

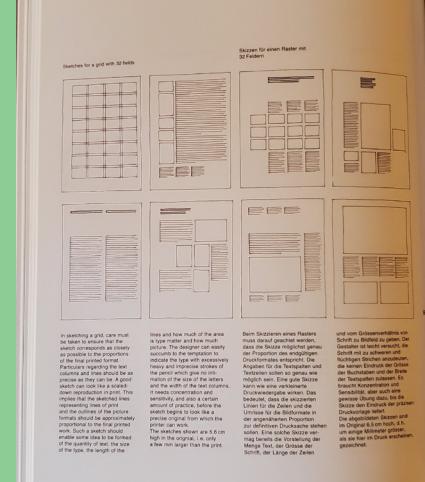
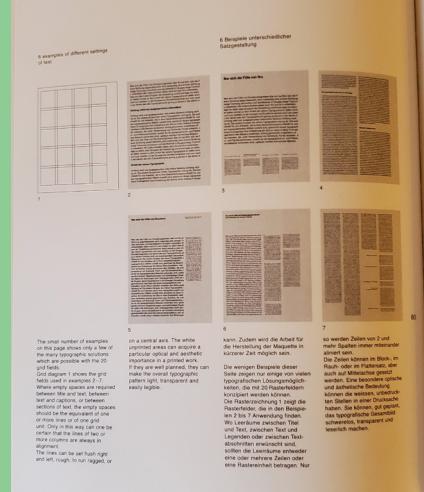
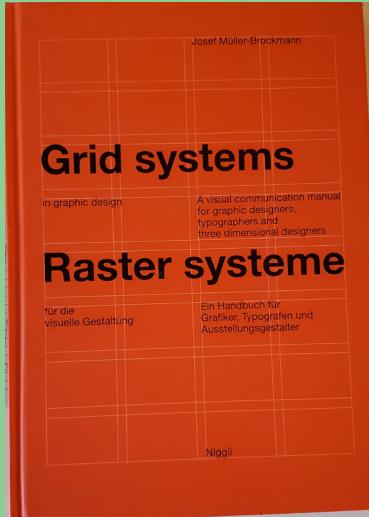
INSERT PROCESS

by Jackson Crittenden

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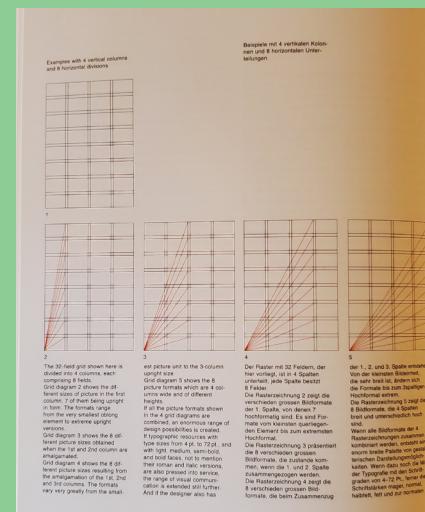
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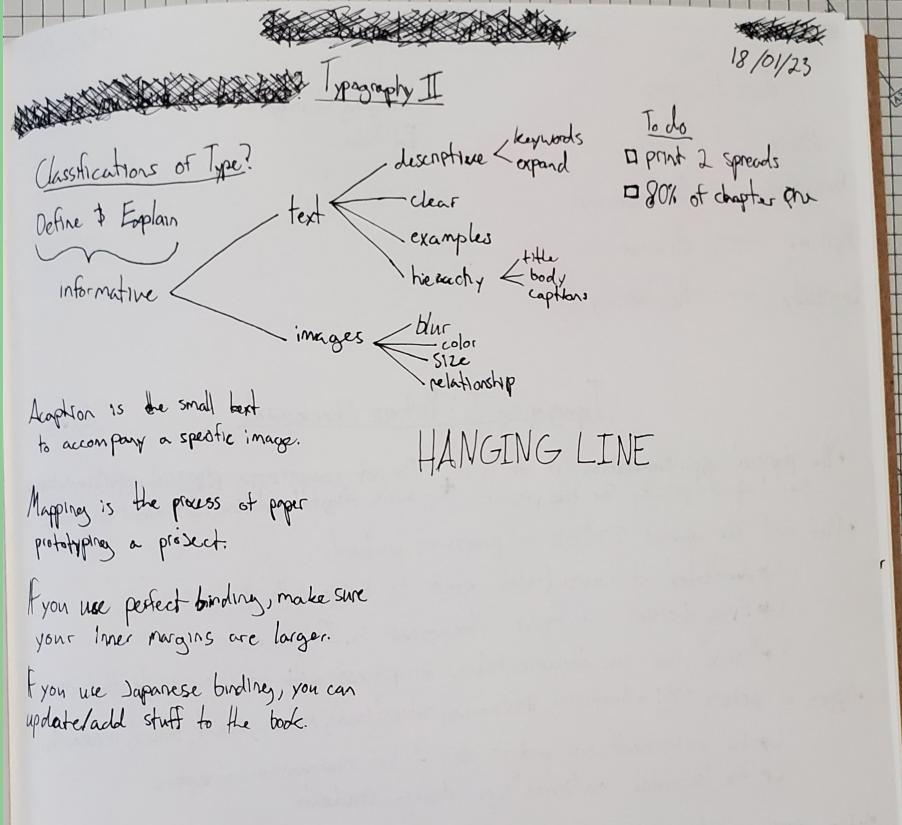
Literate & Theoretical Research



