



*TypoGrapher*

Sense and Inspiration



# *Content*

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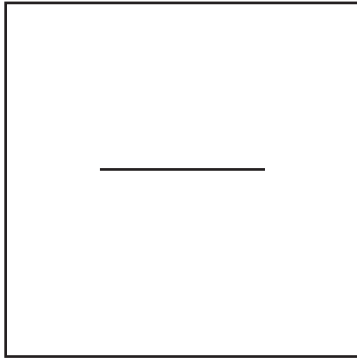
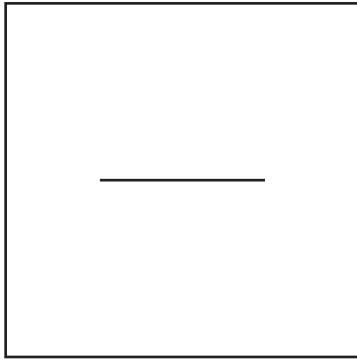


# *Preface*

Typography is designed to arouse interest, to convey content, and to point out important things. Typography obeys natural as well as aesthetic rules. Dealing with these fundamental rules provides a basis of effective typographic design.

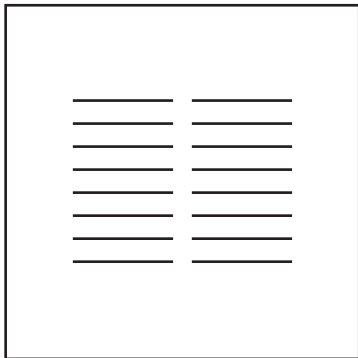
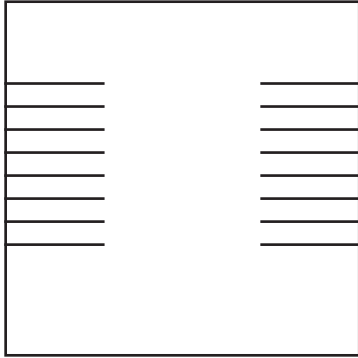
The TypoGrapher is a tool, that provides the opportunity to practise these rules.

The following section will deal with an introduction of some basic elements, which facilitates the understanding and exposure to typography and the TypoGrapher.



## *The visual center*

The eye automatically senses all vertices of a surface and assesses the visual center of a surface by further sensing. Here the visual center is seen as the most stable and untroubled spot.

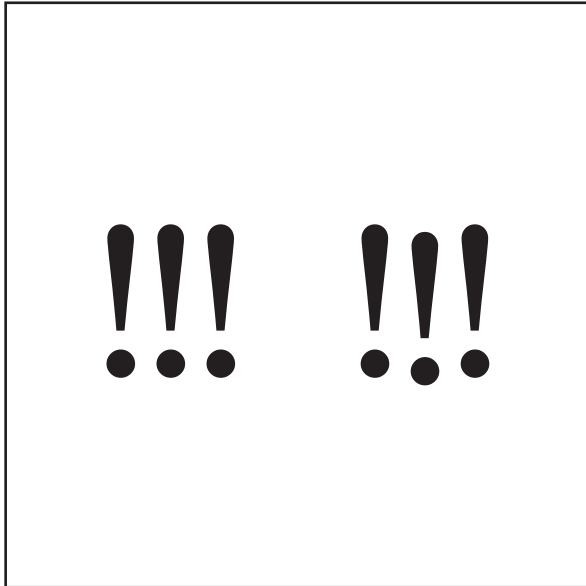




## *Sloping style, horizontal and vertical*

Through horizontal and vertical, the typographic construction gains rest and certainty. That is the result of reading fluency. Lines and columns run parallel to the margins and repeat the most important moving directions.

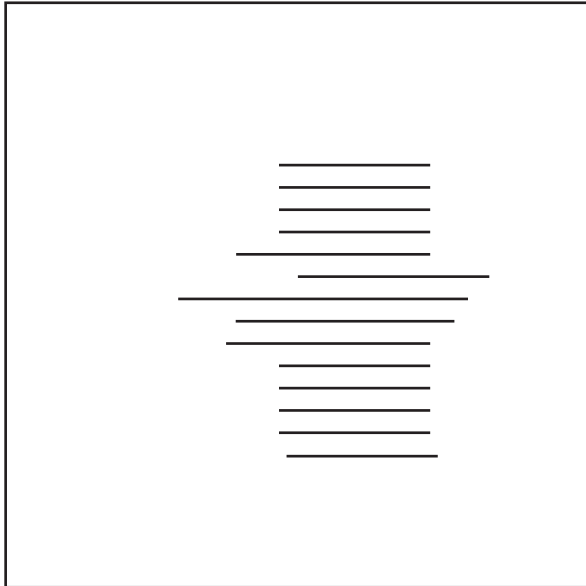
The sloping style in contrast seems to have more dynamic.



