1990

Creative typography

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Creative typography

by

Sawanee Suwanlert

A Thesis Submitted to the
Graduate Faculty in Partial Fulfillment of the
Requirements for the Degree of
MASTER OF ARTS

Department: Art and Design
Major: Art and Design (Graphic Design)

Signatures have been redacted for privacy

Iowa State University
Ames, Iowa
1990
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INTRODUCTION

Changes occurring in the early part of the twentieth century radically altered all aspects of the human condition. The industrial revolution, as well as technological and scientific advances, created the social and economic changes that contributed to the development of new attitudes towards aesthetics of art and modern civilization.

Modern art, it has often been said, began in the early 1900s with the development of Cubism. By creating a concept of design independent of nature, Cubism introduced a new way of seeing and brought an end to the four-hundred-year-old Renaissance tradition of pictorial art. Cubism was an art of invented forms, which resulted from analyzing the planes of the subject matter from different points of view and from constructing a painting by creating visual rhythms in terms of the manner in which the planes were composed. These concepts influenced the graphic language of visual communications.

Like Cubism, Futurism was one of the most important movements of early twentieth century art, which included the Futurist manifesto in 1909 written by the Italian poet Filippo Marinetti, and was best known for its glorification of action, technology, danger, violence, movement, and speed. Futurist painters were strongly influenced by Cubism, but they also attempted to express motion, energy, and cinematic sequence in their work. Rejecting the heritage of western art and culture and relieved from the burden of tradition, Futurists moved as freely as possible towards new formal discoveries, which always included a new way of living. These new concepts had a penetrating effect not only upon Futurist painting, but also upon Futurist typography.

Typography became not only something to be read: it is something to be seen. In 1913, Futurist artists and designers began to use typography as a powerful means of conveying information relating to the realities of industrialized society. Futurist
typography, known as "Free Typography," expressively demonstrated the ideas of technology, violence, speed, and movement. Moreover, Futurism influenced experimentation with asymmetric composition and with abstract compositional elements. Consequently, attitudes about typography changed drastically during these years. Eventually, possibilities denied for centuries were freely accepted.

In accordance with the significant departure from the traditional use of typographic forms, artists and designers concerned themselves not only with the world of painting but with the world of avant-garde poetry, which was known as "concrete poetry." The term "concrete poetry" is now being used to refer to a variety of innovations and experiments following World War II, which revolutionized the art of poetry and enlarged its possibilities for expression and communication. A pure concrete poem has a meaning essential to its structure. When arranged in space as an ideogram or as a structural word design, the viewer can associate it with the idea of play and join the visual and verbal meanings. The visual aspect of concrete language structures do not follow the traditional verse and line order. The word is not used primarily as an intentional carrier of meaning. It is used, beyond that, as a material element of construction in such a way that meaning and structure express and determine each other. Concrete texts are often the outcome of typographic and visual effects. Consequently, the visual poem is intended to be perceived as a picture rather than as a text. These viewpoints became the motivation of this thesis which has as a main purpose to unite content and form artistically by using typography as a carrier of visual messages.

The idea of concrete poetry will be incorporated into the visual part of this thesis. The designer has developed this topic out of a desire to visually express her love for autumn. Each season has a personality and beauty of its own. This designer has chosen autumn because it is just before the deep sleep of winter and because it brings out an
incredibly beautiful scene such as the colorful leaves blowing in the wind.

As this designer has stated, this thesis is inspired by the impressions of autumn. This designer will use writing, which will be in the form of poems to document her innermost feelings. The poems' words will then be used as verbal messages to create the final compositions. This designer is concerned with establishing the linguistic materials in a new relationship to space. The communication of classical poetry is being replaced by a non-traditional surface arrangement of the text.

In the literature review, this designer will examine the concepts of Futurism and concrete poetry concentrating on these movements as they made use of typography to create a new poetic form. This designer has attached equal importance to an appreciation of the past, as well as to an understanding of the present. Further research will also emphasize the contemporary expressive typography of Émigré Magazine, Frans Lieshout, and the work of Cranbrook Academy of Art design student.

This designer will apply the knowledge gained through this research to the integration of form and content. In the creative methodology section, the designer will include the steps to be used in the design process. This will show how the relation between the verbal message and visual communication can be established. From this point of view, the designer will experiment with typography using the computer as a tool for visual communication.
LITERATURE REVIEW

Futurism

As mentioned in the introduction, the first two decades of the twentieth century were a time of radical change. In a sense, the traditional objective view of the world was shattered. During this activist period, potent social and philosophical changes, industrial and technological developments and new attitudes towards aesthetics and modern civilization inspired experimentation in all the visual and performing arts. Typographic design was drawn into this artistic revolution as poets and visual artists realized that both meaning and form could be intensified in typographic communications.