Reading

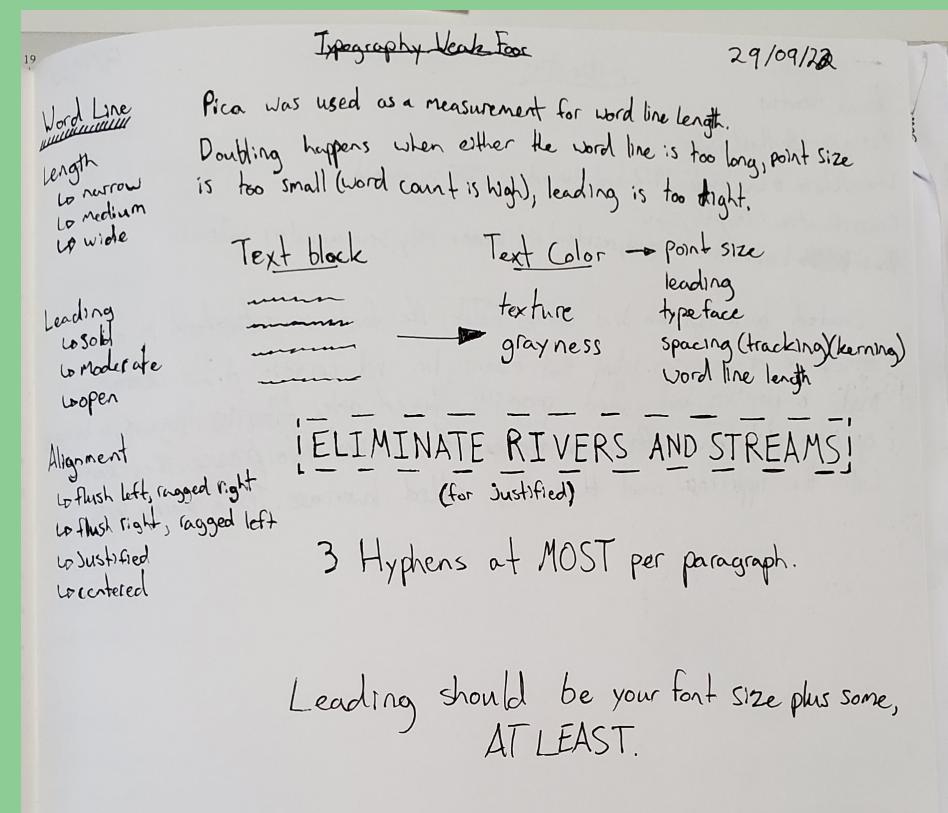
This are some related reading I did while I was working.





Notes: Type 2

This note I referred to because it helps me organize my process from the start.



Notes: Type 1

I kept referring to this note from my first type class because it is very informative about this genre of typography.

The results: For every 1,000 respondents, almost five more people agreed with Deutsch's statement when it was written in Baskerville than they did when it was written in Helvetica. That might not seem terribly impressive, but Dunning assures us that this so-called Baskerville Effect is indeed statistically significant.

What makes Baskerville so convincing? Your guess is as good as mine. Maybe the typeface has, as Morris wonders, a sort of "religious pull" that tugs at something fundamental within us. Or maybe we're just trained to accept some typefaces as more authoritative than others; perhaps Baskerville was the favored typeface of our childhood. Whatever the answer, Morris worries about the power of the hand: "Truth is not typeface dependent, but a typeface can induce us to believe that a sentence is true. Could it seduce us to buy a new dinette set? Change some of our held and cherished beliefs? Indeed, we may be at the mercy of ways that we are only dimly beginning to recognize, subtle, almost indiscernible, but irrefutably there.

It'd be fascinating for researchers to repeat the experiment on a larger scale, enlisting all the major fonts scattered around media today. Who knows how Baskerville would compare with Verdana or Times New Roman? It's time we get to know our fonts better. Baskerville, stentorian and soberminded Baskerville, is a grave-faced TV anchor reading the news. Comic Sans is our gossipy idiot cousin. Morris has zeroed in on something we all implicitly knew: Typefaces have personality.

2012

*By Suzanne Labarre, for
FastCoDesign.com / August*

More examples I like of negative space.

Are Some Fonts More Believable Than Others?

Recently, Errol Morris pulled a covert experiment on readers of the "New York Times." The result? Typefaces can sway your beliefs.

TYPOGRAPHY TODAY— AND TOMORROW

By Aaron Burns

Editor's Note: Aaron Burns was Guest Editor of "Typography Today—1964," PRINT's previous major review of typographic developments. In preparing his introduction to this special issue, Mr. Burns stated that he "reviewed 'Typography Today—1964' to see if there were any special thoughts or words of wisdom that would merit being repeated today." On the following spread are a few such quotes which "deserve to be read again."

To review all the technological changes in typography that have occurred within the past 22 years—from metal typesetting, to phototypesetting, to digital typesetting—would be of historical value for some readers, but might, I feel, have little interest for others.

What would be of importance, however, would be to have a clear understanding of where we are today in order that we might be able to plan wisely for the future.

In my introduction to "Typography Today—1964," I said, "The object of this issue is to document the development of contemporary trends in typography, in terms of design philosophy and the socio-technological situation. It is my hope that this issue will also help the reader arrive at a better understanding of the directions and thoughts that have developed among leading typographers and designers around the world, in relation to new visual purposes, techniques of printing reproduction, typeface design, and typographic design itself."

POP ART

Pop art, art movement of the late 1950s and '60s that was inspired by commercial and popular culture.

It did not have a specific style or attitude. Pop art was defined as a diverse response to the postwar era's commodity-driven values, often using commonplace objects (such as comic strips, soup cans, road signs, and hamburgers) as subject matter or as part of the work.



Predecessors

Pop art was a descendant of Dada, a nihilistic movement current in the 1920s that ridiculed traditional values and, more broadly, the political and cultural institution that had brought war to Europe. Many Dadaists, including Marcel Duchamp in the United States, who tried to narrow the distinction between art and life, were among the mass-produced objects of his time, was the most influential figure in the evolution of Pop



Pop art in Britain

In this way, the Pop art movement began as a form of academic inquiry. In 1952–55 a group of artists, art critics, and art historians met regularly at the Institute of Contemporary Art in London to discuss disparate topics such as car racing, advertising, and the art of the Independent Group, which they called themselves, were committed to a critical response to the changing nature of culture from its supposedly "high" forms to its popular ones. This informed the central tenet of their work, as She Said, the 1956 manifesto of the Independent Group, which declared Duchamp with astute references to American mass culture.

Another key member of the Independent Group was Eduardo Paolozzi, who had famously lectured on the art of science-fiction and other pulp imagery. Paolozzi also had strong sculptural interests, and his 1957 sculpture *Barbarella* was a response to the film of the same name. In a work as *She Said* itself, the concept of "high" art (including Duchamp) with astute references to American mass culture.

Roy Lichtenstein was perhaps best known for his comic-strip paintings, such as *Whaam!* (1963), a commercial comic-strip magazine, subtly unifying the two extremes of the art world. Lichtenstein's art was perhaps best known for helping design one of the most recognizable logos in the world, the Beatles' Sgt. Pepper's Lonely Hearts Club Band logo, which was based on a 1960s comic strip that included mass-produced objects, post-cards, and magazine images. But, in the other half of the decade, he also painted images of women in magazines through photo-based work such as *Mademoiselle* (1964). Lichtenstein's work, David Hockney, Patrick Caulfield, and the American artist David Hockney, all of whom also acquired notoriety for rather fey and deliberately camp images of male nudes, which reflected his homosexuality

Pop art in the United States

Pop art in the United States about

1962–64 was much brasher in its overall ethos.

American Pop art congealed—taken from television, comic books, and other forms of mass advertising—was presented emphatically and directly. It was a response to the mass media with overwhelming immediacy, and by means of the media from which the congealing of the art movement was born.

