



Booklet Final Presentation

Opinion Expressed through Typography

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DES 425

Fall 2023



Agenda

Overview
Intention
Ideation
Iteration
Final Booklet



Overview

The task of this project was to utilize two articles reviewed in class and arrange them to convey your opinion.

The articles chosen were “The Crystal Goblet, or why typesetting should be invisible” by Beatrice Ward and “Fuck Content” by Michael Rock.



Intention

The conveyed opinion expresses that typesetting should not be a thought for the reader, but visual appeal should still be expressed to entice audiences.

The Baskerville typeface was chosen due to it's design made specifically for books, leading into the thoughtless care of it for readers. Despite this, thought is brought to the reader with overlaid text, as the primary content of the articles do not reflect the intention.

Visual appeal is brought in the cover through the designed Japanese Stab Binding pattern and silver hemp thread. The booklet is 100% compostable and printed on seed paper to symbolize the evolution of design, print, and materials through reuse.

Ideation

The Crystal Goblet, or why printing should be invisible

Beatrice Warde | 1930

Imagine that you have before you a flagon of wine. You may choose your own favorite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in color. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than to hide the beautiful thing that it was meant to contain.

Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wineglass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type page? Again: the glass is colorless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its color and is impatient of anything that alters it. There are a thousand mannerisms in typography that are as impudent and arbitrary as putting port in tumblers of red or green glass! When a goblet has a base that looks too small for security, it does not matter how cleverly it is weighted; you feel nervous lest it should tip over. There are ways of setting lines of type that may work well enough, and yet keep the reader subconsciously worried by the fear of "doubling" lines, reading three words as one, and so forth.

Crystal Content 1

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Iteration

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call legibility. A page set in 14-pt. Bold Sans is, according to the laboratory tests, more “legible” than one set in 11-pt. Baskerville. A public speaker is more “audible” in that sense when he bellows. But a good speaking voice is one that is inaudible as a voice.

It is the transparent goblet again! I need not warn you that if you begin listening to the inflections and speaking rhythms of a voice from a platform, you are falling asleep. When you listen to a song in a language you do not understand, part of your mind actually does fall asleep, leaving your quite separate aesthetic sensibilities to enjoy themselves unimpeded by your reasoning faculties. The fine arts do that; but that is not the purpose of printing. Type well used is invisible as type, just as the perfect talking voice is the unnoticed vehicle for the transmission of words, ideas.

We may say, therefore, that printing may be delightful for many reasons, but that it is important, first and foremost, as a means of doing something. That is why it is mischievous to call any printed piece a work of art, especially fine art: because that would imply that its first purpose was to exist as an expression of beauty for its **One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble,**

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There is no end to the maze of practices in typography, and the idea of printed text comes to us, in the minds of all the great typographers who have ever lived, from the talking, the one clue that can guide us through the maze. Within the essential qualities of mind, I have seen ardent craftsmen go more or less directly to the fine arts, and others to the sciences. I could hardly wish for a better example of this than the printer who, when back in mind, it is to “what” do the most important things, and find them very justify-
must it do?” If you agree with this, you will agree with

my one main idea, i.e., that the most important thing about printing is that it conveys thought, ideas, images, from one mind to other minds. We may say, therefore, that in my acquaintance, and he, being less poetically inclined, always avoided anything as coherent as a book. I have seen the typographic enthusiast who takes a printed page from a book and says, “I’m not reading it.” I have seen him in order to gratify a sensory delight he has mutilated

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civilization.

If you agree with this, you will agree with my one main idea, i.e., that the most important thing about printing is that it conveys thought, ideas, images, from one mind to other minds. This statement is what you might call the front door of the science of typography. Within lie hundreds of rooms; but unless you start by assuming that printing is meant to convey specific and coherent ideas, it is very easy to find yourself in the wrong house altogether.

Before asking what this statement leads to, let us see what it does not necessarily lead to. If books are printed in order to be read, we must distinguish readability from what the optician would call legibility. A page set in 14-pt. Bold Sans is, according to the laboratory tests, more “legible” than one set in 11-pt. Baskerville. A public speaker is more “audible” in that sense when he bellows. But a good speaking voice is one that is inaudible as a voice.

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he asked of this particular object a conveyor is, at least in the mind of all the was not “How I have had the privilege of talking, the one clue that can

Crystal Content 8

if you have seen the old typefoundries, famous Quousque Tandem copy (i.e., that Latin has few descenders and thus gives a remarkably even line). That is not objectionable, because of a very important fact that has to do with the psychology of the subconscious mind. This is that the mental focus goes through type and not upon it. The type that, through any arbitrary warping or expansion of “color,” gets in the way of the mental picture to be conveyed, is a bad type. Our subconsciousness is always afraid of benders (which logical setting, tight spacing, and too-wide spaced lines can trick us into), of boredom, and of officiousness. The running headline that keeps shouting at us, the line that looks like one long word, the capital jammed together without thin spaces—these mean subconscious squirming and loss of mental focus.

