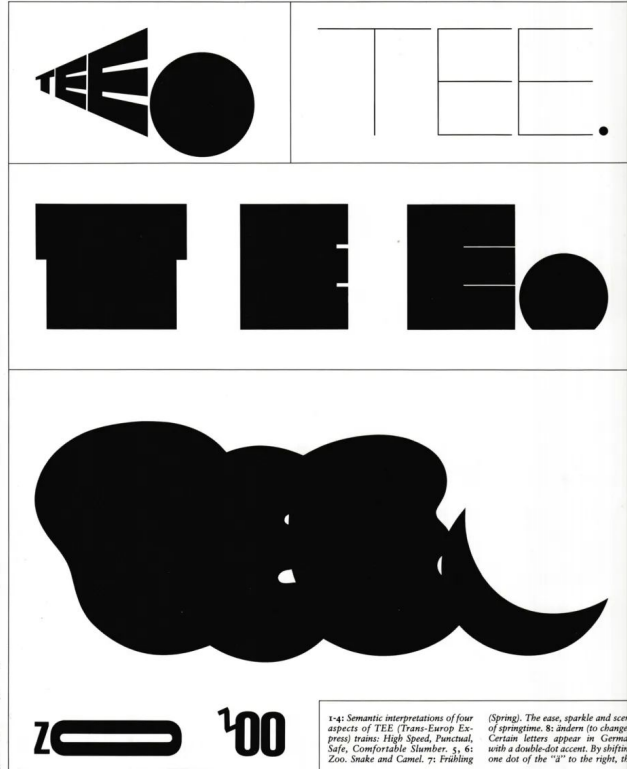
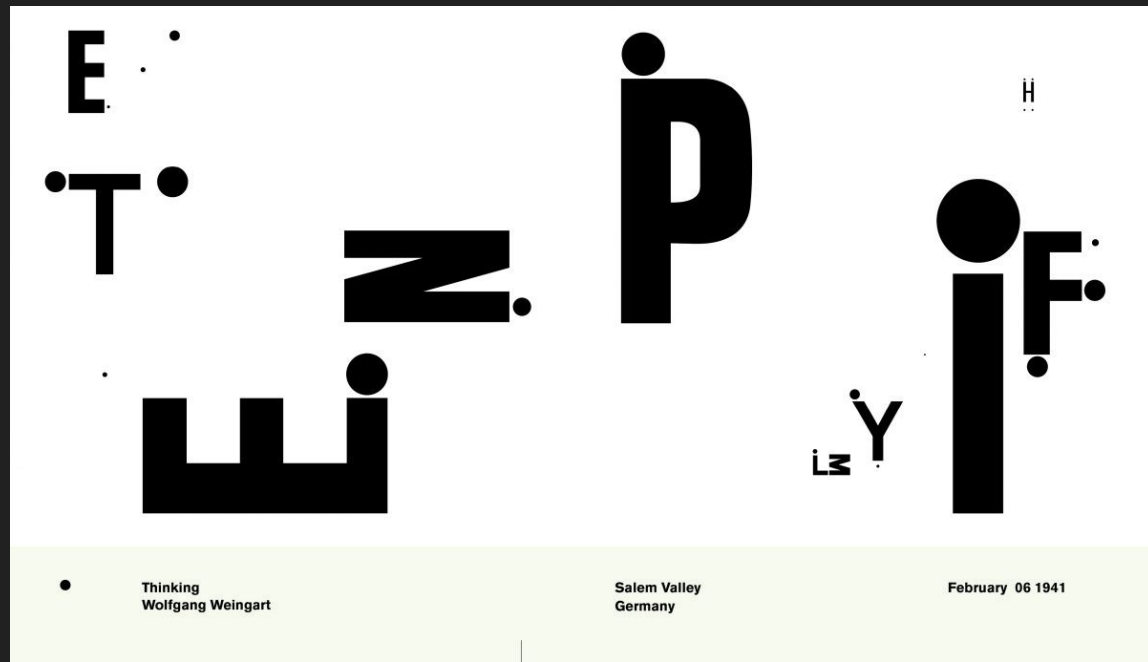


# Notes on Typography - Expanding, Reducing, Generating

• From 1968 to the mid-1970s we worked with a specific vocabulary of signs and elements.



