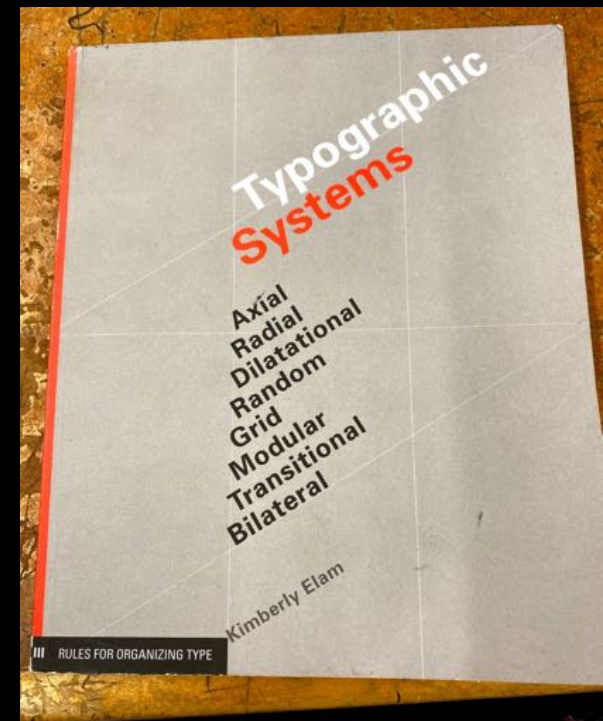


# TYPOGRAPHIC SYSTEMS

All slides from this book:



# AXIAL SYSTEM:

## 1. Axial System

Design to the left and right of a single axis

ARCHITECTONIC  
GRAPHIC DESIGN

Graphic and  
Interactive  
Communication  
Department

February 14, 2004  
February 21, 2004  
February 28, 2004

Ringling  
School  
of Art  
and Design

Free  
Public  
Lecture

7:00 pm  
Keating Hall

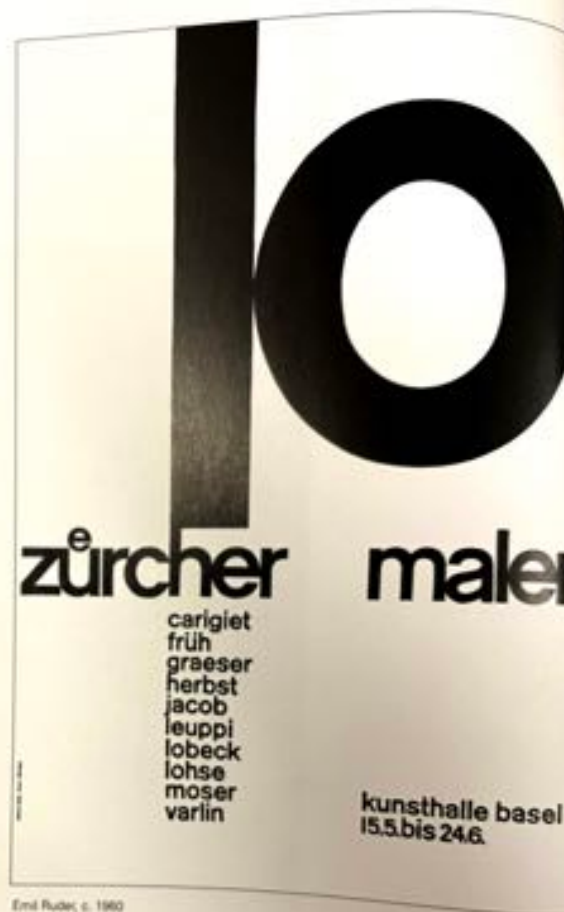
Axial System



Dietmar Winkler uses a single curved axis to complete the shape of the bell of a horn in his poster for the program Music for Brass.