Pop art represented an attempt to return to a more objective, universally acceptable form of art after the immediate, subjective, and often lyrical art of Europe of the highly personal Abstract Expressionists. It was a response to the mass media's supremacy of the "high" art of the past and the pretensions of other contemporary avant-garde art.

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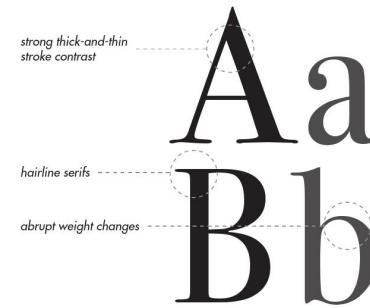
1962–64 was much



More examples of layering that I really enjoyed



Characteristics



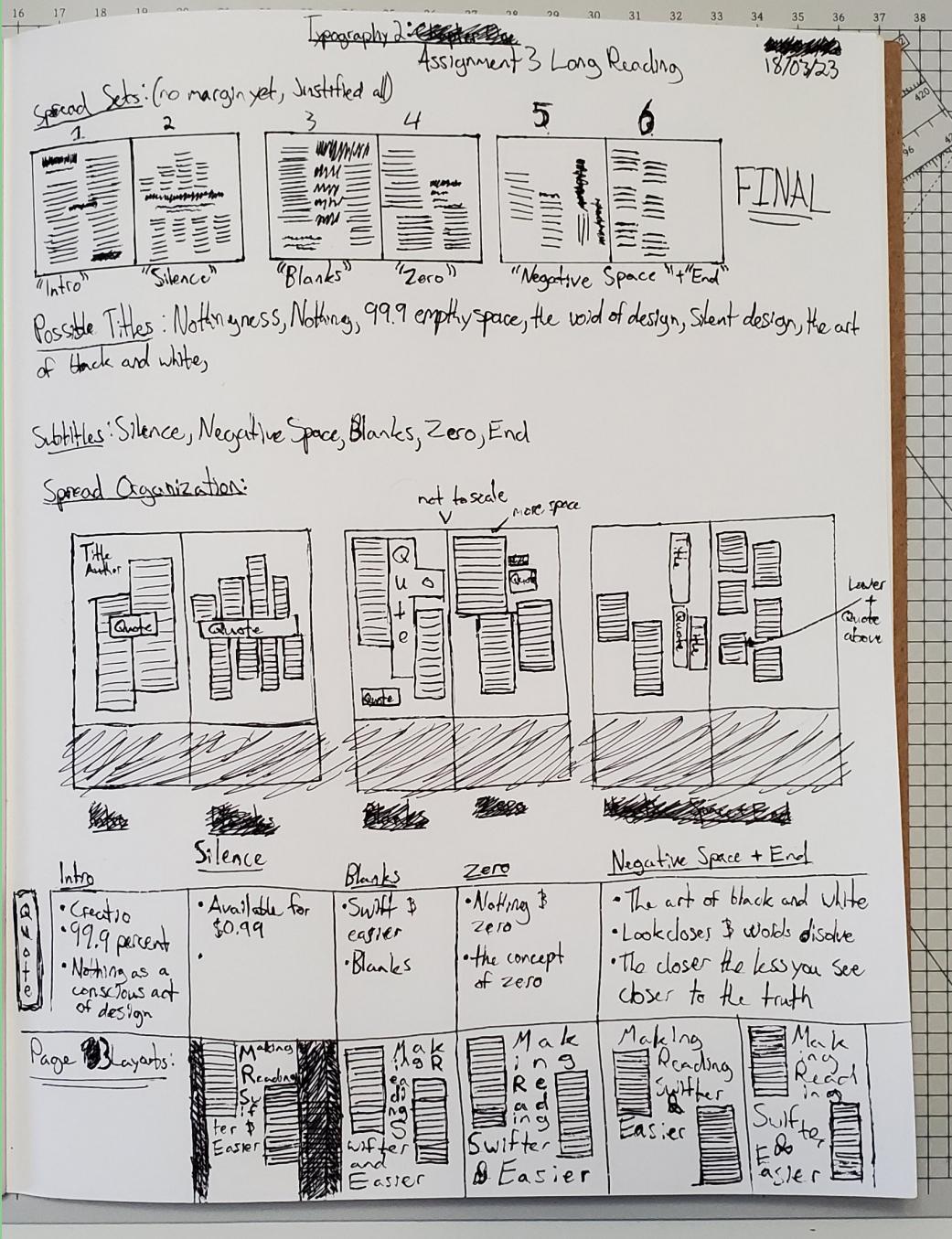
Above
The Bodoni regular lowercase and uppercase "a" and "b" show the extreme and abrupt changes and stroke contrasts that are characteristic of the Bodoni typeface.

Opposite
Samples of the different fonts in the Bodoni typeface family set at point size 16. The different fonts mostly vary by way of the thick-and-thin stroke contrasts.

Bodoni created typefaces and typography to impress the eye. His designs were studied efforts meant to be seen as well as read. Few would deny that Bodoni's typefaces are beautiful; unfortunately, few would say they are also easy to read. By current standards, his designs are, in fact, the antithesis of what an easily readable typeface should be. Had he known this fact, however, Bodoni would probably not have been very upset. His goal was not to create typography to be appreciated by the masses. His books and other printing exercises were large regal efforts meant to be looked upon and appreciated as works of art, rather than as mere pieces of communication.

Beatrice Warde, an eminent typographic historian, in a famous essay, likened the perfect type to a crystal goblet. Her perfect type is transparent, or invisible, to the reader and allows the content to be enjoyed without coloration or distraction. Bodoni's type is anything but a "crystal goblet." Its hairline serifs, strong thick and thin stroke contrast, and abrupt weight changes cloud the reading process. Bodoni is no quiet servant to the communication process; it is a design that demands attention.

Pragmatic Research



Sketch

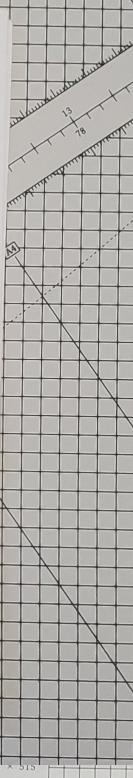
This was one page of my sketches.

It has my first drafts of my text arrangements. Breaking up my sketches are bits of the text I was gonna pull for quotes.

