

**Hand out n° 1**

**Typography: Willi Kunz;**

**Typography: Macro- and Microaesthetics.**

Published by Verlag Niggli AG , Zürich, 1988

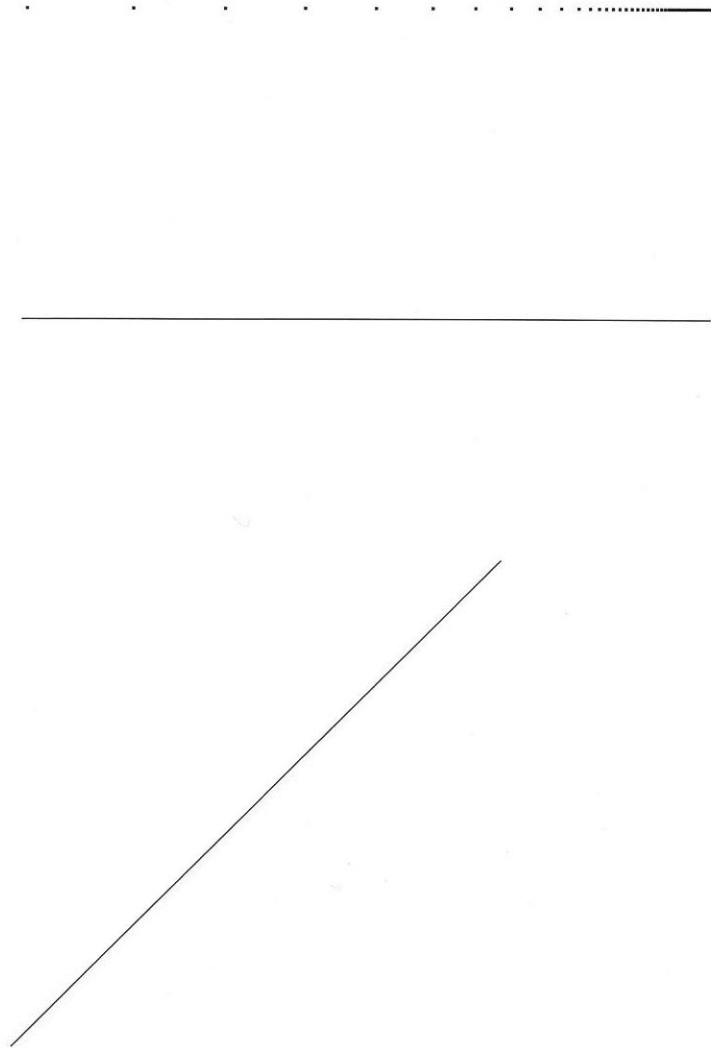
Extract: Only a fraction of the history of literacy has been typographic

*Dots, placed at decreasing intervals, form a visual line.*

*A horizontal line is stable. The two ends emphasize its direction.*

*The strongest contrast to a horizontal line is a vertical line. A vertical line, unlike a horizontal line, is unstable. Its quality seems to be dictated by gravity.*

*Depending on the angle, a slanted line is more or less unstable.*



### **Line elements**

A line, in essence, can be perceived as dot in motion: the static quality of the dot, as it becomes a line, is transformed into dynamic movement. By nature, the length of a line is infinite, its weight undefined, its direction undetermined.

In typographic design, a line assumes different functions:

it may, for example, organize, structure, connect, separate, emphasize, highlight or enclose. In typography, lines stand clearly apart. Their visual qualities are very different from type, and their presence is powerful.

When using lines, questions related to weight, length, direction, and form immediately arise. How long and what weight should the line be? Should it be straight, angled, or curved? When does the line cease to be a line and become a plane?

Highly adaptable, a line invites experimentation, possibly in the form of a loosely sketched letter or a study in rhythm. In any case, it is a dynamic element that is essential in bringing ideas to life.