1-4: Semantic interpretations of four aspects of TEE (Trans-Europ-Express) trains: High Speed, Punctual, Safe, Comfortable Slumber. 5, 6: Zoo. Snake and Camel. 7: Frühling (Spring). The ease, sparkle and scent of springtime & indeed (to change). Certain letters appear in German with a double-dot accent. By shifting one dot of the "ü" to the right, the



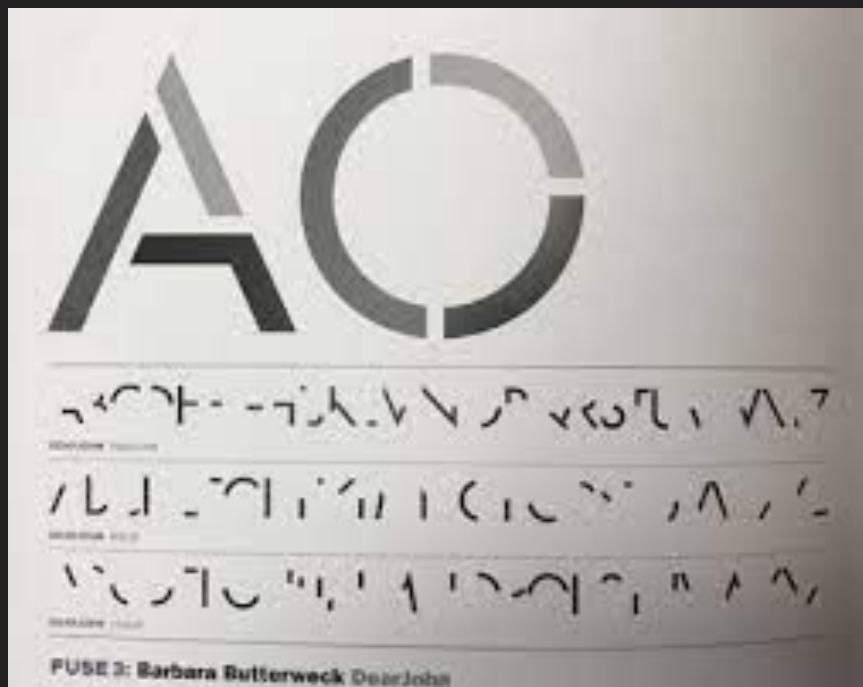
• Thinking  
