

Typography + Building Books

UNIVERSITY OF NEBRASKA-LINCOLN /
DEPARTMENT OF ART + ART HISTORY

SPRING 2014

Stacy Asher
Assistant Professor of Art

Artist's Photography Book
Photography as an Artist's Book

Book of Photography

or a portfolio?

or a book about a photographer?

What makes a good book?

The book as artifact.

The body as text.

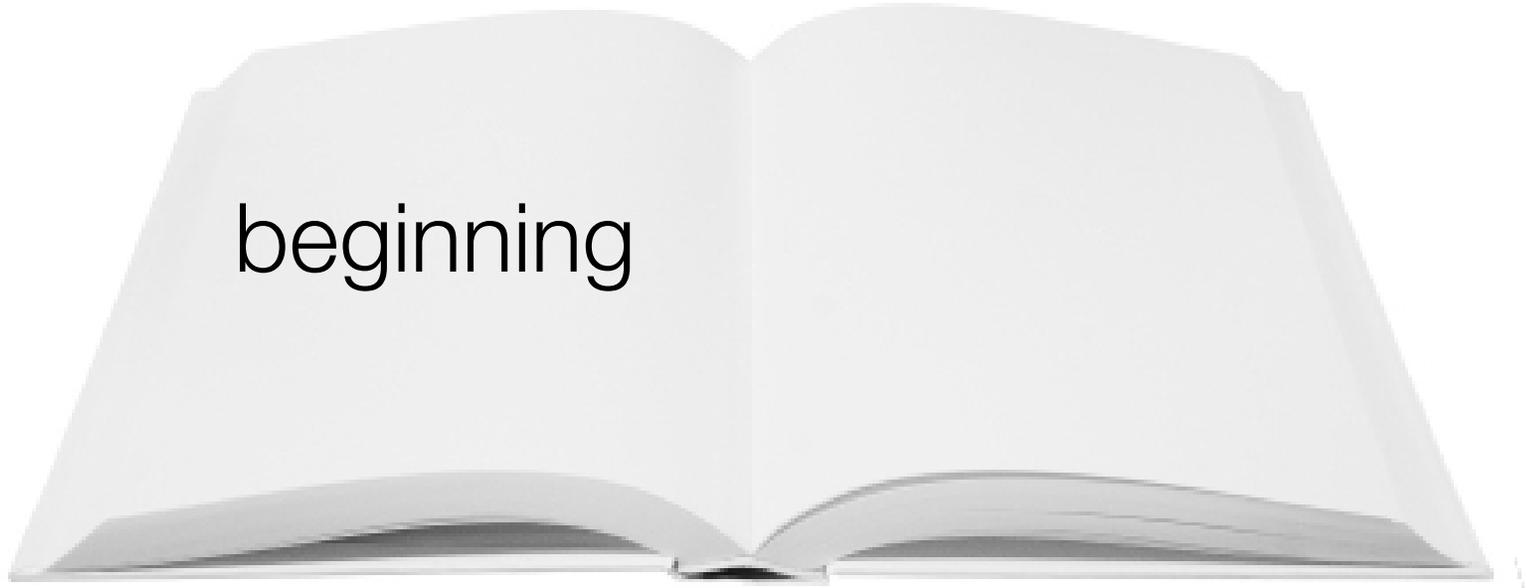
Text as image.

The page as a frame

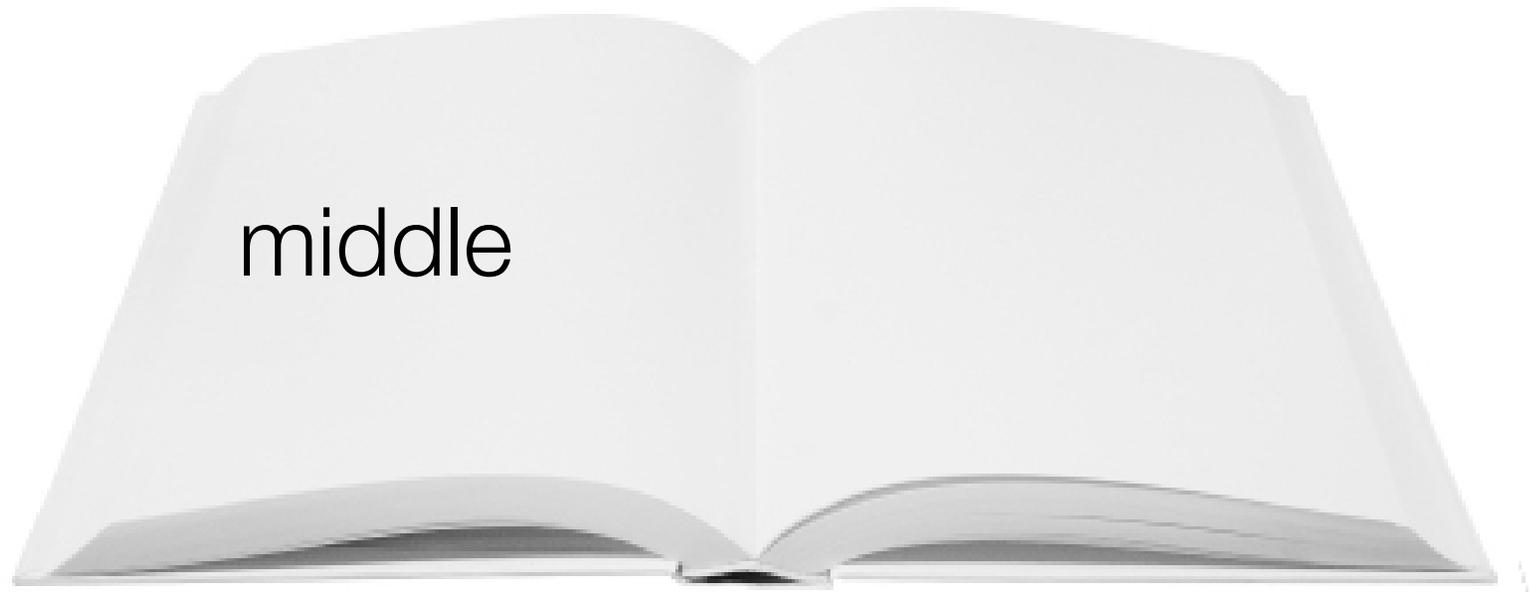
The book and the successive frame.

The book as a time-based media.

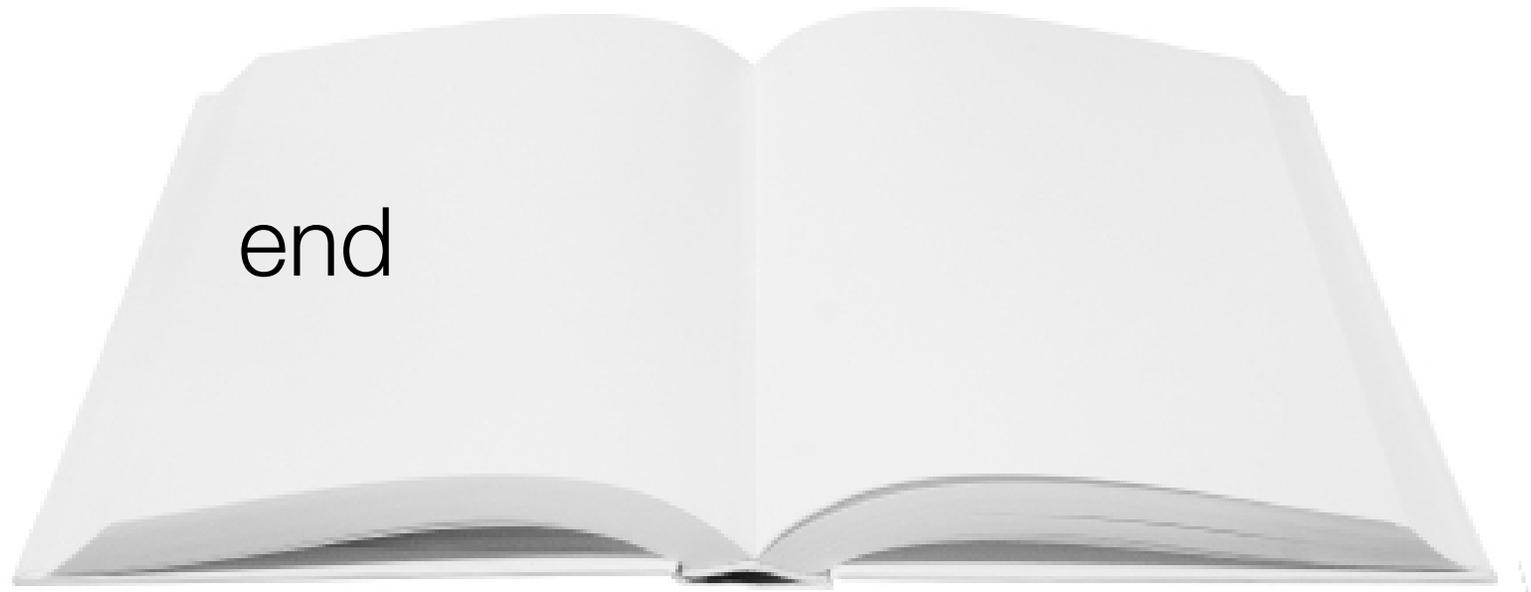




beginning



middle



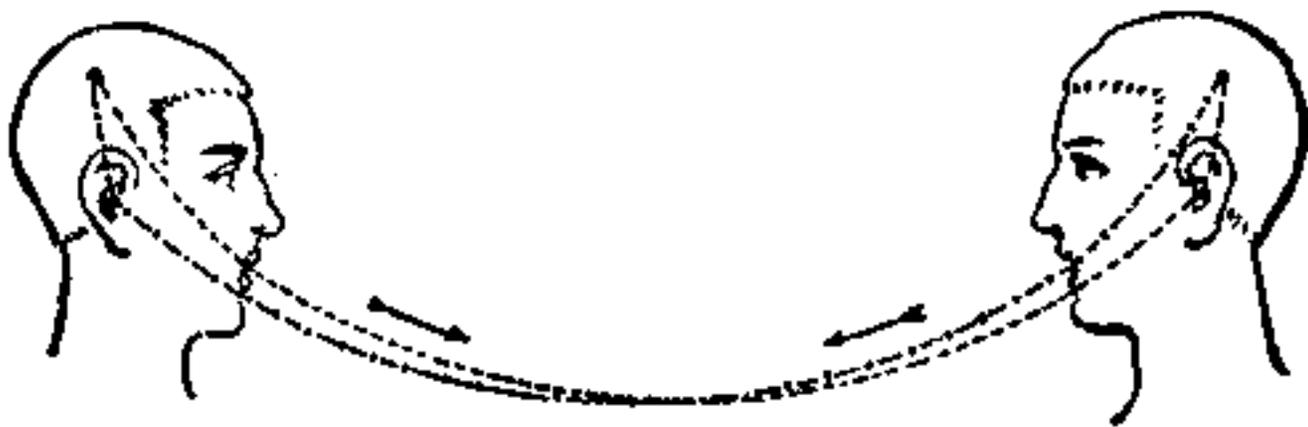
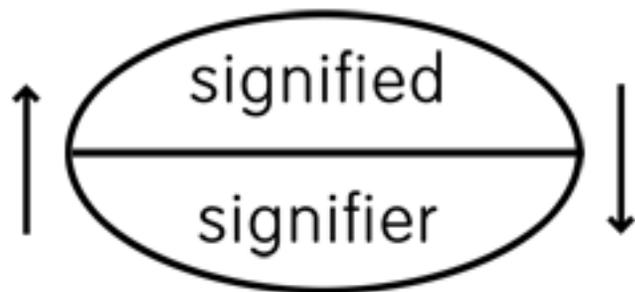
end



Photography / Artist's Book

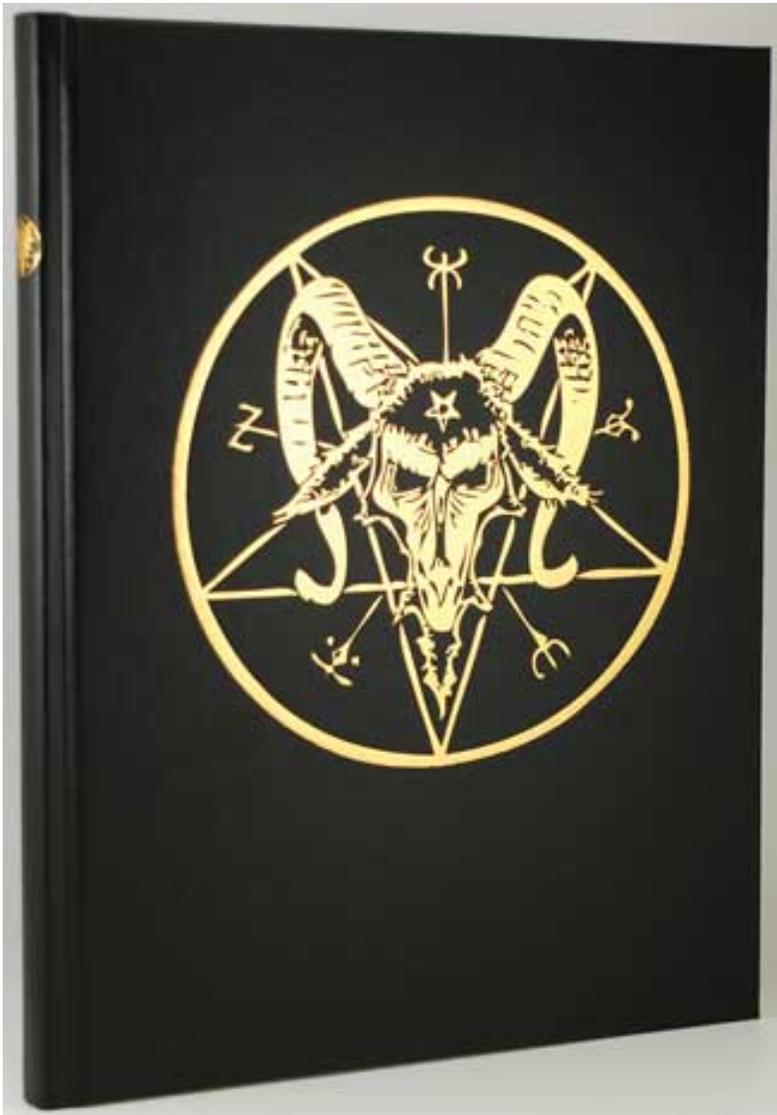
Portfolio literally means “a case for carrying loose papers,” (from Latin, the imperative of portare “to carry” and the plural of folium, meaning ‘a sheet for writing upon’).

The book as object.



Purpose?

Audience.



The book experience.

The experience of the book.

Duration

Linear vs. non-linear.

