

Typography I

Matěj Málek
256189@muni.cz /
matej.malek@stilltesting.cz

www.stilltesting.cz

Typography

Working with type
Structuring text
Layout of content on the page

Typography is craft



4.

IMPRESSIO LIBRORVM.

Potest vt vna vox capi aure plurima: Linunt ita vna scripta mille paginas.

5

Typography is art



Patrick Thomas

Typography is traditional

lute trece sopra il pãno soppresso, in undate, la forma rugata, ouero cõpli-
cata dil inglomato panno, gli subtilissimi capegli amulauano. Le coxe
erano ancora debitamente pulpidule cum gli carnosì genui moderata-
mente alquanto ad se tracti, monstrando gli sui stristi petali incitanti di
ponere la mano & pertrectarli & strengerli. Et il residuo dil formosissimo
corpo, prouocaua chi fortuito simigliante ella ritrouato se fusse.

Vno frondoso di non decidue foglie di Memerylo poscia era retro al
la testa degli molli & rotondi Vnedi copioso, & di auiculletti, che apparia-
no garrire, & inducere causa di dolce somno. Ad gli pedi staua uno Saty-
ro in lasciuia pruriente & tutto commoto, Cum gli pedi caprei stante. cù
il buccamento ad naso adhærito, capreato & Simo, Cù la barba nel men-
to distincta in due irricature di Caprini Spirili, & cusi ad gli hirti fianchi
Et per questo pari modo alla testa, cum pilate auricule, & di fronde icoro-
nato, cum effigie tra caprea, & humana adulterata. Excogitai che al suo a-
cutissimo ingegno il lithoglypho habilissimamente & al libito hauesse
lo pificio dilla natura presente nella Idea.

Il dicto Satyro hauea larboro Arbuto per gli rami cum la sinistra ma-
no uiolente raptò, & al suo ualore sopra la soporata Nympha flectendo-
lo, indicaua di farli gratiosa umbra. Et cum laltro brachio traheua lo ex-
tremo di una cortinetta, che era negli rami al tronco proximi innodata.
Intra larboro comaro, & il Satyro, affideuano dui Satyruli infanti. Vno
cum uno uaso nelle mano, & laltro cum le sue inuilupate di dui cir-
cumuoluti serpi.

Non potria sufficiente esprimere, quanto delicato, quanto elegante,
& perfetto era questo figmento, accedeua & alla uenustate illustro dil-
la pietra quale striso ebuo. Miraua summamente ancora larte dil
optimo & per uio tripanato degli rami & foliatura cedrina, & dil
le auicule cum gli pediculi sui di tutta exactura & expref-

fo, & per il simigliante dil Satyro. Sotto di questa ta-
le & mirabile sculptura, tra le gulature, &
undule, nella piana fascia, uidi in-
sculpto, questo mysterioso di-
cto di egregio Chara-
ctere Athico.

PANTA
TOKA
ΔΙ

*

Per la quale



Π Α Ν Τ Ω Ν Τ Ο Κ Α Δ Ι

Per la quale cosa io non saperei definire, slla diuturna & tanta acre se-
te pridiana tolerata ad bere trahendo me prouocasse, ouero il bellissimo
fuscitabulo dello instrumeto. La frigiditate dil quale, inditio mi dede che
la pietra mentiua. Circuncirca dunque di questo placido loco, & per gli
loquaci riuuli fioriuano il Vatinio, Lillii conuallii, & la florete Lysima-
chia, & il odoroso Calamo, & la Cedouaria, Apio, & hydrolapato, & di
assai altre appretiate herbe aquicole & nobili fiori, Et il canaliculo poscia