Wolfgang Weingart

Salem Valley  
Germany

February 06 1941

I. Expansive

Wolfgang Weingart

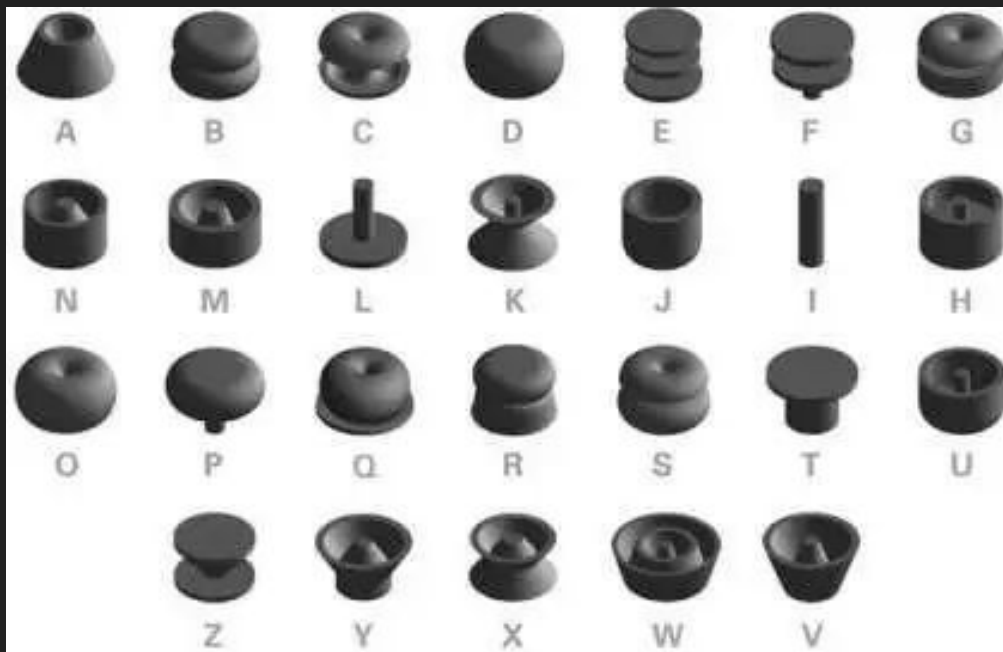


Barbara Butterweck, *Typeface  
F, Dear John* (1992)



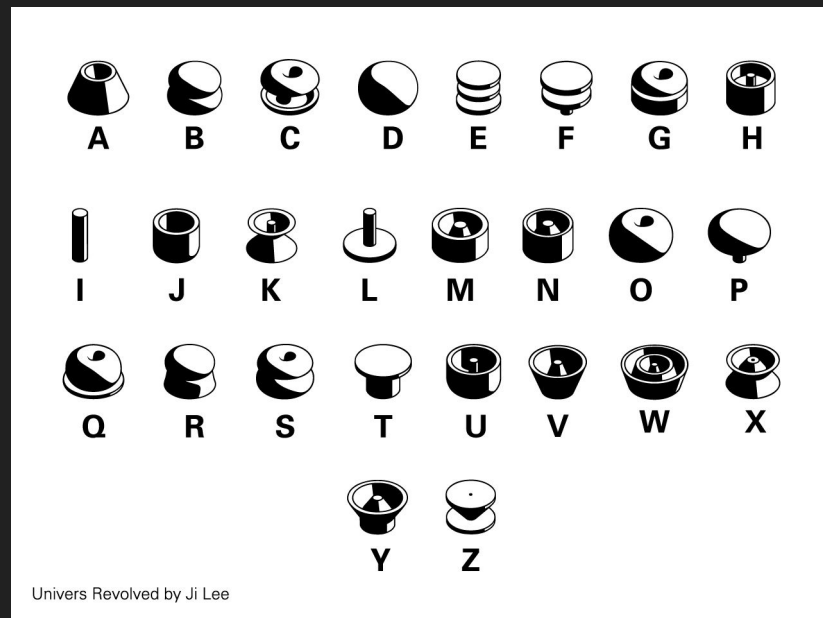
Phil Baines, *FF You Can Read  
Me* (1991)

## I. Expansive

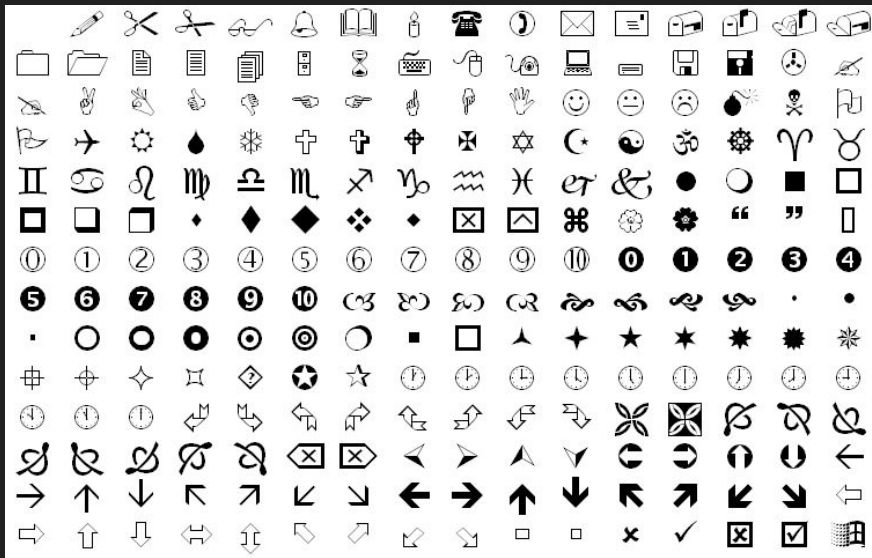


ABCDEFGHIJKLMNOPQRSTUVWXYZ

I. Expansive



Ji Lee, *Univers Revolved*  
(2004)