Beginning

Middle

End

identity design | publication design | exhibition design

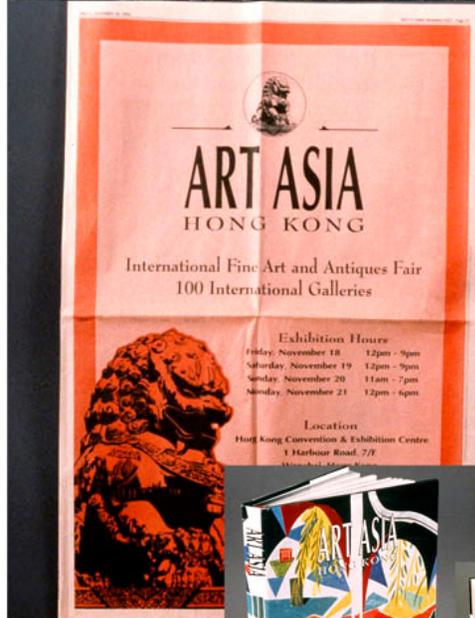
Art Asia - Hong Kong
International Fine Art Exposition
1993-1997



The Magic Bowl
James Rosenquist
Lithograph
Tyler Graphics / New York

Wetterling Gallery / Stockholm
<http://www.wetterlinggallery.com/>

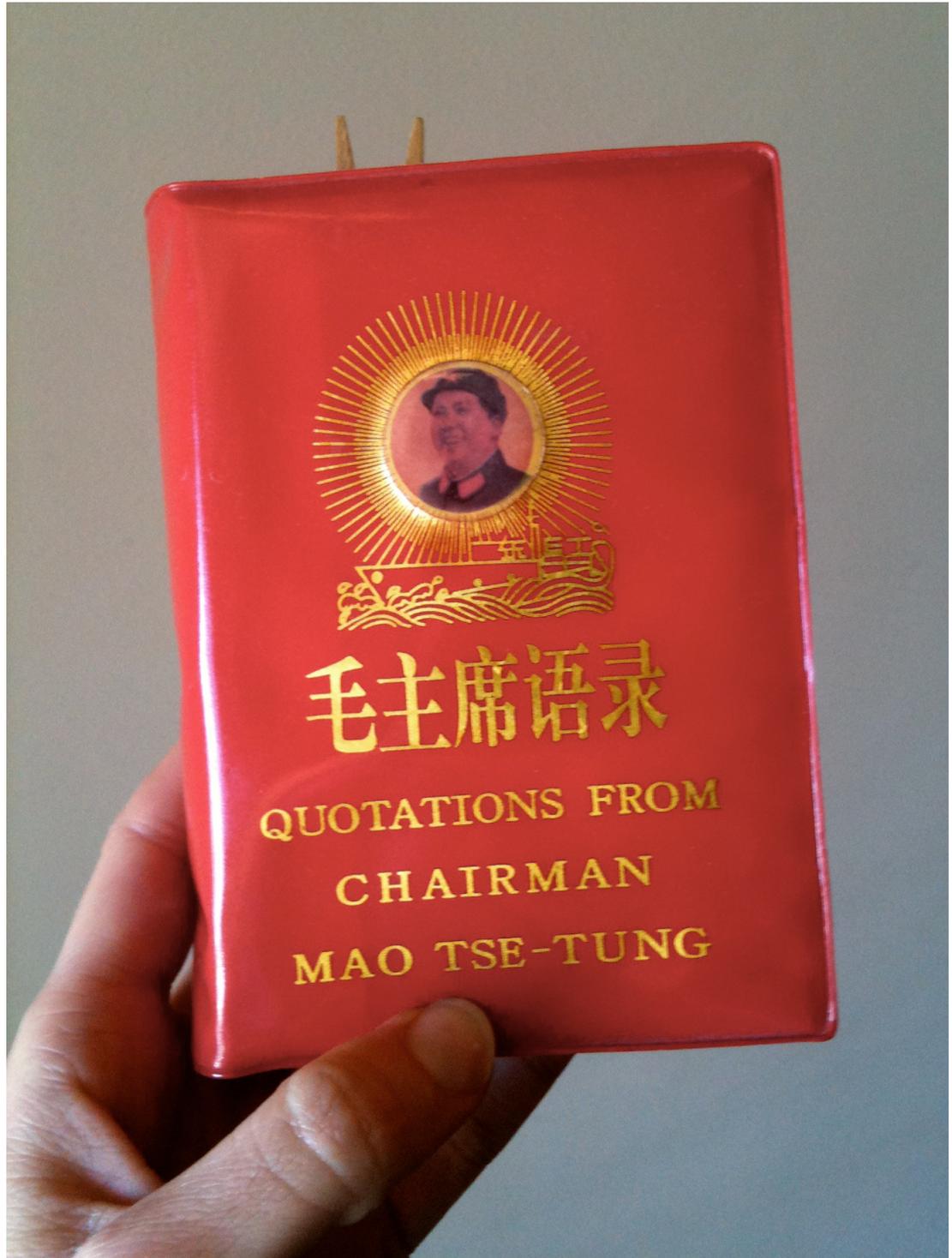
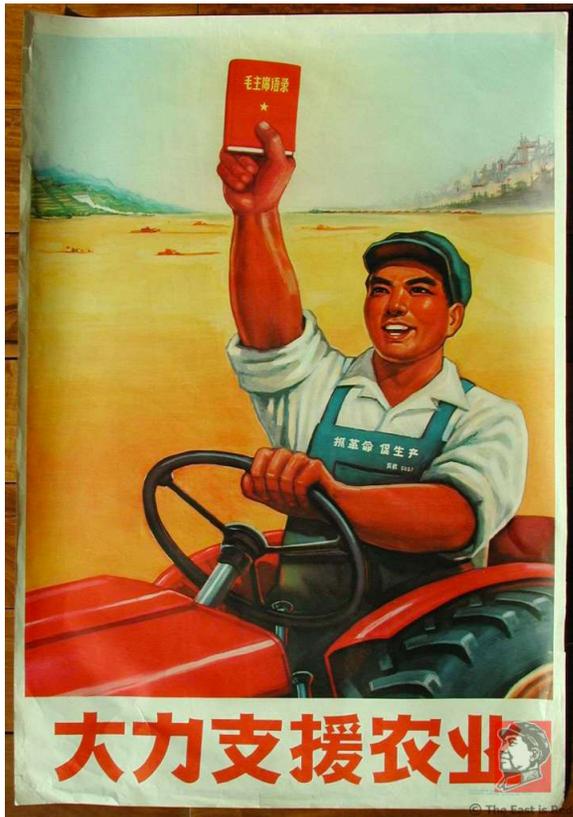
Frank Stella
Tyler Graphics / New York



South China Morning Post
Hong Kong
full page newspaper ad

Catalogue Cover art by:
David Hockney





The book as art.

Printed Matter

resource for inspiration

graphic design porno

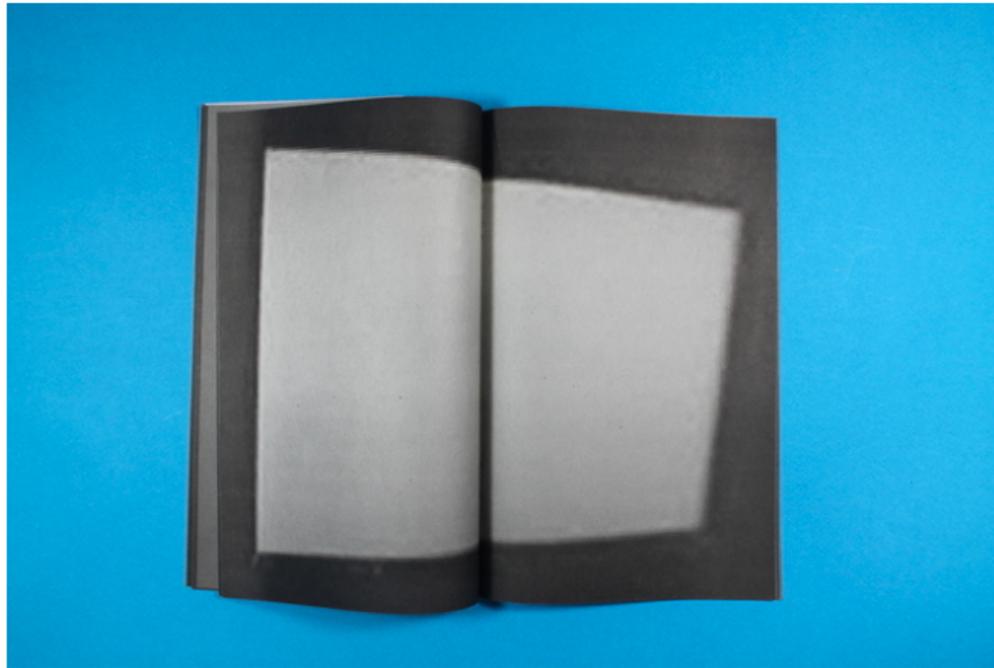
typography fetishism

As one of the world's largest publicly available
source for artists' books,

SIGNED
Disappea
Kelle Bow
BOOKS \$20.0

Signals (Still)

By [Penelope Umbrico](#)
Brooklyn: [Penelope Umbrico](#), 2011



3 of 5



Category: [Books](#) Subcategory: [Zines](#) Theme: [Technology](#) Pages: [60] p. Dimensions: 21.5 x 14 cm. Cover: [Paperback](#) Binding: [Staple bound](#) Process: [Offset-Printed](#) Edition size: unknown Inventory #: B / 96643

Signals Still is a set of images of the screens of TVs for sale on Craigslist. As the substrate on

. 14: Let
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Untitled [E
David Lob
BOOKS \$1.00

es Objets
tenu a
de Bois-
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The book experience.

The experience of the book.

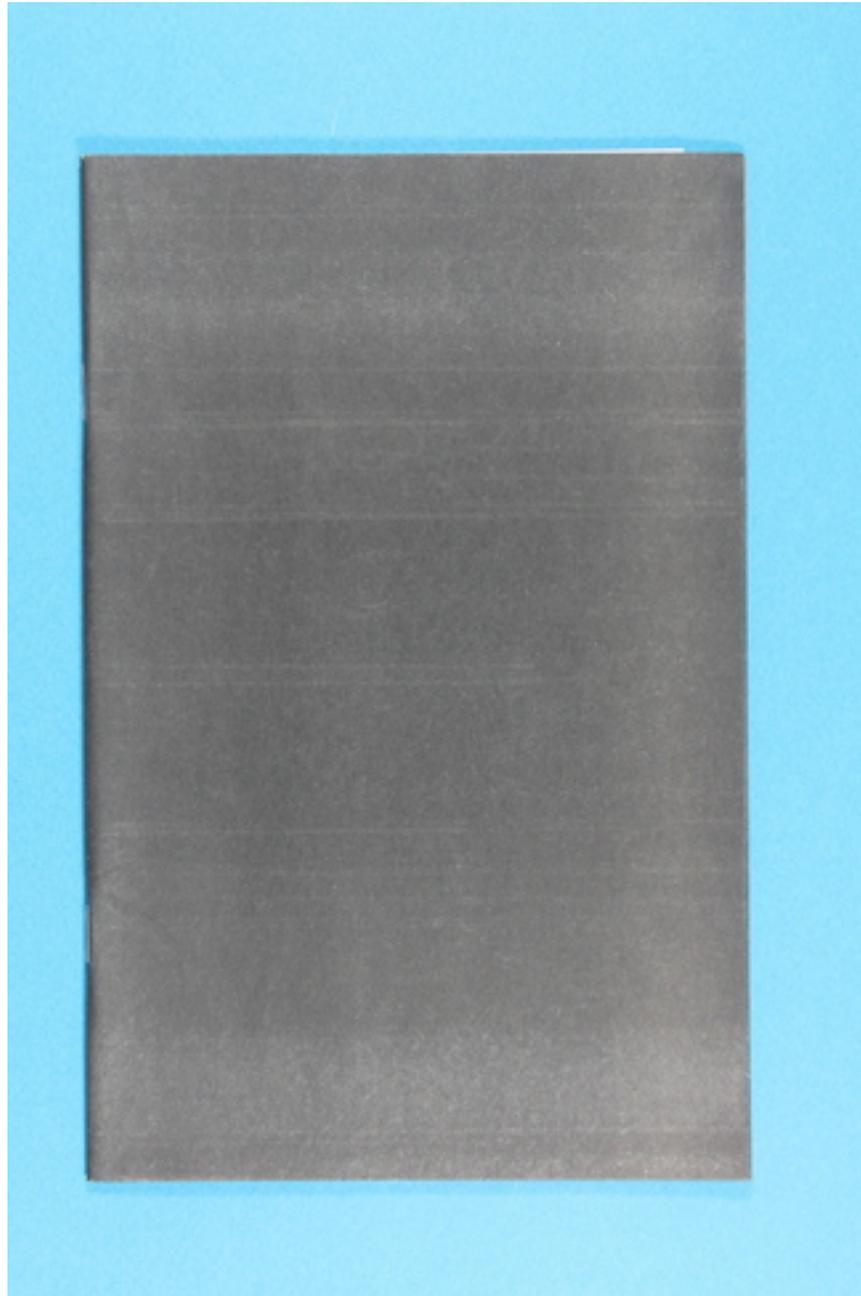
Duration

Linear vs. non-linear.