admirabile flore

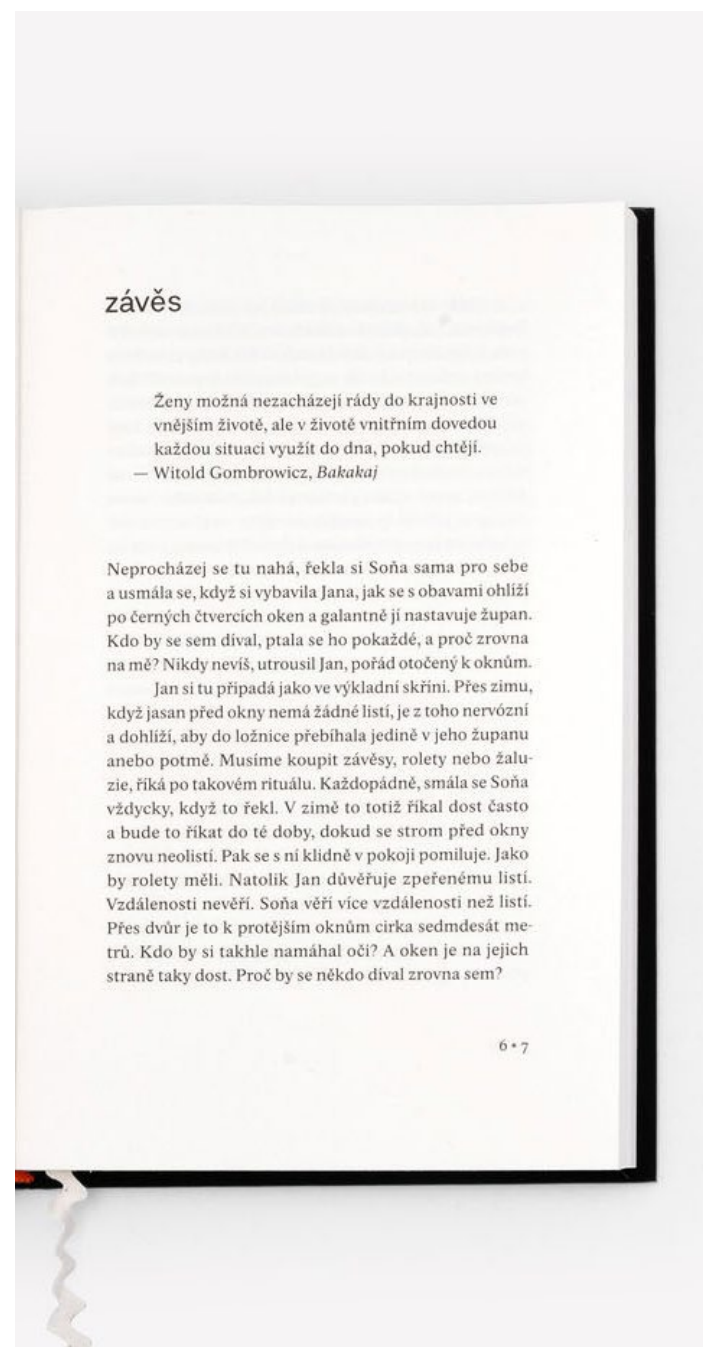
Typography is progressive



Kris Andrew Small

Typography is a language

„spisovná“



