



- Typography 2 explores letterforms, the spaces between letters and words, and their relationships with other elements in *space* (on a page-slash-screen) and *time* (over many pages and screens)!

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## Why

The ability to—appropriately—choose and use typefaces is the foundation for bettering *communication with text*.<sup>2</sup>

A well-typeset page—on paper and on screen—honours content and respects the reader; careful typesetting is the mark of a considerate designer.<sup>3</sup>

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## What

The course explores selecting typefaces and setting texts in Latin, and Indian language scripts that the students are familiar with. The exercises are meant to enable the students to consider aspects of typography and layout—practical, historic and cultural<sup>4</sup>—and present you with a good variety of scenarios where typographic niceties ought to be put into practice.<sup>5</sup>

We start with attempting manual typesetting<sup>6</sup> to understand fundamentals of spacing (within and between words) and move on to consider shaping the page (spaces between lines of text), we discuss aspects of language and information design and use those to serve thematic elements from the texts we typeset.<sup>7</sup> We will also read and respond to short and significant texts on typography over the weekends and whenever time permits.

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# Typography 2

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## What For

To appreciate the texts we typeset and use typography appropriately in service of meaning. To be considerate to the reader.

Writing to reflect critically on studio exercises and as a way of learning from each other.

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## How

Exercises and discussion of the work we do in the studio

Reading and reflection  
(weekly-slash-daily notes and notes on the essays we read)

Demonstration of concepts and tools we discuss in the studio (mostly in one-on-one sessions where these will be looked at *in context* and as a *means to an end*; so, be around to discuss other people's work)

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## Evaluation

Concept comprehension and the ability to communicate *what* one has learnt. (Discussions with the faculty and showing the learning put to use in your work—both are valid ways of doing this.)

Openness to exploration and the diversity of materials, methods and concepts explored. (Work beyond what is strictly required of you in class. This doesn't mean quantity so much as variety and a readiness to get things wrong, even occasionally.<sup>8</sup>)

Contribution to classroom discussions and the ability and inclination to learn from peers. (Be *present*.<sup>9</sup>)

Learning new skills and updating existing ones. (Also, when we see all your work from day 1 to day 20, do we see more consideration for content, the printer [or the renderer] and the reader?)

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## Notes

**1** *Typography: A Very Short Introduction* (Oxford University Press) discusses these as intrinsic and extrinsic parameters

**2** That is (also) a two-way street

**3** In Robert Bringhurst's *Elements of Typographic Style*, Chapters 1.1 and 1.2 discuss in detail this idea of text and reader being the *raisons d'être* for typography. Chapter 1.1 starts with the proclamation "typography exists to honour content."

**4** Practical as in 'does this work, is this readable, is this readable from this distance, does this let us fit so much text over so much surface, does this print well on rough paper.' Historical as in 'was this typeface around when this event we are making a composition for took place, what does it mean for me to use these kind of letterforms now (where have they been used before, is there a lingering association).' Cultural as in 'does this work in this context and with this specific-slash-generic audience, what is it that I am referencing with this specific form.'

**5** Open-ended briefs and briefs with a specific audience- or communication-goal.

**6** Essentially, an approximation of *truly manual* typesetting, with the belief that harder-to-work-with-tools build character better

**7** This is where we look at the organisation of information and use of grids as a deliberate act. There is no incising typography from language and any imposed order ought to be—well—*imposed with intent*.

**8** There is a set of *Ten Rules for Students and Teachers* put together in 1967 by John Cage and Sister Corita Kent. The sixth rule says "Nothing is a mistake. There is no win and no fail, there's only make."

**9** In more ways than one; be involved in the goings-on in the studio