*An imaginary line appears between two elements that are in an uninterrupted, direct relationship to one another. A sense of space and direction is established by their presence. Depending on the proximity and weight of the elements, visual lines assume different degrees of importance.*

A

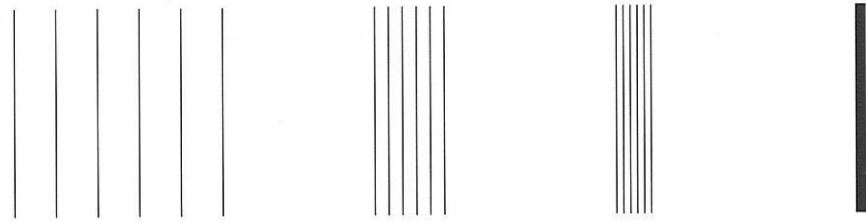
A

A

In typographic design there are two types of line:

the concrete line and the imaginary (visual) line. Length, weight, and direction characterize the concrete line.

The imaginary, visual line occurs between two or more elements. This type of line is an extraordinarily important aspect of typographic design.



The visual identity of a line is defined by the surrounding space. Separated by space, lines appear as figures against a background. Reducing the space causes the lines to merge into a grey value, dissolving the character of the individual lines.

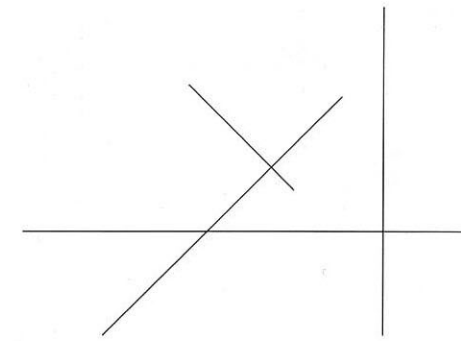
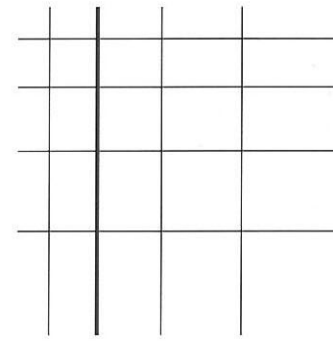
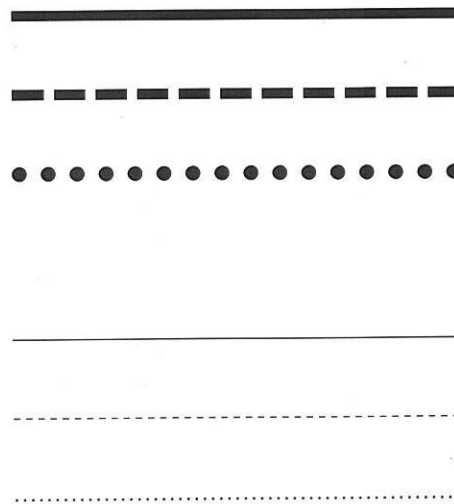


The visual character of a line depends on the proportion of its length to its width. If the width is substantially increased, the line loses its vitality and turns into a static plane. A thin line appears to be moving faster, visually, than a bold line.

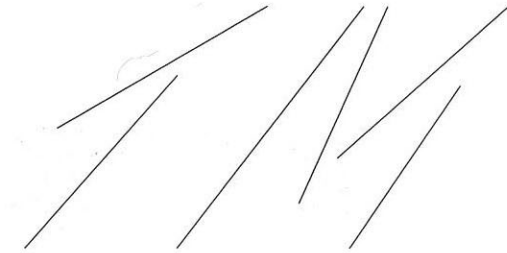
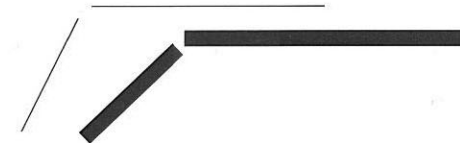


Two parallel bold lines produce a thin negative line. The two bold lines seem to press down upon the negative line.

