Week 10

1. Research into typographic design broadly.
2. Analyse how typographic conventions and design can inform and imbue the meaning of a given text?
3. Imagine how written text can be translated and communicated into a new typographic form.
4. Create and analyse your typeset piece.
5. Document and communicate your working process on your blog.
6. Participate in and reflect upon debate on the ideas wall.
7. Manage your independent learning through good planning and self direction.

This week’s lecture will introduce typography. We will explore examples of type design and applications of type. We shall compare and contrast hand and machine, structure and hierarchy, tension and space, tone of voice and more.

We will also explore the appropriateness of how form and material contribute to the overall message.

Kristoff Soelling (Regular Practice)

**Type and Press**

Gospels / religious texts had to be rewritten by hand

Johannes Gutenberg - 42 line bible. Standardisation. Cheaper object

Upper case / lower case

Spaces in typesetting

Linotype slug

letraset– tracing paper – dry transfer

Paste Up – photographed

Scaleable – through light and photography

Offset plates – CMYK

LCD – Pixels

**Type and Design**

Anatomy of a typeface

Romain du Roi from around the 1600s, designed or constructed for Louis XIV

Breite Grotesk

Johnson Typeface

Dadaism – illustrative -mixing and playing with type

Liberatin of type

Bauhaus – 1 case Sturm Blond

Jan Tschichold - The New Typography

A very systematic, rigid, complete system approach to type, and to design using type emerges.

Otl Aicher

Type as a system – icons . windings

Munich 1972 olympics icons

Testing typography - Wim Crouwel / Wolfgang Weingart

Neville Brody – The Face

David Carson – Raygun

Tye as illustration Paula schoer