And if what I have said is true of book printing, then the problem of the book face is this: it is fifty times more obvious in advertising, where the problem is that you are conveying a message—that you are important fact that has to do with the psychology of the subconscious mind. If you are sure that the copy is useless as a means of beg you to remember

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that thousands of people pay hard-earned money for the privilege of reading quietly set book pages, and that only your wildest ingenuity can stop people from reading. Printing demands a humility of mind, for the lack of discipline that is even now floundering in self-conscious and maudlin experiments. **that the privilege of reading quietly set book pages, and that only your wildest ingenuity can stop people from reading.** Not for them are long breaths held over serif and kern, they people from reading. Nobody (save the other craftsmen) will appreciate half a really interesting text. Nobody (save the other craftsmen) will appreciate half your skill.

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ally easy to throw away half the reader-interest of an argument in fact that is uncomfortable, alien to the reader's mind, or the book's. Get creation as you will to our headline, and make any pretty copy you like, as if it were of selling goods, but if you are going to teach me to read, I will not be able to appreciate half of it. Nobody (save the other craftsmen) will appreciate half your skill.

skill. It demands a humility of mind, for the lack of discipline that is even now floundering in self-conscious and maudlin experiments. There is nothing simple or dull in achieving the transparent page. Vulgar ostentation is twice as easy as discipline. When you realize that ugly typography never effaces itself, you will be able to capture beauty as the wise men capture happiness by aiming at something else. The “stunt typographer” learns the fickleness of rich men who hate to read. Not for them are long breaths held over serif and kern, they will not appreciate your splitting of hair spaces. Nobody (save the other craftsmen) will appreciate half your skill. But you may spend endless years of happy experiment in devising that crystalline goblet that is worthy to hold the vintage of the human mind.

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Fuck Content

Michael Rock | 2009

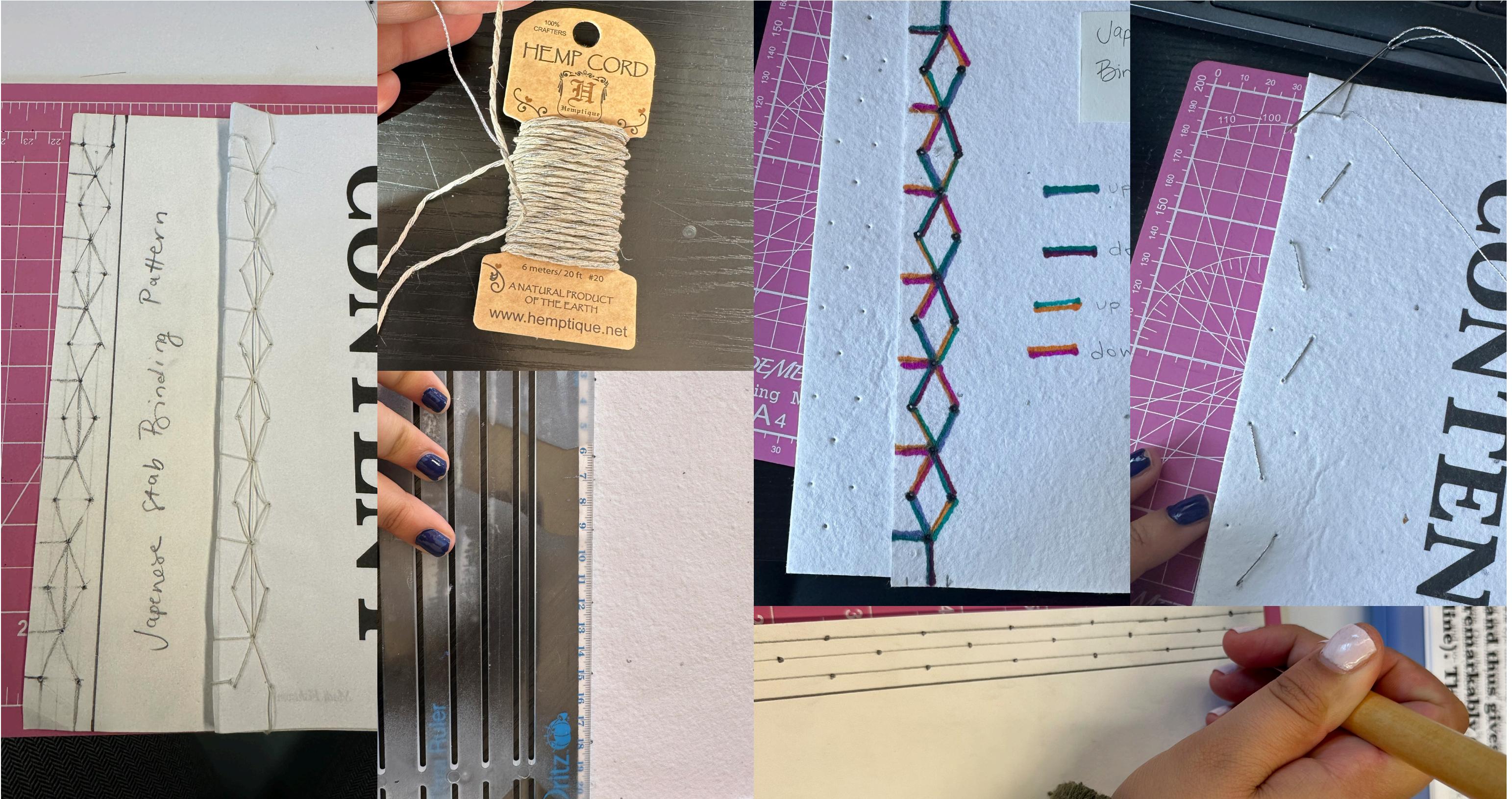
In Designer as Author I argued that we are insecure about the value of our work. We are envious of the power, social position and cachet that artists and authors seem to command. By declaring ourselves “designer/authors” we hope to garner similar respect. Our deep-seated anxiety has motivated a movement in design that values origination of content over manipulation of content.