APP

99%
empty
Space

3493



These are sketches for
my original cover before
I made it the back of the
inset

1030 x 1456
728 x 1030
515 x 728
364 x 515
257 x 364
182 x 257
128 x 182
245 x 330
190 x 260
105 x 225
40-148mm
0-105mm

99%

APP
YAMA
SPACE

EMPTY
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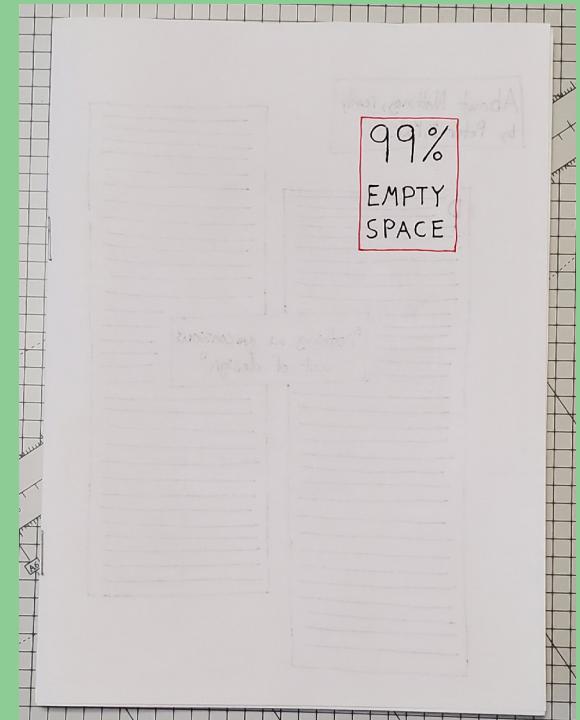
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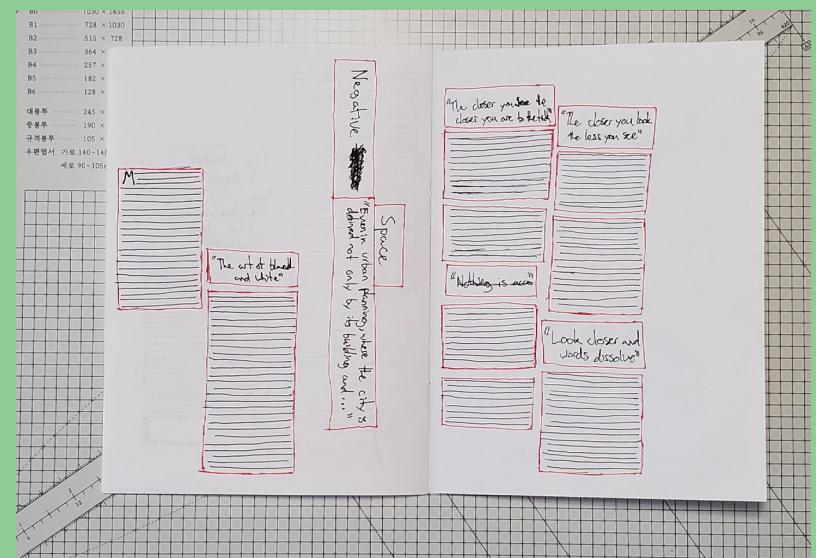
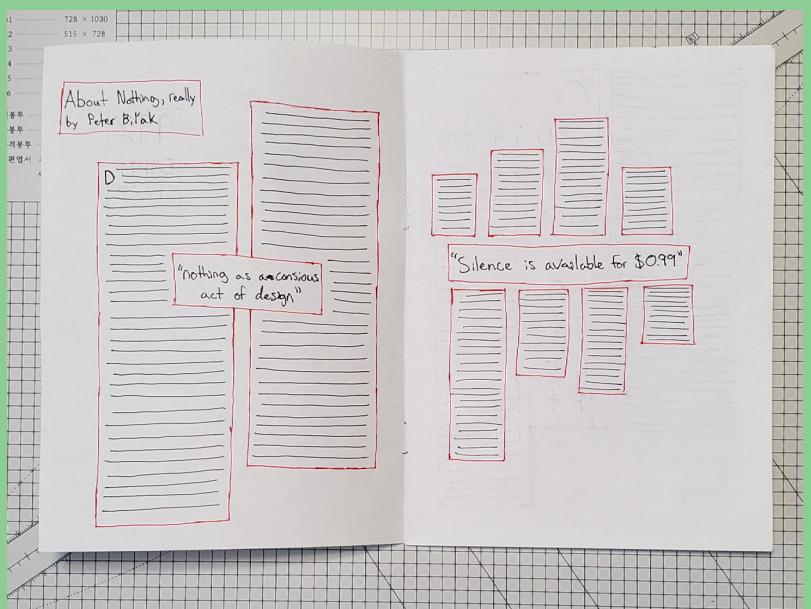
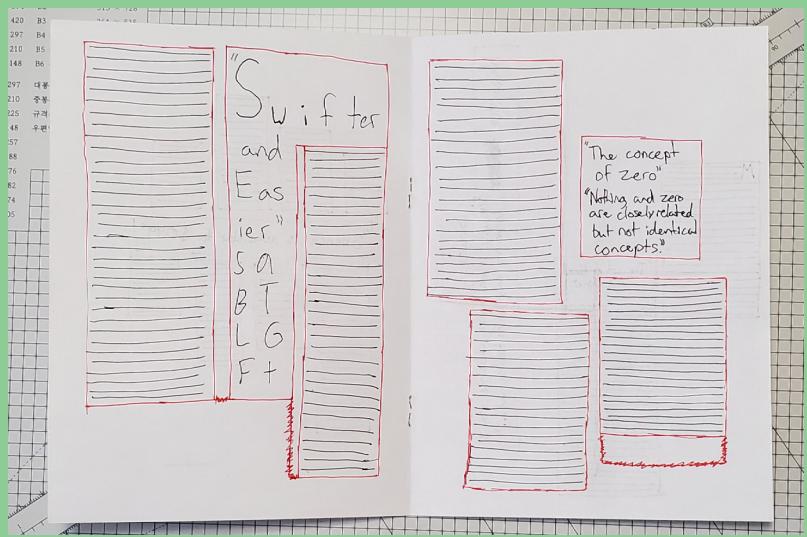
SPACE

YAMA
SPACE

99%
EMPTY
SPACE



**My to scale prototype
of my text block layout
with specific quotes.**



7pt

Design, after all, is concerned with creations of form, rather than philosophical discussions about holism and acceptance of non-form. Although the blank (sheet of paper, electronic document, roll of film) is at the beginning of all design, the ultimate goal is to fill it partly or wholly with content. Content is created by the act of creation. A completely blank document will most likely be understood as a work not yet started, let alone completed. Yet although nothing and everything are binary opposites of each other, still they are inseparably connected. In the design context, 'nothing' (the absence of content) can only exist in relation to 'everything' (content). The 'nothing' gains value precisely as it is taken away from the content of our environment. Nevertheless, it is difficult to find any examples of 'nothing' as a conscious act of design. It reflects gestures of ultimate extravagance and excess. There are countless examples in advertising documenting purchase power of the advertiser and their design to move the internal structure of existing publics by creating their private space. It is probably the common background of design that restricts similar experiments, and it is easier to find intelligent examples outside of the field of design. In the early 1950s Robert Rauschenberg created a series of monochrome paintings entitled 'White Paintings'. White Paintings were unique in that they did not use color, line, colour, tone and texture, the traditional elements of painting, and relied on the production of volume, space and light on a two-dimensional surface. Through the work of Malevich, Rodchenko, Duchamp or Rauschenberg, painting has abandoned its representative obligation. Rauschenberg's pure white canvases occupy a terminal point in this modernist development, adding to the ranks of the most radical and most aesthetic traditions of modern art. For Rauschenberg these paintings became vehicles for perception beyond the limitations of intellect, and to describe them he used words such as 'silence', 'absence', and 'nothing'.

