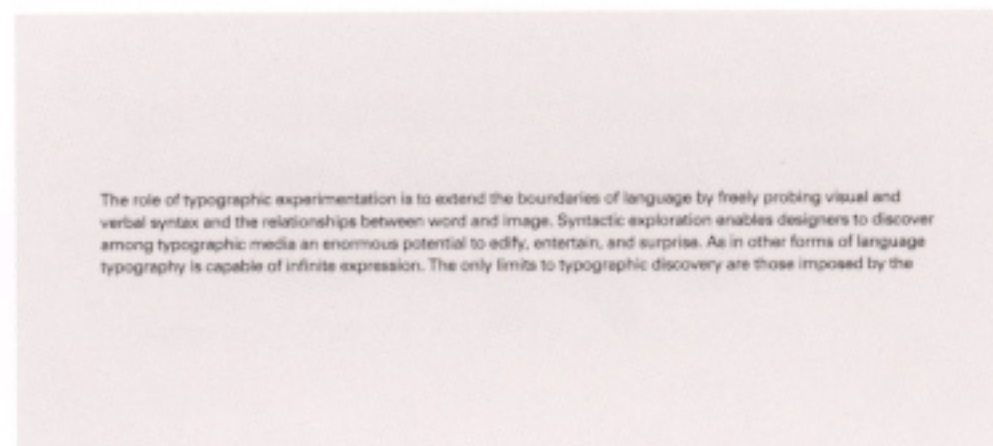
1.3 Size

Scale relationships greatly influence the way in which type is perceived, for they provide a means to either emphasize or de-emphasize elements. Relative to larger elements, small type whispers, is timid and shy (fig. 25, 26); relative to smaller elements, large type screams, is forceful and adamant (fig. 29, 30). Scale is always a relative condition; large is large only in relationship to small, and vice

versa (figs. 31, 32). The illusion of spatial depth can also be achieved by means of scale adjustments. Larger type appears to advance in space, while smaller type recedes.



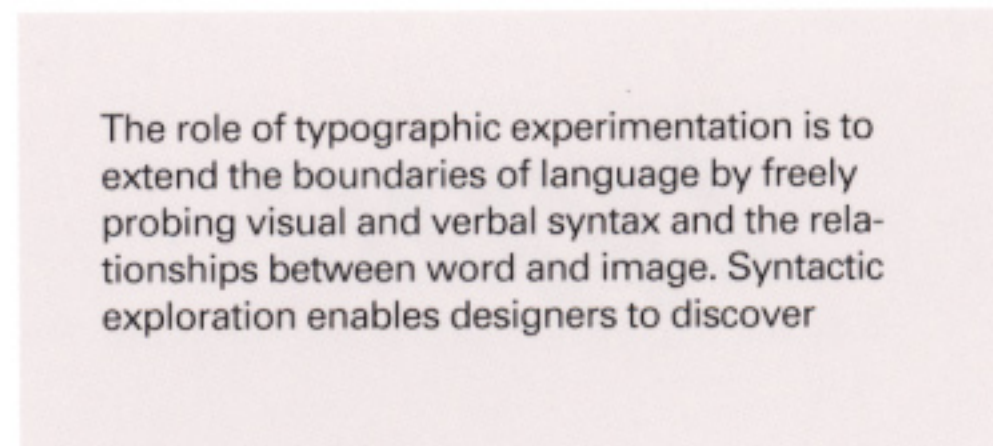
25 1.3.1 small



26 1.3.1 small



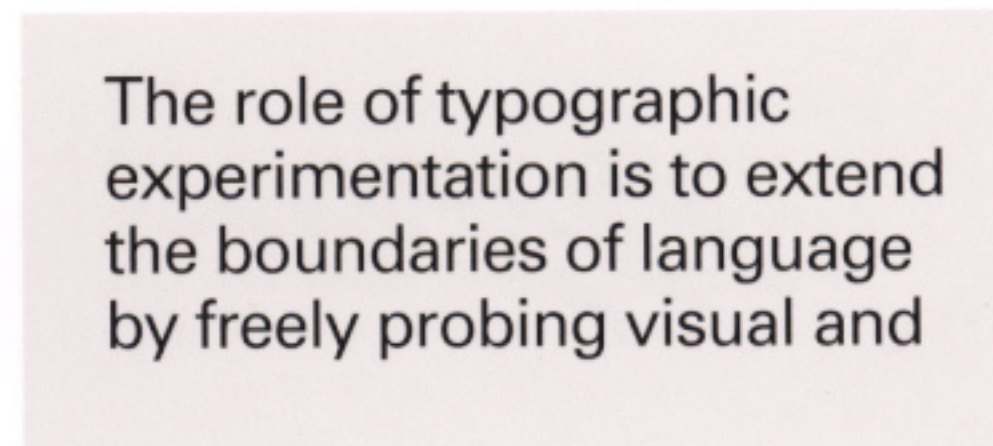
27 1.3.2 medium



28 1.3.2 medium



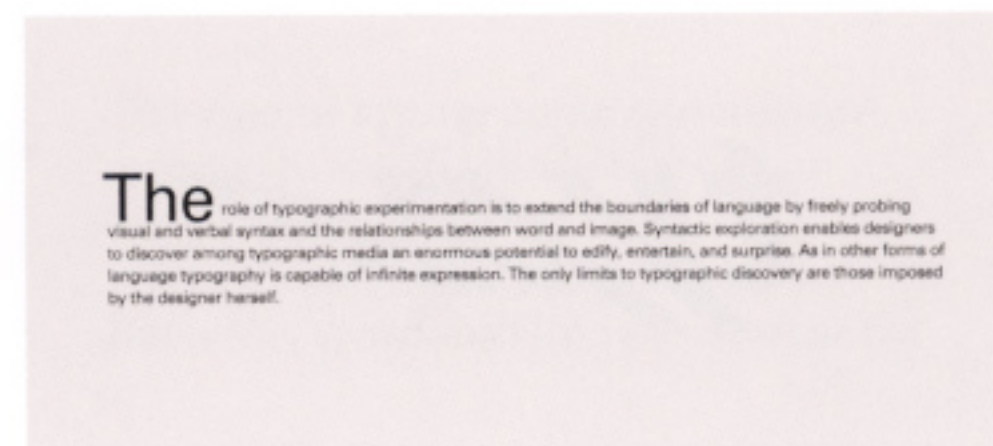
29 1.3.3 large



30 1.3.3 large



31 1.3.4 combination



32 1.3.4 combination

1.4 Slant

When type is slanted, it assumes an active posture, is characteristically energetic and forceful, and appears to move forward in space. The more extreme the slant of type, the more kinetic and aggressive its appearance. Traditional italic type is usually slanted by approximately 13 to 16 degrees (figs. 33, 34), but with the aid of the computer, roman letters can be slanted at any angle (figs. 37-40). It is important to keep in mind that extremely slanted type is more

difficult to read than moderately slanted type. But this concern is negligible when a dynamic effect is desired and the audience is not fussy about readability.

type

33 | 1.4.1 slight

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic

34 | 1.4.1 slight

type

35 | 1.4.2 medium

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic

36 | 1.4.2 medium

type

37 | 1.4.3 extreme

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic

38 | 1.4.3 extreme

type

39 | 1.4.4 combination

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic

40 | 1.4.4 combination

1.5 Weight

All letters
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47 | 1.5.4 cor

1.5 Weight

All letterforms possess the property of weight, a factor determined by the thickness of letter strokes. Type with slight strokes appears thin and frail, while type with thick strokes appears robust and confident. Letters with thin strokes possess open and airy counterforms, which are the shapes within and surrounding letters (fig. 41), while the opposite is true for heavy letters (fig. 45). In fact, the counters of extremely heavy letters decrease significantly in size. Compare the varying weights of the letterforms shown below. In the course of typographic experimentation, consider which typographic

elements should be emphasized and assign weights accordingly. Remember that extreme weight contrasts among typographic elements is almost always effective.

type

41 | 1.5.1 light

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic exploration enables

42 | 1.5.1 light

type

43 | 1.5.2 medium

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic

44 | 1.5.2 medium

type

45 | 1.5.3 heavy

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syn-

46 | 1.5.3 heavy

type

47 | 1.5.4 combination

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic

48 | 1.5.4 combination

1.6 Width

Computer software enables the horizontal or vertical scaling of type, an effect that distorts the proportions of letterforms. When type is scaled vertically, horizontal strokes appear thicker (fig. 49). When type is scaled horizontally, vertical strokes appear thicker (fig. 53). Scaling type in this manner is abhorred by many type purists, for it destroys the integrity of the original type designs. While this is indeed a valid concern, violating letters in this way can also provide expressive and visually curious results.

type

49 | 1.6.1 narrow

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic exploration enables designers to discover among typographic media an enormous potential to edify, entertain, and surprise. As in other forms of language typography is capable of infinite expression. The only

50 | 1.6.1 narrow

type

51 | 1.6.2 medium

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic

52 | 1.6.2 medium

type

53 | 1.6.3 wide

The role of typographic experimentation is to extend the boundaries of language by freely probing visual

54 | 1.6.3 wide

type

55 | 1.6.4 combination

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic exploration enables designers to discover among typographic media an enormous

56 | 1.6.4 combination

2.1 Blending

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57 | 2.1.1 linear

59 | 2.1.1 linear

61 | 2.1.2 radial

63 | 2.1.3 combina

2.1 Blending

Creating gradient transitions in color and tone modulates the surface of type and provides an illusion of dimensionality. Many blending possibilities exist, the two most common being linear and radial blends. Linear blends progress from one side of a letter or group of letters to another, and may be horizontal, vertical, or diagonal (figs. 57-60, 64). Radial blends progress inwardly or outwardly, depending on tones and colors and their assigned positions in the blend (figs. 61, 62). Blends are most vivid

when the contrasts between color and tone are distinct, and most subtle when these contrasts are minimal.




type

57 2.1.1 linear

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic

58 2.1.1 linear



type

59 2.1.1 linear

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic

60 2.1.1 linear



type

61 2.1.2 radial

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic

62 2.1.2 radial



type

63 2.1.3 combination

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic

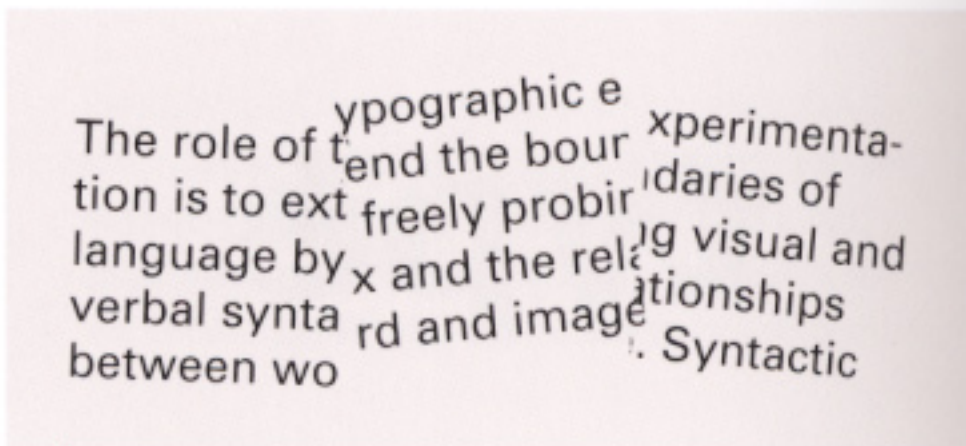
64 2.1.1 linear

Distorting type provocatively transports it into the visual realm, for letters and words that function normally as symbols for spoken sound are transformed into expressive images. When type is distorted, it acquires strange and unfamiliar visual characteristics. Depending upon how and why it is distorted, there exists a potential for new and extended meaning. Fragmented type, for example, may allude to disjointed conversation or chaos (fig. 65), while blurred type may exude calm as it floats softly and atmospherically (figs. 73, 74). Skewed and

stretched type can represent movement or direction (figs. 67, 68, 71, 72). Used in combination, the specific factors guiding type distortion can lend nearly infinite possibilities. All that is required is a sense of play, some ingenuity, and a bit of software knowledge. Text can appear to blister (fig. 70), or blow in the wind like a flag (fig. 72). Computer software provides typographic experimenters with a dazzling array of tools for distorting type.



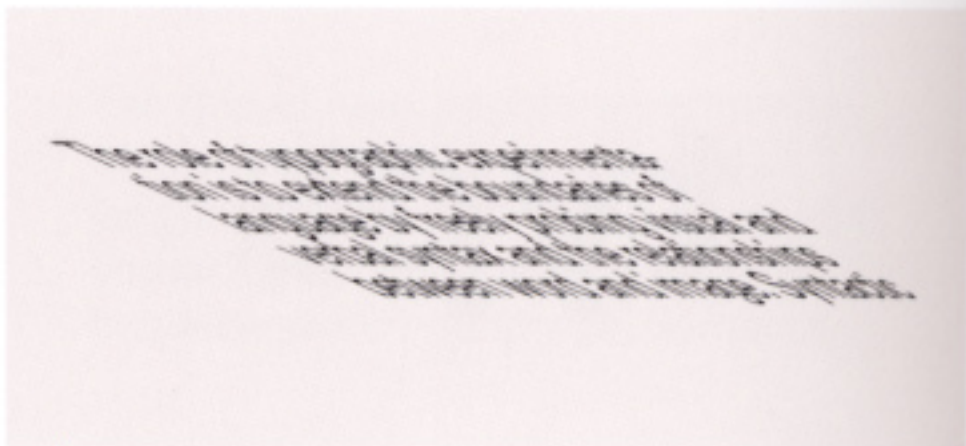
65 | 2.2.1 fragmenting



66 | 2.2.1 fragmenting



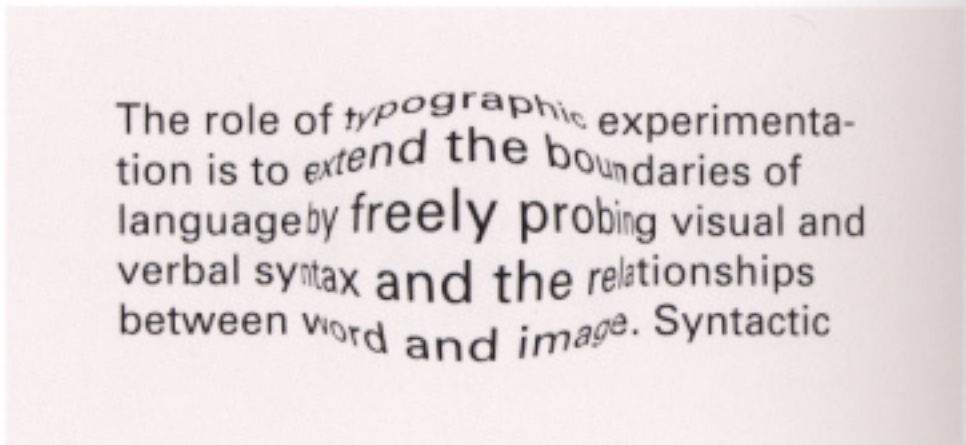
67 | 2.2.2 skewing




68 | 2.2.2 skewing



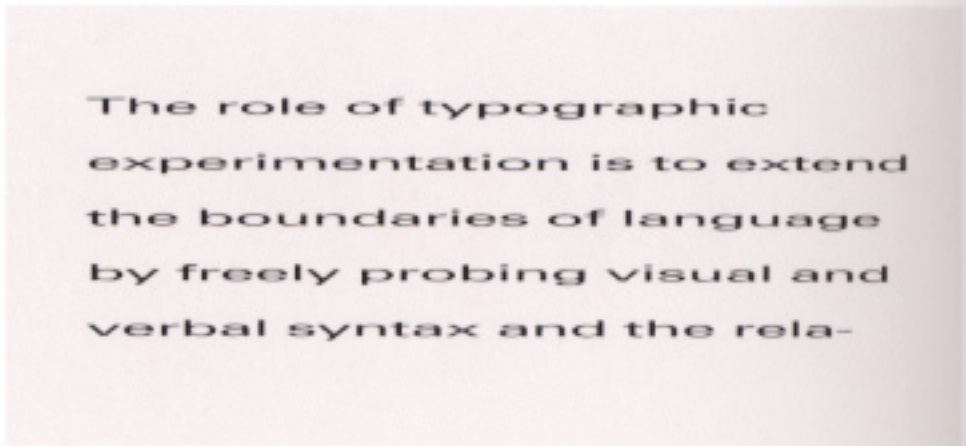
69 | 2.2.3 bending



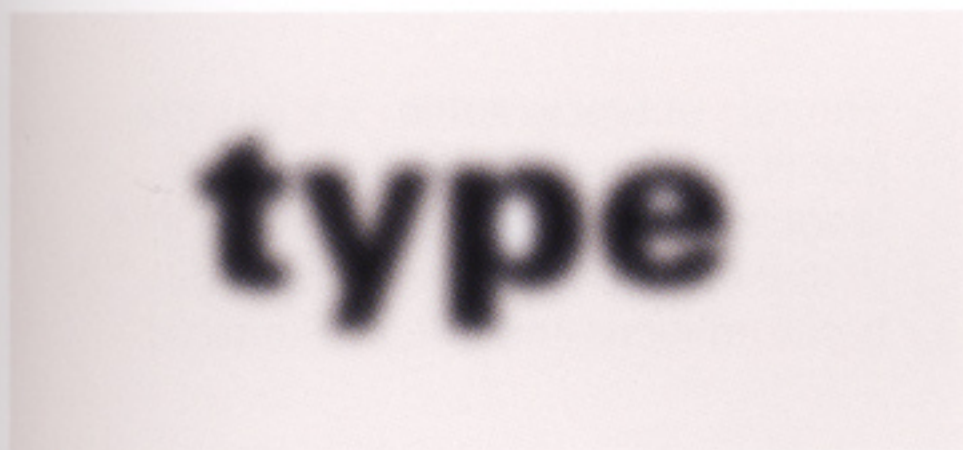
70 | 2.2.3 bending



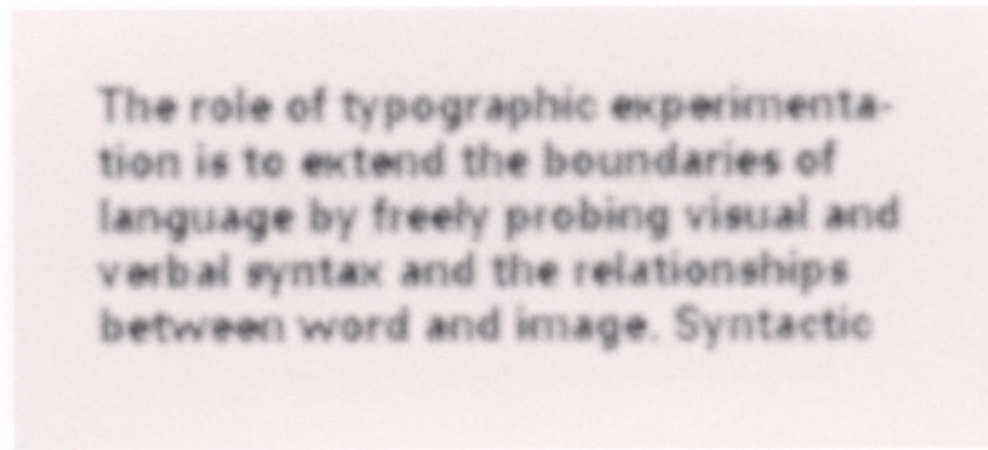
71 | 2.2.4 stretching



72 | 2.2.4 stretching



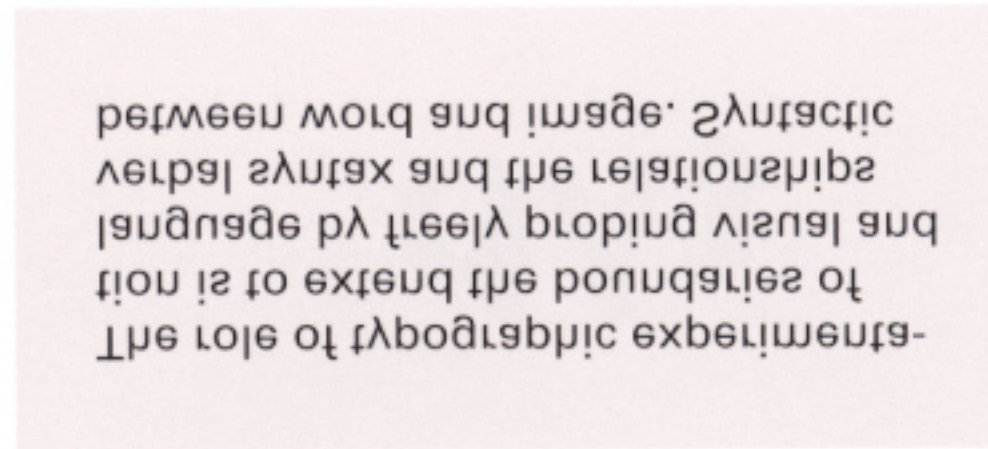
73 | 2.2.5 blurring



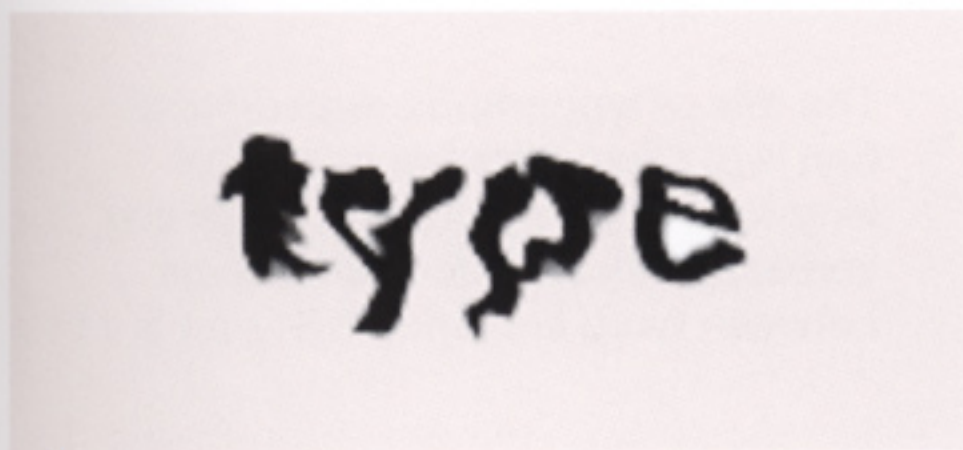
74 | 2.2.5 blurring



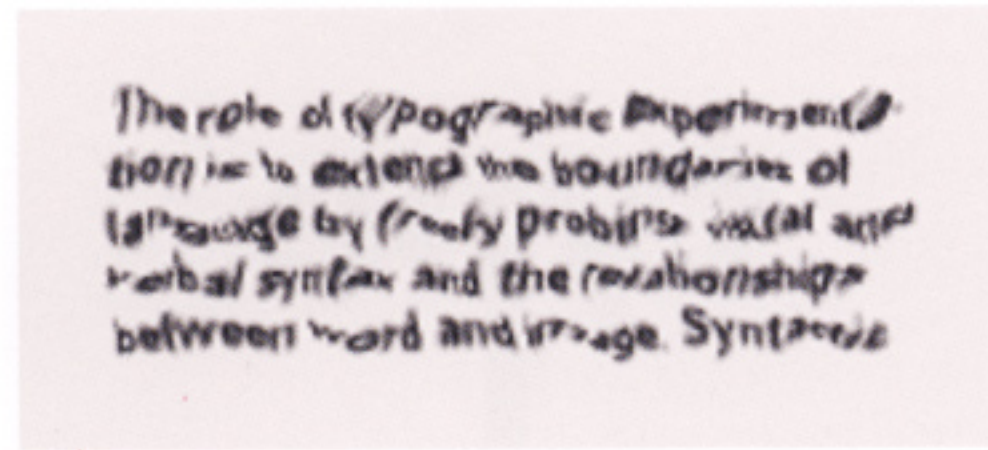
75 | 2.2.6 inverting



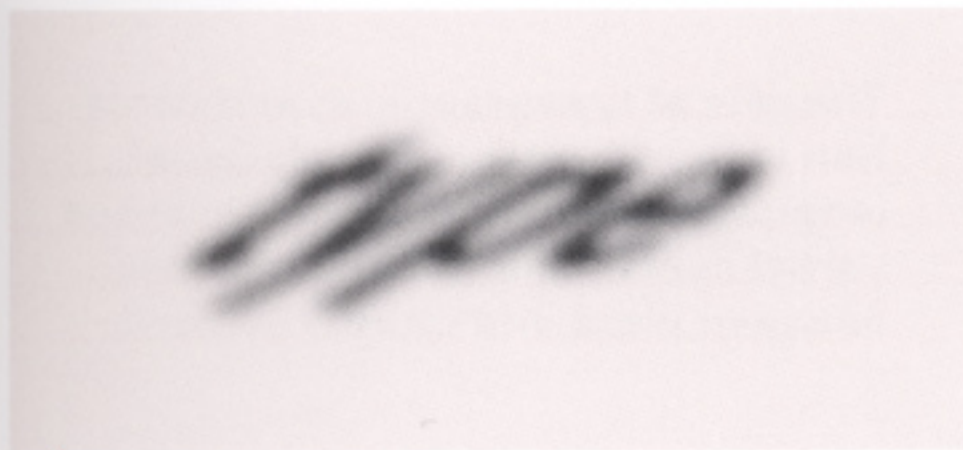
76 | 2.2.6 inverting



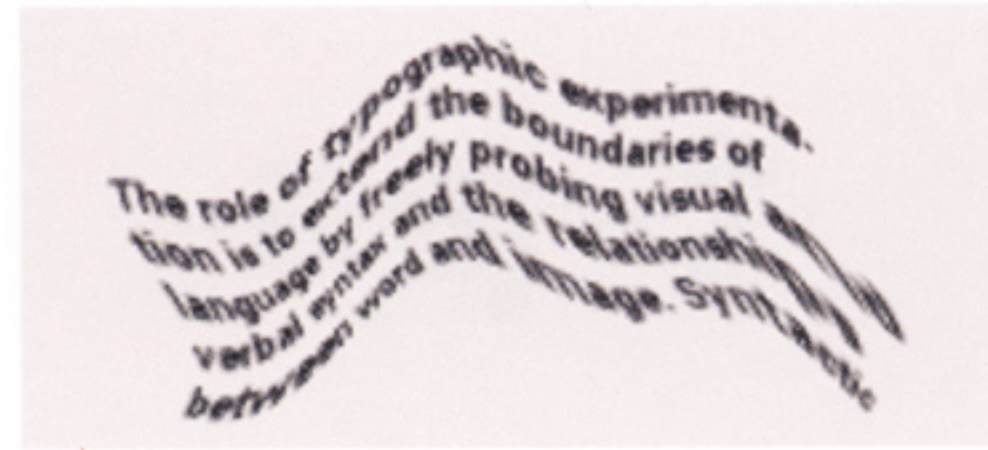
77 | 2.2.7 mutilating



78 | 2.2.7 mutilating



79 | 2.2.8 combination



80 | 2.2.8 combination

2.3 Elaboration

To elaborate upon type is to add or subtract from its complexity, or augment it with detail or ornamentation. The result of elaboration is a heightened emphasis of typographic elements. Enclosing letters or words within a shape (figs. **81, 87**), isolating letters by means of color (fig. **82**), and extending letter strokes (fig. **85**) are all tangible examples of elaboration. Removing letters or words from text (figs. **83-84**) emphasizes these elements by means of their conspicuous absence.



81 | 2.3.1 addition

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic

82 | 2.3.1 addition



83 | 2.3.2 subtraction

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic

84 | 2.3.2 subtraction



85 | 2.3.3 extension

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic

86 | 2.3.3 extension



87 | 2.3.4 combination

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic

88 | 2.3.4 combination

2.4 Outline

Letterform outlines. letter shape basic form text is formed in field of text manifest expressed dashed, letters su

89 | 2.4.1 thin

91 | 2.4.2 medium

93 | 2.4.3 thick

95 | 2.4.4 broken

Letterforms can exist as solid shapes or as outlines. Outlines trace the contoured edges of letter shapes, and they appear in their most basic form as unbroken lines (fig. 89). When text is outlined, its normal texture is transformed into a complex pattern, a transparent field of tiny windows (fig. 90). More elaborate manifestations of outlined letters are those expressed with broken lines that are dotted, dashed, and intermittent (figs. 95, 97). These letters suffer significantly in terms of legibility,

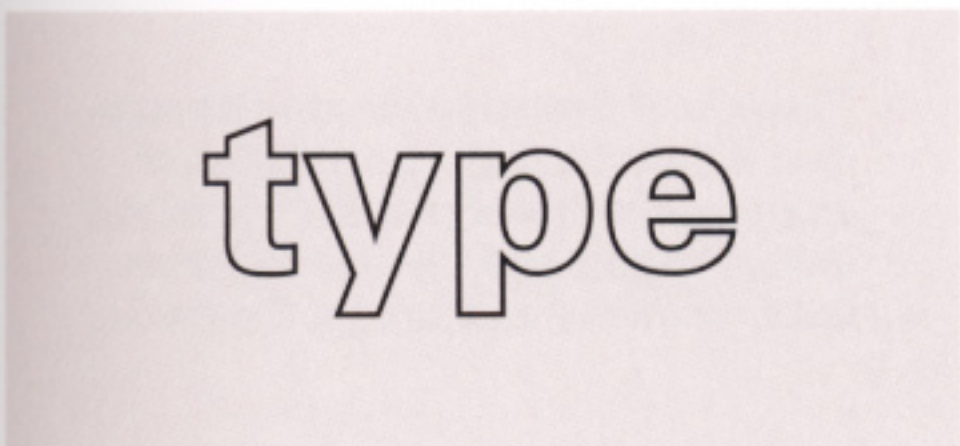
but at the same time they achieve intriguing visual qualities. Letters expressed with just a few broken elements vaguely resemble the original form. These ambiguous letterforms provide a visual riddle for the reader's eye (fig. 99). Outlines can also be expressed in various patterns and shapes (figs. 101-102), and in many thought-provoking combinations (figs. 103, 104). Text set in broken outlines sacrifices readability for visual tactility (figs. 98, 100).



89 2.4.1 thin

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic


90 2.4.1 thin



91 2.4.2 medium

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic

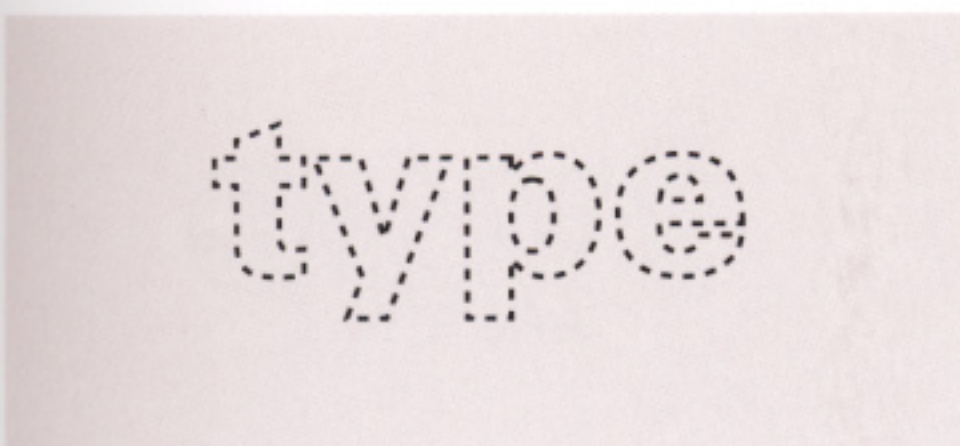
92 2.4.2 medium



93 2.4.3 thick

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic

94 2.4.3 thick



95 2.4.4 broken

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic

96 2.4.4 broken

type

97 | 2.4.4 broken

type

99 | 2.4.4 broken

type

101 | 2.4.4 broken

type

103 | 2.4.5 combination

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Synthetic

98 | 2.4.4 broken

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Synthetic

100 | 2.4.4 broken

type

102 | 2.4.4 broken

type

104 | 2.4.5 combination

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105 | 2.5.1 f

107 | 2.5.2 co

109 | 2.5.3 reg

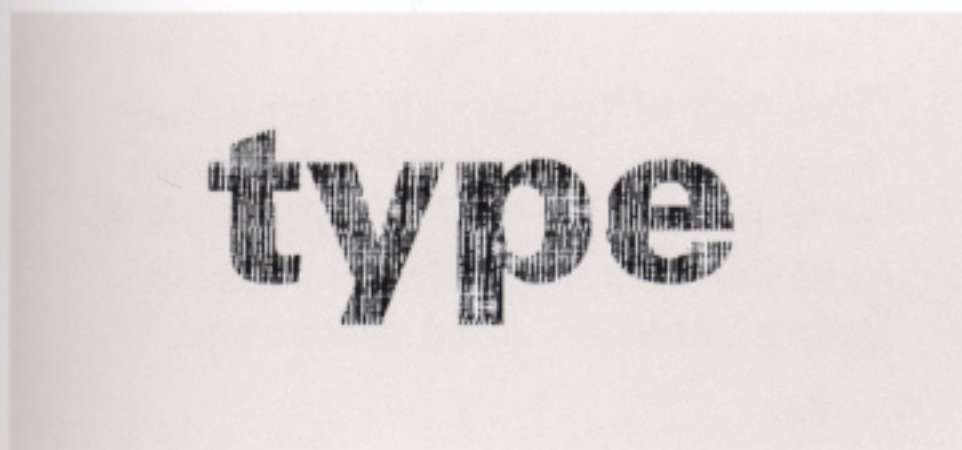
111 | 2.5.3 regu

2.5 Texture

When type is expressed as visual texture, it evokes tactile sensations. A reader's individual response to texture depends on a number of factors, among which are the fineness or coarseness of a texture, and the regularity or irregularity of its pattern.

In typography, texture can be observed in two ways. The first is naturally found in the tactile appearance of text, an effect established by

individual letters in repetition. Differences in typeface design and in spacing of letters, words, and lines within text provide different textural qualities (figs. 106, 108). A second means of achieving textural effects is by applying various textures directly to letter surfaces. As textures increase in coarseness, letterforms – depending upon their design and size – decrease in legibility (compare figs. 105, 107). Infinitely varied textures may appear in



105 | 2.5.1 fine

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic

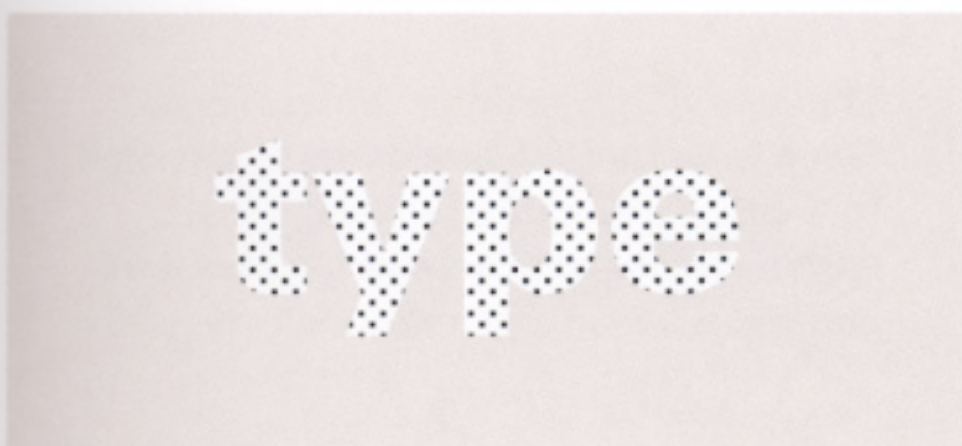
106 | 2.5.1 fine



107 | 2.5.2 coarse

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and

108 | 2.5.2 coarse



109 | 2.5.3 regular

THE ROLE OF TYPOGRAPHIC EXPERIMENTATION IS TO EXTEND THE BOUNDARIES OF LANGUAGE BY FREELY PROBING VISUAL AND VERBAL SYNTAX AND THE RELATIONSHIPS BETWEEN WORD AND IMAGE. SYNTACTIC EXPLORATION ENABLES DESIGNERS TO

110 | 2.5.3 regular



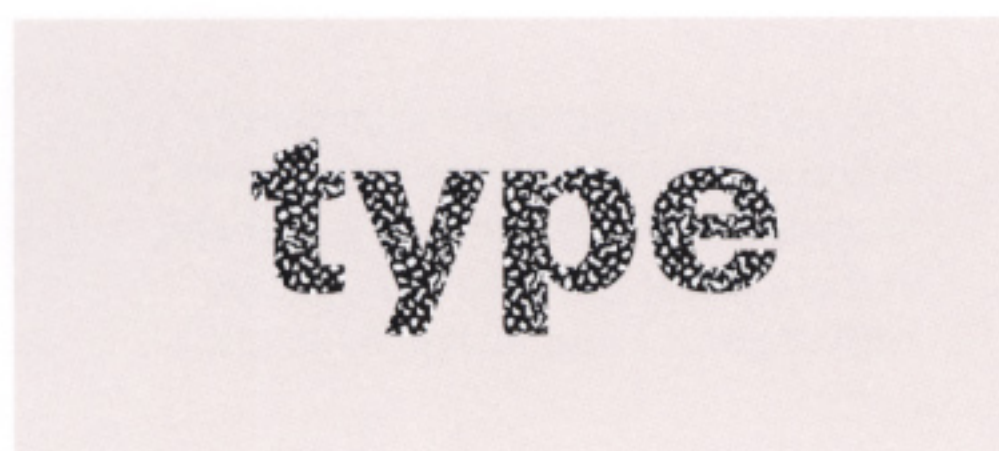
111 | 2.5.3 regular

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image.

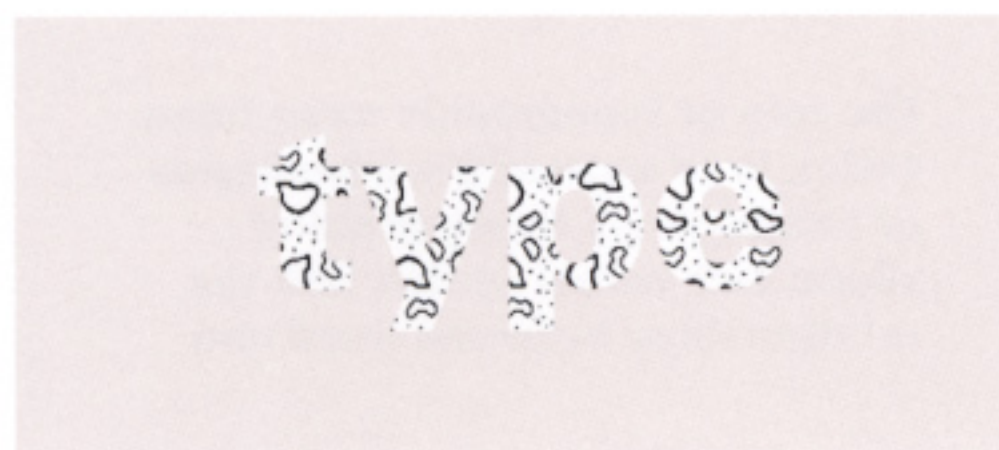
112 | 2.5.3 regular

regular patterns of dot, line, and other geometric parts (figs. 109, 111), or in irregular patterns of organic shapes (figs. 113, 115).

Letterform size also plays a significant role in the expression of texture. Used in combination, large and small letters provide a wide variety of dynamic textural effects (fig. 116).



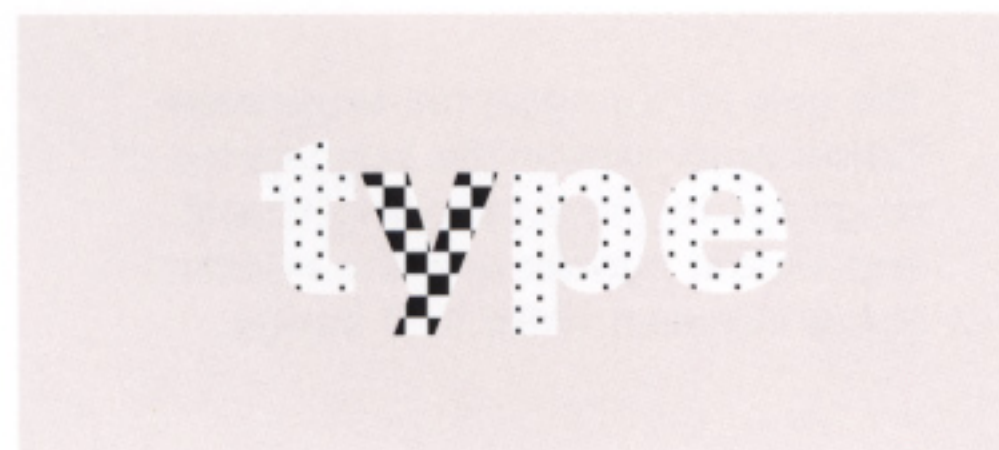
113 | 2.5.4 irregular



115 | 2.5.4 irregular



117 | 2.5.5 combination



119 | 2.5.5 combination

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image.

114 | 2.5.4 irregular

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between

116 | 2.5.4 irregular

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic exploration enables

118 | 2.5.5 combination

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic exploration enables designers to discover among typographic media an

120 | 2.5.5 combination

2.6 Dimension

The most space is to of another while large This effect or tone: light warm color

The illusion intensified forward on

121 | 2.6.1 volume

123 | 2.6.1 volume

125 | 2.6.2 shadow

127 | 2.6.2 shadow

2.6 Dimensionality

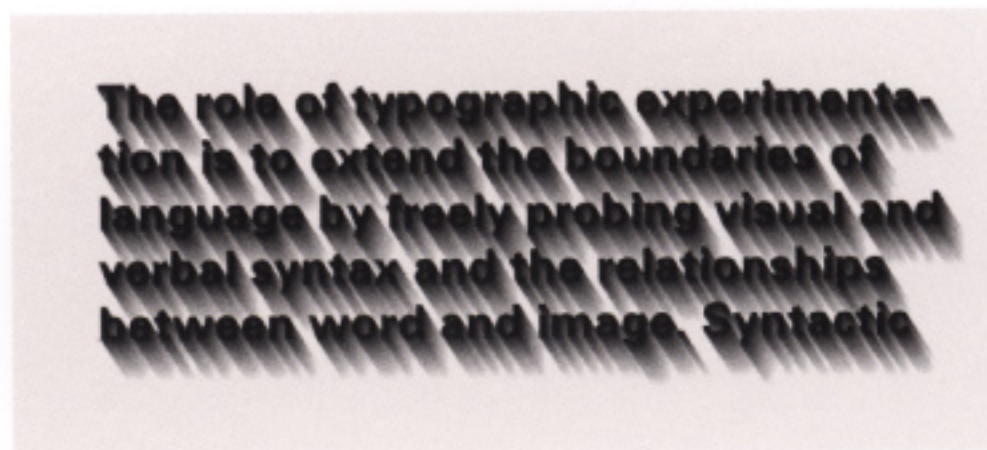
The most basic means of achieving illusory space is to juxtapose letters of one size to those of another. Smaller letters appear to recede, while larger forms appear to advance in space. This effect is heightened with the use of color or tone: light and cool colors recede; dark and warm colors advance.

The illusion of spatial dimension is further intensified when letters appear to zoom forward or backward in space (figs. 121, 122),

bend and warp (figs. 123, 124), or cast shadows (figs. 125-128). The reason these effects are so intriguing to the viewer is because they do not exist in reality; they merely tease the eye through a suggestion of reality. With a visual sleight-of-hand, the designer-magician creates an illusion that surprises and woos the audience when effectively performed.



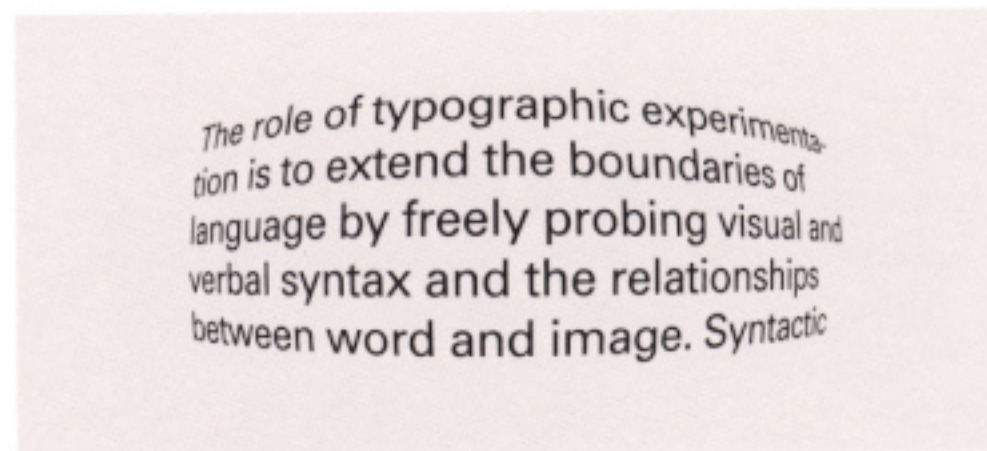
121 2.6.1 volumetric



122 2.6.1 volumetric



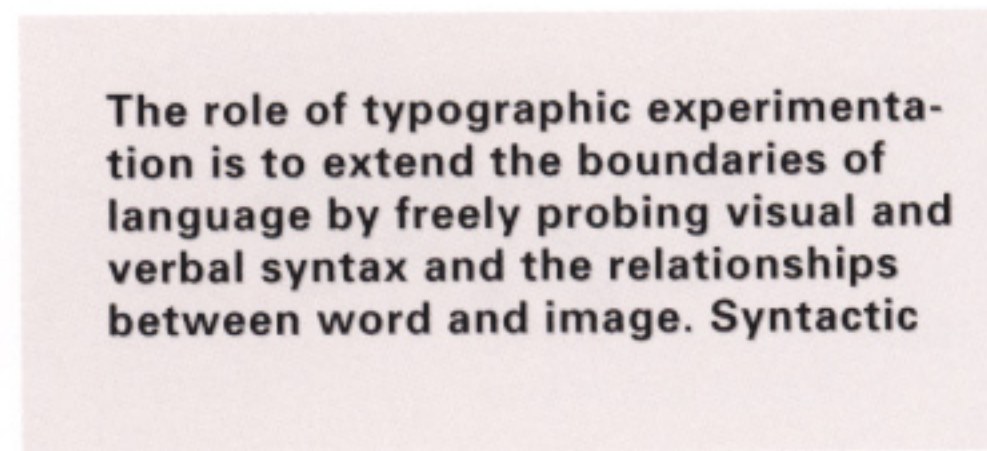
123 2.6.1 volumetric



124 2.6.1 volumetric



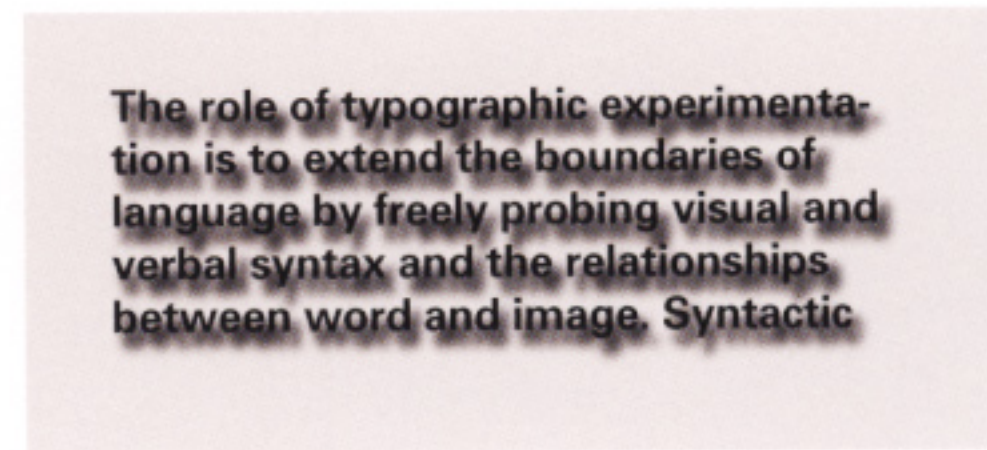
125 2.6.2 shadowing



126 2.6.2 shadowing



127 2.6.2 shadowing



128 2.6.2 shadowing

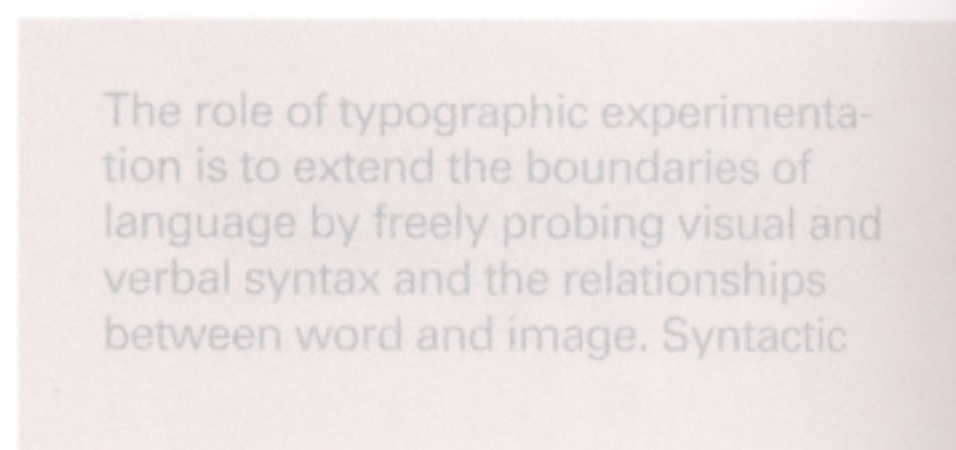
2.7 Tonality

Tonality refers to type that is a screen or a tint of black or a pure color (hue). It should not be confused with typographic "color," the relative lightness or darkness of text, which is inherently linked to the stroke weight of letters. Adjusting the tone of type provides a way to control emphasis: the lighter the type, and the closer it approximates the tone or value of its background, the more it appears to recede in space

(figs. 129, 130). Type assigned lighter tones is de-emphasized in relationship to darker type, providing a means to control the visual strength of elements within a given space (figs. 135, 136).



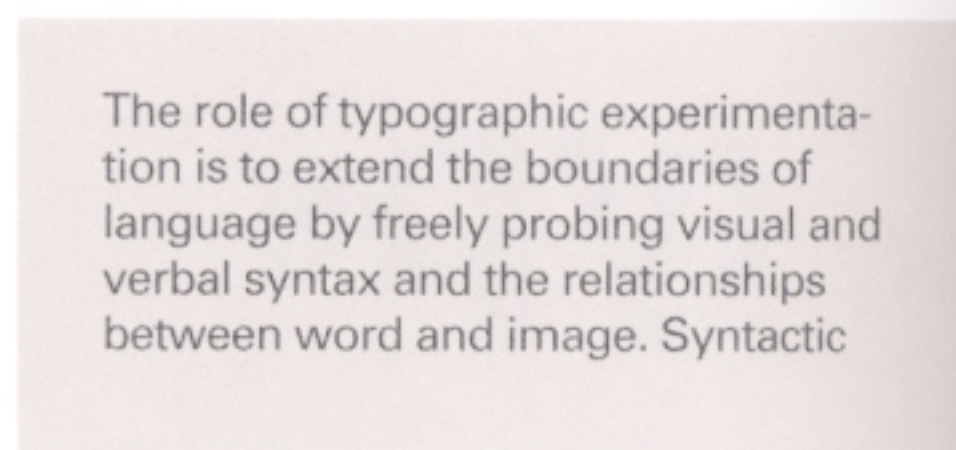
129 | 2.7.1 light



130 | 2.7.1 light



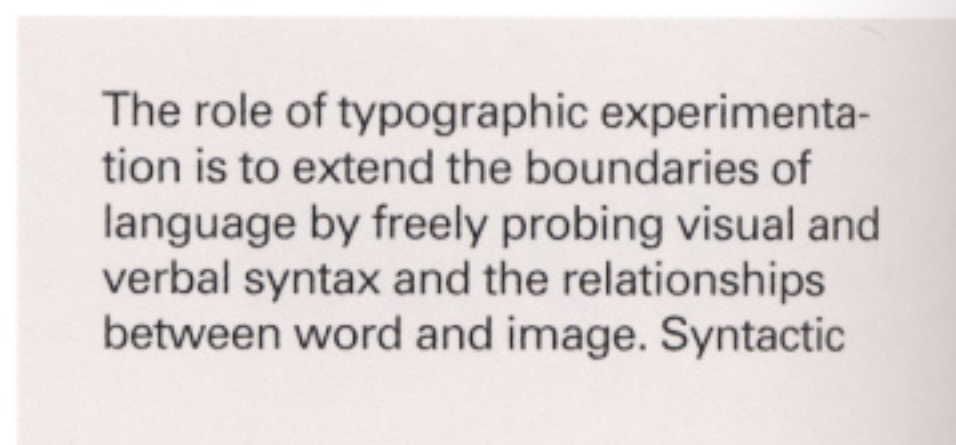
131 | 2.7.2 medium



132 | 2.7.2 medium



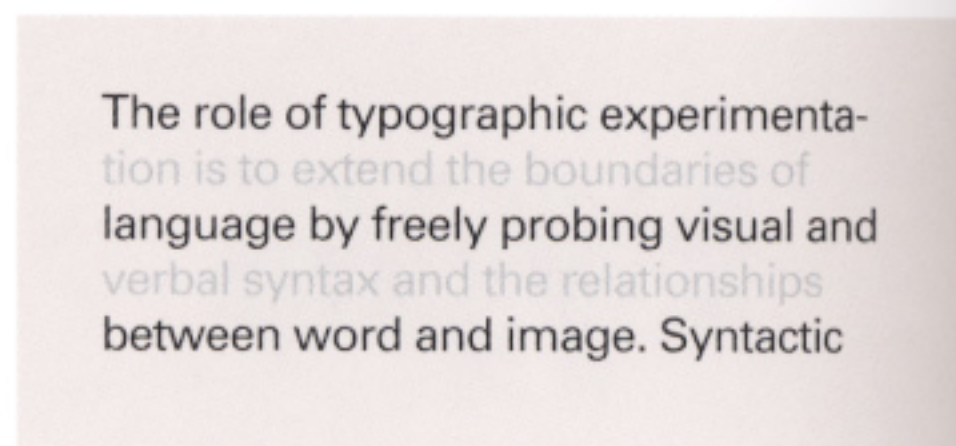
133 | 2.7.3 dark



134 | 2.7.3 dark



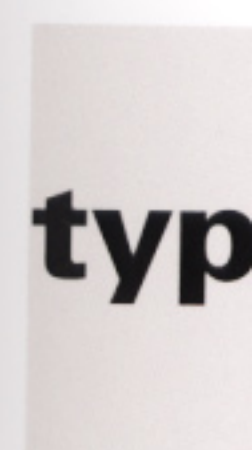
135 | 2.7.4 combination



136 | 2.7.4 combination

3.1 Balance

Two basic graphic elements, asymmetry, produces a dynamic visual balance. Consists of a central mirror image on either side. Asymmetry interaction



137 | 3.1.1 symmetrical



138 | 3.1.1 symmetrical



139 | 3.1.2 asymmetrical

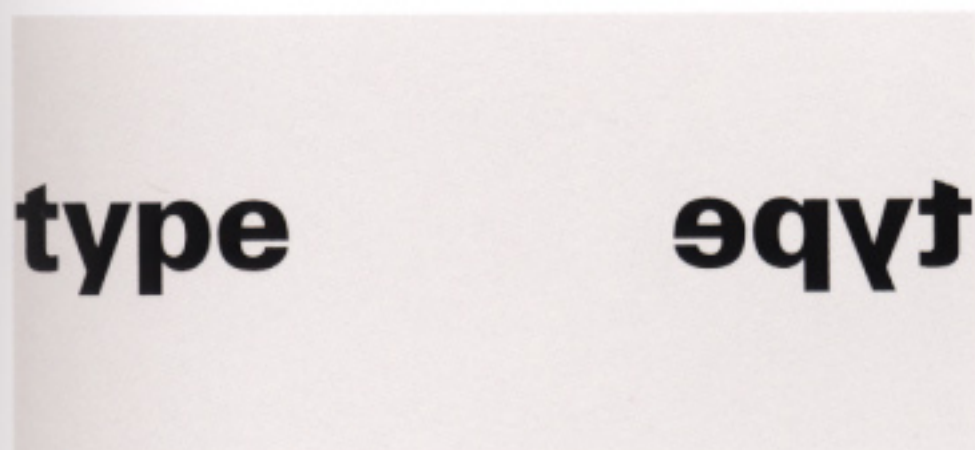


140 | 3.1.3 combination

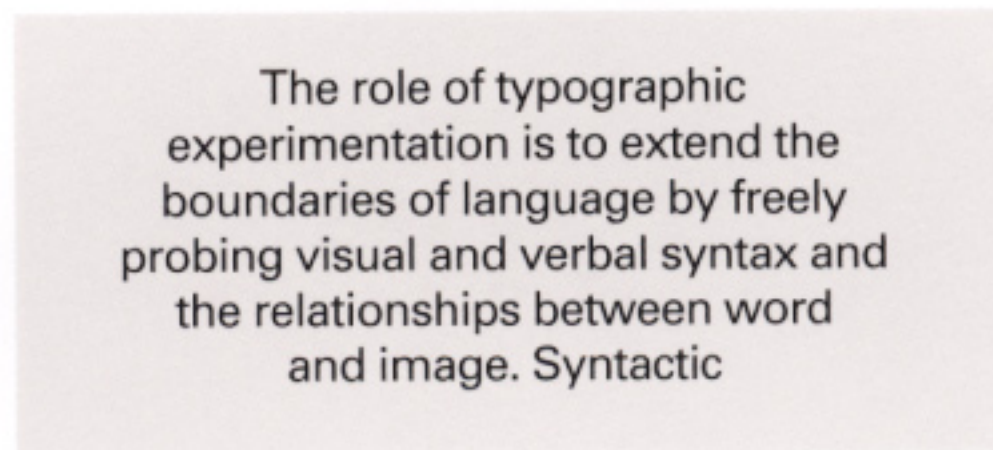
3.1 Balance

Two basic models exist for structuring typographic elements in space: symmetry and asymmetry. Symmetrical organization produces a quiet, complacent, and formal setting, while asymmetrical organization creates a dynamic visual tension. Symmetry often consists of type elements placed bi-laterally along a centered axis. In other words, elements mirror each other and are distributed equally on either side of a central axis (figs. 137-140). Asymmetry derives its energy from an interaction between positive and negative

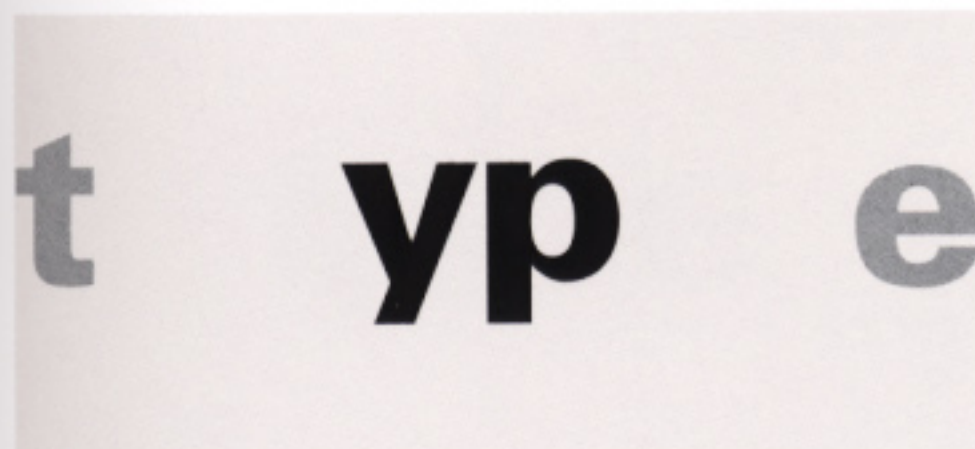
spaces. In other words, spatial harmony is achieved through a dialogue between typographic elements and the space surrounding them (figs. 141, 142).