Cubism developed by Pablo Picasso, Georges Braque, Juan Gris, and others, discarded the two dominant idioms of post-Renaissance European painting: namely, the classic norm for the human figure and the spatial illusionism of one-point perspective. Two factors had a decisive influence on the concept of Cubism these were the geometric stylizations of African sculpture, and the works of Paul Cézanne (1839-1906). Cézanne developed a way of denying illusionism by means of integrating surface and depth in his paintings. He stated that "the painter should treat nature in terms of the cylinder, the spear, and the cone" (Cézanne cited in Meggs 1983, 274).

Following Cézanne's lead, the Cubists evolved themselves into an art movement replacing rendering appearances with the endless possibilities of invented form and thus revolutionize the painter's perspective. Cubists begun to analyze the planes of a subject from different points of view and used these perceptions to construct a painting composed of rhythmic geometric planes.

In 1907, Picasso in his "Les Demoiselles d' Avignon" began to combine the profile view of a nose with the frontal view of a face (Figure 1). He created a female nude with a
mask-like face whose back and breast are all visible at once. With this work, the figures are abstracted into geometric planes, and classical norms of the human figure are broken.

Figure 1. Pablo Picasso, "Les Demoiselles d' Avignon," 1907

The concept of Cubism clearly influenced several trends. Futurism is one of the art movements which adapted some of the formal elements of the language of Cubism in terms of its interpretations of space, form, and content. Cubism emphasized the static aspects of subjects, partly to establish patterns of mediation between planar stability and spatial instability, whereas Futurism emphasized the energetic-dynamic possibilities of the subject.
The manifesto of Futurism, La Figaro (1909) is best known for its glorification of action, technology, danger, violence, movement and speed. Futurists affirmed that the world's magnificence had been enriched by a new beauty:

The beauty of speed. A racing motor-car, its frame adorned with great pipes, like snakes with explosive breath...a roaring motor-car, which looks as through running on shrapnel, is more beautiful than the victory of Samothrace (Marinetti cited in Meggs 1983, 276).

The influence of concept of the technological conditions is reflected in Figure 2, the work of Giacomo Balla: "Automobile and Noise."

![Automobile and Noise](image)

Figure 2. Giacomo Balla, "Automobile and Noise"

The art of the Futurists always involved metropolitan life and modern industry. Futurists made an attempt to represent a sequence of positions of a moving object on the same picture-plane. To transfer the dynamic image to the canvas, Balla drew and painted
fragmented images of a moving car at high speed to create the idea of simultaneity of vision, and metamorphosis. The different positions of the object was the hallmark of their movement. Ardengo Soffici explained the concept of motion in the Futurists' painting thusly:

When a Futurist painter looked upon an object, he saw it as a resultant of the action of light and of the influence of surrounding objects. Distortion, therefore, became "a displacement of the elements of an object and an alteration of its rhythm" (Soffici cited in Clough 1961, 87).

Futurist painters sought to introduce motion, speed, and energy to the static two-dimensional surface. In Figure 3, "Dynamic of Dog on a Leash" (1912), the various parts are seen in all positions of their movement during a brief period of time. With its multiplication of dog's legs, has become one of the familiar and delightful creations of Futurist simultaneity. The little terrier scurries along on short legs accelerated and multiplied to the point where they almost turn into wheels. The viewer can read the graphic information as an implication of motion.

Figure 3. Giacomo Balla, "Dynamic of Dog on a Leash," 1912
According to the Futurists, the world was enriched by the new beauty of speed. Futurism as a revolutionary movement challenged all the arts to test their ideas and forms against the new realities of scientific and industrial society. Its manifesto voiced enthusiasm for war, the machine age, speed, and modern life in general. These ideas were not only reflected in art but also in literature. When the Futurist poets linked their thinking with that of Futurist painters, typography emerged as a significant new vehicle of facts and ideas. The Futurists produced an explosive and emotionally charged poetry that denied syntax and grammar. Marinetti stated in the magazine "Lacerba" the following in regards to the typographic presentation of the Futurists:

My revolution is, among other things, against the so-called typographical harmony of the book page which is in opposition to the flow of style manifesto on the page. If necessary, we will use three or four different colors and 20 type styles on the same page (Marinetti cited in Gottschall 1989, 17).