# *Symmetry*

Symmetry and its meaning for arts and typography is very often discussed. It is a fact that style epochs more or less stress symmetry and that symmetry is part of typography.

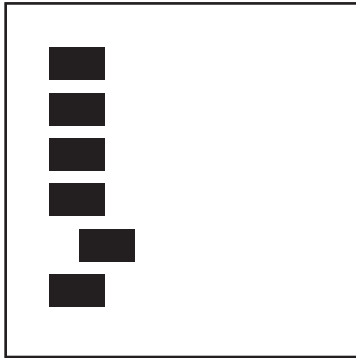
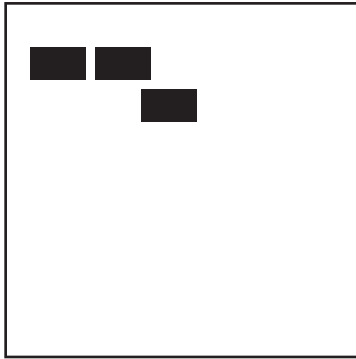
Total symmetry is impossible in nature but apparent symmetry is not. This is why apparent symmetry is more striking than total symmetry.



## *Balance*

Only the disturbed equilibrium can excite the emotions of the viewer, his eyes follow the flow of the picture line and the emphasis of the surface and finally ease when the composition leads to a new, surprising kind of equilibrium and balance.

However the abaxial typography does not develop alone through correct balance of the weights on the left and on the right side of a surface or the more or less aesthetic shifting of lines to the left or right edge of a print space. The order of void is of vital importance.



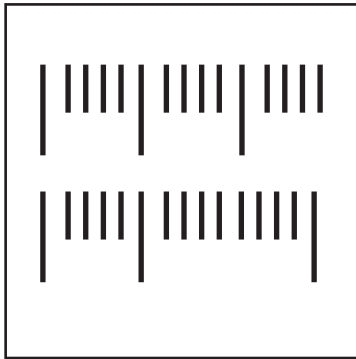
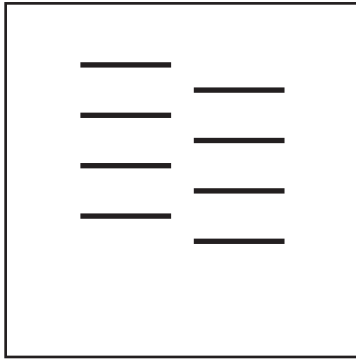
## *Discovery of void*

Nearly the entire occidental fine arts and its composition concentrated on the meaning of the represented. Void should only emphasize the substantial.

Not until 1862, when East Asian art was presented in London at the Worlds exhibition, European artists recognized the meaning of void. It is the environment that highlights the originally meant.

Normally we tend just to consider the meant. This is why we have to pay strict attention to the proportions of uncovered spaces when we design.

With each typographic work we should visualize the draft vice versa, with white letters on a black surface. Here, form and interlocking of the inner spaces are of decisive importance concerning the quality of the whole typographic work.

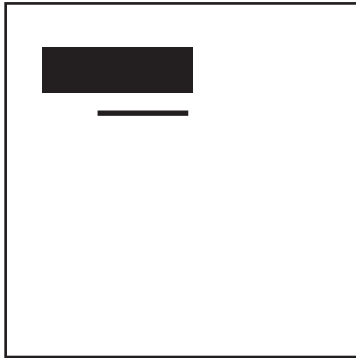
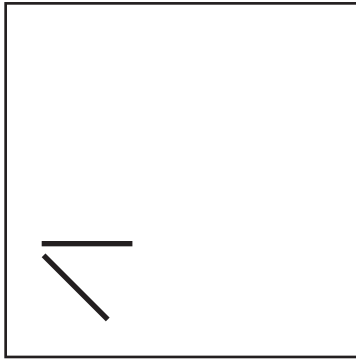




# *Rhythm*

Many processes of life and nature base on rhythm. Rhythm facilitates working processes and motion sequences for example.

Rhythm alone however lacks of expression. As recently as change and variation come into play, a structure receives a statement and its own character.



