Expressing the Unspoken

Image & Emotion in Typography

Words that are given visual form become images as well as continue to carry verbal meaning. This dual nature of typography is a powerful force for communication. Within a single letterform, word or phrase exists the potential to simultaneously convey a clear verbal message along with symbolic or emotional messages that mutually enrich each other. In this exploration of typography, the discussion of how type works focuses on the integral mechanics of the letters themselves. Building on that fundamental understanding of type's functional aspects, the discussion turns to transcending mechanics to build communications of great power — transforming words into image and integrating them with the overall visual experience.

Integrating Type and Image

Getting type to interact with other elements in a composition — especially imagery — poses a serious problem for many designers. The difficulty of resolving this problem stems from typography's inescapable functionality. Yet, similar to elements of a painting or sculpture interacting to create a coherent whole — linear elements in opposition to masses of dark and light, curves reacting to geometric angles — the elements of typography must form unifying visual relationships with nontypographic material around it. The content of the communication — both pictures and text — helps the designer weave a unified expression in which the typography and the images are equal players.

The results of poorly integrated type and image fall into two categories. In the first category, the typography is separated from the image areas, while the second category is typography that has been reduced to mere shape and texture and devoid of its function. Between these two extremes lies a magical intersectin of reaing and seeing, and the typographer who is sensitive to the words as image and as ideas is the one who finds this intersection.

Bringing words and pictures together means finding a visual harmony between them that best augments the reading of the text, while also adding conceptual dimension to the image. This connection can be textural (as in seeing and element within a photograph that a word or sentence can mimic in rhythm) or structural (as in using vertical rectangles of text columns arranged against horizontal rectangles of photographs).

Sometimes, the typography itself is the primary image, meaning there are no photographs or illustrations accompanying it. In these instances, the formal interaction of the primary type/image and the secondary information is also important.

Visual Relationships between Words and Pictures

Interaction between words and pictures happens as a result of their similar abstract, pictorial qualities. Images are composed of lights and darks, linear motion and volume, contours and open or closed spaces, arranged in a particular order. Type shares these same attributes. It is composed of lights and darks, linear and volumetric forms, contours and rhythms of open and closed spaces, also arranged in a particular order. The task is to find where the specific attributes of both come together. Laying type across an image is a quick way of finding visual relationships. Their immediate juxtaposition will reveal similarities in the shape or size of elements in each. The rag of a short paragraph may have a similar shape as a

background element in a photograph. An image of a landscape with trees has a horizon line that may correspond to a horizontal line of type, and the rhythm and location of trees on the horizon may share some qualities with the type's ascenders. At the opposite end of the spectrum, the image and the typographic forms may be completely unrelated — in opposition to teach other. Opposition is a form of contrast that can be equally viable for integrating the two materials. A textural and moody image with great variation in tone, but no linear qualities, may work well with typography that is exceptionally linear. The contrast in presentation helps enhance the distinct qualities of each.

Consider the location of the type relative to the image and the attributes of the image's outer shape in relation to the format. An image cropped into a rectangle presents three options: the type may be enclosed within the image; the type may be outside or adjacent to the image; or the type may cross the image and connect the space around it to its interior. Type that is placed within the field of a rectangular image becomes part of it. Type adjacent to the same image remains a separate entity. Its relationship to the image is dependent on its positioning and any correspondence between its compositional elements and these in the image. The type may align with the top edge of the image rectangle, or it may rest elsewhere, perhaps in line with a division between light and dark inside the rectangle. Type that crosses over an image and into the format space becomes both part of the image in the rectangle and part of the elements on the page. Its location in space becomes ambiguous.

Silhouetted images — whose contours are free from enclosure in a rectangle — share a visual relationship with the rag of paragraphs or columns, but also share an opposing relationship with their alignments. Type adjacent to a silhouetted image offers more or less contrast or similarity depending on its location relative ot the image. If the rag leads into the image contours, the two elements flow together, and the type may seem to share the spatial context of the image. Bringing the vertical alignment of a column into proximity with an image's irregular contour produces the opposite effect: the type advances in space and disconnects itself from the spatial context of the image, appearing to float in front of it. The strong contrast between the aligned edge of the type and the contour of the image may then be countered by the irregular contour of the column's rag.

Formal Congruence

Similarities between type elements and pictorial elements make a strong connection between the two. Every image portrays clear relationships between figure and ground; light and dark, and has movement within it. Objects depicted in photographs have a scale relationship with each other and proportional relationships with the edge of the image. When typographic configurations display similar attributes to an adjacent image, or expand on those attributes, the type and the image are said to be formally congruent.

There are an unlimited number of ways for the type to become congruent with an image. The selection of a particular face for the type may relate to tonal or textural qualities in the image. A bold-weight face, for example, may have a similar visual texture to the shadows cast by small stones in a beach scene. Or, two paragraphs, one above the other, could be set in different weights to mimic the lightness of the sky and the darkness of the ocean. These paragraphs may evolve the logic of the

> **Think about it: Type works best with images when the two kinds of materials are considered equally important. Always work with type and images together when starting a project.**

Rationale

Colour:

The target of this layout it was make it simple and clean. After all, the whole layout was dark and heavy, but working with huge light blue title, white body copy and nice image it just looks perfect in the layout, the image didn`t over power, that can make the title stand out.

Font:

I only used *ITC Esprit* for the whole layout, also played around the title and make it stronger and more interesting, of course it must be readable, overall the layout had strong contrast with type.

Image:

The image I used it was took from my first semester, and I rubbed away some part of the image just make it looks like a real crystal skeleton, deepen the image make it fit in the dark background, and the final work looks great in the layout.