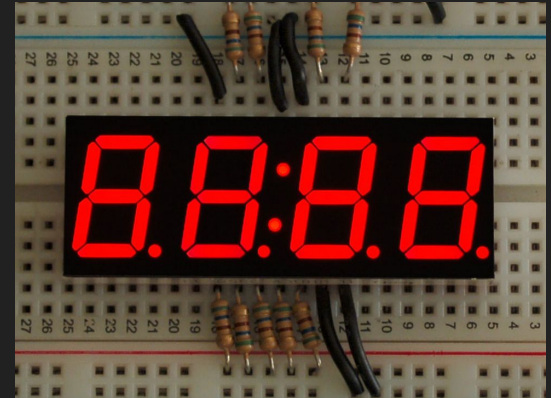
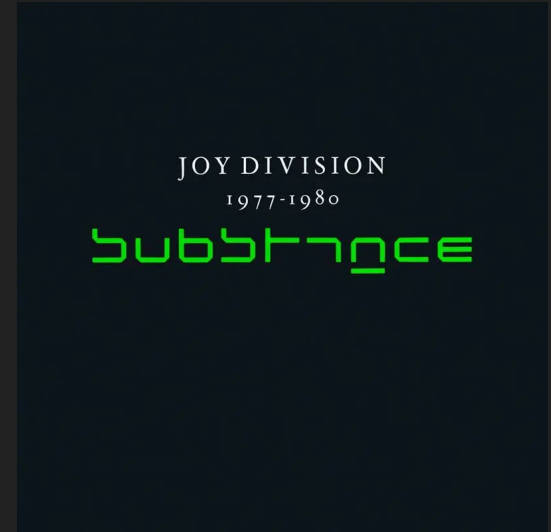
I. Expansive