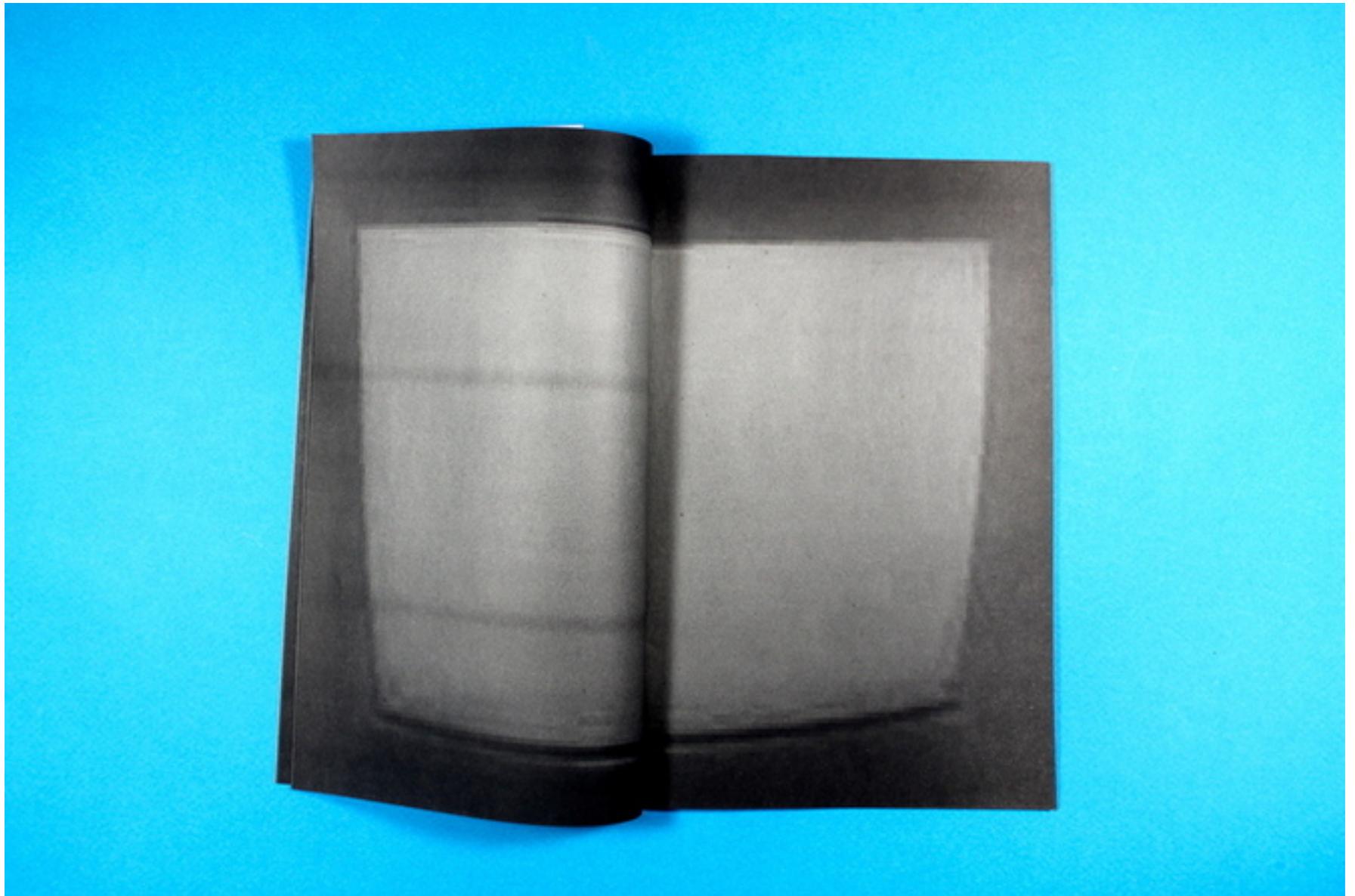
Beginning

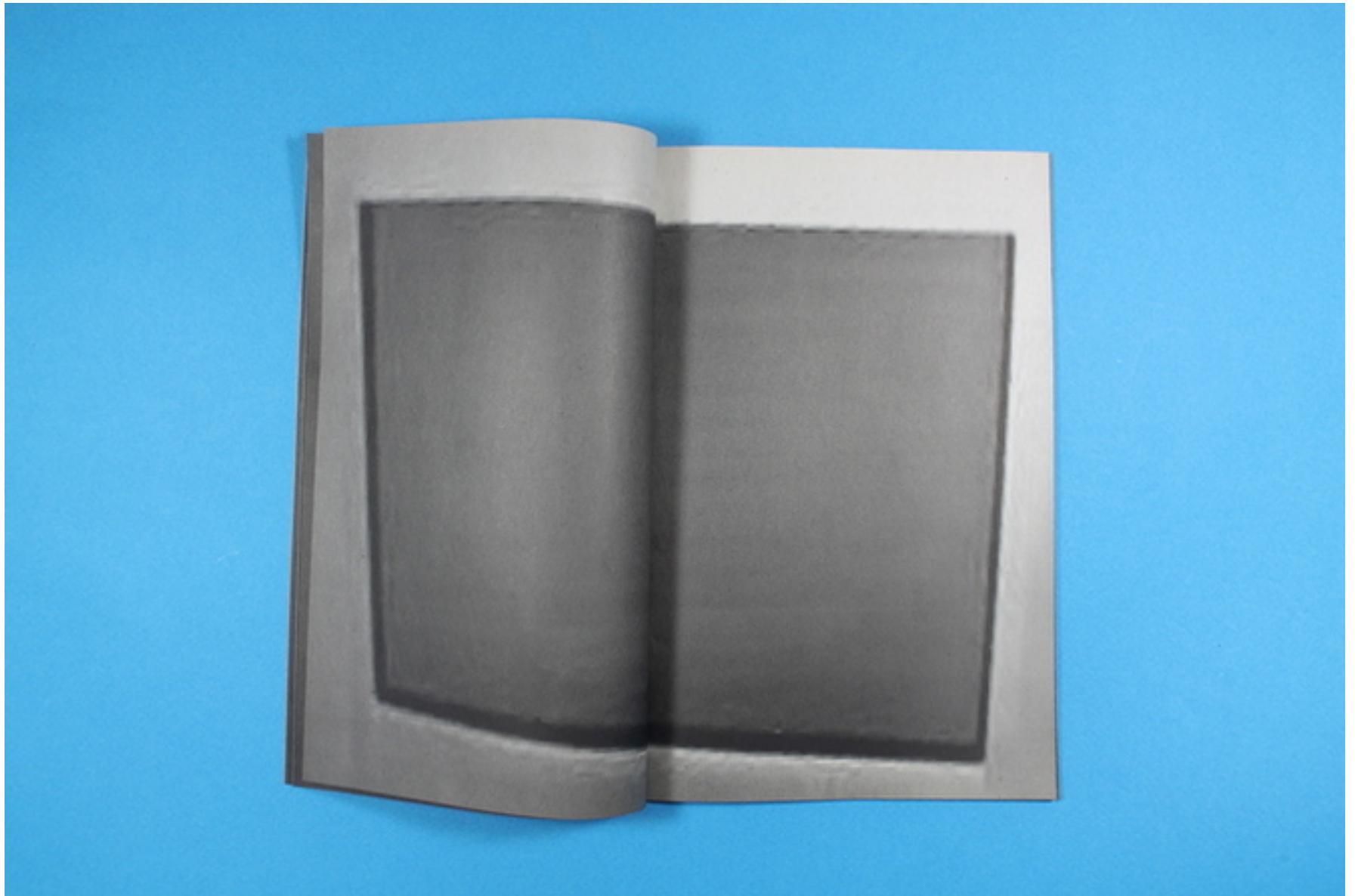
Middle

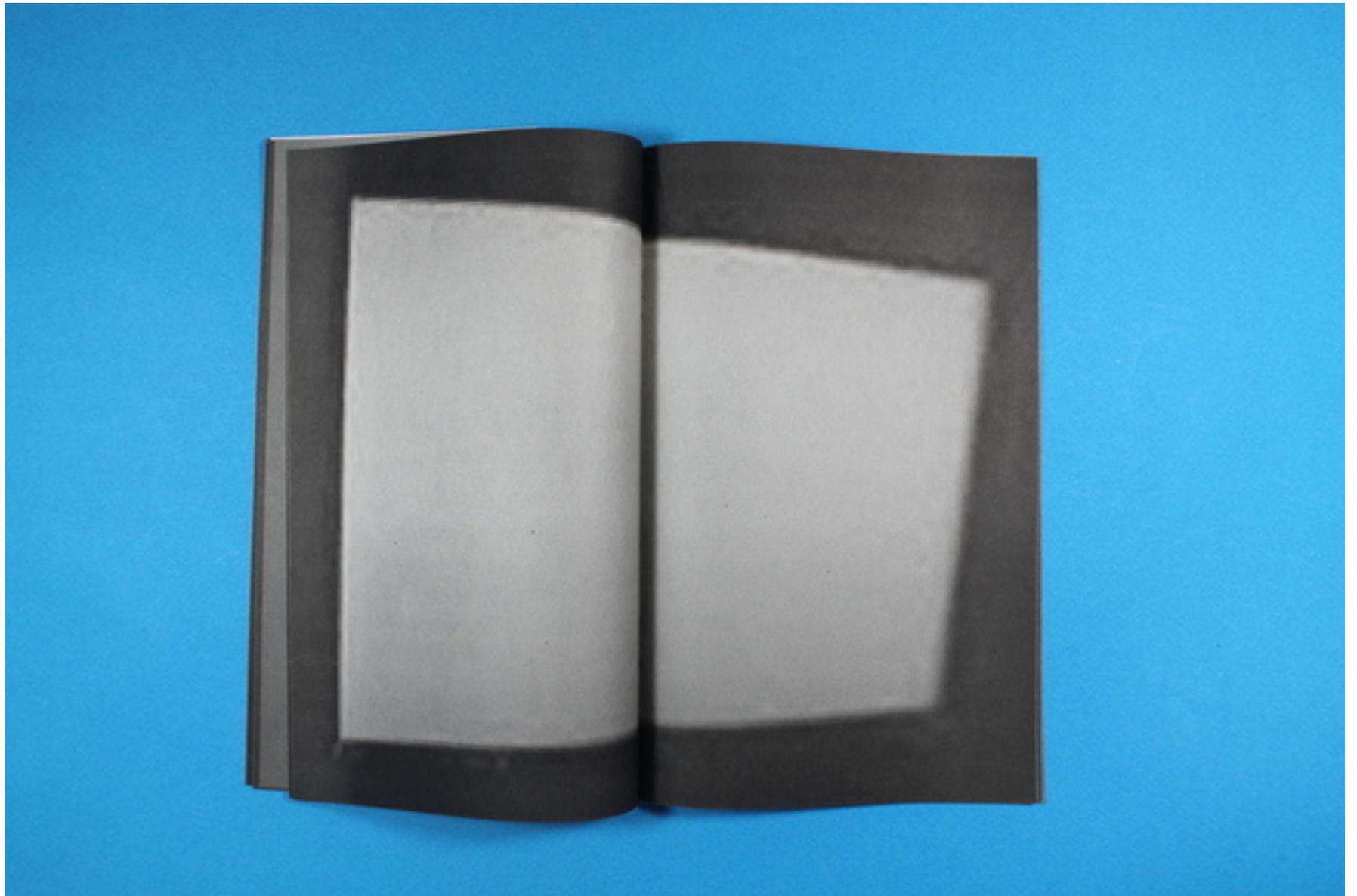
End



Ink (Book), from Signal to Ink
Signal to Ink is a narrative told through the photographed and the
photographer; a navigation between physical space and screen space;
between concrete reality and ephemerality; between emission and
reception; a negotiation of the screen; in front and behind; inside
and outside; guts and peel; visible and invisible; novel and
obsolescent; a recounting of the failure of its own promising
technology; or of some violence done there; order and out of order;
control and breakdown; presence and absence; neither here nor there;
muted; voiceless; hiss; image object subject light surface liquid
current code metal glass film paper ink material immaterial body; the
pathology of the ghost in the machine; or the messiness of matter.
Penelope Umbrico, 2011









Ink (Book), from *Signal to Ink*
Signal to Ink is a narrative told through the photographed and the
photographer; a navigation between physical space and screen space;
between concrete reality and ephemerality; between emission and
reception; a negotiation of the screen; in front and behind; inside
and outside; guts and peel; visible and invisible; novel and
obsolescent; a recounting of the failure of its own promising
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current code metal glass film paper ink material immaterial body; the
pathology of the ghost in the machine; or the messiness of matter.
Penelope Umbrico, 2011

Pace

Rhythm

Consonance

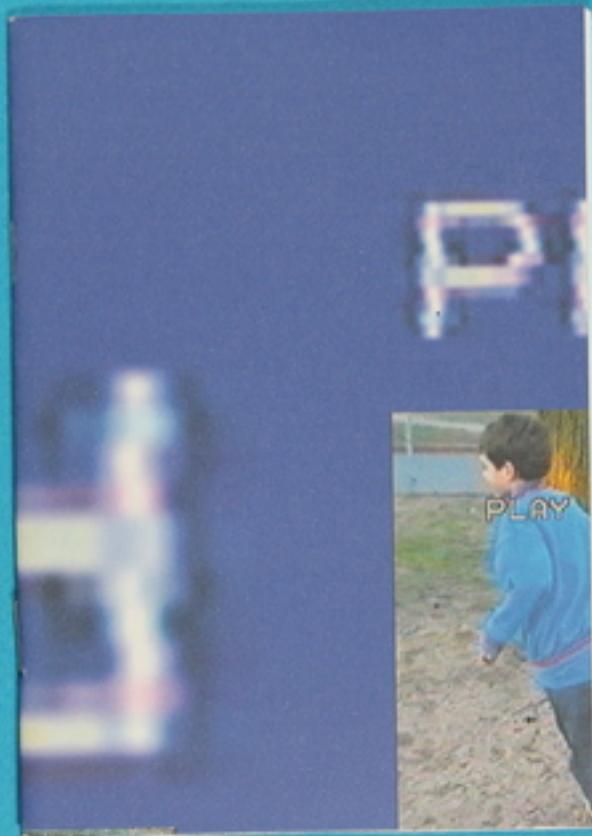
Dissonance

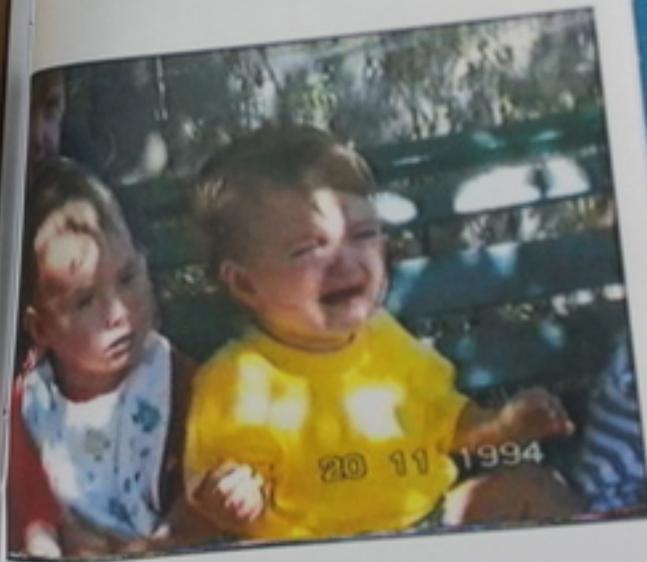
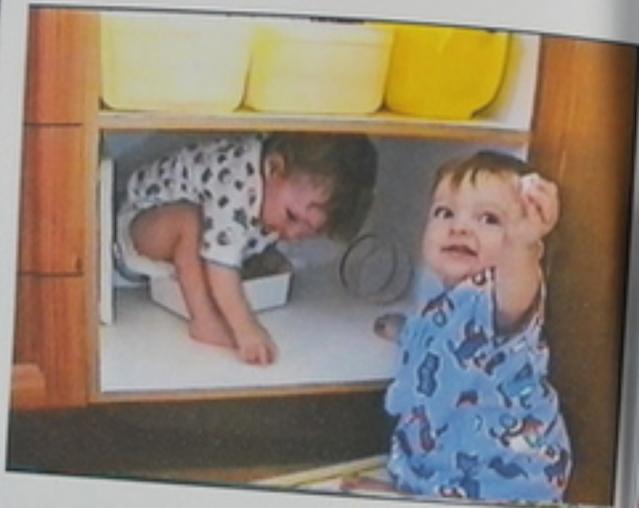
Cadence