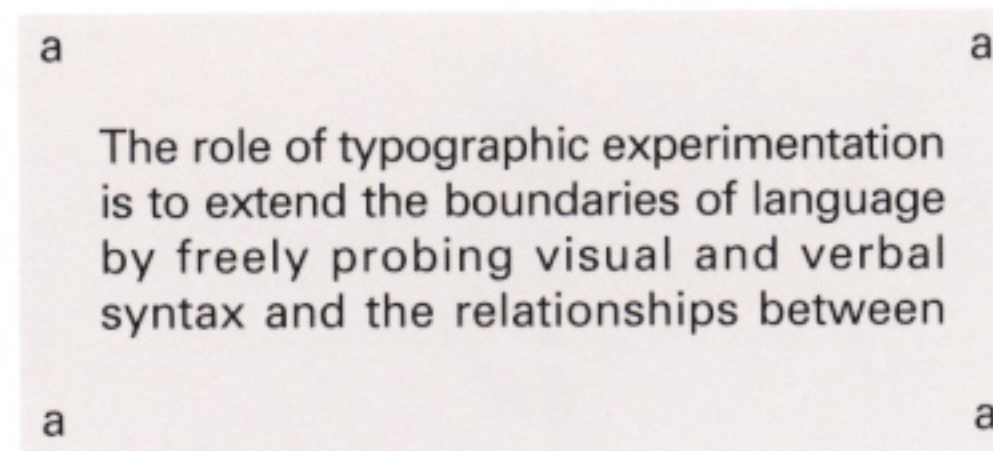
137 3.1.1 symmetrical



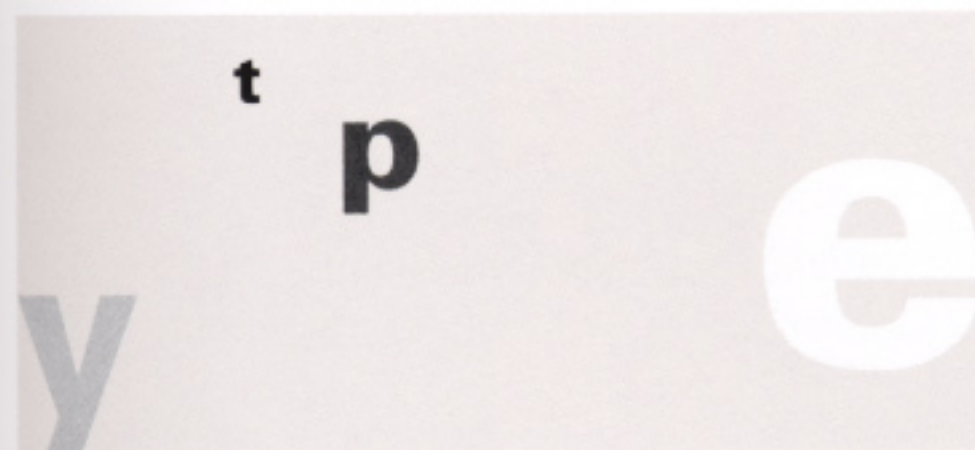
138 3.1.1 symmetrical



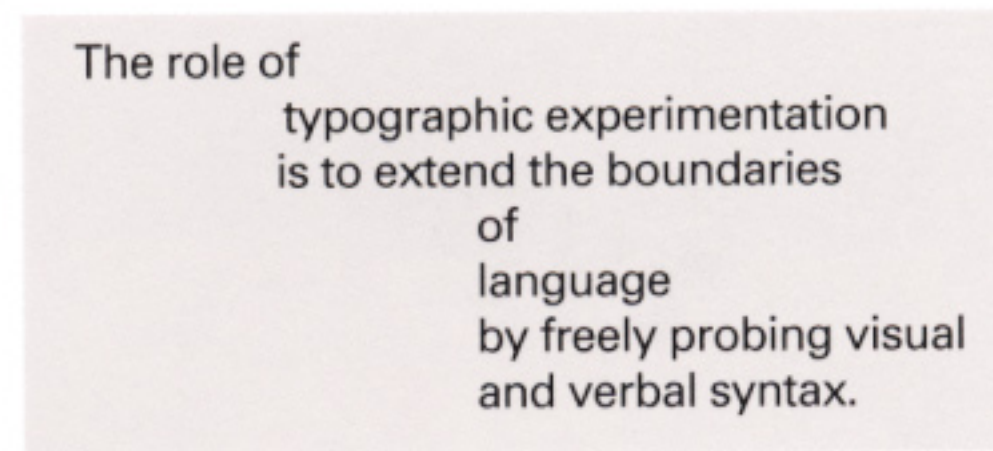
139 3.1.1 symmetrical



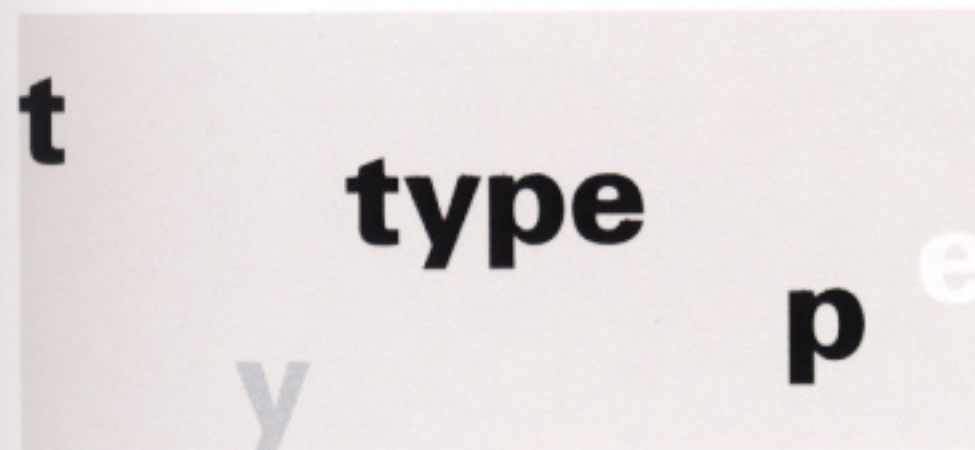
140 3.1.1 symmetrical



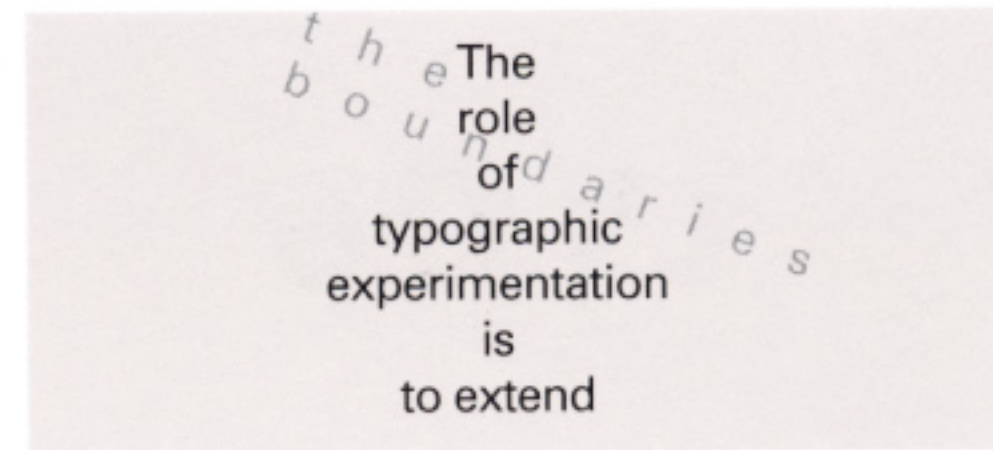
141 3.1.2 asymmetrical



142 3.1.2 asymmetrical



143 3.1.3 combination



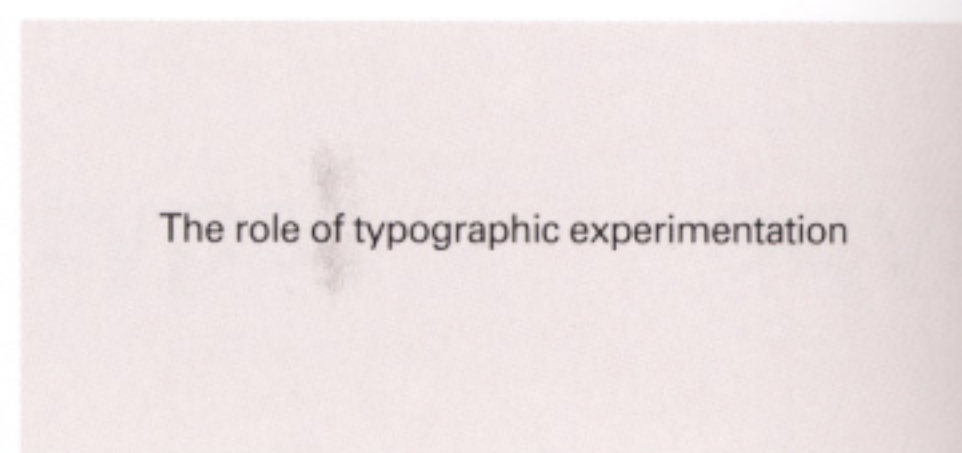
144 3.1.3 combination

3.2 Direction

Typographic elements exert directional energy by virtue of their intrinsic shapes and the positions they occupy on the page. Type is conventionally viewed horizontally and resting upon an imaginary baseline (figs. 145, 146). Rotated at other angles, it is charged with varying degrees of energy (figs. 147-150). Type moving in circular directions acquires a whimsical presence (figs. 151-152).



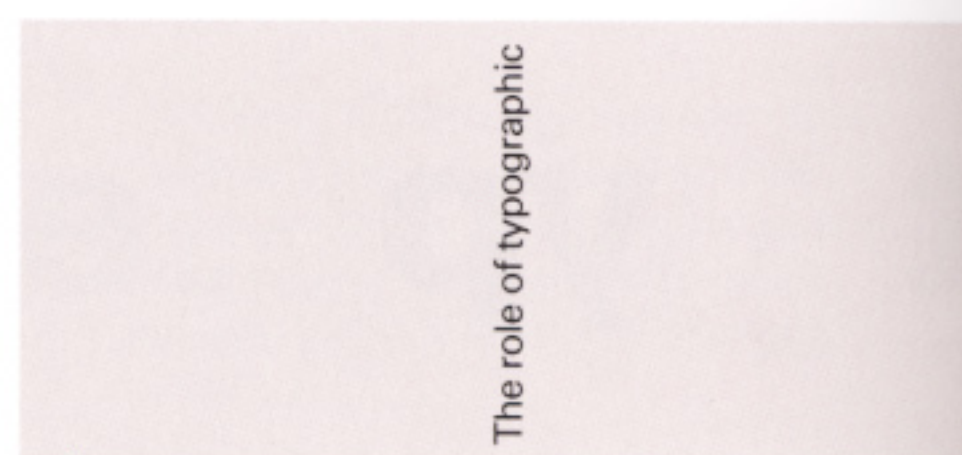
145 | 3.2.1 horizontal



146 | 3.2.1 horizontal



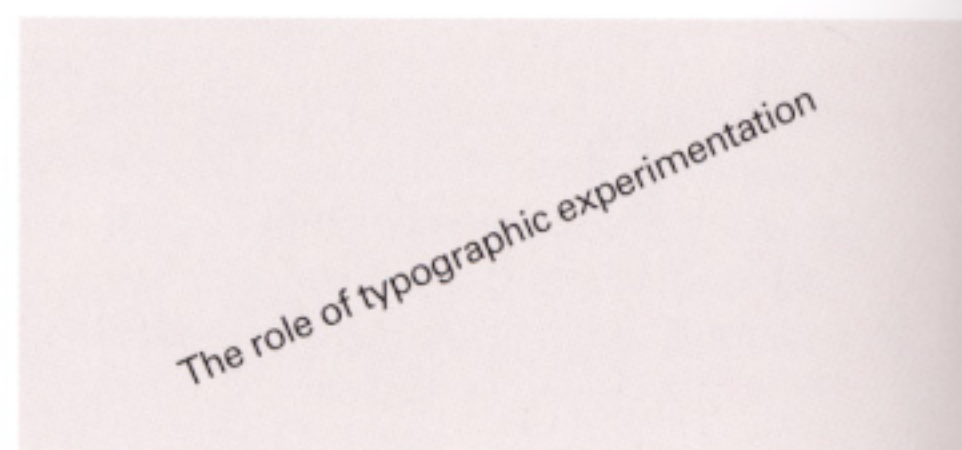
147 | 3.2.2 vertical



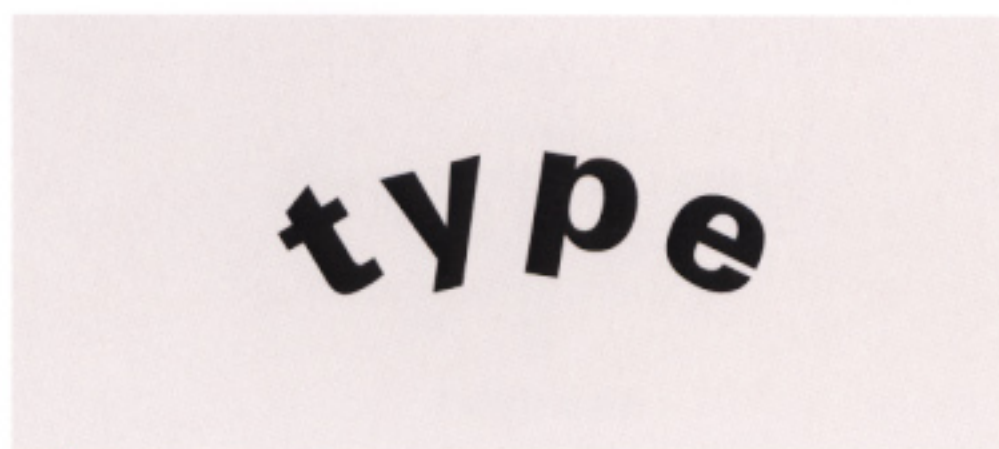
148 | 3.2.2 vertical



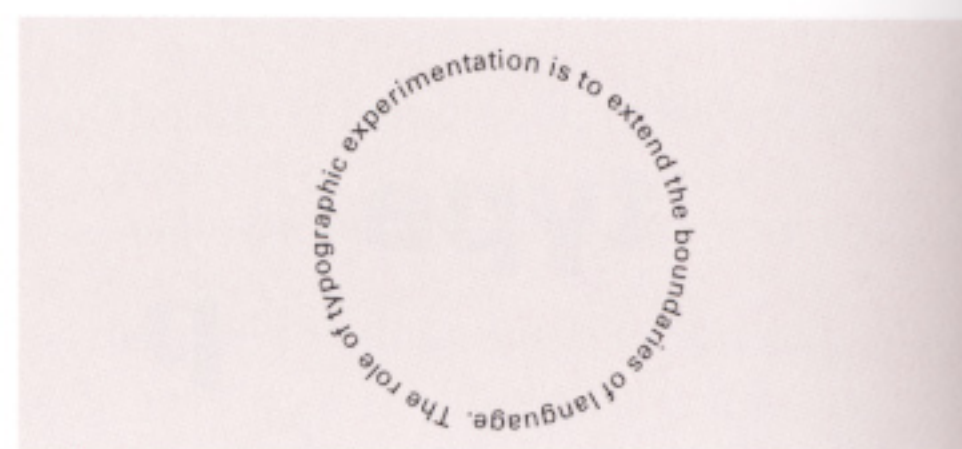
149 | 3.2.3 diagonal



150 | 3.2.3 diagonal



151 | 3.2.4 circular



152 | 3.2.4 circular

3.3 Ground

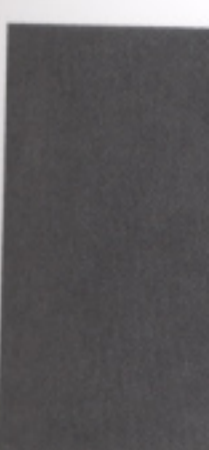
"Ground which to advance proximity. Basic type en 153-154 ground (figs. 15



153 | 3.3.1 a



155 | 3.3.2 re



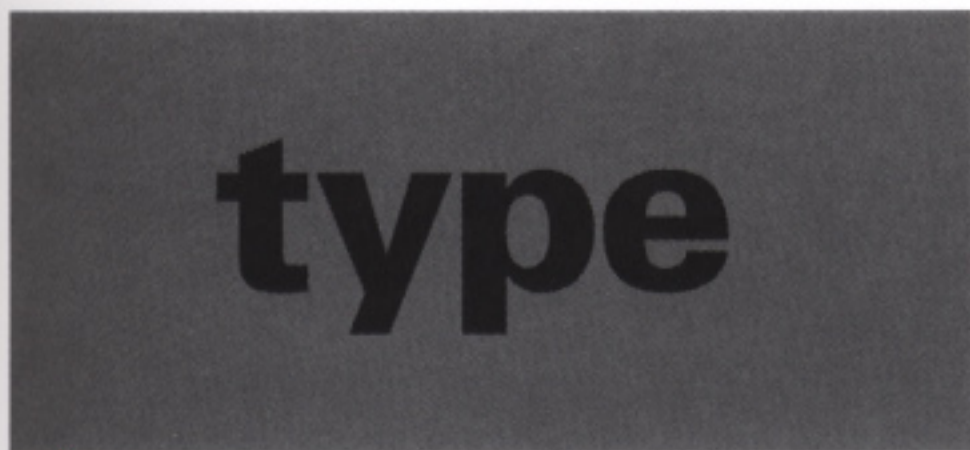
157 | 3.3.3 con



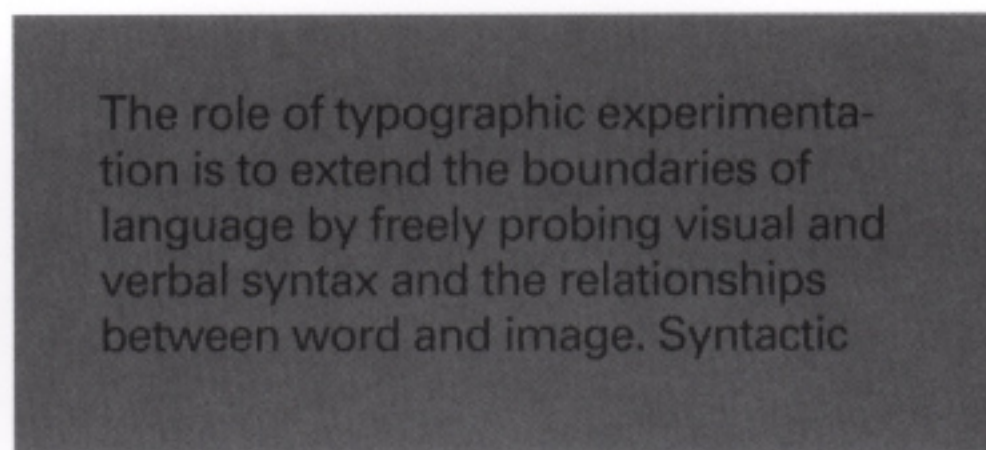
159 | 3.3.3 com

3.3 Ground

"Ground" refers to the background stage upon which type performs its many roles. It appears to advance or recede depending upon the proximity of its hue and value to the type. Basically, less contrast between the ground and type encourages the ground to advance (figs. 153-154), while more contrast between the ground and type causes the ground to recede (figs. 155-156).



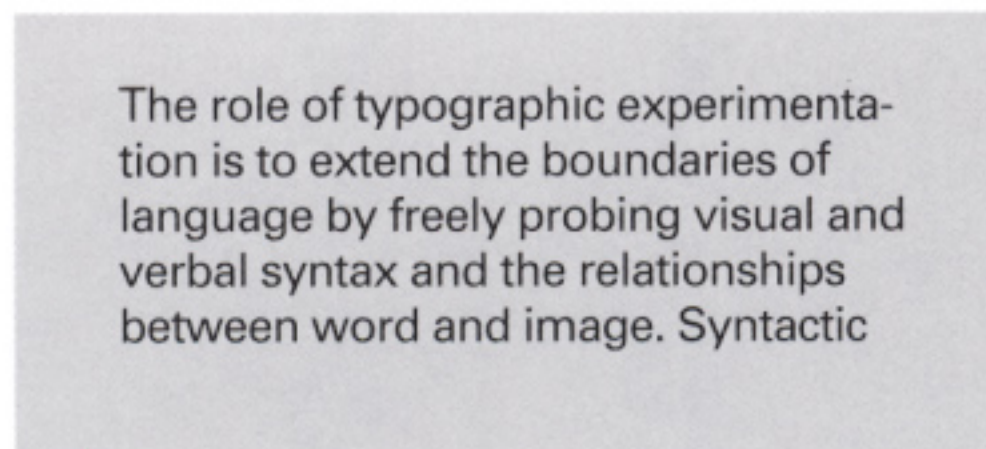
153 3.3.1 advancing



154 3.3.1 advancing



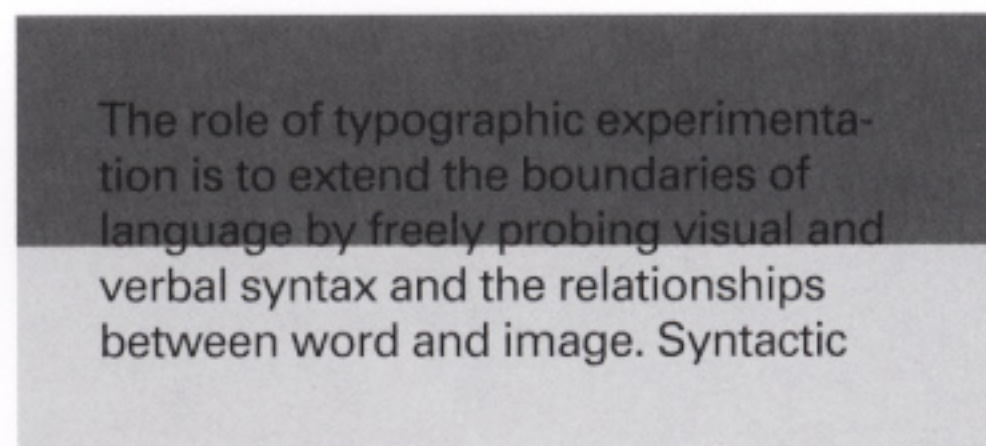
155 3.3.2 receding



156 3.3.2 receding



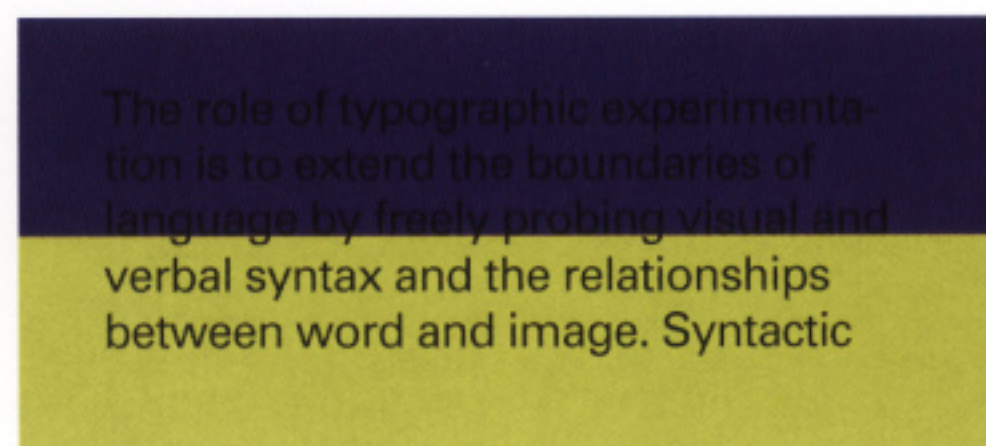
157 3.3.3 combination



158 3.3.3 combination



159 3.3.3 combination



160 3.3.3 combination

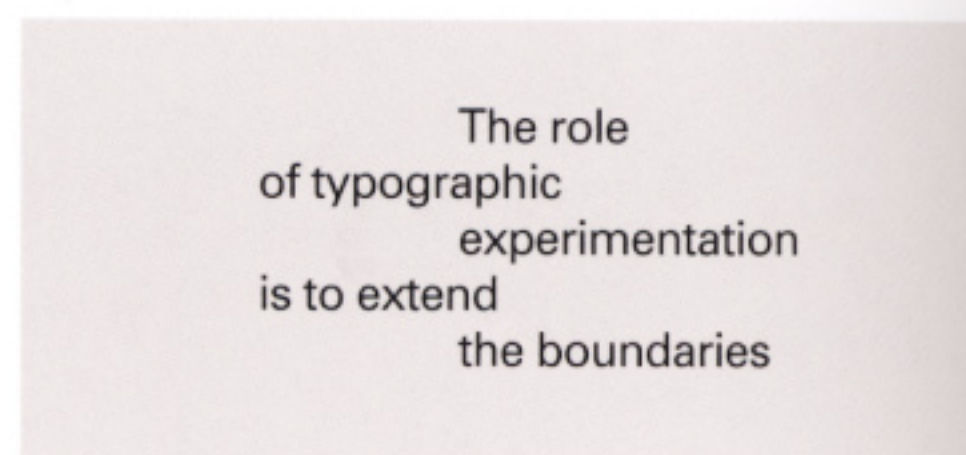
3.4 Grouping

Two important principles should be kept in mind when grouping typographic elements. *Consonance* is a harmonious and unified relationship between elements, while *dissonance* is a discordant and chaotic relationship between elements. Letters may be carefully aligned and grouped into a tight community (fig. 161). Figures 163 and 164 establish consonance as a result of a deliberate square structure. In contrast, figures 165 and 166 contain

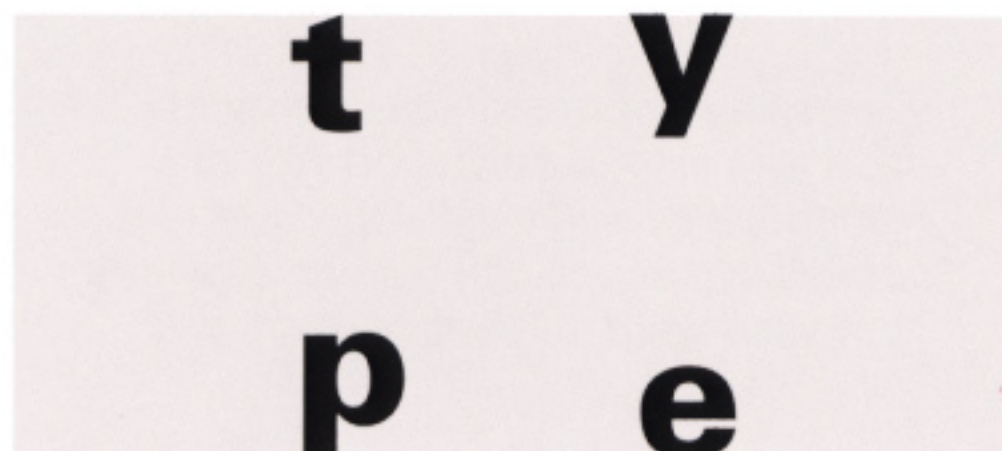
groupings of elements expanding outwardly and seemingly out of control. The visual effects achieved by the careful grouping of typographic elements can support and intensify a message's intended meaning.



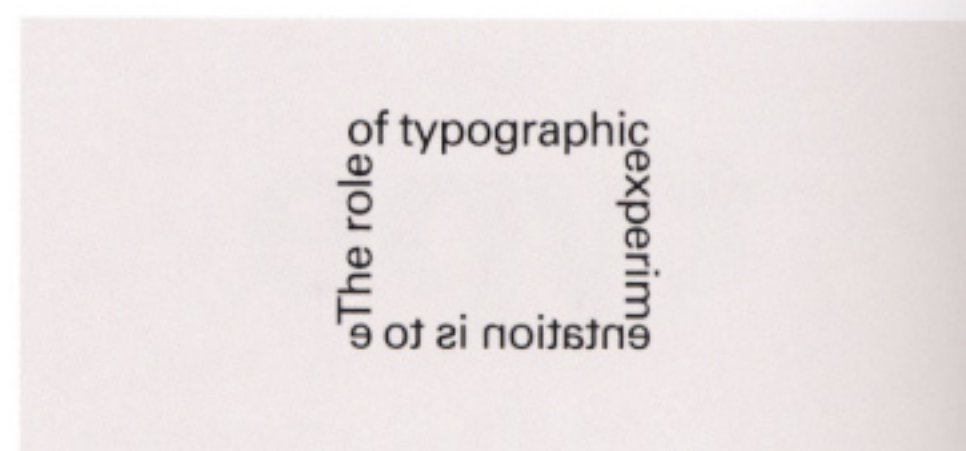
161 | 3.4.1 consonant



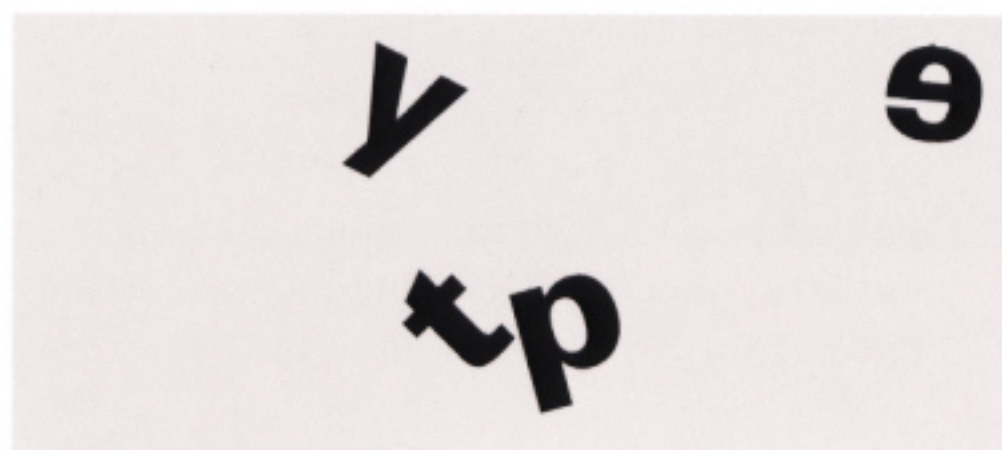
162 | 3.4.1 consonant



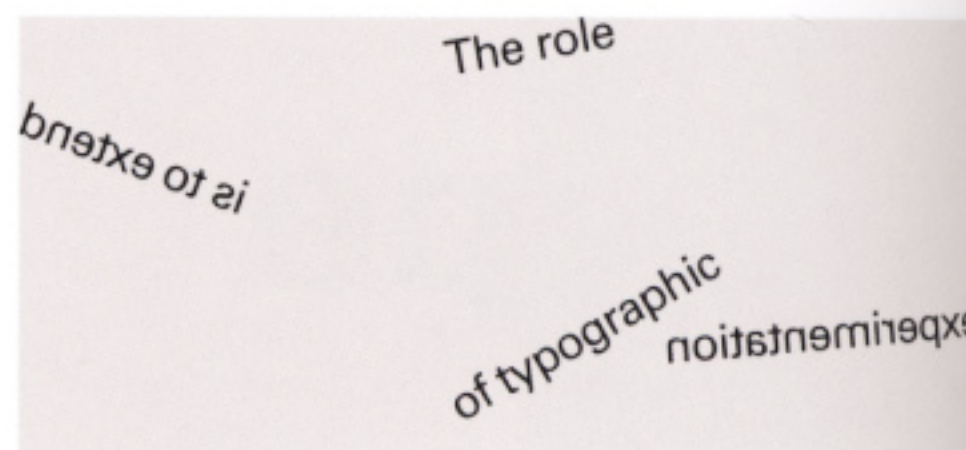
163 | 3.4.1 consonant



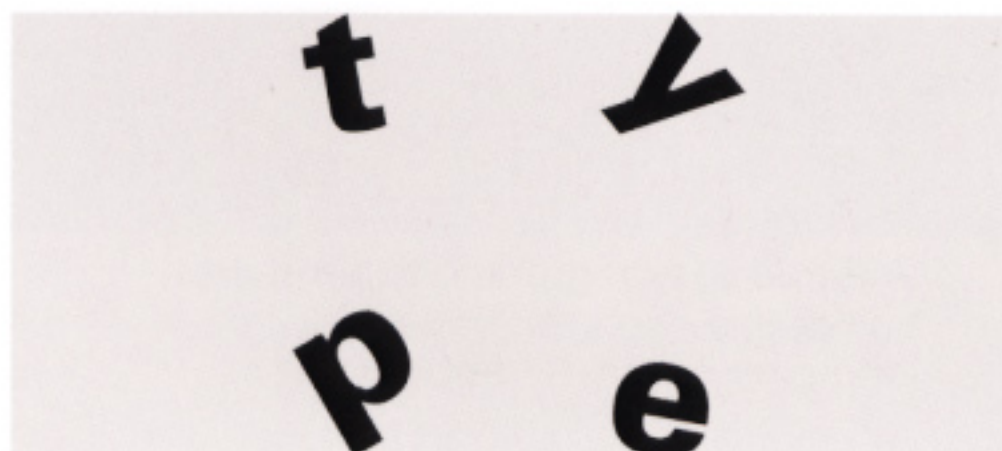
164 | 3.4.1 consonant



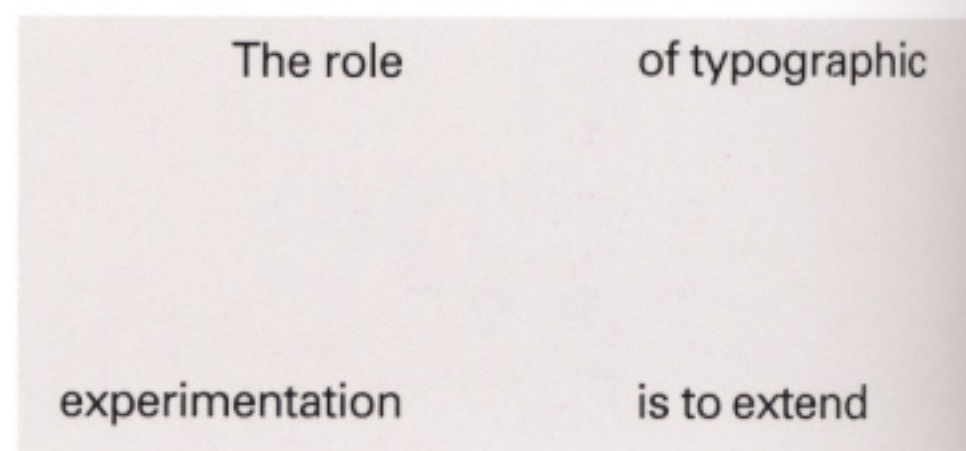
165 | 3.4.2 dissonant



166 | 3.4.2 dissonant



167 | 3.4.3 combination



168 | 3.4.3 combination

3.5 Proximity

Relationships between elements can be proximate, expansive, or neutral. The visual effects achieved by the careful grouping of typographic elements can support and intensify a message's intended meaning.

169 | 3.5.1

171 | 3.5.2

173 | 3.5.3

175 | 3.5.4

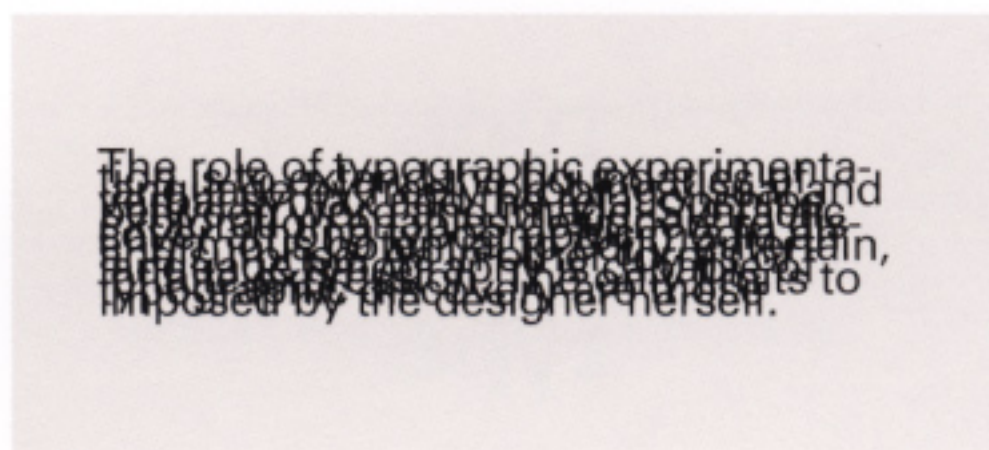
3.5 Proximity

Related to the factor of typographic grouping, proximity offers another important variable for exploration. Letters, words, lines, and blocks of text may range from severely overlapping to generously spaced. When typographic elements overlap, legibility is severely reduced or eliminated. What is often gained from this compromise are intriguing typographic shapes created by overlapping letters (fig. 169), or anxious textures established by overlapping

lines of type (fig. 170). The examples shown here merely scratch the surface of possibilities. Personal exploration will undoubtedly produce surprising and rewarding results.



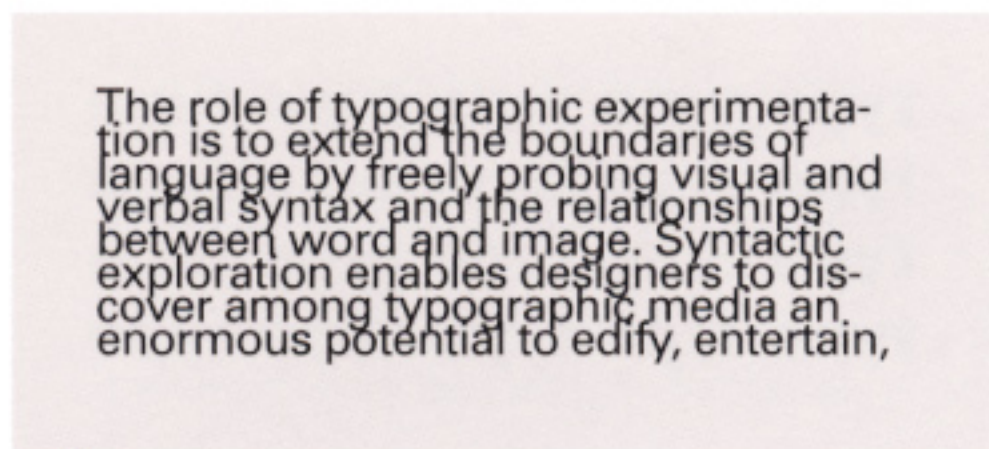
169 3.5.1 overlapping



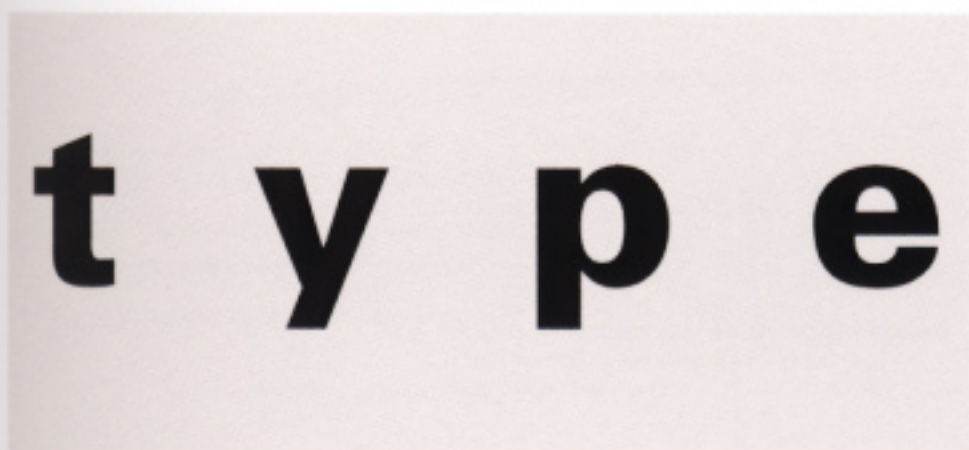
170 3.5.1 overlapping



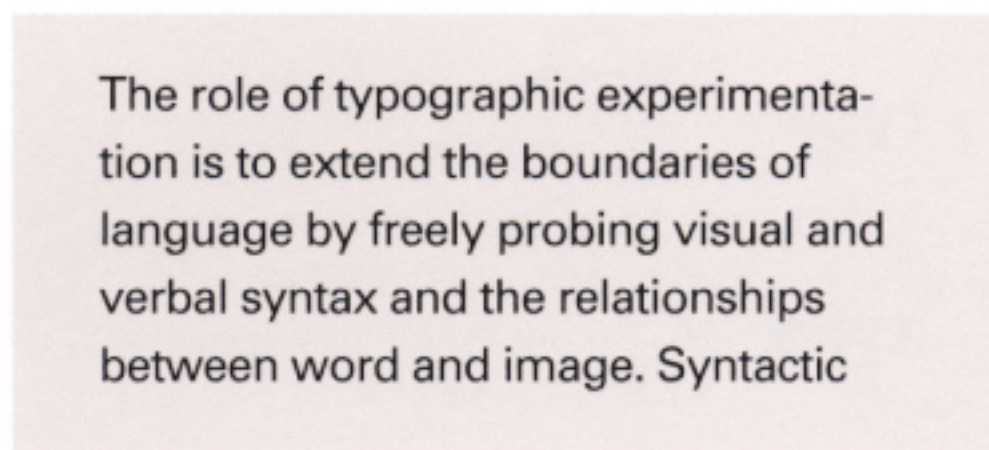
171 3.5.2 touching



172 3.5.2 touching



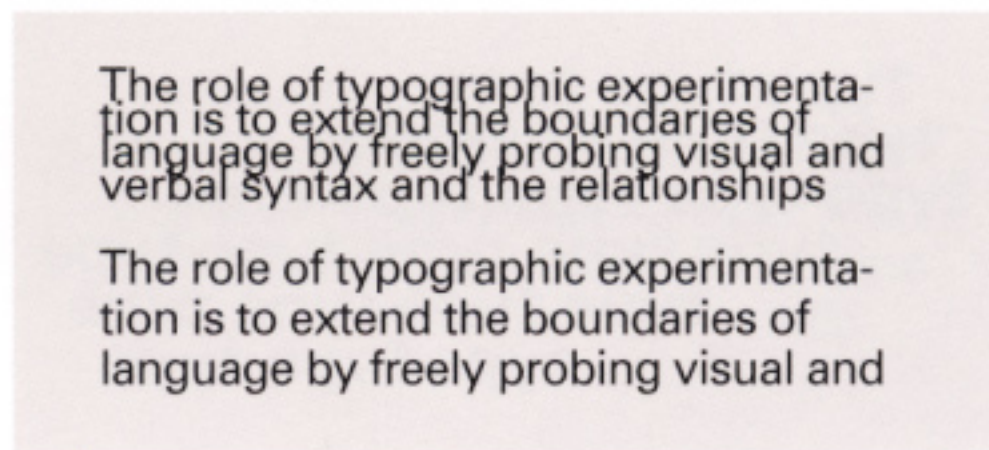
173 3.5.3 separating



174 3.5.3 separating



175 3.5.4 combination



176 3.5.4 combination

3.6 Repetition

Beyond the obvious but functional task of letters and words repeating one another to deliver written messages, repetition is an important factor in the process of typographic exploration. As typographic elements are repeated, thoughts and ideas are not only heightened through redundancy and exaggeration, but also a distinct visual resonance occurs. Often, dynamic visual patterns result from letters, words, and lines of type that are

repeated (figs. **183, 184**). While exploring typographic repetition, keep in mind the degree of repetition (few or many), and whether the repetition calls for random or pattern.

3.7 Rhyth

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type
type
type

177 | 3.6.1 few

The role of typographic experimentation

The role of typographic experimentation

The role of typographic experimentation

178 | 3.6.1 few

type type type type type
type type type type type
type type type type type
type type type type type

179 | **3.6.2** many[illegible]180 | **3.6.2** many

type type type
type type type
type type type
type type type
type type type

181 | 3.6.3 random

[illegible]

182 | 3.6.3 random

type type type
type type type type
type type type type type
type type type type type
type type type type
type type type
type type type

183 | 3.6.4 pattern

[illegible]

184 | 3.6.4 pattern

3.7 Rhythm

Because it is linear in structure, typography is analogous to music; it may be thought of as the visual equivalent of music. The principles of repetition and rhythm are tied closely together. But unlike repetition, wherein identical elements are repeated, rhythm occurs through the repetition of contrasting elements. In other words, for rhythm to be born, typographic parts must not only be repeated, they must also oppose one another in a distinct rhythmic sequence. Contrast in typography may be

established by juxtaposing different type sizes, faces, weights, widths, colors, and the intervals of space separating typographic elements. Demonstrated in the examples below are four distinct rhythmic variations that can be instituted while exploring typography. Regular rhythm repeats similar typographic parts separated by equal intervals of space (figs. 185, 186). This is typography's most common rhythmic quality. Irregular rhythm is characterized by elements – identical or contrasted – separated



185 | 3.7.1 regular

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic

186 | 3.7.1 regular



187 | 3.7.2 irregular

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic

188 | 3.7.2 irregular



189 | 3.7.3 alternating

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic

190 | 3.7.3 alternating



191 | 3.7.3 alternating

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic

192 | 3.7.3 alternating

by unequal intervals of space (figs. 187, 188). In alternating rhythm, the typographic parts alternate between two contrasting attributes (size, weight, tone, etc.). Spatial intervals remain constant between the parts (figs. 189-192). Progressive rhythm occurs when element attributes and/or the intervals of space separating the elements increase or decrease gradually (figs. 193-196). The rhythmic variations discussed here may be combined and expanded into nearly infinite possibilities.

ty p e

193 | 3.7.4 progressive

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic

194 | 3.7.4 progressive

t y p e

195 | 3.7.4 progressive

The role of typographic experimentation is to extend the boundaries of language by probing visual and verbal syntax and the relationships between word and

196 | 3.7.4 progressive

ty p e

197 | 3.7.5 combination

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic

198 | 3.7.5 combination

t^t y^y p^p e^e

199 | 3.7.5 combination

The role of typographic experimentation is to extend the boundaries of language by probing visual and verbal syntax and the relationships between word and

200 | 3.7.5 combination

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201 | 3.8.1

203 | 3.8.2

205 | 3.8.3 e

207 | 3.8.4 co

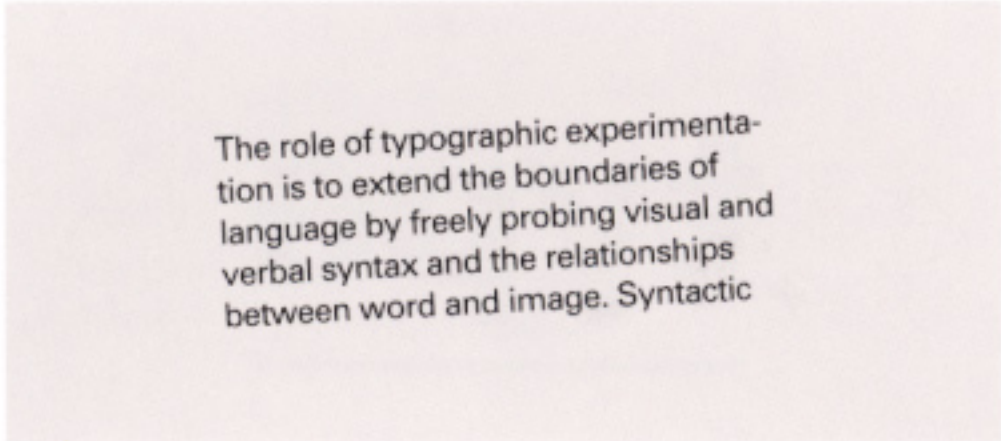
3.8 Rotation

Rotating type seems a rather basic exercise, but the effect of angling type and thereby removing it from the safety of its conventional, horizontal baseline can powerfully influence type's energy and emotion. As rotations progress from slight (figs. 201-202) to extreme (figs. 205-206), dynamic forces and emotional impact increase. Juxtaposing typographic elements at different angles can produce intriguing visual results (figs. 207-208).



type

201 | 3.8.1 slight



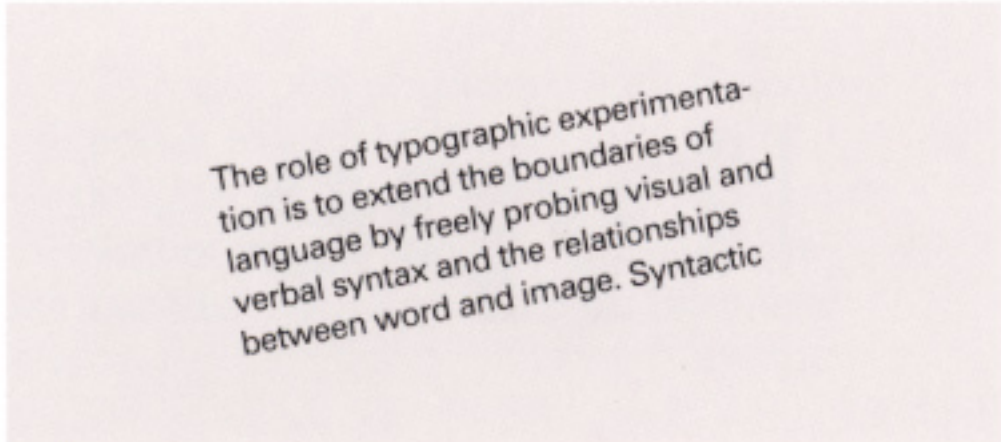
The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic

202 | 3.8.1 slight



type

203 | 3.8.2 moderate



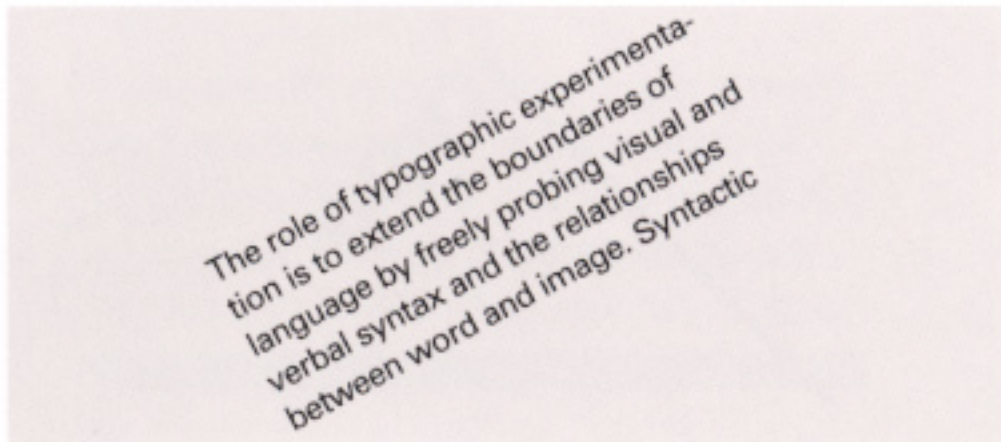
The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic

204 | 3.8.2 moderate



type

205 | 3.8.3 extreme



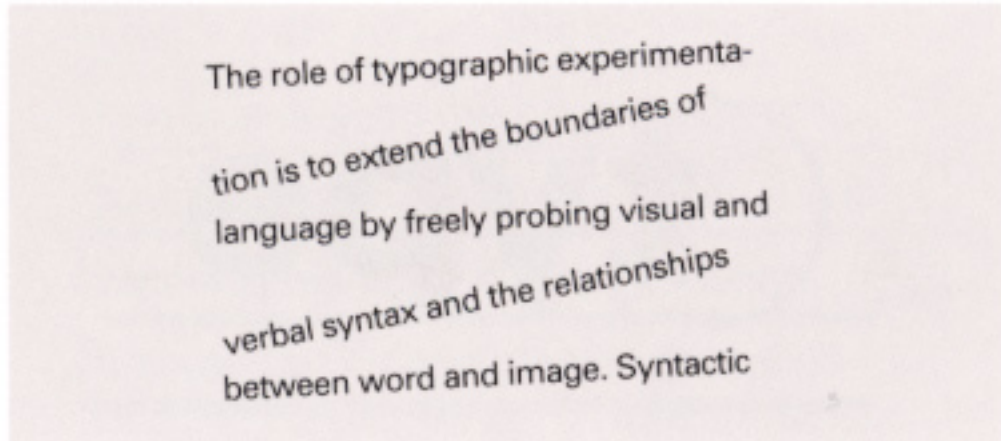
The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic

206 | 3.8.3 extreme



**t
ype**

207 | 3.8.4 combination



The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic

208 | 3.8.4 combination

4.1 Ruled lines

Referred to as typographic support elements, ruled lines serve as visual punctuation. Deliberately placed ruled lines can emphasize thoughts, separate units of information for hierarchical clarity, and contribute to type's throbbing presence. A simple underline (figs. 221, 222) makes an emphatic statement. More complex variations connote architectonic spaces, for they divide and define typographic space. Consider the stair-stepped architectural motifs (figs. 217, 218). In combination,

type and ruled lines are also capable of evoking musical attributes by entering into a rhythmic dialogue (figs. 223, 224). Not shown here, but equally important to consider for exploration are other varieties of ruled lines such as swelled, dotted, dashed, and double ruled lines.

type

209 | 4.1.1 horizontal

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic

210 | 4.1.1 horizontal

|type

211 | 4.1.2 vertical

The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic

212 | 4.1.2 vertical

type

213 | 4.1.3 diagonal

The role of typographic experimentation is to extend the boundaries

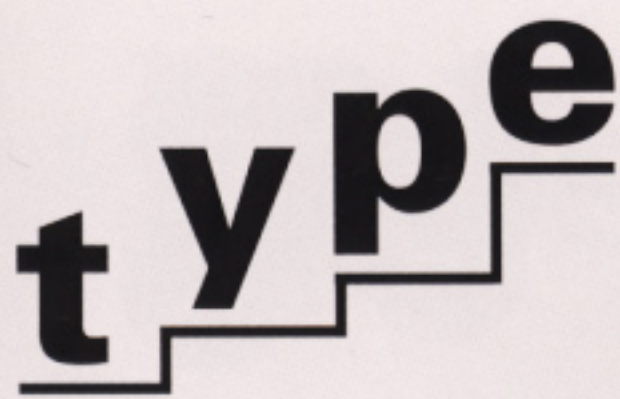
214 | 4.1.3 diagonal

(type

215 | 4.1.4 curved

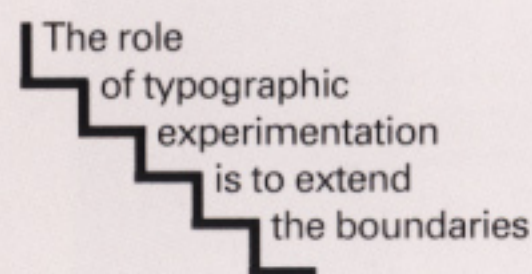
The role of typographic experimentation is to extend the boundaries

216 | 4.1.4 curved



t y p e

217 4.1.5 stair-stepped



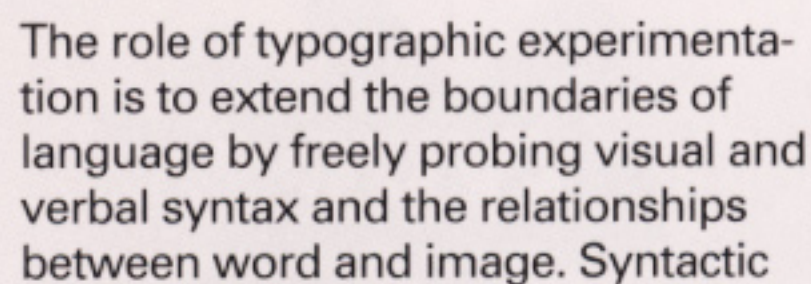
The role
of typographic
experimentation
is to extend
the boundaries

218 4.1.5 stair-stepped



type

219 4.1.6 thin



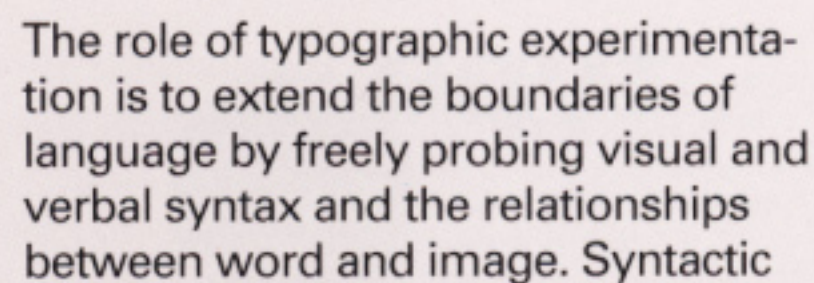
The role of typographic experimenta-
tion is to extend the boundaries of
language by freely probing visual and
verbal syntax and the relationships
between word and image. Syntactic

220 4.1.6 thin



type

221 4.1.8 thick



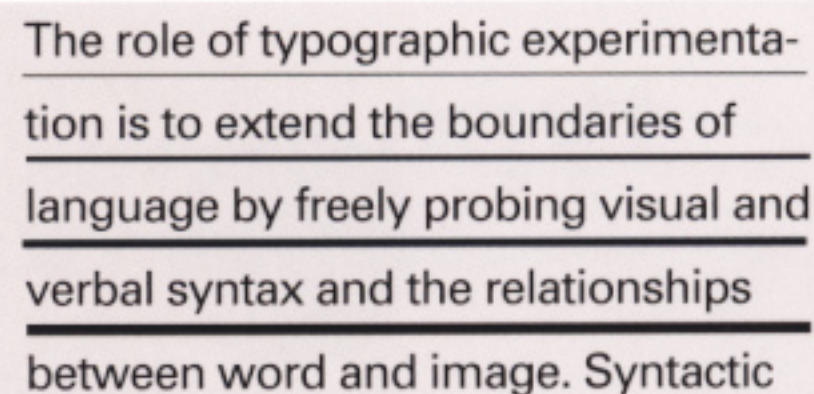
The role of typographic experimenta-
tion is to extend the boundaries of
language by freely probing visual and
verbal syntax and the relationships
between word and image. Syntactic

222 4.1.8 thick



type

223 4.1.9 combination

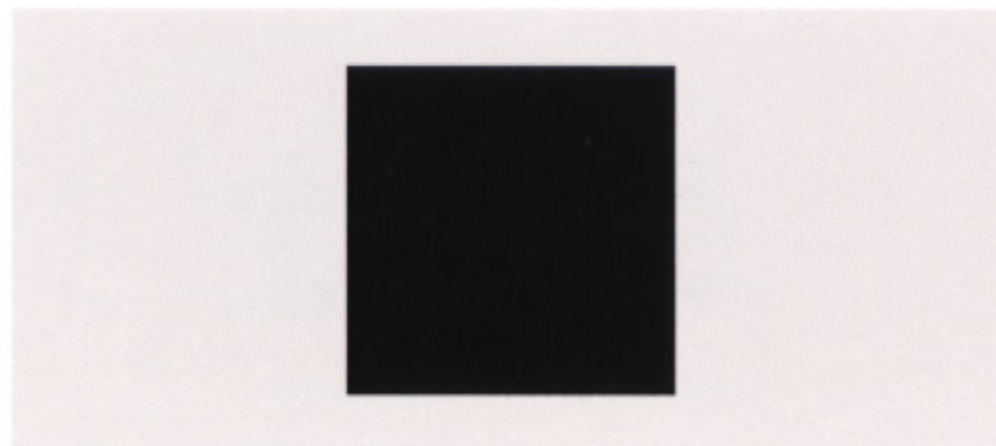


The role of typographic experimenta-
tion is to extend the boundaries of
language by freely probing visual and
verbal syntax and the relationships
between word and image. Syntactic

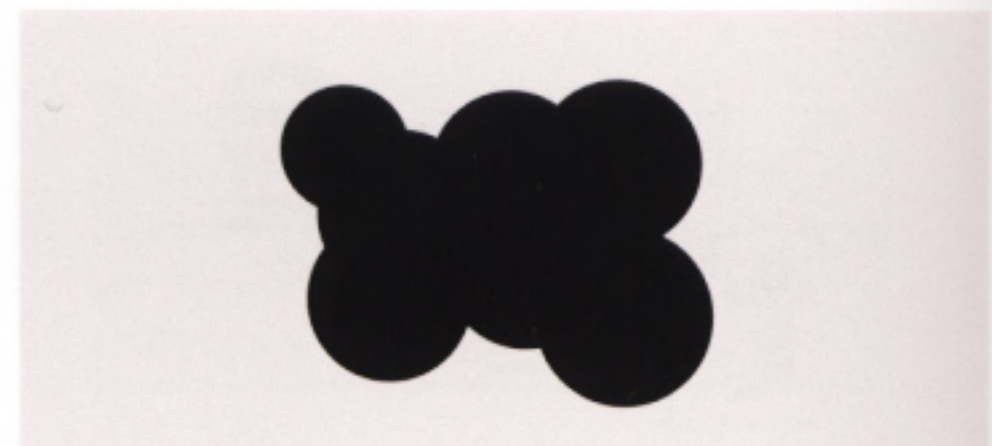
224 4.1.9 combination

4.2 Shapes

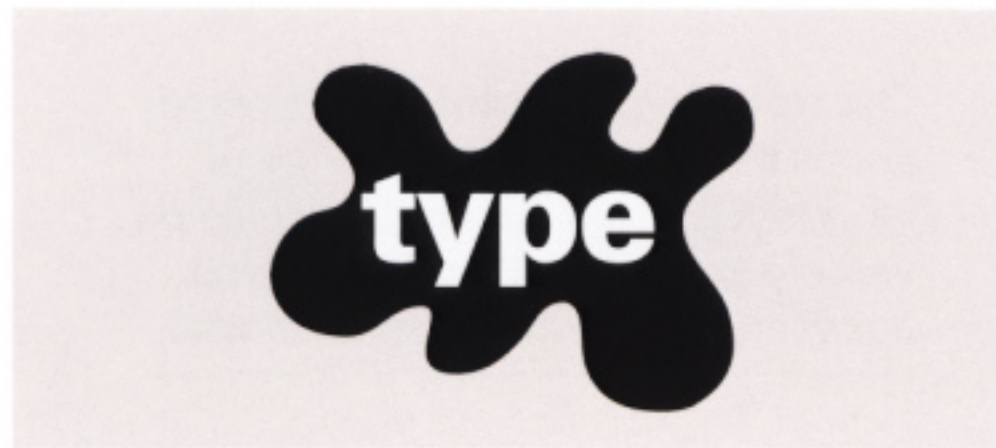
Shapes in boundless variety can be invented to create intimate spaces for typographic parts, or to highlight and separate them. As images, shapes connote meanings that potentially amplify type's content: the resolute, stable square – a room (fig. 225); an amorphous shape – a cloud (fig. 226). Shape may serve as a background for type (figs. 227, 228), or as adjacent support elements (figs. 229, 230). Intriguing dimensional environments can be created by inventively overlapping shape and type (figs. 231, 232).



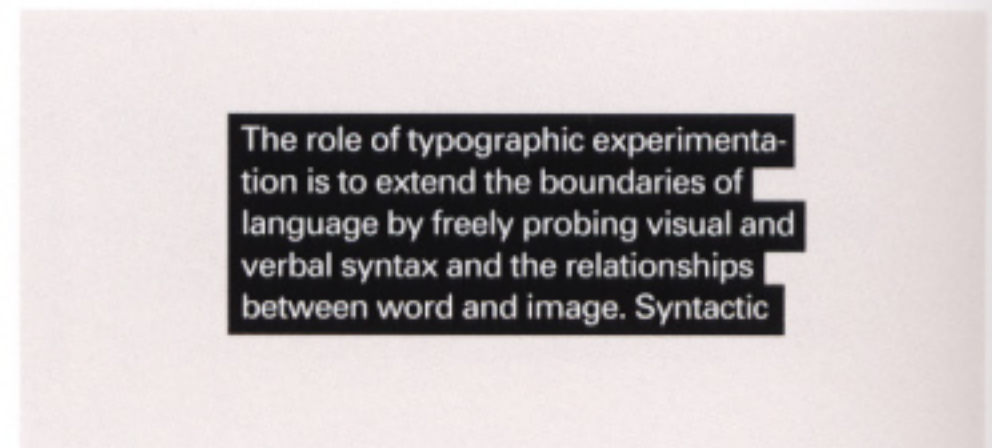
225 | 4.2.1 geometric



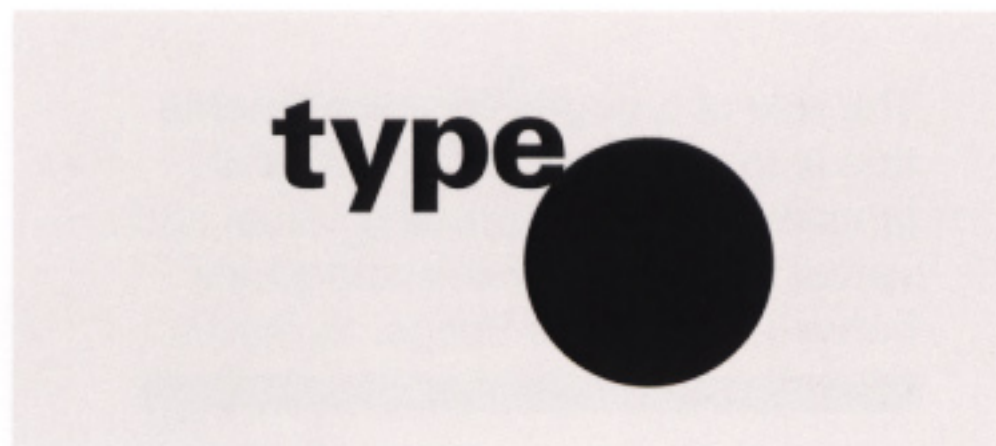
226 | 4.2.2 organic



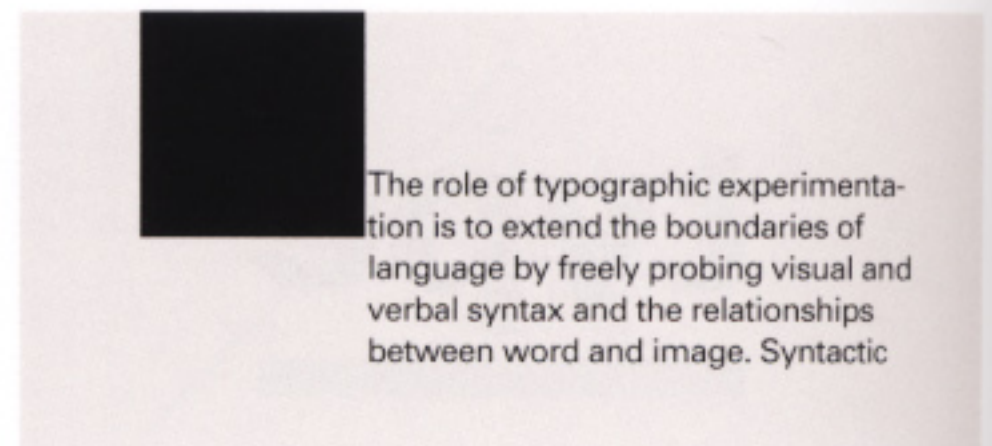
227 | 4.2.3 background



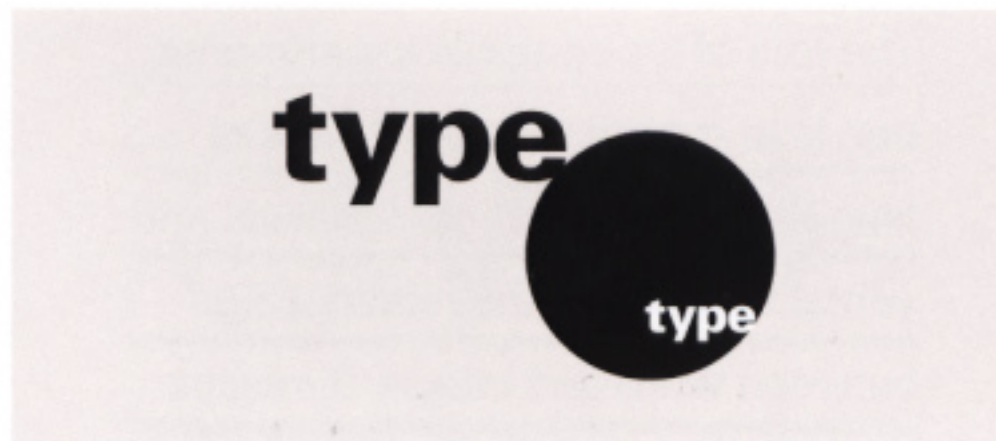
228 | 4.2.3 background



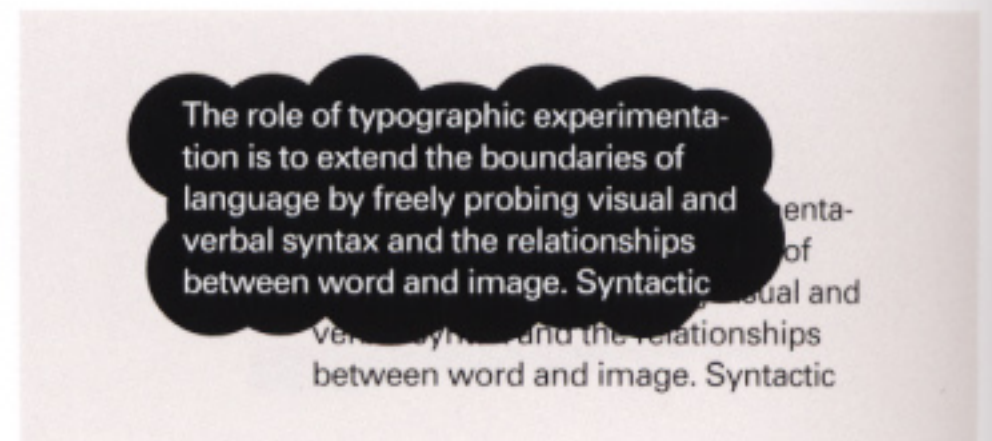
229 | 4.2.4 adjacent



230 | 4.2.4 adjacent



231 | 4.2.5 combination



232 | 4.2.5 combination

4.3 Symbols

Symbols, including dingbats, fleurons, and isotypes, can be used as support elements to augment type, or to stand alone as part of a typographic composition. Symbols are often designed to accompany a specific font, and can be used with or without further computer manipulation. Inventively altering symbols with the aid of a computer provides pleasing and unexpected results.