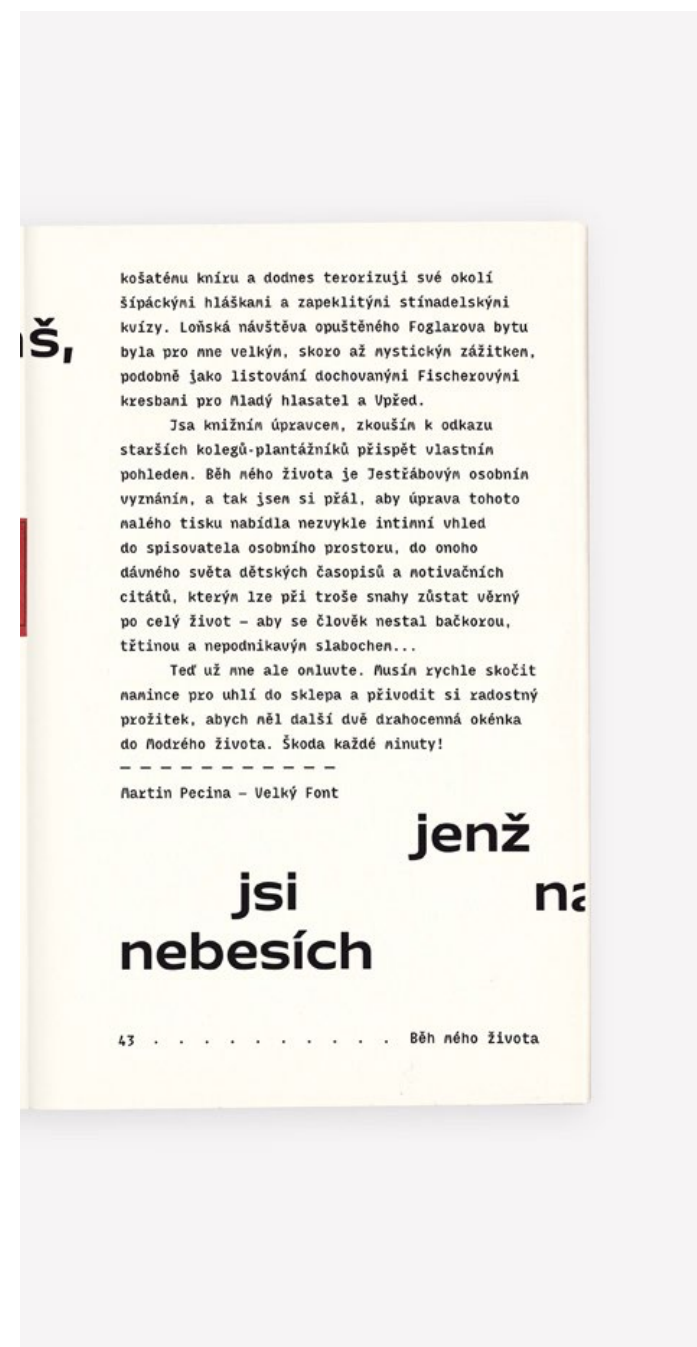
Martin Pecina

„nespisovná“



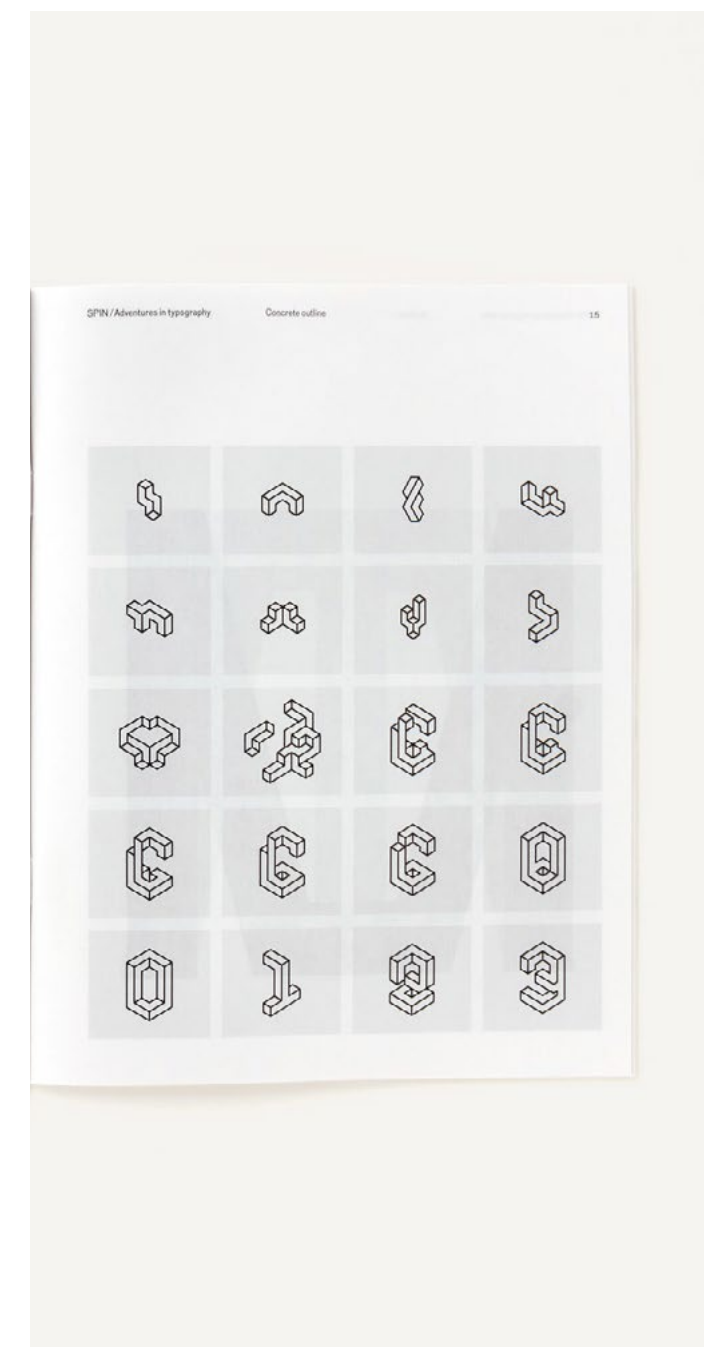
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progresivní