8pt

According to the New York Times, Apple's iPhone 4S refused to sell a track by Sonic Youth called 'Silence' after a customer complained that it was playing for nothing. Silence is available for \$0.99. Cage was reluctant to intentionally create silence, which was his third of composing his silent piece in 1947, consisting of performers playing nothing

Quote

composer John Cage. At the request of the band Apple put the copyrighted 'song' back up for individual download, making it clear that the silence is intentional. Silence is available for \$0.99. Cage was reluctant to intentionally create silence, which was his third of composing his silent piece in 1947, consisting of performers playing nothing

Quote

composition silence by silence. The composition was first performed in 1952, a year after Robert Rauschenberg made his series of white monochrome paintings, which Cage credited as inspiration for '4'33''. Cage observed that the essential meaning of silence is giving up of meaning, which consequently erases the dichotomy between sound and silence, letting the listener alone to focus his attention on sounds and silences. The awareness of the listener becomes a prime instrument in decoding the intention of the composition. In this sense music is continuously present, stopping only when the listener stops paying attention. Cage's work is based on philosophies, concluding that all kinds of sounds (even 'mere' noises) are potentially musical, and he encouraged audiences to take note of all sonic phenomena, rather than only sounds produced by conventional musical instruments. '4'33'' has recently been performed on radio. BBC Radio 3 has broadcast the entire piece; this required switching off its emergency back-up system, which is designed to cut in when there is silence on the air.

Blank spaces between the words seem to obviously crucial for negligible reading that it can be difficult for us to comprehend that they were once considered redundant. Before the introduction of vowels to the Phoenician alphabet, all ancient languages of the Mediterranean world (Semitic and Indo-European) were written with word separators (spaces, dots, or decorative marks). In the time the Greeks invented vowels as codes for sound interpretation, they eliminated the spaces in written documents. They considered word separation superfluous and adopted an uninterrupted flow of characters. The Romans followed their example and used scripture continua for nearly six centuries. This might seem a curiously retrograde development in western civilization, and is only possible to understand in the social context of

Quote

6pt

reading: the ancients were not much interested in the spreading of literacy, making reading easier and easier. They preferred collective oral reading rather than the autonomy of the reader. Furthermore, as Paul Saenger observes in his book *Space Between Words* [Interruptions (word separators) were a sign of the Latin reader's slower pace, and were an aid to augment the need of reading in Space, the graphic element which is most unambiguous and clearly understood in all areas as a word separator], made its dramatic comeback in the late 7th century. Reinroduction of word space by the Irish scribes enabled the spread of a new phenomenon: silent reading. Using vowels and word spaces allows for greater peripheral vision for the reading scribe and their decoding. According to Saenger, the introduction of space changed the activity of reading from oral and collective to silent and solitary. Silent reading also supported the long-term memory of the reader and allowed him to concentrate on understanding the text.

Nothing and zero are closely related but not identical concepts. The term 'nothing' is rarely used in mathematics, instead 'zero' has been adopted as a symbol of a starting point. In programming all arrays start with zero rather than one. All calendars, on the other hand, start with one rather than zero. The Romans didn't know zero because their counting system developed around trading, where it was sufficient to have a system that refers to a collection of objects. In the East, however, where astronomy and mathematics were more advanced, a more abstract counting system was required, and zero became a symbol for the absence of objects (most likely originated in India around 650 AD). Indian mathematicians also developed a sophisticated positional notation system using zero. By-products of the invention of zero were negative numbers, which permitted the use of all arithmetic operations: addition, subtraction, multiplication and division. Zero was soon adopted by Arabic mathematicians.

About Nothing, really
by Peter Bilak

Quote

certain phonetical or numerical value; zero stands for nothing, so its design is deliberately different and doesn't have the weight of the other characters. This is an effect of slow acceptance of zero in the West: the concept of zero has been developed only during the 14th century. Negative numbers in general were not widely accepted until the 16th century, because they were considered unnatural. By that time, zero had also begun to come into wider use, and first zeros which were typographically related to the rest of the alphabet were used.

9pt

Nothing is nothing.Quote

The entire Universe is largely a vacuum - nothingness. When Goethe's Faust sets out on his mystical way to the void he says