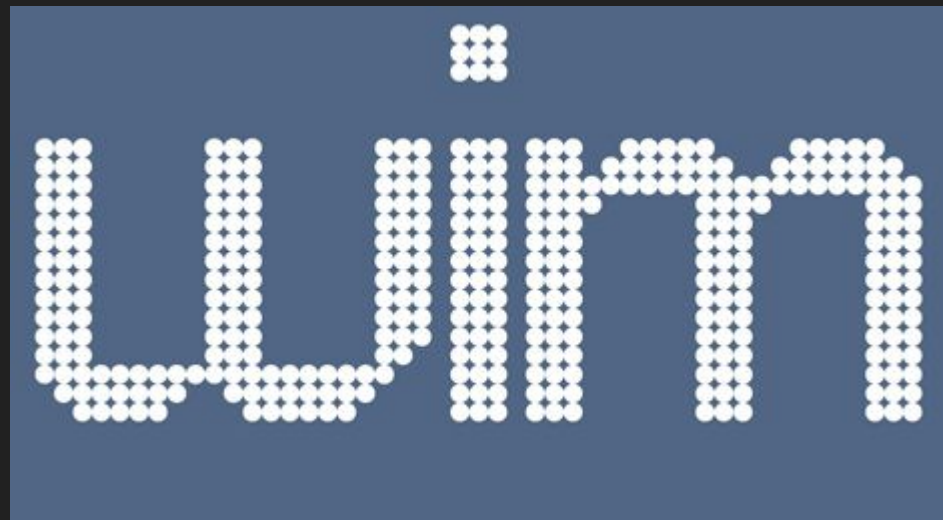
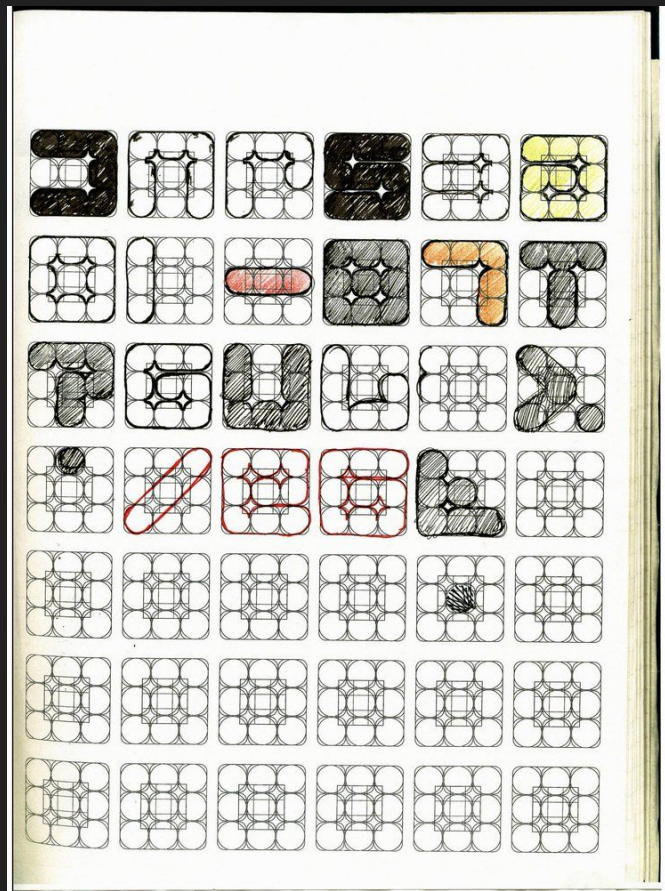
## Wim Crouwel, *New Alphabet* (1967)

new Alphabet 7

Ĳ Ĳ Ĳ Ĳ Ĳ Ĳ Ĳ  
Ĳ Ĳ Ĳ Ĳ Ĳ Ĳ Ĳ  
Ĳ Ĳ Ĳ Ĳ Ĳ Ĳ Ĳ  
Ĳ Ĳ Ĳ Ĳ Ĳ Ĳ Ĳ  
Ĳ Ĳ Ĳ Ĳ Ĳ Ĳ Ĳ

## II. Reductive





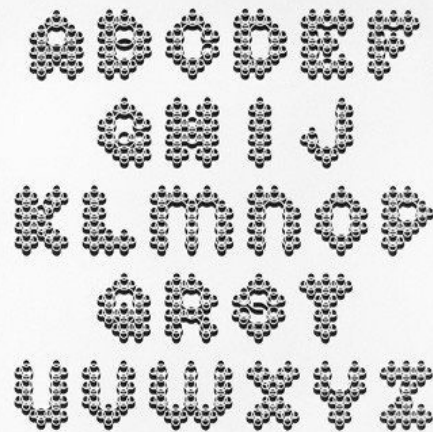
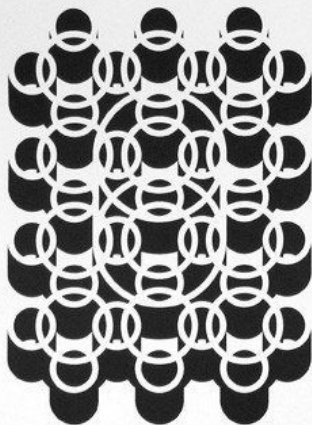
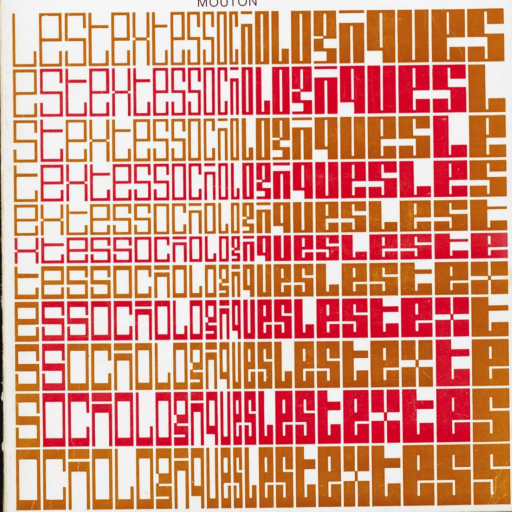
III. Generative/Structural