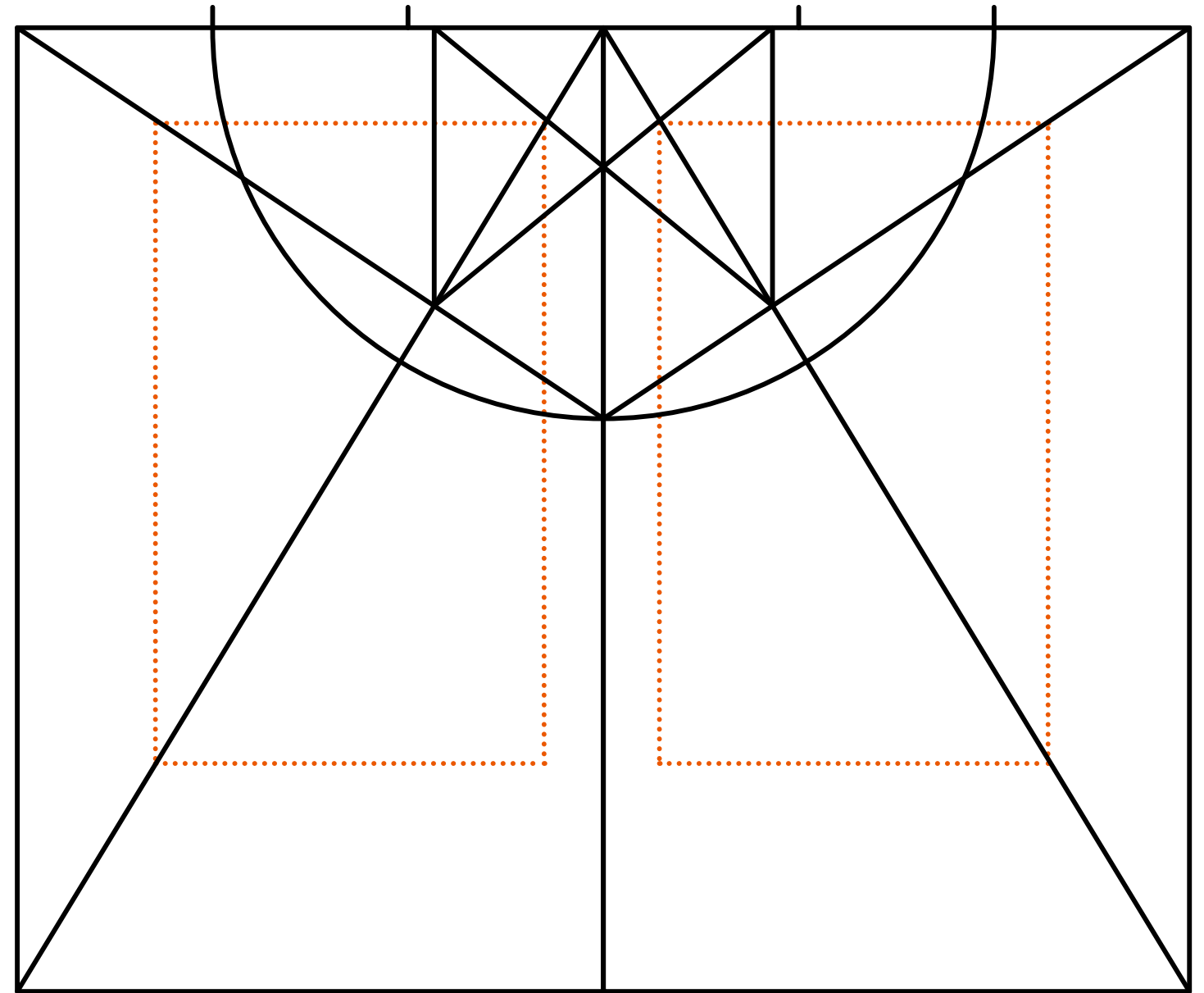
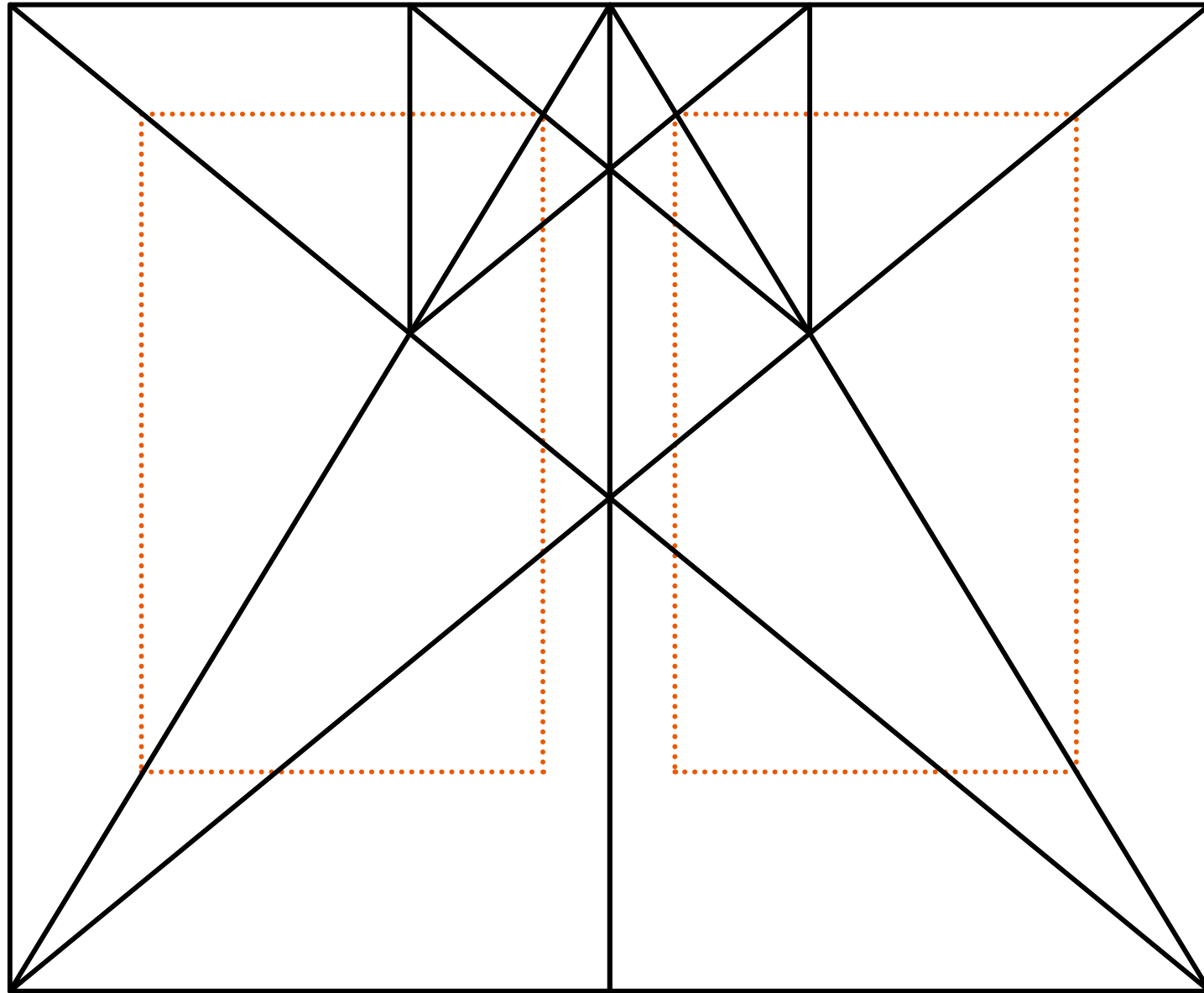
Martin Pecina

experimentální



SPIN Studio

Typography is mathematics



Typography is not mathematics

LETTUCE/ LETTERS



Earlier this year we realised a long standing desire to create a studio environment that allows us to bring work and life closer together. To this end, we moved the studio into a purpose-built space at the bottom of our garden. A big part of this ambition was to have a garden and grow vegetable and herbs in it. It is early days but

we have had moderate success with courgettes, chillies, chives, lettuce, mint, oregano, rosemary and sage. Next year we hope to expand our repertoire of ingredients and build a bigger menu around our produce. The following lettering was, unsurprisingly inspired by our new surroundings.