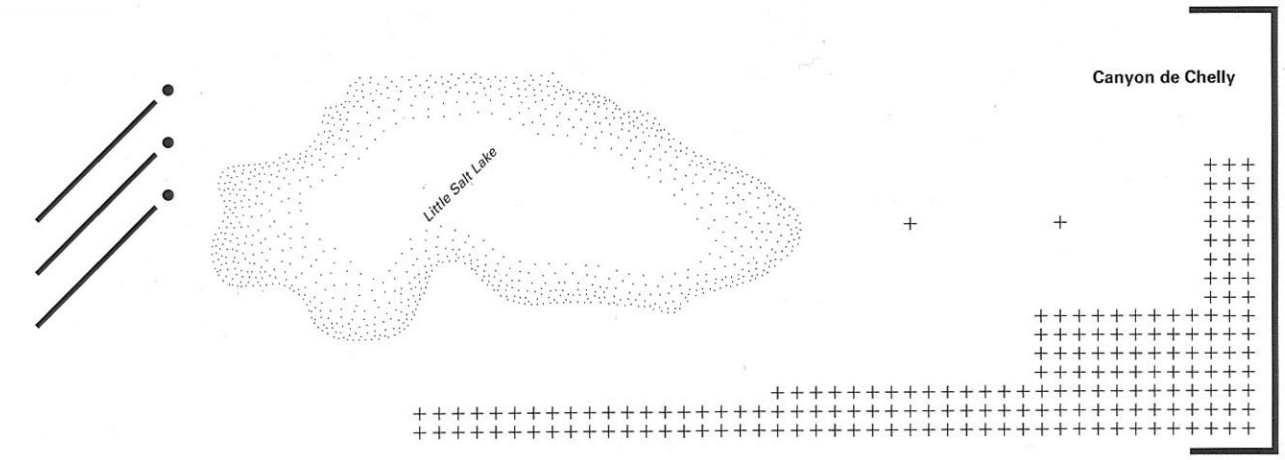
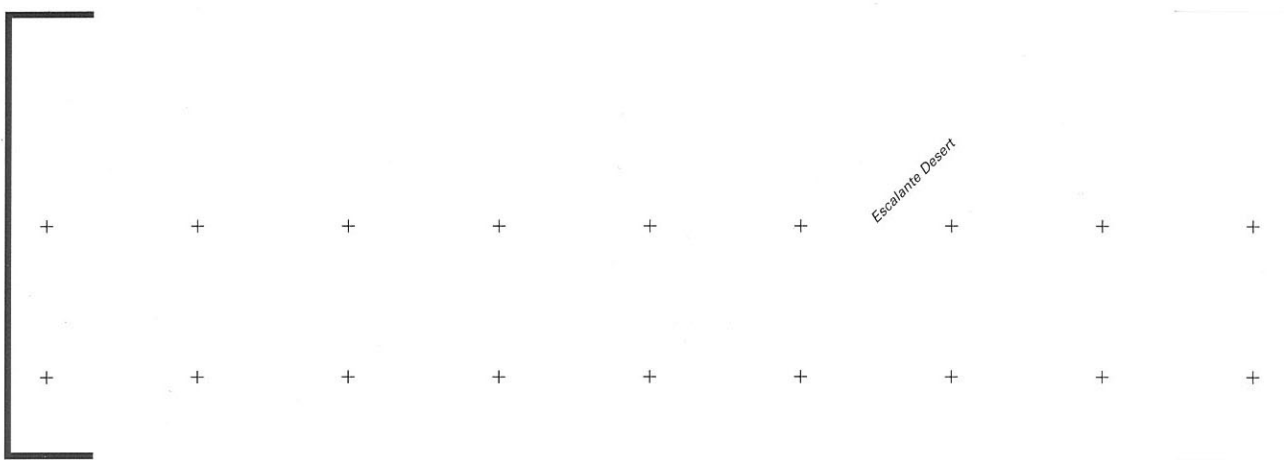
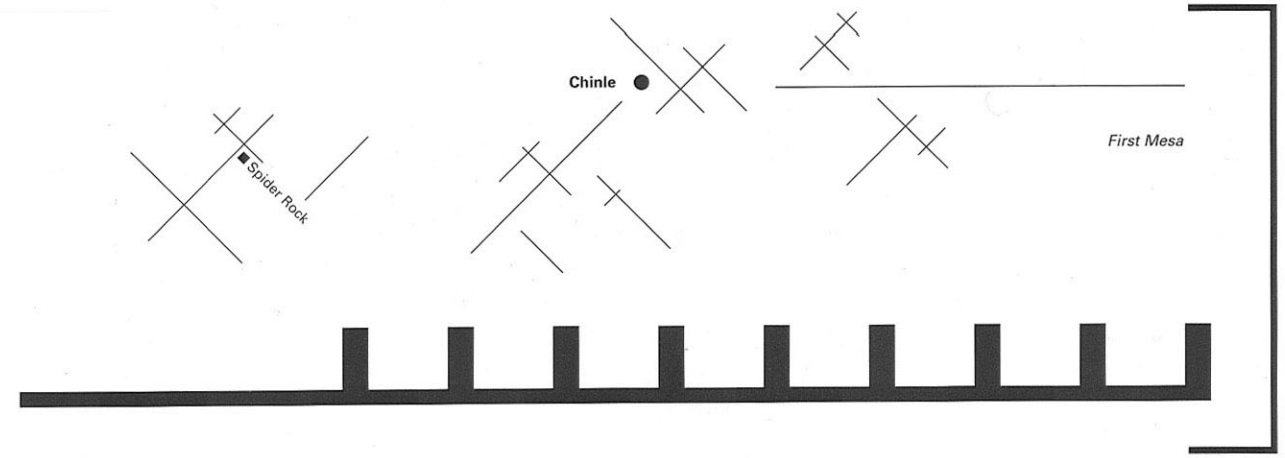
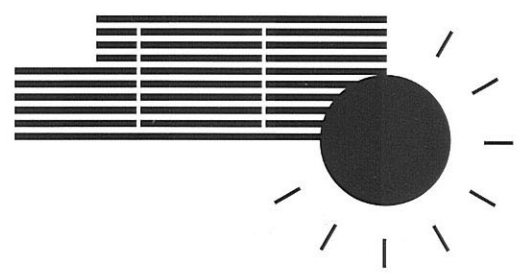
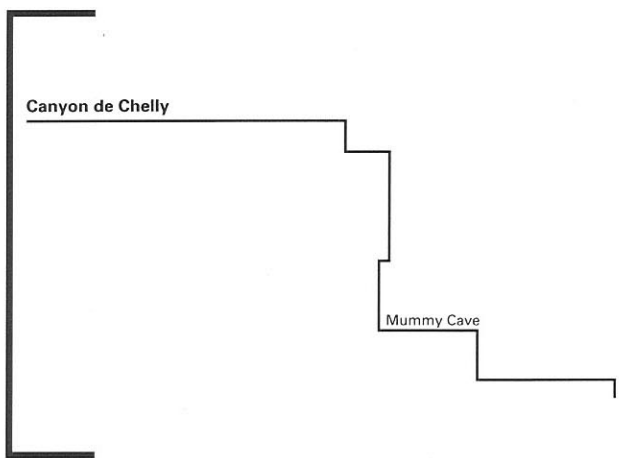