ANDRÉE MICHEL

la sociologie  
de la famille

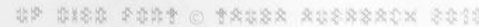
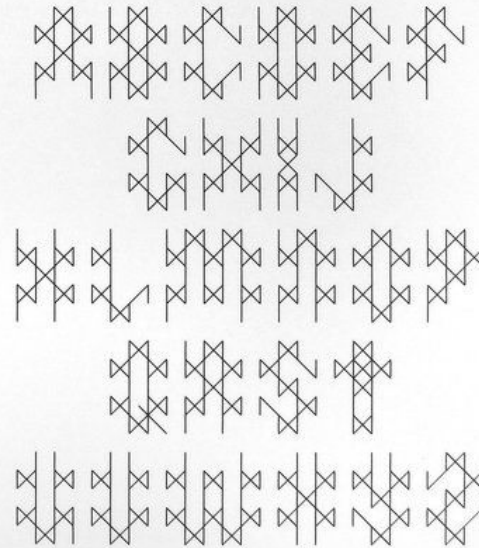
MOUTON



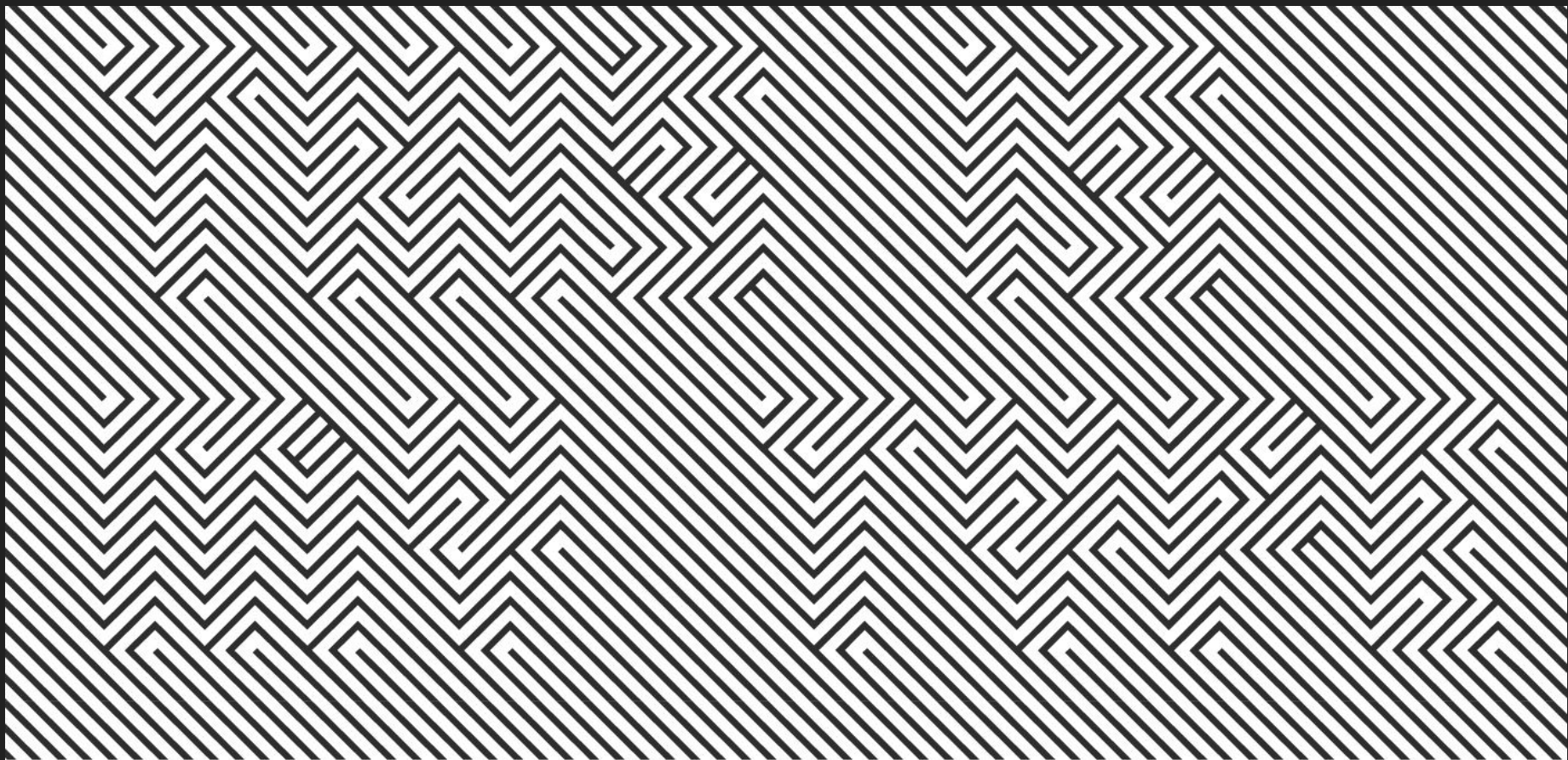
9D JAPANESE MAILLE FONT © 2015 TAUDA AUERBACH

III. Generative/Structural





### III. Generative/Structural



III. Generative/Structural

BlueTypo, *Optika Normal* (2008)

A B C D E F G H I J  
 K L M N O P Q R S T  
 U V W X Y Z  
 a b c d e f g h i j  
 k l m n o p q r s t  
 u v w x y z  
 0 1 2 3 4 5 6 7 8 9

EMPEROR 8 uses the minimum number of pixels required to define a complete alphabet while maintaining the characteristics of its family.

Emperor 8  
 Emperor 10  
 Emperor 14

8      10      14

EMPEROR 8, 10, and 14

The EMPEROR family consists of a series of fonts that maintain the same one pixel stroke to two pixels counter proportion, while varying the vertical cap height pixels. (The number after each EMPEROR font refers to its capital height measured in pixel units). Each variation is thus a permutation of this stretching and condensing effect. The particular combination of these height and width resolutions determines its "look," be it condensed, extended, etc.

0 0