Dietmar Winkler



Emil Ruder, c. 1960

Emil Ruder's single-axis poster 10 zürcher maler (10 Zürich Artists) uses the strong vertical stress of the number 1. The emphasis on the vertical movement is increased because the stroke bleeds off of the top of the poster and is connected to the "n." The proportions of the poster are divided vertically by the 1 and column of names in a pleasing  $1/2$  -  $1/3$  ratio.



Saarnet & Tass, 1988

Both the economy of a two-color poster and the simple use of a single axis make this work memorable. Although the text is limited to two axes, the three words dropped out in white create a clear hierarchy. The poster benefits from asymmetry as the axis is placed two-thirds of the distance from the left edge, giving a pleasing change in proportion of one-third to two-thirds. The diagonal type arranged on a vertical axis makes the work even more dynamic.

## Axial System

### Shaped Background

Nonobjective elements can expand to create a background that shapes the space. The shaped backgrounds in these works guide the eye as it follows the text and adds visual interest. Though the typographic compositions remain axial arrangements, they appear more lively.

In the composition to the right, the repeated and split circle provides contrast with the vertical axis. The widely tracked light gray text also contrasts with the tightly tracked text on the gray field.

Below left, the background space is divided with a step-stairs shape that echoes the shape created by the blocks of text. The background is divided into a large dark gray field and a much smaller lighter gray field.

Below right, the circle overlaps and contrasts with the interior gray shape that leads the eye to the axis and the text.



