

Content for **text heavy page** of Type Specimen Book. You may copy/paste the text below or gather an equivalent amount of text for your project by visiting this site: <http://en.wikipedia.org/wiki/Typography> - delve in and follow various links to build a body of content that is typographically based.

COMMON TYPOGRAPHIC DISEASES

Various forms of dysfunction appear among populations exposed to typography for long periods of time. Listed here are a number of frequently observed afflictions.

Typophilia An excessive attachment to and fascination with the shape of letters, often to the exclusion of other interests and object choices. Typophiliacs usually die penniless and alone.

Typophobia The irrational dislike of letterforms, often marked by a preference for icons, dingbats, and—in fatal cases—bullets and daggers. The fears of the typophobe can often be quieted (but not cured) by steady doses of Helvetica and Times Roman.

Typochondria A persistent anxiety that one has selected the wrong typeface. This condition is often paired with okd (optical kerning disorder), the need to constantly adjust and readjust the spaces between letters.

Typothermia The promiscuous refusal to make a lifelong commitment to a single typeface—or even to five or six, as some doctors recommend. The typothermiac is constantly tempted to test drive “hot” new fonts, often without a proper license.

Ellen Lupton, *Thinking with Type*, 2nd revised and expanded edition: A Critical Guide for Designers, Writers, Editors, & Students (Design Briefs) (New York, Princeton Press, 2004, 2010)

“Print situates words in space more relentlessly than writing ever did. Writing moves words from the sound world to a world of visual space, but print locks words into position in this space. Control of position is everything in print. Printed texts look machine-made, as they are. In handwriting, control of space tends to be ornamental, ornate, as in calligraphy. Typographic control typically impresses most by its tidiness and invisibility: the lines perfectly regular, all justified on the right side, everything coming out even visually, and without the aid of guidelines or ruled borders that often occur in manuscripts. This is an insistent world of cold, non-human, facts.”

Quote adapted from Walter Ong, *Orality and Literacy: The Technologizing of the Word* (London and New York: Methuen, 1982)

RANKING FOR HIERARCHY

According to Scrojo (<http://www.scrojo.com/>), a promotional poster should answer three questions:

Why? When? Where?

All remaining information is subordinate. Unless restricted from doing so, consider adding information of your own to support or elaborate upon the primary question—why?

This is where research is needed. Both textual and visual solutions need to be explored to build a unified design, a unified whole that is bigger than the sum of its parts.

The existing fan is already sold. The goal of the poster (commercially) is to grab a potential fan who comes to the event based solely on the poster!

As virtually no design is accepted by the client without at least a few changes, sometimes it's okay to use that to your advantage. Go ahead and add supportive text or remove what you may consider to be extraneous. The client may like your words better than his or her own. Use the proofing process to your advantage.

Establish a hierarchy. Rank groupings into order of importance—what you wish to be read first, then second, and so on. Don't let the given order of importance influence you overly. You may wish to emphasize a different order, based on logic or aesthetics of your own. Copy/paste each line of text into its own text box so it may be moved around and stylized independently. Ranking now saves time later.

Create subsets within the rankings. (i.e. "Organized By," can be significantly less emphasized than, "University Global Affairs Committee.") Although ranked the same, the identifier is not as important as the proper noun, but must remain clustered to make logical sense.

Subdivide text groupings with line breaks into smaller units and remove extraneous punctuation and conjunctions. Simplify text wherever possible. (you can add these items back in later, if necessary)

What your client likes and expects plays a big part in what you choose to emphasize. Sometimes you are given broad creative license, sometimes not. Either way, a strong visual path of information hierarchy is essential to effective communication.

James Howard Miller,
hierarchy lecture
Spring 2011

"Nothing is original. Steal from anywhere that resonates with inspiration or fuels your imagination. Devour old films, new films, music, books, paintings, photographs, poems, dreams, random conversations, architecture, bridges, street signs, trees, clouds, bodies of water, light and shadows. Select only things to steal from that speak directly to your soul. If you do this, your work (and theft) will be authentic." –

Jim Jarmusch