The letters themselves are beautiful; in fact their beauty as ideographic signs. They also have the power of suggestion. The Futurists felt that the beauty of letters could be enhanced by pictorial practices which, did not go beyond the means and instruments of the typesetter. The typographic presentation of the Futurists was opposed to any typographic harmony. They suggested, for example, that change in sizes, arrangements and colors could yield the requisite movement to a page, which might be called a work of art (Clough 1961, 52).

Figure 4, "Bifszf + 18 Simultaneita Chimismi Lirici," is an example of a powerful Futurist poem by Ardengo Soffici. This work was an attempt to reflect the expressive, free, and dynamic power of speed. In this poem, Soffici contrasted a terse verse with groups of modulating letterforms used as pure visual forms. He had dismissed all horizontal lines and had instead employed seemingly at random angles, oversized letters, numbers, or other characters, and different type faces. These different typefaces would
aid the expression of different kinds of emotions. For example, italics was used for rapid feeling, boldface for violent noise and sound.

Figure 4. Ardengo Soffici, "Bifszf + 18 Simultaneita Chimismi Lirici," 1915
Artists / typographers

Filippo Marinetti (1876-1944) Futurism was the first artistic movement to take advantage of the tremendous changes in the nature of everyday life at the beginning of the new century. Impressionists modified pure presentation by introducing new ways of handling light and color. And the Post-Impressionists carried this one step further by distorting the classical concepts of perspective. Filippo Marinetti, the founder of Futurism, declared a total break with what he perceived as the static past.

Marinetti's 1909 manifesto, "La Figaro," glorified speed and industry and established Futurism as a revolutionary movement leading all the arts in testing their ideas and forms against the new realities of scientific and industrial society.

In his efforts to become a catalyst for renewal in Italian poetry, Marinetti began his new typographic design called "Free Verse," "Free Typography," or "Words in Freedom."

The Futurist will make use of Free Verse, an orchestration of images and sounds in motion to express our contemporary life, intensified by the speeds made possible by steam and electricity, on land, on seas, and in the air (Marinetti cited in Usta 1986,12).

Marinetti expressed this concept in his work "Les Mots en Liberté" (Figure 5). The blacked-in figure in the bottom right-hand corner was identifiable as the girl who, according to the work's title, "that evening, lying in bed, re-read the letter from her gunner at the front." Marinetti's experience in the trenches of war inspired this poem. Noise and speed, two dominant conditions of twentieth-century life, were expressed.

Additionally, in keeping with his own Futurist perspective on poetry, Marinetti went far beyond an ornamented style into a dazzling page composition. These developments led to a wholly new conception of "The pictorial typographic page." Marinetti's use of Futurist experimentation in typography can be summed up as follows: liberty and spontaneity of
expression against all metrical constraints, and the transformation of lyric into the immediate reflection of a world dominated by technology and speed.

The new array of type, this variety of colors, this original use of characters, enables me to increase many times the expressive power of words. My reformed typesetting allows me to treat words like torpedoes and hurl them forth at all speeds: at the velocity of stars, clouds, aeroplanes, trains, waves, explosives, molecules, atoms (Marinetti cited in Meggs 1983, 276).

Figure 5. Filippo Marinetti, poem from "Les Mots en Liberté," 1919
Further efforts were made to increase the speed with which the writer's words could affect the reader. Most of the poems by Marinetti and other Futurists made use of mathematical signs such as "x", "+", ":", ":", ":", ":", ">", ":", or by musical indications such as piu presto, rallentando and due tempi, another device which achieved a certain popularity. These devices were used in two ways: either as marginal notes helping the reader gain the proper sense of speed or rhythm, or as text imparting the same information through in a more imperative manner. Musical notation could be used by the poet to invoke melody or rhythm. Marinetti's imagination was freely expressed by the new language, which was not bound by syntax, punctuation, or metrics. Marinetti maintained that Futurist poetry divided the history of thought and poetry:

Before the advent of Futurism, man has always written poetry after the manner of Homer, stressing narrative sequence and logical cataloguing of facts, images and ideas. Futurist poetry, on the other hand, is devoid of narrative sequence and endowed with the simultaneity of the multiple expressions of life (Marinetti cited in Clough 1961, 160).