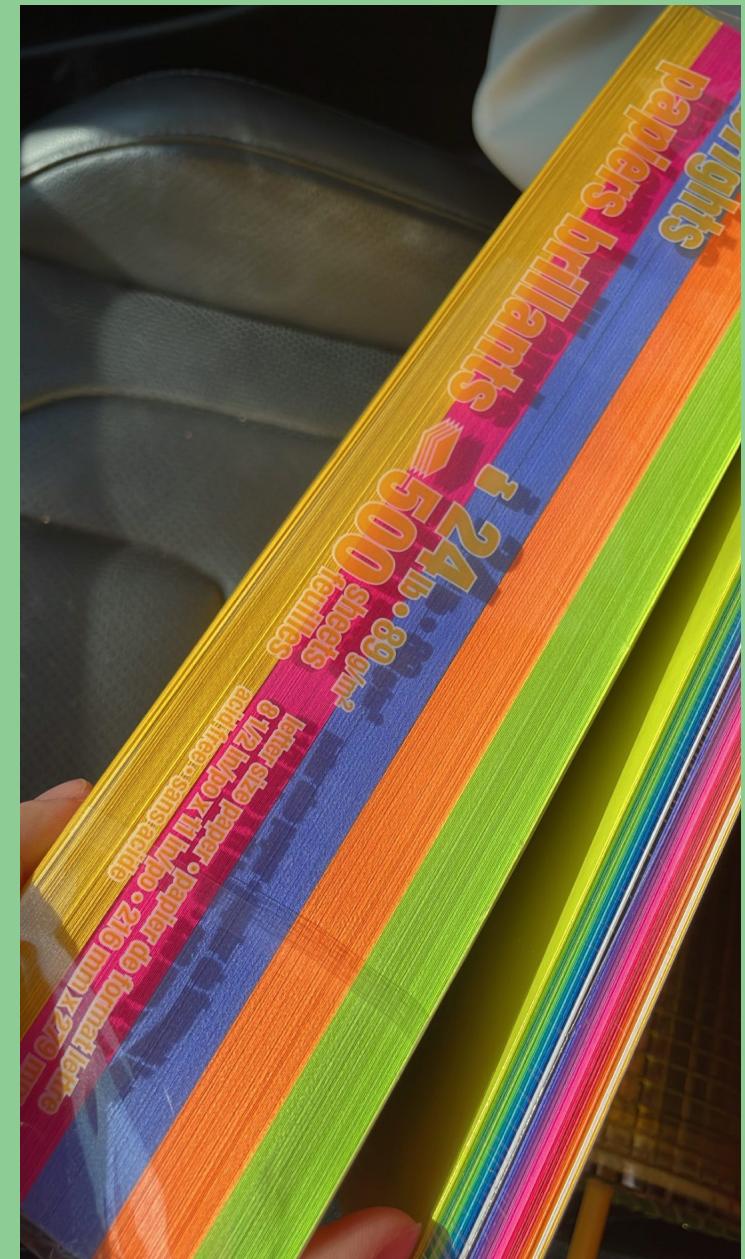
"In Nothingness I hope to find my All". Hegel writes that the absolute Being and absolute Nothing are identical. In the Far East, the concept of nothing is the picture of Buddha is closest to nothingness. In the world of quantum physics, nothing is real. No matter what form it may take, all energy, objects, beings are made from the same raw material. Physician, endocrinologist and author Deepak Chopra writes: "How would you see your arm through a high-powered microscope? You would see a collection of individual cells, loosely held together by connective tissue. If you used a more powerful microscope, you would see separate atoms of hydrogen, and so on. Go even closer and you would arrive at the boundaries between matter and energy: you wouldn't see 'things', but whirling electrons dancing around a nuclear core. At this level there is nothing substantial to touch or seen: Matter is 99.9 percent empty space. The void between two electrons is proportionately that of the space between galaxies." If you look closely enough, you see nothing. These assertions may sound all but helpful for graphic designers.

When I was sizing my body text, I didn't know what would be large enough. So I four pages a different point size and printed it and cut it to the right size. I then asked three of my friends to read them and tell me which one was the easiest to make out.

In class you said 6pt is too small so I made my body text 6.5pt. Both 9pt and 8pt created problems involving my design. I found 6.5pt or 7pt perfectly legible and I could have a bigger leading which assists its readability.



These were some of the paper options I looked at in stores. I looked at countless options online but they were really pricey and in bulk.



Final Drafts

My first draft for each page utilizes fully justified text. I want to learn how to justify text so badly because it can create such sharp edges that can compliment the rest of a design so well. I gave up on fully justified text. I couldn't manage the rivers and streams. I opted for JLRR instead. Personally, I would have preferred fully justified text but I wanted it to be legible.

Because Emily, Pearl, and Myself were absent on the day of the critique. I made an Instagram group chat so we could at the very least critique each others work. Below I'm gonna note some of the critiques I received. Some of them are my own choices and others are Emily and Pearls suggestions.

Each passage/page has its own theme and I try to capitalize that theme using design. I break my grid a lot on this assignment but with a purpose. The designs are hectic. There is no hanging line but it feels cohesive to me because it reflects the text.

About Nothing, really

by Peter Bilak

Design is concerned with creations of form, rather than philosophical discussions about holism and acceptance of non-form. However, can the absence of form teach us more about our true nature? At the centre of everything is nothing. It is the conclusion of mystics as well as a scientific fact. The concept of 'nothing' has been studied by philosophers and theologians whose understanding varies widely depending on the cultural background of the observer in the West, examples can be found in the work of Thomas Aquinas, Goethe or Hegel. Aquinas thought that the world was creatio ex nihilo. The entire universe is largely a vacuum – nothingness. When Goethe's Faust sets out on his mystical way to the void he says: "In Nothingness I hope to find my All". Hegel writes that the absolute Being and absolute Nothing are identical. In the Far East, the description of the nature of Buddha is closest to nothingness. In the world of quantum physics, nothing is real. No matter what form they take, all energy, objects, beings are made from the same raw material. Physician, endocrinologist and author Deepak Chopra writes: "How would you see your arm through a high-powered microscope? You would see a collection of individual cells, loosely bound together by connective tissue. If you used an even more powerful microscope, you would see separate atoms of carbon, hydrogen, and so on. Go even closer and you would arrive at the boundaries between matter and energy; you wouldn't see 'things', but whirling electrons dancing around a nuclear core. At this level there is nothing substantial to be touched or seen. Matter is 99.9 percent empty space. The void between two electrons is proportionately that of the space between galaxies." If you look closely enough, you see nothing. These assertions may sound all but helpful for graphic designers. Design, after all, is concerned with creations of form, rather than philosophical discussions about holism and acceptance of non-form.

This page is supposed to relate to its quote by only slightly changing the columns height.

Then the big capital brings your eye to the start.

The smallest change has a profound impact.

Design is concerned with creations of form, rather than philosophical discussions about holism and acceptance of non-form. However, can the absence of matter teach us more about our true nature? At the centre of everything is nothing. It is the conclusion of mystics as well as a scientific fact. The concept of 'nothing' has been studied by philosophers and theologians whose understanding varies widely depending on the cultural background of the observer. In the West, examples can be found in the work of Thomas Aquinas, Goethe or Hegel. Aquinas thought that the world was creatio ex nihilo. The entire universe is largely a vacuum – nothingness. When Goethe's Faust sets out on his mystical way to the void he says: "In Nothingness I hope to find my All". Hegel writes that the absolute Being and absolute Nothing are identical. In the Far East, the description of the nature of Buddha is closest to nothingness. In the world of quantum physics, nothing is real. No matter what form they take, all energy, objects, beings are made from the same raw material. Physician, endocrinologist and author Deepak Chopra writes: "How would you see your arm through a high-powered microscope? You would see a collection of individual cells, loosely bound together by connective tissue. If you used an even more powerful microscope, you would see separate atoms of carbon, hydrogen, and so on. Go even closer and you would arrive at the boundaries between matter and energy; you wouldn't see 'things', but whirling electrons dancing around a nuclear core. At this level there is nothing substantial to be touched or seen. Matter is 99.9 percent empty space. The void between two electrons is proportionately that of the space between galaxies." If you look closely enough, you see nothing. These assertions may sound all but helpful for graphic designers. Design, after all, is concerned with creations of form, rather than philosophical discussions about holism and acceptance of non-form.