Lori Deig



Ann Marie Rasmussen

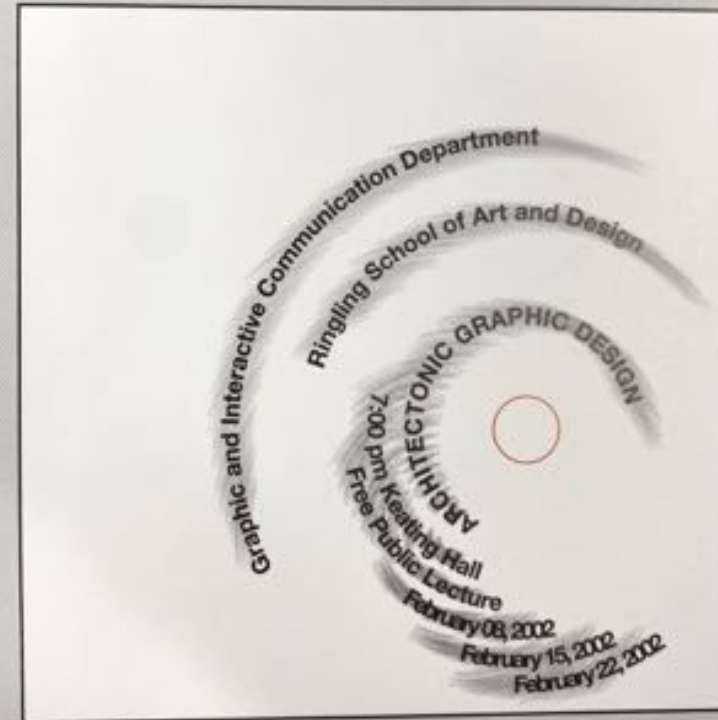


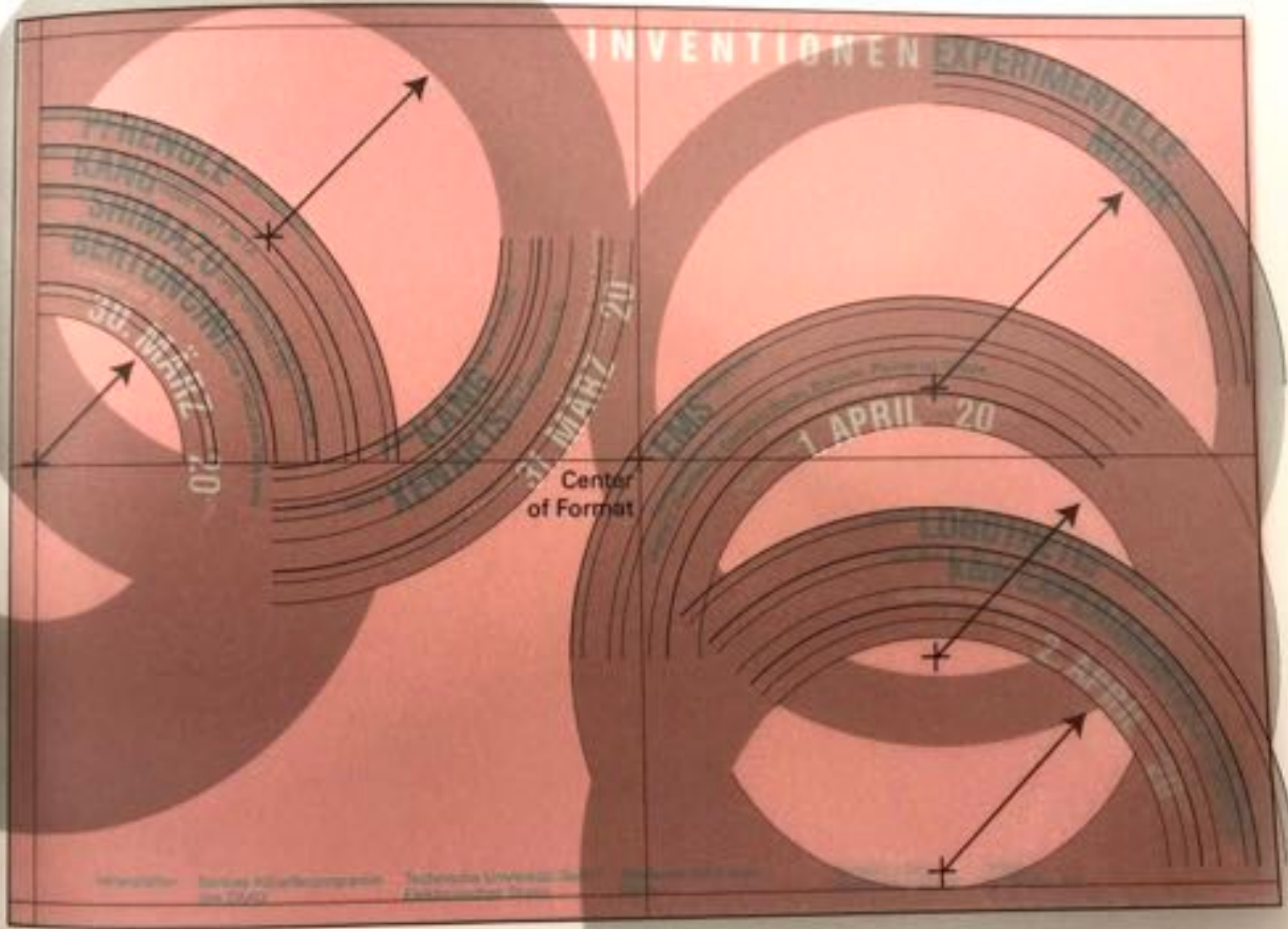
Dustin Bouze

# DILATIONAL SYSTEM:

## 3. Dilatational System

Design along a circular path





Center of Format

INVENTIONEN

EXPERIMENTELLE

30. MÄRZ 20

1 APRIL 20

# INVENTIONEN EXPERIMENTELLE MUSIK

20. März  
Dienstag  
**PFRENGLE** Feststudie (USA)

21. März  
Mittwoch  