The coarser the grid of the output device the more limited the possibility of pixel placement, and the variety of representable font characteristics is limited accordingly. The EMPEROR family is therefore a series of fonts with various resolutions, as a higher resolution is required for rendering EMPEROR 14 (right) than EMPEROR 8 (left) at the same cap height measure. Therefore, the resolution of the printer determines the optimal size for each EMPEROR family member.

Zuzana Licko, *Emperor* (1985)

Emperor 8  
 Emperor 10  
 Emperor 15  
 Emperor 19

### III. Generative/Structural

# Exercise 1 - Creative Typography Prompts

#1 - Find a partner and ask them to describe a letter using just their arms and legs. No talking! Draw what they describe.

#2 - Draw the letter C like it has a funny secret.



#3 - Draw the alphabet upsidedown and backwards.

#4 - Draw the alphabet with your eyes closed.

#5 - Draw the alphabet with its eyes closed.

#6 - Draw all the curvy letters with only straight lines.

#7 - Draw an uppercase M with shoes on and a lowercase m with bare feet.

#8 - Draw the alphabet with your left hand (if you're left-handed, you're lucky!).



#9 - Close your eyes and draw the letter “s” so that it looks like your face.

#10 - Draw the letter “G” like it had too much coffee this morning.

#11 - Draw all of the straight line letters with curvy lines.

#12 - Draw the pet dog of the letter “F”.

#13 - Draw the whole alphabet in 5 seconds.

## Exercise 2 - Designing Excel-lent Type



<http://matthew-flores.com/typeproject>