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Make the "D" match the header font

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for individual download, making it clear that the silence is intentional. Silence is available for \$0.99. Cage was reluctant to intentionally create silence, when he was first thinking of composing his silent piece in 1947, consisting of performers playing nothing for four minutes and thirty three seconds (hence the title of the piece, 4'33"). The length is based on the standard length of commercial music of its time. He was aware that it might be easily dismissed as a joke or provocation. It took him five years of deliberation to become comfortable with the idea of not producing any sounds himself.

According to the New York Times, Apple's iTunes music store refused to sell a track by Sonic Youth called Silence after a customer complained about paying for nothing. Silence is a 63-second stretch of silence - a tribute to the composer John Cage. At the request of the band, Apple put the copy-protected 'song' back up

**“Silence is
available for \$0.99”**

Cage observed that 'the essential meaning of music lies in the way it is heard, not in the way it is made'.¹ Cage's work frequently endangers the listener's ability to quantify exactly the kinds of sounds between sound and silence, leaving the listener alone to focus his attention on sounds and silences. The awareness of the listener becomes a prime instrument in decoding the intention of the composition. In this sense, music is continually present, stopping only when the listener stops paying attention. Cage turned to silence as a way of challenging all kinds of sounds (even 'mere' noises) as potentially musical, and he encouraged audiences to take note of all sonic phenomena, rather than only sounds produced by conventional instruments.² Cage's 4'33" has recently been performed on radio. BBC Radio 3 broadcast the entire piece; this required switching off its emergency back-up system, which is designed to cut in when there is silence on the air.

This layout is supposed to be ironic because the page is about silence and the design resembles sound waves.

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Too many rivers and streams

Cage observed that the essential meaning of silence is giving up meaning. Cage frequently erases the dichotomy between sound and silence, leaving the listener alone to focus his attention on sounds of silence. The awareness of the listener becomes a prime instrument in decoding the intention of the composition. In this sense, music is continuously presented to the listener as a

Keep the center alignment of the quote.

Offset the text columns so readers continue across rather than down.

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producing any sounds himself. Cage employed an elaborate random system to compose the piece, using charts and tables of duration, building the composition silence by silence. The composition was first performed in 1952, a year after Robert Rauschenberg made his series of white monochrome paintings, which Cage credited as inspiration for "4'33".

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back up for individual down-beat, making it clear that the silence is intentional. Silence is available for \$9.99. Cage was reluctant to intentionally create silence, when he was first thinking of composing his silent piece in 1947, consisting of performers playing nothing for four minutes and thirty seconds (hence the title of the piece, *4'33"*).

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Blank spaces between the words seem so obviously crucial for intelligible reading that it can be difficult for us to comprehend that they were once considered redundant. Before the introduction of vowels to the Phoenician alphabet, all ancient languages of the Mediterranean world (Semitic and Indo-European) were written with word separators (spaces, dots, or decorative elements). When the Greeks invented vowels as codes for sound interpretation, they eliminated the spaces in written documents. They considered word separators superfluous and adopted an uninterrupted flow of characters. The Romans followed their example and used *scriptura continua* for nearly six centuries. This might seem a curiously retrograde development in western civilization, and is only possible to understand in the social context of reading: the ancients were not much interested in the spreading of literacy, making reading swifter and easier. They preferred collective oral reading rather than the autonomy of the reader.

Making Reading Swifter & Easier

Furthermore, as Paul Saenger observes in his book *Space Between Words*: "Interpuncts [word separators] were a sign of the Latin reader's slower cadence, rather than an aid to augment the speed of decoding". Space, the graphic element which is most unambiguous and clearly understood in all sizes as a word separator, made its dramatic comeback in the late 7th century. Reintroduction of word space by the Irish scribes enabled the spread of a new phenomenon: silent reading. Using vowels and word spaces allowed for greater peripheral vision for the perception of words and their decoding. According to Saenger, the introduction of space changed the activity of reading from oral and collective to silent and solitary. Silent reading also supported the long-term memory of the reader and allowed him to concentrate on understanding the text.

I wanted this layout with pulled text to do the opposite of what it reads.

"Making reading swifter and easier"

But by mashing it up it creates a fun irony.

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Big text is too much and overwhelming.

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Lower the whole lay-out a bit and leave some space at the top.

Descend in pt size to create some texture and not overwhelm the reader.

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**Increase the space
between the large text
and the body text.**

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Easier

Nothing and zero are closely related but not identical concepts. The term 'nothing' is rarely used in mathematics, instead 'zero' has become the representation of a starting point. In programming, arrays always start with zero rather than one. All calendars, on the other hand, start with one rather than zero. The Romans didn't know zero because their counting system developed around trading, where it was sufficient to have a system that refers to a collection of objects. In the East, however, where astronomy and mathematics were more advanced, a more abstract counting system was necessary. The concept of a symbol for the absence of objects most likely originated in India around 650 AD. Indian mathematicians also developed a sophisticated positional notation system using zero.

By-products of the invention of zero were negative numbers, which permitted the use of all arithmetic operations: addition, subtraction, multiplication and division. Zero was soon adopted by Arabic mathematicians. Interestingly, zero is the only character of the alphabet and numeral set that is drawn not following the logical principles of type design. Contrary to other characters, it denies the influence of the tool which produces the shapes (e.g. broad-nibbed or pointed pen) by making it a mathematical circle with no difference between the thick and thin.

The concept of ZERO.

Most of the fonts designed before the 18th century, and contemporary revivals of the fonts from that period, use this archaic style. All characters of the alphabet are designed to represent a certain phonetical or numerical value: zero stands for nothing, so its design is deliberately different and doesn't have the weight of the other characters. This is an effect of slow acceptance of zero in the West: the concept of zero has only actively been used since the 14th century. Negative numbers in general were not widely accepted until the 18th century, because they were considered unnatural. By that time, zero had also begun to come into wider use, and first zeros which were typographically related to the rest of the alphabet were used.

Easier looks out of place on this side of the page.

The concept of ZERO.

Nothing and zero are closely related but not identical concepts. The term 'nothing' is rarely used in mathematics, instead 'zero' has become the representation of a starting point. In programming, arrays always start with zero rather than one. All calendars, on the other hand, start with one rather than zero. The Romans didn't know zero because their counting system developed around trading, where it was sufficient to have a system that refers to a collection of objects. In the East, however, where astronomy and mathematics were more advanced, a more abstract counting system was necessary. The concept of a symbol for the absence of objects most likely originated in India around 650 AD. Indian mathematicians also developed a sophisticated positional notation system using zero.

By-products of the invention of zero were negative numbers, which permitted the use of all arithmetic operations: addition, subtraction, multiplication and division. Zero was soon adopted by Arabic mathematicians. Interestingly, zero is the only character of the alphabet and numeral set that is drawn not following the logical principles of type design. Contrary to other characters, it denies the influence of the tool which produces the shapes (e.g. broad-nibbed or pointed pen) by making it a mathematical circle with no difference between the thick and thin.