**KANG** Maske Video von Y. Da. Lo

22. März  
Donnerstag  
**SHIMAZU** Flöten für einen Tropfen  
Lied von T. K. (USA)

23. März  
Freitag  
**BERTONGINI** Chanson  
zur Naturgeschichte A. von  
L. (USA)

30. MÄRZ 20 Uhr

31. März 20 Uhr  
Mittwoch  
**XENAKIS** Die Sprache von E.  
Aufnahme über Klänge  
von M. P. (USA)

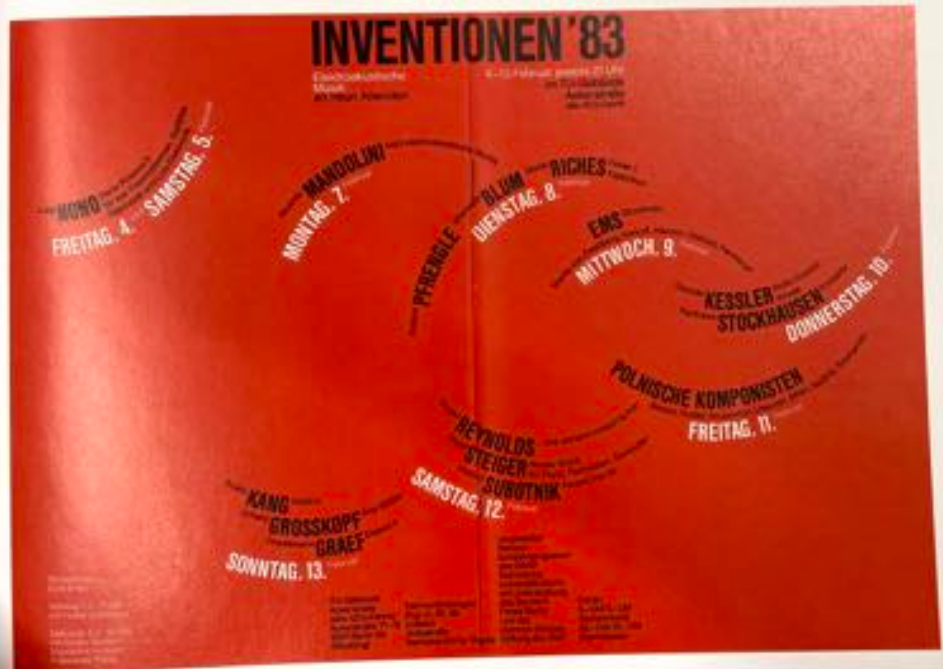
1. April 20 Uhr  
Donnerstag  
**EMS** Musik  
von M. P. (USA)

