

## Reading “The Principles of the New Typography”

Author: Jan Tschichold

Year Written: 1928

*Answer all questions in writing. Be prepared to share and discuss the questions marked [Discuss].*

**Tschichold makes the statement:**

“The essence of the New Typography is clarity.”

Give an example from the text that supports this author’s statement.

**According to Laura, the overarching ideas Tschichold presents are:**

- People are confronted with printed matter and no longer read leisurely line by line.
- Form follows function.
- Some rules on how to achieve clear and unambiguous form.
- It is important to express the essence of the time.

*Give an example from the text to support each of the bulleted statements above.*

**[Discuss] Choosing one of the overarching ideas above, do you agree or disagree?**

Give us an *example* to support your opinion.

**[Discuss] This chapter is from a book famous for influencing generations of designers. Tschichold took theories and made them into rules. After WWII, he reconsidered the New Typography, saying he sensed an element of fascism in the work.**

What parts of the New Typography do you think could be called fascist (authoritarian, intolerant views)?

What parts of the New Typography do you think just make good sense?

## Reading “The Crystal Goblet”

Author: Beatrice Warde

Year Written: 1932

*Answer all questions in writing. Be prepared to share and discuss the questions marked [Discuss].*

**Warde says her one main idea is:**

“that the important thing about [typography] is that it conveys thoughts, ideas, images, from one mind to other minds.”

Give an example from the text that supports this author’s statement.

**According to Laura, other overarching ideas Warde presents are:**

- People read.
- The typographer’s job is to create a lovely and enjoyable reading experience – but to honor the author’s words.
- Typography demands a humility of mind.

*Give an example from the text to support each of the bulleted statements above.*

**[Discuss] Choosing one of the overarching ideas above, do you agree or disagree?**

Give us an *example* to support your opinion.

**[Discuss] This article is famous for its Crystal Goblet and wine metaphor.**

What does the Crystal Goblet represent? How do you know this?

What does the wine represent? How do you know this?

**[Discuss] This article is full of metaphors to explain Ward’s views on typography.**

Which metaphor “sticks” with you the most after reading the essay?

## Reading “The Rules of Typography According to Crackpots Experts”

Author: Jeffrey Keedy

Year Written: 1993

*Answer all questions in writing. Be prepared to share and discuss the questions marked [Discuss].*

**According to Laura, the overarching ideas Keedy presents are:**

- Change is good (and inevitable).
- Be aware of the past.
- Know the rules. Use them to create experiences authors and readers need.
- Use different rules as needed.
- There is no such thing as only one way to use type.

*Give an example from the text to support each of the bulleted statements above.*

**[Discuss] Choosing one of the overarching ideas above, do you agree or disagree?**

Give us an *example* to support your opinion.

**Keedy says: Although rules are meant to be broken, ... followed, misunderstood, reassessed, retrofitted and subverted... rules should never be ignored.**

**[Discuss]** How can “rules are meant to be broken” and “rules should never be ignored” both be true?

Give us an *example* to support your opinion.

## Reading “Grid and Design Philosophy”

Author: Josef Müller-Brockmann

Year Written: 1981

*Answer all questions in writing. Be prepared to share and discuss the questions marked [Discuss].*

**Müller-Brockmann makes the statement:**

“Working with the grid system means submitting to laws of universal validity.”

**[Discuss]** What do you think he means by “universal validity”?

(Note: if you do a google search, it gets pretty complicated... I’m interested in your own thoughts/words)

**Müller-Brockmann gives a list of what using the grid system implies.**

Look at each item in the list. Which do you agree with? Which do you disagree with?

**Re-write his list, citing what “not using” a grid system implies.**

“Not using the grid system implies the designer is not willing to...”.

Look at each item in the list. Which do you agree with? Which do you disagree with?

Did any of your dis/agreements change with writing the text the new way?

Which ones changed?

## Reading “My Way to Typography”

Author: Wolfgang Weingart

Year Written: 2000

*Answer all questions in writing. Be prepared to share and discuss the questions marked [Discuss].*

Earlier, you read Keedy’s piece about breaking the rules.

**Weingart broke the rules.**

**[Discuss]** Why did he break the rules?

How did he break the rules?

**[Discuss]** In the 70s, Weingart continued to experiment but for other reasons. What were those reasons?

How was his experimentation different from his earlier experimentation?

On a side note, Weingart talks about Univers.

How is Univers different from every font family created before it?

## Reading “Typography As Discourse”

Author: Katherine McCoy with David Frej

Year Written: 1988

*Answer all questions in writing. Be prepared to share and discuss the questions marked [Discuss].*

**According to Laura, the overarching ideas McCoy and Frej presents are:**

- New Wave was fun, but is no longer a revolution.
- New Wave is late Modernism.
- Experimental typography today is not about typography.
- Refinement and mastery are frequently rejected.
- Dialogue between the graphic object and its audience is important

*Give an example from the text to support each of the bulleted statements above.*

**“no longer are there one-way statements from designers”**

McCoy and Frej, when comparing Typography as Discourse with previous approaches to typography, say that “no longer are there one-way statements from designers.”

**[Discuss]** Do you agree that previous approaches to typography have been “one-way”? Or do you think that previous approaches also had an element of “dialogue between the graphic object and its audience”? Give examples to support your argument.

## Reading “Soup of the Day”

Author: Véronique Vienne

Year Written: 1995

*Answer all questions in writing. Be prepared to share and discuss the questions marked [Discuss].*

**According to Laura, some overarching ideas Vienne presents are:**

- Authors are no longer authority figures.
- Words have lost their authority.
- Readers (not writers or designer) are the ultimate arbiter of the implication of a text.
- Clarity is not always synonymous with readability.
- Good typography is not always synonymous with good design.
- It's better when authorship is a shared experience between author, designer, and reader.

*Give an example from the text to support each of the bulleted statements above.*

**[Discuss] Choosing one of the overarching ideas above, do you agree or disagree?**

Give us an *example* to support your opinion.

**“The page is now a living surface. Fluidity is the order of the day.”**

The above is another overarching idea Vienne presents.

She follows up this idea by presenting multiple thoughts on illegibility.

- Young professionals think that text is something that's meant to be infused with irreverence—not necessarily read. To a large extent, they are right.
- Illegibility is a deliberate act of avoidance.
- If you can't read something—never mind, it probably wasn't written for you.
- Ambiguous type has become a coded language for an entire generation.
- Illegible letters do not exist. Illegibility does not exist.
- Typefaces are not intrinsically legible.

**[Discuss]** Choose *one* of the bulleted thoughts on illegibility (above), and give an example from the text to support the statement. What do you think about the statement? Agree? Disagree? Give examples to support your opinion.

## Reading “On Typeishness: This is My Theory, My Theory is Wrong”

Author: Karrie Jacobs

Year Written: 1989

*Answer all questions in writing. Be prepared to share and discuss the questions marked [Discuss].*

What is (according to Jacobs) “Typeishness”?

**According to Laura, some overarching ideas Vienne presents are:**

- Typishness is celebrating the terminal illness of the printed page
- We can’t draw real conclusions about design from fragments of a year.
- Every round-up of trends in graphic design is a fiction.

*Give an example from the text to support each of the bulleted statements above.*

**[Discuss] If Jacobs knew her theory was wrong, why did she take us through the process of having the theory and then realizing it was wrong? Did her decision to do so work?**

Give us *examples* to support your opinion.

**[Discuss] Jacob’s writing feels very personal compared to many of the other writers. What helps make it a theoretical/academic text rather than just personal opinion?**

Give us an *example* to support your opinion.