233 4.3.1 normal

*The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic

234 4.3.1 normal



235 4.3.2 manipulated

* The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic

236 4.3.2 manipulated



237 4.3.1 normal

"The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image."

238 4.3.1 normal



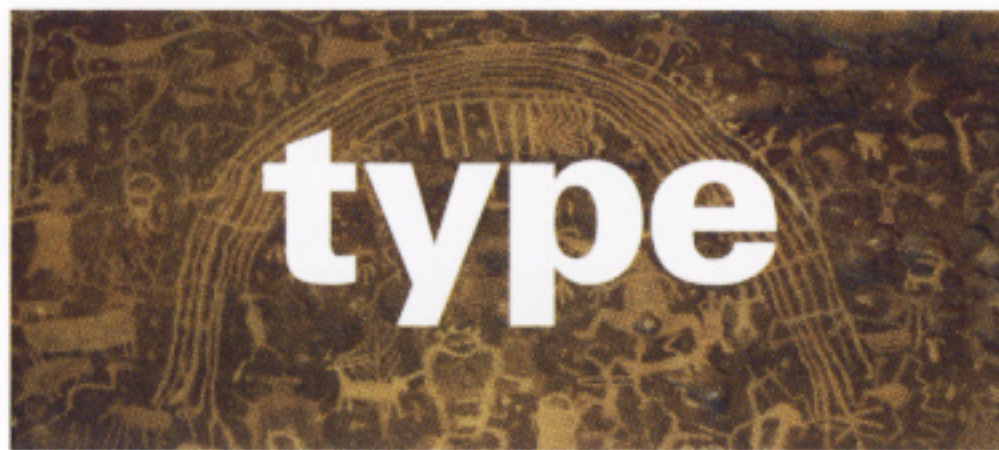
239 4.3.2 manipulated

"" The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. ""

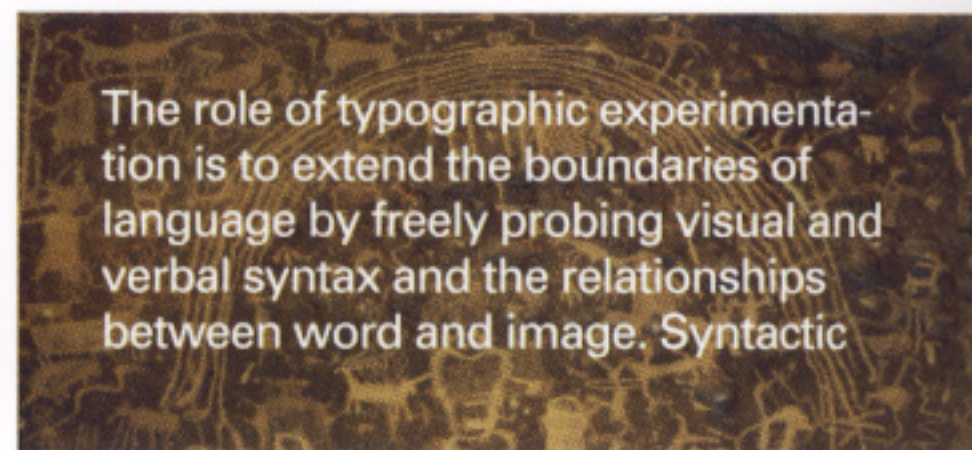
240 4.3.2 manipulated

4.4 Images

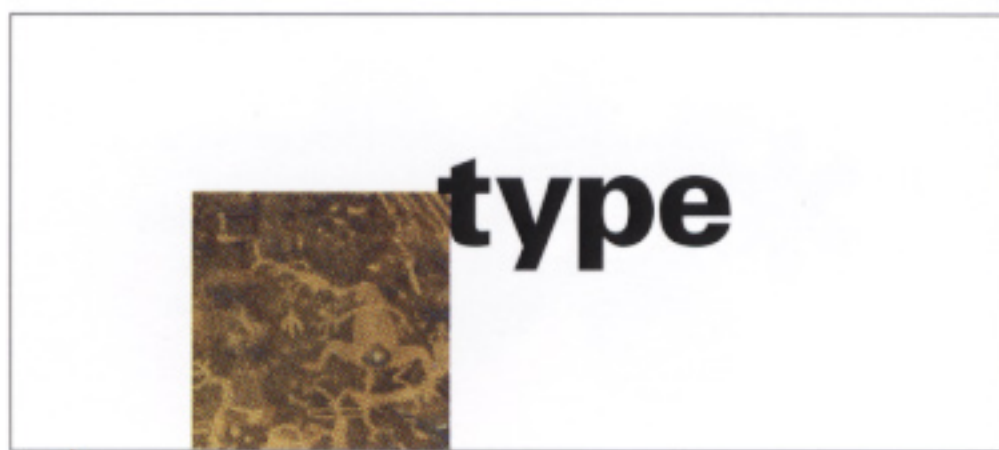
Images may appear as backgrounds (figs. 241, 242), or adjacent elements (figs. 243, 244), or may be contained within letters and words (figs. 245, 246). They may be presented normally, distorted in various ways by means of computer software, and/or color manipulated. For comparison, figures 247-256 illustrate various computer manipulations of the same photograph.



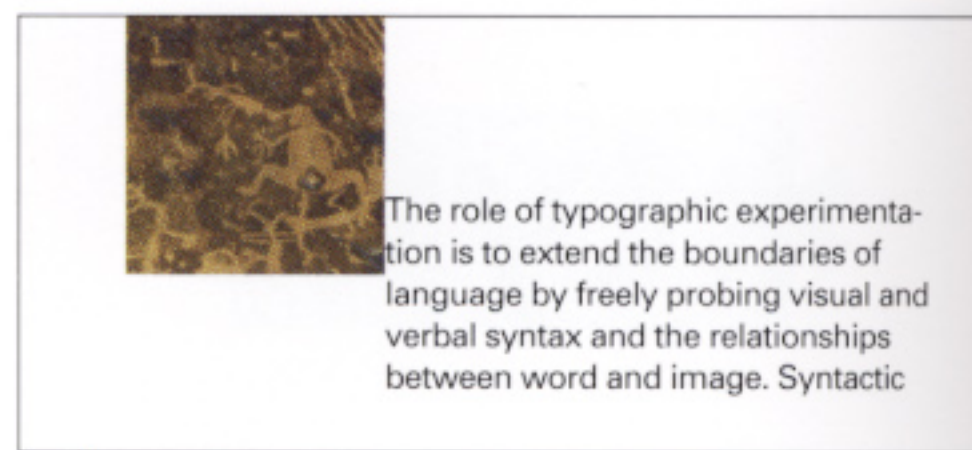
241 | 4.4.1 background



242 | 4.4.1 background



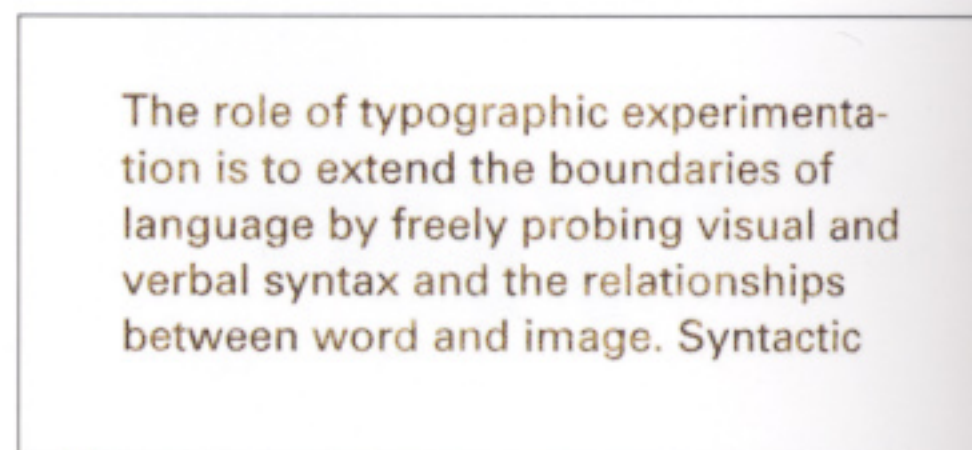
243 | 4.4.2 adjacent



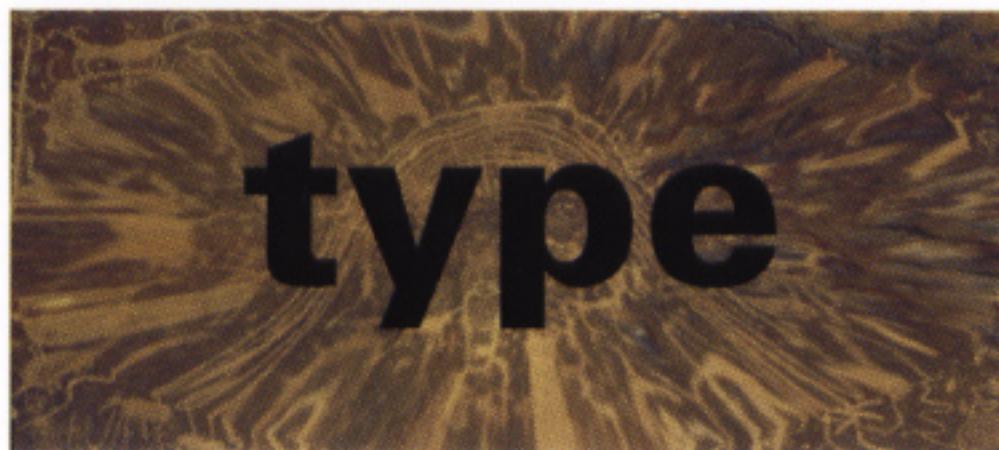
244 | 4.4.2 adjacent



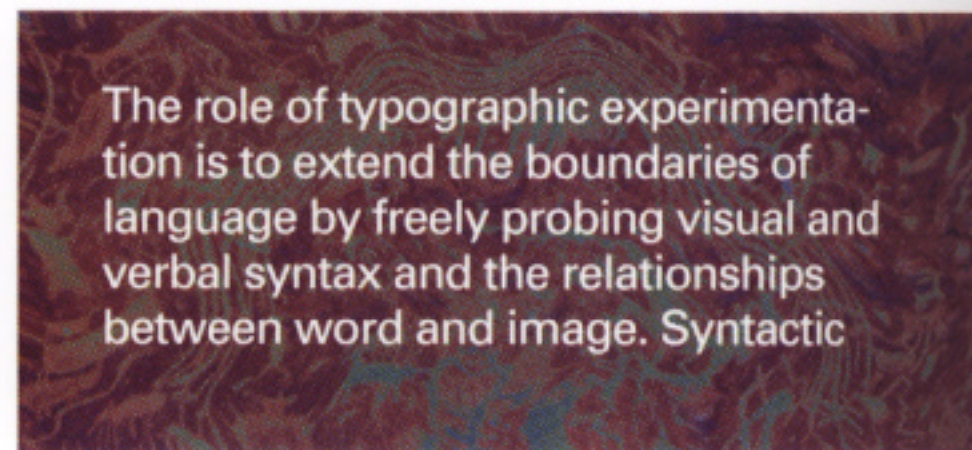
245 | 4.4.3 contained



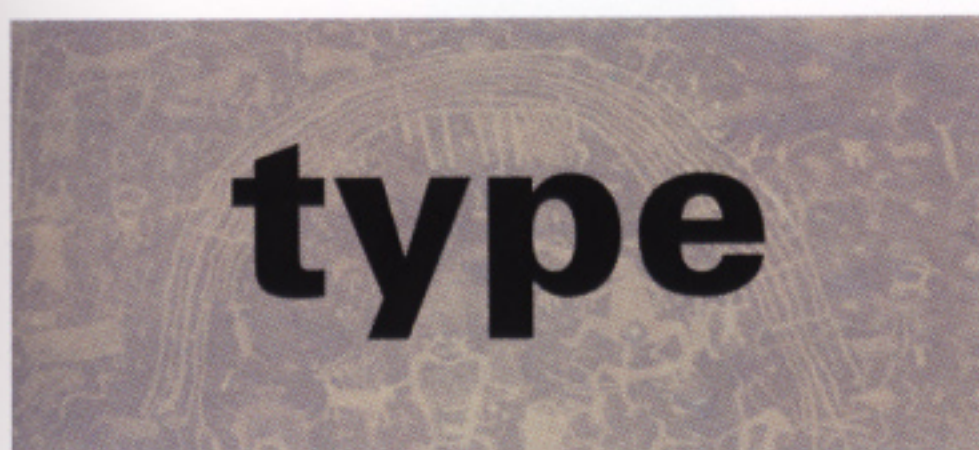
246 | 4.4.3 contained



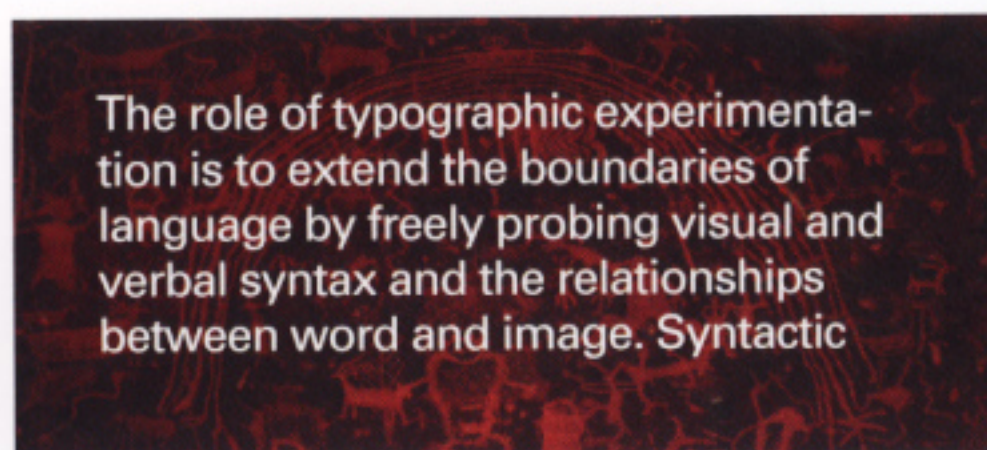
247 | 4.4.4 manipulated



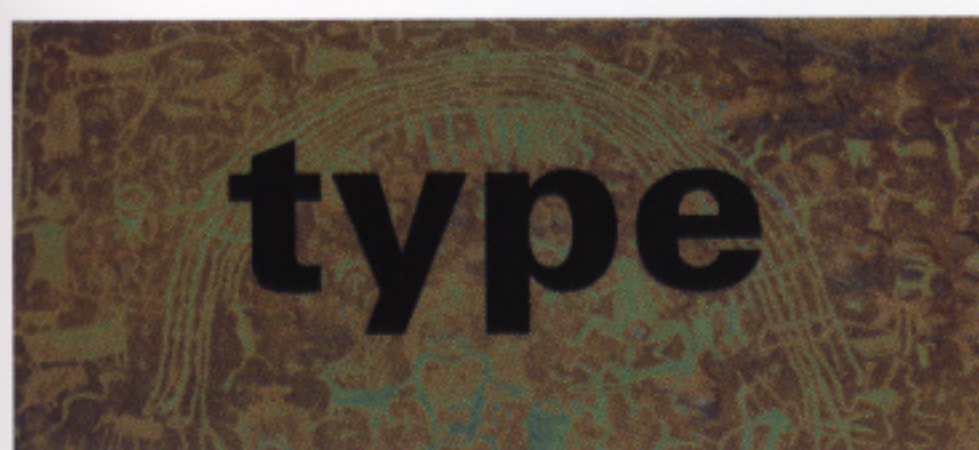
248 | 4.4.4 manipulated



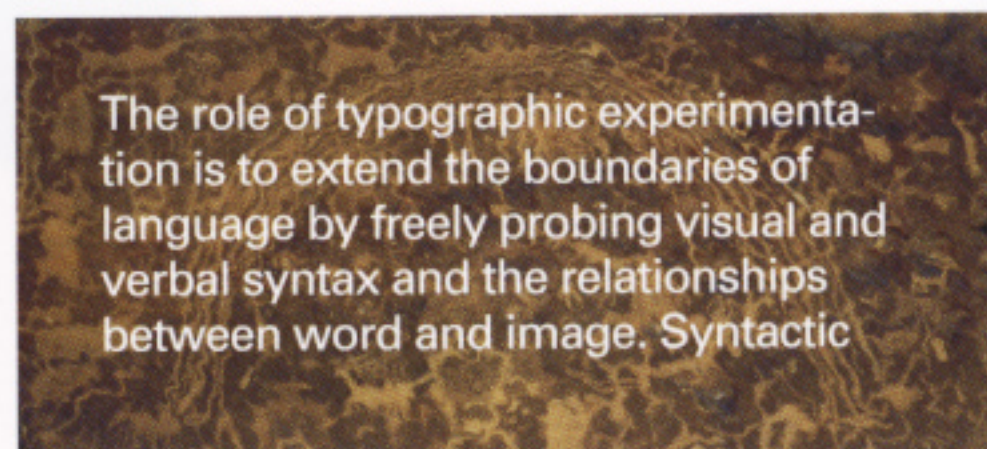
249 | 4.4.4 manipulated



250 | 4.4.4 manipulated



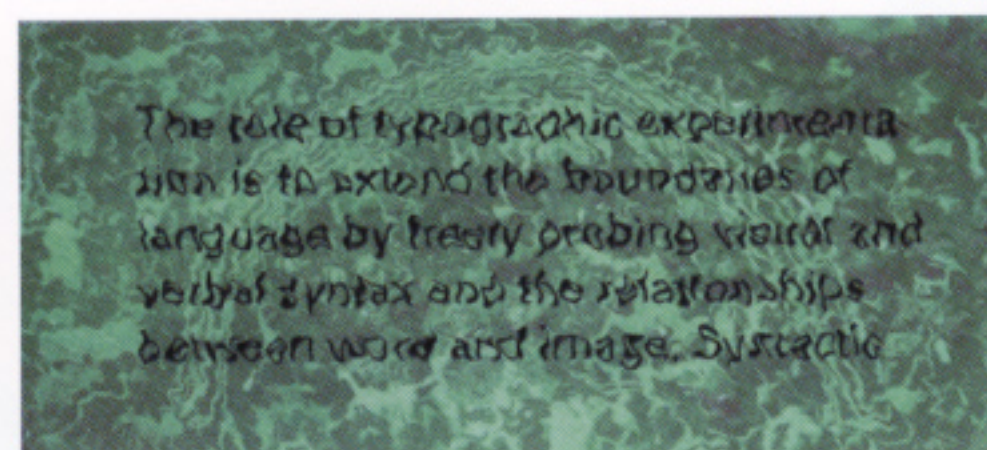
251 | 4.4.4 manipulated



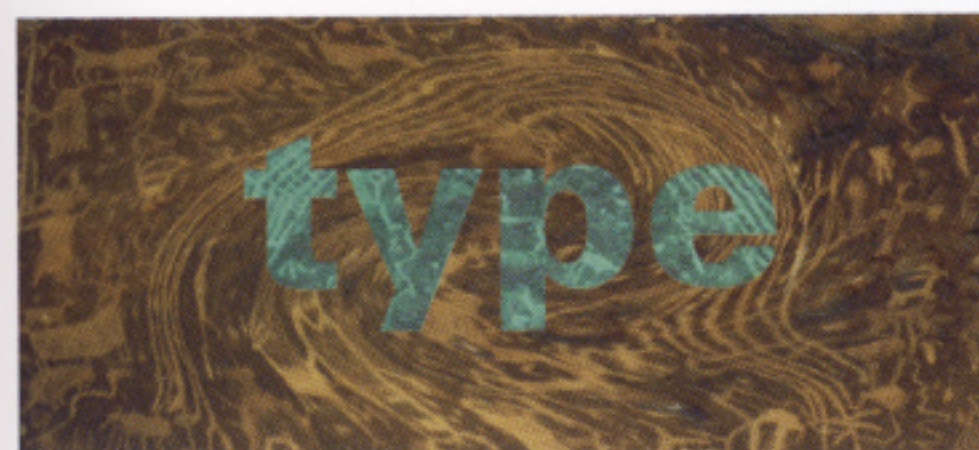
252 | 4.4.4 manipulated



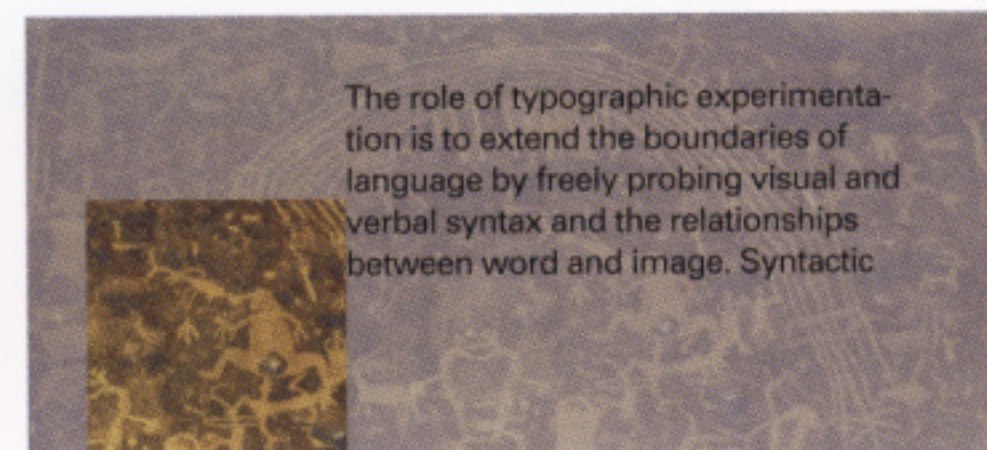
253 | 4.4.4 manipulated



254 | 4.4.4 manipulated



255 | 4.4.5 combination



256 | 4.4.5 combination

Typographical journey

An experimental typography course taught by the author at Virginia Commonwealth University is the focus of this chapter. You will observe how the morphological factors presented in the previous chapter are interpreted and investigated by individual students. Only the most significant factors of each investigation are mentioned, and these are cross-referenced by number to the morphology on page 165.

In the chapter's first section, student designer Minh Ta takes you on a fascinating journey of typographic exploration. The processes and thinking in which he engaged are unfolded as you move through the pages. A few things regarding the designer's journey should be mentioned. The pages contain preliminary sketches of typographic explorations as well as final computer realizations. Students are encouraged to make trace sketches of ideas before going to the computer. It is interesting to compare the sketches with final computer output. The designer identifies his sketches, which appear in black and white, with broken outlines. The final computer-generated plates are printed in full color and are bordered by solid ruled lines. Numerals referencing the morphological chart are connected to the plates by dotted lines. Significant details are explained with descriptive captions. Finally, this journey is a typographic exploration in and of itself. Be prepared for challenging, unconventional reading and a kinetic visual experience.

The second part of the chapter features a portfolio of experiments by selected students from the class. These also are keyed to the morphology in Chapter 7.

Project brief:

- explore
- unfamiliar regions
- pioneer the unknown
- [maps not necessary]
- word as image
- see/feel/hear/touch:
- the sensuous curve of an s
- the intersection of an x
- nuance of
- point
- line
- plane
- surface
- edge
- texture
- modulation
- type as metaphor:
- love song
- city
- galaxy
- jazz orchestra
- threering circus
- starry night
- meandering river
- scream
- whisper
- new form +
- new content +
- new expression

Make 20 typographical explorations based on the factors in the accompanying morphology. Freely explore all of the factors in each of the four categories, but for each composition, focus specifically upon selected variables. One exploration, for example, might focus upon 1.3.1, 2.7.2, and 3.1.2, while another might concentrate upon 1.1.1, 1.6.3, 2.5.2, and 3.4.3. Strive for as much diversity in your investigations as possible.

Use three elements for all explorations:

single letter (point): any
word (line): "type"
text (plane): as provided.

The size of the compositional space for each investigation is 8 x 8 inches.

Make preliminary idea sketches on trace as well as on the computer. Select and use software as appropriate.



1.3.4
1.1.



3.1.2

1.2.1

1.4.2



This plate focuses on visual clarity, where concentration is reserved

for the experimentation

of lower- and upper-

case letters, a serif typeface,

and various type sizes.



This composition

relies on the

formal qualities

of a serif face

to establish

the structure of the

word *type* and in turn,

to influence the placement

of the letter *s* and the sup-

porting text. Moderately slanting

these elements creates a subtle

directional emphasis.

Positioning the letters to the upper

right encourages asymmet-

rical balance and a restful negative space.

1.3.4

1.1.3

1.2.1

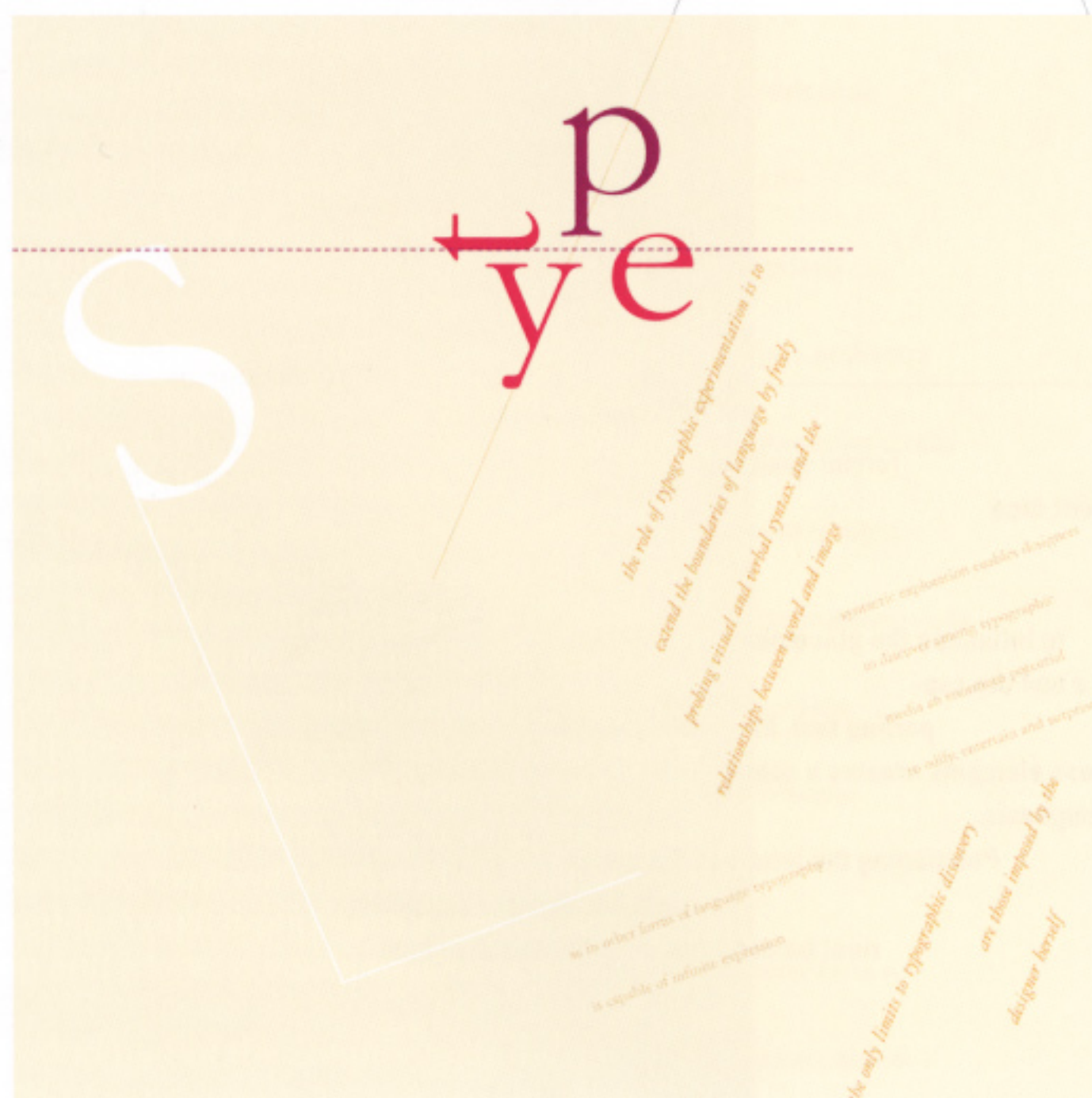
3.1.2

S
type

Adhering
to a
diagonal
grid
creates
a format
that
is
regular
and
consistent.



Diagonal direction is
not only evident
in this study, but
a visual depth is
also perceived.
This dimensionality
is established
by applying an
extreme slant
and a moderate
rotation to the
visual components.



3.8.2 1.4.3
3.2.3
2.6.3

3.1.2
4.2.1



de

In this composition,
a diagonal flow line
expresses directional
movement.

Adjacent

geometric shapes
provide the
foundation for

1.1.3

the composition's
structure, while

lines are used
as support
elements.

3.5.3

3.2.3

A counterpoint

to the directional flow

of the elements is a dashed
line that crosses

boldly
through

the
horizontal
axis

of
the
plane.

A
conse-
quence

of
this
action

is
visual
spon-
taneity.

3.2.3

3.1.2

4.2.1



the role of typographic

experimentation is to extend the boundaries
of language by freely probing visual
and verbal syntax and the

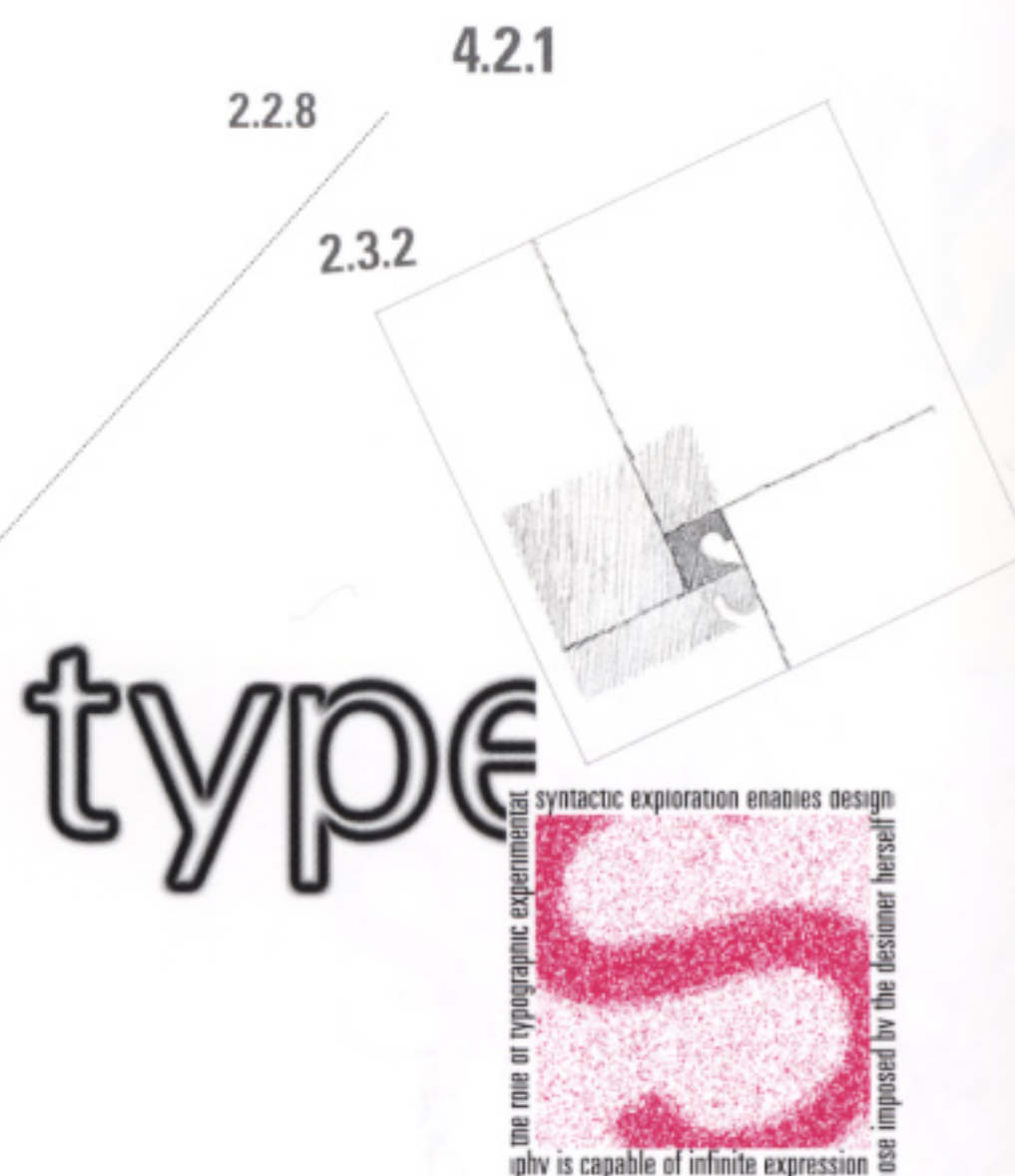
relationships between word and image
syntactic exploration enables

designers to discover among typographic media
an enormous potential to edify, entertain and surprise
as in other forms of language

typography is capable of infinite expression
the only limits to typographic discovery are those imposed by the designer herself

Two different varieties of distortion appear in this work,
and are realized by means of PhotoShop software.

Mezzotinting the letter *s* and slightly blurring the word *type* add a
level of complexity to the clean design, which is shaped by its basic geometric construction.
Cropping the two manipulated elements intensifies the geometry by creating imaginary
edges that divide the space.



To manipulate a form
by the simplest gesture
and still maintain its legibility is a most basic concern.
The inversion of selected letters of various weights in this design
still permits recognition of the word *type*.
Also apparent is the irregular visual rhythm
expressed by the text through different point sizes
and vertical alignments.

The focal point
is the
mezzotinted *s*,
which
expresses
the
coarse
quality
of texture.



A harmonic
relationship
between
progress
and c
is

3.2.4

point
tinted s,
ch
presses
he
coarse
quality
of texture.



A harmonious
relationship
between

progressive rhythm
and circular motion
is realized in the study.

Diagonal ruled lines
differing in

weight and length

intensify the rhythmic progression,
while the thin, outlined s kinetically
unites the composition with organic arcs.

2.4.1

3.7.4

3.2.4

4.1.9

the role of typographic experimentation

freely probing visual and verbal syntax

ns of language

typography

is capable of

infinite expression

the only limits to

typographic discovery

are those imposed by the designer

type

Typographical journey

the role of typographic
experimentation
is to extend
the boundaries of language
by freely probing
visual and verbal syntax and the relationships between word and image



This study is derived from
a repetition of dots whose
close proximity
shapes the squares.
The result is a
geometric pattern
combined with
typographic
characters.
The complexity
of the structure
is organized
and unified
by a stair-
stepped line
that divides
the composition
into halves.

4.2.1

3.5.1

4.1.5

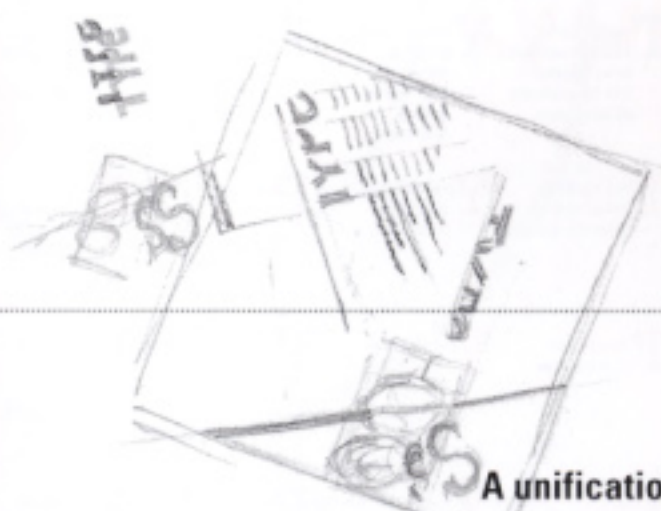
3.1.3

3.2.3

3.4.1

4.4.1



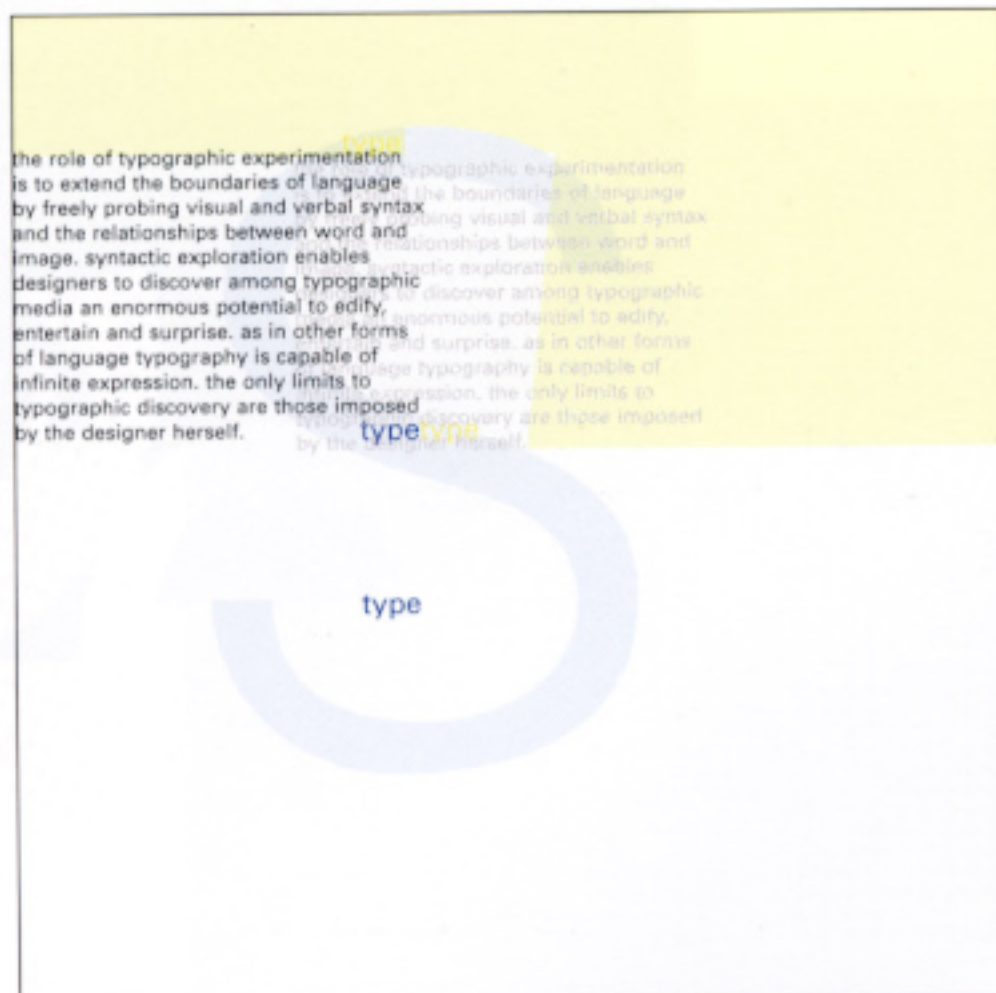


A unification
of type and image
is achieved by
means of a linear arc

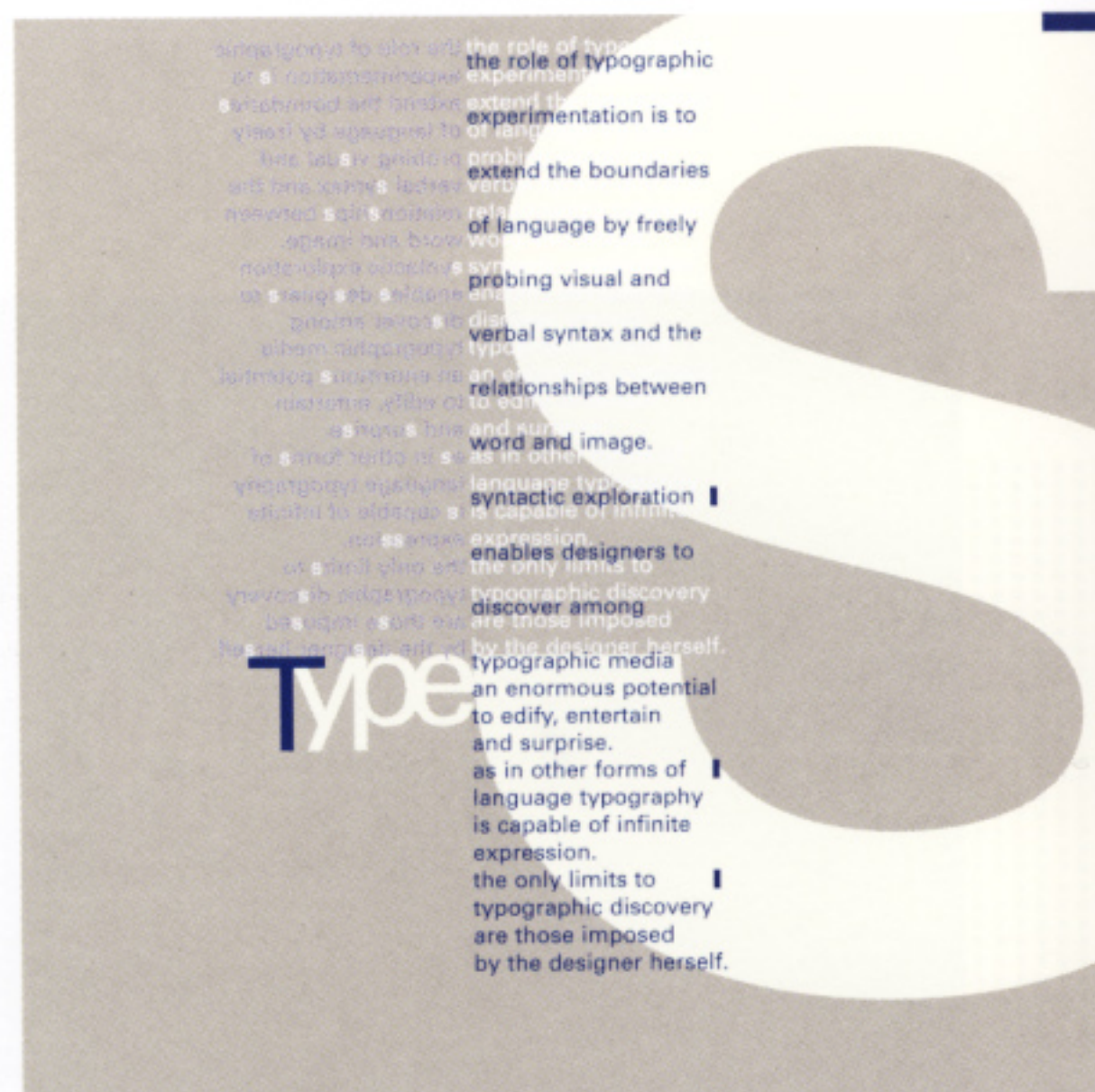
that connects the elements. The mysterious figures in the photo
are accented and mimicked by a pair of *s* letterforms;
one is cropped, the other is seen in its entirety.



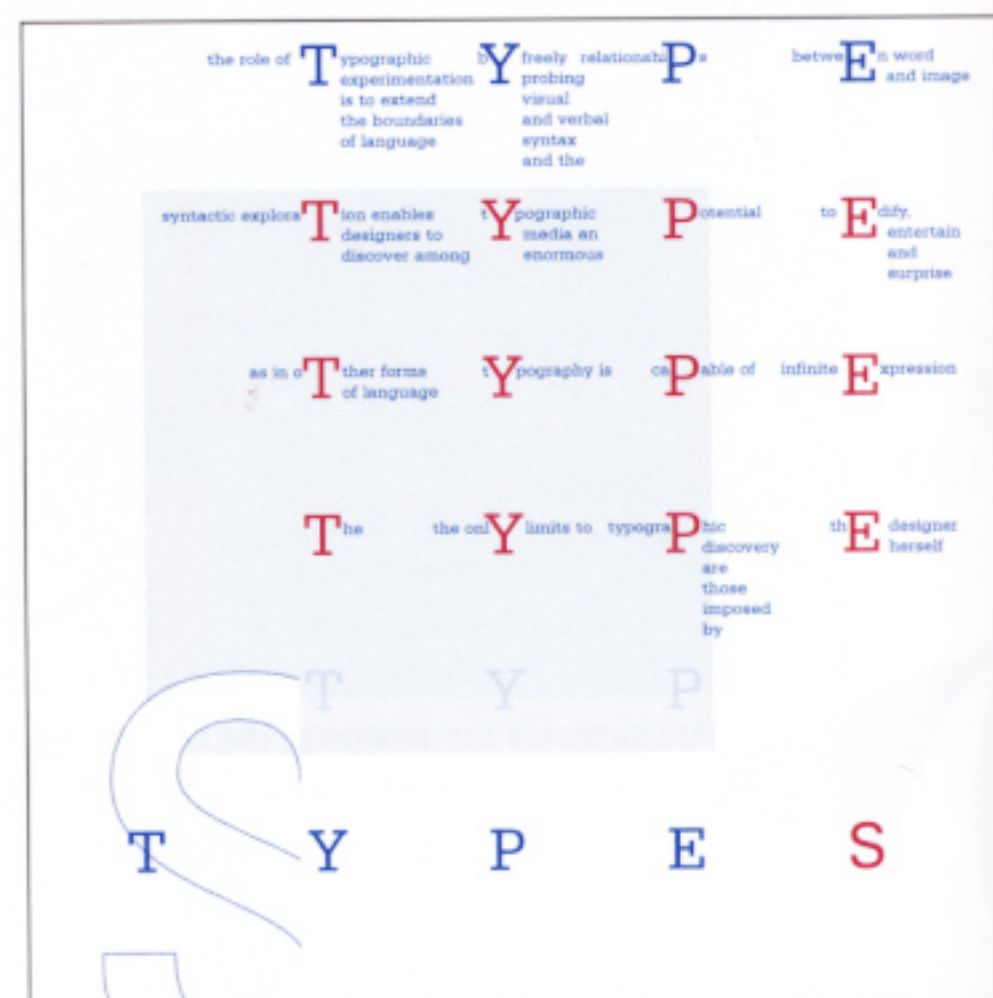
the role of typographic
experimentation is
to extend the boundaries of language by
freely probing visual and verbal syntax and the relationships
between word and image
synthetic expression enables designers to discover among typographic
media an enormous potential to edify, entertain and surprise
as in other forms of language
typography is capable of infinite expression
the only limits to typographic discovery
are those imposed by the designer himself



All compositions are a blend of spatial articulation and form manipulation. In this example, text is repeated to touch and overlap the fragmented s. The irregular background shape divides the space into two distinct regions.



This design's utter dedication to consonant grouping is evident. Each constituent element is aligned to the next for a centralized unity. The informal field of s letters stands in contrast to the more rigid column of text. Alternative rhythm is achieved by modifying the leading in the body of text.



Typographic elements are organized by separating them into ordered groups. The square shape formed by the repeated word *type* casts a soft shadow, seen below and to the left as a color tint. Identical in size, this device implies dimensionality. The use of upper-case and lower-case letters accentuates the division between top and bottom layers.

3.7.4

2.2.1

3.2.4

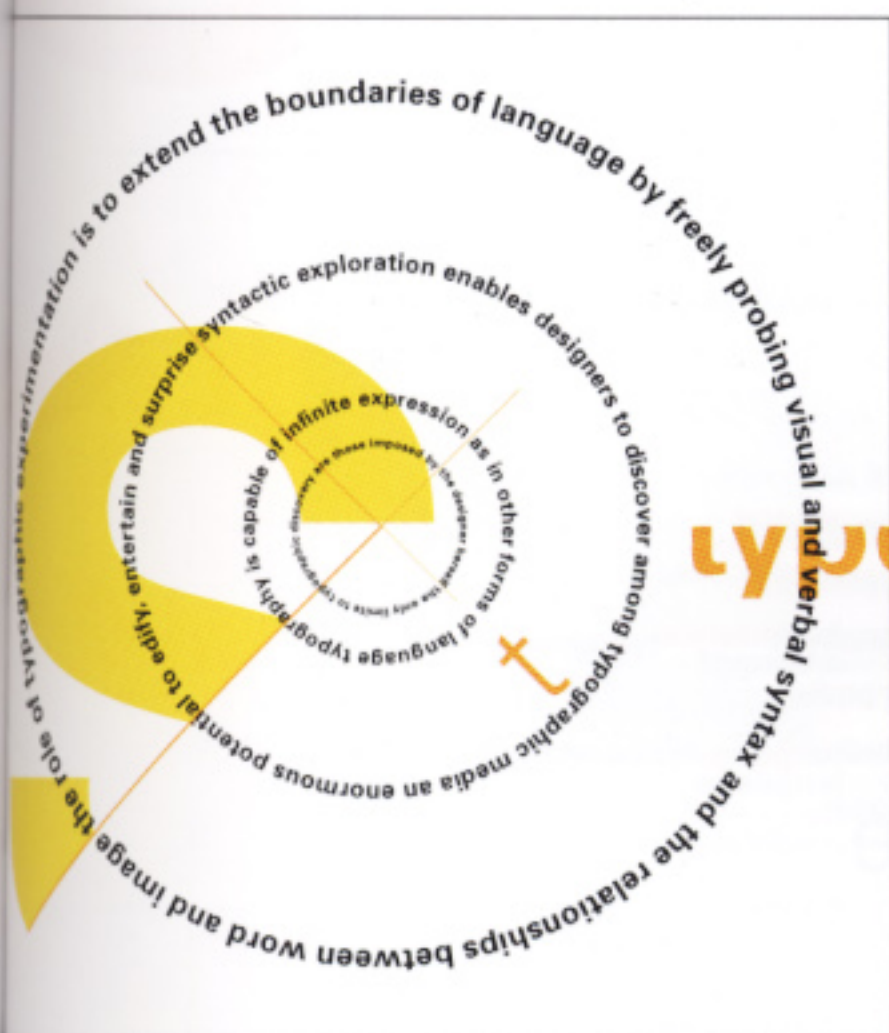
3.1.3

3.6.2

3.4.1

3.7.3

the strong
circular
pattern.



A white s is
superimposed
upon a blurred s
for a convinc-
ing three-
dimensionality

THE ROLE OF TYPOGRAPHIC
EXPERIMENTATION
IS TO EXTEND THE BOUNDARIES OF
LANGUAGE BY FREELY PROBING
VISUAL AND VERBAL SYNTAX
AND THE RELATIONSHIPS
BETWEEN WORD AND IMAGE.
SYNTACTIC EXPLORATION
ENABLES DESIGNERS
TO DISCOVER
AMONG TYPOGRAPHIC MEDIA
AN ENORMOUS
POTENTIAL TO EDIFY, ENTERTAIN AND
SURPRISE.
AS IN OTHER FORMS OF
LANGUAGE TYPOGRAPHY IS CAPABLE
OF INFINITE EXPRESSION.
THE ONLY LIMITS
TO TYPOGRAPHIC DISCOVERY
ARE THOSE IMPOSED
BY THE DESIGNER HERSELF.

Despite the many layers of intricate,
interwoven type, the impression
achieved in this experiment is one of a
soft and subtle texture. The shadow
cast by the s provides transparency and
dimensionality. The symmetry of the
composition stands in contrast to the
asymmetrical orientation of the letter s
and the word type.

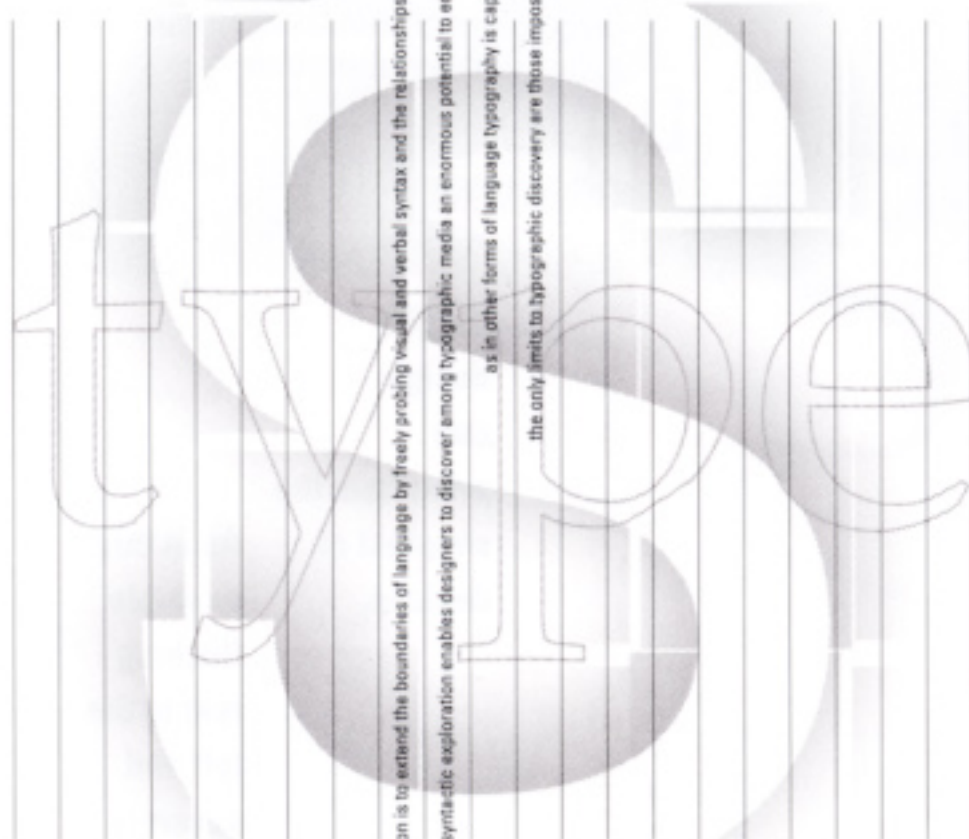
2.6.2

3.1.3

3.5.1

2.7.1

Pushing the boundaries of perception,
the letter s is redefined by type
rather than by the conven-
tional solid stroke.



A typographic motif originates in the symmetrical interaction of overlapping elements.
A transparent screen of ruled lines mingles with the tiles in the background,
suggesting the existence of a second ground.

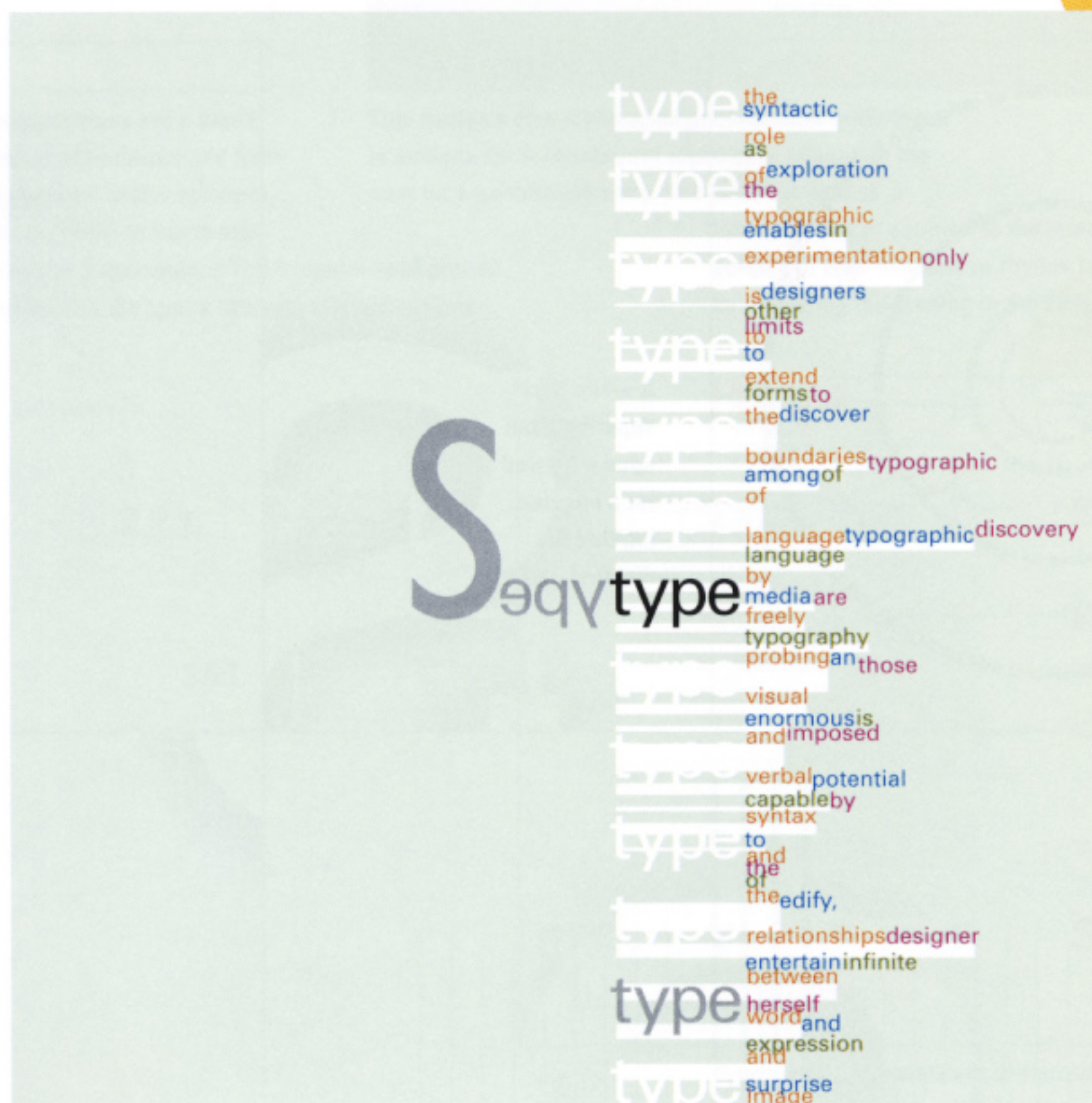
2.1.1

A visual constellation consists of interdependent parts that, when suspended in space, form a Gestalt. The constellation in the adjacent experiment consists of a relaxed text block and a rigid repetition of words that form a harmonious duet.

3.1.2

3.6.1

3.5.4

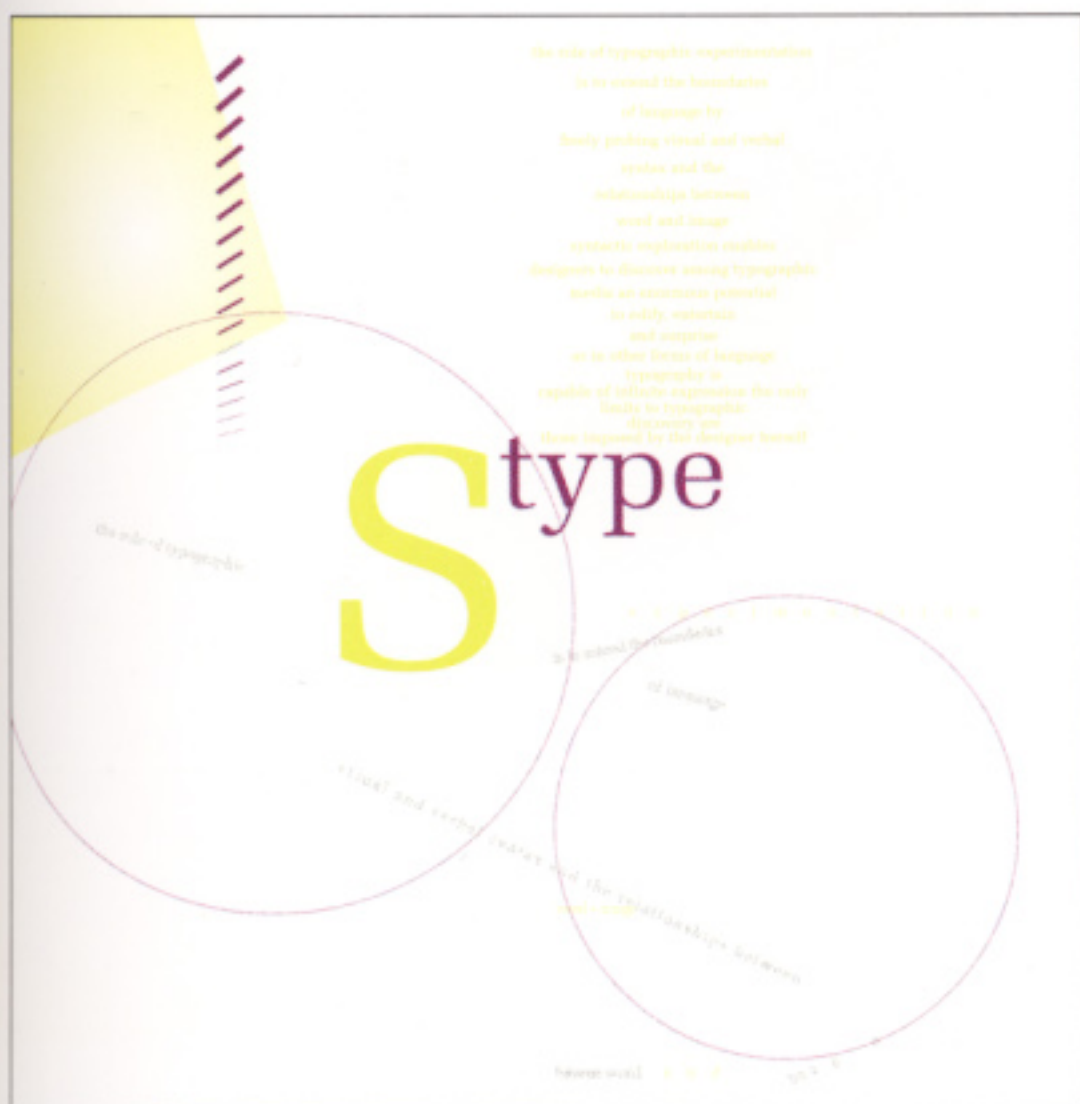


Unique design can arise from the simplest of devices.