2. April 20 Uhr  
Freitag  
**LOGOTHETIS** (USA)  
mit dem  
**k&k EXPERIMENTALSTUDIO**





Bernard Stein and Nicolau Ott, 1996

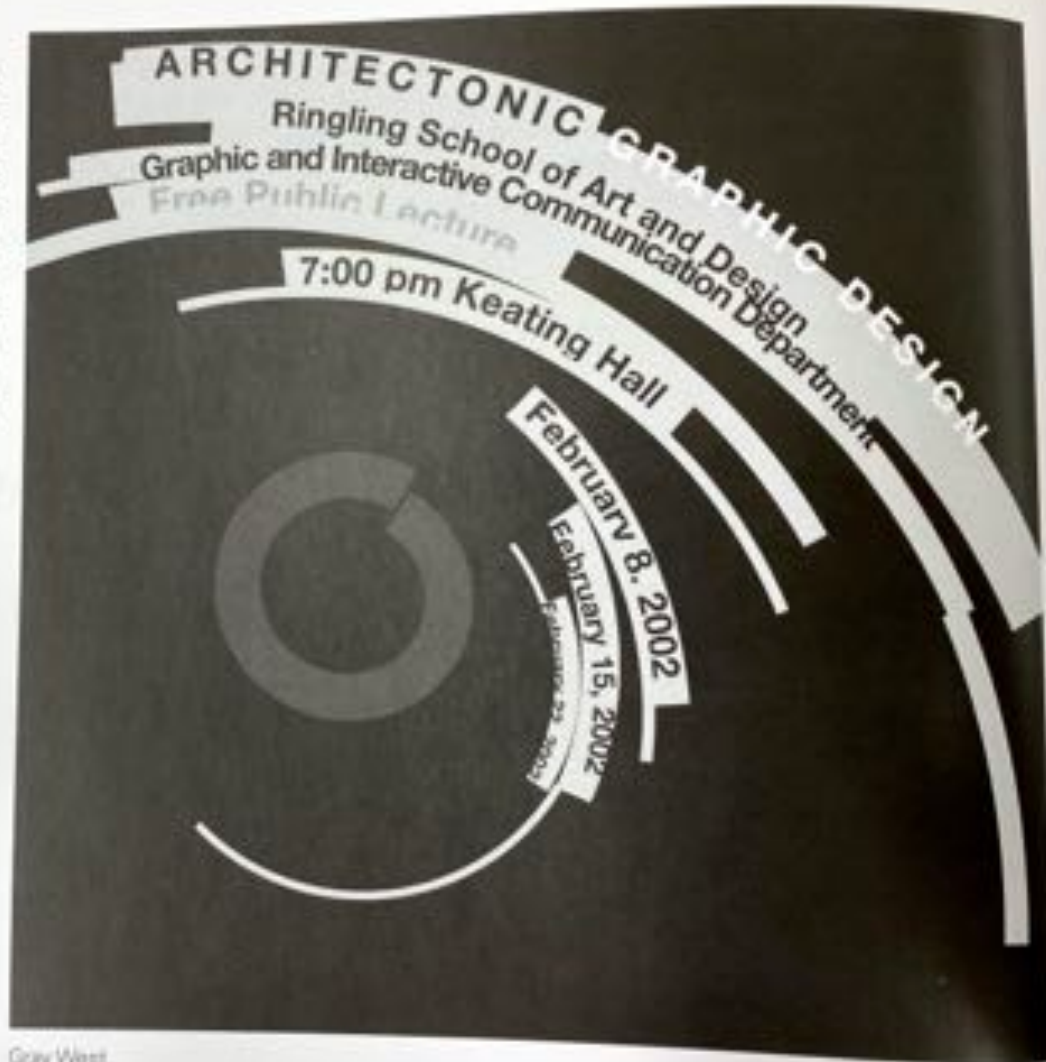


Bernard Stein and Nicolau Ott, 1983

## Dilatational System

### Nonobjective Elements

This composition is complex and captivating. The initial even increment arrangement is modified with circles that move near each other at an angle and rotate. The dense texture of the text is broken up by the further rotation of the smallest circles, which hold the dates. Nonobjective gray arcs, which become a ground for the text, enhance the composition through emphasis. The gray circle element follows the inventive pattern of the arcs as it is altered and split.