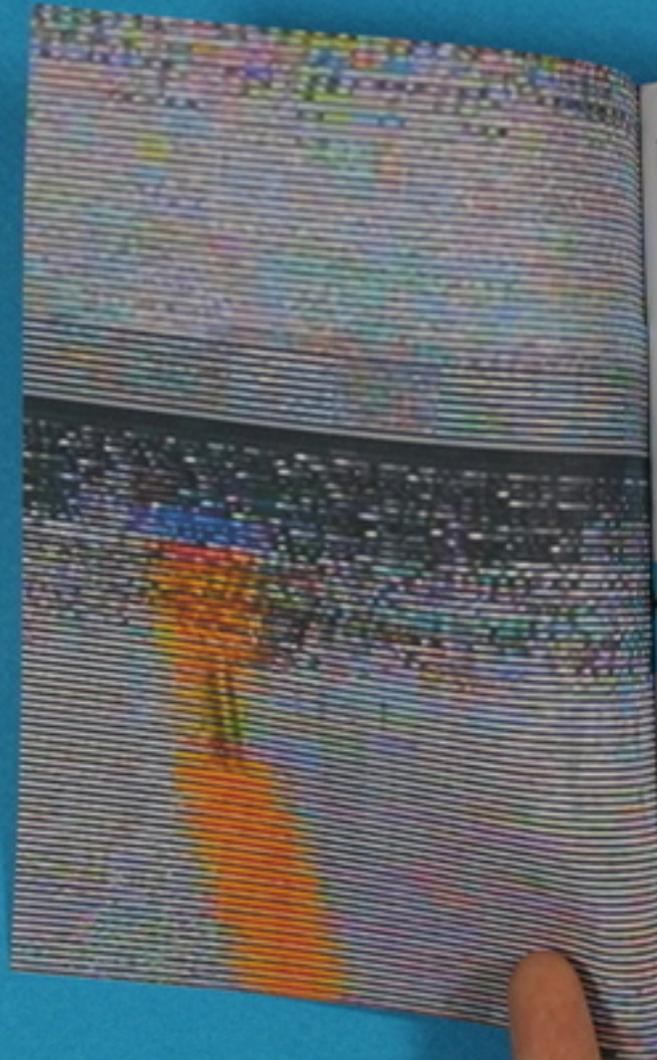
PLAY

By [David Lobb](#)

Newcastle: Jerk Off Zines, 2013



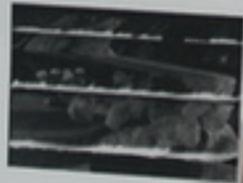




966703
P3



KNOW TO TIME TRAVEL





THE CLOSEST THING I

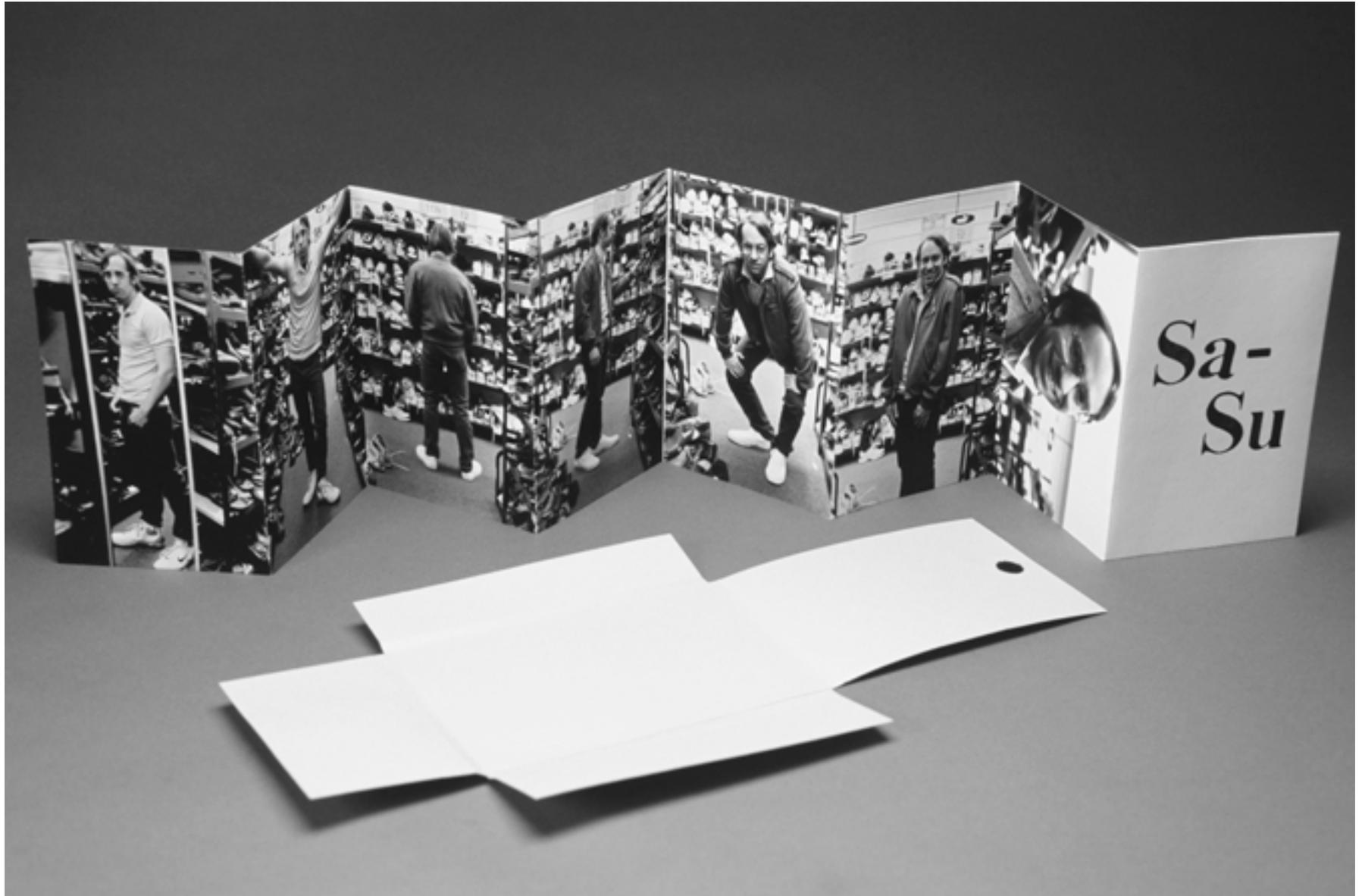
7
11

PUBLISHED BY
DAVID LOBB
2013



Artists who make books

Artists' books have emerged over the last 25 years as the quintessential contemporary art form, addressing subjects as diverse as poetry and politics, incorporating a full spectrum of artistic media and bookmaking methods, and taking every conceivable form.



[Sam Hoolihan](#)

Female painters, sculptors, calligraphers, and printmakers, as well a growing community of hobbyists, have played a primary role in developing this new mode of artistic expression.

The Book as Art presents more than 100 of the most engaging women's artist books created by major fine artists such as Meret Oppenheim, May Stevens, Kara Walker, and Renee Stout and distinguished book artists such as Susan King, Ruth Laxson, Claire Van Vliet, and Julie Chen.



Meret Oppenheim



Robert The



Commenting on the seeming randomness of stacked books, Paul Octavious crafts precise, color-coordinated book sculptures, which he then captures with a sharp photographic lens. The playful designs spell out letters, numbers, words, and sometimes shapes that otherwise would seem too precarious to stand on their own.

An artist's book is an edited collection of artwork intended to showcase an artist's style or method of work.

Typically, the work reflects an artist's best work or a depth in one area of work.

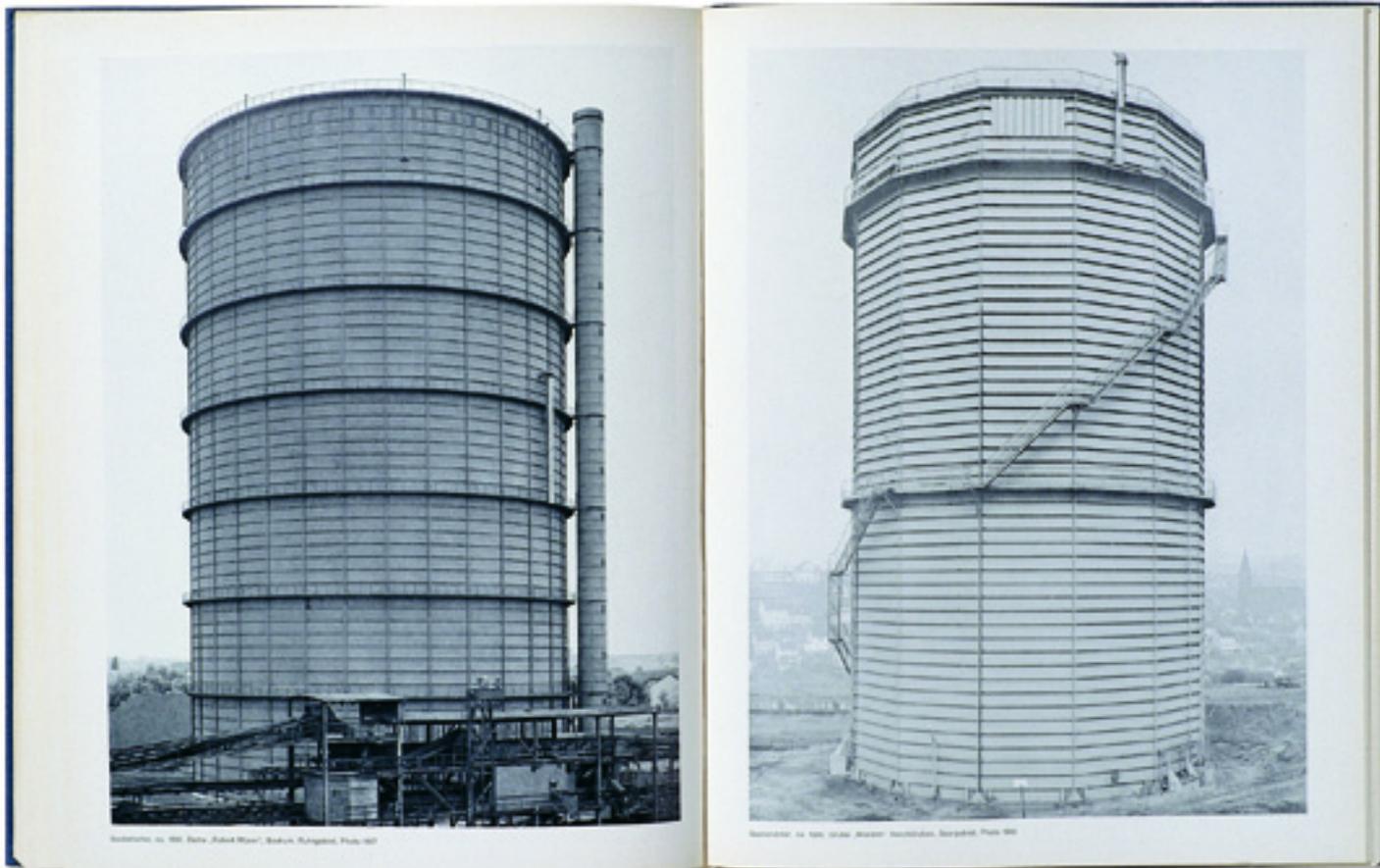
[Phaidon](#)



Spread from *Das Erlebnis der Reichsautobahn* (1943) from Martin Parr and Jerry Badger's Photobook series

Martin Parr rewrites photobook history

The photographer tells the Financial Times why he would like to bequeath his incredible collection to the Tate Spread from Das Erlebnis der Reichsautobahn (1943) from Martin Parr and Jerry Badger's Photobook series



Spread from Bernd and Hill Becher's *Anonyme Skulpturen* (1970) from Martin Parr and Gerry Badger's Photobook series

Regardless of the depth of an artist, the editing process allows for a clean, concise presentation to the intended audience.

Sometimes, an artist portfolio can be referred to as a lookbook.

When creating a portfolio, it is vital to consider your audience.

You must consider who will see it, why they are looking at it, and what you are trying to accomplish with it.

Typically, portfolios should contain:

A nice portfolio case or “bound” publication

An artists statement

A list of the contents

<http://www.viewbook.com/>

Jurek Wajdowicz
Liminal Spaces
Jurek Wajdowicz. Fotografie 75



01-10-2020



01-10-2020

01-10-2020



01:15



01:15



01:15



01:15



01:15



01:15

01:15
01:15
01:15

BOOK + TYPOGRAPHY

Create a hierarchy of information.

Use a grid for continuity in page layout.

Celebrate white space.

Study the Letter spacing / Line spacing....

give the letters
a little air

http://type.method.ac/#

KERNTYPE 6 of 10 Keyboard Shortcuts

Roissy

Both
 Solution
 Your kerning

Your score
77 / 100

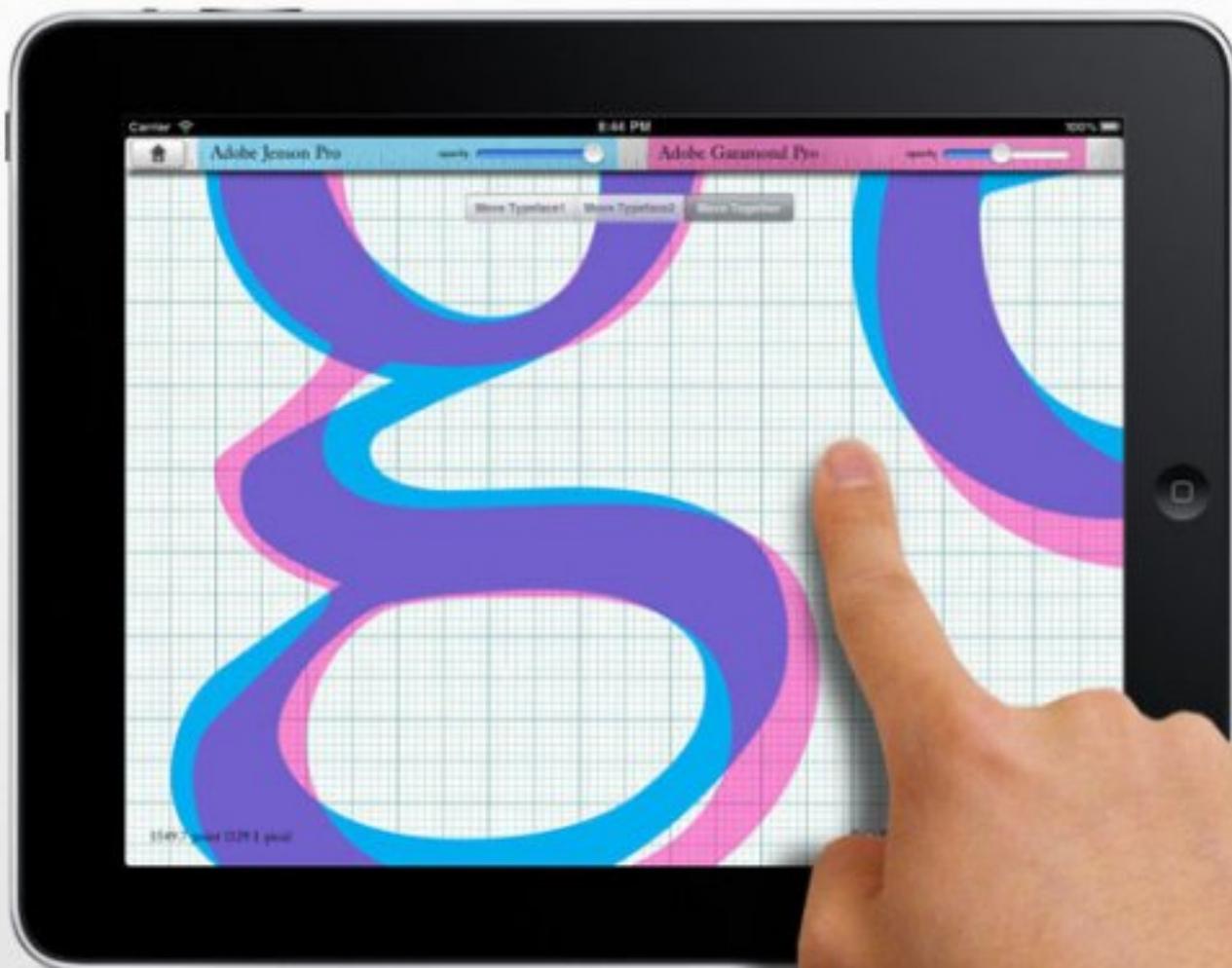
Your solution is better? [share it](#)

Next

Crafted by [Mark MacKay](#) for [Method of Action](#)

More design games are coming up, follow us to get notified

[Like](#) 83K [Tweet](#) 35.4K [Follow](#) @methodofaction · 3,696 followers



Type Insight (C) Dong Yoon Park | www.typeinsight.org

<http://typeinsight.org/>

Book as System

This is 56 points

This is 26 points

This is 16 points

This is 10 points

This is 6 points

Use the Fibonacci sequence when considering proportions

It is a useful model when considering heirarchy and making decisions about type point size.