As in this example, flushing text to the left and severely reducing the number of words per line arouse visual interest.

Compositional tension increases as sentences are aligned along a vertical reading path.

language
bal syntax
e
c, media
ain and surprise
expression



Typographic rhythms
are established
by controlling
the spatial
intervals between
letters, words
and lines. Progressive
rhythms result
when spatial intervals
between typographic ele-
ments assume a graded arrangement.

the syntactic exploration as
role of typographic enables
of experimentation is
to designers other limits
to discover forms to
the boundaries among
of language by media
freely probing an
visual and enormous
verbal syntax and to
the relationships edify,
between entertain
word and surprise and
image expression
infinite herself
by imposed those
are typographic
discovery

2.7.1

3.1.2

3.4.3

3.5.4

S type

4.1.9

3.7.5

3.4.3

3.1.3

2.1.2

3.1.2

3.2.3



This typographic architecture does not appear timid by the vast amount of negative surrounding. The space, quiet and static, is activated by a single diagonal line of text. The extreme downward thrust of this element reveals a volumetric space.

Text and rule
sep.

2.5.4

type

the role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. syntactic exploration enables designers to discover among typographic media an enormous potential to edify, entertain and surprise. as in other forms of language typography is capable of infinite expression. the only limits to typographic discovery are those imposed by the designer herself.

Text and ruled lines separated by equal intervals of space are densely packed to reveal an irregular texture and rhythm.

The effect is pleasingly ambiguous; one senses order amidst the chaos.

type

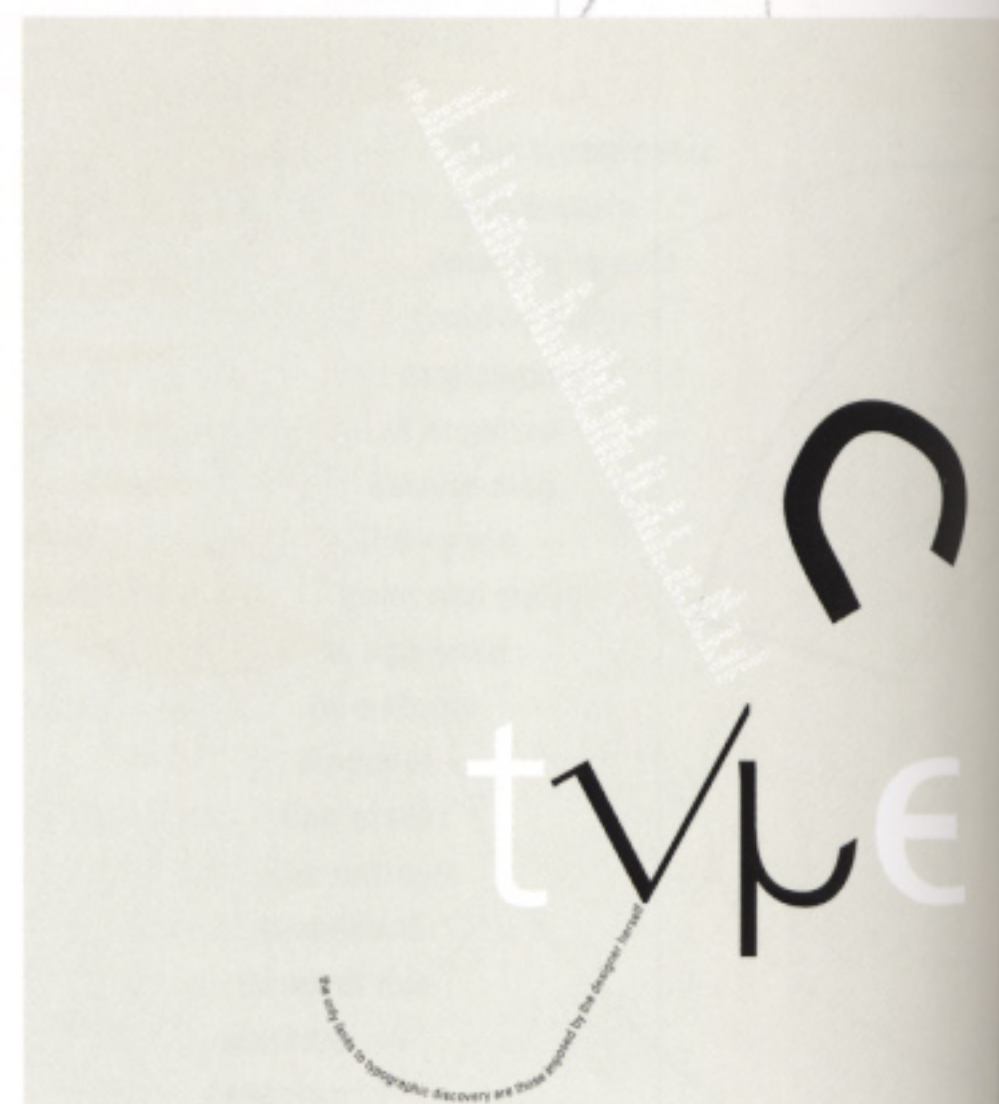
3.6.3

2.5.4

3.5.1

2.3.4

Though the
characters
in the
word *type*
are frag-
mented,
reduced,
and sub-
stituted
with mathe-
matical
symbols,
the word
remains
readable.
The *y* is
a curious
combination
of a symbol
and a
curving
line of text.



the only limits to typographic discovery are those imposed by the designer herself

3.1.2

4.3.1

2.3.2



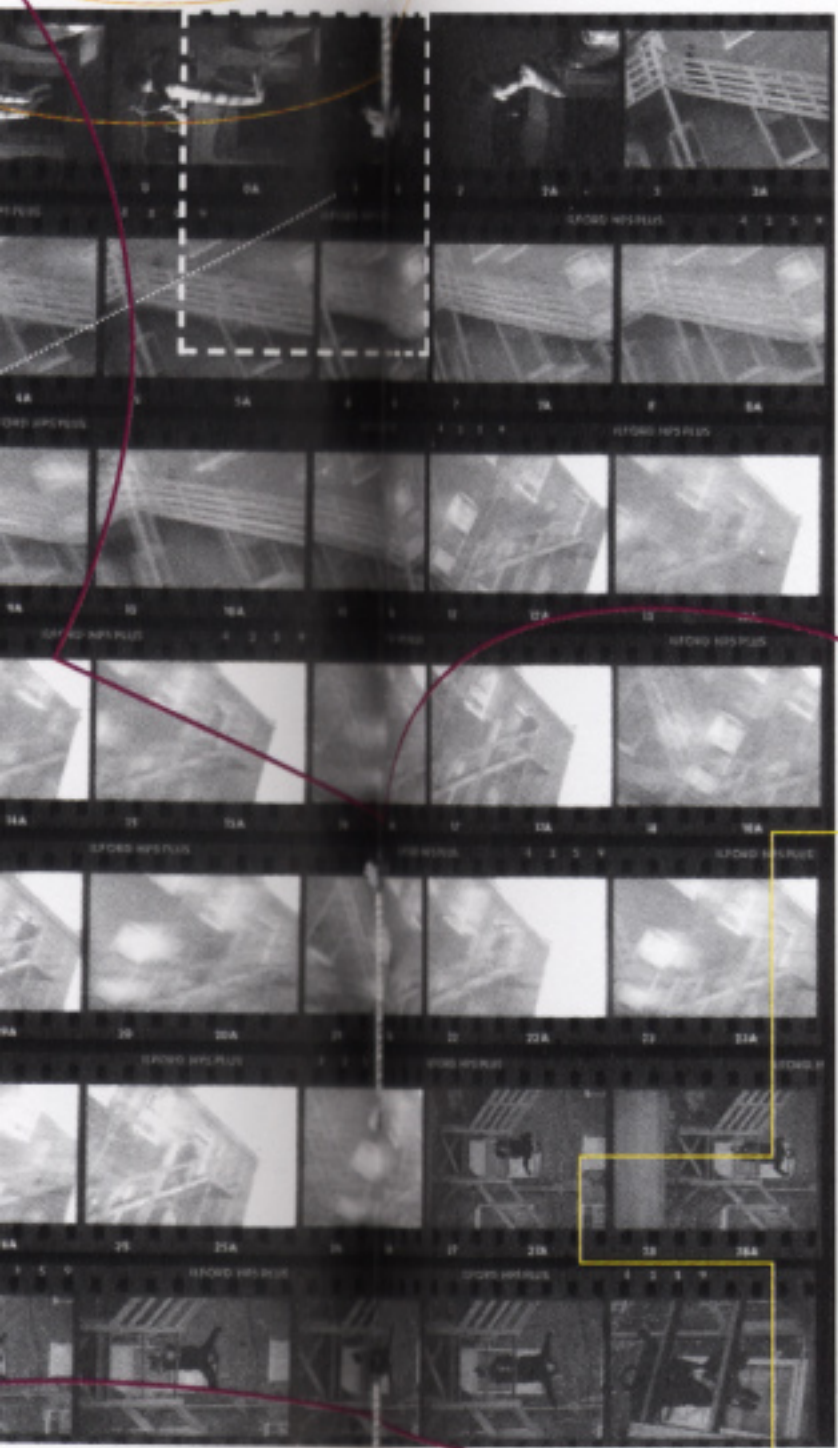
3.4.3

2.2.1



While at first glance
this composition
appears fragmented
and discordant,
further observation
reveals a deliberate
positioning of parts.
The alignment of the
edges of the characters
and text provides an
orderly structure that
belies the disheveled
appearance. The directional
attributes of the elements move
the eye in a circular path through the
composition.





Dependent on the sensuous silhouetted s as the foundation from which organic shapes evolve, this experiment explores elaboration as the primary design factor. Not only is the s form reduced from its original structure, its final shape is resolved with the addition of transparent imagery.

2.5.1

4.4.1

2.3.4

4.2.2



the role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image as in other forms of language typography is capable of infinite expression the only limits to typographic discovery are those imposed by the designer herself

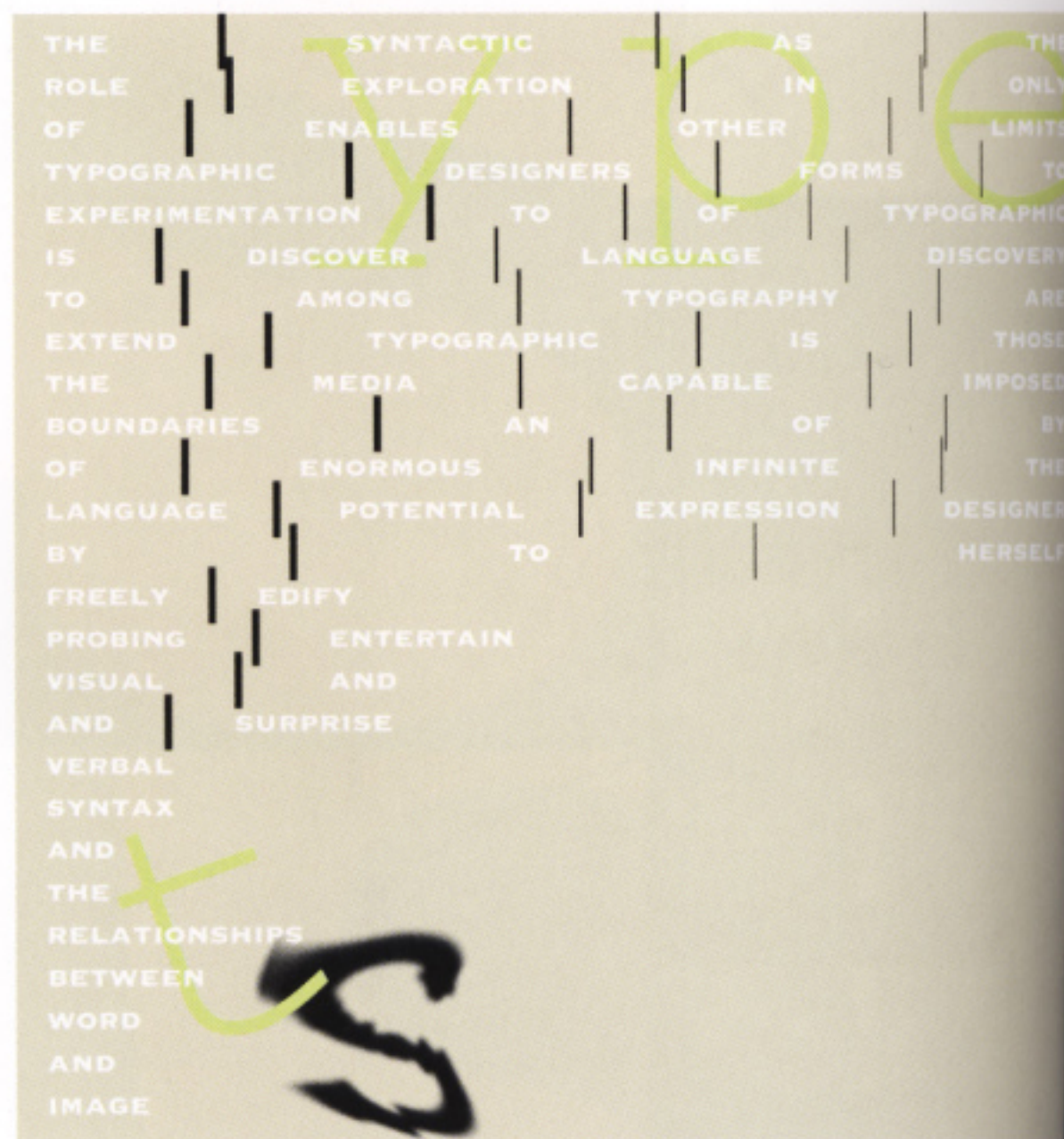
ILFORD HP5 PLUS

0A

1

1A

Computer manipulation energizes the letterform.



3.7.2

3.5.1

2.5.2

A font possessing a boxed frame for each of its individual letters comprises the main text. The diagonal placement of the text is reminiscent of an architectural layout. Supporting this angular layout is a square of moving cubes with an imprinted s. A thin vertical line plays off the predictability of the composition's directional structure.

typographic experimentation

Ripping and blurring effects.

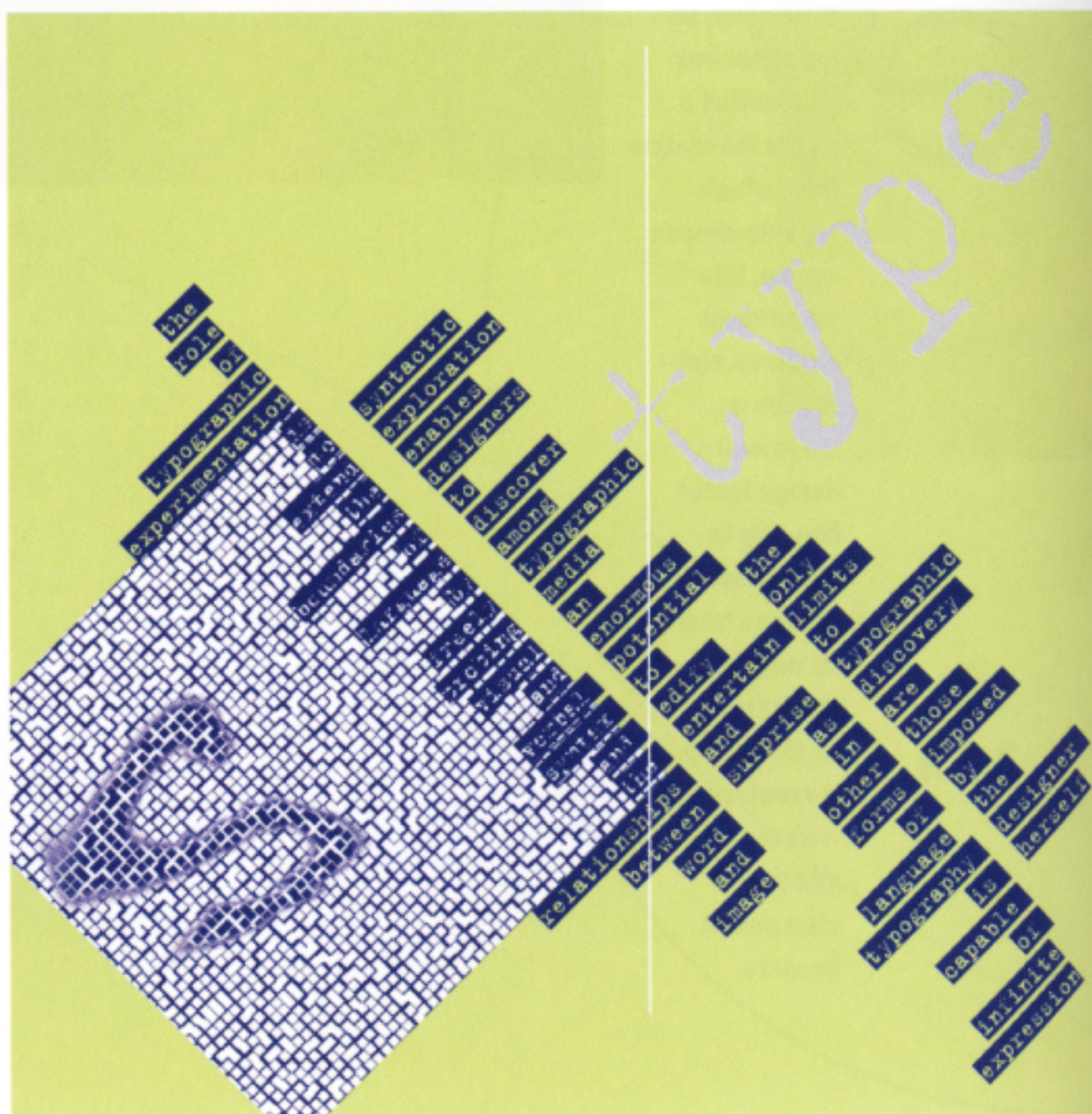
Here, the procedure is to produce an active plane of type by separating the text into active groups. Repetition of vertical dashes, progressing from thick to thin, rhythmically slice through the space. The dissonant grouping of words and lines produces an energetic and irregular visual field.

3.6.2

3.5.3

4.1.2

3.7.2



The role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. Syntactic exploration enables designers to discover among typographic media an enormous potential to edify, entertain and surprise. As in other forms of language typography is capable of infinite expression. The only limits to typographic discovery are those imposed by the designer herself

type

Overlapping text generally provides a design with a tactile quality. Here, where the text is overlaid, the texture is coarse and the rhythm is rough. The irregular sequence of the text, however, stands in contrast to the elegant spaces defined by the counter-forms of the letters s, and the marching vertical lines.

2.2.4

3.3.3

3.1.3

The backgrounds upon which the compositional elements cross and interrelate advance and recede. Distinguishing which ground is positive and which is negative is purposefully unresolved. Although predominantly symmetrical, the composition

also implies asymmetry due to a carefully balanced placement of elements on either side of the design's central axis.

2.2.8

3.2.3

1.2.4

2.6.3

2.2.8

3.3.3

the role of typography is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image. syntactic exploration enables designers to discover among typographic media an enormous potential to edify, entertain and surprise. as in other forms of language, typography is capable of infinite expression. the only limits to typographic experimentation are those imposed by

The emotive qualities of type can be heightened through the manipulation of computer software filters. These powerful tools enable infinite possibilities for letter distortion. Fragmenting and blurring type add a visual dimension that challenges typographic conventions.

syntactic exploration enables designers to discover among typographic media an enormous potential to edify, entertain and surprise.

type

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type

type

type

tvne

mong

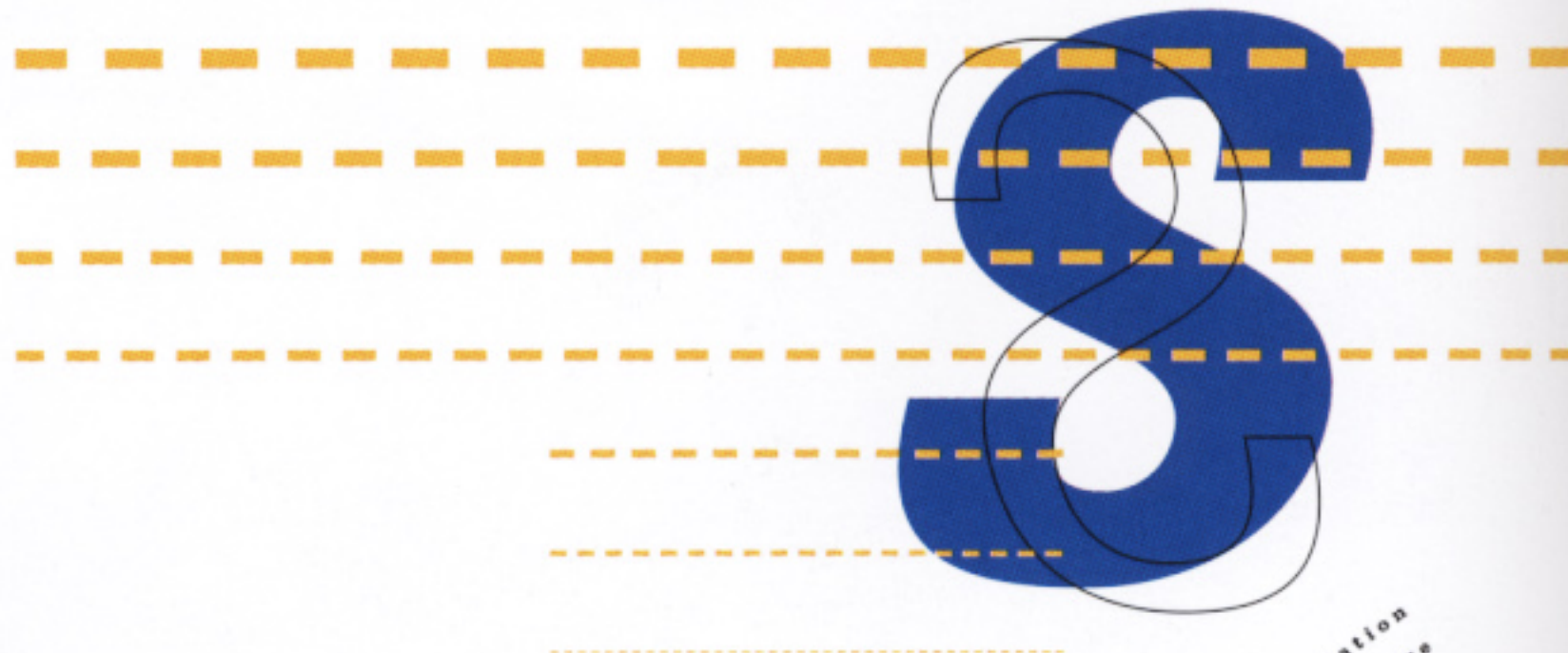
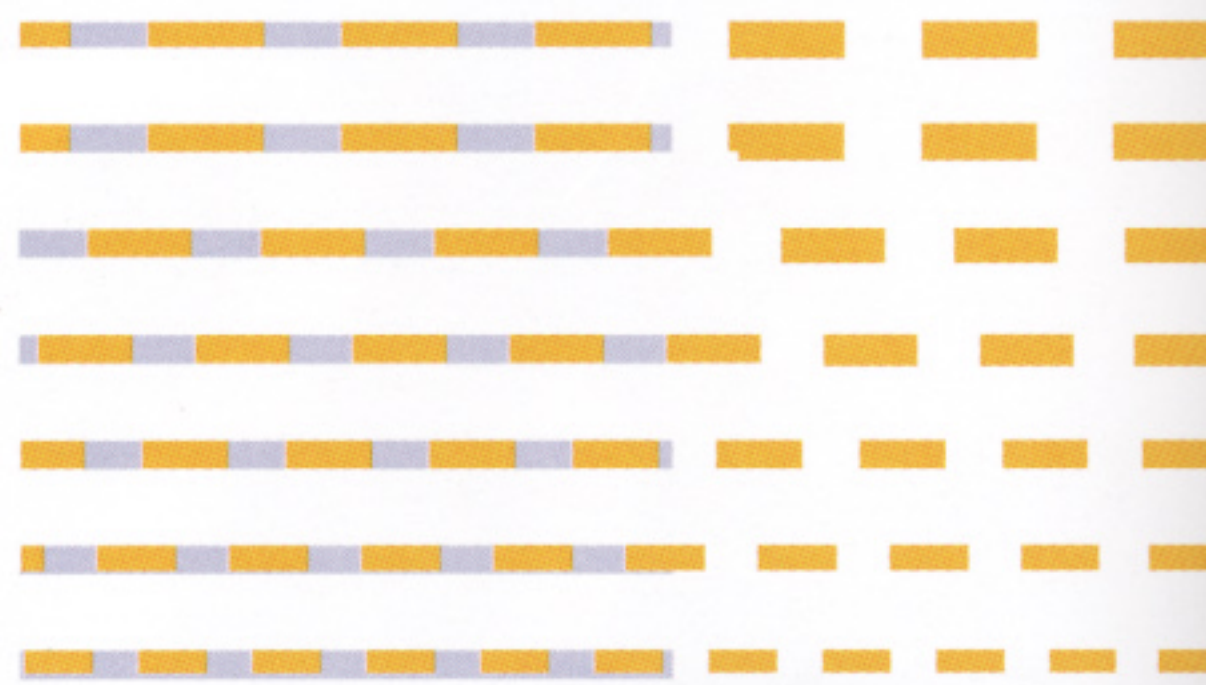
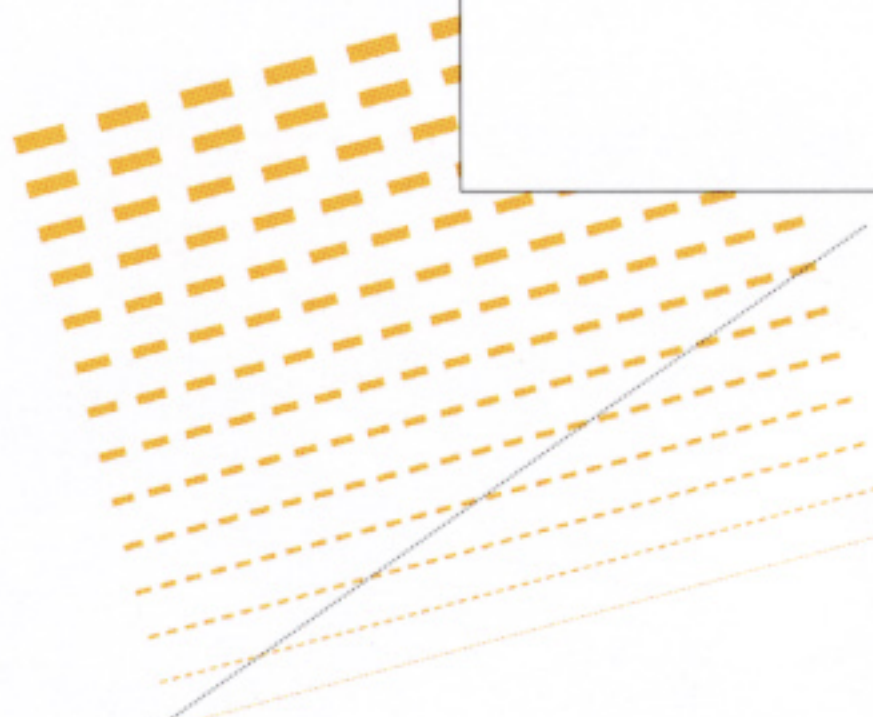
S

the relationships between word and image.

the role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal

The letter s vibrates as if surrounded by a magnetic force.

Overlapping type and ruled lines create a complex field of visual information. Dashed lines form the positive shapes as well as the negative white spaces. The interaction between foreground and background appears ambiguous as the components weave in and out of one another.



the role of typographic experimentation is to extend the boundaries of language by freely probing visual and verbal syntax and the relationships between word and image syntactic exploration enables designers to discover among typographic media an enormous potential to edify, entertain and surprise as in other forms of language typography is capable of infinite expression the only limits to typographic discovery are those imposed by the designer herself

3.5.3

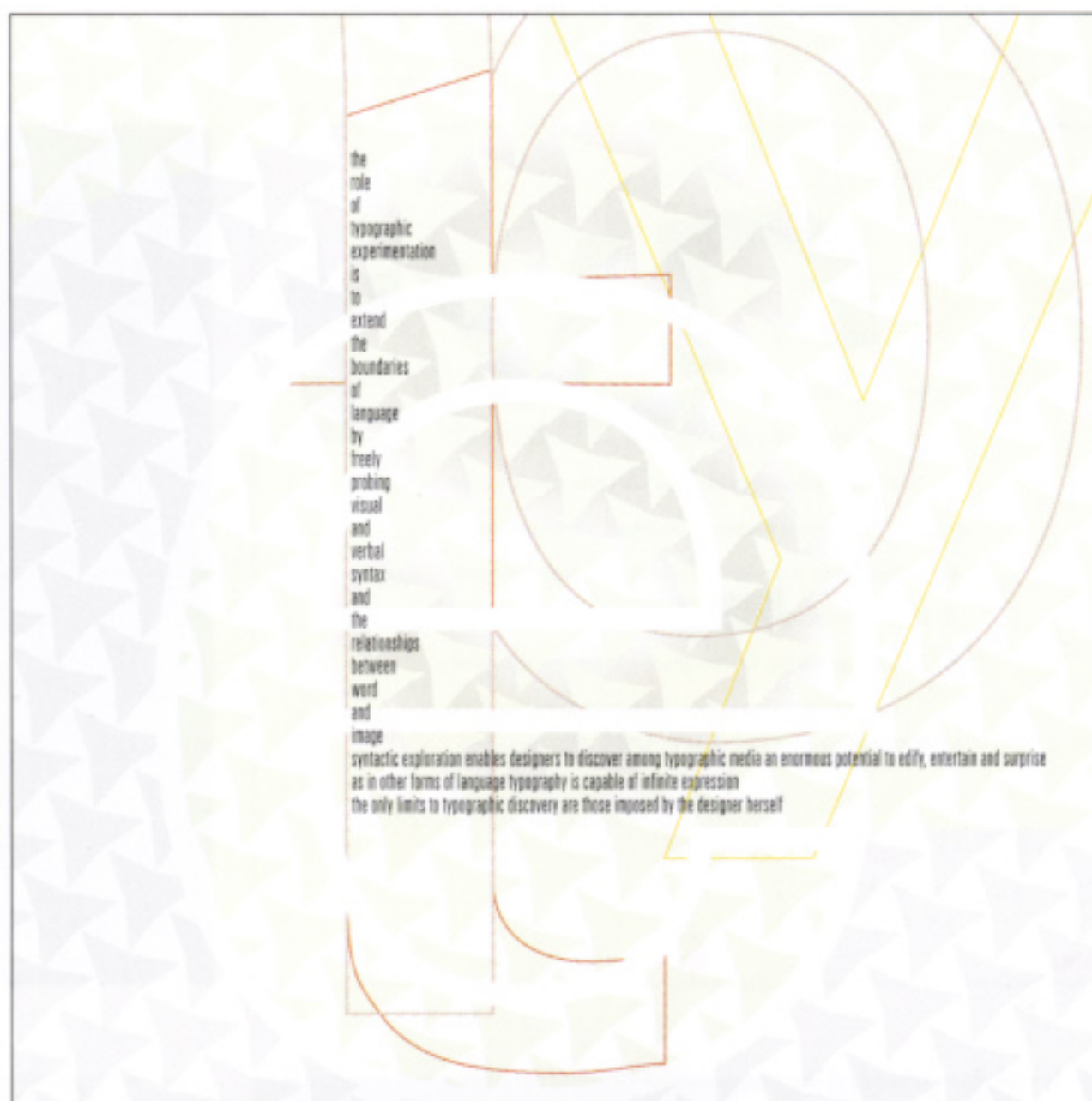
2.5.2

4.2.1

2.3.4

3.5.4

2



Letterform design and constructed texture are the basis of this typographic design. Individual letters of varying outlined strokes are abstracted to compose a series of shapes. Repeated triangular stars establish a dazzling kinetic pattern.

3.5.4

2.2.8

2.5.5

Distortion is an essential extension of typographic language, and the free expression of typographic form contributes to contemporary visual culture. At the same time, sensitivity to typographic tradition remains a critical concern, for without harmony there is no beauty.



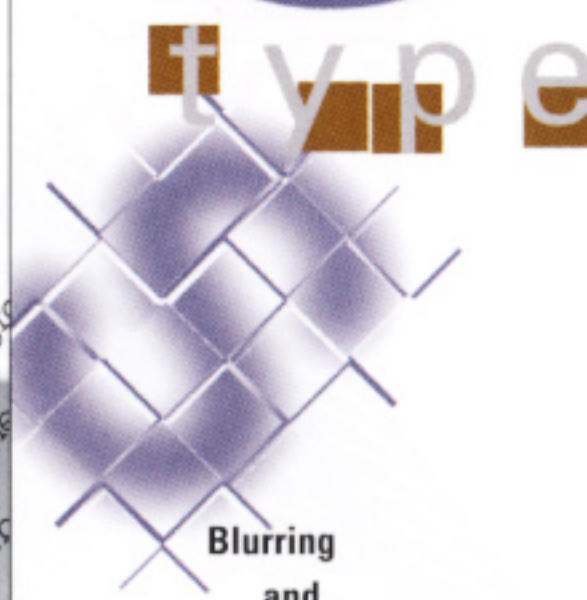
The rippling filter offers a letter a malleable characteristic.

2.5.1

2.7.1

2.4.5

3.5.1



Blurring and tiling blend to render an exquisite expression.

render an exquisite expression.

render an exquisite expression.

render an exquisite expression.

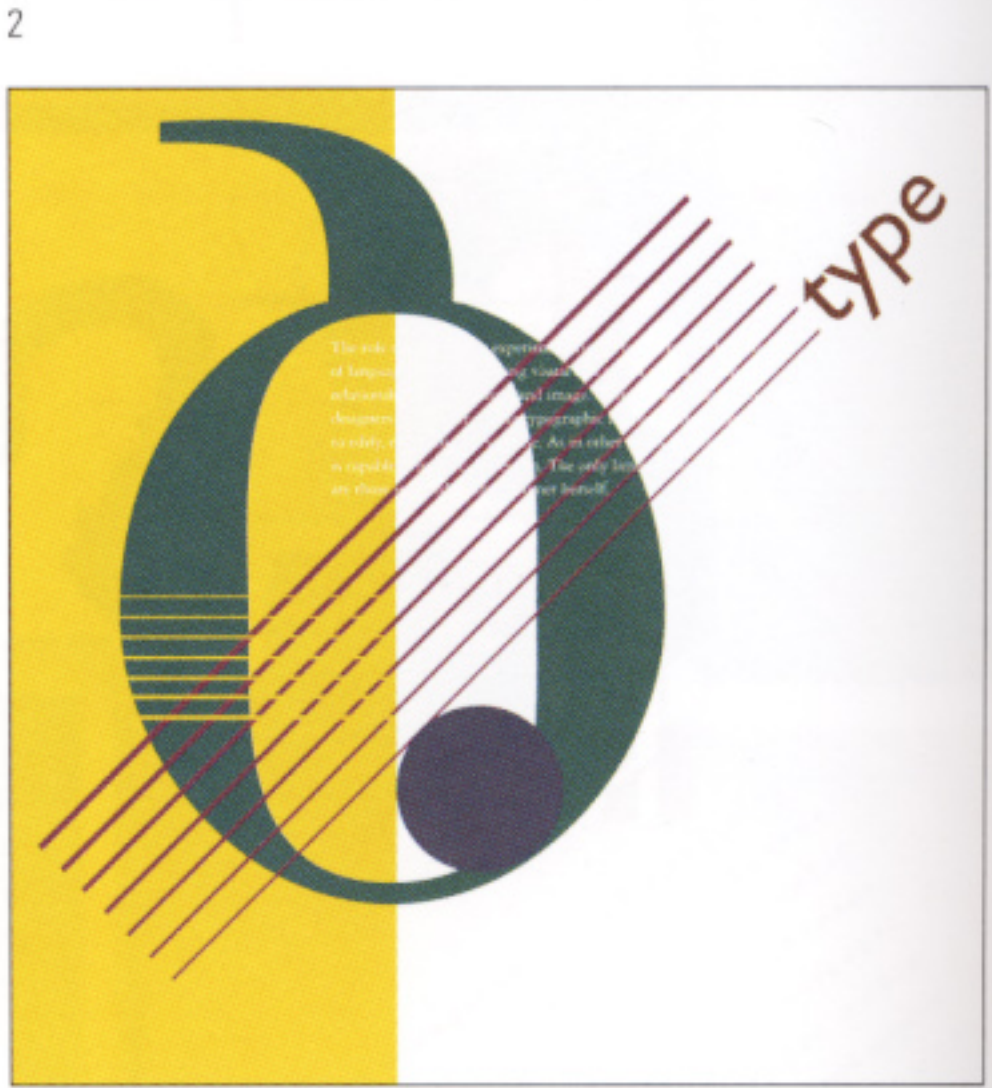
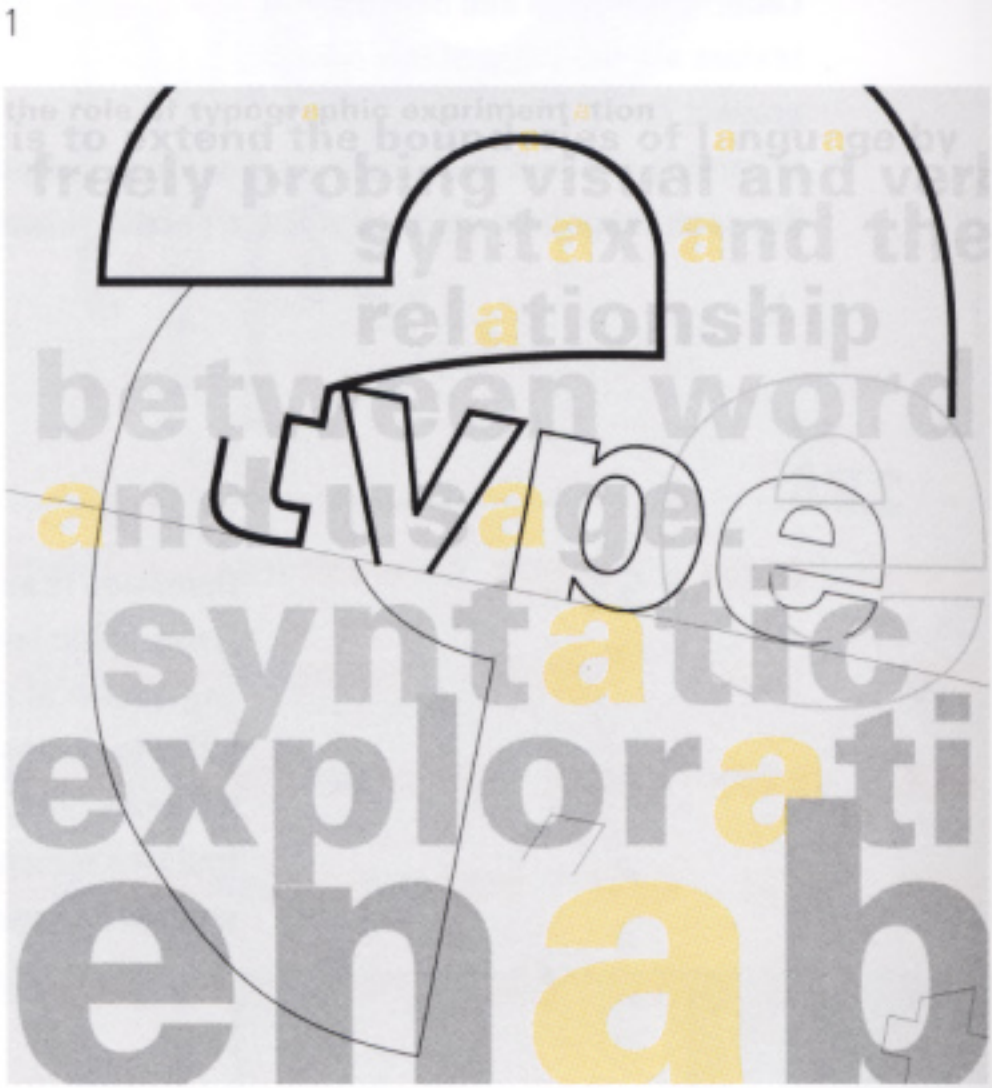
render an exquisite expression.

Note: As you study the work in this portfolio, be mindful that the student designers pinpointed specific factors from the morphology in Chapter 7 for investigation. Though you may discover that other factors also play some role in the experiments, only the prominent ones are mentioned.

1
Factors:
1.1.1 case upper
2.6.1 dimensionality volumetric
4.2.2 shapes organic
Designer: **Veronica Ledford**

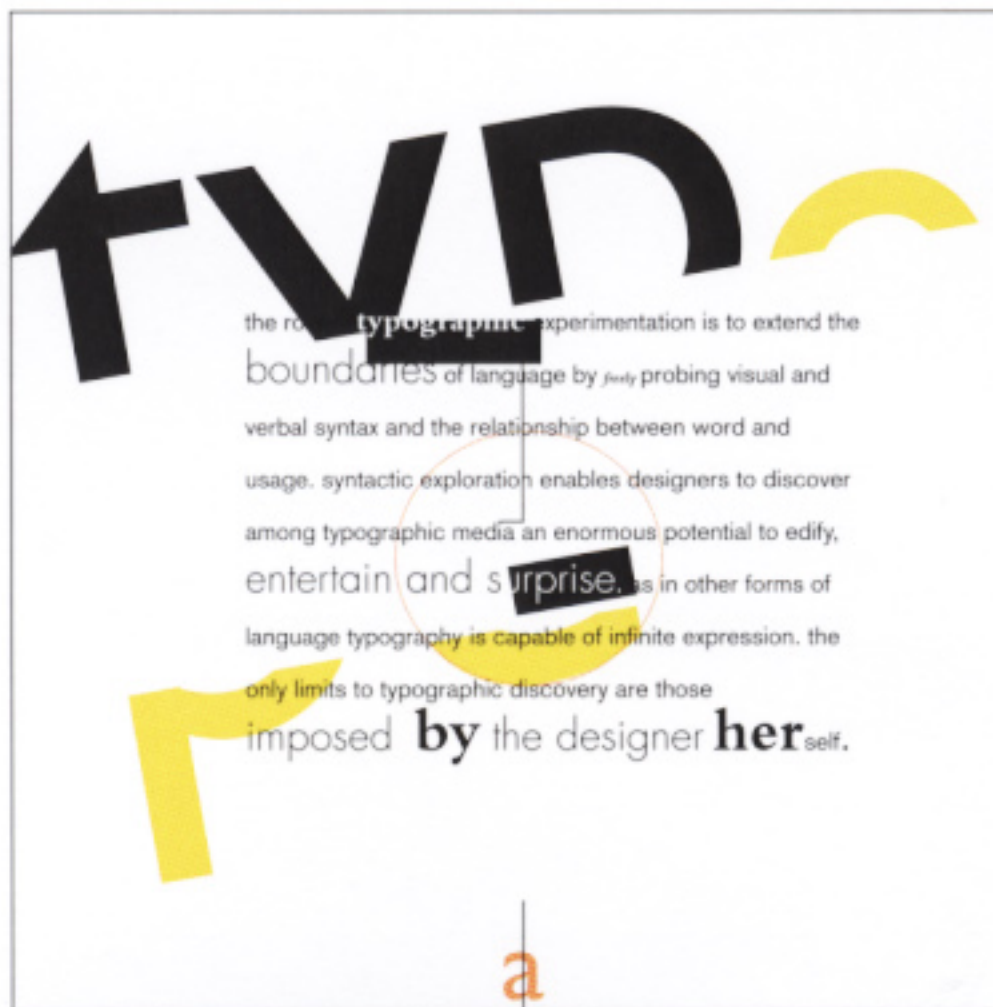
2
Factors:
2.2.1 distortion fragmenting
2.4.5 outline combination
3.7.4 rhythm progressive
Designer: **Timea Adrian**

3
Factors:
1.3.3 size large
3.7.4 rhythm progressive
4.1.9 ruled lines combination
4.2.3 shapes combination
Designer: **Joshua Sandage**

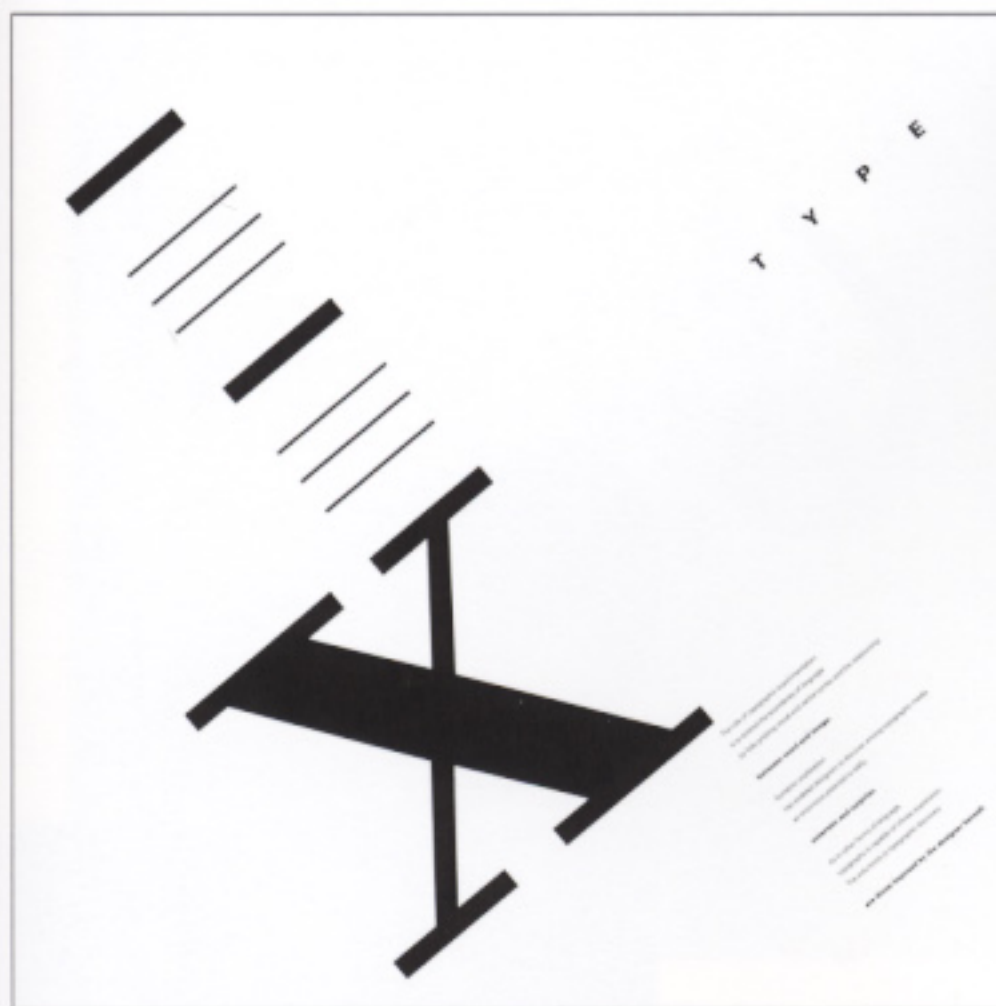




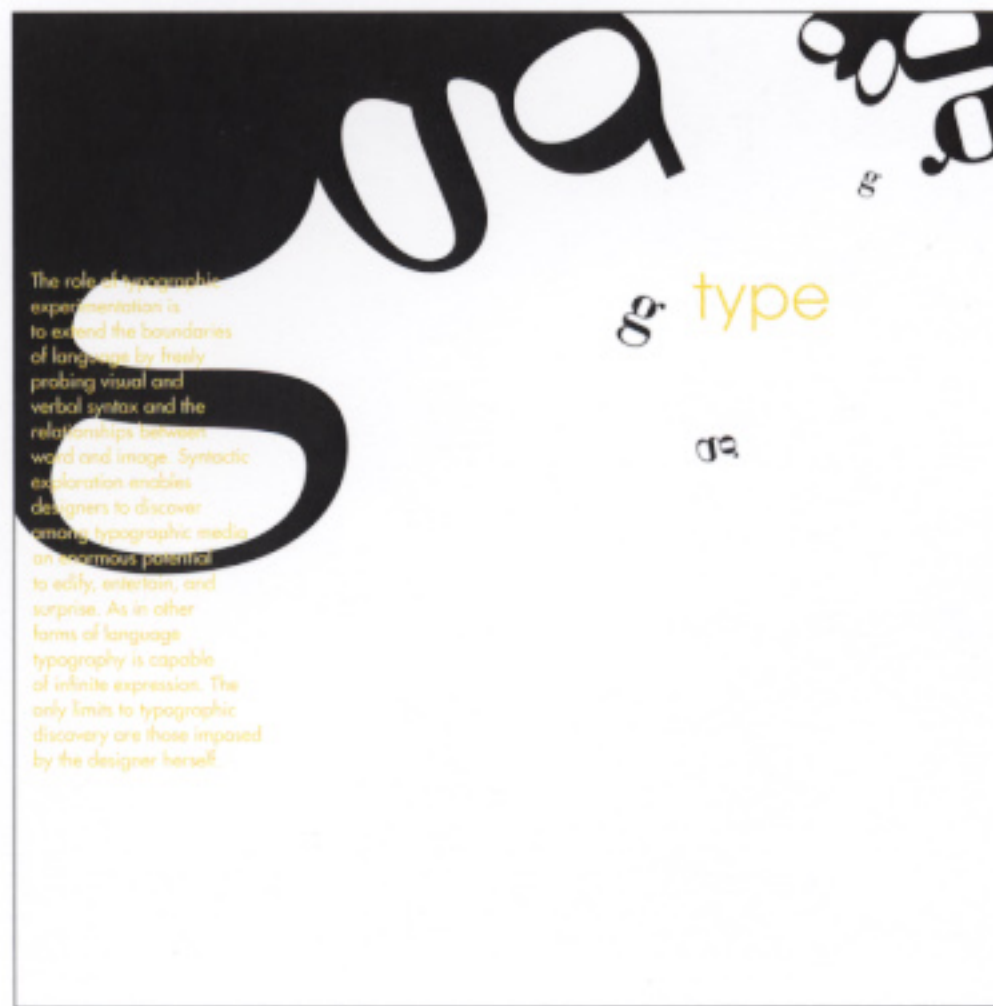
4



5



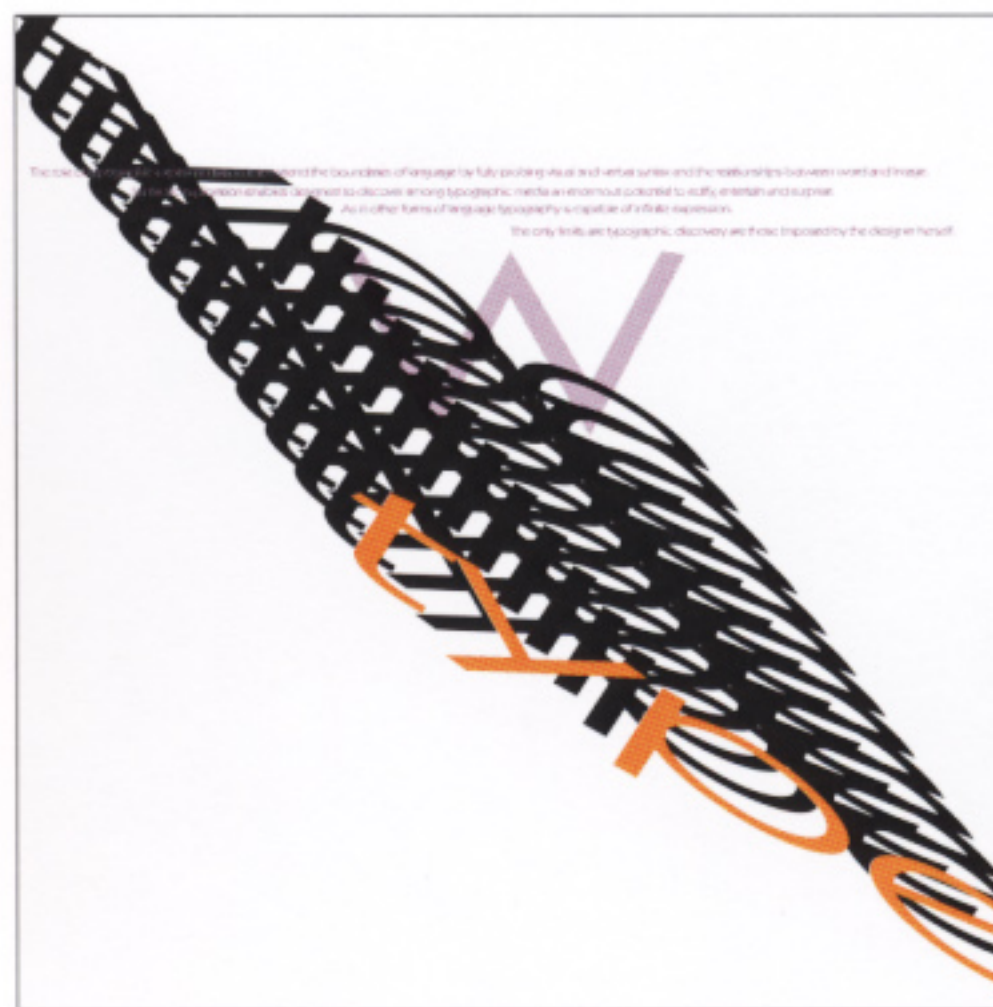
6



7



8



9

4

Factors:

- 1.3.3 size combination
- 3.2.5 direction combination
- 3.6.1 repetition few
- 4.1.3 ruled lines diagonal

Designer: **Ginger Cho**

5

Factors:

- 1.3.3 size combination
- 3.1.3 balance combination
- 3.8.2 rotation moderate

Designer: **Timea Adrian**

6

Factors:

- 3.2.3 direction diagonal
- 3.7.3 rhythm alternating
- 3.8.2 rotation moderate
- 2.3.2 elaboration subtraction

Designer: **Rosemary Sabatino**

7

Factors:

- 1.2.1 face serif
- 3.5.2 proximity touching
- 3.8.2 rotation combination
- 4.2.2 shapes organic

Designer: **Joshua Sandage**

8

Factors:

- 1.3.4 size combination
- 2.2.7 distortion mutilating
- 2.4.5 outline combination

Designer: **Chris Raymond**

9

Factors:

- 2.2.4 distortion stretching
- 3.2.3 direction diagonal
- 3.6.4 repetition pattern

Designer: **Ann Ford**

10

Factors:

1.6.4 width combination

2.5.5 texture combination

2.7.4 tonality combination

3.2.1 direction horizontal

Designer: **Rosemary Sabatino**

11

Factors:

2.2.2 distortion skewing

3.2.3 direction diagonal

4.1.9 ruled lines combination

Designer: **Joshua Sandage**

12

Factors:

3.4.2 grouping dissonant

1.2.4 face eccentric

3.5.1 proximity overlapping

4.3.1 symbols normal

Designer: **Krysta Higham**

13

Factors:

1.3.3 size large

3.2.4 direction circular

3.4.1 grouping consonant

4.2.3 shapes combination

Designer: **Joshua Sandage**

14

Factors:

2.2.8 distortion combination

3.5.1 proximity overlapping

Designer: **Chris Raymond**

15

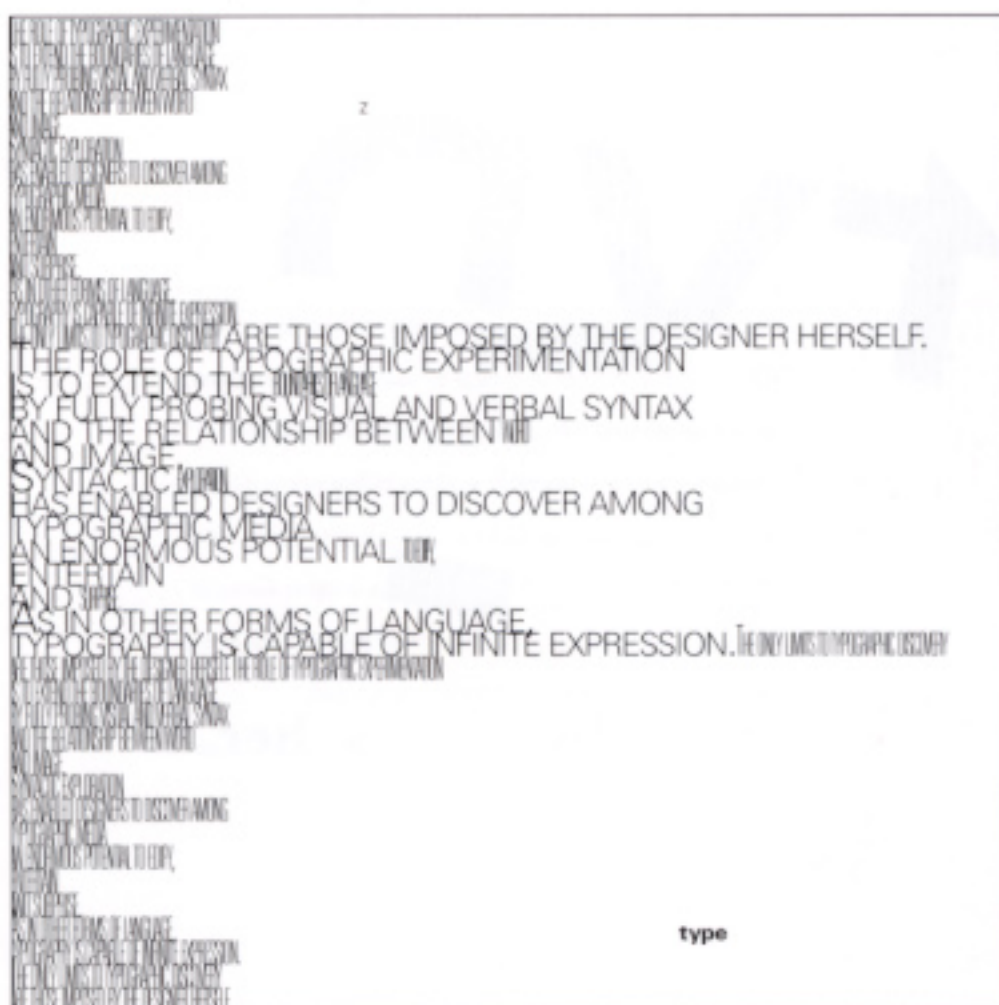
Factors:

1.3.3 size large

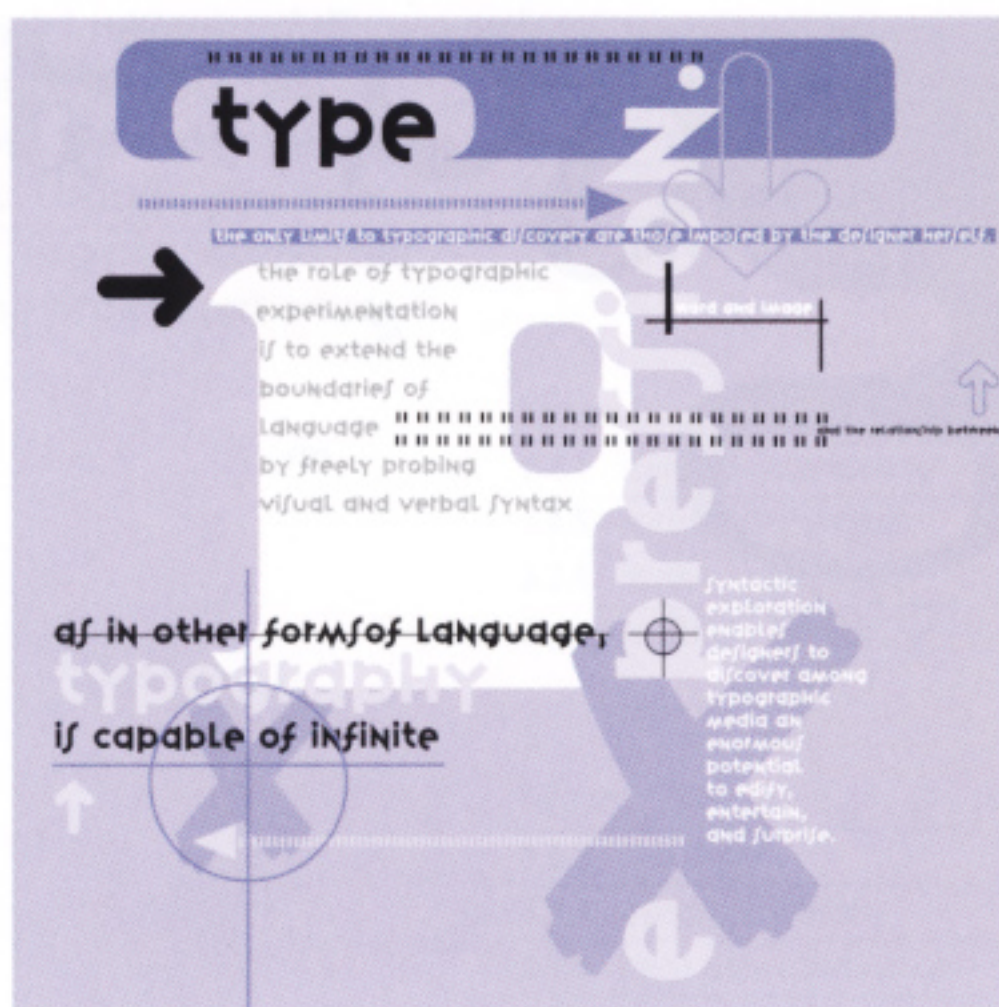
1.5.1 width narrow

2.2.1 distortion fragmenting

4.2.3 shapes combination

Designer: **Ann Ford**

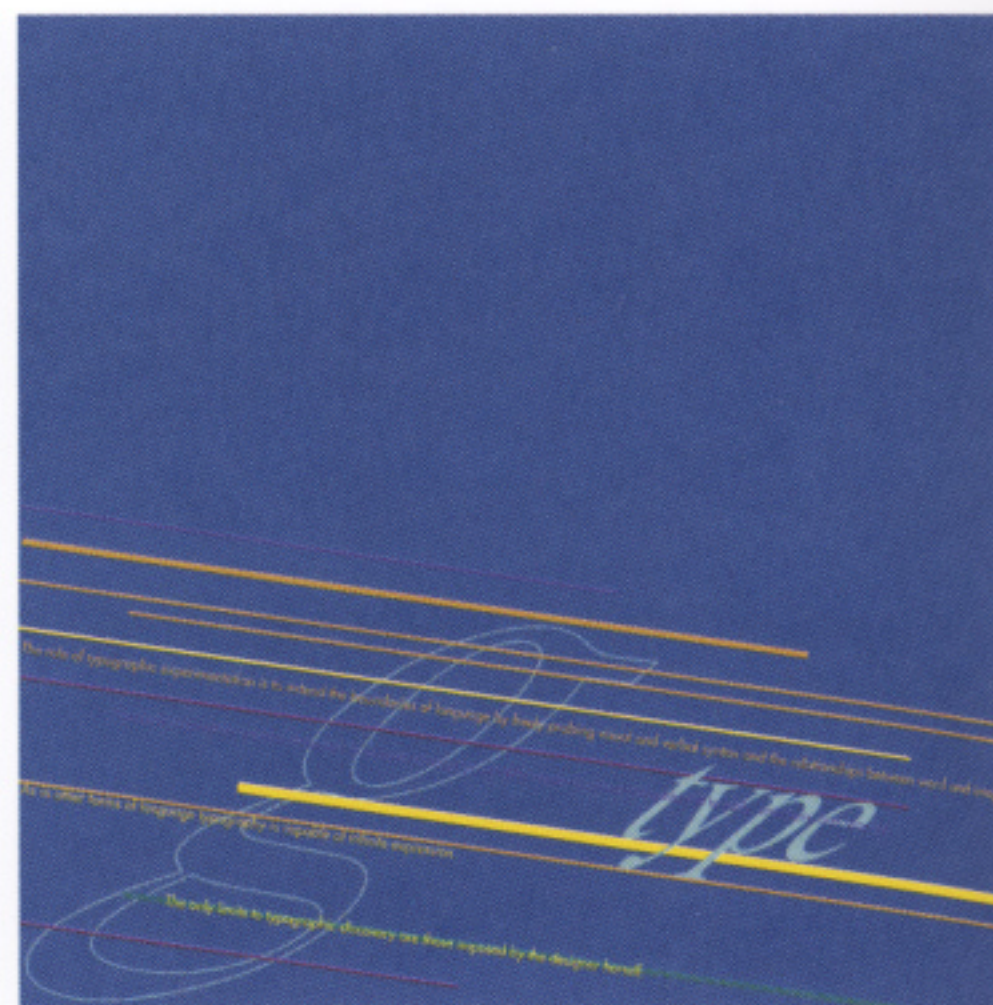
10



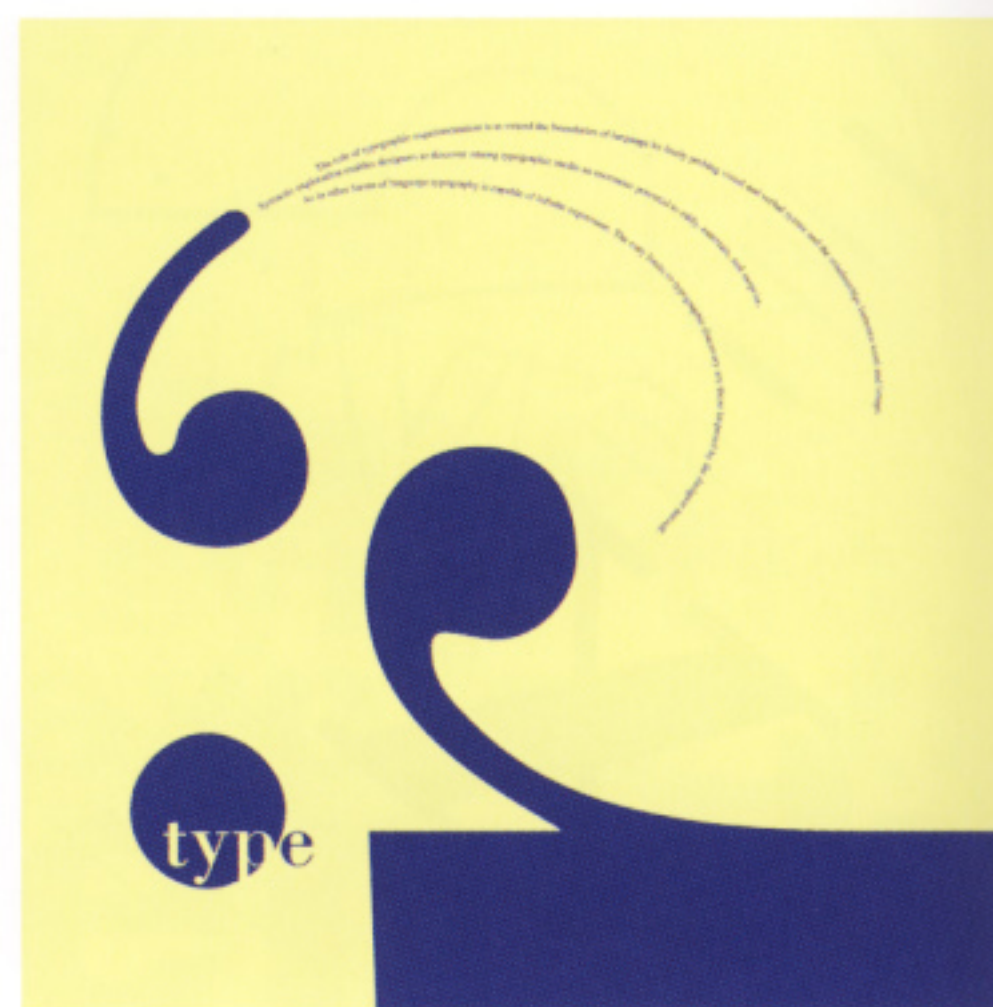
12



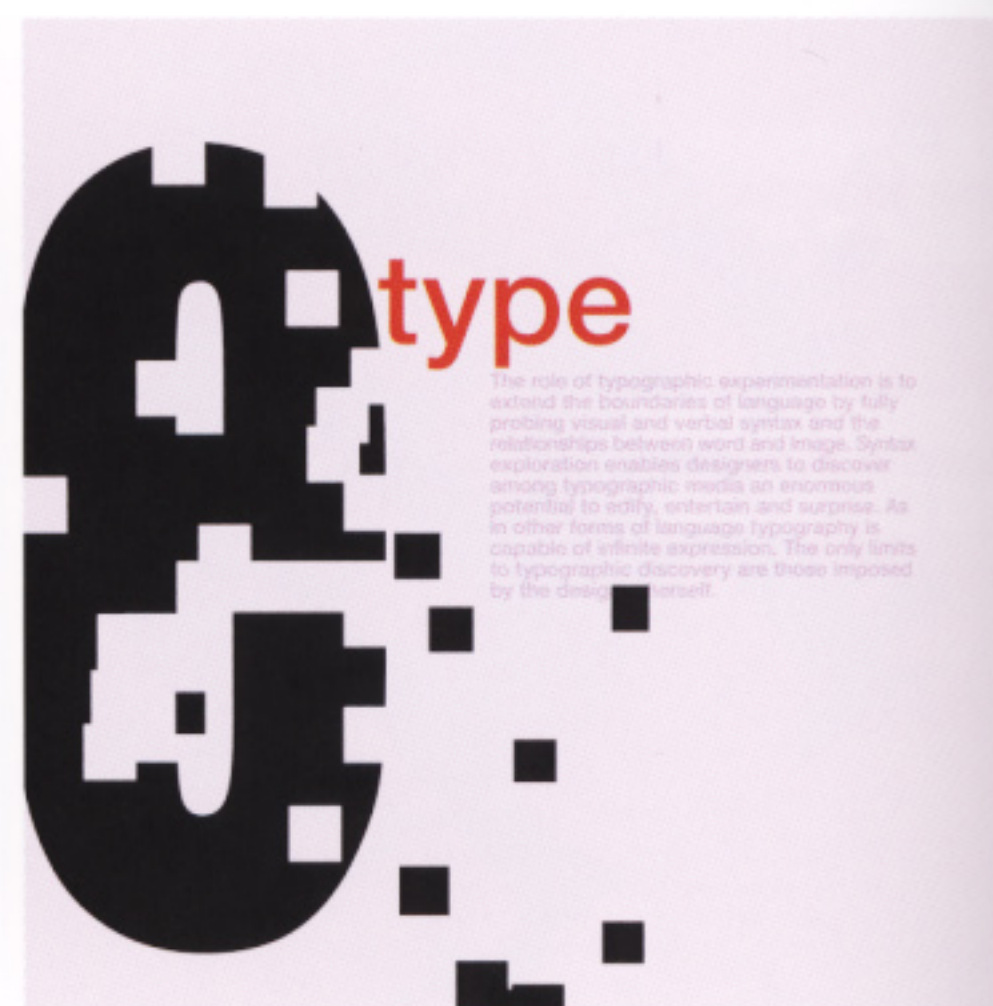
14



11



13



15

t h e r o l e o f

typographic experimentation

is to extend

t y p e

the boundaries

16

Factors:

2.6.1 dimensionality *volumetric*

3.5.1 proximity *overlapping*

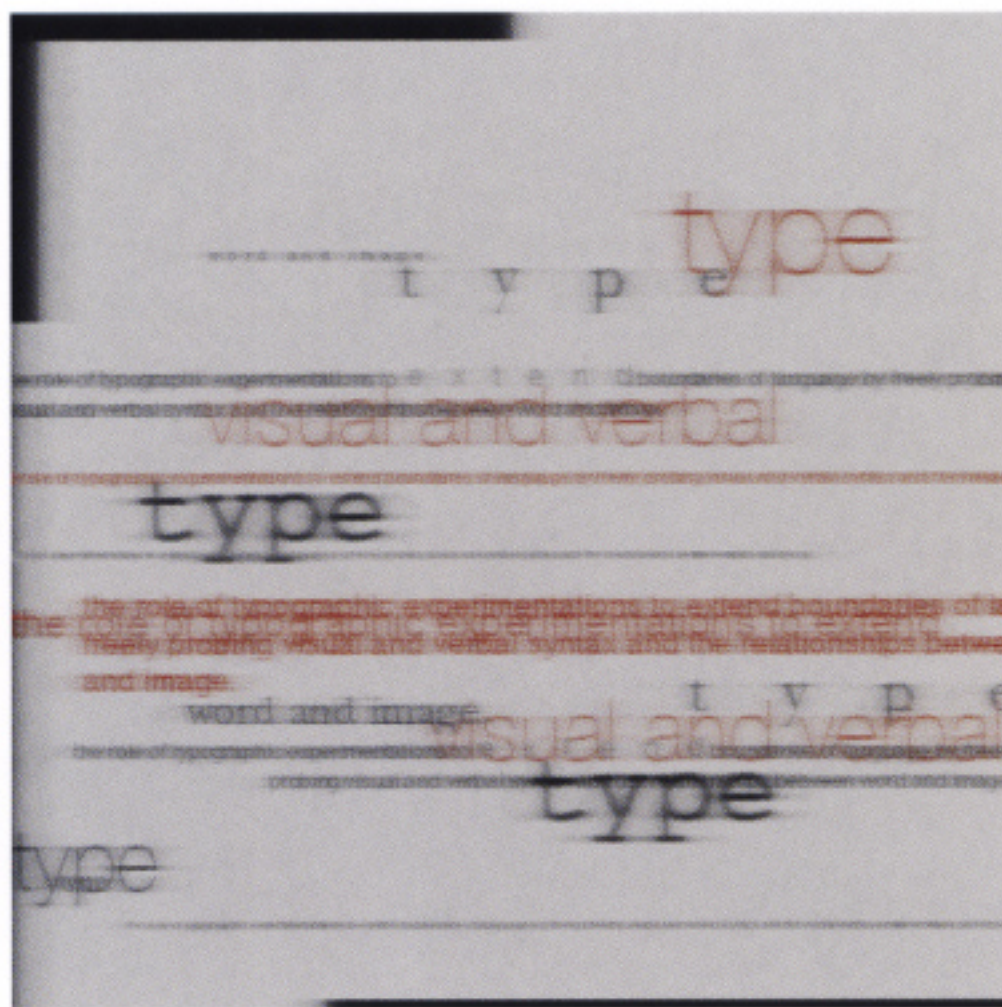
4.1.9 ruled lines *combination*

Designer: **San Van**

17

Factors:

- 1.2.5 face combination
- 2.2.5 distortion blurring
- 3.2.1 direction horizontal
- 3.5.1 proximity overlapping

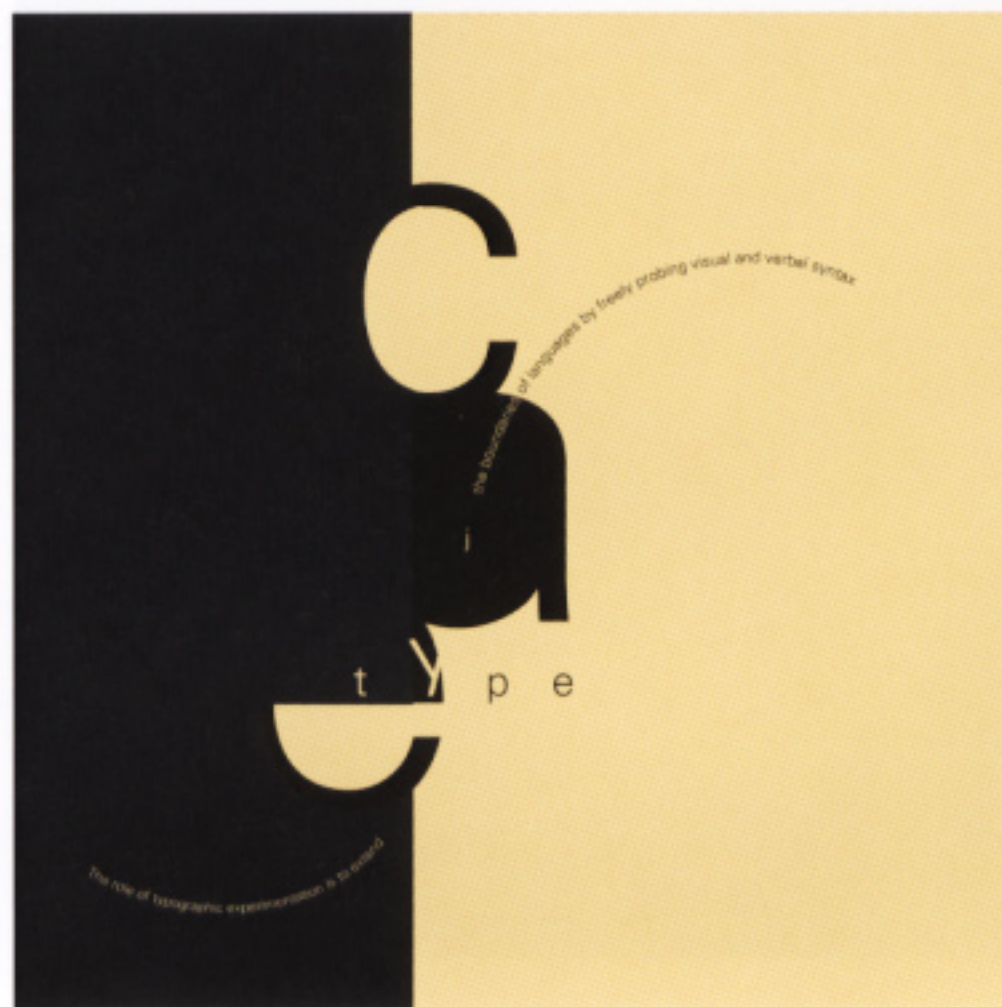
Designer: **Ginger Cho**

17

18

Factors:

- 2.2.1 distortion fragmenting
- 3.2.3 direction diagonal
- 3.7.1 rhythm regular
- 4.1.8 ruled lines thick

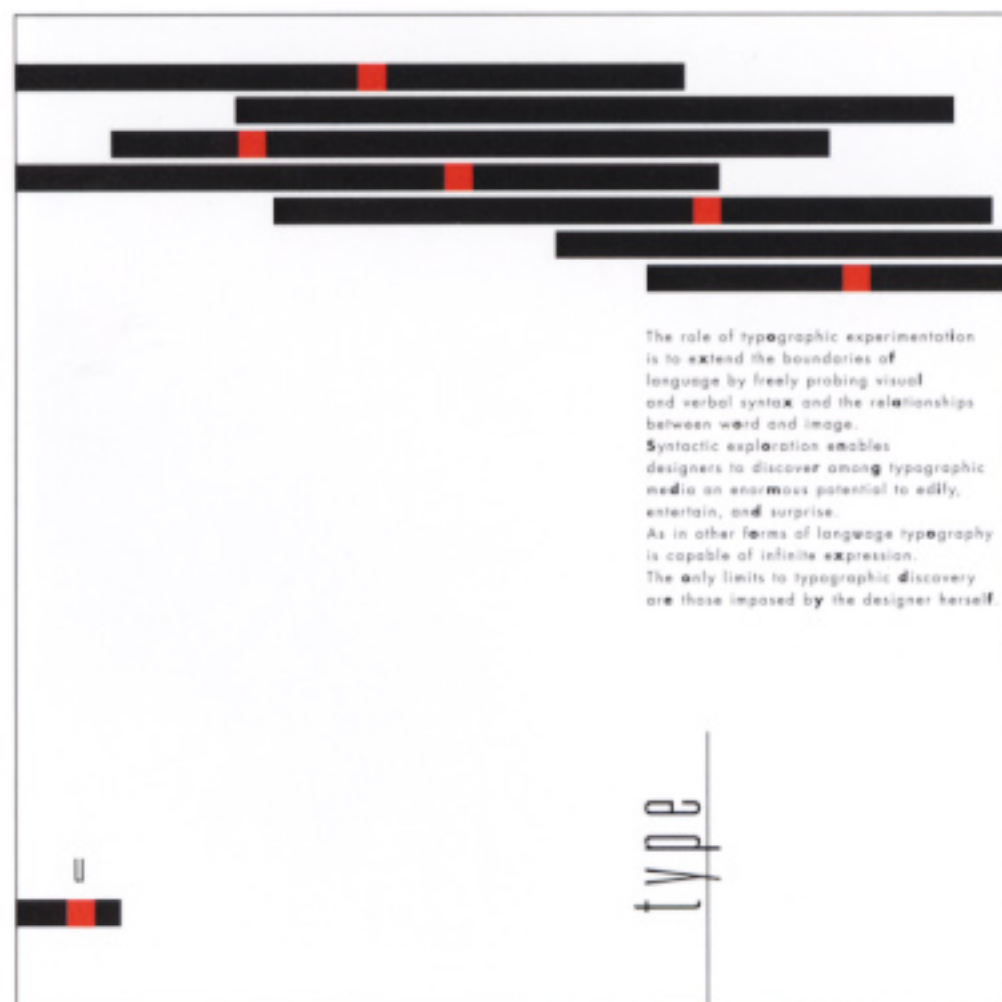
Designer: **Chris Raymond**

19

19

Factors:

- 2.3.1 elaboration addition
- 3.2.4 direction circular
- 3.3.1 ground advancing
- 4.2.2 shapes organic

Designer: **Chris Raymond**

21

20

Factors:

- 2.3.2 elaboration subtraction
- 3.7.2 rhythm irregular
- 4.1.3 ruled lines diagonal

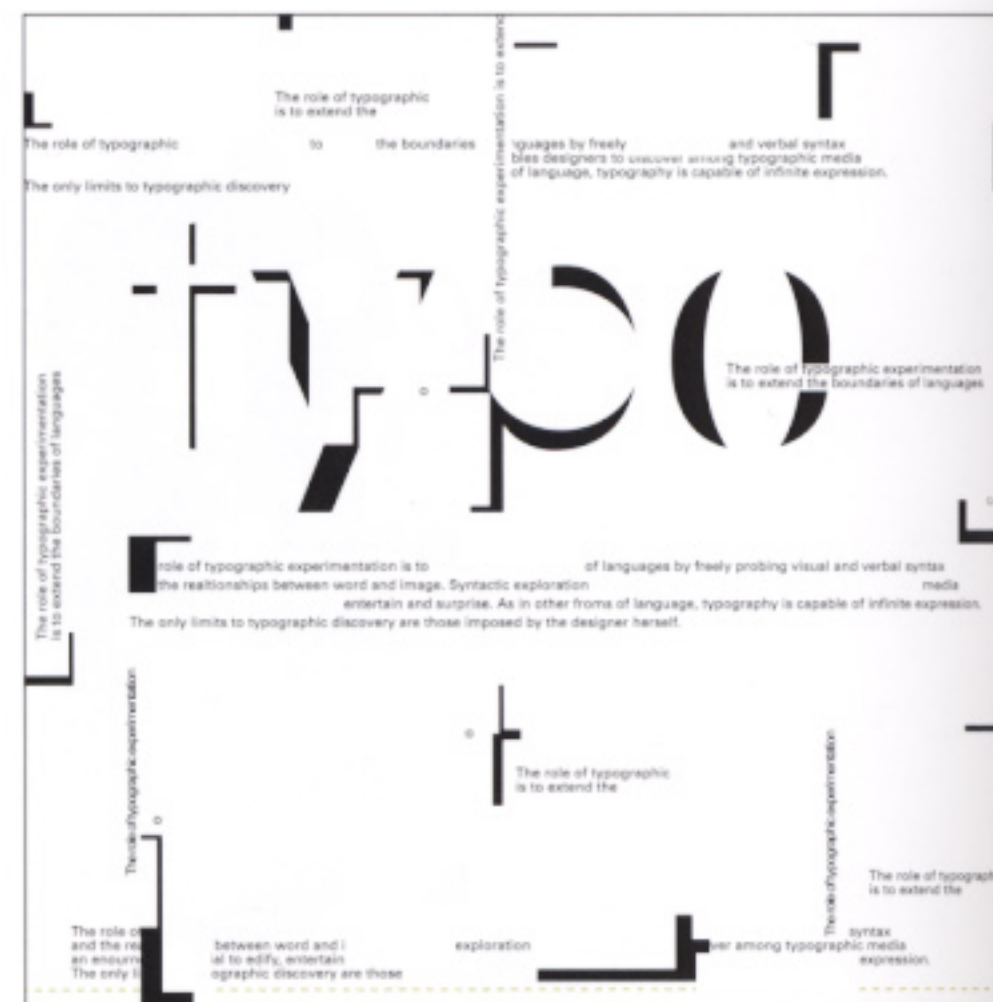
Designer: **Priya Rama**

18

21

Factors:

- 3.7.2 rhythm irregular
- 4.1.8 ruled lines thick

Designer: **Priya Rama**

22

22

Factors:

- 2.2.1 distortion fragmenting
- 2.3.2 elaboration subtraction
- 3.7.2 rhythm irregular
- 4.2.1 shapes geometric

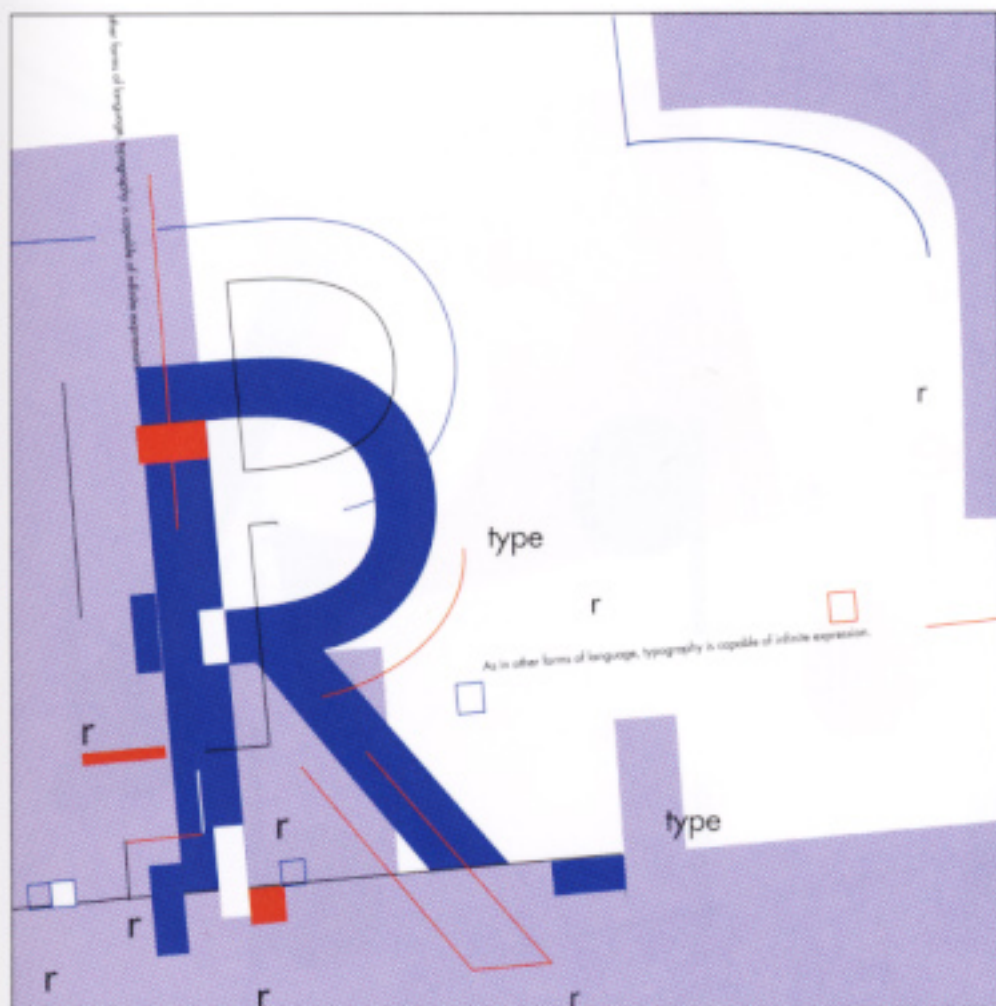
Designer: **San Van**

21

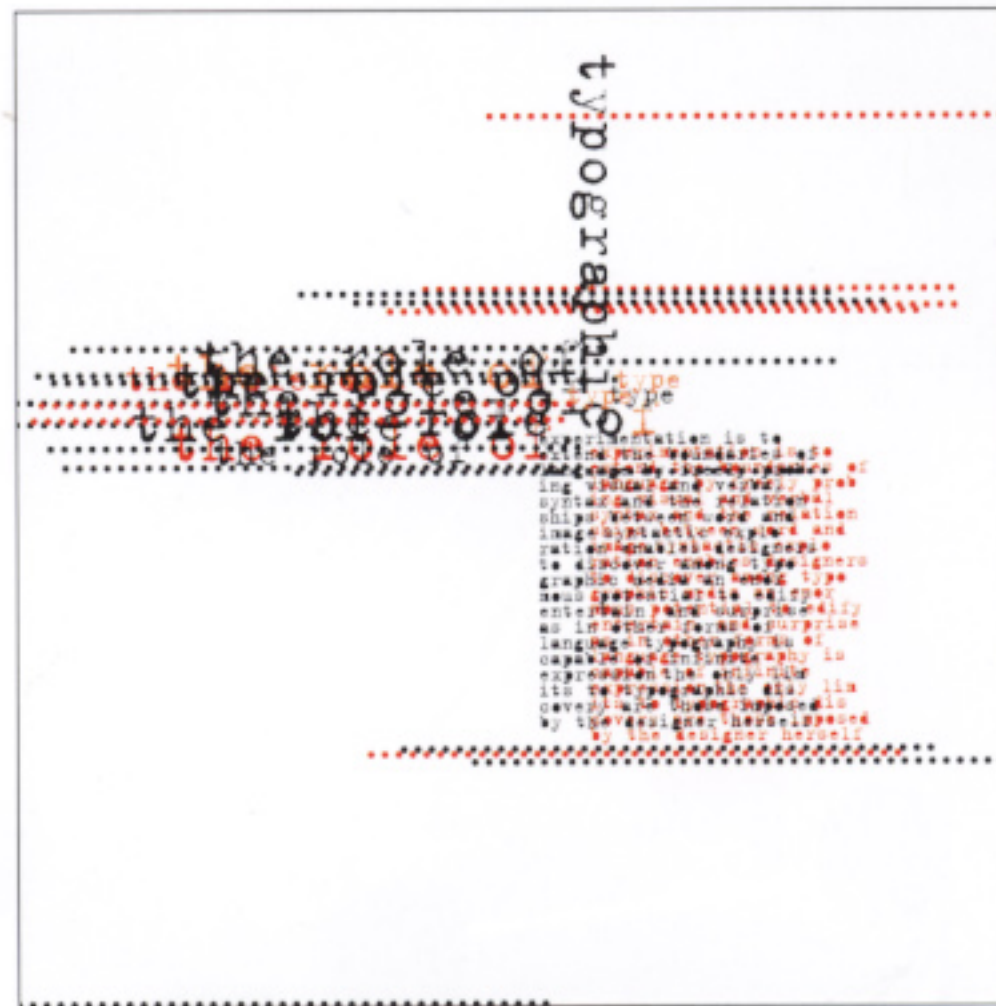
23

25

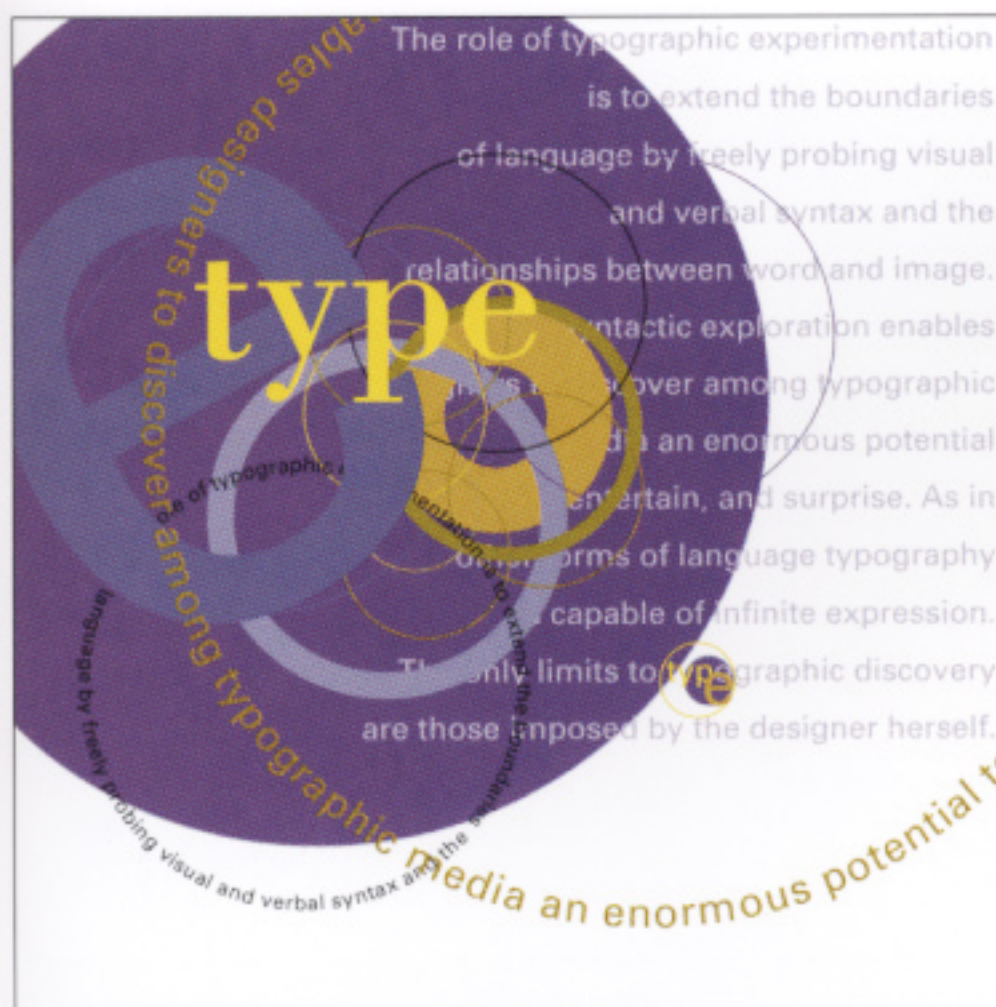
27



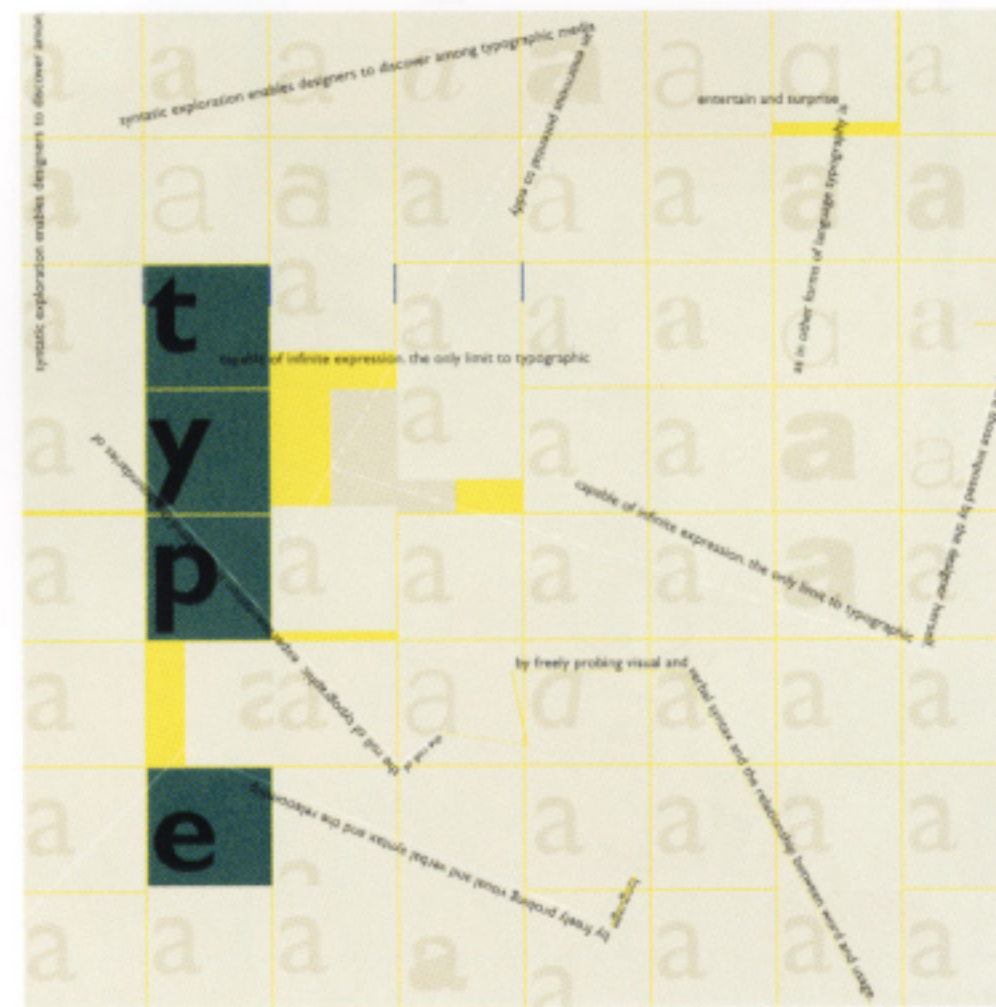
23



24



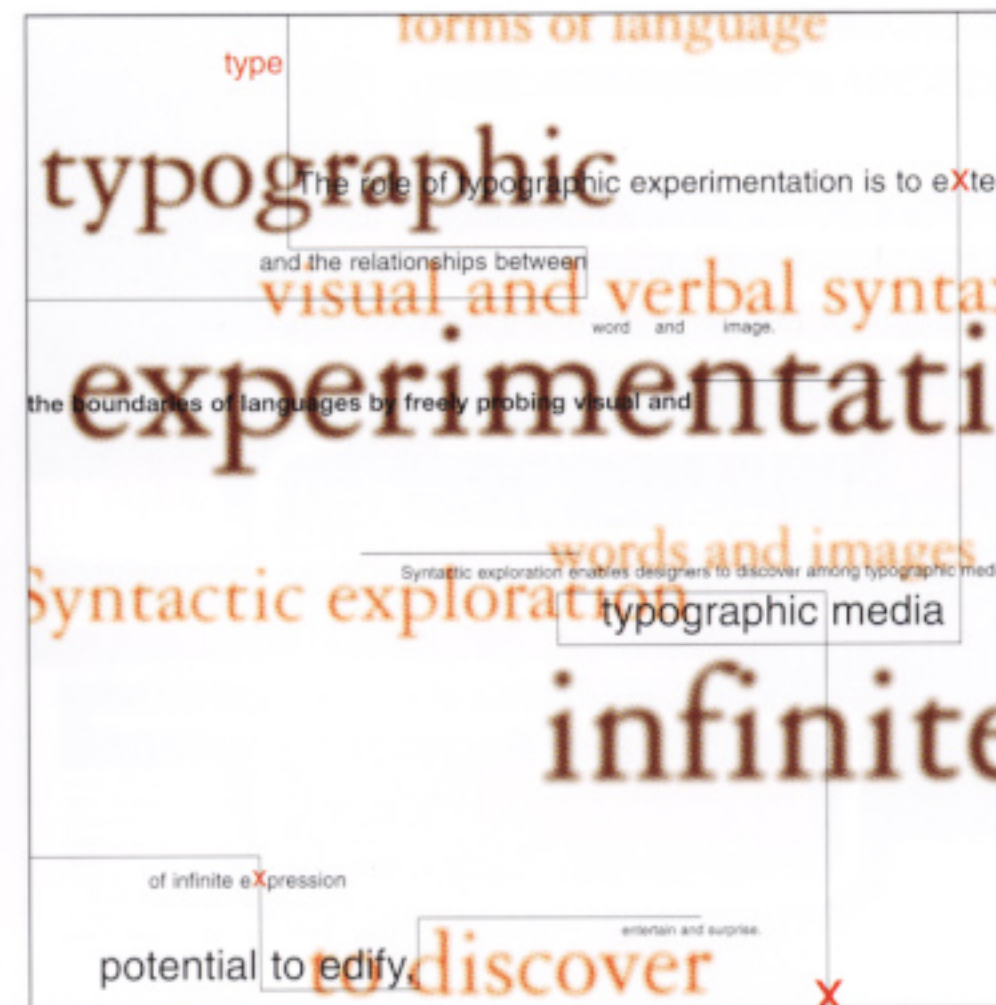
25



26



27



28

23

Factors:

- 1.2.5 elaboration combination
- 3.5.1 proximity overlapping
- 2.4.1 outline thin
- 4.1.6 ruled lines thin
- 4.2.1 shapes geometric

Designer: San Van

24

Factors:

- 2.5.4 texture irregular
- 3.5.1 proximity overlapping
- 4.1.1 ruled lines horizontal

Designer: Priya Rama

25

Factors:

- 3.2.4 direction circular
- 3.5.1 proximity overlapping
- 3.8.2 rotation moderate
- 4.1.4 ruled lines circular

Designer: Joshua Sandage

26

Factors:

- 3.2.3 direction diagonal
- 3.6.2 repetition many
- 4.2.1 shapes geometric

Designer: Timea Adrian

27

Factors:

- 3.1.2 balance asymmetrical
- 3.3.1 ground advancing
- 3.4.2 grouping dissonant
- 4.2.1 shapes geometric

Designer: Ginger Cho

28

Factors:

- 2.2.5 distortion blurring
- 3.2.1 direction horizontal
- 3.5.1 proximity overlapping
- 4.1.6 ruled lines thin

Designer: San Van

29

Factors:

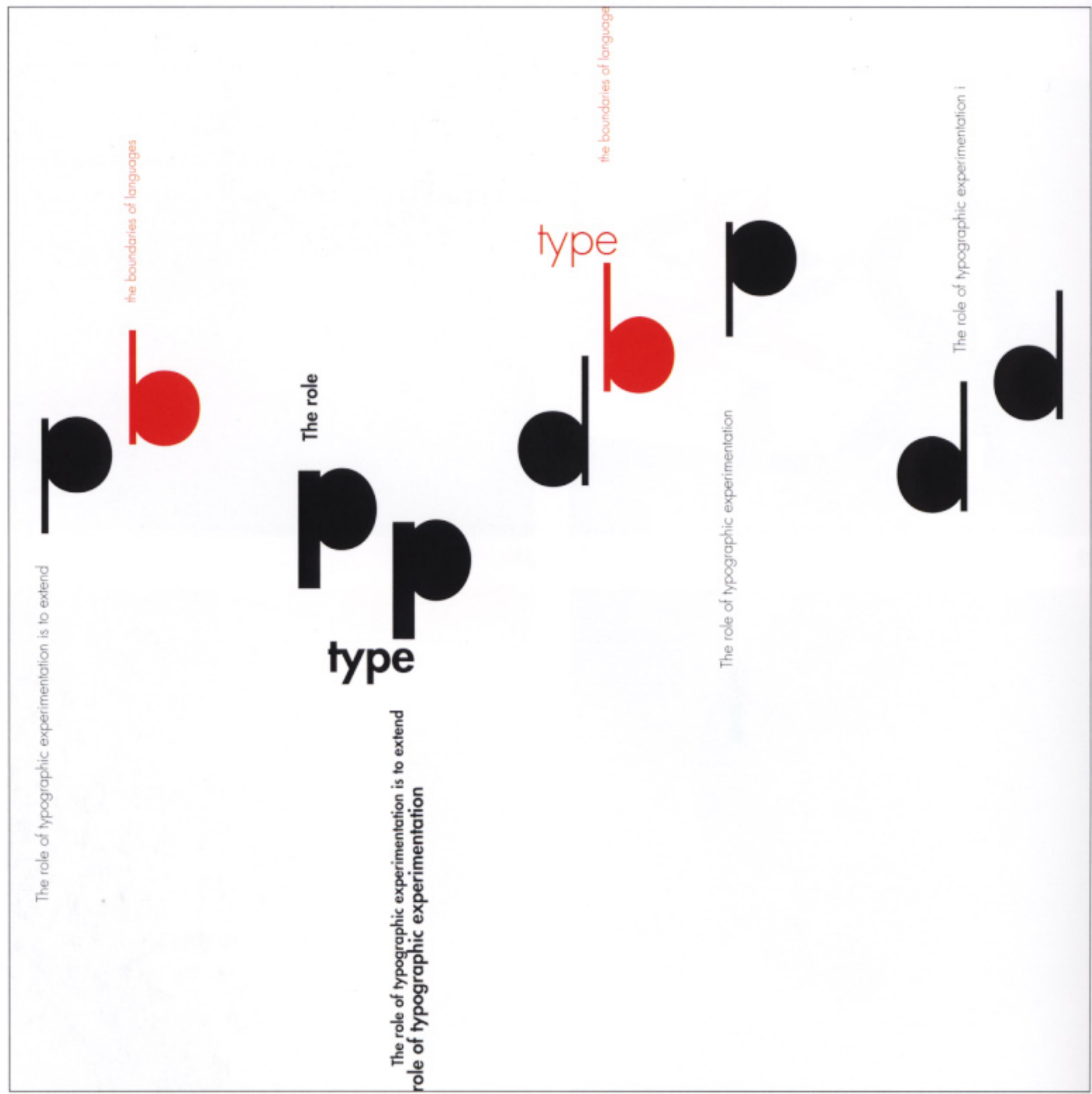
2.3.1 elaboration *addition*

3.2.2 direction *vertical*

3.7.2 rhythm *irregular*

Designer: **San Van**

29



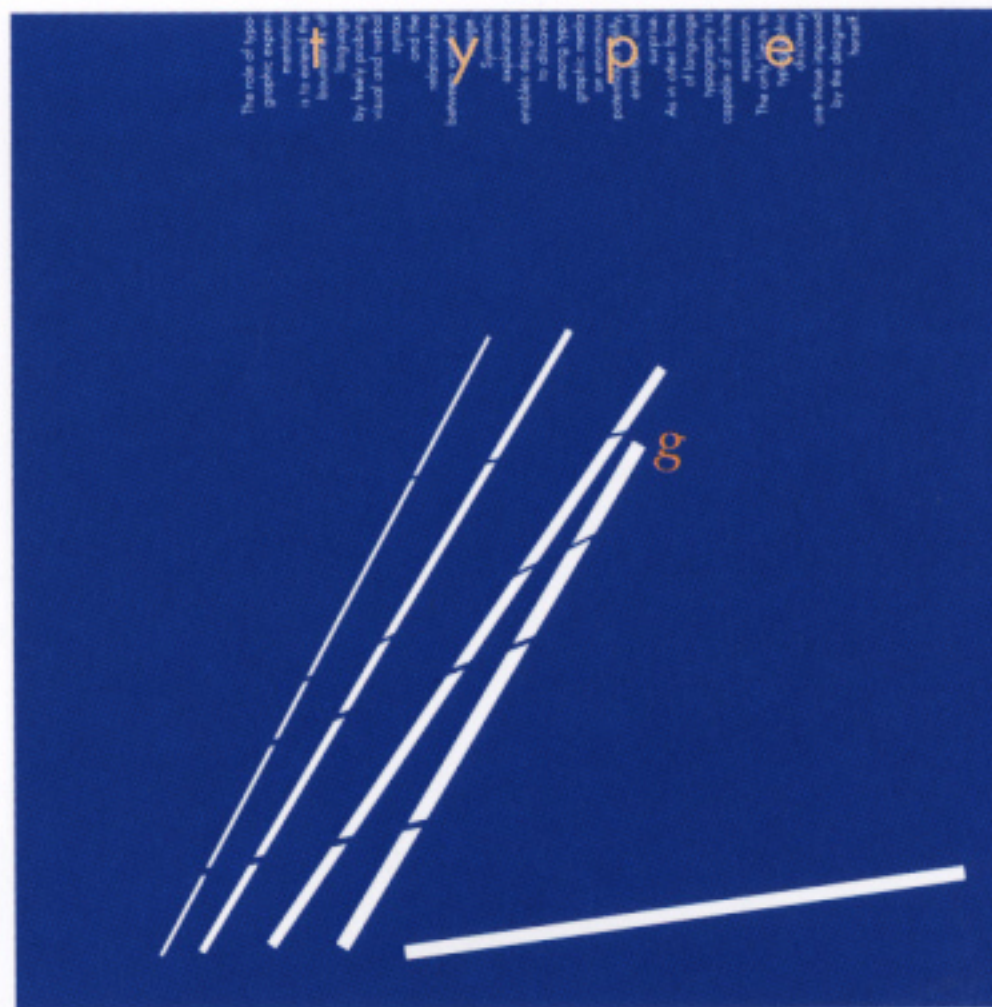
30

32

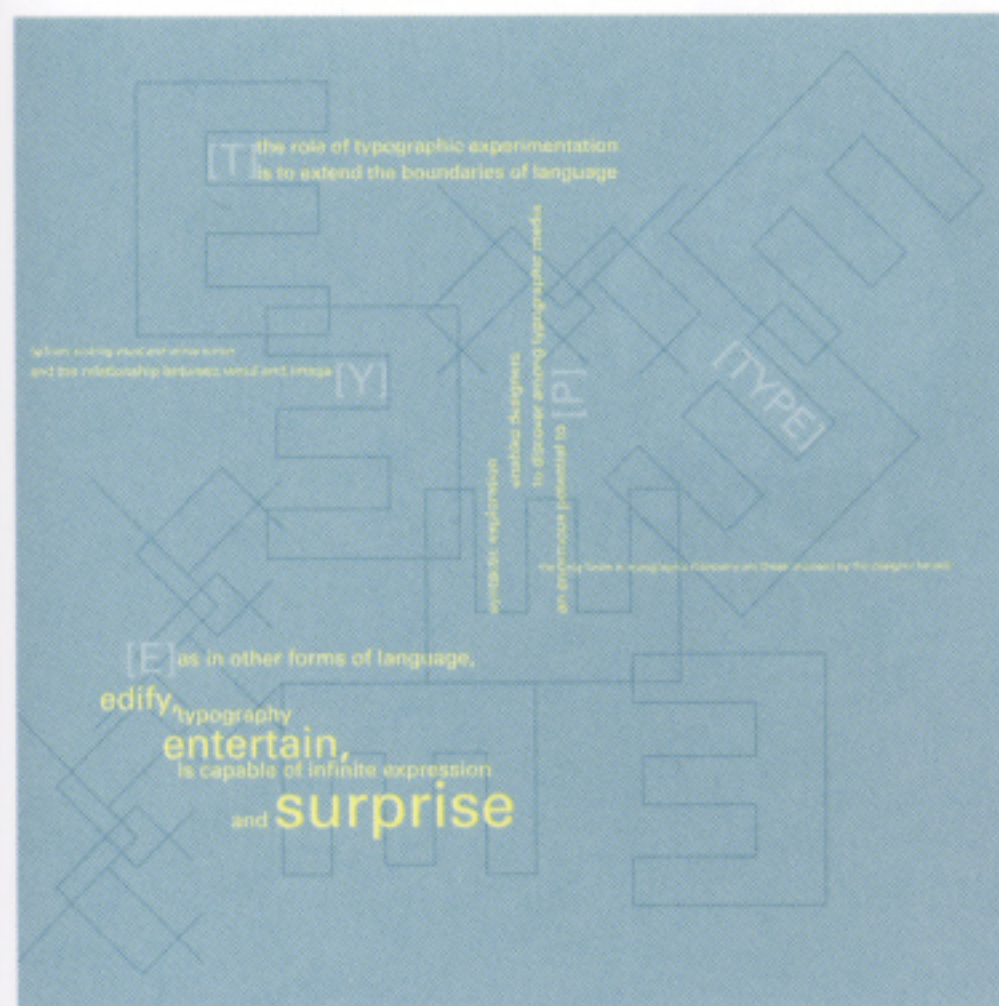
34



30



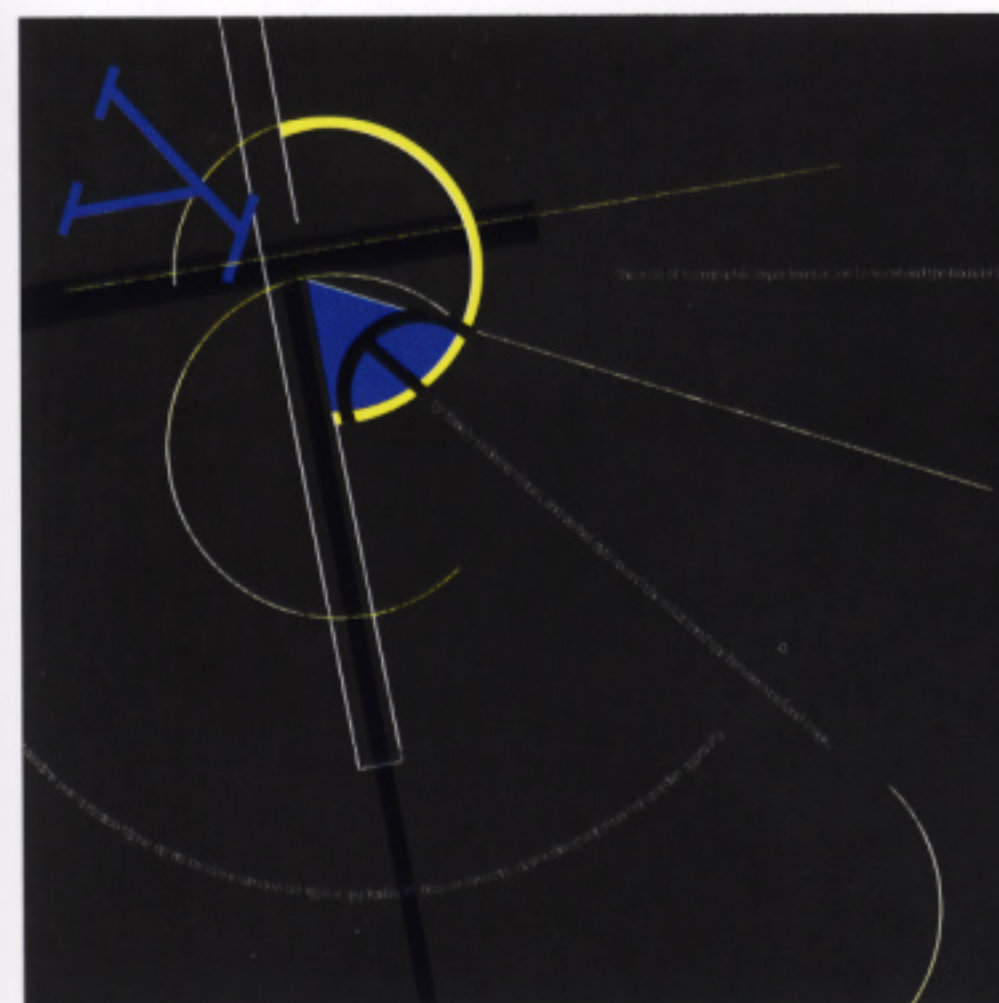
31



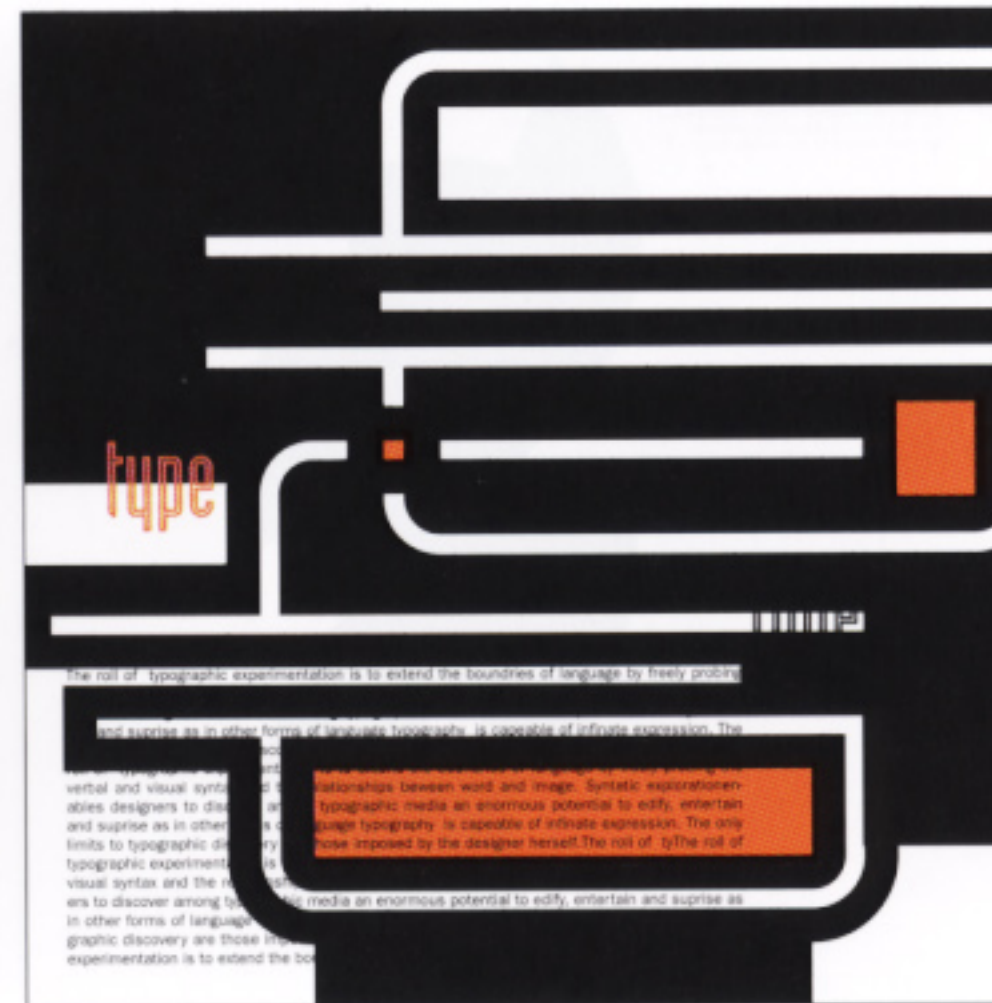
32



33



34



35

30

Factors:

2.2.8 distortion combination

3.1.2 balance asymmetrical

3.3.3 ground combination

4.2.3 shapes combination

Designer: San Van

31

Factors:

1.3.4 size combination

3.7.5 rhythm combination

4.1.3 ruled lines diagonal

Designer: Priya Rama

32

Factors:

2.4.1 outline thin

3.4.2 grouping dissonant

3.5.1 proximity overlapping

3.7.4 rhythm progressive

Designer: Krysta Higham

33

Factors:

1.2.2 face sans serif

4.2.1 shapes geometric

4.4.5 images combination

Designer: San Van

34

Factors:

1.3.1 size small

2.3.2 elaboration subtraction

3.4.2 grouping dissonant

4.1.9 ruled lines combination

4.2.3 shapes combination

Designer: San Van

35

Factors:

1.2.4 face eccentric

3.5.1 proximity overlapping

3.7.2 rhythm irregular

4.2.1 shape geometric

Designer: Kelly Perkins

36

Factors:

- 1.2.4 face *eccentric*
- 2.6.1 dimensionality *volumetric*
- 4.2.5 shapes *combination*

Designer: **Jesus Palacios**

37

Factors:

- 1.3.4 size *combination*
- 1.2.5 face *combination*
- 2.2.2 distortion *skewing*
- 4.2.1 shapes *geometric*

Designer: **Ginger Cho**

38

Factors:

- 1.2.4 face *eccentric*
- 2.6.1 dimensionality *volumetric*
- 3.5.1 proximity *overlapping*
- 4.2.2 shapes *organic*

Designer: **Kelly Perkins**

39

Factors:

- 1.2.5 face *combination*
- 2.2.2 distortion *skewing*
- 3.8.4 rotation *combination*
- 4.2.2 shapes *organic*

Designer: **Jesus Palacios**

40

Factors:

- 1.3.4 size *combination*
- 3.5.3 proximity *separating*
- 2.2.7 distortion *mutilating*

Designer: **Rosemary Sabatino**

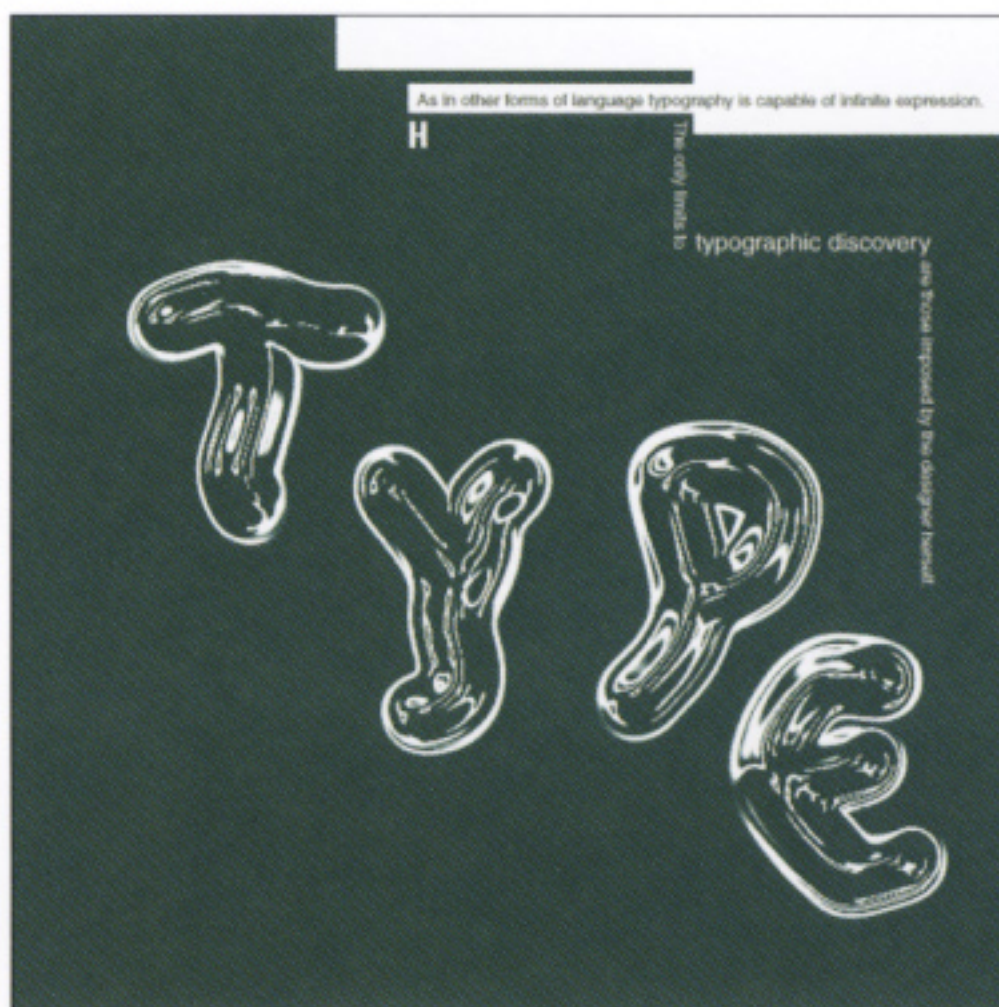
41

Factors:

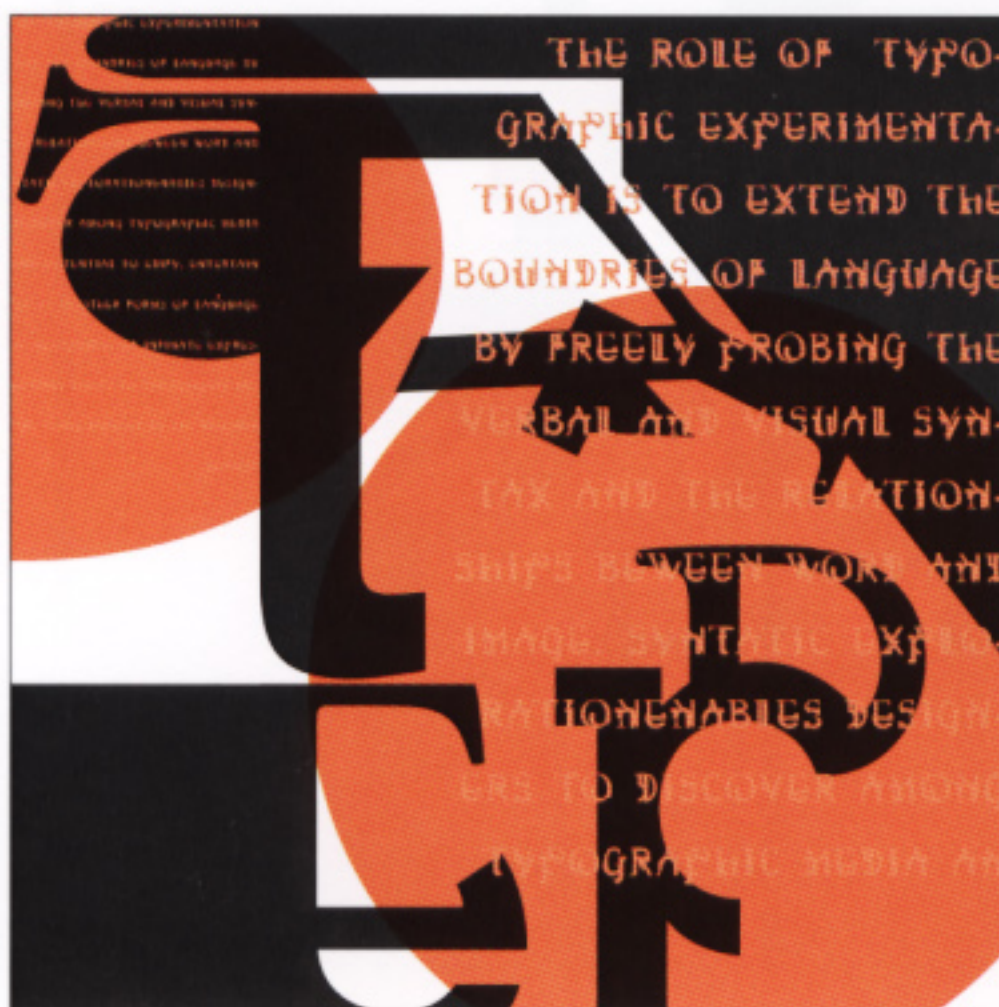
- 1.2.5 face *combination*
- 2.2.8 distortion *combination*
- 2.4.1 outline *thin*
- 3.5.4 proximity *combination*