I wanted this layout to create a zero with the negative space.

Terrible lines but the point is made. See this would be much more effective of a design if I had fully justified text.

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Most of the fonts designed before the 18th century, and contemporary revivals of the fonts from that period, use this archaic shape. All characters of the alphabet are designed to represent a certain phonetical or numerical value: zero stands for nothing, so its design is deliberately different and doesn't have the weight of the other characters. This is an effect of slow acceptance of zero in the West: the concept of zero has only actively been used since the 14th century. Negative numbers in general were not widely accepted until the 18th century, because they were considered unnatural. By that time, zero had also begun to come into wider use, and first zeros which were typographically related to the rest of the alphabet were used.

NEGATIVE SPACE

"The city is defined not only by its buildings and structures, but also by the space between the buildings"

NEGATIVE SPACE

This layout is supposed to resemble sky scrappers using negative space to create depth of field.

Most people are aware that the shape of an object is determined as much by its positive shape as by its negative shape. Negative spaces are not just by-products of the creation of shapes; they are essential for the definition of any shape. Negative space requires you to concentrate on the space around the object rather than the object itself.

An obvious example would be typography, the art of black and white. The letters are not defined only by the inked surface, but primarily by the surrounding space. Most of the information on a typical page of text resides in the blank, rather than the printed area, and it is their interaction that creates the rhythmic structure of the text.

By using the word-images rather than just the isolated shapes, we can improve the readability of text.

Type designer and design teacher Gerrit Noordzij suggest that dyslexia is a product of western education's focus on sequences of black elements rather than on structures of black and white shapes. This claim is supported by the lower incidence of dyslexia in eastern cultures which uses syllabic rather than phonetic writing systems.

In type design, negative space is called counter-shape. Counter-shapes are essential for the legibility of text, as they are more unique than the letter-shapes themselves. We recognise 26 letter-shapes (52, if we count both upper-and lowercase letters), while combinations of letters create hundreds of possible unique in-between-shapes.

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**"The less you
see the closer you
are to truth"**

Negative space can be observed and studied in other fields of visual expression such as painting, drawing, sculpture, or even urban planning, where the city is defined not only by its buildings and structures, but also by the space between the buildings, the space where the city "happens". It was perhaps the French poet Stéphane Mallarmé who paved the way to understanding the possibilities inherent in typography and experimented with shifting the attention from words to the entirety of expression.

**"The closer you
look the less you
see"**

Withdrawing our attention from the objects and becoming aware of the "space" itself liberates us to focus on the essence rather than form. The closer you look the less you see. Focus and look closely. You stop seeing the sentences on the lines. Look closer and words dissolve. The surroundings fade out, and letters start disappearing. Closer.

**"The art of
black and white"**

By 1868 Mallarmé had come to the conclusion that, although nothing lies beyond reality, within this nothingness lie the essences of perfect forms. *Un Coup de dés jamais n'abolira le hasard, poème ('A Throw of Dice Will Never Abolish Chance, Poem')* was one of the first poems arranged spatially and to give the blank as much importance as the printed area.

**"Look closer and
words dissolve"**

Look beyond the ink and texture of the paper, look directly through. Nothing is accomplished by reading, by breathing, by being. If you ignore it, it is disturbing, if you observe it, it is fascinating. Focus. Everything loses shape; it becomes quiet. Now you see nothing, it is eternal, without beginning or end, boundless in time. Silence. The closer you look the less you see. The less you see the closer you are to truth.

This page is not uniquely related to its pulled text. However it is the second half of the previous page. It is apart of the skyline.

The skyline may have been more effective in this spread if I had offset these four text chunks.

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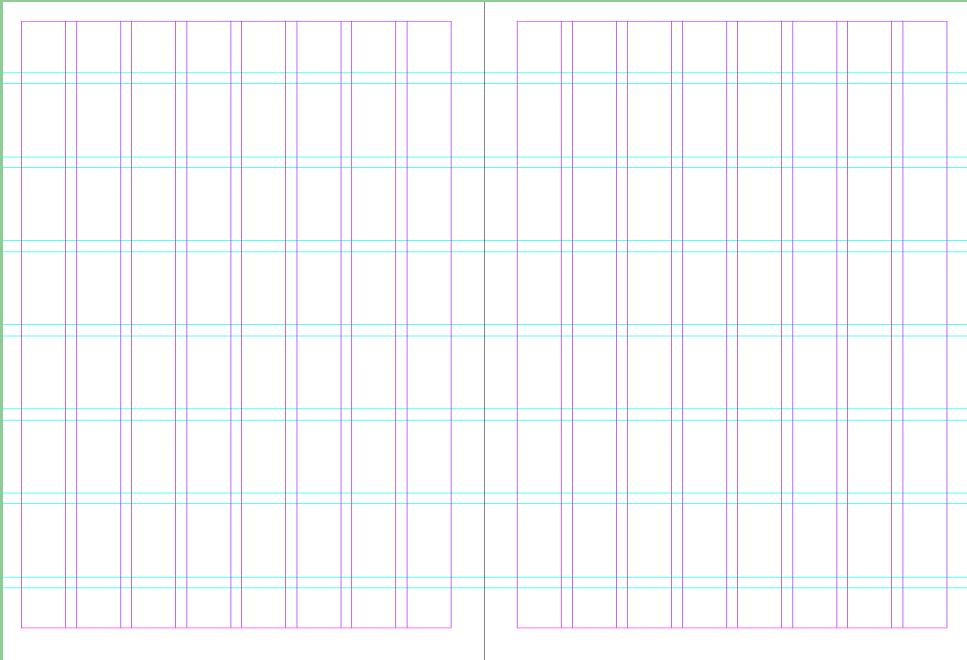
99%
EMPTY
SPACE

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Grid



This is my grid.

It's an 8 by 8 grid.

The gutters are 0.125" both vertically and horizontally.

The bottom and inside margins are 0.375".

The top and outside margins are 0.25".

My page size is 7.5" height by 5.5" width.

My spread size is 7.5" height by 11" width.

I concocted this grid because it's very flexible for robust designs without becoming absolute mayhem. I made the gutters uniform because I could use them to line selections up with more (square) options.

I tried using a 12 by 12 grid with no gutters and quickly realized why gutters are so important. I also tried a 3 by 4 grid, a 4 by 6 grid, and a 10 by 8 grid. They didn't have the same elasticity I wanted. For this project I refused to change my designs dramatically. Aside from the whole justification issue which is only because I don't understand justifications.

Through my InDesign file you will see lots of examples of me breaking the grid. I want to know if I was breaking it well or purposefully enough. If not, what makes my in-adherence wrong?