Marinetti's work (Figure 6) "Mountain + Valleys + Streets + Joffre," a Futuristic free-word composition, relates the route taken by Marshal Joffre's automobile on a visit to the front after the battle of the Marne. Sounds of the automobile on its journey are symbolized and blended in with the text. Marinetti intended this to be read aloud, recited in fact. In this work, typographic design achieves shock contrasts in the type size and angles at which words or phrases are placed; oversized letters, numbers, or other characters are enlarged and seemingly scattered on the page. Marinetti tried to communicate the simultaneity of perception and experience in modern life.

In this work and abandoned traditional sentence structure, grammar, and punctuation. Mathematical signs appear wherever they might provide an element of surprise or interruption. And yet they stand on their own as a mechanical cluster, like part of a machine.
Figure 6. Filippo Marinetti, "Montagne + Vallate + Strade x Joffre" (Mountains + Valleys + Streets x Joffre), 1915
Guillaume Apollinaire (1880-1918) As a close friend of Pablo Picasso and Georges Braque, Apollinaire was associated with Cubism from the movement's beginning. It is not surprising that he should absorb some of the Cubist ideas, which helped him formulate into his poetic view. The Cubism concept "Simultaneity," the quality or the state of two events occurring at the same instant, entered Apollinaire's concept of visual poetry and gave him the opportunity to explore the potential of different forms and typography to express essential human truths. Apollinaire's work can be shown to have had a strong influence on typographic design.

His unique contribution to graphic design was the 1918 publication of a book entitled "Calligrammes" (Figure 7 and 8). The term "Calligrammes," meaning, "beautiful" written objects, implied that the aesthetic function of Apollinaire's visual forms was as important as the expressive function. Apollinaire sought to bring about new poetic form, by making use of written words or forms. His objective poems, on one level, are games juxtaposing rather than combining the visual and semantic modes of communication. The development of visual poetry for Apollinaire was, as he suggested, to present "a pictorial ensemble related to the subject treated" (Apollinaire cited in Seaman 1981, 172). There are a number of such representational poems in "Calligrammes," where the type is set up to depict various objects, figure, or pictograph. Moreover, he explored the potential fusion of poetry and painting and attempted to introduce the concept of simultaneity to typography. Apollinaire did not seek to destroy linear reading in his "Calligrammes" but to integrate and utilize. He did this, however, in a highly ambiguous, ironical way, so that the end result was a heightened awareness of the linearity of space which typography creates for itself. Almost all of his "Calligrammes" are plastic, antilinear forms, but they are built up by lines and type, which must be read successively to be understood.
Apollinaire's choice of specific objects does play a role in the total impression and the profound poetic intention of the "Calligrammes," but this role must be understood in terms of structure rather than reference to reality. The isolation of a specific object, both visually and mentally, tends to immobilize it and thus to withdraw it from the ceaseless flux of time (Renaud cited in Hellerstein 1977, 252).

Figure 7. Guillaume Apollinaire, poem from "Calligrammes," "La Colombe Poignardee et le Jet d'Eau" (The Stabbed Dove and the Fountain), 1917

This poem demonstrates a more refined and subtle use of representational forms. The page is composed of a dove with outstretched wings hovering over a fountain numerous sprays of water. In the figure of the dove, only one word is arranged of the horizontal; in the fountain, however, all lines are curved to trace the arc of the water and the form of the pool below.
The representation objects in the "Calligrammes" is a part of their aesthetic dimension, because immobility and synthetic structure can be seen as aspects of specifically poetic form, as opposed to the movement of prose.

The poem "Il Pleut" (It's Raining) in Figure 8 is unique in that it portrays an action rather than an object. The letter forms are arranged to form a design. The falling letters symbolize raindrops. Five lines of poetry descend the page shakily, letter by letter, as they describe things the poet associates with rain. The pictorial content of the poem is thus clearly in harmony with the subject of the text, and it gives purpose and a suitable space to some ideas too delicate to frame in ordinary horizontal lines.

Figure 8. Guillaume Apollinaire, poem from "Calligrammes," "Il Pleut" (It's raining), 1917
Summary

Initiated in 1909 with Marinetti's manifesto in "La Figaro," the arrival of Futurism at the scene of European art marked the birth of the avant-garde ideology. The manifesto provided a perspective on the revolutionary changes taking place within aesthetic thinking. Technology and formal conceptions of art were combined. The machine assumed the place of the object of classical beauty. Futurists translated the kinetic rhythms and intense sensations of modern life into potent visual form.