Designer: **Timea Adrian**

232 233



36



38



40



37

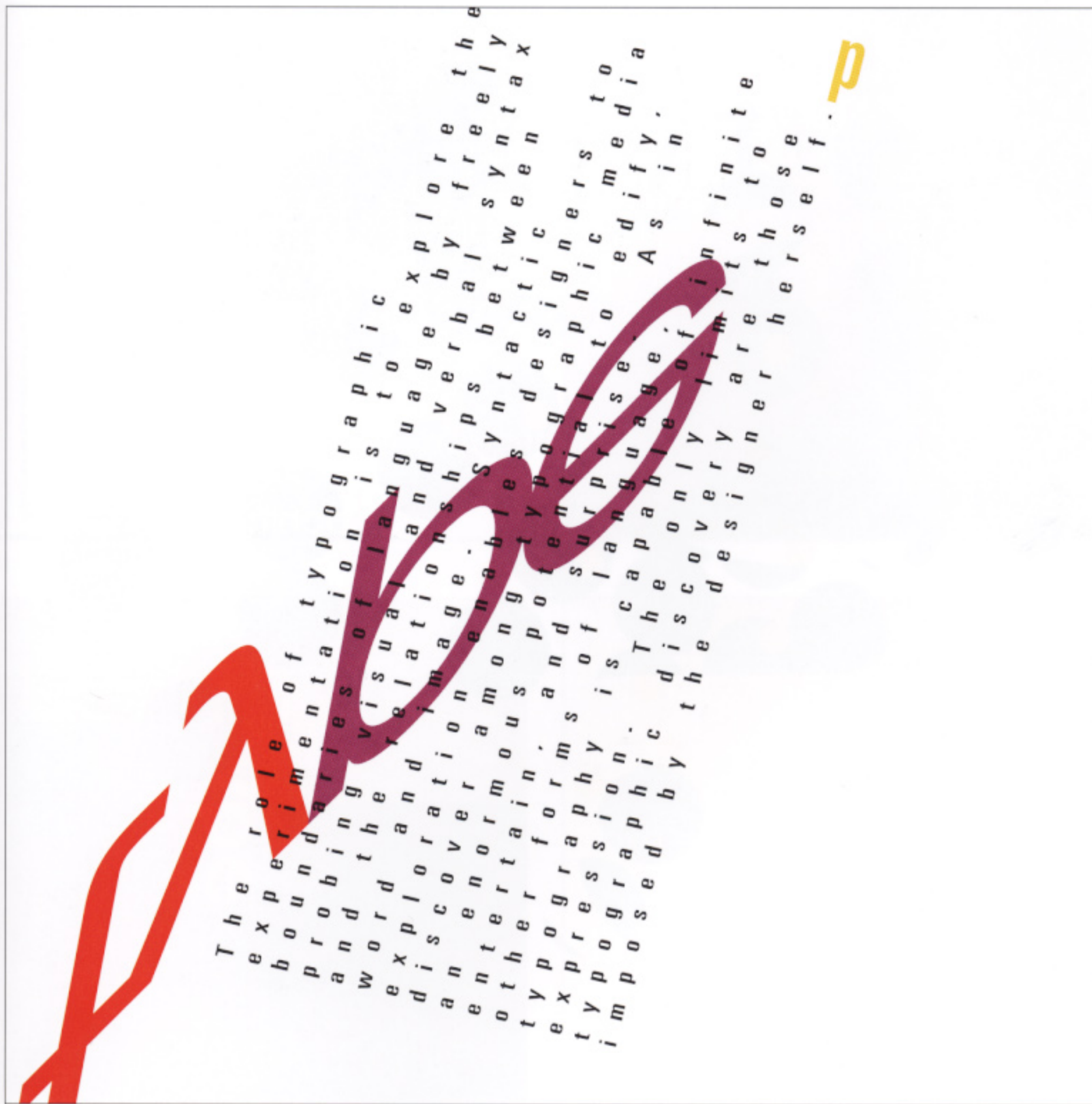


39



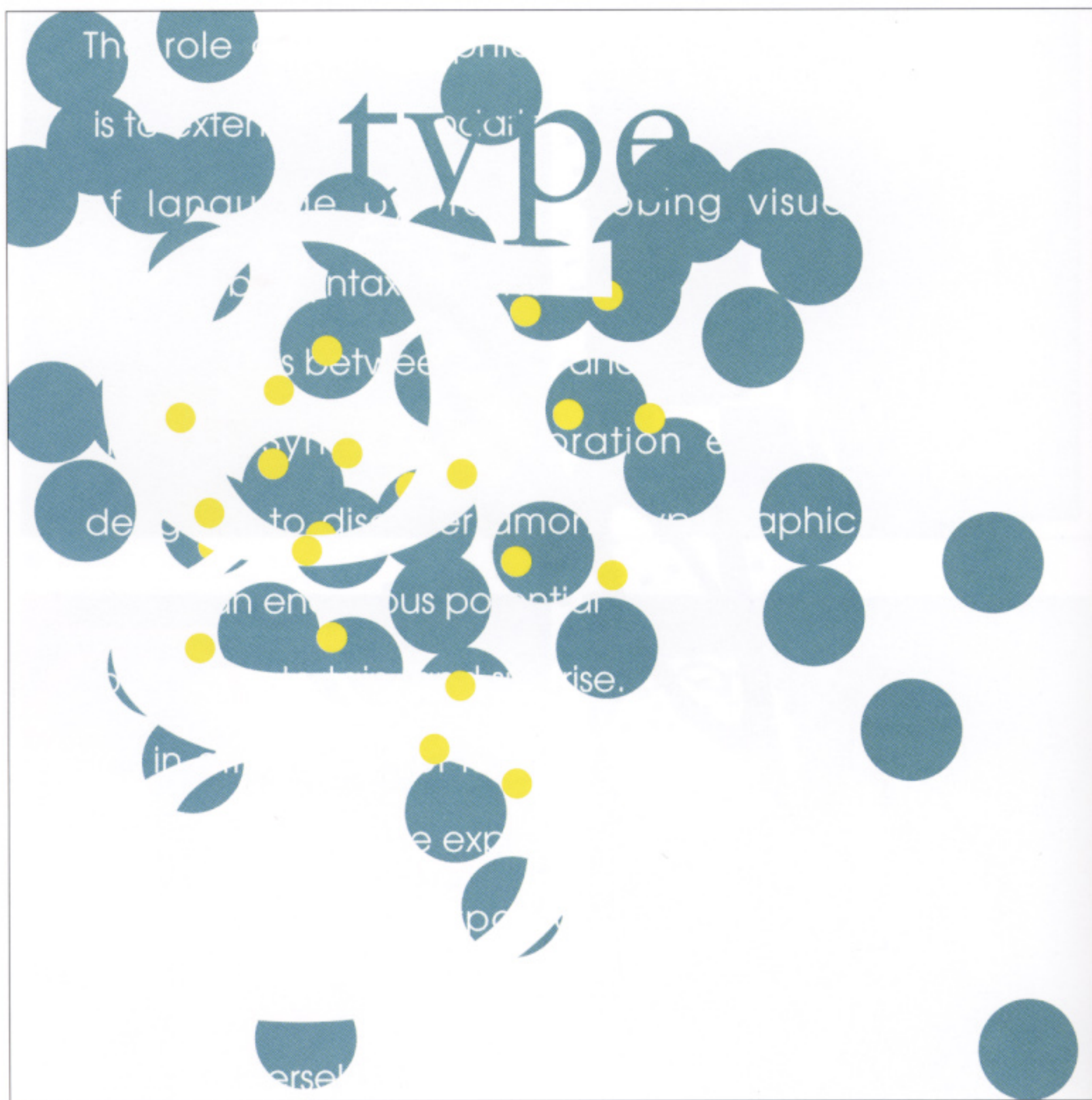
41

42



43

Factors:

1.3.4 size combination**2.3.2** elaboration reduction**3.6.5** repetition combination**4.2.2** shapes organicDesigner: **Joshua Sandage**

43

the role of typographic experimentation is to extend the boundaries of language
by freely probing visual and verbal syntax and the
relationships between word and image; syntactic
explorations enable designers to discover
meaningful typographic media and

44

the role of typographic exper
the boundaries of language
verbal syntax and the relat
design. Syntactic exploration
come among typographic
to early enthrallment and crea
typographic is the
can only lead to typographic
required by the designer to

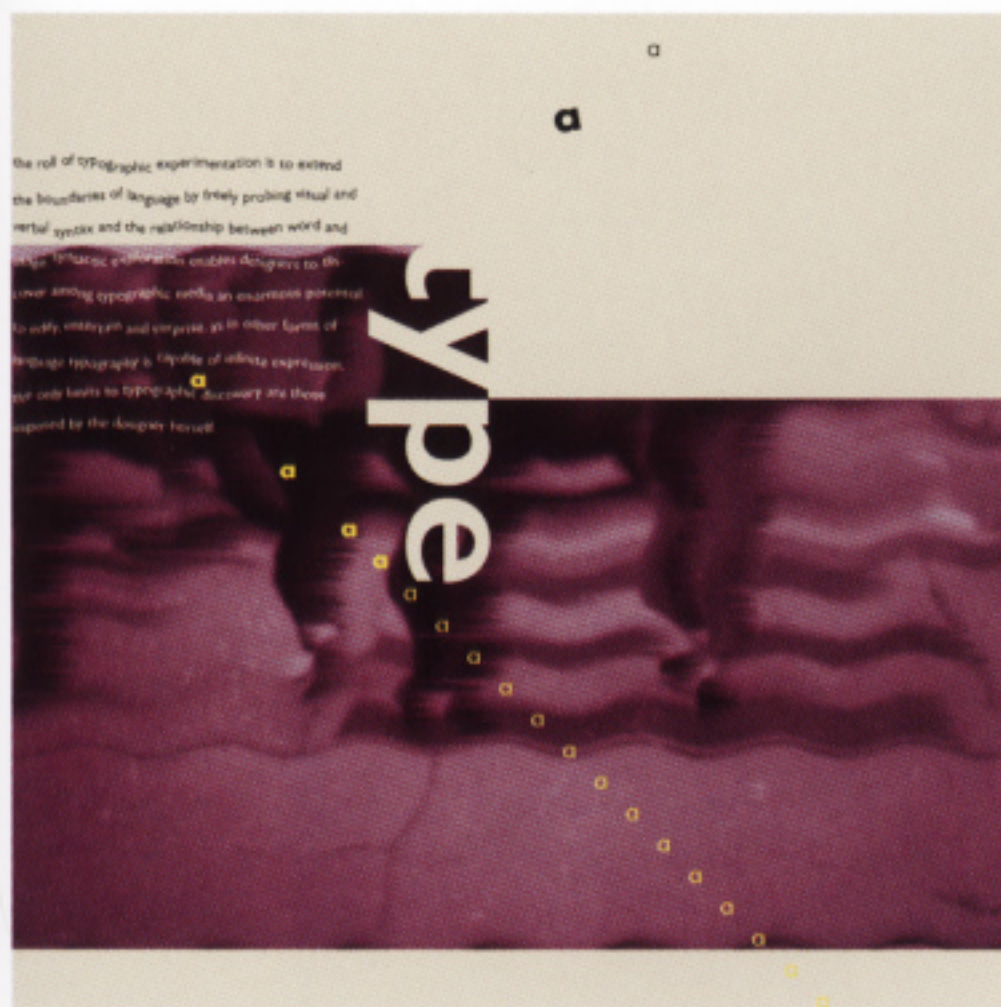
46



48



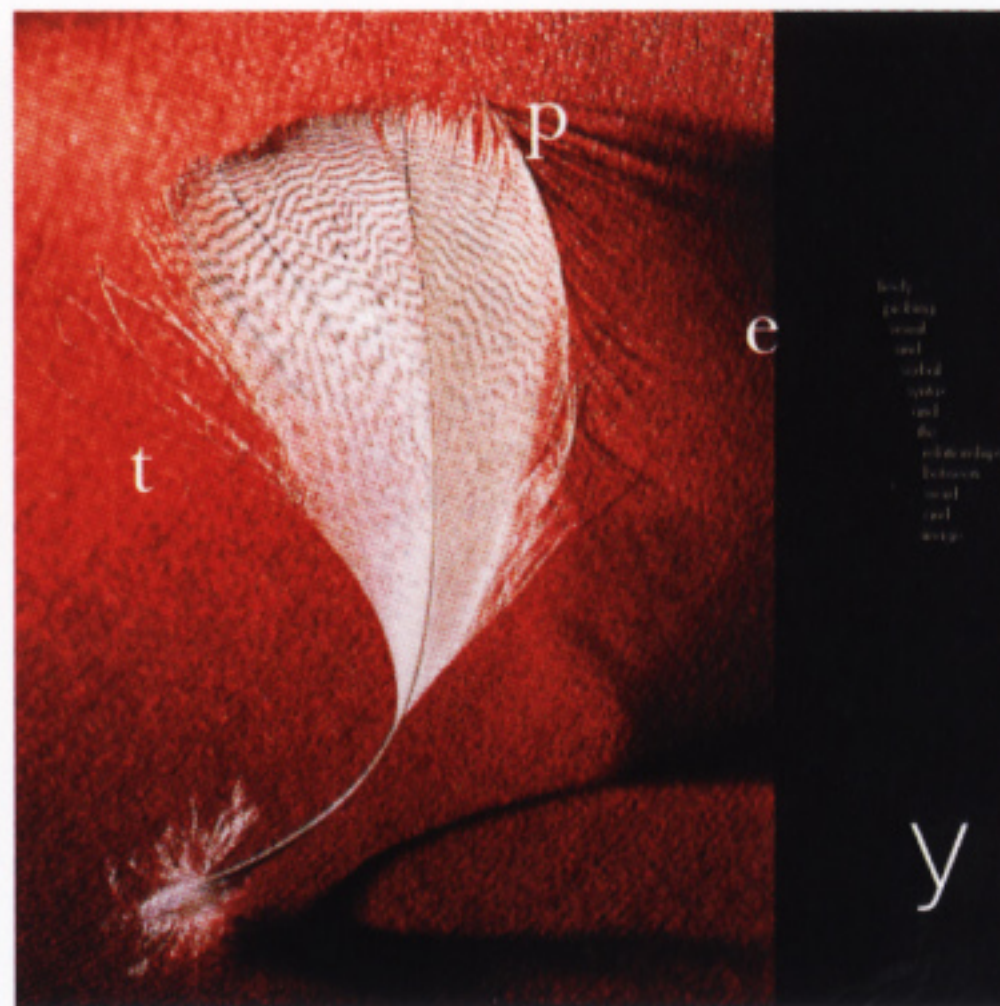
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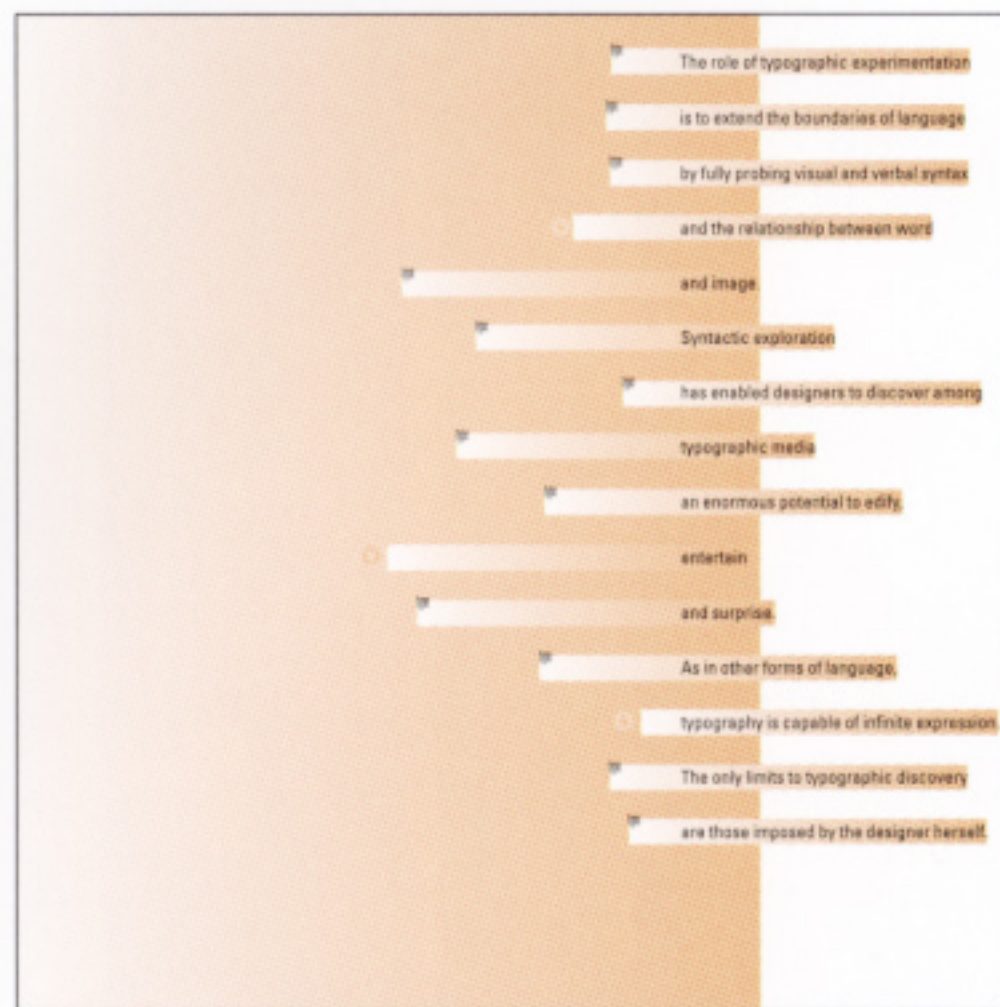
46



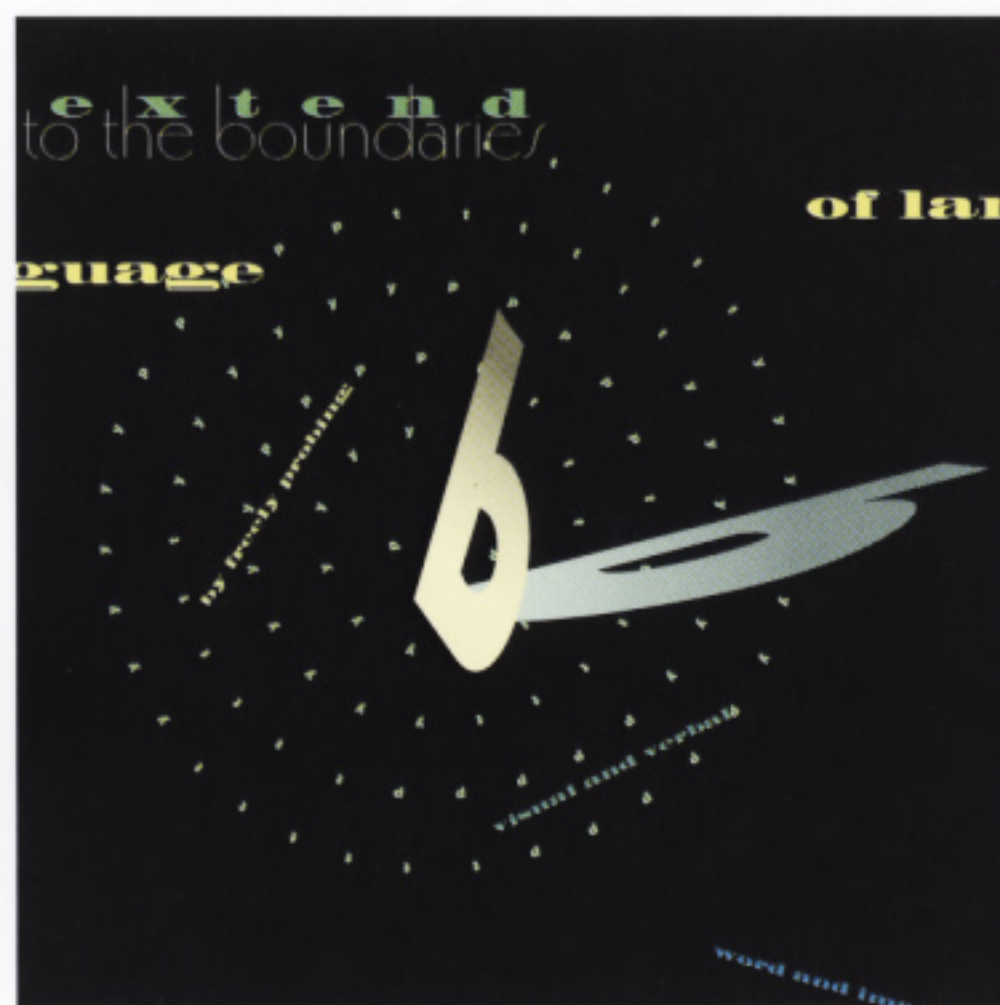
48



45



47



49

44

Factors:

1.3.4 size combination

3.5.1 proximity overlapping

4.1.1 ruled lines horizontal

4.4.4 images manipulated

Designer: **Ginger Cho**

45

Factors:

1.3.4 size combination

3.2.4 direction circular

4.4.1 images background

Designer: **Ginger Cho**

46

Factors:

1.3.4 size combination

2.2.3 distortion bending

3.7.4 rhythm progressive

Designer: **Timea Adrian**

47

Factors:

1.3.1 size small

2.1.1 blending linear

3.7.5 rhythm combination

4.2.1 shapes geometric

Designer: **Rosemary Sabatino**

48

Factors:

1.3.1 size small

2.1.1 blending linear

2.2.7 distortion mutilation

3.6.4 repetition pattern

4.2.1 shapes geometric

Designer: **Chris Raymond**

49

Factors:

1.2.5 face combination

2.6.2 dimensionality shadowing

3.4.2 grouping dissonant

3.8.4 rotation combination

Designer: **Chris Raymond**

Typography workshop

In April of 1997, 13 students and five teachers from the Gerrit Rietveld Academy in Amsterdam joined students and teachers from the Visual Communication program at Virginia Commonwealth University in Richmond, for a continuation of an exchange begun the previous year. The purpose of this workshop was twofold: first, to bring together an international community of people for a cross-cultural exchange of ideas; second, to create a climate for free typographic exploration and expression. The workshop consisted of presentations, films, critiques, and informal group discussions that often continued late into the night. The workshop culminated with an all-day presentation by the students. Three guest critics were invited to share their insights.

Many differences and similarities were discovered in the approaches of the two design programs. But what was learned from the shared ideas of individual participants and the resulting sense of community was most significant. At a preliminary gathering of faculty and students, Margit, a Dutch student who was visiting America for the first time, commented on how she felt like she entered a movie set when she stepped off of the airplane at Dulles International. Prior to her visit, her perception of America had been largely shaped by Hollywood films. During the two weeks of the workshop, cultural differences among the students and faculty – particularly those along social, economic, and political lines – would be revealed and discussed, a process that would melt away many preconceptions and cultural biases. Representative nationalities included Bulgarian, Dutch, Hungarian, Polish, Swiss, and American. Ironically, the foreign students would discover that America is a manifestation of many cultures, a land woven together from many different threads. The exploration of typography, a universal communication vehicle with ties to language and culture, led to the discovery of many issues that both connect and separate us as human beings.

Experimentation was guided by an open-ended project that gave impetus to exploration and interpretation of content, and provided a context for the investigation. The nucleus of the project is a poem, "In Those Years," by the influential American poet, Adrienne Rich:

**In those years, people will say, we lost track
of the meaning of we, of you
we found ourselves
reduced to I
and the whole thing became
silly, ironic, terrible:
we were trying to live a personal life
and yes, that was the only life
we could bear witness to**

**But the great dark birds of history screamed
and plunged
into our personal weather
They were headed somewhere else but their
beaks and pinions drove
along the shore, through the rags of fog
where we stood, saying I**

What has happened to community? In technologically advanced civilizations, it appears a thing of the past. Living today is a solitary, anonymous endeavor: invisible people living in invisible cities, walking straight lines with straight backs. Eyes focused on the horizon, peripheral vision lost for lack of use. Bodies brushing but never touching; voices muffled amidst a deafening drone. What has happened to community? What has happened to "we"?

During the workshop, the I/We dichotomy was evident in the way the students interacted with or isolated themselves from others, and in the way the project was interpreted. Generally, some of the students (especially the Dutch, and a small minority of Americans) questioned every aspect of the project brief or ignored some of the constraints. Their quest was for absolute individuality (the "I"). Others felt obligated to precisely follow the brief, to conform (the "We"). These varying attitudes inevitably led to a wide range of solutions, and a dynamic creative environment. The experiments shown on the following pages represent a small but informative cross-section of the total work produced. Examples span the entire design process, from preliminary investigations to final solutions.

As the dust of the workshop has settled, one significant question arises: what is the role of typography in the global communication frenzy?

Project brief:

The departure point of this project is an interview by Bill Moyers of poet Adrienne Rich. Here you will find three voices: the voice of Moyers as interviewer; the voice of Rich as interviewee; the voice of Rich's poetry. In the process of everyday living we hear voices that shape our individual worlds, and together these voices shape culture.

During the course of this project you will typographically interpret your voice as it converses with the voices of the interview. Your voice will be discovered as it emanates from workshop experiences, observations, and travels.

Process:

Several considerations will guide this project, including the manifestations of culture as represented by the participants of the workshop; viewing the content from different/many perspectives; personal background; world view; personal values; and the

social, economic, and political forces that ultimately define culture.

Maintain a sketch-book/journal to record your experiences and observations, and the voices that inform you during the workshop experience. The poem is typeset in many variations for your use. Other typographic material, including found typography, can be appropriated and integrated as needed.

Considerations:

Self discovery and
Self expression
Problem seeking and solving
Permutation
Transformation
Shifting problem boundaries
Message clarity
Type as word and image

Possible realization:

2-d typography
3-d typography
Type as object
Environmental typography
Projected typography
Time-based typography
Kinetic typography



"It seems as though the Rietveld students bring a sense of humor to their work that really comes across. I don't have a sense of humor when it comes to design. I can't do that, so I really respect this ability, and I am in awe of it. I wish I could be funny when I design, but I can't. As a former graduate of the program here, I would say that the students are very process oriented, very methodological in their approach."

N.D.

Letters of the poem, "In Those Years," by Adrienne Rich are superimposed upon a rigid field of men in business suits. Hardly representative of the ideal community, which shows no bias towards gender, race, or religion, this image is exemplary of concerns that arose during workshop. The red letters / suggest that there are individuals within this robotic group.

1: Nicolet Schouten



in those years people
will say we lost track
of the meaning of
what we foundourselves
reduced to and the
whole thing became
silly, ironic, terrible.
We were trying to
live a personal life /
and yes, that was the
only life we could bear
witness to / but the
great dark birds of
history screamed and
plunged into our
personal weather /
they were headed
somewhere else but
their beaks and pin
ons drove / along the
shore, through the
rag of fog / where
we stood, saying

6

2 We are many and we are all
individuals.

3 A pictographic
anthropomorph overlays a
sea of people, suggesting
that we all share the same
ancestral roots. It also
provides a primitive
signature that states
"I am me."

4 An ordinary sticker
containing an advertising
slogan is repeated and thus
reinterpreted to suggest
American consumerism.

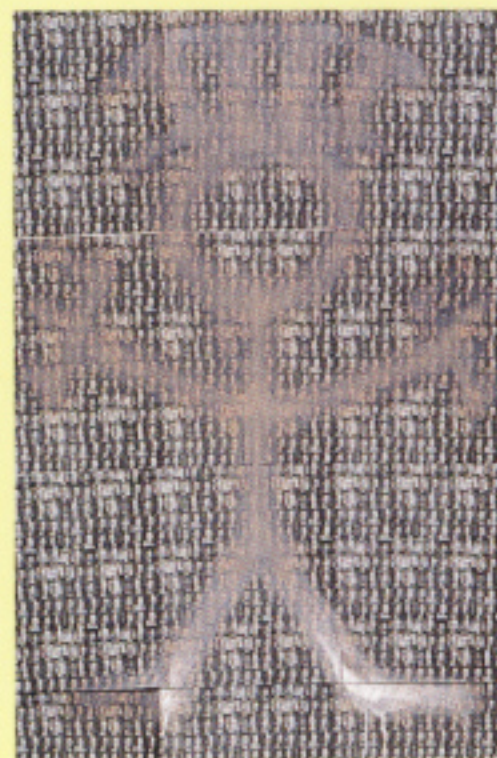
5 As individuals, we have ears
but we don't always hear.

6 A typographical
interpretation of the poem,
with letters evenly spaced
and repeated to signify
individuality.

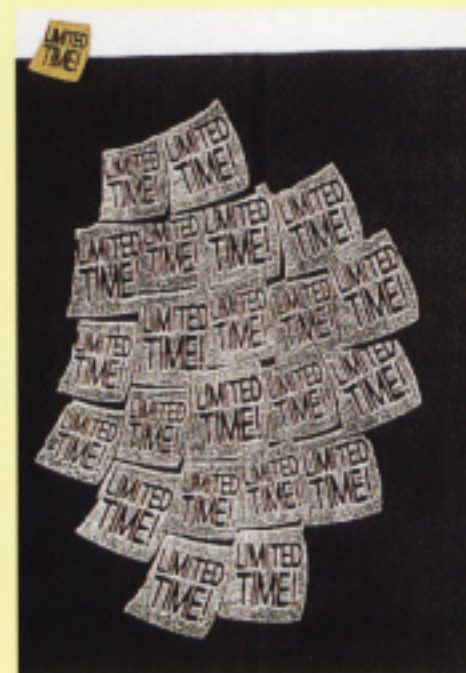
7 In this experiment, a
photograph of corn is
juxtaposed with a field of
human isotypes to reference
feeding the world.

8, 9 Pages from a sketchbook are
indicative of ideas that could
lead to further
experimentation.

2-9: Nicolet Schouten



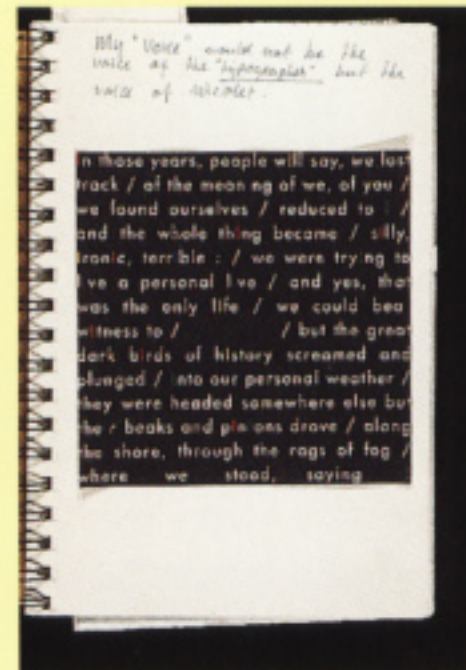
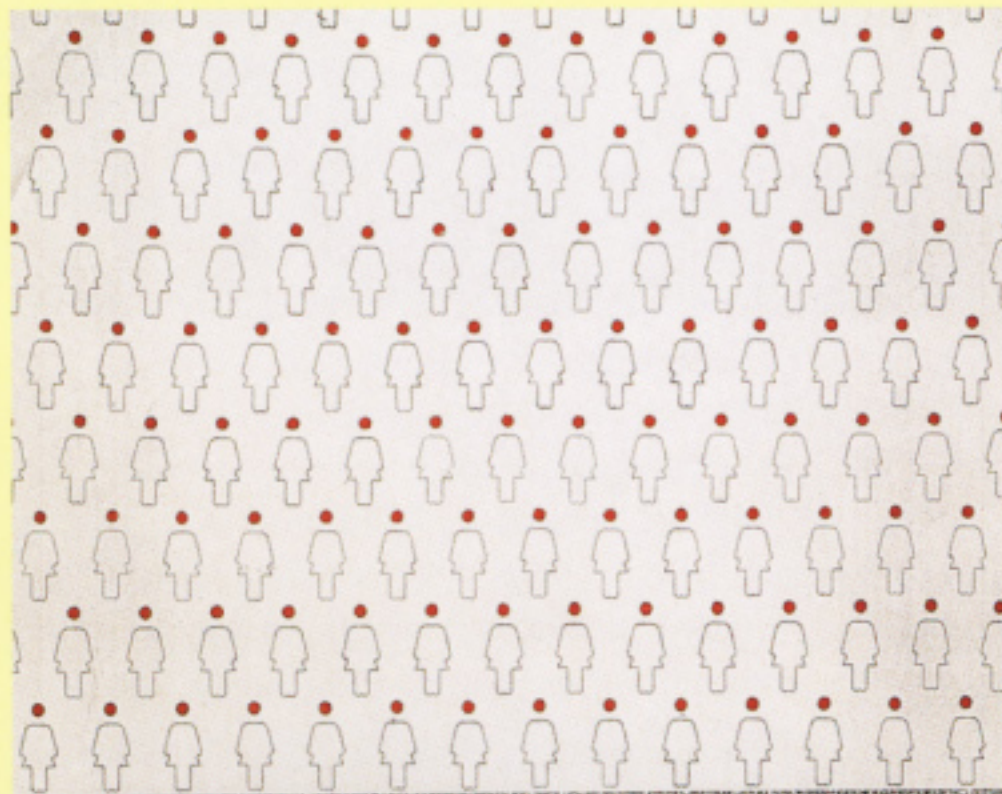
3



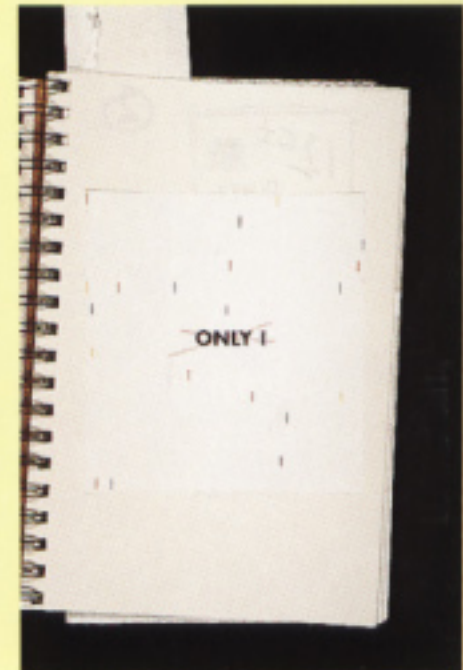
4



5



8



9



10



11



12

10-12

Free compositions constructed with old postcards and found typographic objects that reference Dutch and American cultures.

13

By combining three words, *we*, *me*, and *empty*, a new word signifying the essence of the poem is created. The *m*'s substituted with upside-down *w*'s create a rhythmic pattern.

10-13: Kristin Hughes

14

Letter specimens mounted with pins inside a glass frame metaphorically represent a butterfly collection.

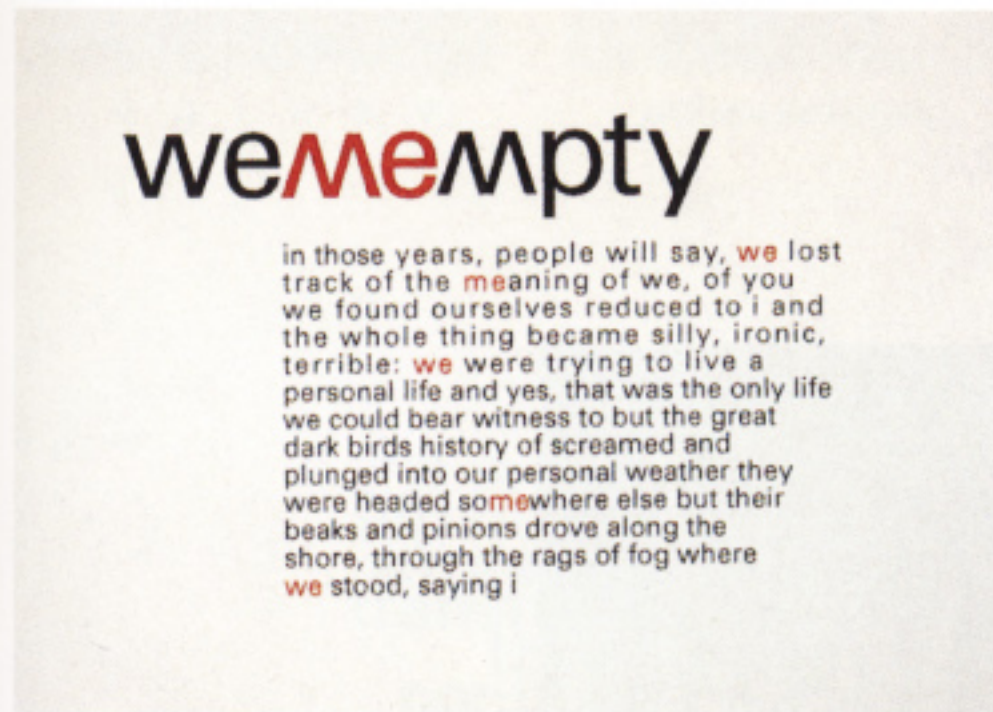
15

A list of words containing the word, *self*, provides a possible theme for further typographic investigation.

16-17

Pages from a sketchbook reveal an active ideation process.

14-17: Margaret Pharr



13

"More" seems to be an environmental statement. If it is an environmental statement, then the statement should be based on a fact. It should mean something. It should be this or that. I mean you can't stand outside of that. In your idea something is wrong because it doesn't do this or that. You can't stand on the side with this kind of subject. . . you must express an opinion one way or another, but you don't do that. V.L.



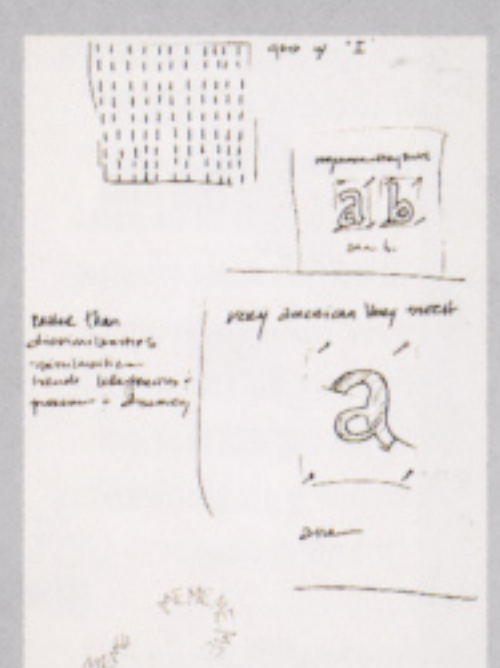
14



15



16



17

18 The handprint is often found in primitive cultures as a sign for personal identity. Here it is used as a symbol in combination with the letter *i* to say "i am here; i am important."

19 In this permutation, selected lines from the poem appear on torn strips of paper running along the fingers of the hand.

20 The hand and the letter *i* joined into a single sign.

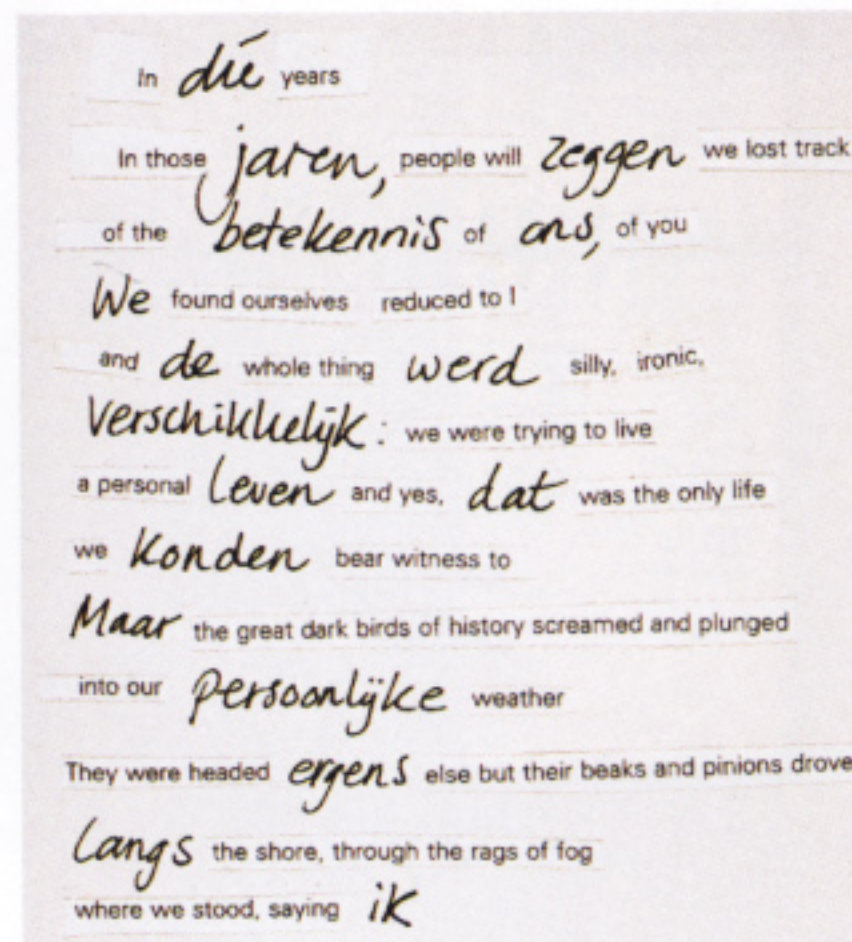
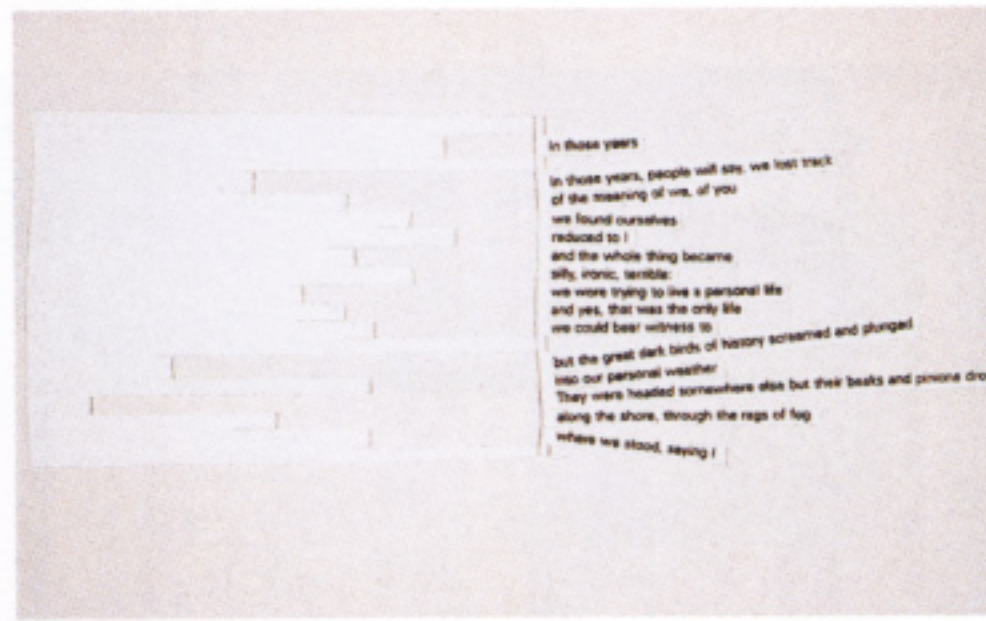
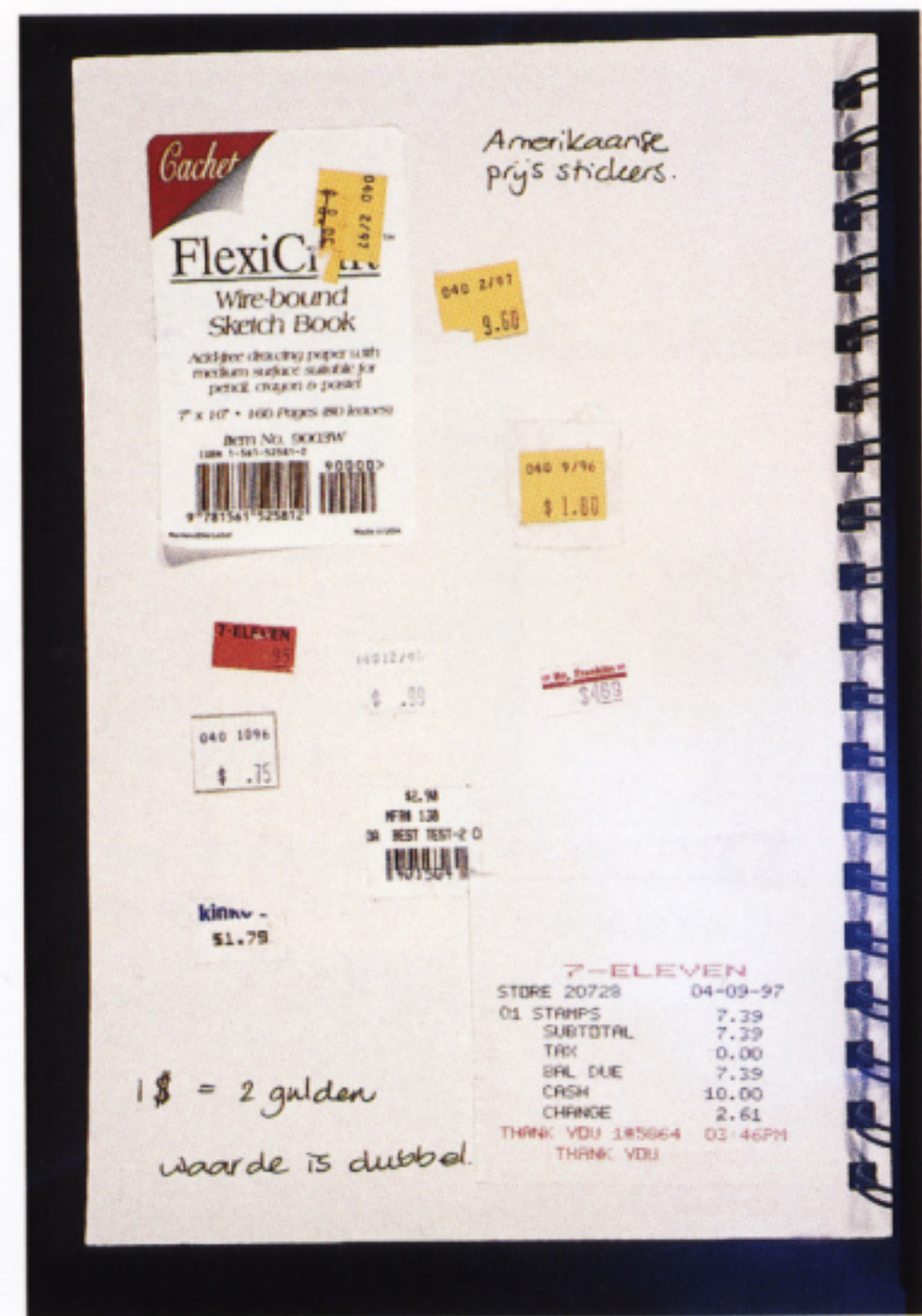
21 Page from a sketchbook showing further interpretive possibilities.

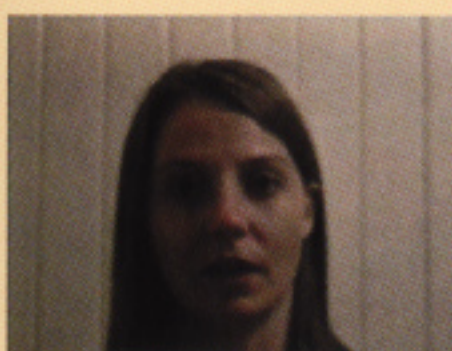
22 American price stickers attached to the notebook. Ordinary typographical objects found in the environment can provide impetus for investigation.

23 The poem written alternately in English and Dutch suggests a blending of two different cultures.

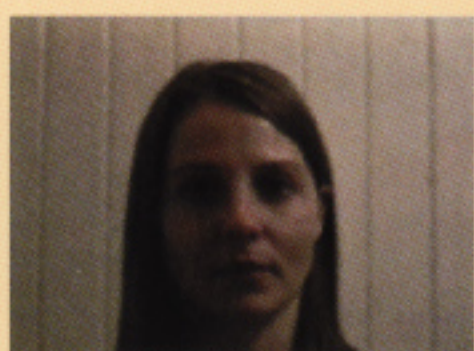
24 Type is extracted from its original context and presented in a new context to form a mirror image.

18-24: Barbara van Ruyven

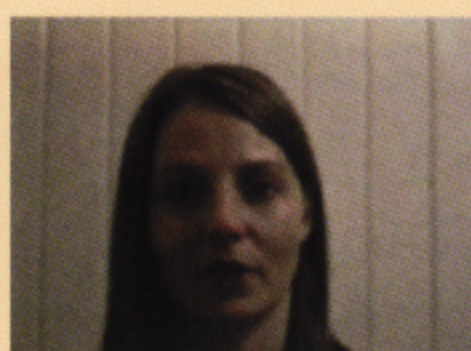




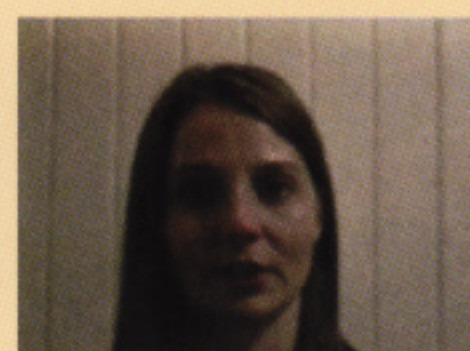
e g i n s v



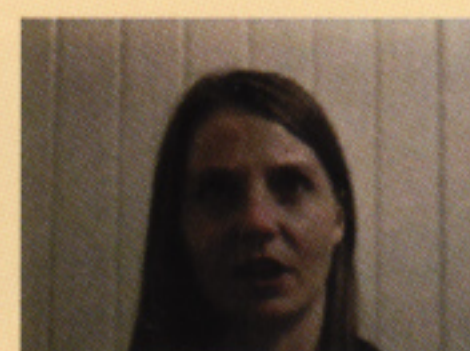
e g i n s v



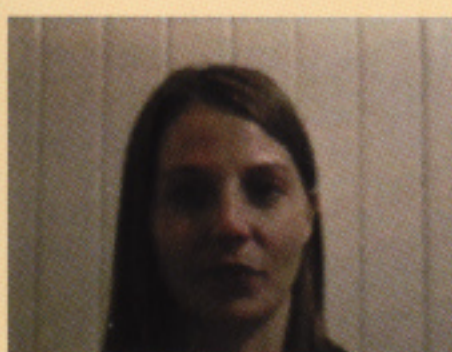
e g i n s v



e g i n s v



e g i n s v



e g i n s v



scheveningen

25

26

"It is true that with a flip book, you can add something to make a transformation. I think there is some confusion between more and a lot. You must take care that you don't deal with the meaning of a lot instead of more. More is growing. It is

something active."

H.G.

A personal track

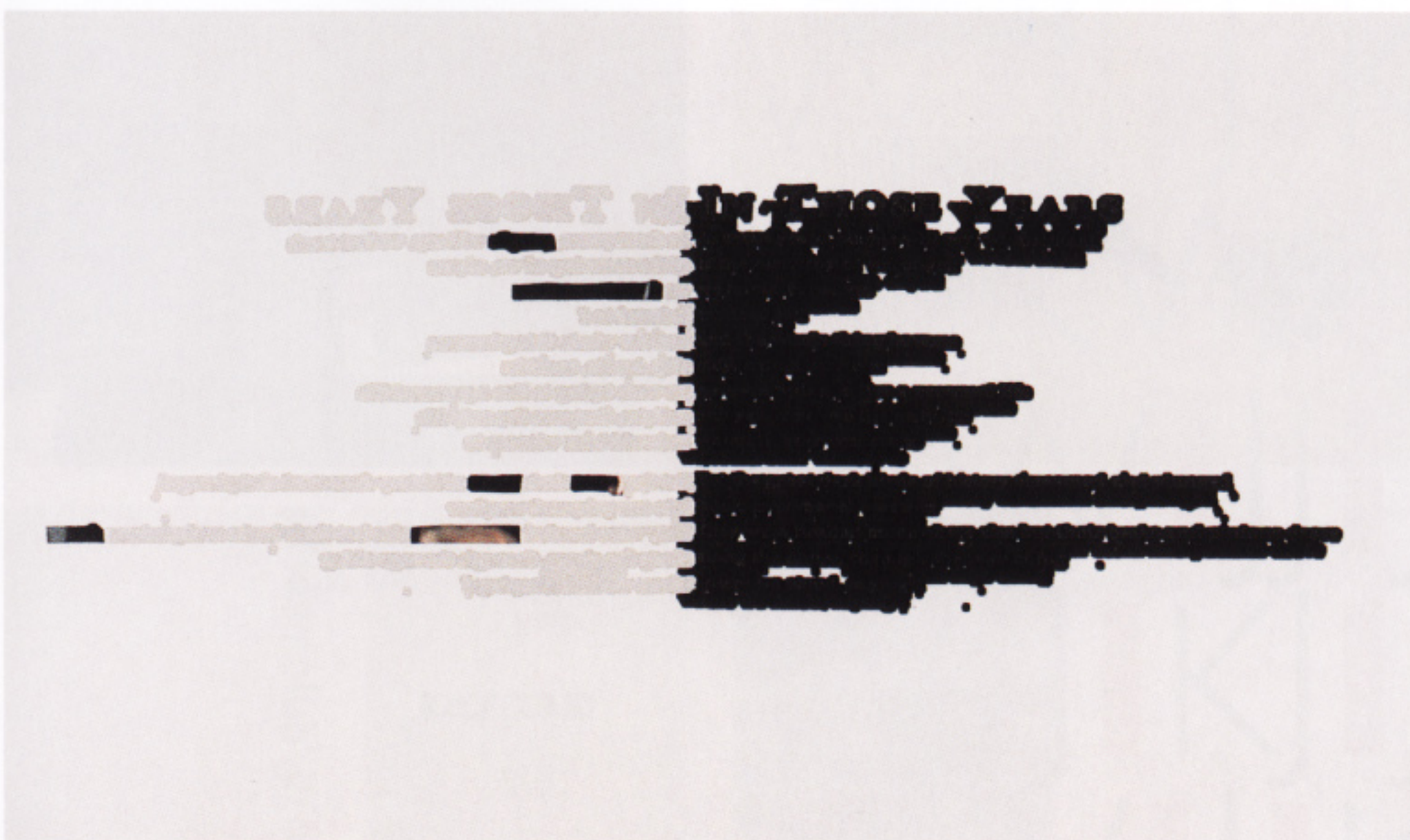
I drove somewhere, along the shore
we headed into rags of people
they were silly, reduced to beaks
great, their life was history

but then, in the fog
stood that whole terrible dark thing
we screamed to the birds:
we found a bear

and so we were trying
to witness the only meaning of life
for years and years and years and yes

the weather plunged
I became ironic
we lost the pinions

27



25

An experimental interactive program enables the user to click various letters with the computer mouse. This activates an equivalent sound in the voice of the person seen on the screen. Potentially, any word or phrase can be generated. In the last frame, the word *scheveningen*, a Dutch beach resort, is heard.

26

The poem is rearticulated into a new poem with a new meaning.

25, 26: Persijn Broersen

27

A computer is used to swell the type of the poem beyond recognition. Only the poem's title is readable. The new image represents the failure of the poem's idealism.

27: Dima Stefanova

28

30

34

æ . j e s y c t n p æ u . j æ

coc + rievold
april

97 exchange

POSTAGE
\$0.75

lylolulwlel
lwlelylolul
lylolulwlel
lylolulwlel
lwlelylolul
lwlelylolul

"There was a study that preceded this, I think it was last night I saw you working on it. And I guess again I am not trying to find solutions for you, but if your goal is to find a purity of this form and idea, it seemed that what I saw was going in the right direction. It's kind of interesting, too, to think about the polemic of something being both pure and heroic. But that's a topic for another day. . . but then you know we do have examples of heroic sculpture on Monument Avenue, and there are days when it is more heroic than others. If you're looking for conditions that emphasize that sort of emotion, consider the sky, the way the monuments are lit from below, the effect of sunny and rainy days, how a specific group of people is interacting with them. All of this decreases or increases the heroicism of these objects."

J.M.

IYOUWE

lylolulwlel



The Dutch words *IK* (I), *JIJ* (YOU), and *WIJ* (WE) simultaneously form a rhythmic typographic pattern and a representation of human interaction. Red letters *I* suggest individuality within a social group.

The *I* forms in this experiment separate letters of the words *you* and *we* to suggest compartmentalization, alienation, and privacy.

A further investigation physically links the words *I*, *YOU*, and *WE* into a single new word, a statement of cooperation and community.

Environmental typography (billboard), and kinetic poster (t-shirt).

35-39: Christine Alberts



40

A portrait of the city. Within crowded cities live both the rich and the poor, the famous and the obscure. The reality of the city is that it is a conglomerate of individuals.

41

The student's initial reaction to the poem was to write another poem, which focuses on an I/We theme in the context of his relationship to his wife.

42

The wing is part of a typographic performance wherein actual wings are worn as the poem is read aloud. The wings represent the student's wish to fly alone, though the bond to his wife beckons him to stay.

43

A sketchbook investigation of words and phrases about the student's life, which led to the design of a typographic time line.

44

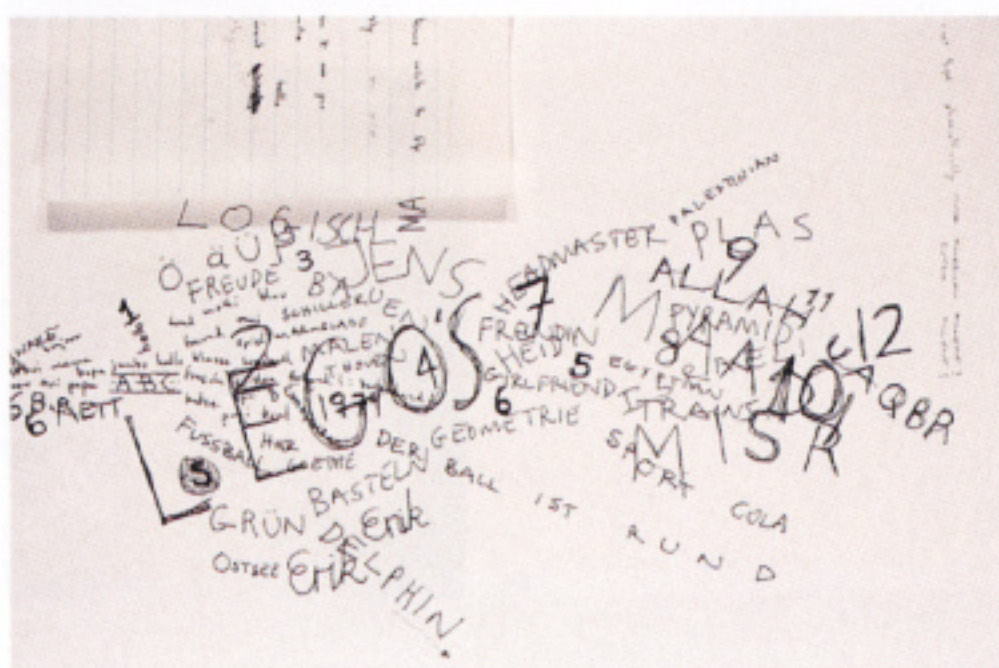
By modifying the word *exist* with plus and minus signs, a statement about existence and nonexistence is made. The period separating the two parts of the word evokes a decimal point, and its role in denoting the whole and the fraction.

40-44: Erik Brandt

246

247

40



43



42

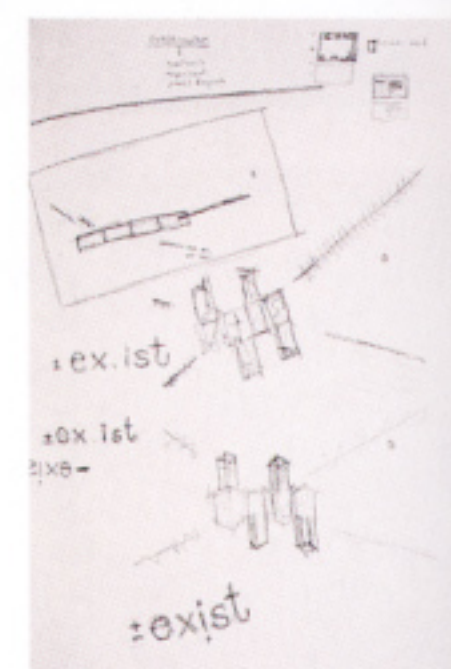
i sometimes wish to fly
quietly
impossibly on air

but when i see you
i smile
wave hello
and want to stay

41

+ex.ist
-ex.ist

44



45

"That is a valid function for a poem on a poster. But in the end, a poem is more at home in a book. Very few poems are suitable for a poster, particularly if it is complex poetry. As poetry becomes a little more complex, as it becomes

necessary to read a piece four or five times before it makes sense, the book is the most appropriate form.

W.B.

4★4



DONT WALK

LIVE

FAST

TOGO AWAY

GULP

FUEL



PUSH

THRU

FEEL SURE

FLOW

INTO

YOUR MYTH

**Take!
CARE!**



ME

WE

WE

WE

ME

WE

WE



47

49



48

46, 47

Sketchbook investigations showing a rubber stamp design that reads *me* before it is stamped, *we* after it is stamped, and *me* after it is stamped and turned upside down.

48

The double reading of the stamp is used as an effective element in a poster design.

49

In an exploratory page from the sketchbook, the rubber stamp is used in combination with a multitude of cultural artifacts.

50

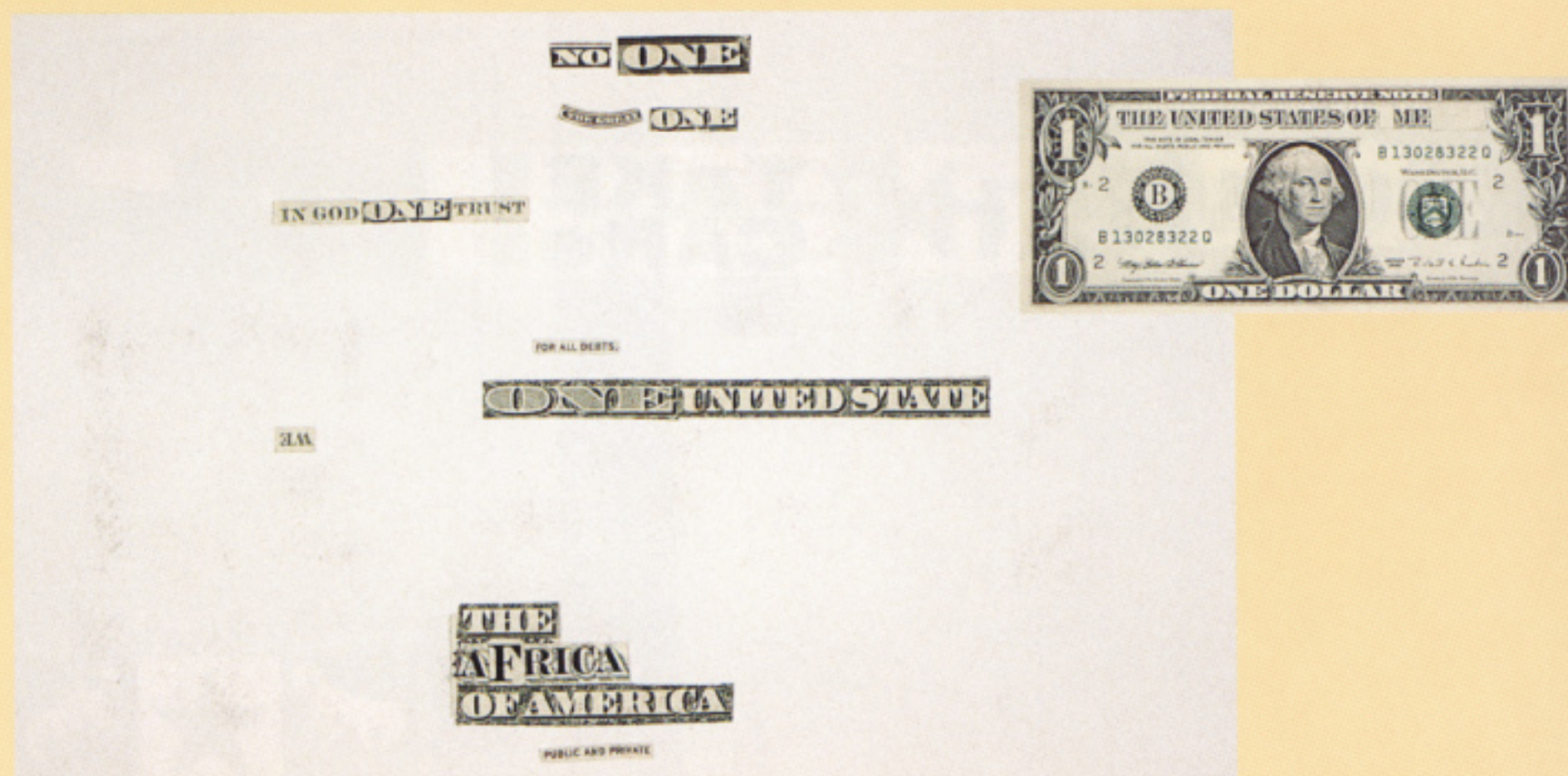
The American dollar bill, a global economic symbol, is deconstructed into typographic units and reconstructed into a thought-provoking visual poem related to wealth, greed, and selfishness.