This is 26 points

This is 16 points

This is 10 points

This is 6 points

Series of type sizes based on a Fibonacci sequence:

The basic sequence (beginning at 1):
5 pt., 8 pt., 13 pt., 21 pt., 34 pt., and 55 pt.

The sequence doubled:
6 pt., 10 pt., 16 pt., 26 pt., 42 pt., and 68 pt.

The first and second sequences interlaced:
6 pt., 8 pt., 10 pt., 13 pt., 16 pt., 21 pt., 26 pt., 34 pt., and 42 pt.

Compare with a straightforward arithmetic sequence (+5):
5 pt., 10 pt., 15 pt., 20 pt., 25 pt., 30 pt., 35 pt., and 40 pt.

Or, a geometric sequence (x2):
4 pt., 8 pt., 16 pt., 32 pt., and 64 pt.

Aa Aa Aa Aa Aa

Aa Aa Aa Aa Aa

Aa Aa Aa Aa Aa Aa Aa Aa

Aa Aa Aa Aa Aa Aa Aa

Aa Aa Aa Aa

Fibonacci sequence

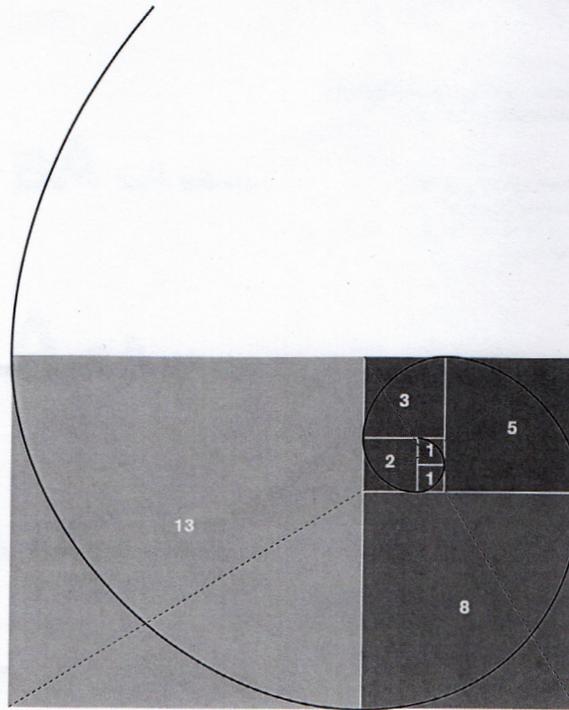
Another useful model when considering proportions is the Fibonacci sequence. Named for Italian mathematician Leonardo Fibonacci (c.1170–1240), a Fibonacci sequence describes a sequence in which each number is the sum of the two preceding numbers:

- 0
- 1
- 1 [1+0]
- 2 [1+1]
- 3 [1+2]
- 5 [2+3]
- 8 [3+5]
- 13 [5+8]
- 21 [8+13]
- 34 [13+21]
- ...

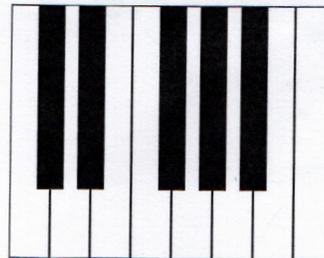
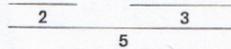
As the numbers in a Fibonacci sequence increase, the proportion between any two numbers very closely approximates the proportion in a golden section (1:1.618). For example, 21:34 approximately equals 1:1.618. Nature is full of examples of the Fibonacci sequence and the golden section, from the intervals of branches on a tree to the shell of a chambered nautilus.

Fibonacci's sequence always began with 1 but the proportion between any two numbers remains constant when the sequence is multiplied:

0	0	0
2	3	4
2	3	4
4	6	8
6	9	12
10	15	20
16	24	32
26	39	52
42	63	84
68	102	136
...



Above, a spiral describing a Fibonacci series (and the growth of a chambered nautilus). The red rectangle on the upper right approximates a golden section. As each square in the sequence is added, the orientation of the golden section changes from vertical to horizontal.



Left, one of the many examples of a Fibonacci sequence is the musical octave as seen on a piano—eight white keys and five black keys (separated into a group of two and a group of three).

Can you see how the sequence is applied?

0 1 1 2 3 5 8 13 21 34

Chose from one of these type families:

Aksidenz Grotesk

Bembo

Caslon

Clarendon

Fraktur

Futura

Gill Sans

Trump Mediaeval

Baskerville

Bodoni

Century Schoolbook

Didot

Franklin Gothic

Garamond

Sabon

Univers

CHELTENHAM

Designer: **Bertram G. Goodhue, Morris Fuller Benton, 1896**

Foundry/Manufacturer: **ATF**

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

TUVWXYZ1234567890

Cheltonian

Gloucester

Nordoff

Sorbonne

Winchester

Harris Intertype

Monotype

AutoLogic

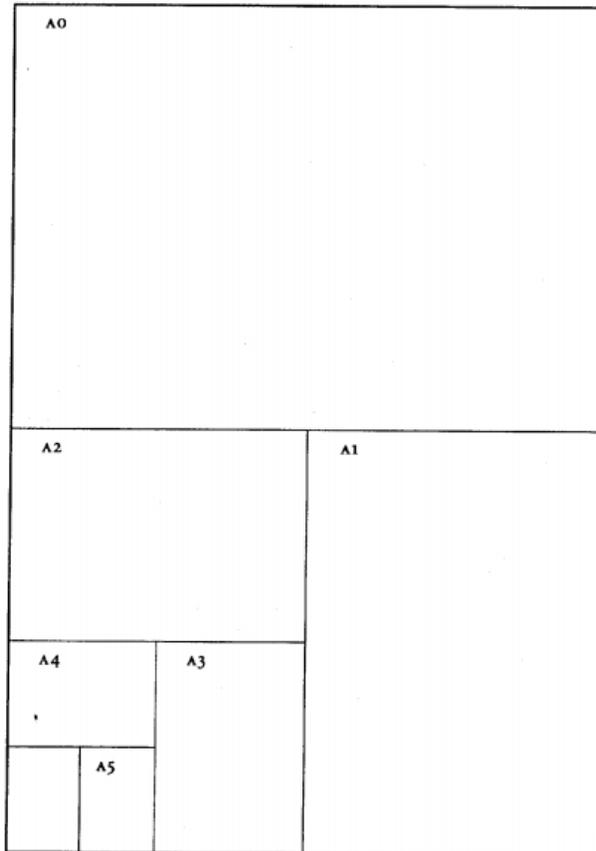
Berthold

Stephenson-Blake

Use the Fibonacci sequence when
considering proportions

The Elements of Typographic Style
Robert Bringhurst

[Shaping the Page](#)



ISO sheet sizes A0 = 841 × 1189 mm A1 = 594 × 841 mm
 A2 = 420 × 594 mm A3 = 297 × 420 mm
 A4 = 210 × 297 mm A5 = 148 × 210 mm

8.2 THE GOLDEN SECTION

The golden section is a symmetrical relation built from asymmetrical parts. Two numbers, shapes or elements embody the golden section when the smaller is to the larger as the larger is to the sum. That is, $a : b = b : (a + b)$. In the language of algebra, this ratio is $1 : \phi = 1 : (1 + \sqrt{5})/2$, and in the language of trigonometry, it is $1 : (2 \sin 54^\circ)$. Its approximate value in decimal terms is $1 : 1.61803$.

*Shaping
the
Page*

The second term of this ratio, ϕ (the Greek letter *phi*), is a number with several unusual properties. If you *add* one to ϕ , you get its square ($\phi \times \phi$). If you *subtract* one from ϕ , you get its reciprocal ($1/\phi$). And if you multiply ϕ endlessly by itself, you get an infinite series embodying a single proportion. That proportion is $1 : \phi$. If we rewrite these facts in the typographical form mathematicians like to use, they look like this:

$$\phi + 1 = \phi^2$$

$$\phi - 1 = 1/\phi$$

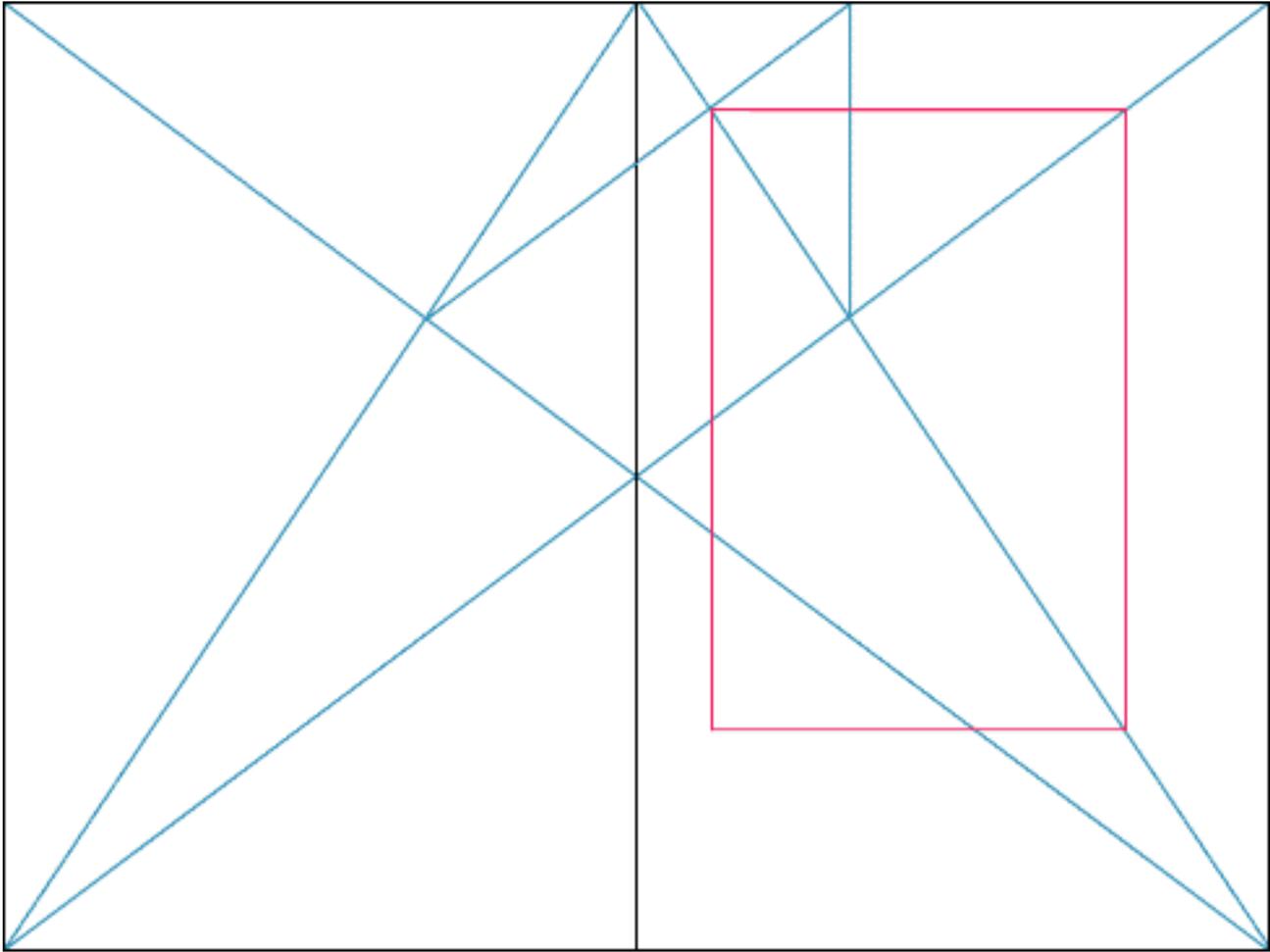
$$\phi^{-1} : 1 = 1 : \phi = \phi : \phi^2 = \phi^2 : \phi^3 = \phi^3 : \phi^4 = \phi^4 : \phi^5 \dots$$

If we look for a numerical approximation to this ratio, $1 : \phi$, we will find it in something called the Fibonacci series, named for the thirteenth-century mathematician Leonardo Fibonacci. Though he died two centuries before Gutenberg, Fibonacci is important in the history of European typography as well as mathematics. He was born in Pisa but studied in North Africa. On his return, he introduced arabic numerals to the North Italian scribes.

As a mathematician, Fibonacci took an interest in many problems, including the problem of unchecked propagation. What happens, he asked, if everything breeds and nothing dies? The answer is a logarithmic spiral of increase. Expressed as a series of integers, such a spiral takes the following form:

0, 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144, 233, 377, 610,
 987, 1597, 2584, 4181, 6765, 10 946, 17 711, 28 657 ...

Here each term after the first two is *the sum of the two preceding*. And the farther we proceed along this series, the



Book as System

BOOK

FRONT MATTER

Title page

Voice: Publisher

Repeats the title and author as printed on the cover or spine.