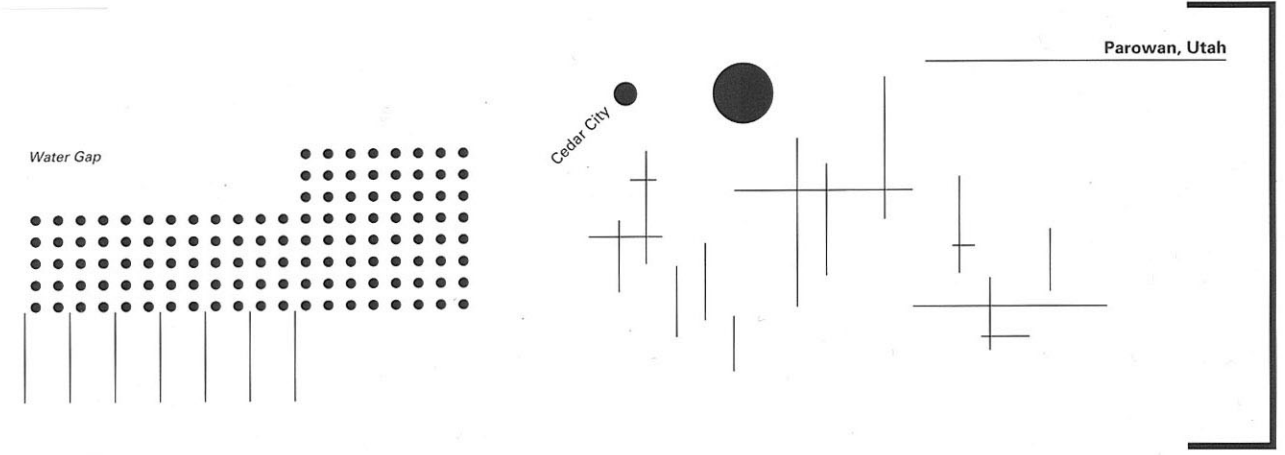
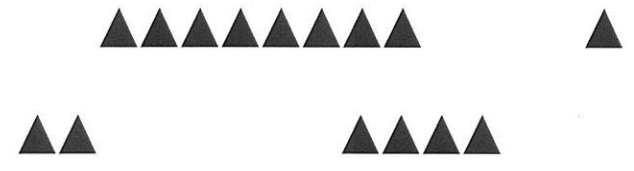
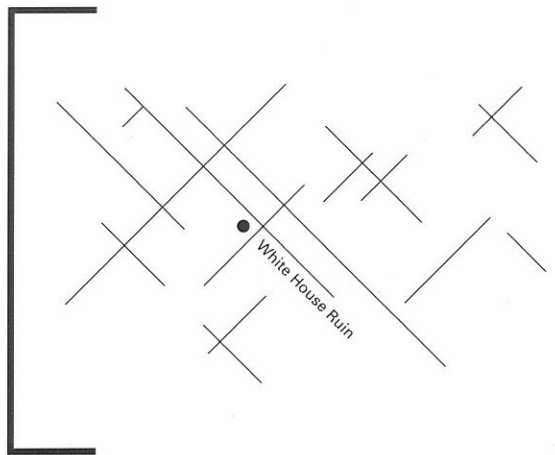
A line consisting of individual dots or dashes has more visual energy than a solid line of the same weight.