Typography is a communication tool

Assignment 1: Monogram

**Create a compact typographic
monogram of your name.**

**Focus on the composition of
characters, their interlocking,
compactness and readability of the
resulting monogram.**

- You may work with an existing typeface or create your own characters**
- Work only in black and white**
- As a bonus, you can try to project your personality into the monogram**

- For the next lesson (March 9 or 11), prepare preliminary sketches, which we will consult them together**
- You can work by hand or on computer in this first phase**
- Final submission will consist of the monogram in PDF, source vector file and the original sketches**
- Deadline: March 28**



1



2



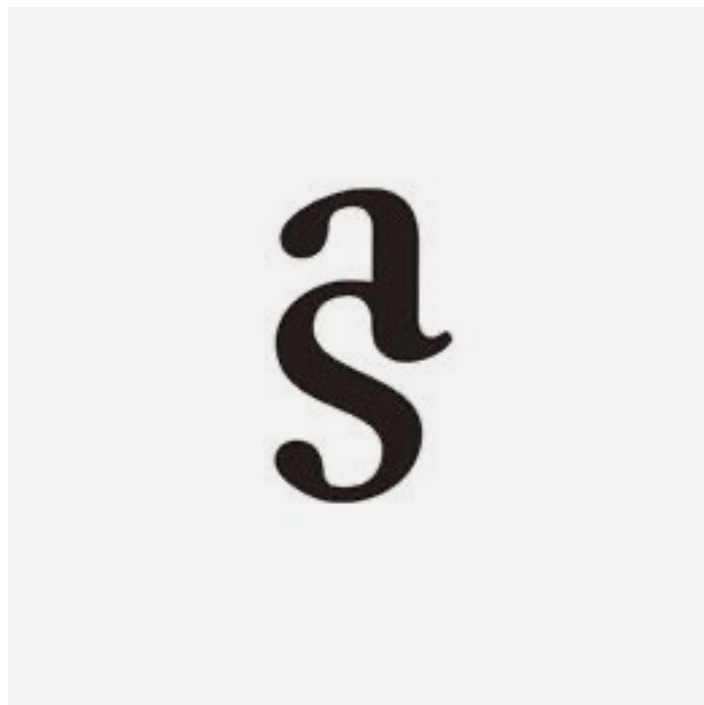
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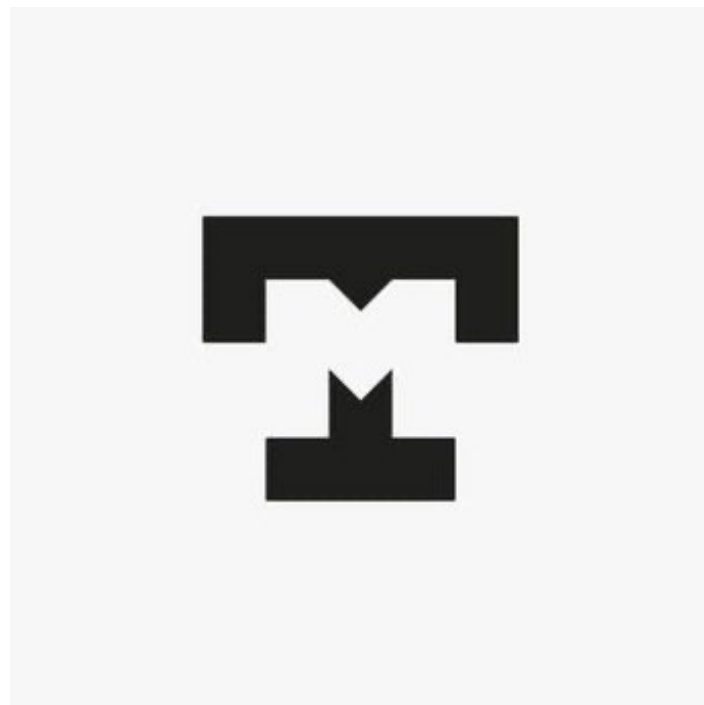
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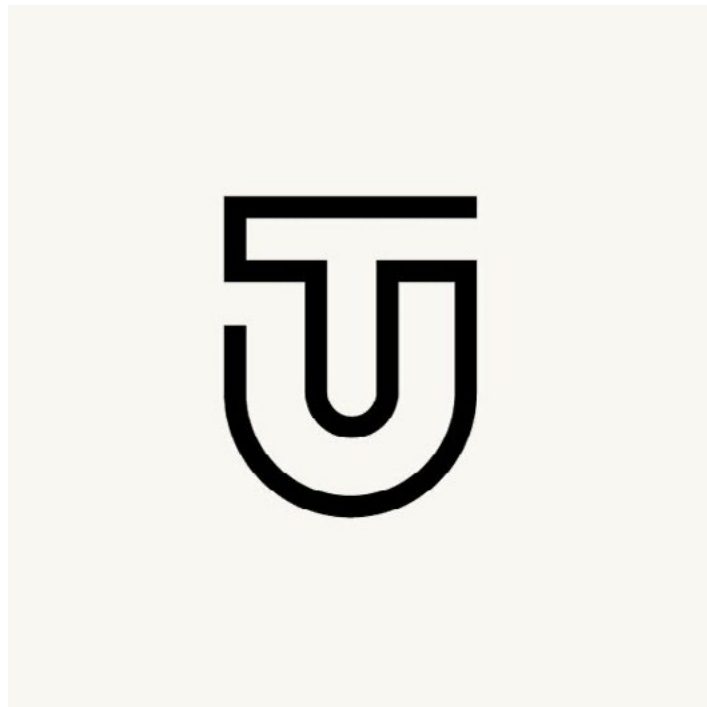