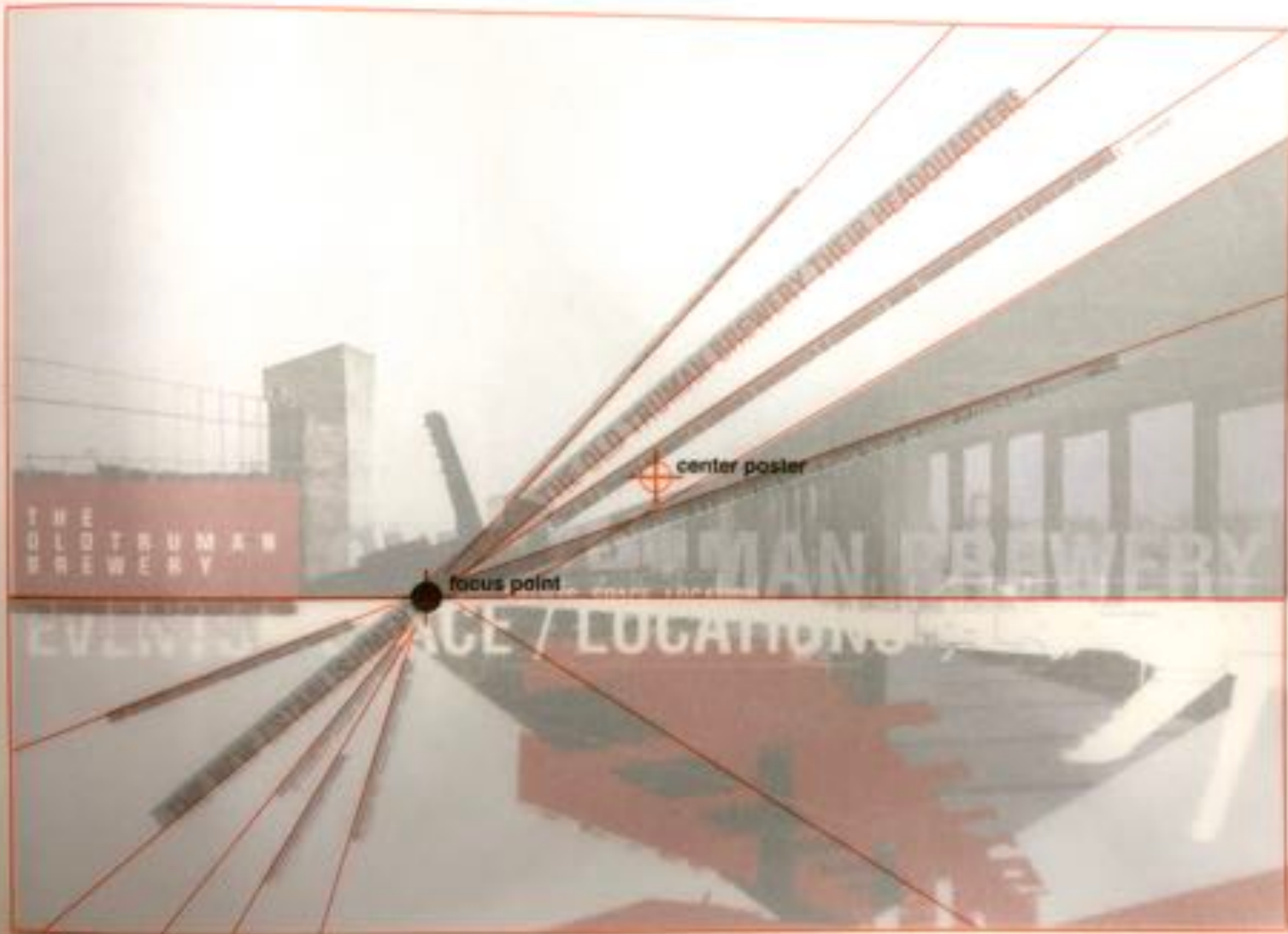
Gray West

# RADIAL SYSTEM:

## 2. Radial System

Design from a central point of focus





Paul Humphrey and Luke Davies, Insect, 1998





# THE CENTER FELLOWSHIPS

THE CENTER FOR  
INTERNATIONAL  
STUDIES  
AND  
FELLOWSHIPS

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## Radial System

### Transparent Radial Planes

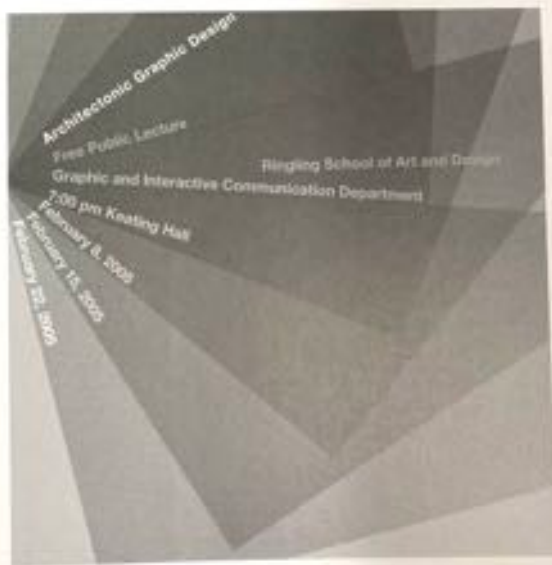
Attaching the lines of text to a transparent rectangular plane and rotating the plane yields striking results. The overlapping planes intensify the radial directional movement—not toward the center point, but around the center point—and the planes create additional shapes as they overlap. The type in the composition to the right attaches itself to the plane and also becomes part of the background as it bleeds off of the edge. Both the plane and the text are affected by the transparency. The movement is even stronger below because the rotate and repeat pattern corners guide the eye, and the tone in the text changes from a darker to a lighter gray.