Combining different weights, breaking, repeating, crossing, shifting, and slanting change the expression of lines.







Geometric elements and lines have inherent semantic qualities conducive to illustrating visual ideas.

Connotative maps of Arizona landscapes for an essay about the petroglyphs of North American Indians. Lines, circles, and triangles are used to visualize canyons, mountains, deserts, salt lakes, and other natural landmarks.

**PR IN T**  
 a l t e r e d  
 not only the  
 s p e l l i n g  
 and GRAMMAR  
 but the  
 a c c e n t u a t i o n  
 and i n f l e c t i o n  
 OF LANGUAGES AND  
 made bad grammar possible ●

11.75x12.5 in

Typographic interpretation of a quote by Marshall McLuhan from a series of studies in visual syntax and semantics.

Through deliberate use of type style, size, and spacing, sections of the sentence are stressed, and the semantics of individual words underscored. A strongly demarcated visual structure unifies the composition of divergent typographic elements.

**PR IN T**

s p e l l i n g  
and GRAMMAR

made bad grammar possible ●

**i** **T**  
|| g

i n f l e c t i o n  
OF LANGUAGES AND

made bad grammar possible ●

1	2
3	4
5	

1 The angular line connects two key components of the sentence, creating a new sentence.  
2 Extreme letter spacing reinforces the semantics of "spelling" - atomistic and individual; the extremely condensed typeface of "grammar" shows it semantically as rigid and unchangeable.