To summarize the Futurists' heritage, one should mention first their development of certain innovations of the Cubists: the use of collage, which opened up new avenues to all possible materials beyond oil paint; and the elaboration of the use of words and numbers as objects within a painting. The Futurists gave the art world the novel techniques of juxtaposition and simultaneity of experience. During the Cubists' use of words in painting, the idea of "free words" brought painting and poetry closer together than they had been before. The word assumed a new concrete dimension, a new way of expression with the language itself. The printed word gained ascendancy over the spoken word by emphasizing typographical presentation.

The "Heroic Period of Modern Typography" began with the Futurists. Although Futurism is now a movement of the past, the principles of the Futurist movement have been incorporated into those of modern graphic design, especially in the area of typographic design. The Futurists expanded the use of space on the page and proclaimed the pictorial power of letters. This new attitude can perhaps be best summed up in these words by Futurist, Ardengo Soffici: "No longer a mute conventional sign, but a living form among other living forms, the letter can become an integral part of the medium of presentation" (Soffici cited in Seaman 1981, 161).
Concrete Poetry

"Concrete poetry" is the name given to a movement which developed in the 1950s and 60s. The term "concrete poetry" is now used to refer to a variety of innovations and experiments transforming both the written and visual arts. At the same time, concrete poetry has developed into the multidimensional poem—a poem that, like an ideogram, can be read simultaneously on the semantic and semiotic levels.

Concrete poetry is based up on two separate traditions: that of the Noigandres group, which is effectively confined to Brazil; and that of Eugen Gomringer, a Bolivian-born Swiss which influenced the German-speaking nations in Europe. A third section which is developed among English-speaking poets, does not have the same degree of coherence. It contains the work of a second generation of concrete poets, whose aim often differed significantly from that of the original practitioners.

A decade after the movement of concrete poetry was born, the flourishing of the movement brought forth an abundance of work in many countries, especially in Czechoslovakia, France, Spain, Sweden, Portugal, Italy, Denmark, the United States, and Japan. Thus, the concrete poetry has become an international poetic movement.

Figure 9 gives an example of concrete poetry in Japanese. The text, written by Seiichi Niikuni, a Japanese poet, is an attempt to introduce visual aspects into Japanese poetry. When we read the words, we are not aware of the formal qualities of typefaces as long as letters are lined up to convey a message. When we read a foreign language or look at an unfamiliar typeface, we begin to read shapes. The Japanese letter presented here is not a message to be read, but is one to be seen. By using the form of the letter, the association of writing and meaning comes spontaneously, transforming itself into the picture of an impression of raindrops.
One of the important developments in the concrete poetry movement was the invention of the typewriter by Henry Mill in 1714. From this point, the typewriter was the tool of choice for concrete poets. A work of Jeri Valoch, a well known Czech poet, presented in Figure 10 demonstrates Valoch's typewriter experiments with typography. A poem freed from "semantics appears" that is identical in its visual impact to optical painting. This poem, according to Valoch, is realized as "pure structure." Aesthetically it depends upon the visual value of the typewriter.
Other experimental typographers who use the typewriter are Ilse and Pierre Garnier, who made typewriter poems employing both whole words and single letters. In the poem "Cinema" (Figure 11), they make use of energy in typing. In this poem, we can see a succession of still images, which together give an impression of motion. The motion can be semantic. Pierre Garnier explained that "it is an attempt to render linguistically the cinematography play of white (cin) and black (ema) and the vibration of light on the screen" (Garnier cited in Williams 1967, 122). The word "Cinema" moves across and down the page insteps of one letter at a time, just like a movie film advancing one frame at a time, which a slight change in each frame.
Because the visual structures in concrete poetry differ in several aspects those of traditional poems and texts, it is essential to understand of the visual structures of concrete poetry. The concrete poem is not necessarily read in the traditional left-to-right manner. In other words, the concrete poet is concerned with making an object perceived rather than read.

Concrete poetry has significance in terms of the advancement of poetic forms but also in terms of the development of all forms of text presentation which aim as documentation, persuasion, arousal, or expression condensed into a relatively limited visual formulation (Marcus 1974, 335).
The concrete poem establishes a revolutionary definition of a figurative technique in which literal, verbal meaning is juxtaposed with literal, visual appearance. The result is a newly defined figurative relation between the word's denotation and connotation, with the visual figure's stark appearance and multiple associations.