Designer as Author was an attempt to recuperate the act of design itself as essentially linguistic—a vibrant, evocative language. However, it has often been read as a call for designers to generate content: in effect, to become designers and authors, not designers as authors. While I am all for more authors, that was not quite the point I wanted to make.

The problem is one of content. The misconception is that without deep content, design is reduced to pure



Prototype and Pattern Development



Embossing Process



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Final Digital CONTENT CRYSTAL

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2 The Crystal Goblet

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The Crystal Goblet 3

Now the man who first chose glass instead of clay or metal to hold his wine was a "modernist" in the sense in which I am going to use that term. That is, the first thing he asked of this particular object was not "How should it look?" but "What must it do?" and to that extent all good typography is modernist.

Wine is so strange and potent a thing that it has been used in the central ritual of religion in one place and time, and attacked by a virago with a hatchet in another. There is only one thing in the world that is capable of stirring and altering men's minds to the same extent, and that is the coherent expression of thought. That is man's chief miracle, unique to man. There is no "explanation" whatever of the fact that I can make arbitrary sounds that will lead a total stranger to think my own thought. It is sheer magic that I should be able to hold a one-sided conversation by means of black marks on paper with an unknown person halfway across the world. Talking, broadcasting, writing, and printing are all quite literally forms of thought transference, and it is this ability and eagerness to transfer and receive the contents of the mind that is almost alone responsible for human civilization.

If you agree with this, you will agree with my one main idea, i.e., that the most important thing about printing is that it conveys thought, ideas, images, from one mind to other minds. This statement is what you might call the front door of the science of typography. Within lie

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Fuck Content by Michael Rock

The Crystal Goblet,

or why printing should be invisible
Beatrice Warde | 1930

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its first purpose was to serve as an expression of beauty for its own sake and of the elevation of the senses. Calligraphy can almost be considered a minor art, because its primary economic and educational purpose has always been to teach English will not qualify as an art until the present English language no longer conveys a link to future generations, and until printing no longer binds its descendants some yet unnamed successor. There is a definite difference in typography, and the ideal of printing as a he asked of this great typographers with whom I have had the particular object through the maze. Without this essential fidelity, for indeed what designers go more hopelessly wrong, make more ludicrous mistakes, than I could have thought possible. And with but "What must it do?" If you agree with this, you will agree with my one main idea, i.e., that the most important thing about printing

Fuck Content 11

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Michael Rock | 2009

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about something.
Ideas develop over many projects, spanning years.
Our content is, perpetually, Design itself. reacced by exchange. The things we make have a profound control. The trick is to find ways to speak through treat- ments and services—from the writer to the visitor to the operational— as transparent as possible, and to return consistently to central ideas, images, from one mind to other minds. In this way we build a body of work, and from that body of work we can expand our usage, maybe even what it feels like to be living now. As a popular saying goes, "Content is not what it is about, it is how it is about it." Likewise, for us, our What is a How. Our content is, perpetually, Design itself.

The Crystal Goblet, or why printing should be invisible
by Beatrice Ward

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Fuck Content by Michael Rock

Published in Multiple Signatures: On Designers, Authors, Readers and Users (New York: Rizzoli International, 2013)

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