

*Letters! Words!*

- *Typography 1* starts with a *deliberate consideration* of letterforms and grows into an appreciation of their relationships with each other and the spaces around them!

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<b>Why</b>	“Typography is design for reading.” <sup>2</sup> Understanding, appreciating and putting-to-appropriate-use the nuances in constructing and building relationships with letterforms betters <i>communication</i>	<i>with text.</i> <sup>3</sup> Across disciplines, consistency and clarity of voice in conjunction with good form, is a way of respecting the reader’s <sup>4</sup> time and effort. It is also fun to make letters do more than spell words out.
<b>What</b>	In four weeks, we shall consider letterforms in detail and put them to work. We shall look at how they <i>are</i> and <i>have-been</i> constructed and explore our own ways of constructing them—as a means to an end and otherwise. <sup>5</sup> We will work with Latin and (to whatever possible extent) Devanagari and other Indian scripts that the students are familiar	with, and appreciate how the identity of people and the contexts—material and social—of use shape the letterforms and colour our perception of these shapes. Wherever appropriate, these inquiries will be through hands-on-exercises. <sup>6</sup> We will also be reading from and responding to a handful of texts on type.
<b>What For</b>	<i>To Appreciate Good Form:</i> So we form our own versions of the mechanics to achieving the same. <sup>7</sup>  <i>To Really See Letterforms Anew:</i> So we appreciate the work that goes into making text come alive. It is also a critical skill to be able to reconsider our	relationship with everyday things by looking at them through a <i>tourist’s eye</i> for details and connections.  <i>To Write and Reflect:</i> So we give form to our thoughts and let others partake in the delight of looking at things critically.
<b>How</b>	Exercises followed by discussion  Demonstration of concepts and tools (using our own work and the work of others that we admire)	Reading of select texts—reacting to and discussing them
<b>Evaluation</b>	Concept comprehension and the ability to communicate what you learn. (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 you work with. (Work beyond what is strictly required of you in class. This doesn’t mean quantity so much as variety approached with no self-imposed restrictions.)	Contribution to classroom discussions and the ability and inclination to learn from peers. (Be <i>present</i> in more ways than one.)  Learning and developing skills. (When we see all your work from day 1 to day 28, do we see the ease with which you switch from one approach to another in search of a possible solution?)

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# Typography 1

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## Notes

**1** If you have seen last year's Typography 1 *Abstract*, you'll notice the 'spaces' business is new. (If you haven't seen that document, all of this is new.) All you need to know is that we will start *using type* early and cover slightly more ground, slower, during Typography 2. The whole thing is a fancy way of saying we study letterforms in detail and use them in word-composition. The reason we are resorting to flowery language is to describe *what we talk about when we talk about details and composition*.

**2** Borrowed from *Typography: A Very Short Introduction*, Oxford University Press—a book that introduces typography to a general audience (not design students). \_\_\_\_\_

What does that mean, *in effect*?

**3** That is a two-way-street.

**4** Read: 'your audience's.' To paraphrase *Elements of Typographic Style*, typography *honours content and respects the reader*. \_\_\_\_\_

When do we start calling them *users*?

**5** In the sense that we will value the *scenes-from-the-journey* more than the destination in some cases. There is a beautiful poem called *Ithaka* by C P Cavafy that is in the same vein. \_\_\_\_\_

Short poem (poemlette?).  
Look it up.

**6** ...and we will use writing and dialogue to give a shareable form to what we learn from these exercises. Call this note-making or documentation as long as it makes you want to do this regularly.

**7** Not much different from the Gestalt Principle of a similar name. Most typographic decisions are *visual* even if they seem to have formulaic origins. There are principles that help, yet one has to *look* for good form.