Consider the poem "Ping Pong" (Figure 12) as an example of the concrete poem, in which it is not necessary to follow the verse in the traditional left-to-right-manner. The geometric structure of this poem is composed of a repetition of the words "ping" and "pong."

In this poem, we find not only inversion but also alternation in the syllables of the word. The essence of the game ping pong is expressed by the word. The spatial grouping of the syllables, which resemble the line breaks of more traditional poetry, is of utmost importance. As the words of the game are repeated, they signify the sound of a bouncing ping pong ball; and the circular letters p, o, and g reflect the shape of the ball.

ping pong
    ping pong ping
    pong ping pong
    ping pong

Figure 12. Eugen Gomringer, "Ping Pong," 1952
The visual syntax of concrete poetry

Figure-field relations  A pictorial space begins with the picture-plane: a flat surface synonymous with the surface of the canvas or paper being drawn upon. Artists throughout history have tried to create on flat surfaces the illusion of three-dimensional space. Space and surface—these were the elements that most interested the Cubists.

With "Les Demoiselles d' Avignon" (Figure 1), a new era in modern painting began. Picasso developed a new relation between mass and space on a flat surface. Lines slice forms out of the surface, and these forms are juxtaposed, pushing each other forwards and backwards. This technique creates a dense, interlocking structure of figures and the space between them, yet all elements are composed of the same material—the pictorial surface. As observers look at the different parts of the painting, they establish for themselves the work's spatial coherence.

In a concrete poem, the figure-field relations are fundamental to the emergence of visual form. Every object is seen with respect to some background, and every object creates a particular visual presence in terms of magnitude (size and shape), position, and orientation judged against this field. The concrete poets made use of figure-field relations to create the illusion of space. Some factors influencing the reading of figure-field relations are:

The qualities of enclosed forms, spatial proximity, texture, suggestion of bottom vs. top, convexity of forms, horizontal vs. oblique positioning, constancy and simplicity of shape, and suggestion of overlap (Marcus 1974, 335).

Size relations  Relative apparent size refers to the fact that objects appear smaller at greater distances from the viewer. This fact creates in the viewer the feeling of foreground, middleground, and background. In Figure 13, one of a series of collages made from Hershey Bar wrappers, Al Hansen has made use of this size relationship as those letterforms appearing closest to the viewer have been created larger.
It is obvious that large type shouts and small type whispers.

We may say that the creation of three dimensional space in this poem involves two functions: the perception of distance and the recognition of size and the two functions are closely related. The use of different sizes in this concrete poem is the simplest statement of space. The hierarchy of size is intimately associated with the hierarchy of strength, power, and importance. Thus, the spatial scale has a structural correspondence to the values scale (Kepes 1967, 71).

Figure 13. Al Hansen, "Untitled," 1966
Depth relations. For observers, the horizontal line provides a frame of reference from which they can judge the position of the object and its distance from them. Even if the horizontal line is not apparent, the different elevations of the elements indicate a position in depth. There are some concrete poets, however, who attempt to portray poems on a flat surface, thus depicting depth by establishing one vertical plane behind another. This has been accomplished by the concrete poets in several ingenious ways.

An object is interpreted by the mind as existing in space within a two-or three-dimensional field. Even if the visual statement is physically two-dimensional, there are strong clues presented that influence the viewer's mind and evoke a reading of implied depth. Such factors as perspective of position (i.e., textural and size gradients or linear perspective, blurs or changes of color) and overlap (transparency, translucency, and opacity) are significant for interpretation of depth (Marcus 1974, 335).

Overlapping. If one spatial form obstructs our view of another form, we do not assume that the second ceases to exist because it is hidden. We recognize, as we look at such overlapping figures, that the first or uppermost has two spatial meaning: itself and beneath itself. The object which intercepts the visible surface of another object is perceived as nearer. We experience spatial differences or depth. Representation of overlapping indicates a basic depth-perception phenomenon. It creates a sense of space.

In a concrete poem, the viewer's perceptions are tricked into seeing the animation of movement or the space and distance associated with depth. Moreover, overlapping elements can not only create the appearance of a change in planes but also indicate transparency by producing additional tones.

Overlapping is used effectively in Figure 14 to create depth in a concrete poem, in which the overlapping planes of similar letterforms are arranged. This arrangement allows the reader to consider the visual presentation and meaning relation that can be achieved by overlapping elements. The overlapping areas create more tonal value and a contrast of weight. Within this poem, the creation of light and heavy areas is an effective
device used by Maurizio Nannucci to dramatize the word "Nero" which means black.