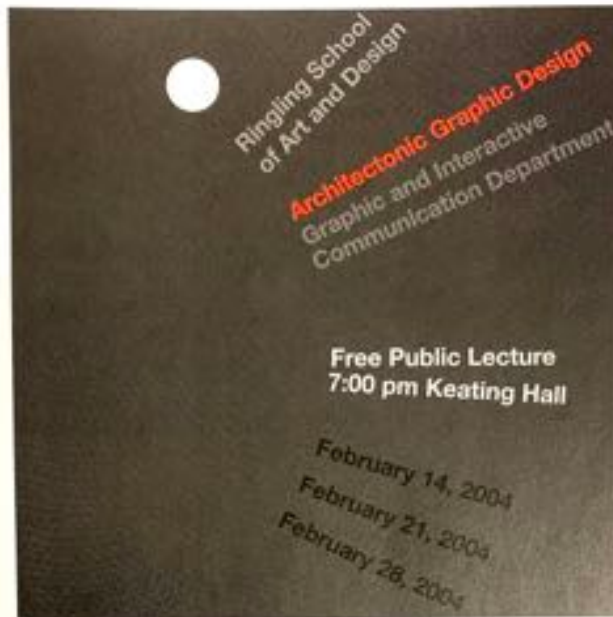


Study in one size, one weight for the nonobjective composition to the right.

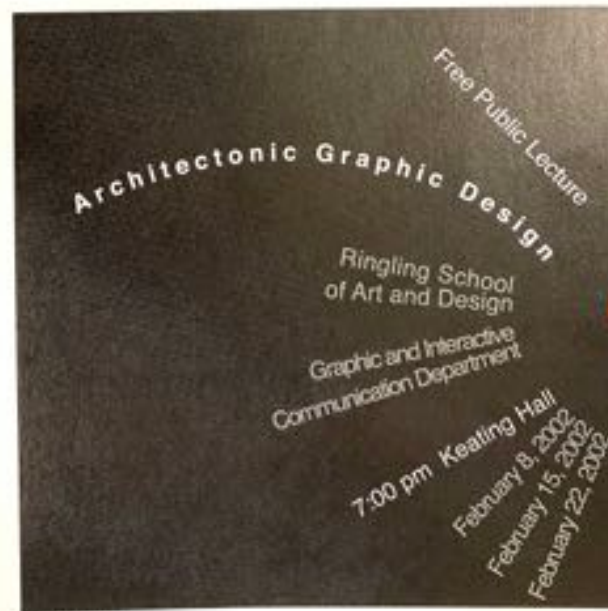


Wille Diaz





Mike Pymale



Chris Valentini



## Radial System

### Right Angles

The use of the tone can crisply divide the format into distinct areas. In the composition to the right, the gray text in the black field attaches to and bleeds into the gray field, as does the black text in the gray field, which solidifies the position of the text. The visually satisfying single line of text in white is given a sense of movement by the thin black rule, and it seems to invade the space.

The composition below left is compellingly simple. The text is arranged in three groups at right angles to the circle. The flush alignment of the text creates the implied edges of a square, and the background space is separated into two rectangles with pleasing proportions.

Because the format is diagonal and is divided into four triangles, the composition shown below right is complex. The complexity is increased as the tone of the top dark gray triangle extends into two rectangles that define the other triangles. Groups of text merge at the focal point, creating tension.



Lohn Dieb



Elizabeth van Elst



Nathan Russell Hardy

# Want to know more?

- If you want more examples of each system, more images, more inspiration, more information, read the book! I've got it!