3 The typographic elements are structured for contrast between one heavy and two light verticals.  
4 The bold angular T and the light oval g are placed for contrast. The angular line echoes the T.  
5 Contrast in form and structure between two justified compositions.

o n l y a  
**F R A C-**  
**T I O N**  
 OF THE HISTORY  
 OF LITERACY  
has been  
typographic

11.75x12.5 in

Typographic interpretation of a quote by Marshall McLuhan from a series of studies in visual syntax and semantics.

"Fraction" is broken apart by the horizontal band and extreme irregular letter-spacing, and is thus given a semantic interpretation. Line elements are structured to intersect and divide words. Through variation in type size, weight, and composition, the sentence is subdivided into fragments of communicative statements.

typographic

has been  
typographic

**—**

**C-**

**F R A C-**  
**T I O N**

1	2
3	4
5	

1 A diagonal line splits the word "typographic," reinforcing the semantics of the sentence. The line angle determines the letterspacing.  
 2 The negative space in the first line corresponds to the width of the letter N.  
 3 The line composition fractures the space of the sentence.

4 The combination of the letter C and the hyphen forms an arrow pointing to the left.  
 5 By dividing the word, the horizontal band makes clear the semantics of "fraction".

# UNITY

Anspach  
Grossman  
Portugal  
Inc

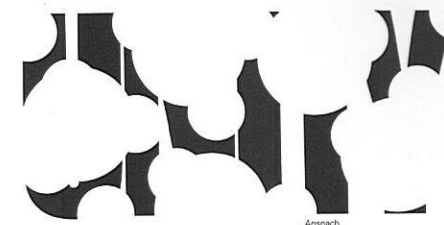
6x6 in

1972

Season's greetings card for Anspach Grossman Portugal Inc.

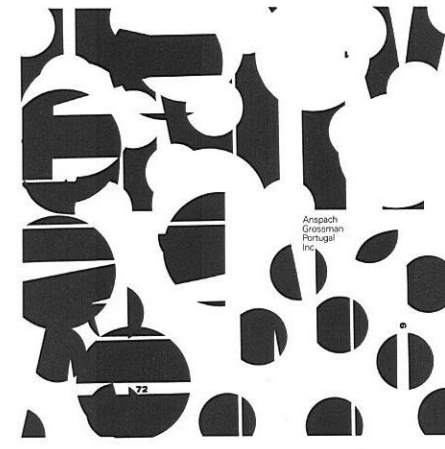
Circular microaesthetic details, extracted from the word UNITY, are printed on two squares of clear acetate. The remaining parts of the letters and the company name are printed on white Kromekote.

The three pieces were inserted in random order into the envelope before mailing. By assembling the pieces in the proper sequence the recipient was able to create UNITY.



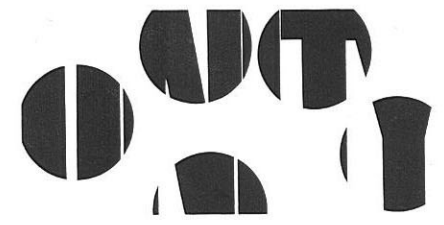
Anspach  
Grossman  
Portugal  
Inc

1972



Anspach  
Grossman  
Portugal  
Inc

1972

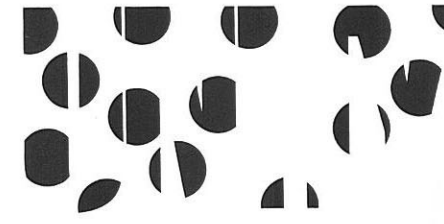


Anspach  
Grossman  
Portugal  
Inc

1972



Anspach  
Grossman  
Portugal  
Inc



Anspach  
Grossman  
Portugal  
Inc

1972



1	2
3	4
5	6

Circular shapes highlight the microaesthetic details of form and counterform for the five letters in UNITY.

1 Fragments of UNITY are printed on Kromekote. 3 5 Circular shapes are printed on clear acetate. 2 4 6 The three layers are assembled to form various permutations of the card.