Texture

In general, we use texture in reference to the composition of a substance and to its surface quality. Four principal factors involved in creating texture: reflection and absorption of light in varying degree by different materials; differences in lightness and darkness; differences in color and differences in opaqueness, translucency, or transparency of material (Anderson 1961, 199).

Concrete poets also use texture to create depth. A sense of implied texture contrast is established by involving the interplay of two other contrasts—those of structure and those of weight. Bold type, with an intense tonal value, has a strong texture. "Textural relations can be employed within a heading alone to create visually stimulating contrasts between the hard and the soft, the rough and the smooth, the tweeds and the silks of typography" (Dair 1967, 80). Thus, the types are viewed as a mass rather than as a series of lines. Moreover, typographic texture and tone are affected by the spacing of
letters, words, and lines. When the texture and the spatial intervals between typographic elements are consistent, the result is an easily readable text.

Claus Bremer, the German poet, studied typefaces closely to discover their particular textural qualities (Figure 15). In the first line of his poem "Untitled," the text is written word over word. In the lines that follow, the last word is separated, word for word and line for line, until the text is legible. The process is then reversed. The contrasting textures are intended to arouse curiosity, to reveal something, and to obscure. The changes between foreground and background space and position are created by combining typographic textures of different intensity so that the dynamic movement of texture planes are released from a flat surface.

Figure 15. Claus Bremer, "Untitled," 1964
Movement Throughout history, painters have tried to suggest movement on the picture surface, to translate some of the optical signs of movement-experience into picture-images. For example, Cubist space-analysis was synchronized with the line of forces. The body of the moving, the path of its movement, and its background were portrayed in a kinetic pattern.

The Futurists applied the conventions of Cubism to clarify and fix their multiple-exposure image. In Figure 16, Marcel Duchamp experimented with motion studies by repeating abstracted planes in his painting "Nude Descending a Staircase," 1912. Potential and kinetic energies were included as optical characteristics. The object was regarded to be either in active motion, or indicating its direction.

Figure 16. Marcel Duchamp, "Nude Descending a Staircase," 1912
One of the strongest differences between and much of concrete poetry traditional poetic forms is the way in which the reader's eyes are drawn over the text. Seeing typographic, we sense action. The concrete poets make psychological qualification: the object seen and interpreted from a certain frame of reference is endowed with potential action, and it can be falling, rolling, or moving. The horizontal or vertical axis causes the type to seem to be in action. Thus, there are poetic experiences involving movement through space that create three dimensions:

The structure of the composition may change with time. This may be due to motion; i.e., actual physical or kinetic alteration of the figure or of the field. It may also be due to the shifting of the viewer's attention and/or the dynamic sensation of directed tensions caused by some aspects within the composition that can be seen as shifts from a visually neutral state. Movement can arise from perceptual gradient of shape, color, and interval, the kinematic experience of wedges and oblique lines, incomplete figures, and various distortions of implied simple shapes, intervals, angles,...(Marcus 1974, 336).

In Figures 17 and 18, "ZUVERSPAETCETERANDFIGURINNENNENSWE OLOLS" by the German artist Ferdinand Kriwet indicates aspects of movement within a plane.

Figure 17. Ferdinand Kriwet, "ZUVERSPAETCETERANDFIGURINNENNENSWE OLOLS," 1962
The composition of Kriwet's work is less a way of verbalizing than of visualizing text, less an object than a sensual experience. Type has been used productively to transmit information. A density gradient of letterforms is established that the text unfolds in 59 concentric circles, from the center outward. These 59 circles are divided into six state-circles: 1 to 12; 13 to 19; 20 to 28; 29 to 40; 41 to 51; and 52 to 59. The beginning and the end of the journey to the center, outwards to the perimeter, then collapsing back into the center, are aided by the partially obliterated letterforms leaving the remaining vertical letter strokes as a visual bridge to the center. Rather than continuing beyond the field edges, the perimeter reinforces the center and isolates the total configuration from the edges, allowing the viewer to become re-involved with the interior.

Figure 18. Ferdinand Kriwet, "ZUVERSPAETCETERANDFIGURINNENNENNENSWERT OLLOS," (detail), 1962
According to Eugen Gomringer, the father of Concrete poetry, a concrete poem is defined as a "play area of fixed dimensions" (Seaman 1981, 229). In the "play area," the readers become involved in two ways: first, they engage in intellectual and visual play with the words; second, they discover something about the subject. In Figure 19, the poem "Silence" can be used to demonstrate these two functions. The reinforcement by repetition of the word unit emphasizes the missing word "silence," which gives the viewer information about the idea of silence. In other words, "the empty field creates a double relationship of small words in a large silent field vs. a small silent area in a field of non silent words" (Marcus 1974, 346).