Colophon

Voice: Printer

Technical information such as edition dates, copyrights, typefaces and the name and address of the printer. In modern books usually on the verso of the title page, but in some books placed at the end (see Back matter).

Contents

Voice: Publisher

This is a list of chapter headings, and nested subheadings, together with their respective page numbers. This includes all front-matter items listed below together with chapters in the body matter and back matter. The number of levels of subheadings shown should be limited so as to keep the contents list short, ideally one page or possibly a double-page spread.

Foreword

Voice: Author

Voice: The author or some other real person

A foreword will tell of some interaction between the writer of the foreword and the story or the writer of the story. A foreword to later editions of a work often explains in what respects that edition differs from previous ones.

Preface

Voice: Author

A preface generally covers the story of how the book came into being, or how the idea for the book was developed; this is often followed by thanks and acknowledgments to people who were helpful to the author during the time of writing.

Acknowledgment

Voice: Author

Often part of the Preface, rather than a separate section in its own right, it acknowledges those who contributed to the creation of the book. A beginning section which states the purpose and goals of the book

BODY

BACK MATTER

Afterword

Voice: The author or some other real person

An afterword generally covers the story of how the book came into being, or of how the idea for the book was developed.

Conclusion

Voice: Author

Appendix or Addendum*

Voice: Author

This supplemental addition to a given main work may correct errors, explain inconsistencies or otherwise detail or update the information found in the main work.

Glossary

Voice: Author

The glossary consists of a set of definitions of words of importance to the work. They are normally alphabetized. The entries may consist of places and characters, which is common for longer works of fiction.

Bibliography

Voice: Author

This cites other works consulted when writing the body. It is most common in non-fiction books or research papers.

Index

Voice: Author / Publisher

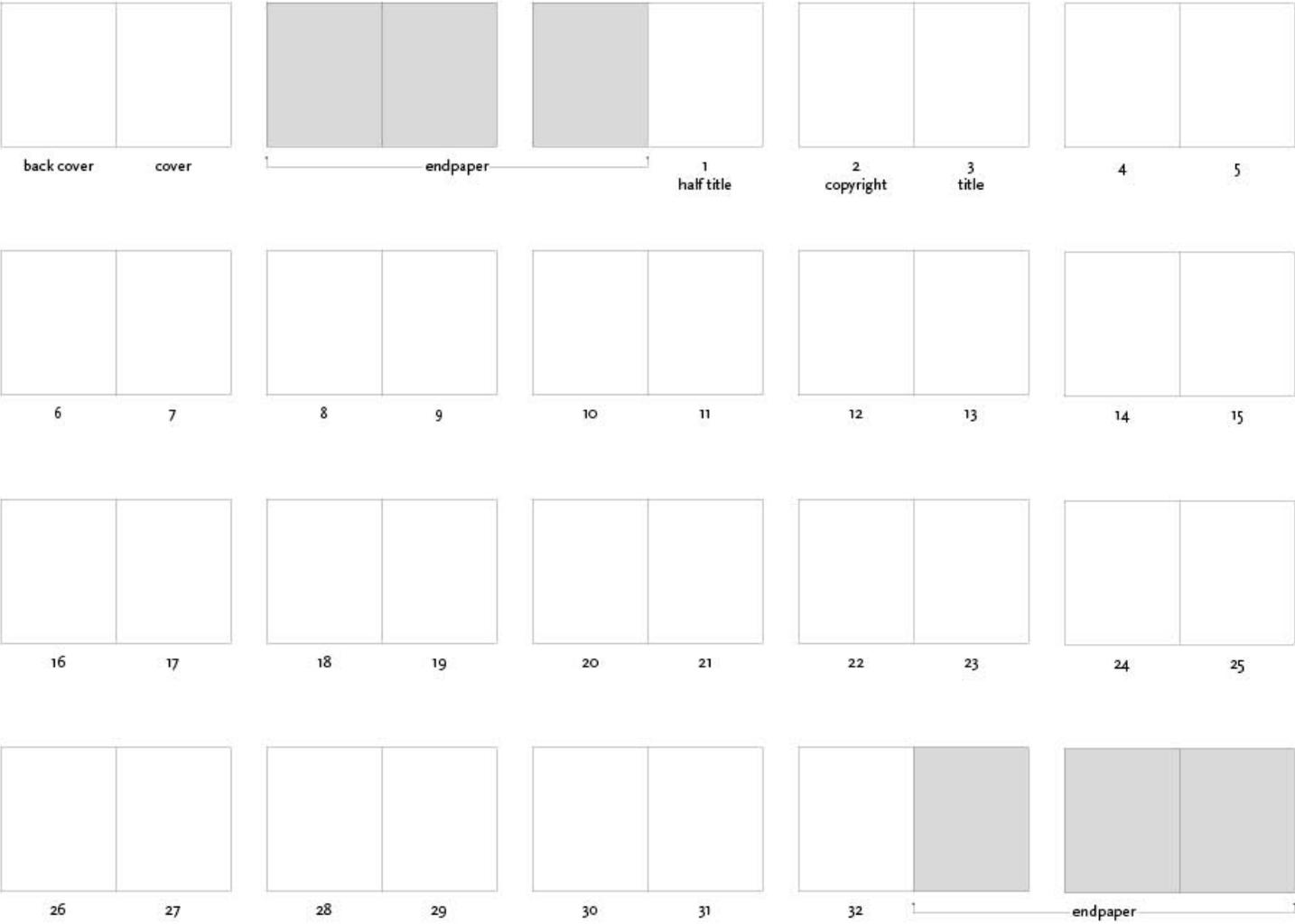
This list of terms used in the text contains references, often page numbers, to where the terms can be found in the text. Most common in non-fiction books.

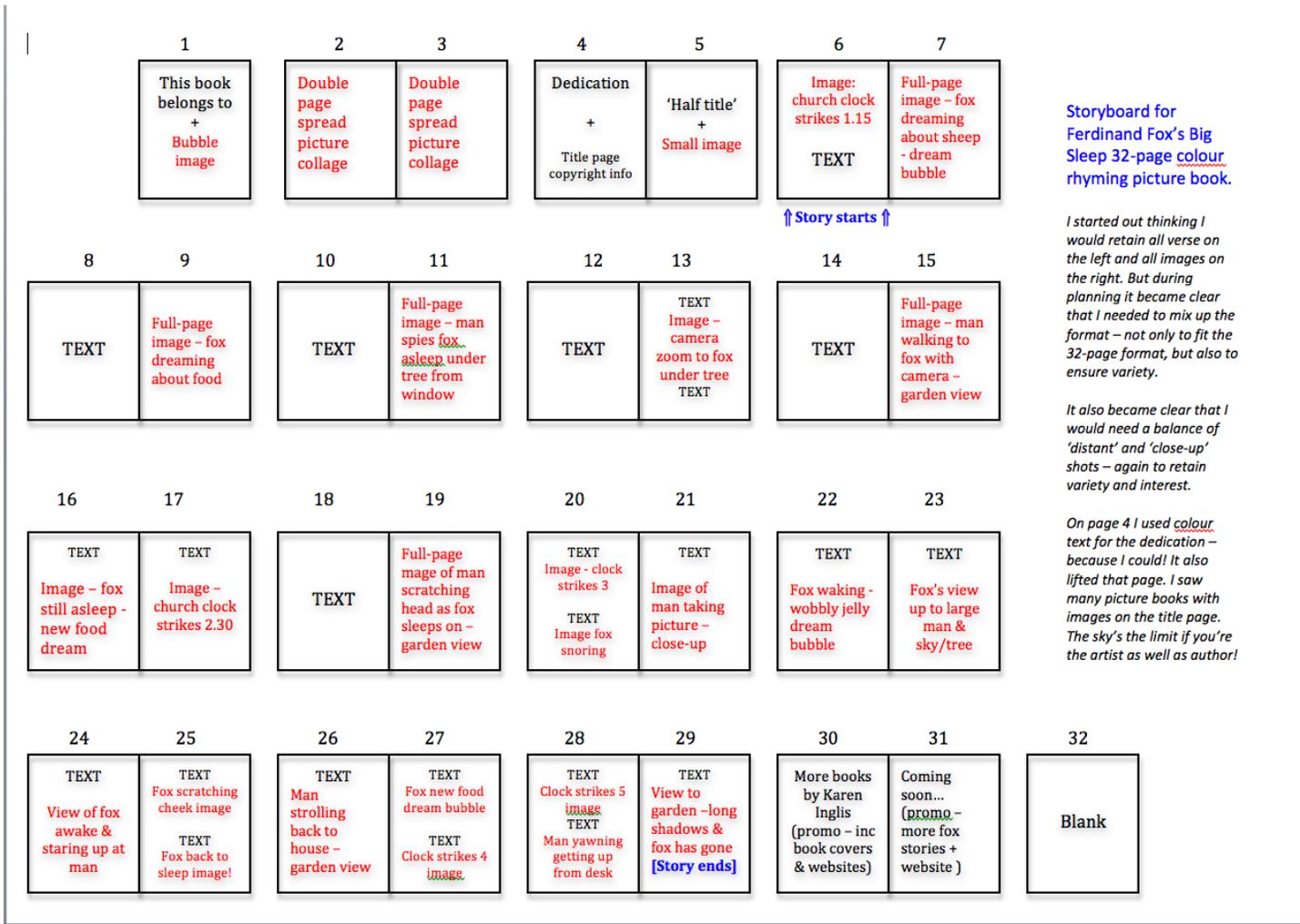
Colophon [may be included in front matter]

Voice: Publisher

This brief description may be located at the end of a book or on the verso of the title page. It describes production notes relevant to the edition and may include a printer's mark or logotype.

Picture Book Storyboard Template | tall





Storyboard for Ferdinand Fox's Big Sleep 32-page colour rhyming picture book.

I started out thinking I would retain all verse on the left and all images on the right. But during planning it became clear that I needed to mix up the format - not only to fit the 32-page format, but also to ensure variety.

It also became clear that I would need a balance of 'distant' and 'close-up' shots - again to retain variety and interest.

On page 4 I used colour text for the dedication - because I could! It also lifted that page. I saw many picture books with images on the title page. The sky's the limit if you're the artist as well as author!

Book as System

Develop a relationship with a logical and useful grid system.

Celebrate this relation with your new friend, the grid.

Understand type image relationships.

Separation

Fusion

Fragmentation

Inversion

The Grid System

The ultimate resource in grid systems.

"The grid system is an aid, not a guarantee. It permits a number of possible uses and each designer can look for a solution appropriate to his personal style. But one must learn how to use the grid; it is an art that requires practice."

Josef Müller-Brockmann

Show Grid

Search

Articles

The Funniest Grid You Ever Saw

An article demonstrating how the grid that was built for The Onion functions in practice.
16.Dec.2008

Making Modular Layout Systems

A flexible CSS system by Jason Santa Maria for dealing with a variety of images sizes by using multiple CSS classes.
15.Dec.2008

Grids: An Invisible Foundation

What do houses and well designed pages have in common? They are both built on a framework—a carefully measured, solid structure that forms a foundation on which to build.
11.Dec.2008

[View All Articles →](#)

Tools

Gridr Buildrrr

A tool to rapidly build and test grid systems with the ability to add drag-able box elements.
15.Dec.2008

GridFox

GridFox is a Firefox extension that overlays a grid on any website. It's easy to customize, allowing you to create the exact grid you designed your layout around.
11.Dec.2008

Blueprint CSS Framework

Blueprint is a CSS framework that gives you a solid CSS foundation to build your project on top of, with an easy-to-use grid, sensible typography, and even a stylesheet for printing.
08.Dec.2008

[View All Tools →](#)

Books

Basics Design: Grids

The seventh book in the award-winning Basics Design series, Grids focuses on the construction and ordering of the page and screen through use of the grid.
15.Dec.2008

Swiss Graphic Design

Adopted internationally, the grid and sans serif typefaces such as Helvetica became the classic emblems of Swiss graphic design.
12.Dec.2008

Designer and the Grid

The Designer and the Grid reveals the key to the hidden driving force behind almost all graphic design: the grid.
09.Dec.2008

[View All Books →](#)

Templates

InDesign A4 Grid System (12)

Adobe InDesign file with a grid system for an A4 (210x297) page that is divided into 6 columns and rows using the Rule of Thirds (Golden Ratio). Includes a 12pt baseline grid.
15.Dec.2008

InDesign A4 Grid System (6)

Adobe InDesign file with a grid system for an A4 (210x297) page that is divided into 6 columns and rows using the Rule of Thirds (Golden Ratio). Includes a 12pt baseline grid.
15.Dec.2008

InDesign 8.5x11 Grid System (Fold)

A grid system for an 8.5"x11" page designed for business stationery and optimized for vertical folding techniques. Based on the Rule of Thirds (Golden Ratio). Includes a 6pt baseline grid.
09.Dec.2008

[View All Templates →](#)

Blog

Six Grid Desktop

A desktop wallpaper by Sarah France that allows you to organize your files in accordance to type and subject.
15.Dec.2008

BBC Visual Language

A downloadable PDF focusing on the redesign of the BBC website which includes a section of the grid used for the layout.
12.Dec.2008

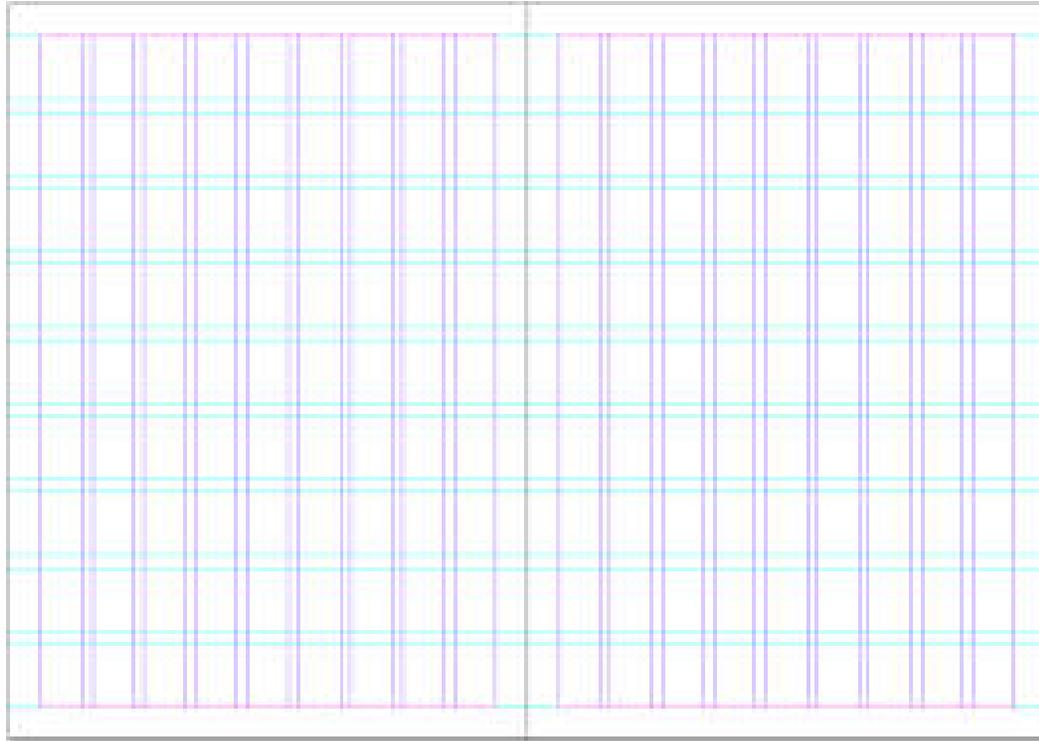
AisleOne Essentials

A single place for all designers to find the most essential books on graphic design, typography and grid systems.
10.Dec.2008

[View All Blog Posts →](#)

Inspiration

Ace Jet 170
AisleOne
Athletics
BBDK
Blanka
Build
Corporate Risk Watch
David Airey
Dirty Mouse
Experimenta
Experimental Jetset
Form Fifty Five
Grafik Magazine
Grain Edit
Graphic Hug
I Love Typography
Lamosca
magCulture
Mark Boulton
Minimal Sites
Monocle
Neubau
NewWork
OK-RM
Original Linkage
Robin Uleman
SampsonMay
Schmid Today
September Industry
Sonifyer
Soulellis
Subtraction
Swiss Legacy
Thinking for a Living
This Studio
Toko
Typographic Posters
Visuelle
Xavier Encinas
Year of the Sheep



Agnes Martin

The main workspace displays a two-page spread layout. The top page features a grid with vertical lines in purple and horizontal lines in cyan. On the left side of the top page, there is a text box containing the words "PHONO" and "AESTHETICS" in blue, with a small graphic of horizontal lines below. On the right side of the top page, there is a vertical column of seven grey circles. The bottom page shows a similar grid structure with a text box at the bottom containing a paragraph of placeholder text.