46-50: Michel van
Duyvenbode

we lost track

of the meaning of **WE**, of you

50



248

249

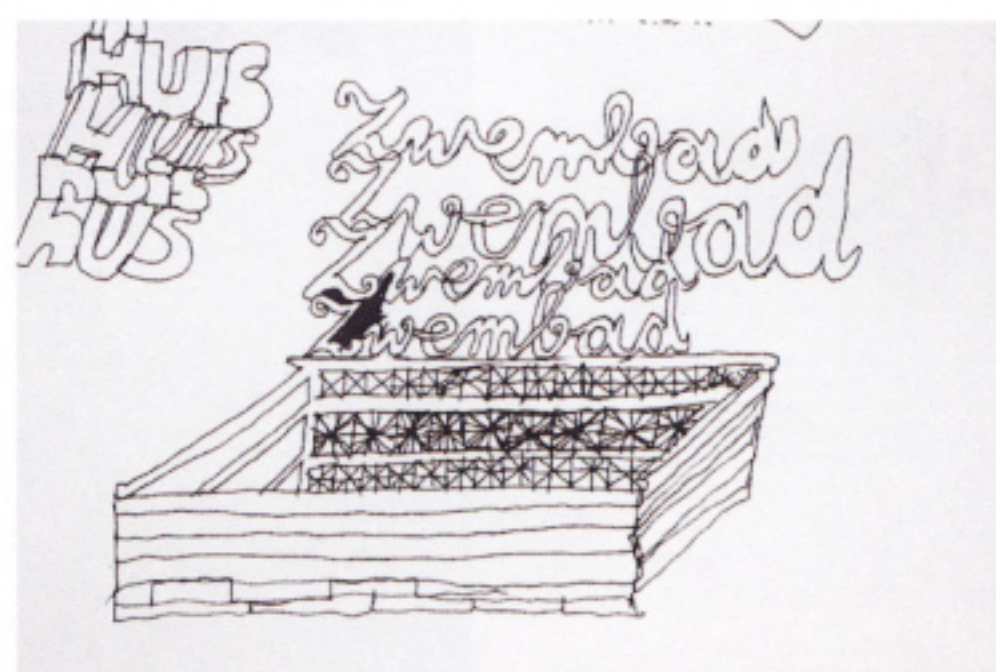
51

56

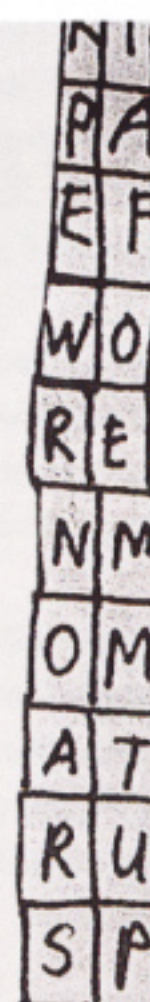
of w
of th

MARGIT IN * AMERICA

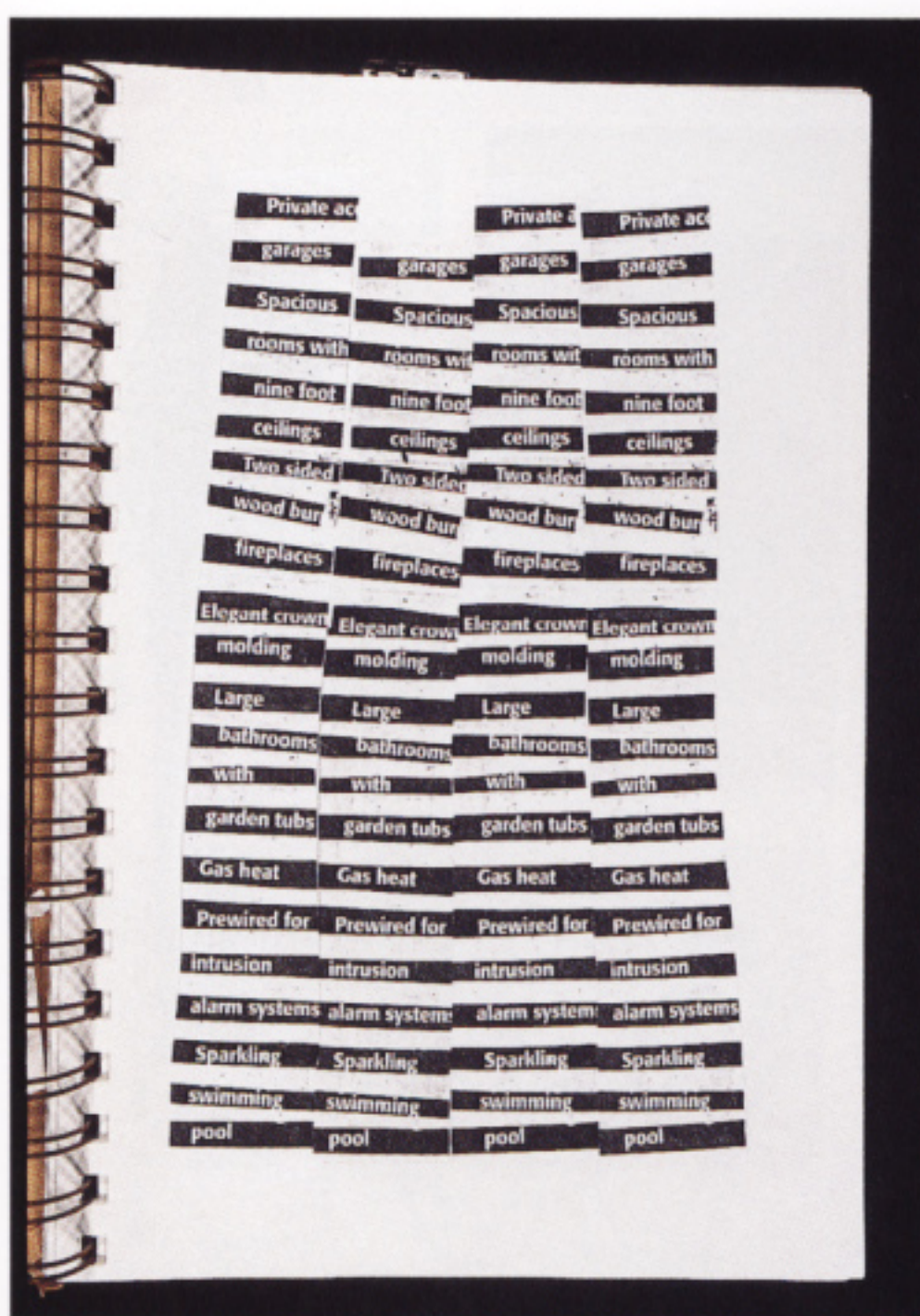
53



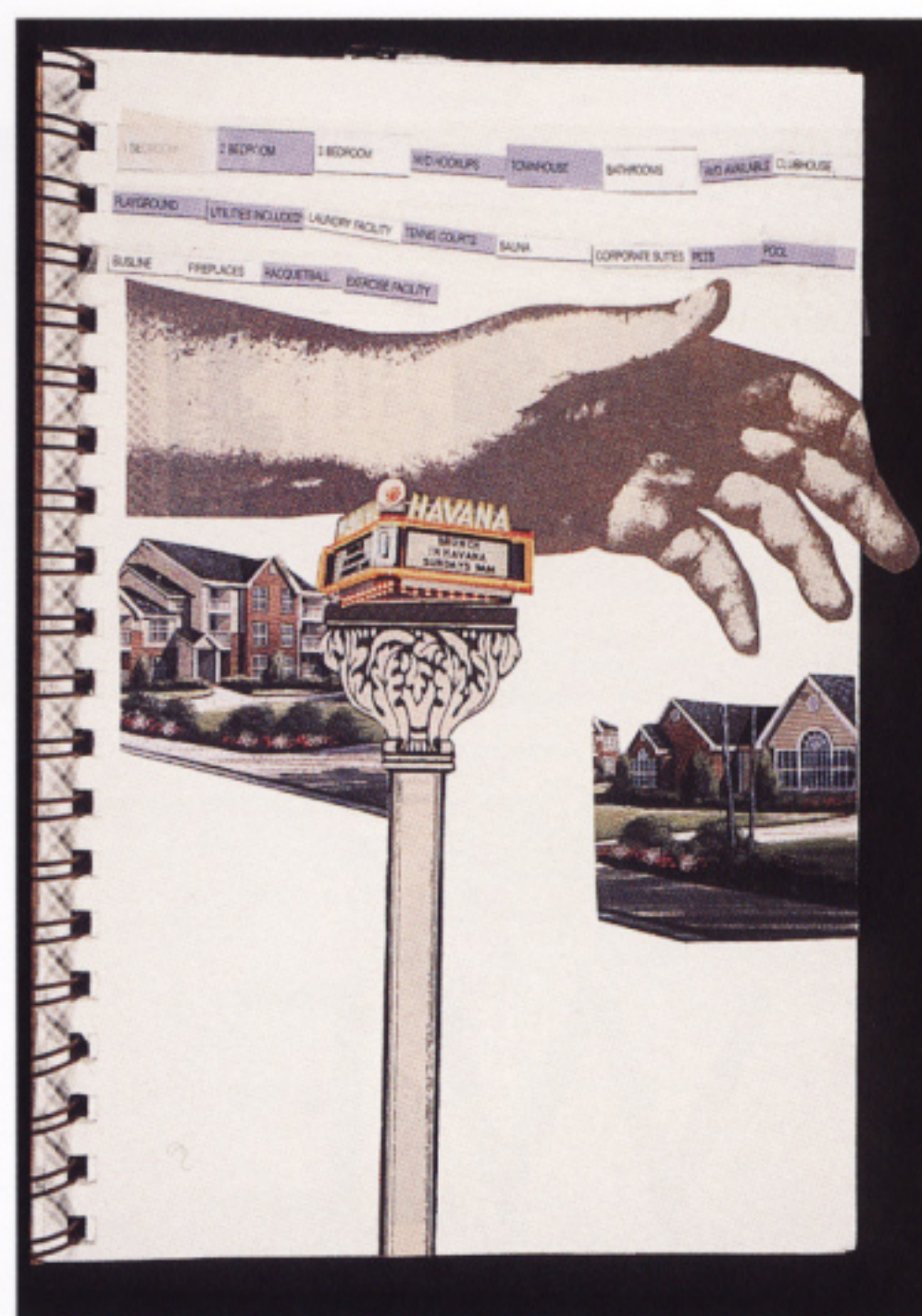
54



55



51



52

51, 52

Fascinated by American suburbia, this Dutch student created collages that make statements about things people buy but really don't need. Amenities for purchasers of new homes are extracted from home listings magazines and presented as a dizzying repetitive pattern. Another collage combines this typographic information with suburban images.

53-55

Expressive sketches by a Dutch student visiting America for the first time, reveal impressions of social and economic conditions.

51-55: Margit Lukacs

56

Interpretive poster.

57

Type and image combine to express the you/I duality. An outstretched finger is substituted for the I.

56, 57: Jennifer McMaster

**"It was towards the end
of the book that you**

established the idea of

the meshing and

cluttering of everything. I

don't feel that this device

is as effective. At some

point it becomes too

muddy." B.R.

56



57



Seeing color

Perhaps the most important concept to realize about color is that it is conditional. No single color can be judged outside of its environment. Colors physically affect one another. We owe a debt to Josef Albers, an influential artist, designer, and educator who first developed a theory based on his observations about the relativity of color. His writings have pivotally influenced artists and designers for half a century. In his book *Interaction of Color* he states, "First, it should be learned that one and the same color evokes innumerable readings." He demonstrates that the same color can appear very different when placed on different backgrounds, and that different colors can appear nearly the same when juxtaposed with different backgrounds. In addition to changes in hue, colors are influenced in terms of lightness and darkness, warmth and coolness, and brightness and dullness, depending upon surrounding colors. When working with color and type, it is important to be aware of all the ways in which color contrasts can be accomplished. Albers advocated an active, experimental approach to color, one of practice before theory. The only way to truly see and understand a color is to observe it in relationship to its environment. In this sense, color can be "read" by designers and applied with sensitivity and sound judgment. The examples on this page reveal the interdependent nature of color (fig. 11).



The two letters to the left are identical in color. Placing them on two different backgrounds makes them appear different in both hue and value. The dark green background absorbs green from the left *a*, leaving it lighter and more yellow. Conversely, the bright yellow background absorbs yellow from the right *a*, leaving it darker and bluer.



Two identical warm red letters appear very different on different backgrounds. The warm background makes the left letter *a* appear cooler, while the cool background of the right letter *a* accentuates the letter's warmth.



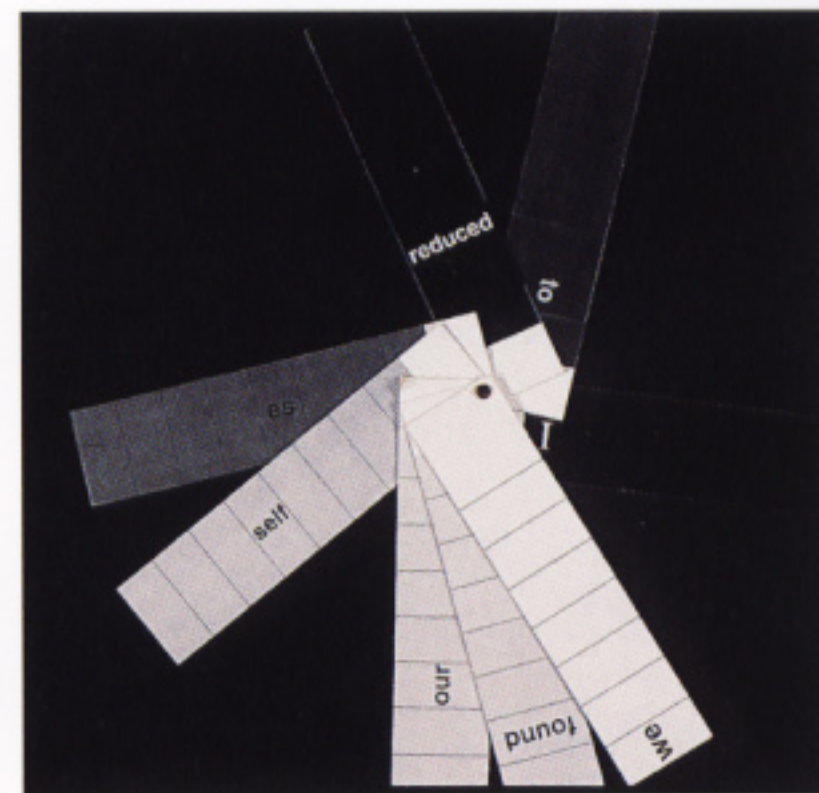
Though these two letters are the same color, a light background makes the letter *a* on the left appear less bright than the letter *a* on the right, which has a dark background.

COMMUNITYSM

58



59



60

58

COMMUNITY and ISM are combined into COMMUNITYSM to reveal an active, ideal word for community.

59

In a poster, the concept of an ideal community is illustrated through a combination of type and image.

60

Pronouns extracted from the poem are placed upon pages of a swatch book for an interactive book that is each time read differently.

58-60: Monika Wiechowska

61

The question of how a poem might be used in a poster is answered by enlarging the provocative typographic phrase, *we lost*. The comma suggests that the phrase is but a part of the poem.

62

In a preliminary study, the theme "we lost" is referenced by that which is missing. Words of the poem encircle a torn hole in the paper.

63

The poem forms *we* to reveal its essence.

64

WE as a typographic expression of many / s

65

Studied analysis of the poem's content.

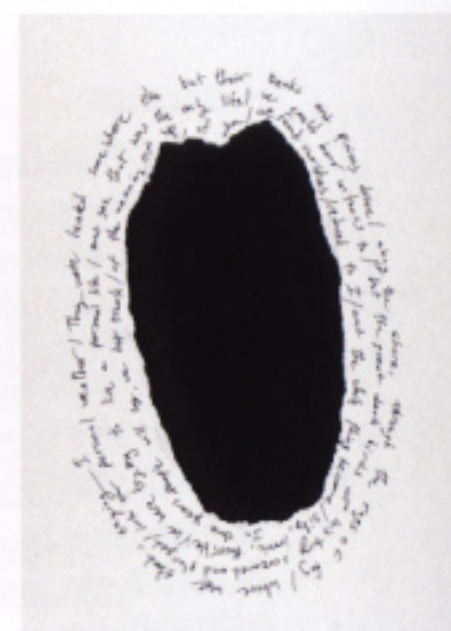
61-65: Yael Seggev

61

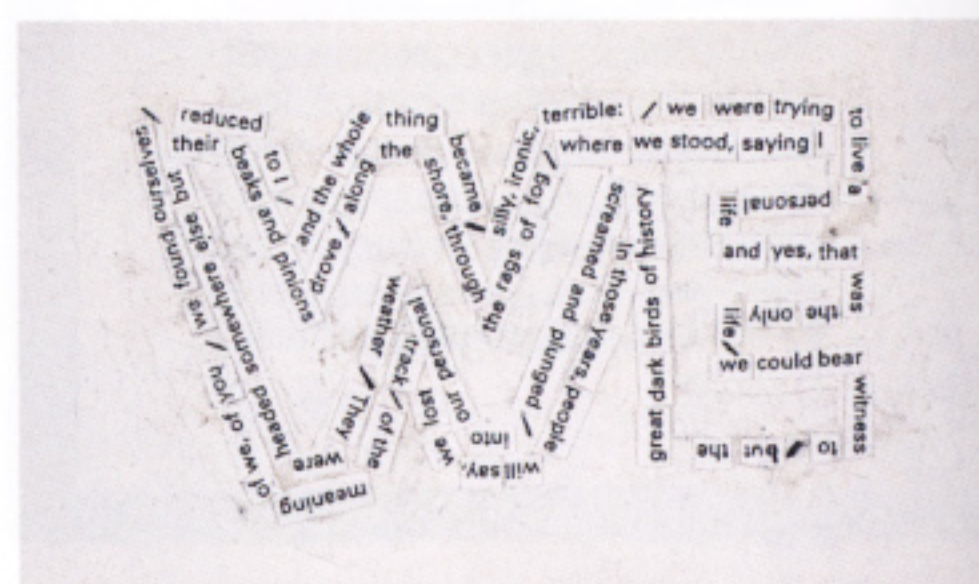


In Those Years - a poem by Adrienne Rich

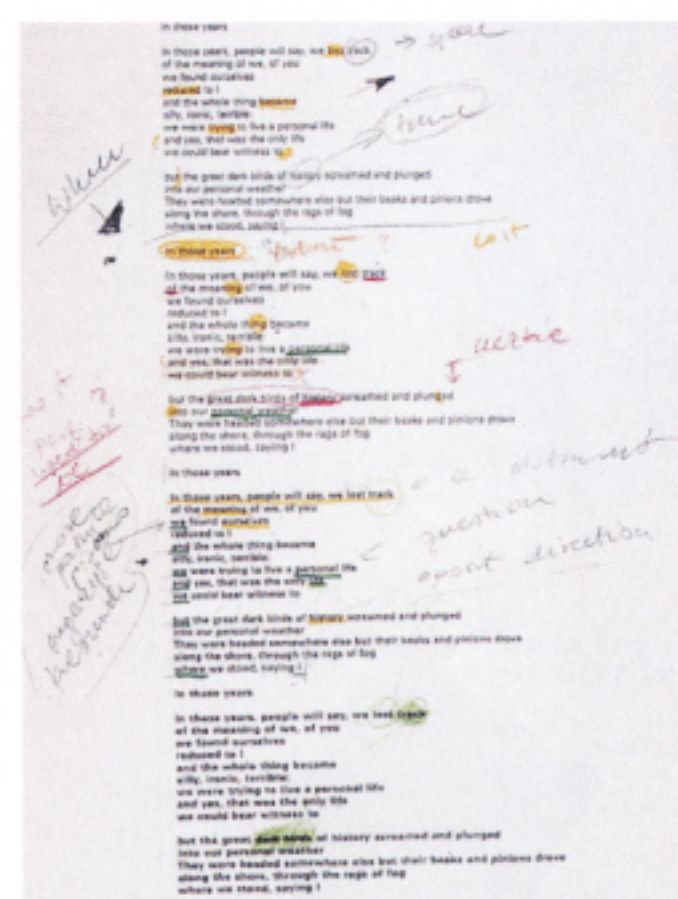
62



63



65



64



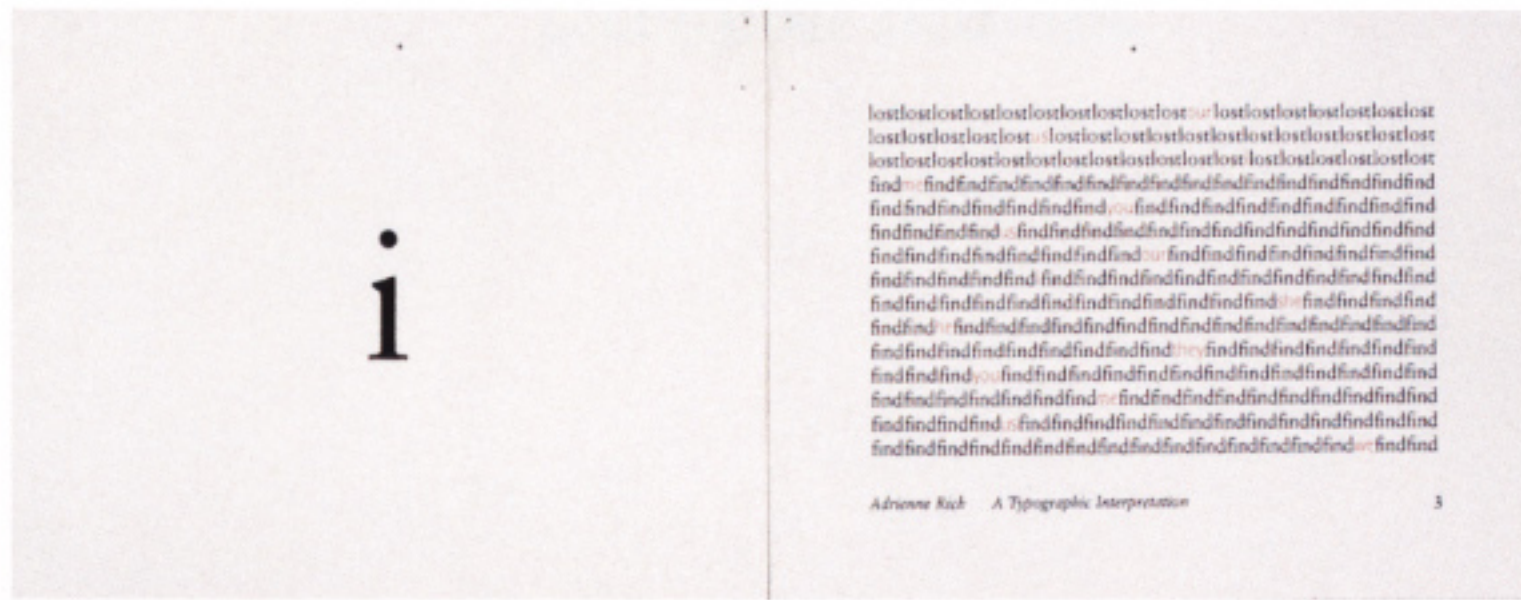
250

251

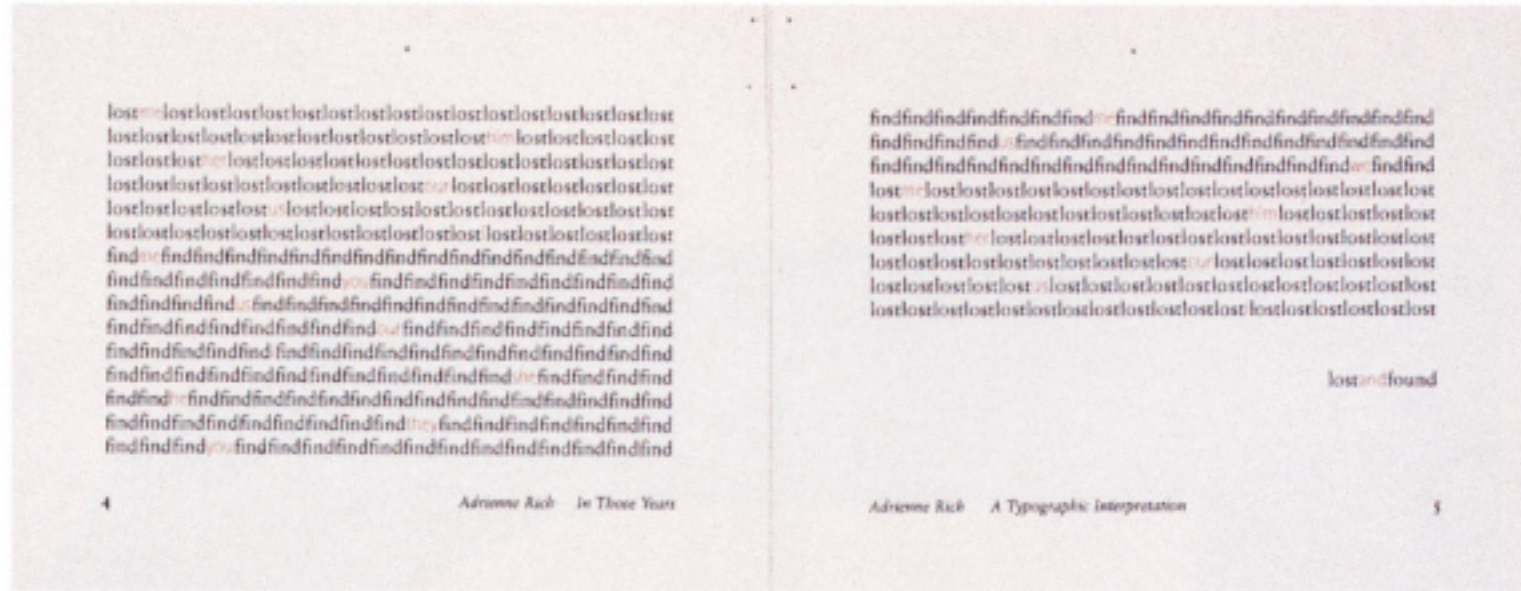


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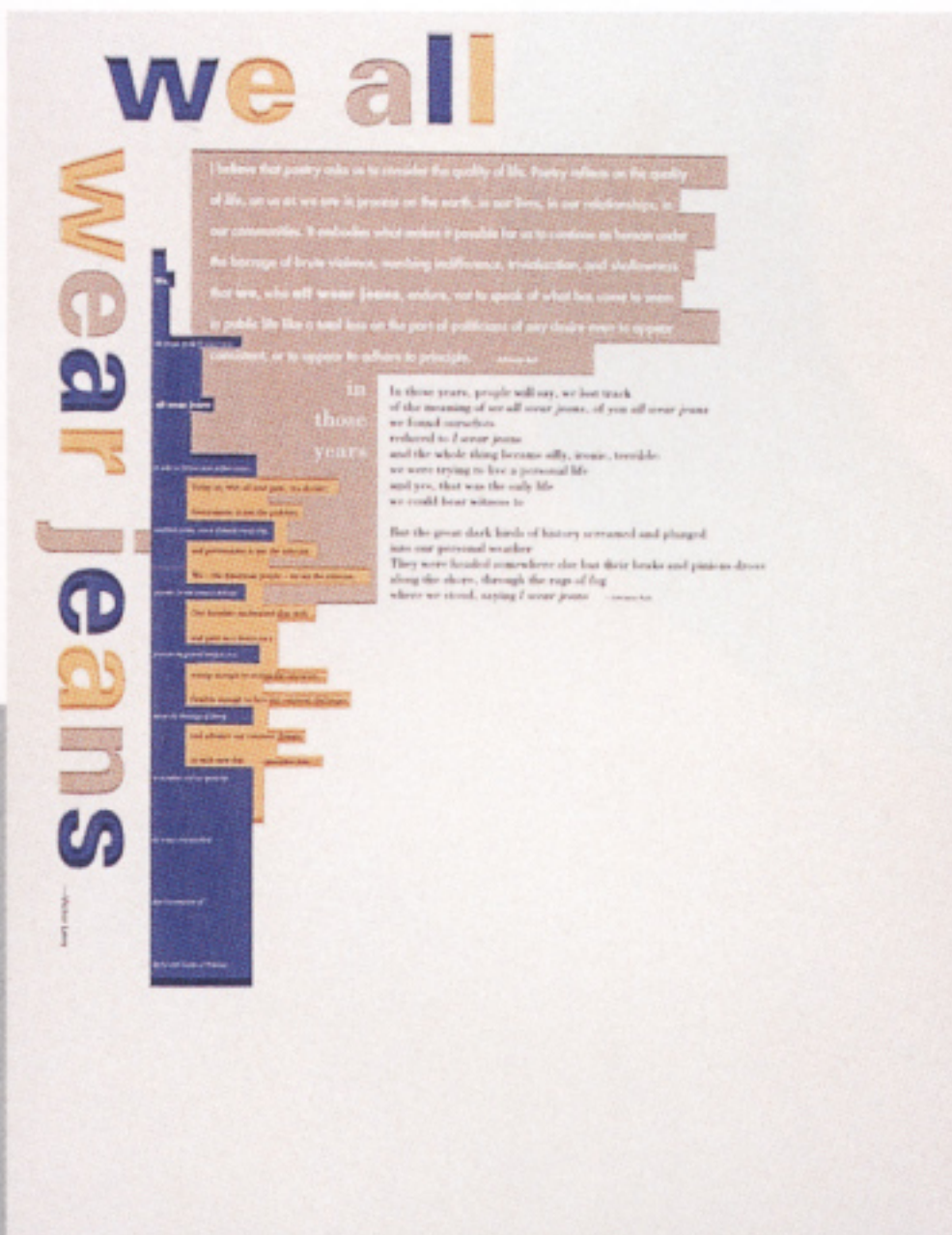
67



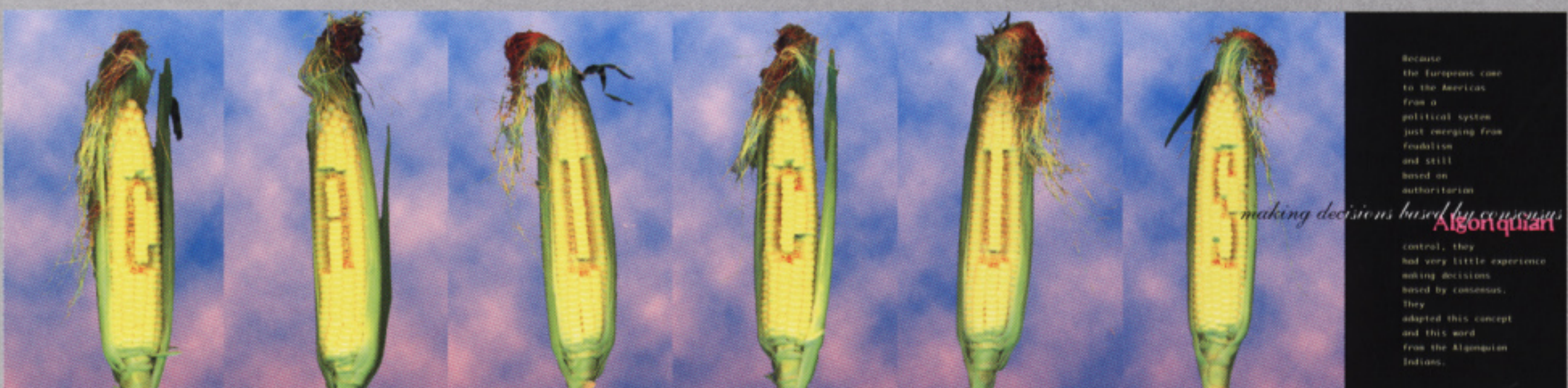
68



69



70



66

A typographic experiment exploring the relationship between numbers and words: 1 is for me, 2 is for we, 3 is for community.

67, 68

Pages of an experimental book with the theme of being lost and then found.

66-68: Sheila Barrett

69

The statement "we all wear jeans" references human equality, and the fact that many people share similar needs and desires.

69: Libby Hiller

70

The letters of the word CAUCUS, which refers to a group of people seeking agreement on an issue, are formed by plucking kernels from ears of corn. The kernels provide an apt metaphor for people cooperating with other people, and of parts creating a whole.

70: Barbara Spies

"Going back to your stamp, I think there is potential here that you haven't tapped in terms of the technology or the process of making a stamp... that by making it into a stamp there is an opportunity to make many of them very easily. Yet there has remained a singular one-of-a-kind juxtaposition of me/we. I think that the ease with which you can now make a hundred of these gives you the opportunity to expand on the opposition between the two things. As you have it now, 'me' is one object; 'we' is another object. They are related in their reflection. I think you have the opportunity through the technology you have used to very easily make multiples of them. In what I see, this potential is untapped." C.W.

Because the Europeans came to the Americas from a political system just emerging from feudalism and still based on authoritarian control, they had very little experience making decisions based by consensus. They adopted this concept and this word from the Algonquian Indians.

Elliott Peter Earls

For Elliott Peter Earls, experimentation is not a luxury for which he must scratch time out of his day. Since his student days at Cranbrook Academy of Art, where he received an MFA in design, it has been integral to his creative process, something wired into his psyche, a driving force in his life and work.

Earls is founder of The Apollo Program, a design firm, type foundry, and multimedia studio. As well as his involvements in print-based graphic design and type design, he freely crosses interdisciplinary boundaries to create highly sensory, interactive, multimedia environments that combine images, sound, type, poetry, and movies.

His work is driven by a personal philosophy shaped in large part by an amalgamation of thought. Based on the writings of futurists, literary figures, and filmmakers, including Alvin Toffler, Hal Foster, and Italo Calvino, he has defined the "prosumptive" designer. The prosumptive designer is totally immersed in culture, a relentless consumer of new technology and a producer of "info-tainment" products – products ranging from basic broadsides to interactive CD-ROMs. The prosumptive designer is uncompromisingly self-reliant, passionate, committed, and true to self. The prosumptive designer is a lateral thinker who subverts and deconstructs convention, intentionally misreads and misinterprets, rejects his or her own conclusions, and shifts comfortably between related disciplines.

A series of posters designed by Earls for the Apollo Program have over the years gained wide notoriety. They function simultaneously to promote The Apollo Program's fonts, among which are *Dysphasia*, *Blue Eye Shadow*, *Hernia*, and *Subluxation*. They also provide a canvas for exploring poetry and thought. The viewer is jerked about in a curious discourse of form, and if typographic conventions are adhered to at all, they are intentionally masked.

Throwing Apples at the Sun, a pioneering interactive CD-ROM by Earls, is a richly layered and highly unpredictable experience. Without actually experiencing it firsthand, any attempt at describing it in words falls far short. But here is a vain attempt: by passing the cursor or clicking the mouse over a dense backdrop of images and type elements, additional layers are revealed. These layers are not only visual; they are also audible and kinetic. Clicking on a text block, for example, activates another image, a movie, or a spoken phrase. Upon interacting with this CD, one soon finds that it bears no resemblance to the predictable structures of most other multimedia projects. This one is totally unpredictable, and it is this attribute that makes it so enjoyable. This interactive feast reveals Earls' unconventional visual sensitivity, and his uncanny ability to remove the viewer from cultural expectations by making the familiar strange.

1
The Apollo Program
experimental poster



Designer's statement

1997, situated like a human head on the shoulders of the millennium, forces us into solitary dialog with his-story. Think of this as my Vision Induced by a String Found on my Table or my Pietà, or Revolution by Night. The grotesque caricature of the post world war one avant-garde, the ennui of the venetian-pose-skate-punk, all tools at our disposal. Like the half-wit Karl Appel, flung cannonballish at circus clown canvas, I too paint grunt "like a barbarian in a barbaric age." I'm thoroughly disinterested in the eloquence and simulated profundity that lies between quotation marks, but for the sake of ritualized discourse, let me take a stab at it:

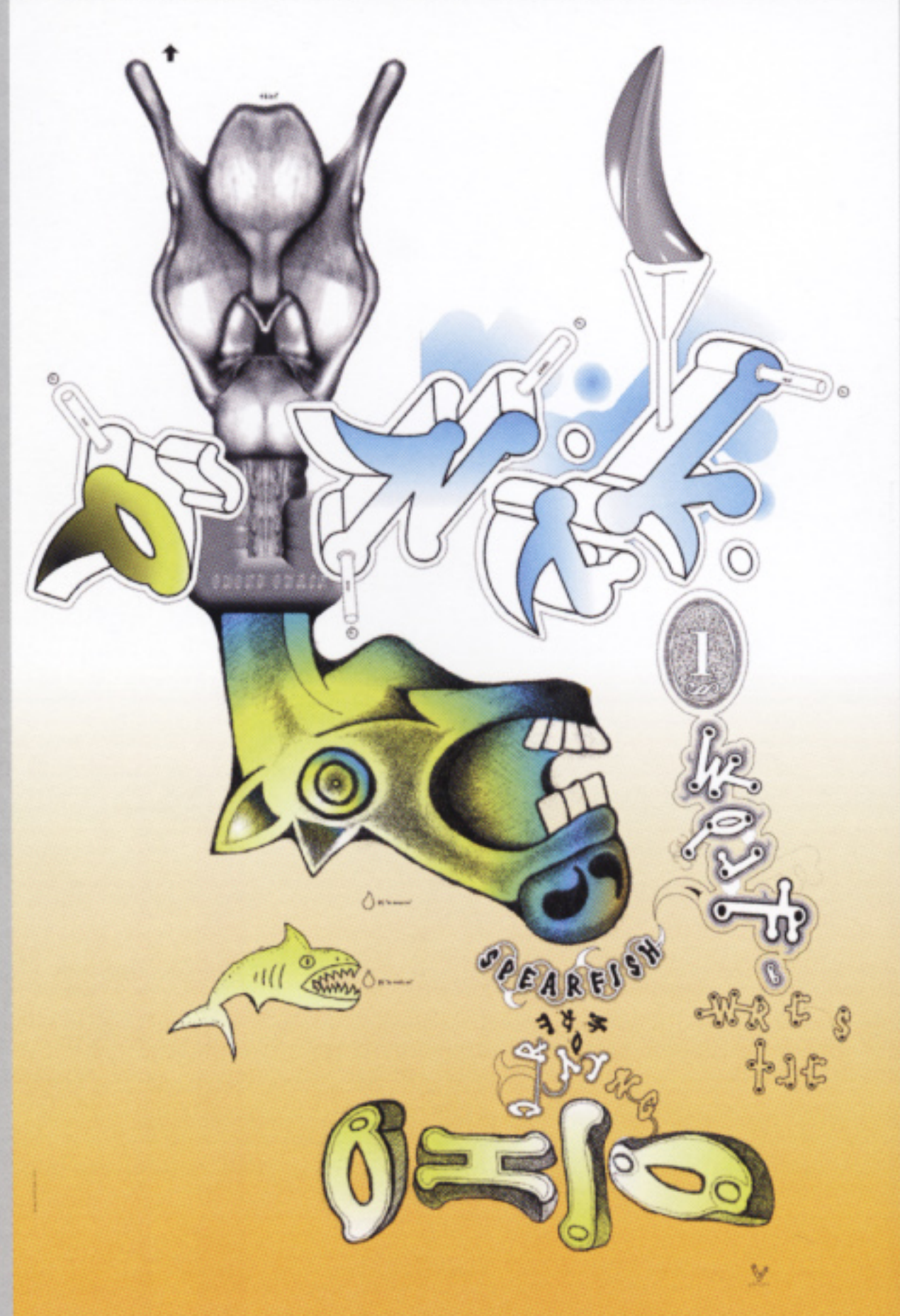
"A painter is lost if he finds himself." –Max Ernst

The fact that he has succeeded in not finding himself is regarded by Max Ernst as his only 'achievement'.

Well played. . . I too cherish the suppression of logic and midnight games of linguistic Chinese checkers. But to what end? This question sweeps across my cerebellum like some medieval bubonic plague. Leaving in its foul wake the stench of value relativism and post-utopian thought. I'm the sad child of a tribe of ebola monkeys. Intellectually, environmentally and financially disenfranchised.



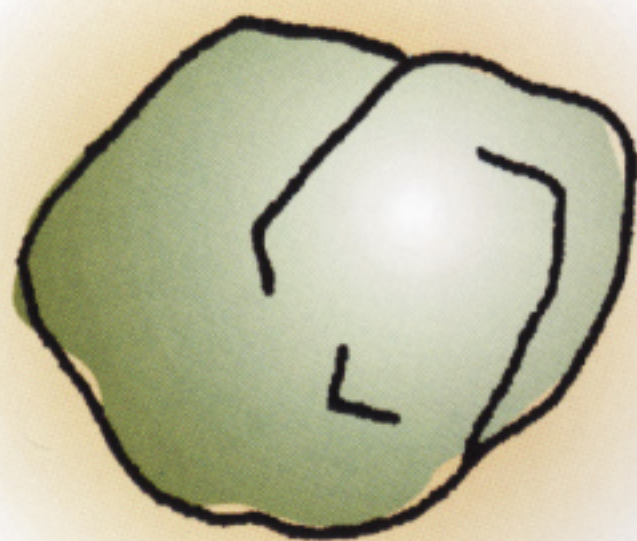
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3

4

DAVID



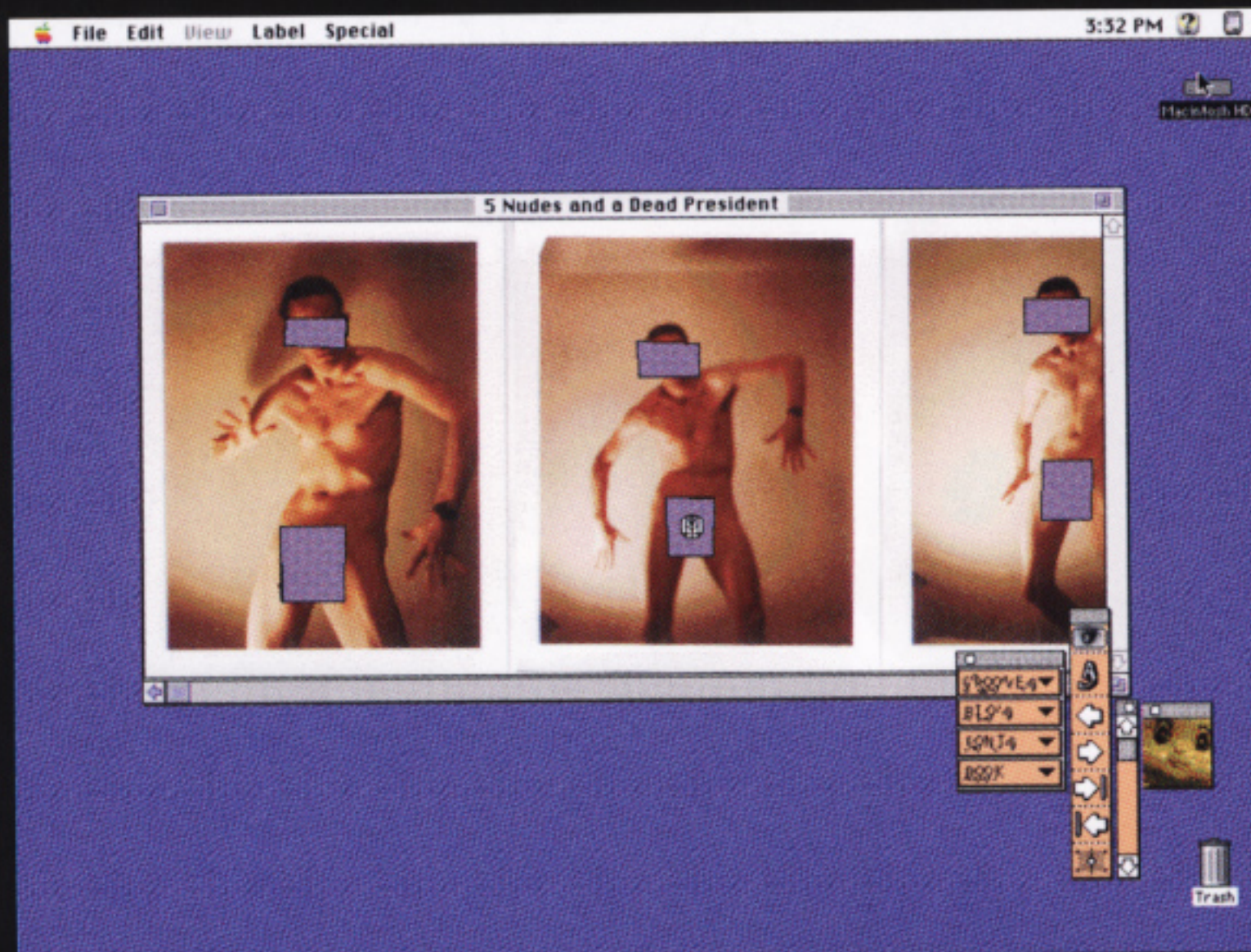
WHSF

HAH

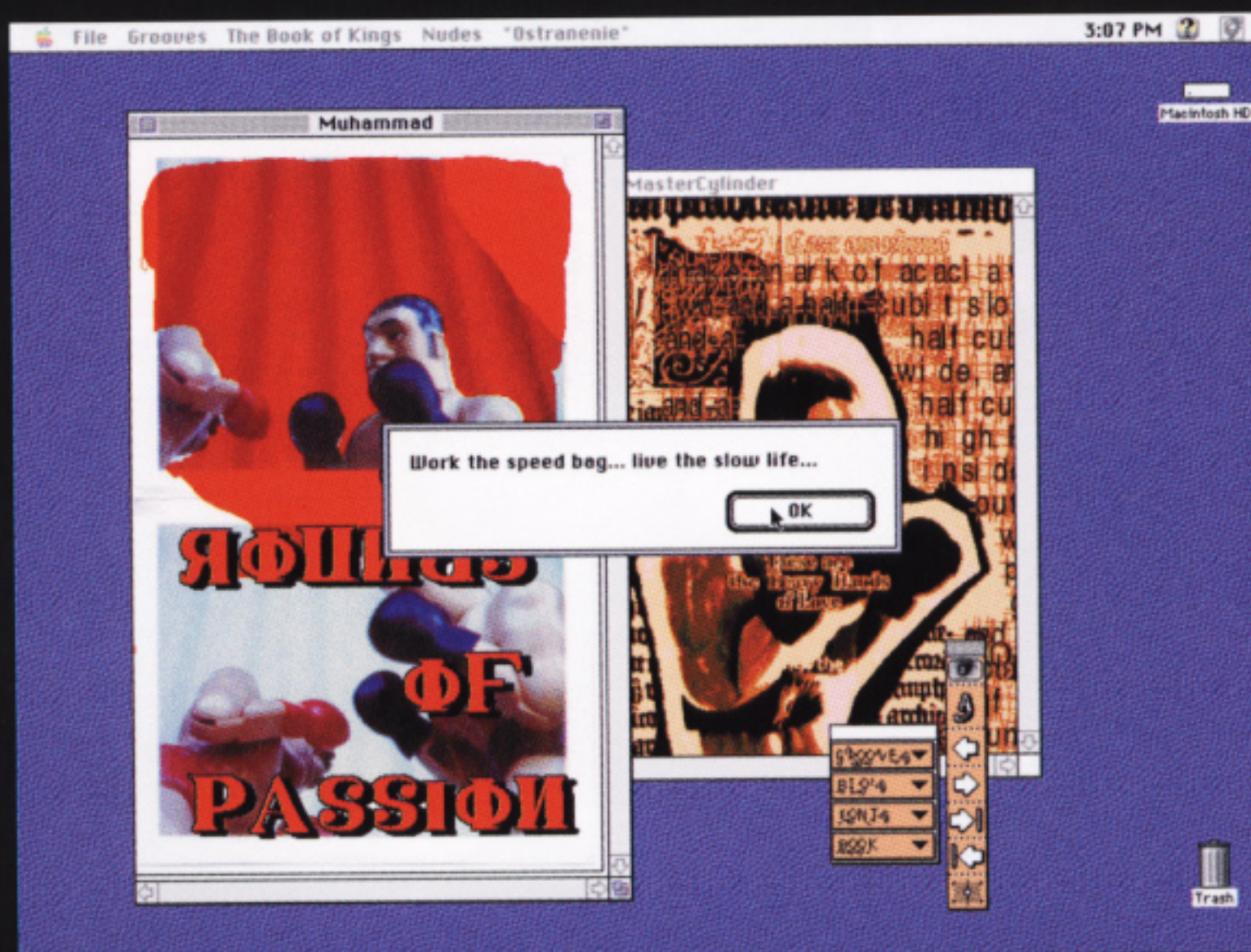
WITH PITCH FORA

AND PITCH ARE ...
AND SLING SHOT

5



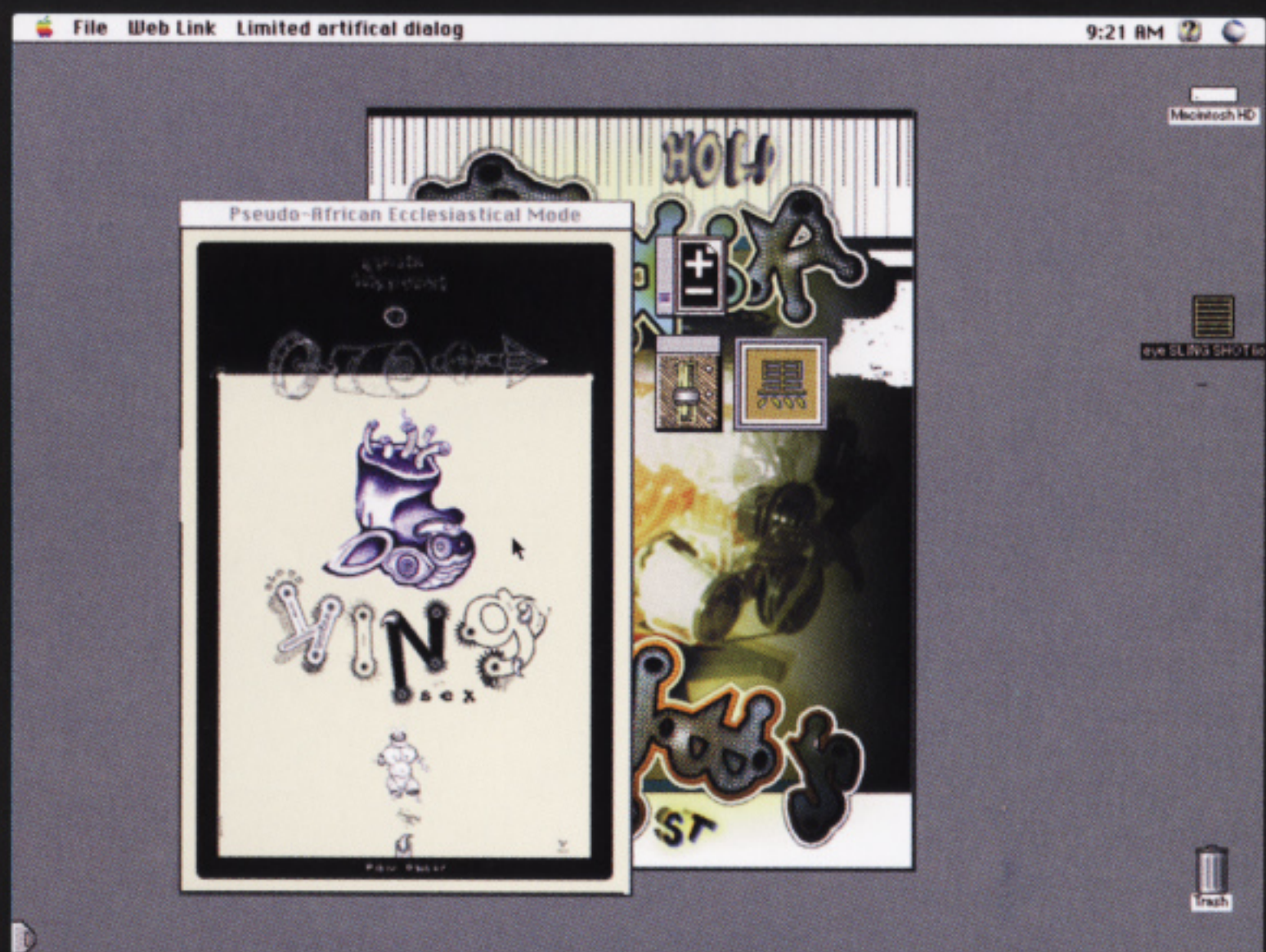
6



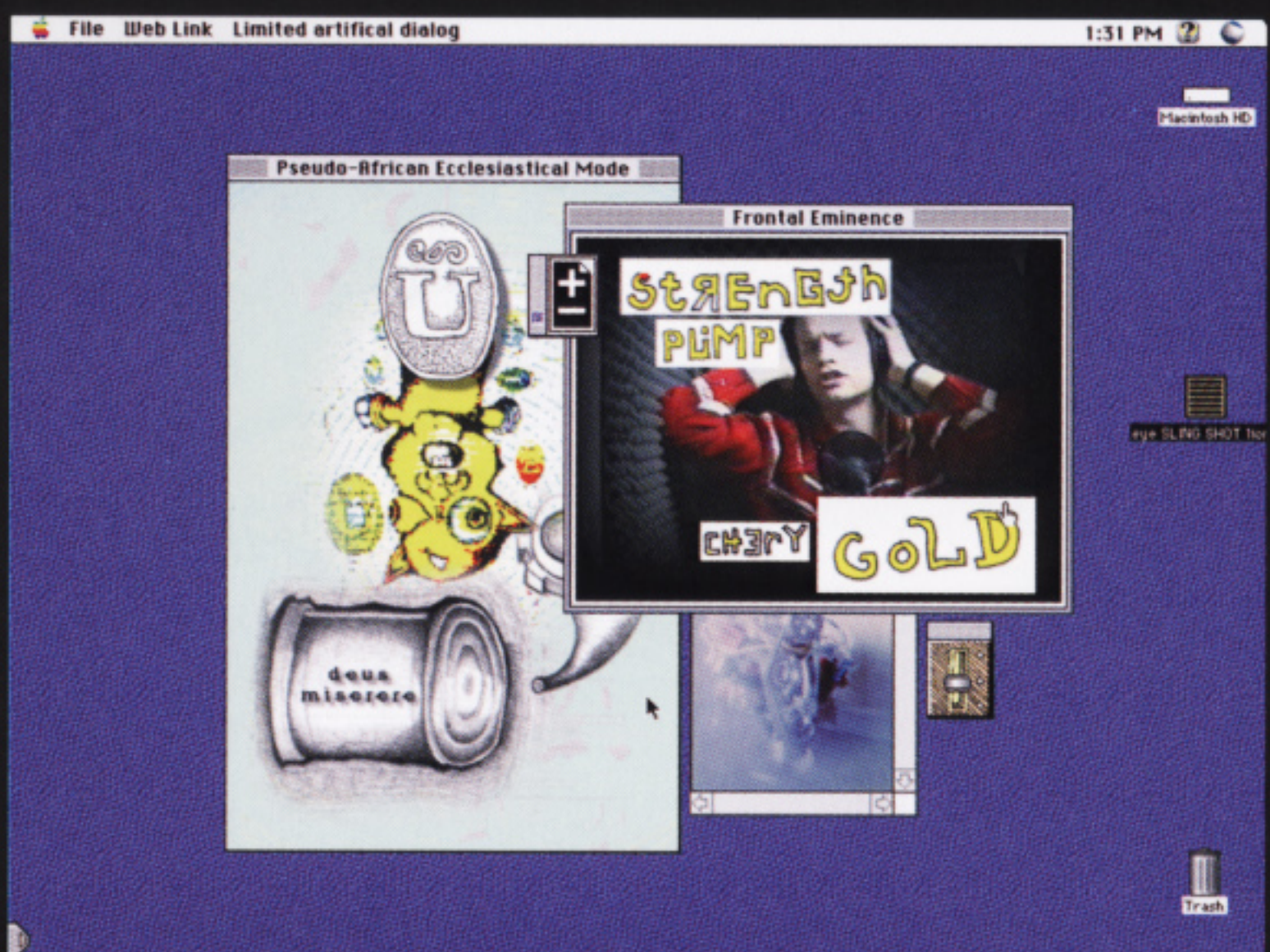
7-9
Screen samples from
interactive CD-ROM,
Eye Slingshot Lions



7

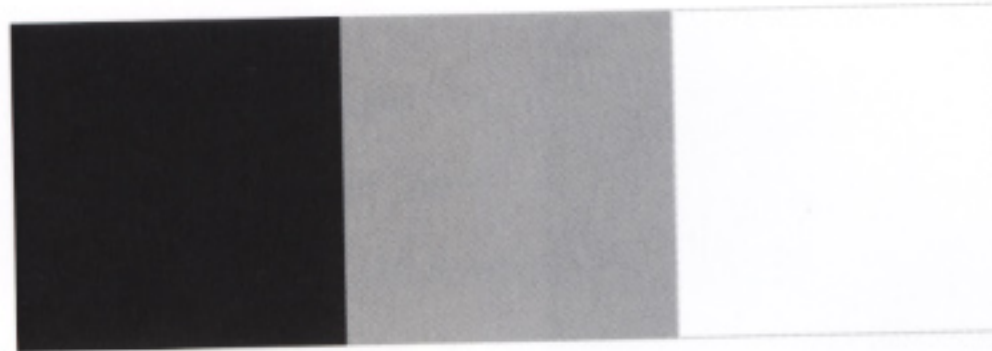


8



9

Black to gray to white forms a natural and harmonious sequence.



12

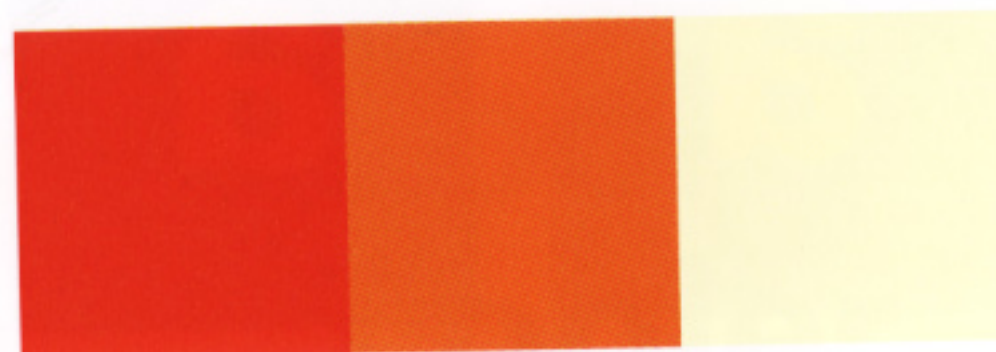
One is able to see just a subtle hint of the red-violet as the rather opaque light yellow overlaps it.



A dark and light version of a hue combine to form a medium version of the hue.



The intense red is just transparent enough to allow the light yellow to peek through it.

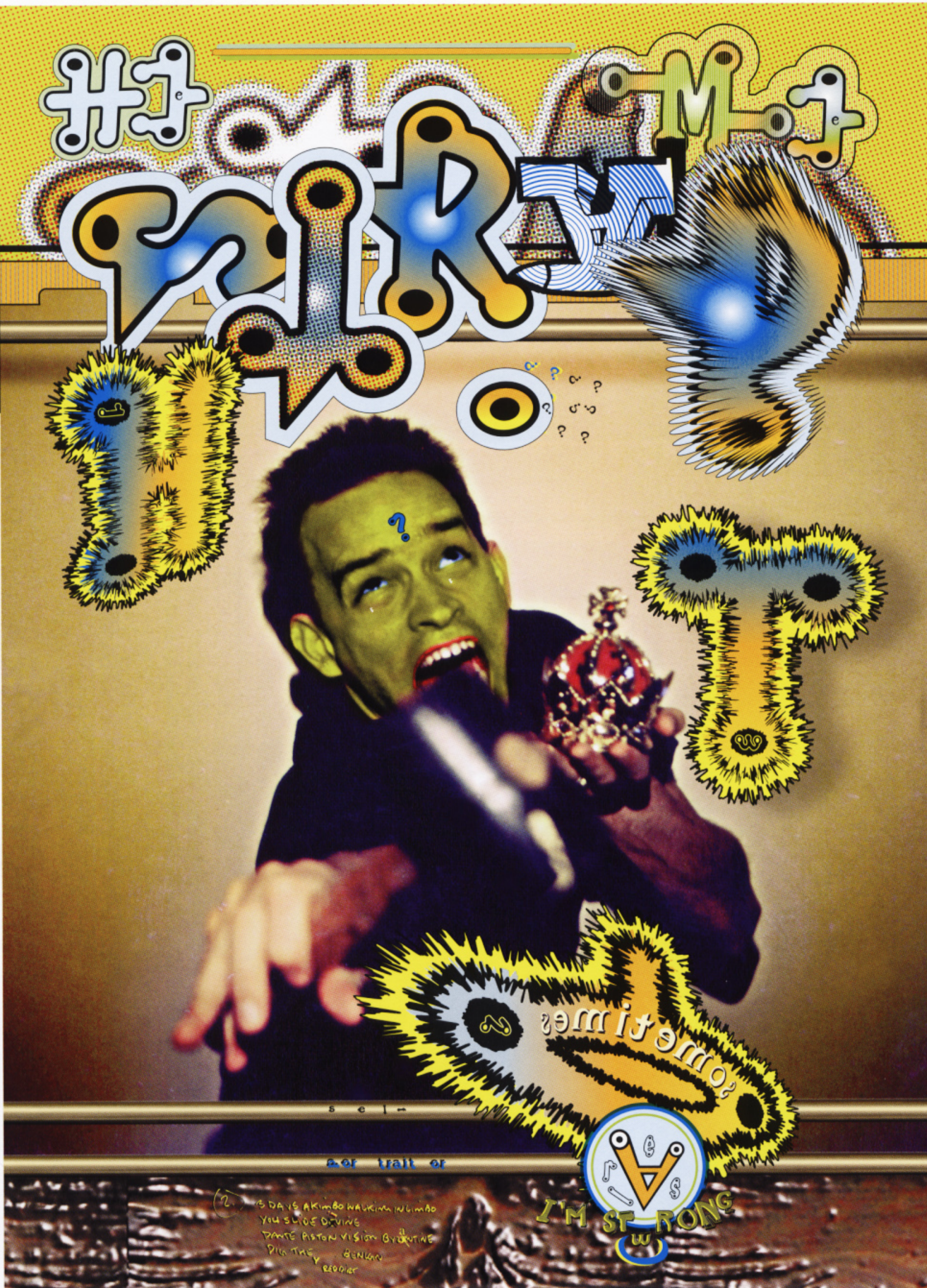


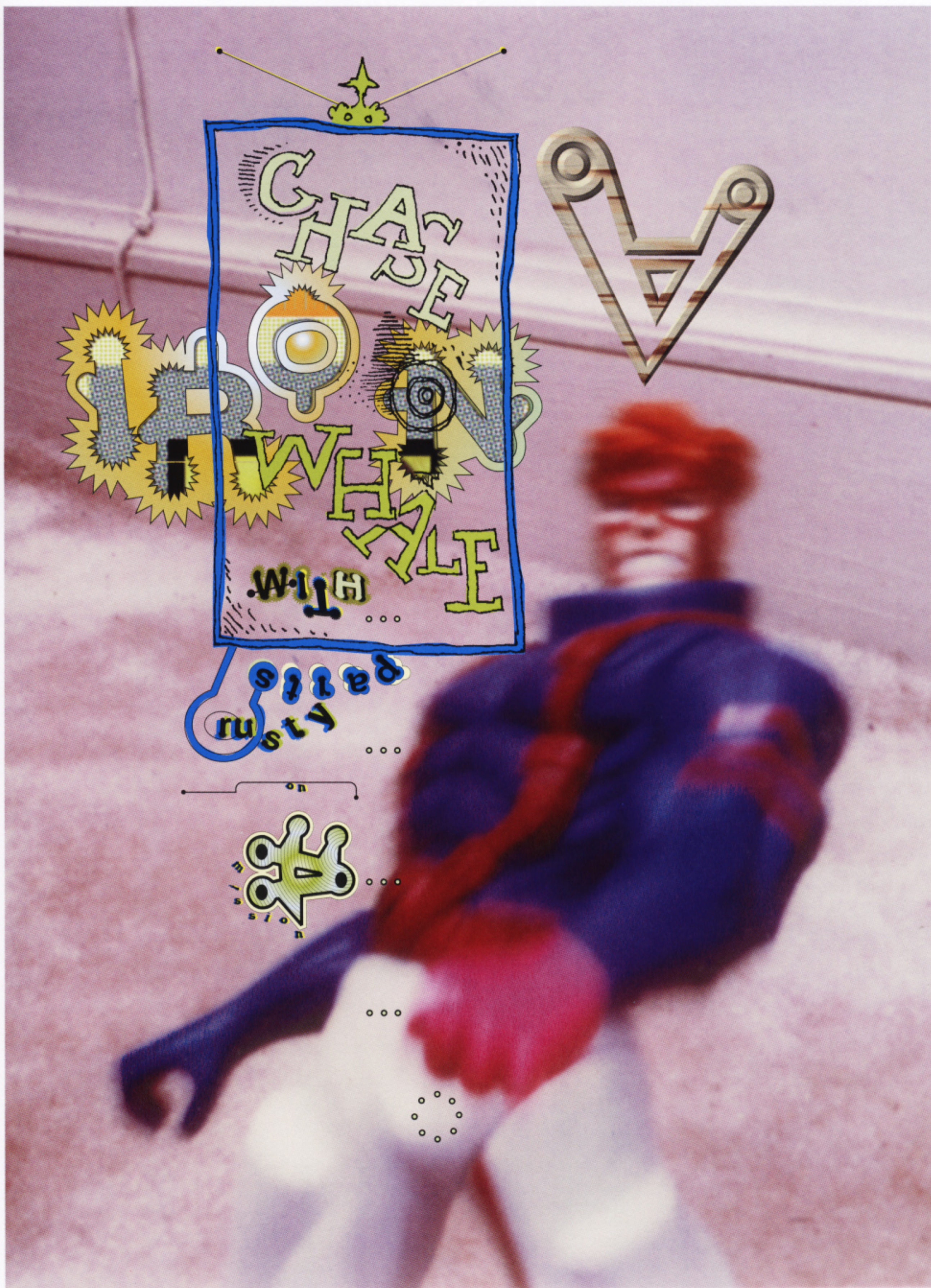
The green appears to overlap and darken the blue.