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1: Otto Climman / 2: The Monogram Project / 3: Malcolm Gear Designers / 4: Daily Ligature /
5: Dreams in Motion / 6: JSolano / 7: Kaspars Sipavičius / 8: SPIN Studio



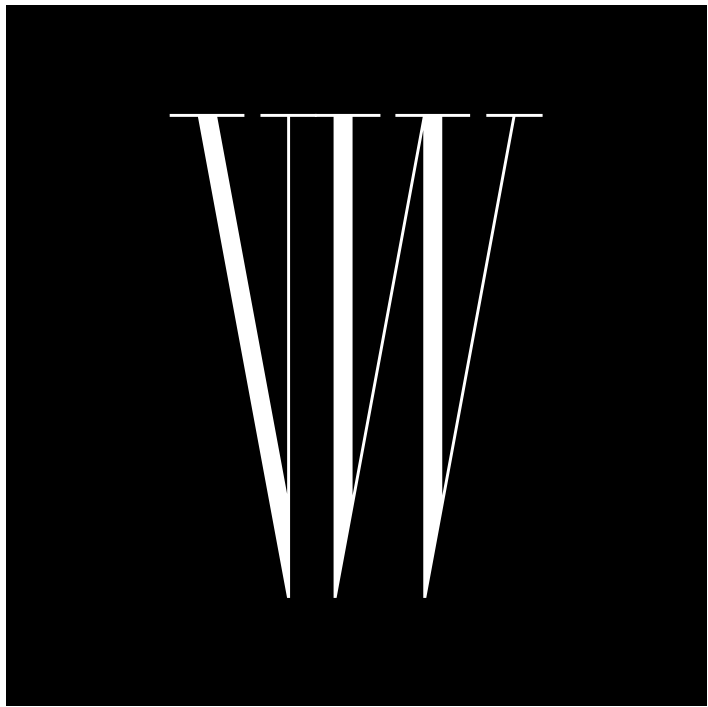
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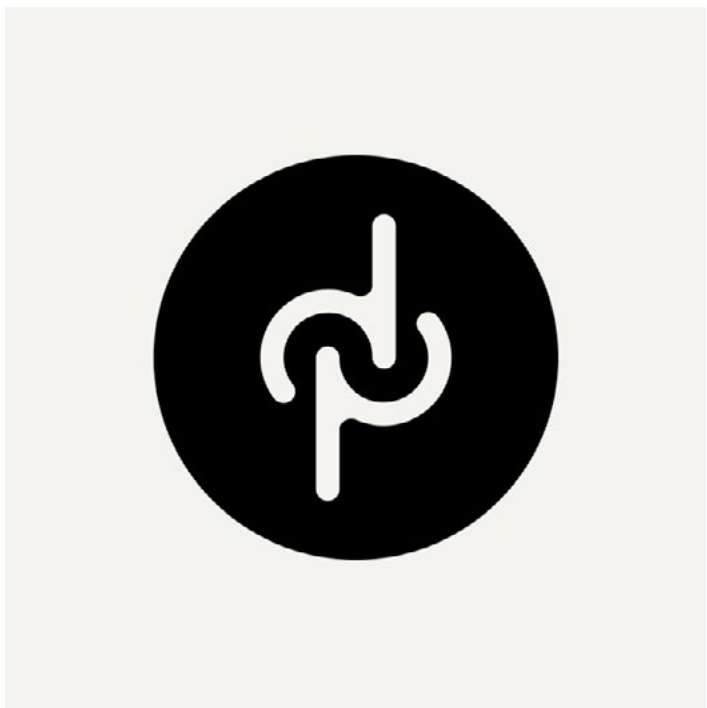