STROKE
COLOUR
SWATCHES
CHARACTER
PARAGRAPH
PATHFINDER
ALIGN

PAGES LINKS
[None]
A-Master
PHONO
1
2-3
5 Pages in 3 Spreads

Use master guides in InDesign to activate the grid.

Use styles in InDesign.

Using Paragraph Styles in InDesign

Using Character Styles in InDesign

Rules

Always use printer's quotes /
smart quotes.

“” ‘ ’ , ”

not inch or foot marks

Once you set point size of body
of type

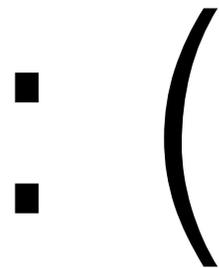
add 3 - 4 points for leading
[line spacing]

example

9 pt. type with 12 pt. leading
9 pt. / 12 pt.

Watch for widows and orphans.

They make the page sad.



Lorem ipsum dolor sit amet, consectetur adipiscing elit. Phasellus in elit. Praesent tempus, wisi ac pharetra sodales, metus justo auctor massa, id faucibus urna felis id augue. Cum sociis natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus. Curabitur orci lacus, commodo vitae, pretium sit amet, rutrum eget, urna. Praesent tempor rhoncus enim. Duis malesuada. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos hymenaeos. Sed dui sem, condimentum quis, scelerisque a, tempor id, est. Vivamus quis quam sed risus gravida venenatis. In eget neque a ligula rhoncus pellentesque. Nam vestibulum varius nibh. Aliquam lacus. Aliquam eleifend nulla ut **lorem.**

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1

quisque suscipit justo quis orci.

Phasellus luctus aliquet leo. In vitae ante nonummy leo vulputate pharetra. Fusce dolor dui, aliquam a, imperdiet et, consequat vitae, diam. In metus est, vehicula eget, vulputate et, accumsan eu, justo. Fusce wisi eros, pellentesque faucibus, viverra vitae, posuere eget, lorem. Sed vitae justo. Morbi erat justo, condimentum

Aliquam erat volutpat. Pellentesque leo. Donec tristique adipiscing at, pulvinar vel, felis. Nunc eget felis a est accumsan imperdiet. Proin eget nibh id ipsum vehicula aliquet. Class aptent taciti sociosqu ad litora torquent. inceptos hymenaeos. Phasellus tincidunt cursus pede

Widow

Orphan

2

Only one space in between
sentences.

Make the rags pretty.

Good

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Integer posuere orci quis ligula. Donec egestas massa vulputate nisl. Curabitur venenatis. Nullam egestas facilisis ante. Suspendisse tincidunt. Etiam vitae leo id mauris laoreet luctus. Cum sociis natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus. Nulla ac odio. Praesent bibendum justo id mauris.

Bad

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Integer posuere orci quis ligula. Donec egestas massa id mauris. Curabitur venenatis. Nullam egestas facilisis ante. Suspendisse tincidunt. Etiam vitae leo id mauris laoreet luctus. Natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus. Nulla ac odio.

Typography + Resources

SABON

Aa

HUMANIST OR OLD STYLE

The roman typefaces of the fifteenth and sixteenth centuries emulated classical calligraphy. Sabon was designed by Jan Tschichold in 1966, based on the sixteenth-century typefaces of Claude Garamond.

BASKERVILLE

Aa

TRANSITIONAL

These typefaces have sharper serifs and a more vertical axis than humanist letters. When the typefaces of John Baskerville were introduced in the mid-eighteenth century, their sharp forms and high contrast were considered shocking.

BODONI

Aa

MODERN

The typefaces designed by Giambattista Bodoni in the late eighteenth and early nineteenth centuries are radically abstract. Note the thin, straight serifs; vertical axis; and sharp contrast from thick to thin strokes.

GILL SANS

Aa

HUMANIST SANS SERIF

Sans-serif typefaces became common in the twentieth century. Gill Sans, designed by Eric Gill in 1928, has humanist characteristics. Note the small, tilting counter in the letter a, and the calligraphic variations in line weight.

HELVETICA

Aa

TRANSITIONAL SANS SERIF

Helvetica, designed by Max Miedinger in 1957, is one of the world's most widely used typefaces. Its uniform, upright character makes it similar to transitional serif letters. These fonts are also referred to as "anonymous sans serif."

FUTURA

Aa

GEOMETRIC SANS SERIF

Some sans-serif types are built around geometric forms. In Futura, designed by Paul Renner in 1927, the Os are perfect circles, and the peaks of the A and M are sharp triangles.

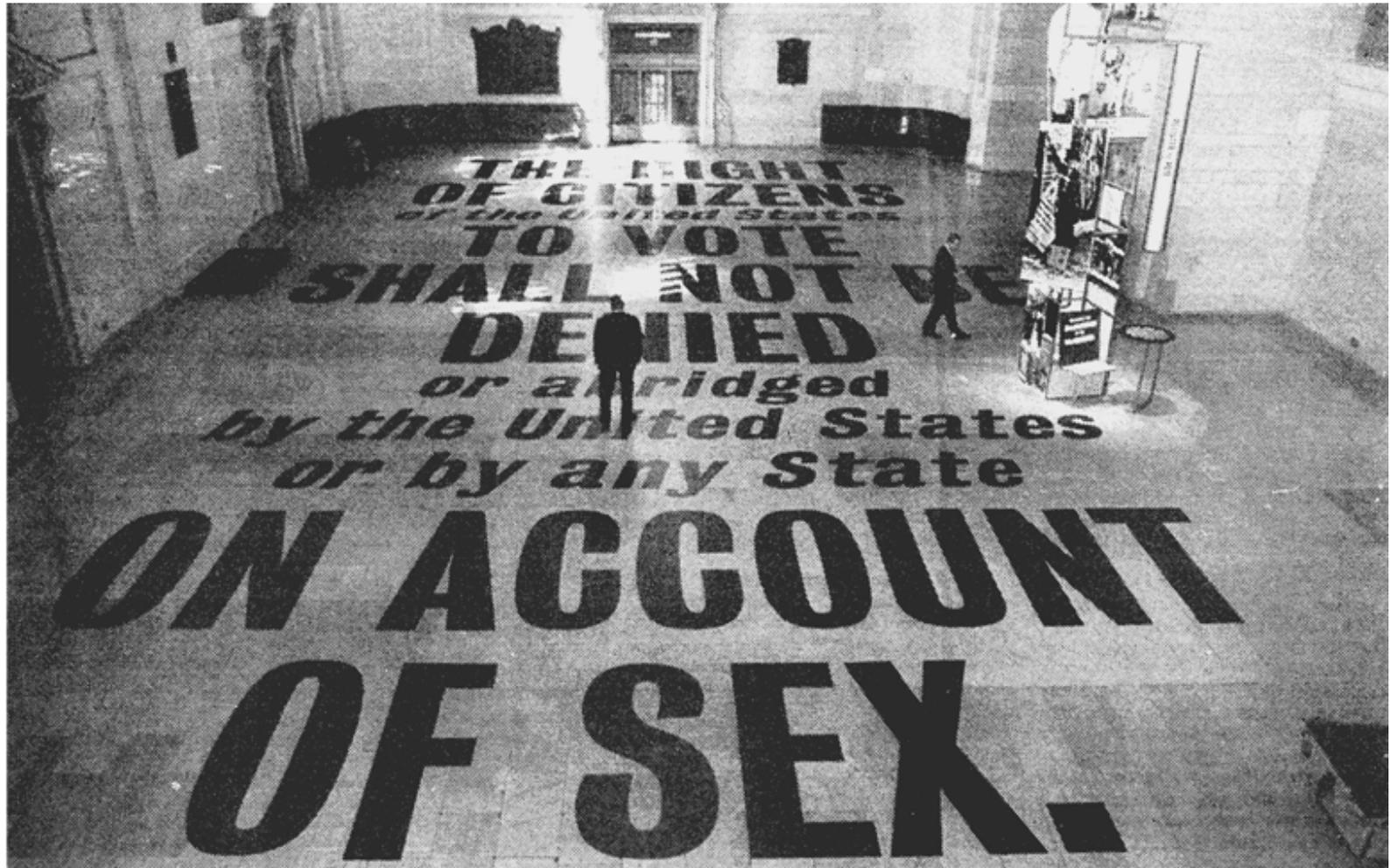
CLARENDON

Aa

EGYPTIAN OR SLAB SERIF

Numerous bold and decorative typefaces were introduced in the nineteenth century for use in advertising. Egyptian typefaces have heavy, slablike serifs.

Book as System



ADOBE GARAMOND PRO, designed by Robert Slimbach, 1988

The roman form is the core or spine from which a family of typefaces derives.

ADOBE GARAMOND PRO REGULAR

The roman form, also called plain or regular, is the standard, upright version of a typeface. It is typically conceived as the parent of a larger family.

Italic letters, which are based on cursive writing, have forms distinct from roman.

ADOBE GARAMOND PRO ITALIC

The italic form is used to create emphasis. Especially among serif faces, it often employs shapes and strokes distinct from its roman counterpart. Note the differences between the roman and italic a.

SMALL CAPS HAVE A HEIGHT THAT IS SIMILAR TO THE lowercase X-HEIGHT.

ADOBE GARAMOND PRO REGULAR (ALL SMALL CAPS)

Small caps (capitals) are designed to integrate with a line of text, where full-size capitals would stand out awkwardly. Small capitals are slightly taller than the x-height of lowercase letters.

Bold (and semibold) typefaces are used for emphasis within a hierarchy.

ADOBE GARAMOND PRO BOLD AND SEMIBOLD

Bold versions of traditional text fonts were added in the twentieth century to meet the need for emphatic forms. Sans-serif families often include a broad range of weights (thin, bold, black, etc.).

Bold (and semibold) typefaces each need to include an italic version, too.

ADOBE GARAMOND PRO BOLD AND SEMIBOLD ITALIC

The typeface designer tries to make the two bold versions feel similar in comparison to the roman, without making the overall form too heavy. The counters need to stay clear and open at small sizes. Many designers prefer not to use bold and semi-bold versions of traditional typefaces such as Garamond, because these weights are alien to the historic families.

Italics are not *slanted* letters.

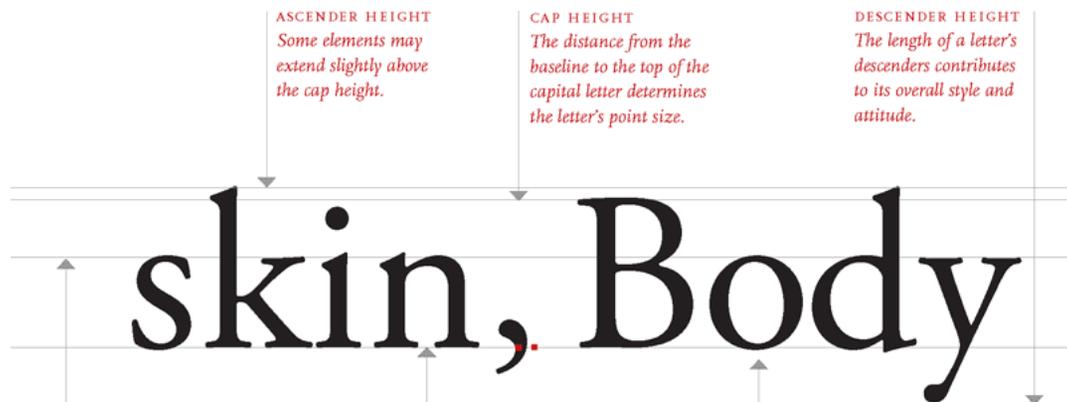
TRUE
ITALIC

TYPE CRIME:
PSEUDO ITALICS
The wide, ungainly forms of these mechanically skewed letters look forced and unnatural.

Some italics aren't slanted at all.

In the type family Quadraat, the italic form is upright.

QUADRAAT, designed by Fred Smeijers, 1992.



ASCENDER HEIGHT
Some elements may extend slightly above the cap height.

CAP HEIGHT
The distance from the baseline to the top of the capital letter determines the letter's point size.

DESCENDER HEIGHT
The length of a letter's descenders contributes to its overall style and attitude.

X-HEIGHT is the height of the main body of the lowercase letter (or the height of a lowercase x), excluding its ascenders and descenders.

THE BASELINE is where all the letters sit. This is the most stable axis along a line of text, and it is a crucial edge for aligning text with images or with other text.

OVERHANG The curves at the bottom of letters hang slightly below the baseline. Commas and semicolons also cross the baseline. If a typeface were not positioned this way, it would appear to teeter precariously. Without overhang, rounded letters would look smaller than their flat-footed compatriots.