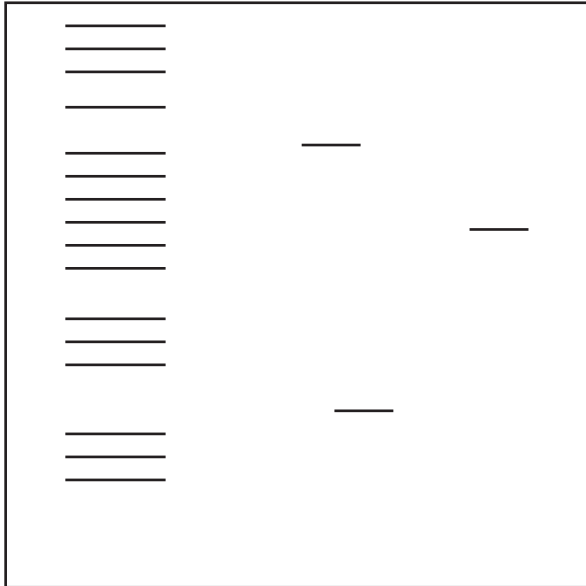
# *Polarity*

Every single artistic statement needs a contrast in order to be effective. The elaboration and confrontation of contrasts, that is the most important impact of typography.

There is a wide spectrum of contrary pairs:

- capital-minuscule
- horizontal-vertical
- dynamic-stable
- strong-tender
- straight-italic.

You have to arrange these contrasts clearly and plausible.

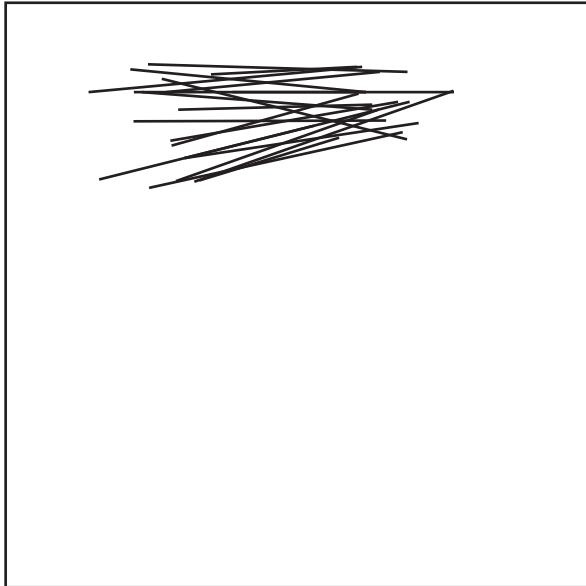


## *Partition*

Each ensemble is at the same time a divided, and the apparently divided is always part of a still larger ensemble.

Division is an important device of composition . Division or subdivision creates clarity over oppositeness and space. Not until division and details are concerned, the nature of the things can be discovered.

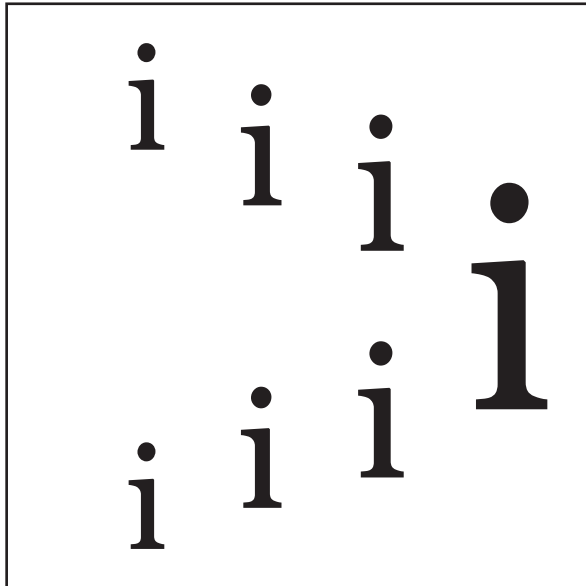
The eye automatically tries to join individual parts to a whole again.



# *Structures*

Following the idea of totality, the outside should correspond to the inner nature of the object. Our eye draws conclusions from the structure to the overall picture and its content.

The variety of structures provides many possibilities of expression. Here, feelings are transferred to a graphic structure, even if the object is missing.





# *Clarity*

Every single graphic structure should be organised clearly. A structural consistency of its parts, clearly arranged in the entire work is needed. The aim is to achieve maximum impact with the lowest possible input, in a way that no element of the structure is excluded, without jeopardizing the whole.

Very often, just one spot is crucial and has the full attention of the eye. This spot emphasizes the vital area for the designer and wants to unite the whole composition in itself.

The decidedness of the typographic presentation is referred to clear differences of size and form of the rooms and groups, an explicit grading of the value of the elements, whereas a few clearly defined distinctions are better to understand than many minor distinctions.