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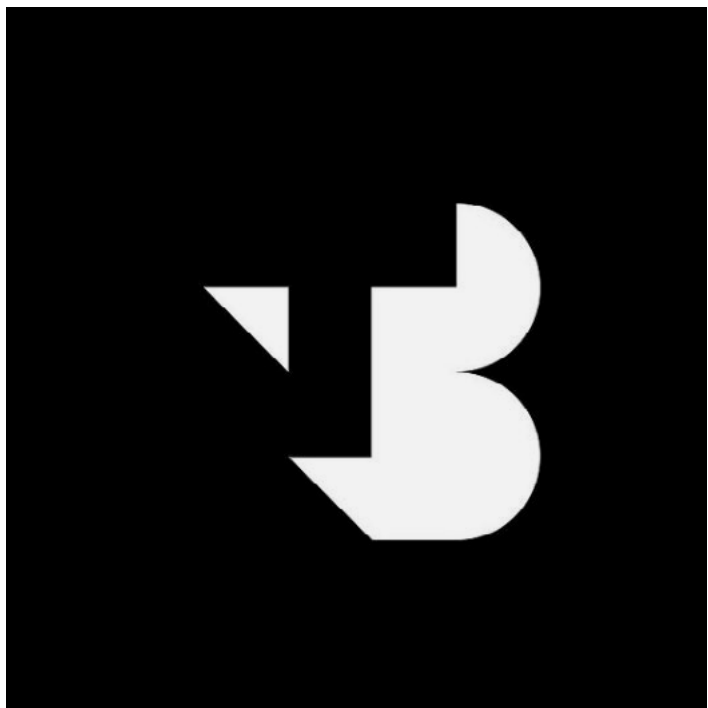
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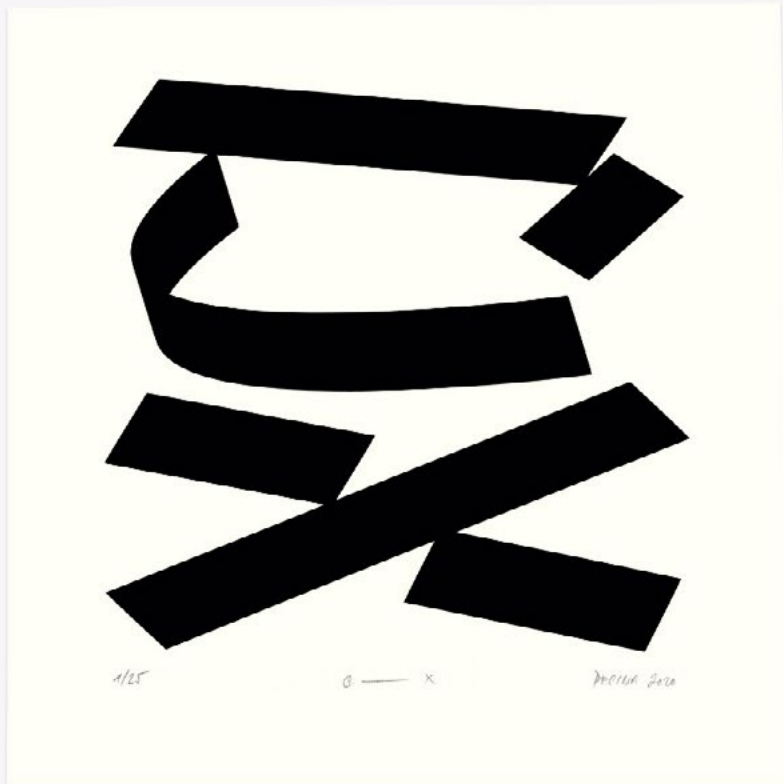
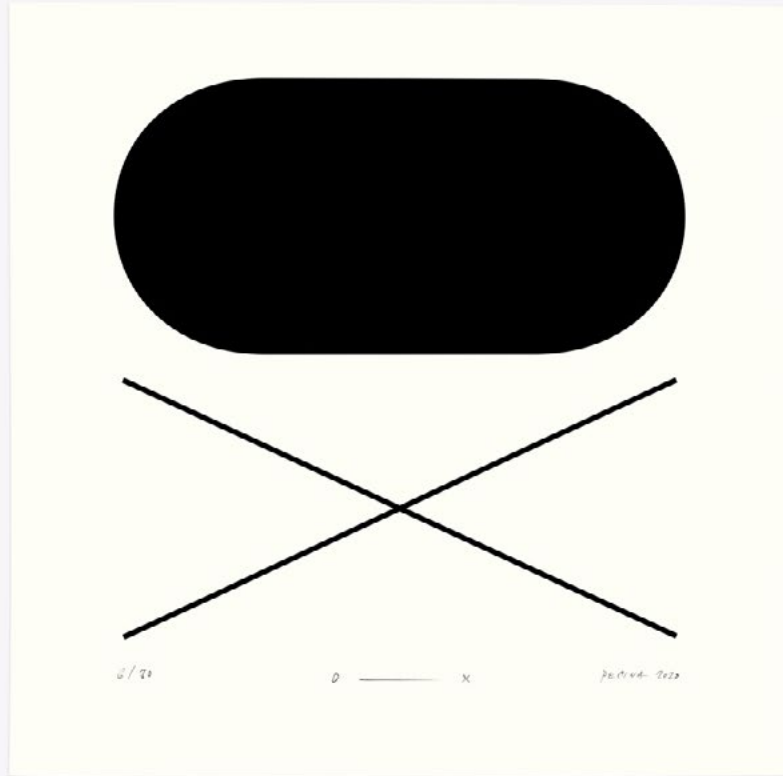
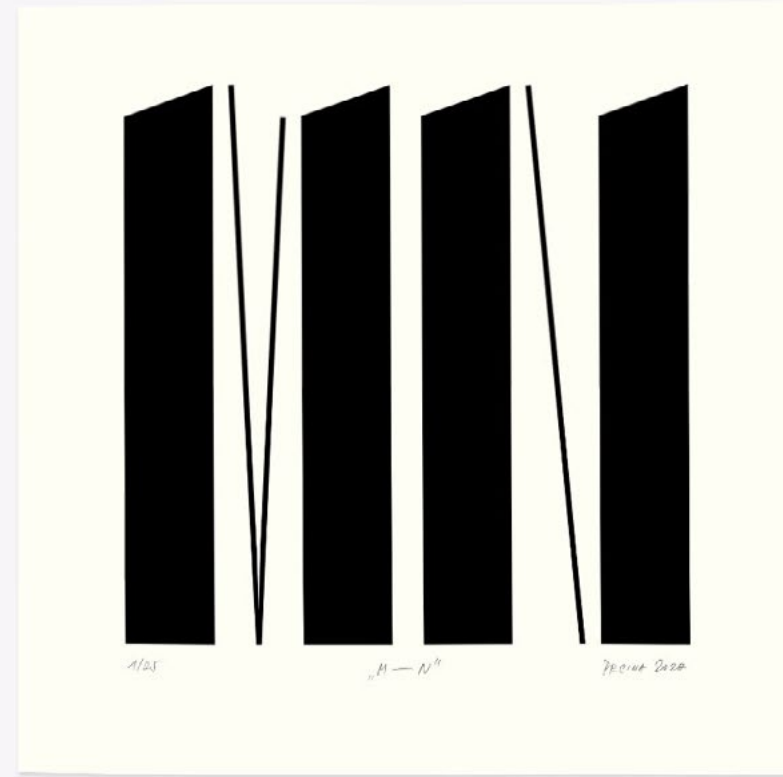
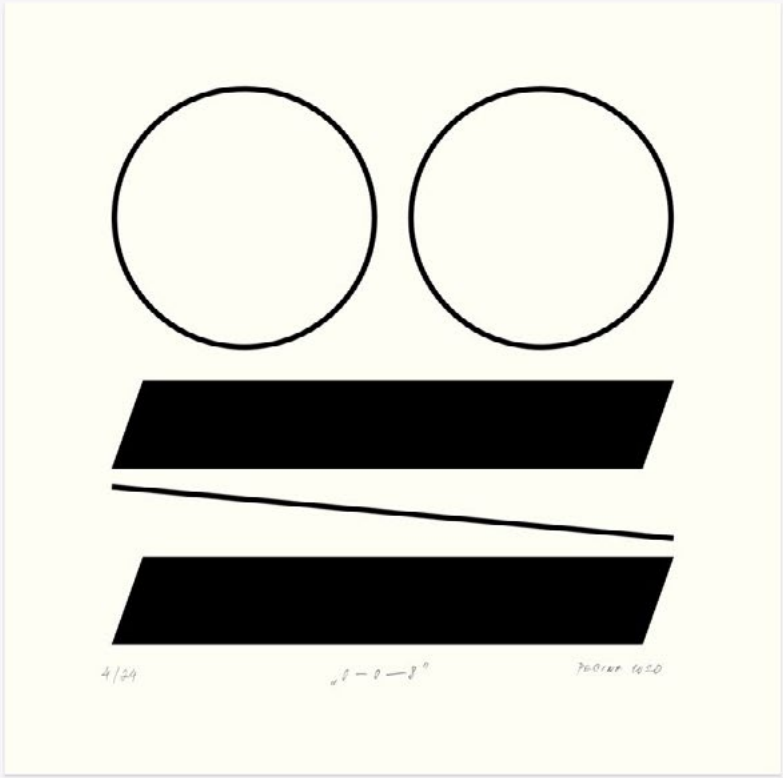