13

When working with color and type, it is important to establish color harmony, a condition resulting both from the choice of colors and their order in the visual field. Black, white, and gray always form a harmonious relationship because they resemble each other. Harmony is enhanced, however, when the sequence progresses naturally from black to gray to white (fig. 12). Just as artists mix paints to create new colors, designers working with a computer can "mix" colors by selecting mixtures from available color palettes. Color mixing is simply finding relationships among colors. Mixing two colors to form a third, for example, creates a visual bridge between the first two colors. The third color is an offspring hue resembling both parents. Placing a mixed color between two parent colors is not only a harmonious ordering of the hues, it creates the surprising illusion of transparency. The original two colors appear as sheets of colored acetate that overlap and form a third color (fig. 13). The ability to find similarities among colors is an important part of the color selection process, for it provides a way of achieving harmony and concordance among all the colors in a design.





Jean-Benoît Lévy

Designer profiles

DEFENSE
AFFICHER

Jean-Benoît Lévy was born in a small village in the vineyards overlooking Lake Geneva, Switzerland. He now lives and works in Basel. His studio, which he founded in 1988, is named AND (Trafic Grafic). "AND" because without clients, designers are nothing; (Trafic Grafic) because once graphic design is produced, it travels, and because Lévy himself loves travel.

Without knowing the city's reputation for design, Lévy went to Basel to study graphic design. In 1978, he entered the graduate program at the Allgemeine Kunstgewerbeschule (School of Design), where he studied with Armin Hoffman, Wolfgang Weingart, and Max Schmidt. Since then, he has lived and worked in San Francisco, and taught at various design schools, including the Art Center College of Design, Europe, and the Rhode Island School of Design. Having a passionate need to be aware of current design developments, he stays in close contact with designers throughout Europe and America.

Lévy finds ample opportunity to experiment with typography while designing street posters, large-scale broadsides that evocatively and dramatically inform pedestrian traffic. These posters visually suggest moments frozen in time through various graphic processes. Lévy uses the street poster as a platform for typographical exploration, for he finds this medium provides opportunities for free and lively expression.

A pivotal characteristic of Lévy's posters is a magnetic synergy between type and image. He often art directs or relies upon talented photographers to create evocative images and contribute to visual solutions. These images, often montages of photographs, are characteristically sensuous and surreal. Through experimental

processes, he then applies typography that visually optimizes and energizes the images and thus the message.

The street posters on pages 126 and 127 reveal Lévy as a visual poet who rather than persuading his audience, creates mood pictures that evoke positive responses in viewers. "I want to create posters that have the impact of modern poems or rock songs," he says. Lévy does not ascribe to a specific visual style or formula; rather, he explores many different possibilities, attempting to find solutions that through some twist, transcend the ordinary and the mundane.

The theater posters shown on pages 128 and 129 evolved from preliminary sketches, made after reading the plays. Lévy then art directed the photography, using the actors for models. The experiment for these posters was to push the limits of his design and typography, while also preserving the spirit of the theater company's advertising.

A point of fact about street posters in general is their impressive scale and dominant presence in the environment. Though their life is usually very short, they can potentially remain in the mind of the viewer long after they weather and decay. Lévy's posters achieve this with an articulate blend of type and image. He states, "My work is really good to me when I feel I can view my own posters without becoming bored. I am able to observe what they give to the public and to me, as if someone else had designed them."

The secret to Lévy's experimentation lies not only in his playful typographic processes, but also in his creative involvement with clients and talented photographers.



My life is an experiment

Being experimental with typography is a complex exercise, because it requires time. In my life I have met only a few people who have decided to use some of their precious time for typographic experiment. Wolfgang Weingart and Helmut Schmidt are among those that appear to have this desire. Weingart's Basel School program remains one of the rare places in the world where it is still possible for the willing student to try and try again, and to reserve time for this process.

It is rare to provide yourself with an opportunity to make what you want, particularly in graphic design. I am an independent graphic designer, and beyond the "real" works that I do for my clients, I

find much less time to be really experimental in my work. Posters are one of the only chances for me to play as I wish. If I'm lucky, I can make between 3 to 5 posters in a year's time.

Personally, I don't see myself as an experimental graphic designer. For me, "experimental" is more related to how the public reacts to my work. I then use this feedback as a guide for my global work. When designing a poster or a special page as in this book, I feel more involved in a process of expression than of experiment. Personally, I'm not really sure if I am just reproducing what I know graphically or if I am experimenting with emotions.

Experimenting involves real creation. Maybe it is about making typographical accidents, recognizing them, and then finding the

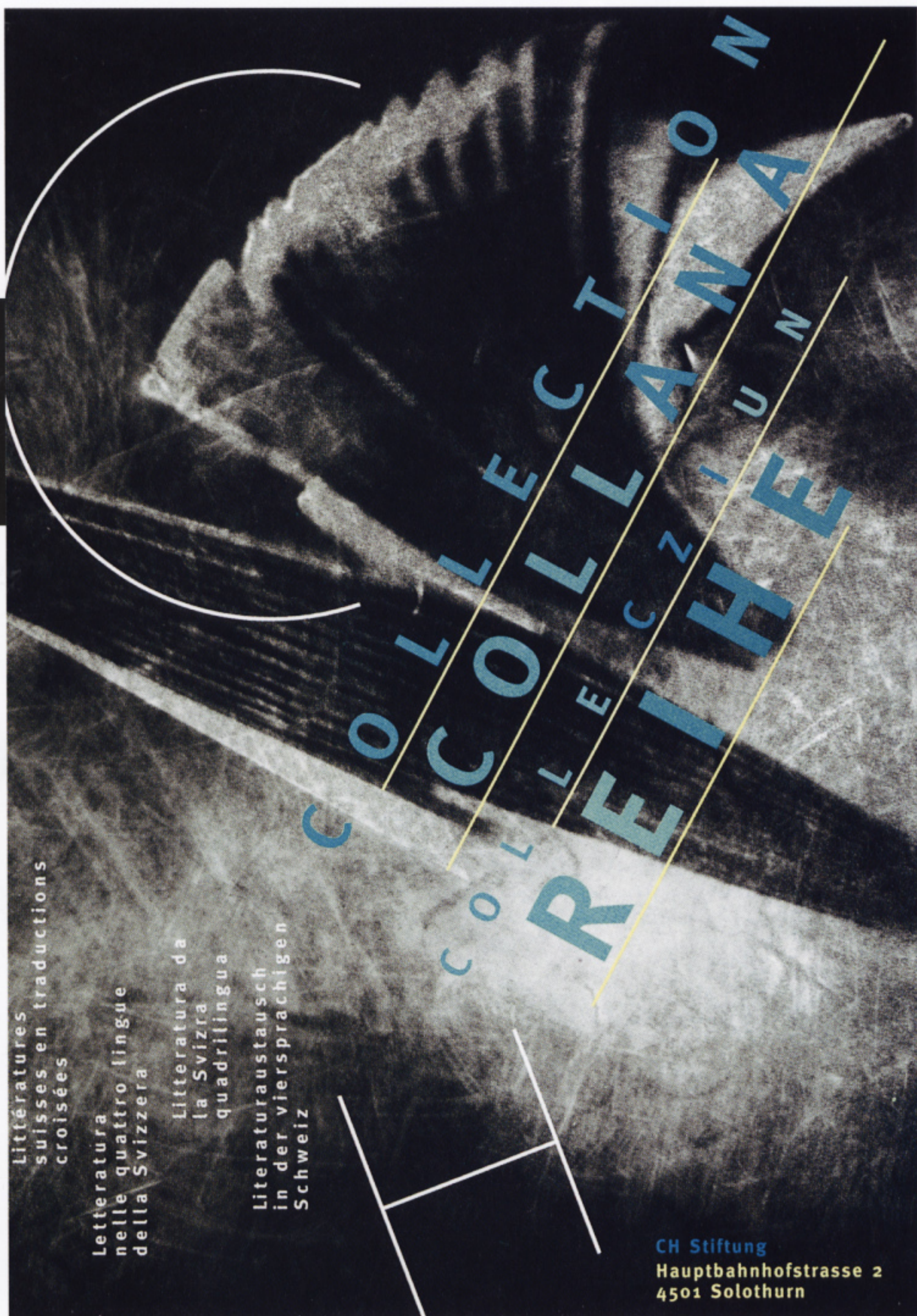
courage to use them in applied projects. That's why I'm always pushing young students to take the opportunity – when they are in school – to be experimental, and not just to try to imitate what they see in books in order to develop a style. Style may or may not come later.

For the four experimental pages in this book, I chose 20 postcards – messages written to me by women over a period of about 20 years. Half of them are relatives or good friends; others are more a part of my sentimental life. From each postcard I chose a sentence that is important to me. From each sentence I selected an expression. Combining all the statements together results in a new message, something that is like a résumé of my past life, a record of my relationships with women over the years. The

experiment here aims to extract written statements and to reorganize them into a typographical composition.

Where I go from here in typography or in my life, remains to be seen. But I think of this open future as an opportunity. With a little bit of luck, this fragile state of things could lead me to a few moments of real experiment.





1

Poster

Photography: Alan Humeroose

2

Exhibition poster

3

Poster for the Watch & Jewelry Store

Photography: Franz Werner

4

Concert poster

Photography:

Jean-Pascal Imsand

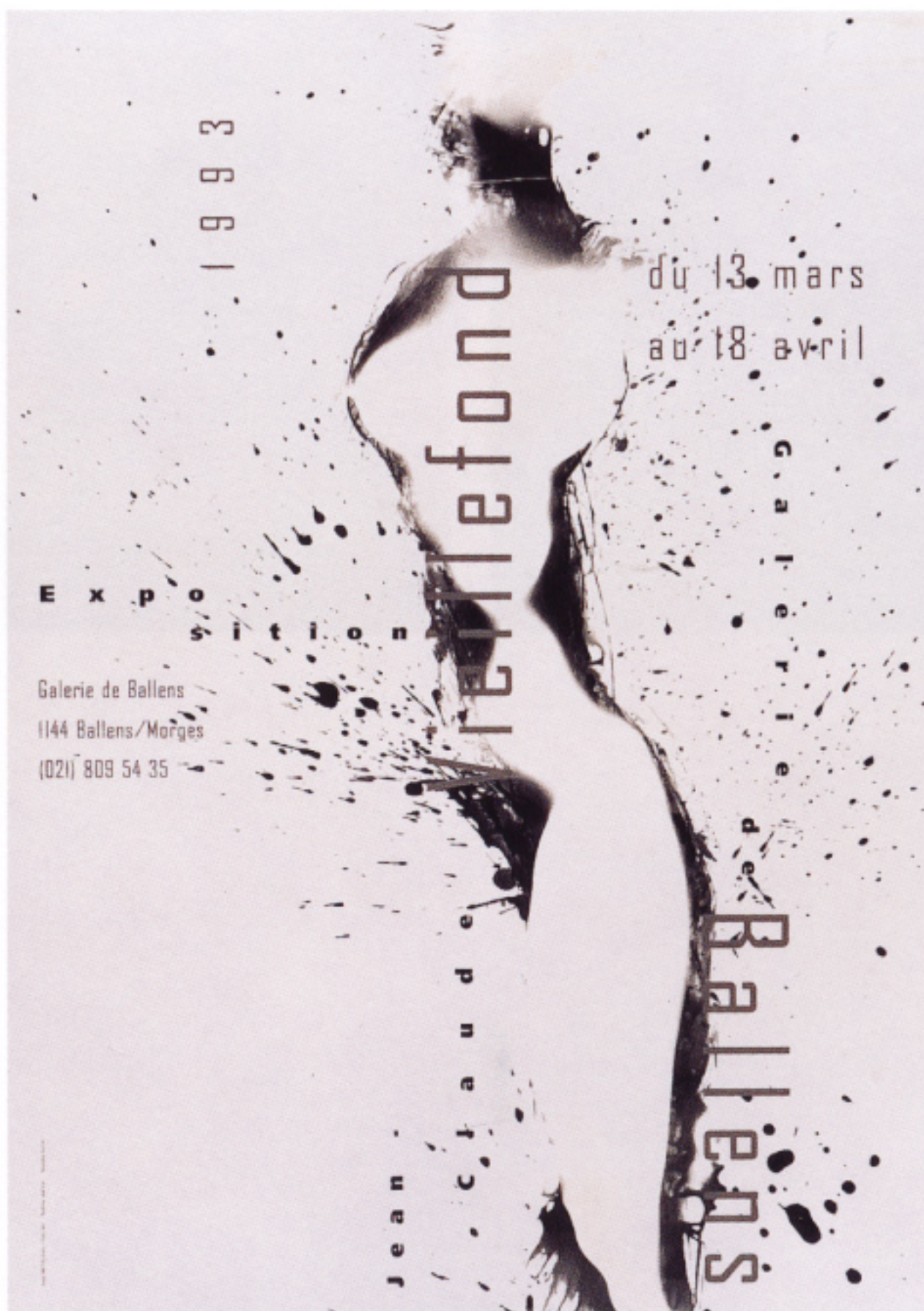
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Poster for a hairdresser

Photography: Leah Demchick

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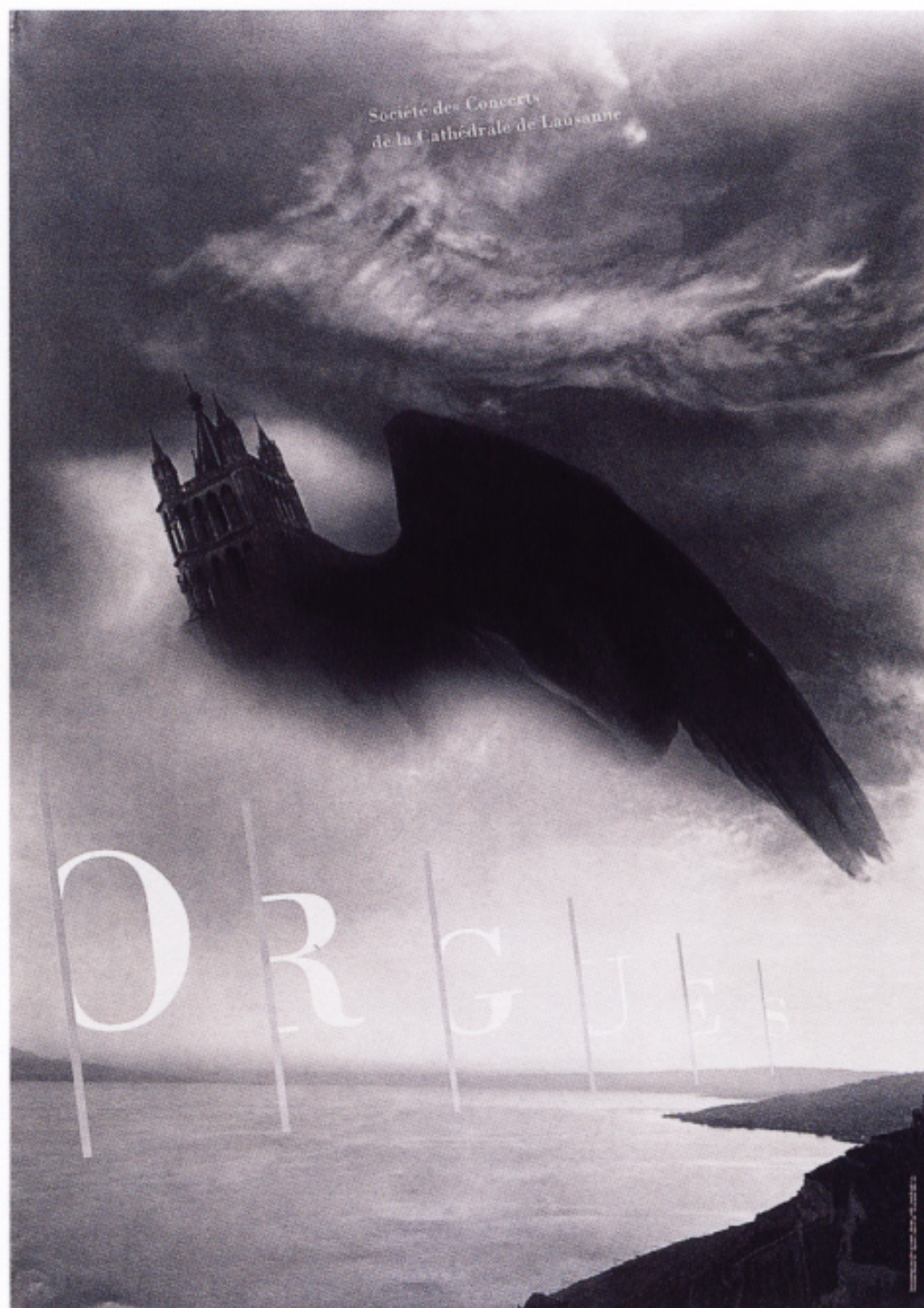
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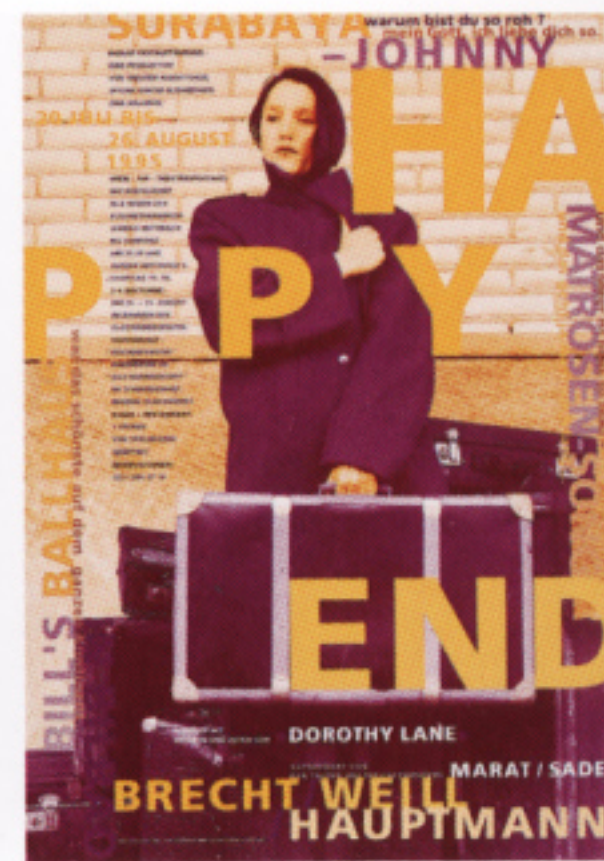
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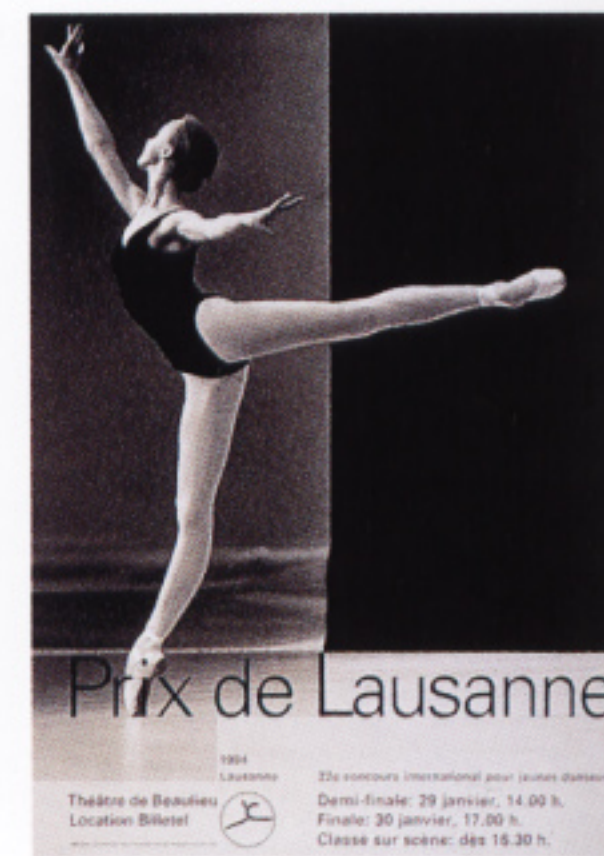
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11



9



10

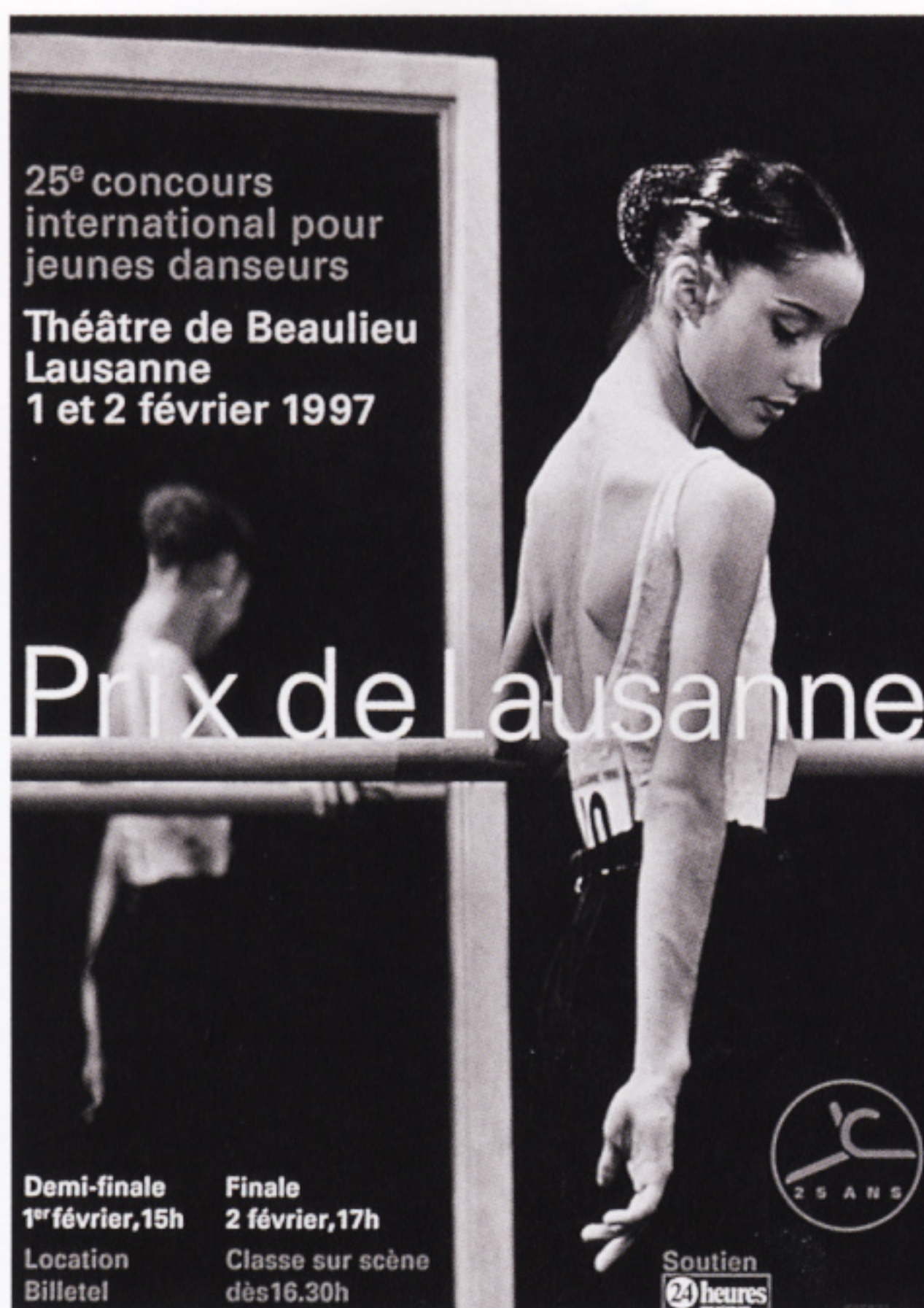
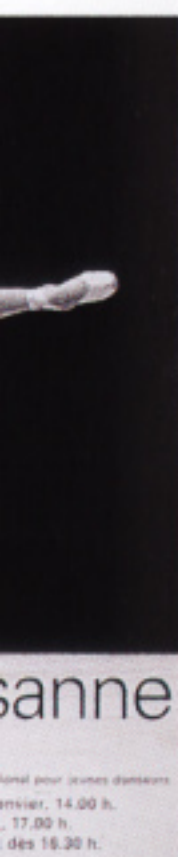
6-10

Theatre posters

Photography:

Stefan Meichtry (6-9)

Martin Klotz (10)

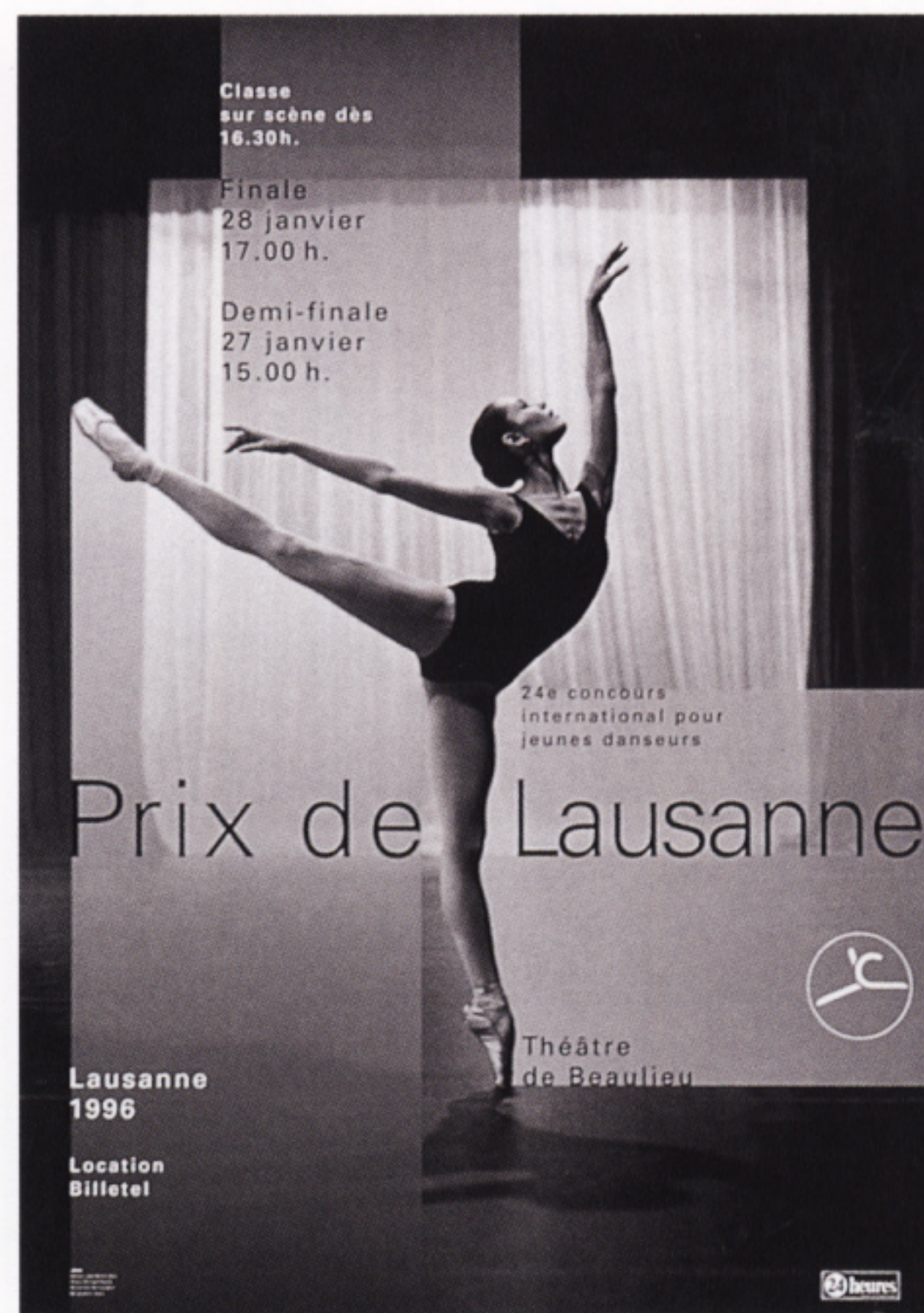


12

11-13

Dance theatre posters

Photography: Philippe Pache



13

Comme l'Amérique est grande et belle. Je comprends que tu t'y plaisais. Nous faisons un voyage formidable

B a t t o n b e ' d u o u c e n e n d e s o n ' e g e m o c o t t a m o r t u e m i r a v a ' i c i t i a f f a d t u e m i r a v a t s e , c

Merveilleux endroit pour les amoureux: Hôtel de charme, vue sur la mer, pâtisseries magiques d a t s

B i r t e I am here - e m m o f j a e a q r e a v e n p l n o w n o f t a t t t u g n o q t n o f m o w k I

Ton téléphone m'a fait plaisir, je suis heureuse pour l'affiche e u i q a s

N a t h a l i c e m a i s m i e u x v a u t t a r d s e l l e a v o u s e l n u o d p a r d n e d u n s p r e n d s y , m e j e

Comment vas-tu? Que fais-tu? Où es-tu? Combien es-tu? Un, un 1/2, deux, deux 1/2, trois? è c

L e a t t e r . I c a n r e m e m b e r . O n e o f t h e w h i t e s t w i n t e r . O n e o f t h e s n o w s s i t t g u i f o f j e e a r e n o f t a t t e d o h I

Je suis contente que tu aies chaud avec ce pull. J'ai reçu ce pain de fruit, je te l'envoie car j'en ai deux

M i r e l l e s i l e n c e e t e n t a n t s u n d e p l i , t - a y l i , n o t l i - t - e t s i x e a c e n e l i s e t l e

Nous espérons que le beau temps va continuer à nous gâter, avec le soleil il fait bon vivre n s

Leurs souffrances sont terminées - la vie continue, c'est triste, c'est bien, c'est ainsi

Je serais bien venue, mais je redoute fort que ma conférence ne s'éternise au-delà de 18 heures.

Je conservais très précieusement ce petit texte, convaincue qu'il plaîrait à quelqu'un sans savoir qui

Je t'écris dans la jolie brume de Marin. On aura le soleil pour midi. Je suis très contente ici

Je ne voulais pas te fâcher. C'est encore un malentendu. Je t'expliquerai. Je t'embrasse

À quand une heure de discussion sans téléphone ou interruption?

Il fait un beau printemps, il y a des odeurs de terre et d'herbe nouvelle, je pense à vous

Tombés sur la lune - il n'y a pas de paroles pour ces paysages ici - que des larmes de je ne sais quoi

Life bounces along - up and down - I'll fill you in more with the exiting stuff in my next letter

Comme l'Amérique est grande et belle. Je comprends que tu t'y plaises. Nous faisons un voyage formidable

C'est vraiment parfait ici, vraiment romantico, on mange, on se promène beaucoup, et on dort

John Malinoski

Through his work, John Malinoski attempts to reconcile the complexity and contradictions of society, which he observes with intense curiosity and amusement. His typographic design and related work are simultaneously ordered and chaotic, logical and intuitive, crude and refined. These and other dual themes are the means by which he structures his life and makes sense of it all.

Malinoski was born and raised in a tiny rural town in west upstate New York. He enjoyed a Tom Sawyeresque boyhood which fed his curiosity of the world and fueled his imagination. He studied graphic design at SUNY College at Fredonia and the Rochester Institute of Technology. At RIT he was mentored by Heinz Klinkon and most significantly by R. Roger Remington. Here, he was thrown into the headwaters of graphic design history, most particularly the avant-garde period. He empathized with the work and theories of El Lissitzky, Alexander Rodchenko, Herbert Bayer, Moholy-Nagy, and Piet Zwart. Malinoski's formal vocabulary is clearly reminiscent of these and other individuals of the avant-garde. His desire to is to delve into complexity at times, and at other times to express ideas and form with great economy, a commitment intensified by his close association with the Dutch architect, Han Schroeder.

Malinoski's typographic work is informed by playful explorations that challenge his intellect and provide an escape from purely applied projects. Since his childhood, he has had an affinity for making things, for recycling material from old objects into new objects. Malinoski appropriates found and discarded materials to create three-dimensional, architectonic constructions that reflect a passion for form and

space, line and shape, texture and tone. They are meant to serve no practical purpose other than to provide fuel for thought and a model for the design process. In these fantasy objects, one sees evidence of flying machines, of sailboats; they are the embodiment of his passion for straight-ahead jazz, the strains of John Coltrane, Miles Davis, Keith Jarrett. This music provides a backdrop for his studio activities.

Referred to as the last Gepetto, Malinoski also makes unconventional hand puppets consisting of fabric, cardboard, papier maché, wood, metal, buttons, cork, and type fragments. Through the use of abstract, geometric forms, these puppets express a plethora of human emotions, recalling the costume designs of Oscar Schlemmer of the Bauhaus. Malinoski's typographic designs are consistent with this visual vocabulary.

In a very real sense, Malinoski is a typographic archeologist, a practitioner who digs and rummages through the past in an attempt to revitalize and give new form to the present.

In addition to his addiction to typography and design issues in general, Malinoski heads the graduate program in Communication Design at Virginia Commonwealth University. His focus is to provide a program that encourages independent thinking and a global outlook in design.

i am a
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1. it is
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if this is

if this is the case then we have effectively turned things upside down.

The Department of Communication Arts and Design prepares graduate students for the master of fine arts **design visual communications** program. Students concentrate on the philosophical, communicative, and aesthetic practices, in conducting visual professional practices, furthering their professional growth. The faculty encourages the integration of design and communication arts into the design process.

The Department of Communication Arts and Design prepares graduate students to assume a leadership role in a complex and expanding profession. To this end, the department develops the philosophy and personal direction of each student and focuses his/her resources on functional and expressive visual communications. Students concentrate on the philosophical, communicative, and aesthetic relationships of visual problem solving and the interacting skills leading to the effective articulation of concepts. The graduate program in Visual Communications is oriented toward individuals interested in pursuing a career in design education and/or professional practices in conducting visual or theoretical research, and in investigating the intersection of function and expression in design problem solving.

communications The faculty encourages a rigorous theoretical framework, an historical perspective, and an awareness of contemporary issues as the basis for addressing present and future communication problems. The department encourages and actively integrates ethical issues and a concern for the natural environment in its curriculum. Faculty continually stress the contextual significance and influence of visual communications design on society and culture and its capability to affect both the perception and reality of the individual's life.



dvc

courses	credit hours	visual communications	course number	course title
1	6 cr	CDE 611	Visual Communications Workshop	
	3 cr	CDE 621	Visual Communications Seminar	
	3 cr	CDE 692	Graduate Elective Research/Individual Study	
2	6 cr	CDE 611	Visual Communications Workshop	
	3 cr	CDE 621	Visual Communications Seminar	
	3 cr	CDE 692	Graduate Elective: Research/Individual Study	
		CDE 631	Teaching Practicum	
		CDE 519	Virtual Reality	
		CDE 537	Integrated Electronic Information/ Communication Systems	
3	6 cr	CDE 611	Visual Communications Workshop	
	3 cr	CDE 621	Visual Communications Seminar	
	3 cr	CDE 692	Graduate Elective Research/Individual Study	
4	6 cr	CDE 697	Directed Research	
	6 cr	CDE 699	Creative Project Option or Thesis	
	3 cr	CDE 799	Visual Communications Seminar	
	3 cr	CDE 692	Visual Communications Seminar	

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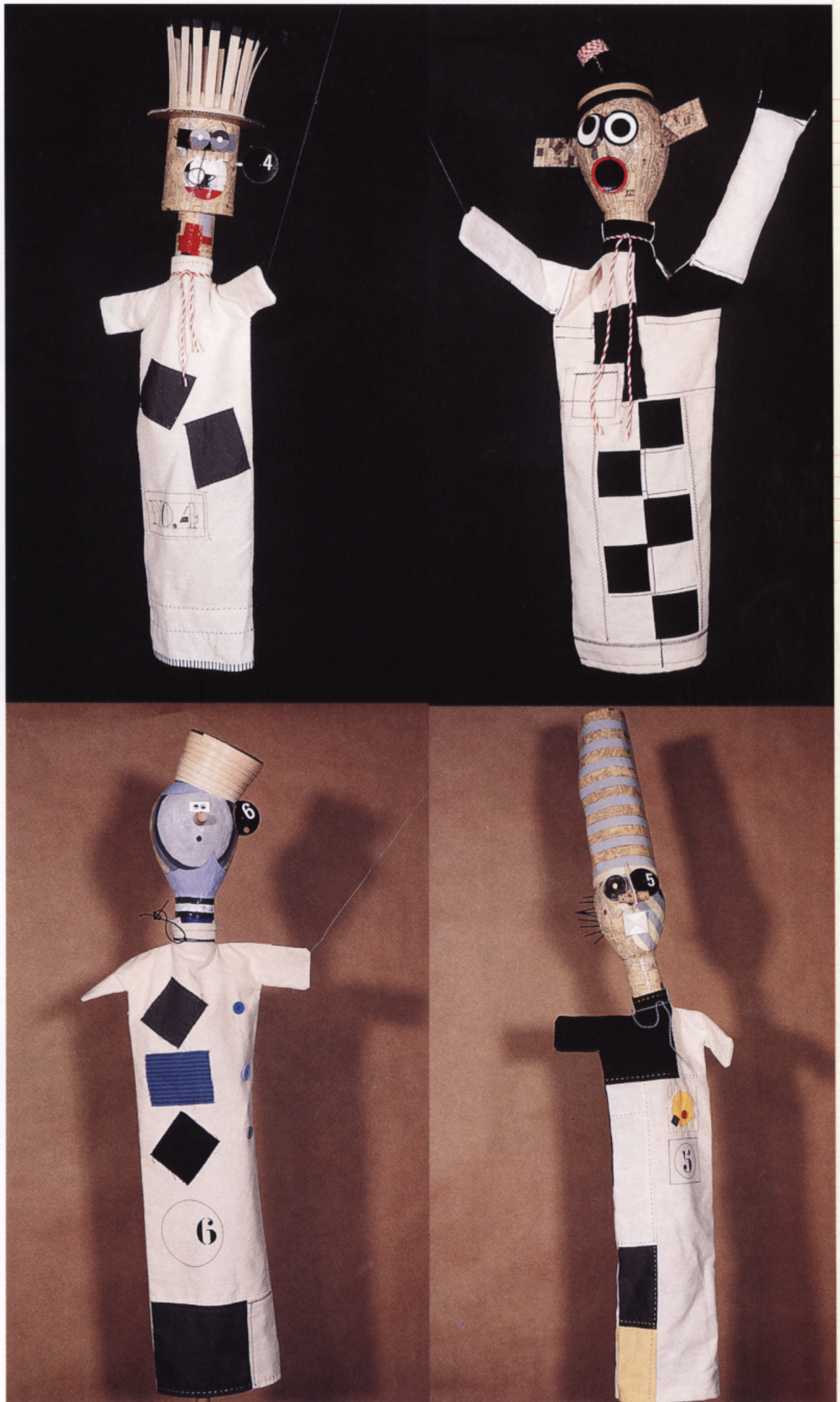
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 graduate program coordinator
 vcu / dvc / cde
 po box 842519
 325 north harrison street
 richmond, va
 23284 2519
 phone: 804 828 8938 1709
 fax: 804 828 8939
 design : IVNH_incl3-0
 paper man : pally, mfa, 9

2

Promotional poster
MFA Program in Visual
Communication
Virginia Commonwealth
University
Photography: Polly Johnson

3

Experimental hand puppets



Charles C. Renick



Opening: 23 Jan., 7 - 9 pm
Anderson Gallery
Virginia Commonwealth University
School of the Arts

Exhibition supported in part by the
Department of Sculpture
and Susan, Martha, Karen, and Tim Renick

barbara ess:

Aug. 26 -
Oct. 9,
1994

Opening:
7pm - 9pm,
Friday
Aug. 26

Anderson
Gallery
School
of the Arts
Virginia
Commonwealth
University



Organized
by
The
Queens
Museum
of
Art
and
made
possible
through
the
generous
support
of
The
New
York
State
Council
on
the
Arts,
The
Lannan
Foundation
and
The
Robert
Mapplethorpe
Foundation.

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Exhibition postcards

Anderson Gallery

Virginia Commonwealth University

6

Faculty Biennial Announcement

Anderson Gallery

Virginia Commonwealth University

7

Visual identity program

Tom McLaughlin, Architect

Installation
details
of
1993
Faculty Biennial



Opening: August 31, 6 - 9 pm

August 31 - September 24

Faculty Biennial

School of the Arts,
Virginia Commonwealth University

A diverse show featuring
School of the Arts' faculty.

1995

September 29 - October 20

Opening: September 29, 6 - 9 pm

Faculty Focus

Richard Carlyon
Myron Heilgott
Richard Kevorkian
Elizabeth King
Nancy Linsen-Tomasson
Jim Long
James Meyer
Carlton Newton
Allan Rosenbaum
Camden Whitehead

A new program of solo and small group
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Hours:

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274

275

6

7

Tom McLaughlin

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ph + fax
804 231 6686

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West 42nd Street
Richmond, Virginia

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Tom McLaughlin

architect

ph + fax
804 231 6686

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Tom McLaughlin

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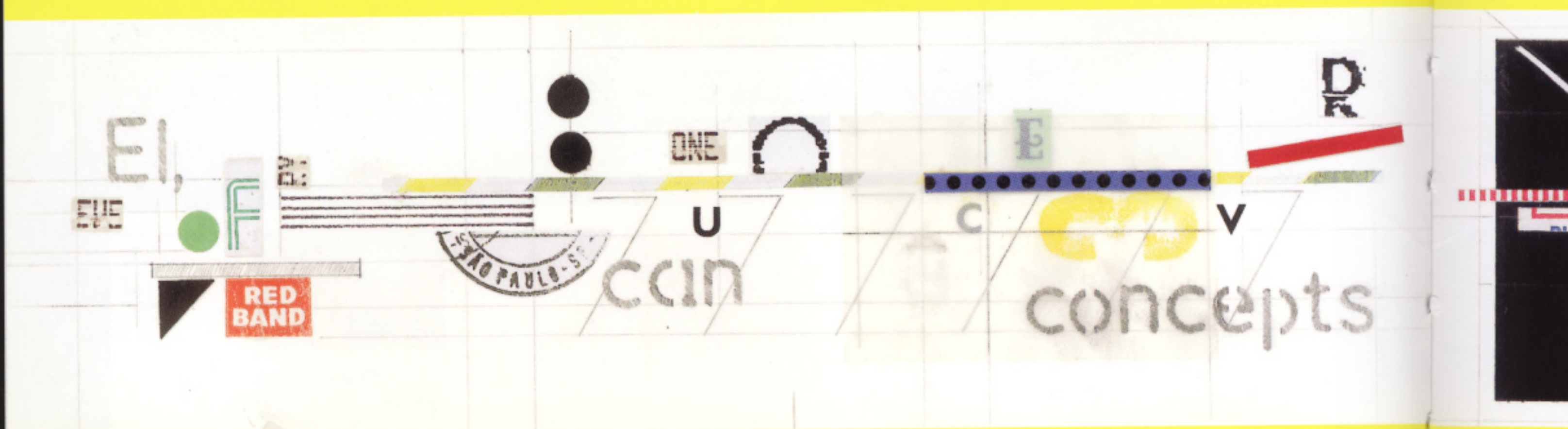
Tom McLaughlin

architect

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Richmond, Virginia

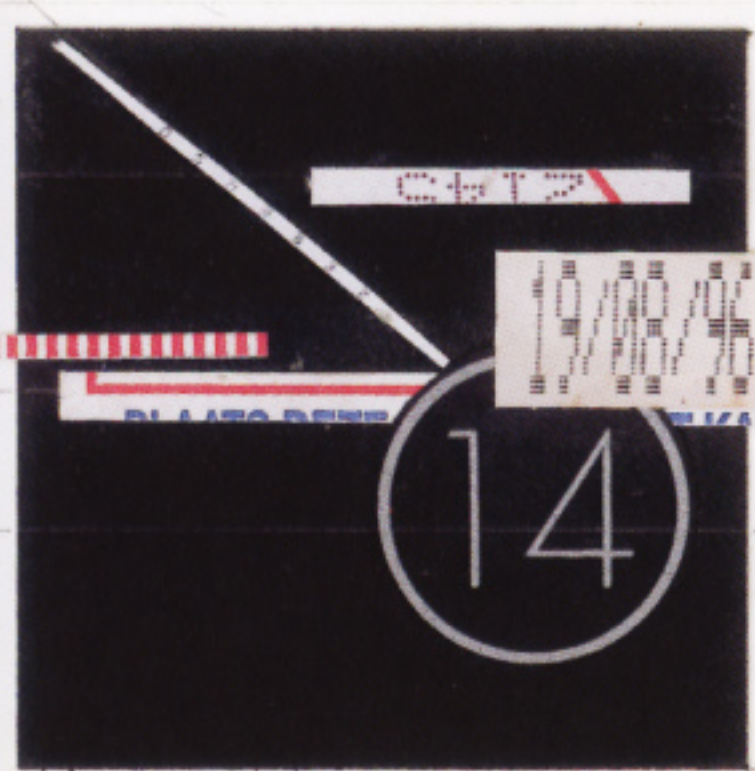
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Paul Sych

Paul Sych is a stalwart individualist who has invented an approach to typography based on the synthesis of two passions: design and music. Concurrently, Sych studied design at the Ontario College of Art, and jazz at York University. Upon leaving school, and after deciding he could not make it as a graphic designer, he made his living as a jazz musician. Seven years passed before he decided to re-enter the design field. Performing in the smoke-filled night clubs of Toronto proved a pivotal experience that undoubtedly nurtured his unique vision of graphic design practice.

Sych integrates that which he both sees and hears into a highly sensory and evocative typographic style, a rare blend of form and rhythm. His design process parallels musical improvisation in that it is highly intuitive spontaneous, and emotional. Sych describes structure in music as the number of bars in a piece of music. Within this structure is form consisting of melody, harmony, and rhythm, which may be freely interpreted. In design, structure is a problem's parameters, and the formal elements of color, shape, and texture may be freely explored in the course of solving a problem.

Sych is continuously influenced by what is happening in the world around him, but he ignores the trappings of conventions and trends. Looking at problems from the inside out rather than from the outside in, he attempts to take his audience (and himself) to where they have never been before. Because he is a visual adventurer who takes many risks, he relies entirely on the power of faith.

Sych's studio, appropriately named Faith, is located in Toronto, Canada. Studio involvements include a comprehensive range of

design/advertising/typographic projects for established international clients. Sych's clients have also learned to exercise faith as they hand projects over to him, but rarely do they impose restrictions, for they have gained confidence in the power of the visual messages that he creates through his experimental processes. The primary studio activity is typography, including typeface design. Among the fonts he has designed are *Dig*, *Dog*, and *Hip*, available from FontShop, and the *P.S. Faith* collection for ThirstType, which includes four fonts: *Wit*, *Toy*, *Fix*, and *U.S.*

Despite the fact that technology is inextricably linked to Sych's creative process, he believes that the computer is no substitute for good ideas and that it is not the most important tool for graphic designers. Often, Sych makes rough, hand-drawn sketches that are scanned and then placed into the computer to be used as a template for further development. Then, as in a good jam session, he experiments with the arrangement of line, shape, color, and type, constructing, deconstructing, and synthesizing these elements until an image emerges, a blend of harmony and emotion.

Sych's typographic designs are charged with emotion, a quality that lures viewers into them, providing exotic experiences far beyond expectation. His goal is always to excite his audience in some way, to stretch the imagination, to provoke. His work is either loved or hated; but regardless of opinion, it continues to make a profound impact on the international typographic scene.

Designer's statement

In recent years, I have made an attempt to focus my Design and Typographic sensibility into a distinct and personalized vision. In this endeavour, my curiosity, suspicion and trepidation with regard to design have become the driving forces behind the manifestation of my emotions on paper - in a truly honest and sincere way. As a jazz musician, my musical peers have been a unique inspiration to me and

I have striven to isolate the spirit in which their self-expression is employed and to understand the methods by which they create their own artistic voice. I have listened not for the outward musical devices that make up who they are, but rather for those that define who they have become. These are the principles that guide my work and which nurture my typographic sensibility.

It has been a difficult process for me to bridge these parallels between the musical and visual arts, but at the same time it has represented an exciting challenge for me. Through an ongoing visual experimentation I have come to understand who I have become and where I am going. This period of evolution has been met, like anything new or different, with criticism and rejection;

but these criticisms have only helped nurture and develop my current work and have helped me to regain a trust in myself and what I have to say visually. I feel especially fortunate that Rob Carter has invited me to participate in this book and, through these typographic experiments, it has enabled me to contribute a body of work that is entirely personal and

unbridled by rules or commercial considerations. I hope that these works are received favourably more as a reflection of my own personal vision and not simply as a demonstration of technical and creative artifice.



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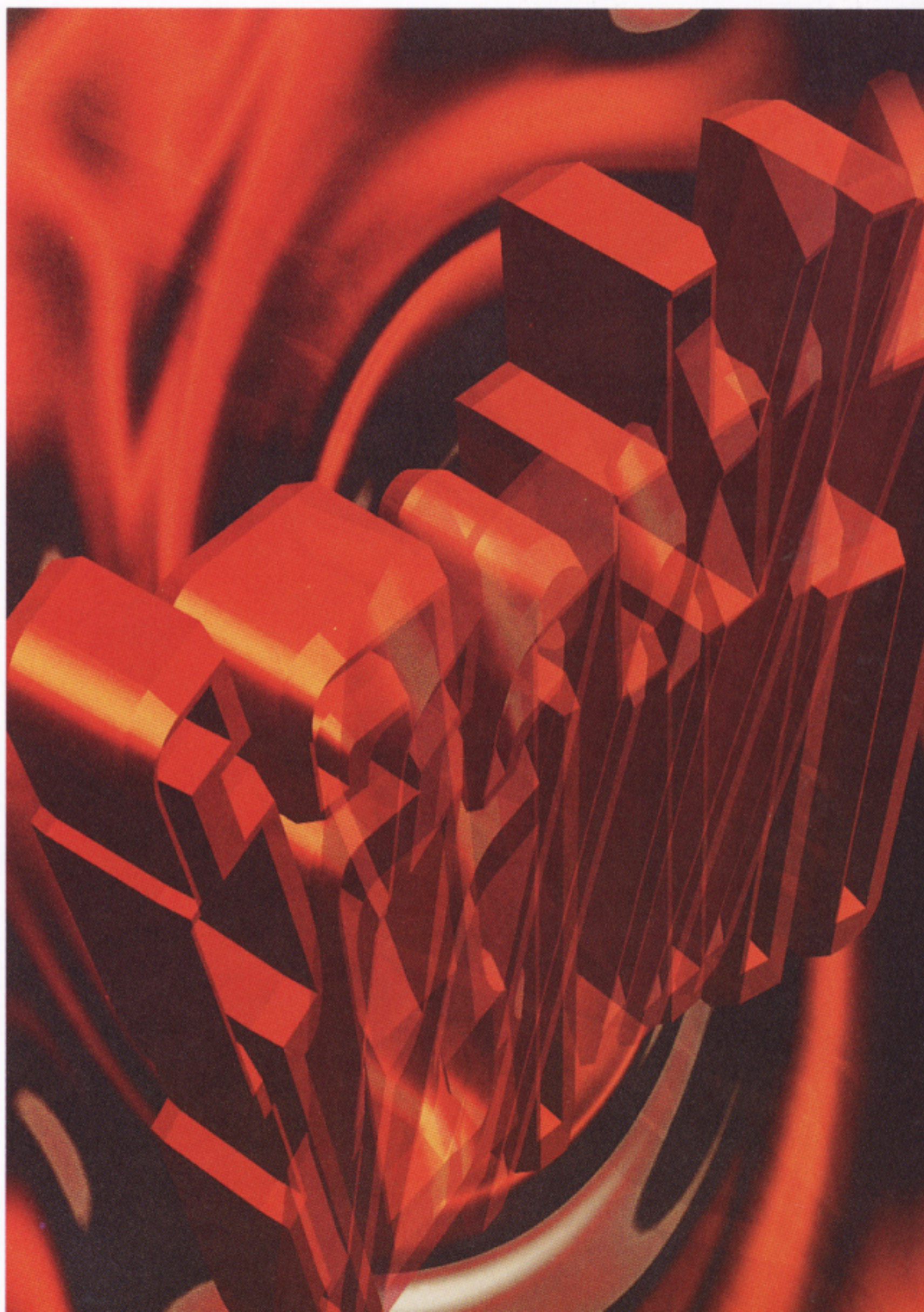


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1-3
Promotional posters
for Annan and Sons Trade
Lithography
4
Self-promotional postcard:
faith



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5-7

Self-promotional postcards:

Our Father

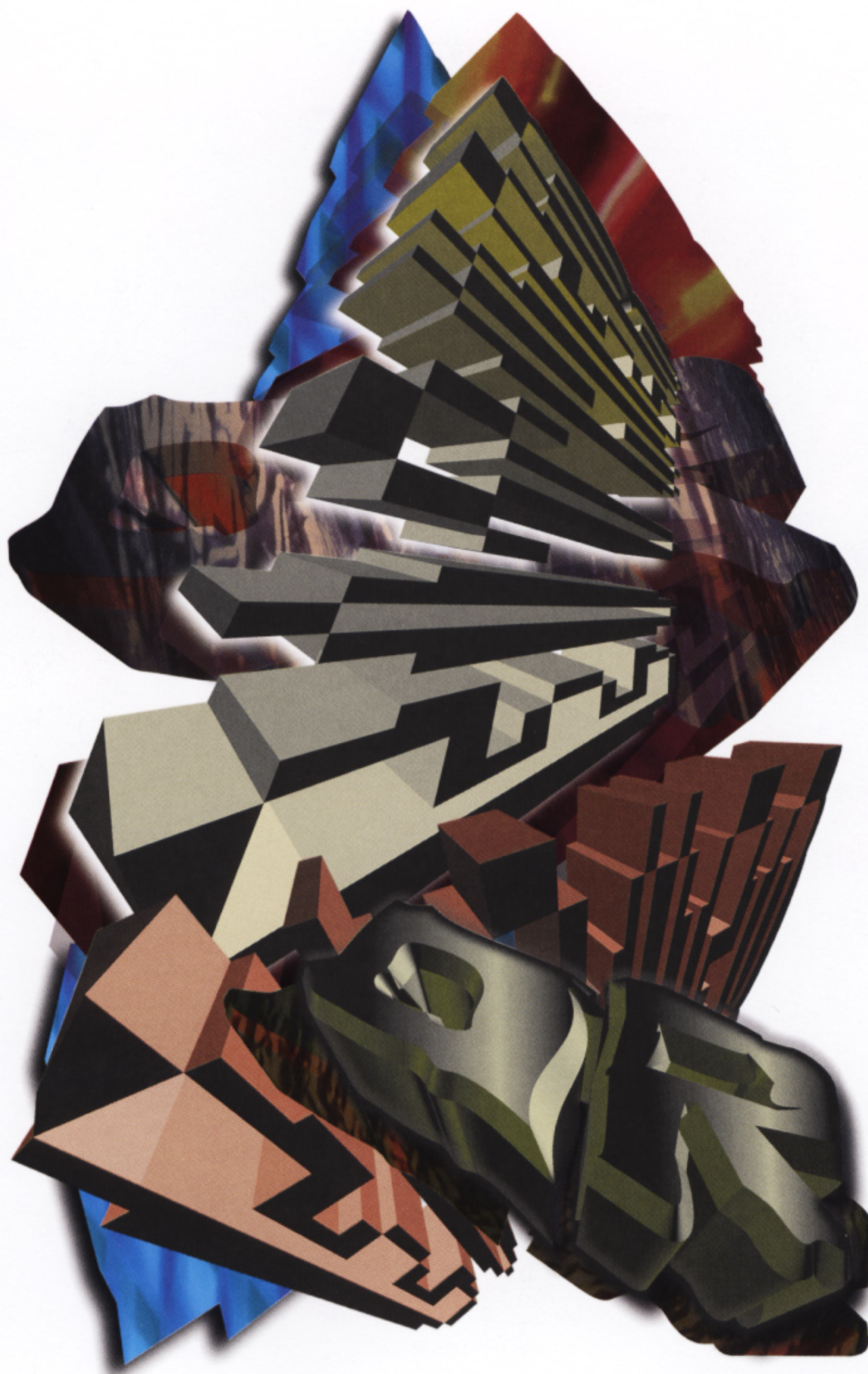
Rip Off

Flower Power

stcards:



Either Or:
Which way to go, good or
bad, happy or sad.



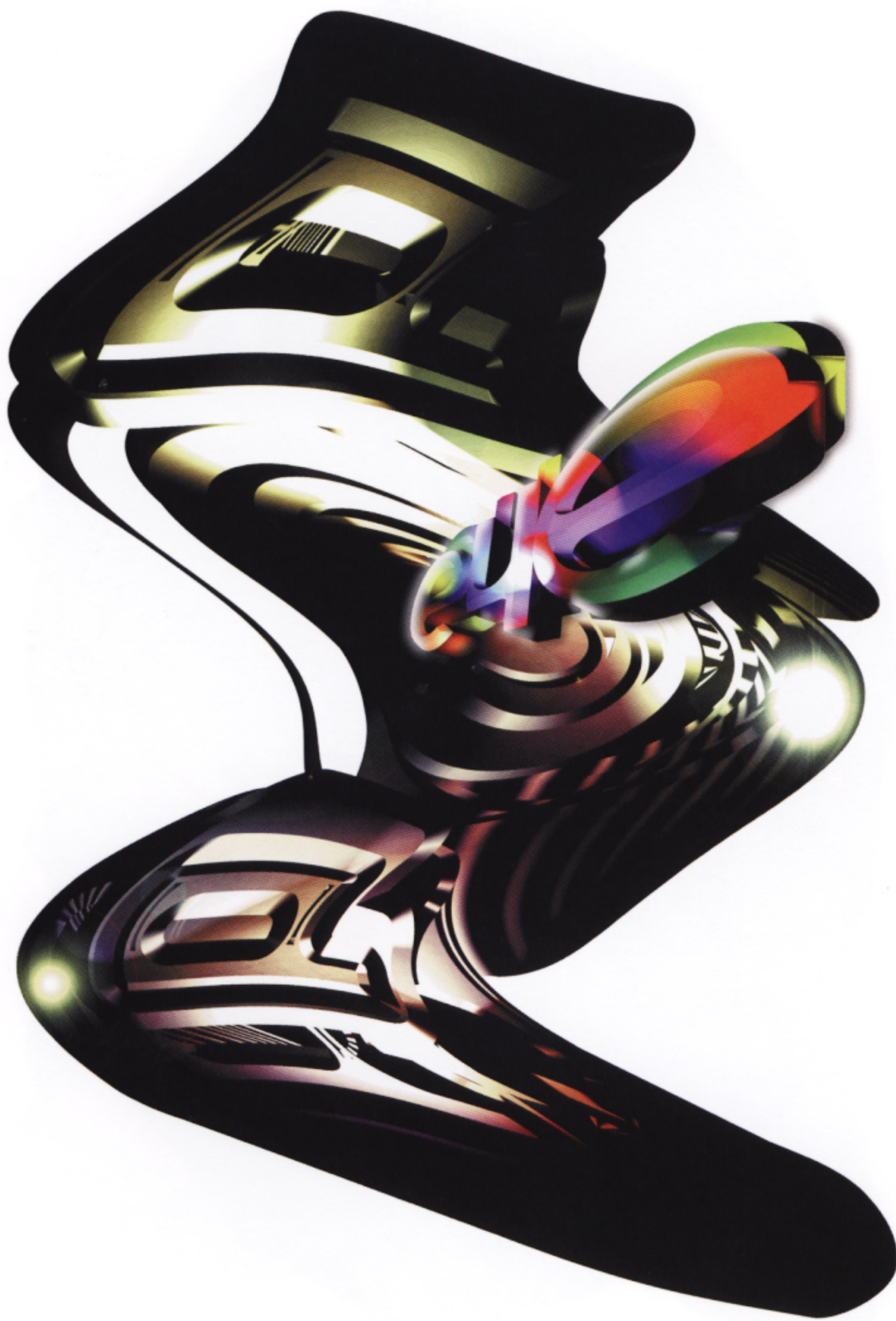
Be Thy Name:

To believe in oneself – no
matter who we are, and the
uniqueness of us as
individuals.



Popeye:

A tribute to Popeye who was my idol when I was 10, and how I visualize his persona today.



What If:
The question of questions.