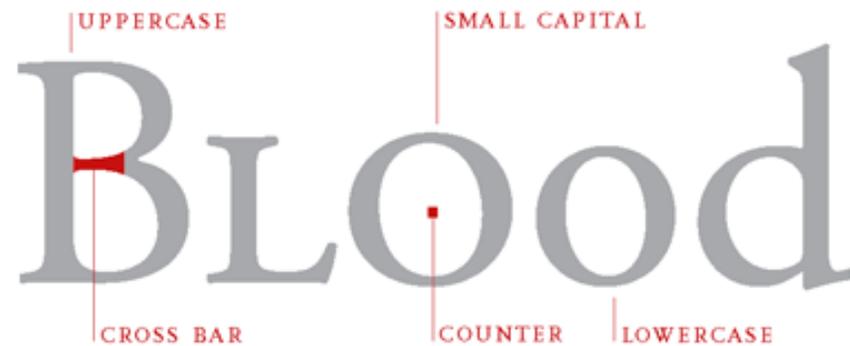
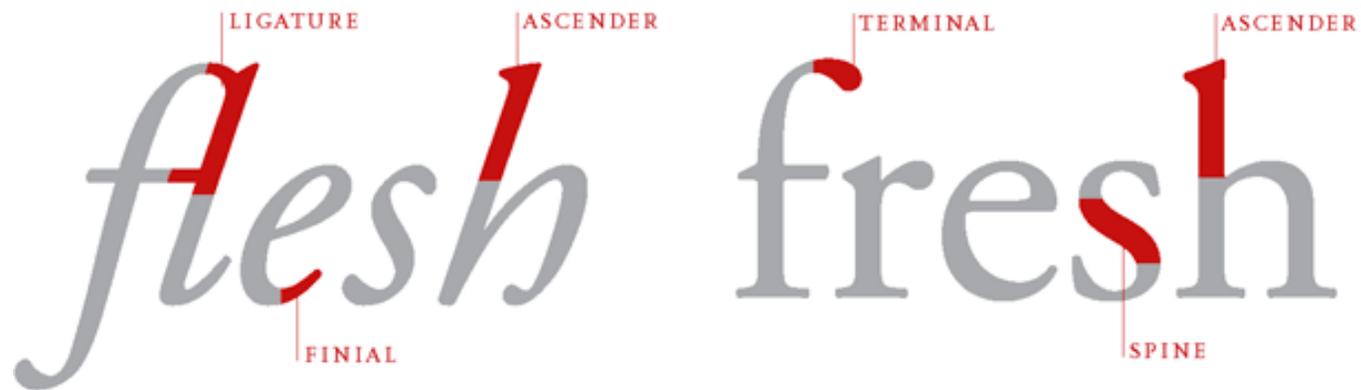
Bone

Although kids learn to write using ruled paper that divides letters exactly in half, most typefaces are not designed that way. The x-height usually occupies more than half of the cap height. The larger the x-height is in relation to the cap height, the bigger the letters appear to be. In a field of text, the greatest density occurs between the baseline and the x-height.

Hey, look!
They supersized
my x-height.

Two blocks of text are often aligned along a shared baseline. Here, 14/18 Scala Pro (14-pt type with 18 pts of line spacing) is paired with 7/9 Scala Pro.

<http://www.thinkingwithtype.com/>



Build a dummy / maquette

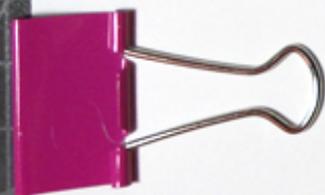
ma·quette noun \ma-ket\

Definition of MAQUETTE

: a usually small preliminary model
(as of a sculpture or a building)



DRIVE-BY





Building a dummy



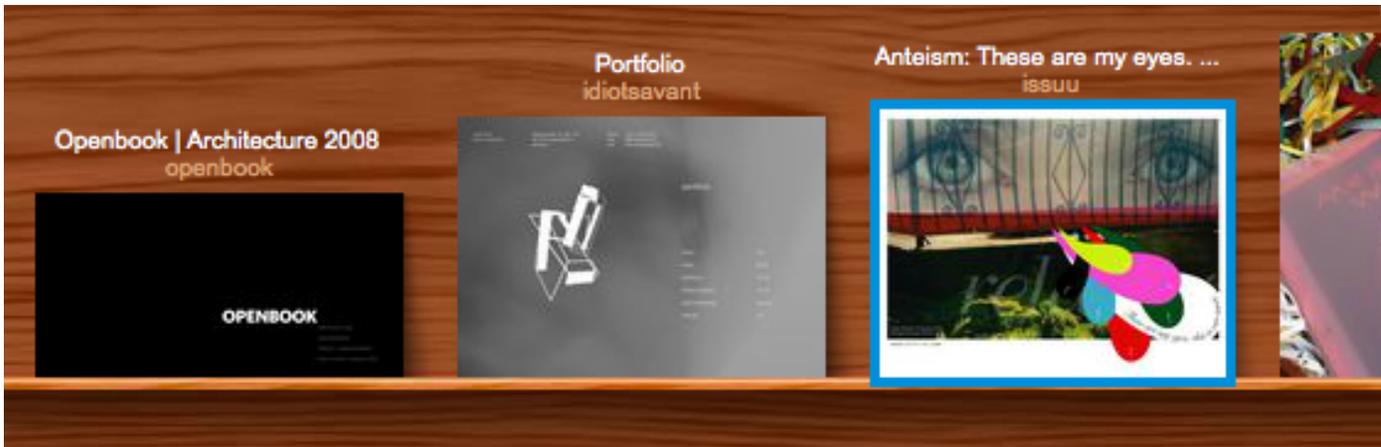
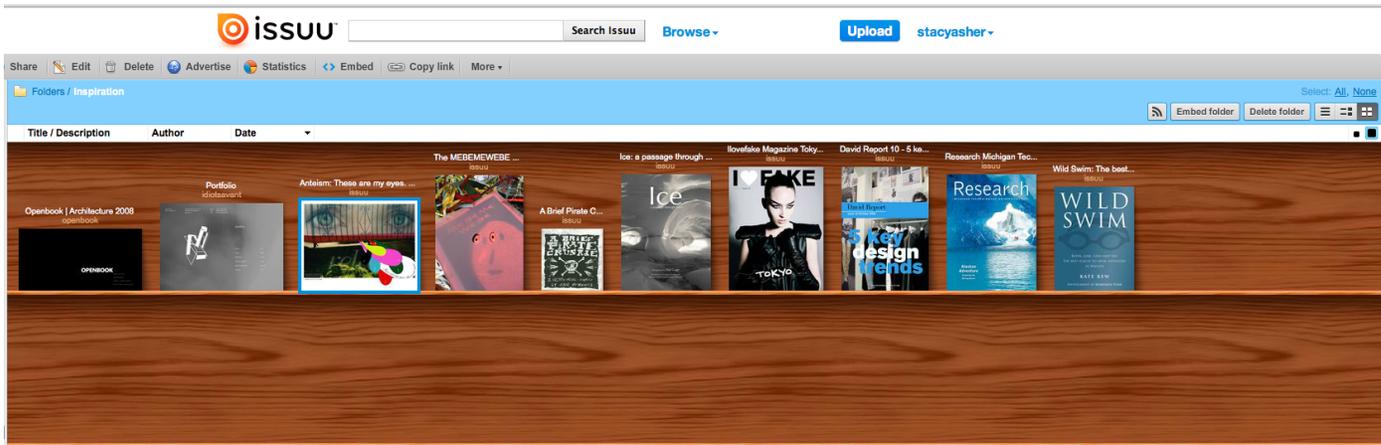


Book within System

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e-pub environment

e-pub landscape



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Lush Light | Andi Schreiber



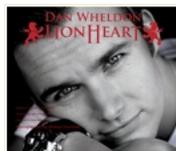
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GEMA/MCPS(UK)

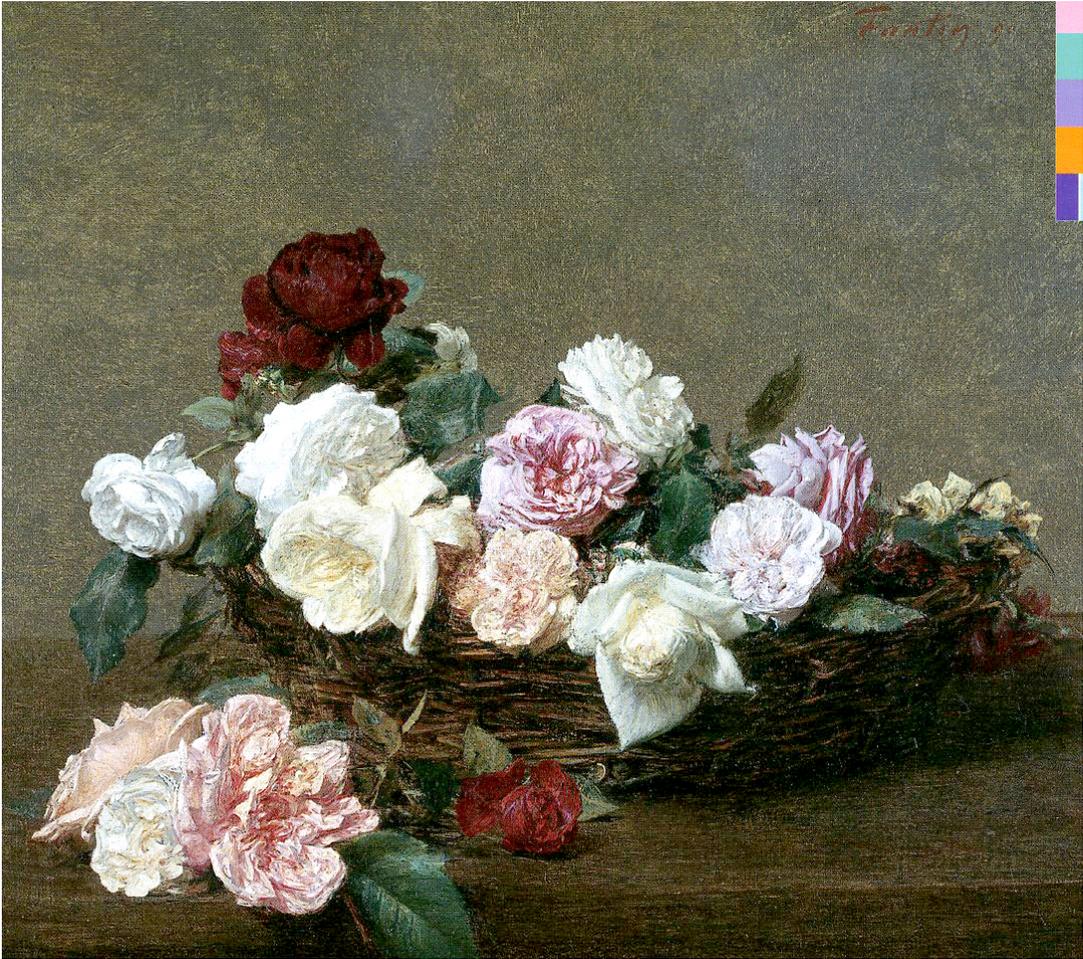


New Order · Power, Corruption & Lies

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People
Sarah Williams

INFORMATION

Director Spatial Information Design Lab

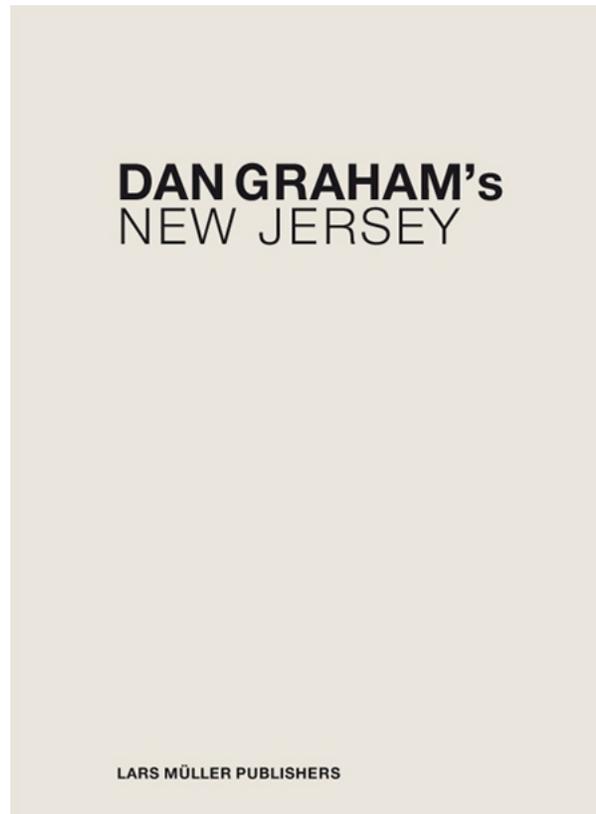
email: sw2279@columbia.edu

DESCRIPTION

Sarah Williams is currently Co-Director of Columbia University's Spatial Information Design Lab (SIDL). The Spatial Information Design Lab (SIDL) which Williams directs uses innovative mapping and data visualization techniques to highlight urban issues. The Lab's work has been widely exhibited and written about and is currently part of MoMA's permanent collection. Before becoming Director of SIDL, Williams was at MIT where she started the Geographic Information System (GIS) Laboratory and then helped to establish MIT's SENSEable City Laboratory. Williams was a programmer for one of the first desktop GIS systems, IDRISI, and has over 16 years experience in the field. Williams is also faculty at Columbia University's Graduate School of Architecture Planning and Preservation (GSAPP) where she currently teaches courses Intro / Advanced GIS, Spatial Data Visualization, and topics on Technology and Planning. Williams was just named 2012 Game Changer by Metropolis Magazine.

<http://www.spatialinformationdesignlab.org/>

Lars Müller Publishers



Dan Graham, one of North America's most important contemporary artists, is best known today for his sculptural works and installations. His photographic works are generally not so well known, despite the fact that he first became famous for his photographic series Homes for America, pictures of typical American suburbia. To this day the theme of architecture and its surfaces in the context of postmodern everyday culture represents an extremely important facet of his work.

This publication presents new photographs by Dan Graham together with original photographs from the Homes for America series. The new images exhibit stark similarities to the old pictures, as they were taken in the same locations, the same deserts of suburban streets and housing that Graham photographed in the sixties. Creating a fascinating, multilayered reference system of repetitions and differences, both spatially as well as temporally, it raises questions about architecture and public space and their function in society.

Design: Integral Lars Müller

Design: Integral Lars Müller

19 x 26 cm, 7 ½ x 10 ¼ in, approx. 128 pages, approx. 140 illustrations, hardcover (2012)

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1. A political cartoon of the Reagan administration by Tom Swick, 1982. The cartoon depicts a skeletal figure with a red target on its chest, running away from a church. The figure is carrying a briefcase and has a red 'X' on its back.



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- 1. A political cartoon of the Reagan administration by Tom Swick, 1982.
- 2. The cartoon depicts a skeletal figure with a red target on its chest, running away from a church. The figure is carrying a briefcase and has a red 'X' on its back.



STOP NUCLEAR FORCE

Spin



THANK YOU
THANK YOU
THANK YOU

Have a Nice Day!

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WALMART

Walmart is committed to environmental stewardship and reducing our carbon footprint. We are proud to be a leader in recycling and have set a goal to reduce our greenhouse gas emissions by 20% by 2015. We are also committed to using 100% renewable energy by 2019. For more information, please visit www.walmart.com.