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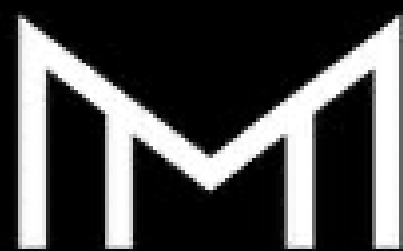
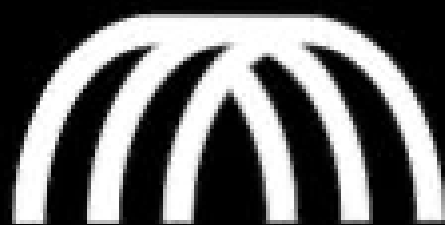
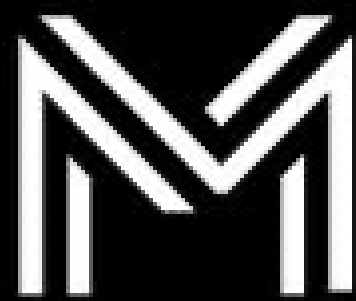
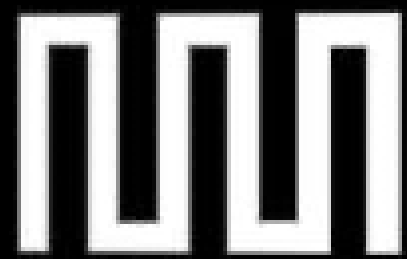
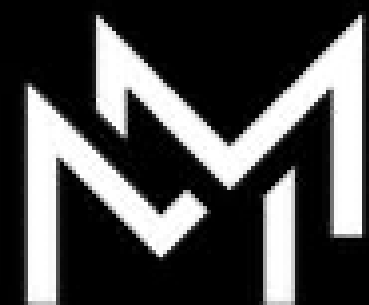
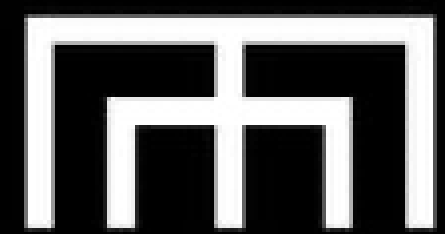


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1: David Yeiser / 2: Richard Baird / 3: Ivan Chermayeff / 4: Tony Forster & Keith Murgatroyd /
5: vlastní tvorba / 6: SPIN Studio / 7: Benno Wissing / 8: vlastní tvorba



Martin Pecina, from his series of freeform prints



More variations from Pinterest

Literature

- **Pecina, Martin: Knihy a typografie**
- **Štorm, František: Eseje o typografii**
- **Lupton, Ellen: Thinking with Type**
- **Bringhurst, Robert: The Elements of Typographic Style**
- **Sutnar, Ladislav: Visual Design in Action**

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