![Figure 19. Eugen Gomringer, "Untitled," 1954](silence)

Besides studying the aspects of visual syntax, another way to appreciate concrete poetry is to understand how to relate their visual syntax to their meaning. In a concrete poem, the meaning of the word is multiplied but is bound in knowable, tangible world of the literal object on the page. The words are used as a material element of construction in such a way that meaning and structure express and determine each other. The concrete poem exemplifies a dramatic variation in the most basic element of poetry: figurative language. Figurative language has established a relationship between the tangible objects and intangibles. The most common form of such figurative yoking has been the metaphor.
From this viewpoint, one of the most important characteristics of concrete poetry is metaphor. In a metaphor, words create a figurative rather than literal effect (Beiman 1974, 197). In other words, metaphor directs readers to a sense of relationship, and thereby allows them to supply images from their own experience. A word on a page has simultaneously a verbal, a vocal, and a visual positional value. The graphic positional value of a word or grouping of words on a surface must provide a structure in which language is enriched with multiple meanings, and must provide a relation among the various media in the poem, the poet's intention, and the reader perceptions.

Summary

The emergence of the concrete poetry movement has awakened the modern eye to great potential for communication via the visible world. Like other movements in the fine arts, such as Cubism, Futurism and Dadaism, concrete poetry has brought a variety of innovations and experiments in the midst of technological, social, and artistic revolutions. Typography has become more significant than ever before with poets and visual artists, who realize that both meaning and form can be intensified in typographic communications. Moreover, concrete poetry has made us aware of poetic content in the typographic medium. Concrete poetry is not only significant in terms of the advancement of poetic forms, but also in terms of the development of all forms of text presentation.

By bringing together such evidence from art such as figure-field relations, the implication of depth and the use of movement, concrete poetry offers new insight into modern typography and expands the traditional definition of typography to include all means of creating written language. This has opened a door on typographic communication for contemporary typographic designers who can take a closer look at the synthesis of content-form relations and begin to explore the meaning behind them. We may say that
words and letters are viewed as shapes creating a new reality. The development of typography in concrete poems enables words to be perceived visually as a whole as well as in their parts. They become objects to be both seen and used objects containing thought through play-activity.

**Contemporary Expressive Typography**

By looking at the historical movements such as Futurism and concrete poetry in the first section of the literature review, we have learned that the history of typography has been influenced by the industrial and technological developments and by philosophical changes pulling typographic design into a revolutionary form of communication.

Today the rapid advance of technology has expanded the role of visual communication to allow the contemporary designers to create new challenges for typographic design. To broaden the meaning of the visual language in design, the following sources are concerned with contemporary works of typographic design: Émigré Magazine, the experimentations of Frans Lieshout, and the works of Robert Nakata, a Cranbrook design student.

**Émigré Magazine**

The San Francisco magazine Émigré, subtitled "The Magazine That Ignore Boundaries," designed and published by Rudy Vanderlans and Zuzana Licko, is devoted to one of the newest trends in contemporary typographic design. It experiments with some of the devices associated with the deconstructivist typography, which takes the integrated whole apart or destroys the comprehensible order of graphic design. Some of the devices associated with deconstructivist typography are: sizes and styles are mixed, type is layered and overlapped. Other deconstructivist devices include using extreme letter or
linespacing, running type in different directions on the page, interlocking or overlapping
text columns in random or stair-step shapes.

In addition, Rudy Vanderlans and Zuzana Licko have explored and developed the
potential that the Macintosh computer brings to typographic composition. This computer
enables the designer to vary at will the major design elements of column positions, and the
widths, shapes, and spacing of lines and words, etc. Computer-generated, type can be
stretched, condensed or expanded, or left in jagged bitmapped state.

Many of traditional rules of publication design are broken in Émigré. These rules
argue that for readability, publication should have regularized grid systems and standard
style, position, and placement of elements such as title and page numbers. Émigré's flexible
grid style creates its own visual rhythm and reader anticipation (Figure 20).

Figure 20. The layouts from Émigré Magazine
Rudy Vanderlans explains his approach to Émigré: "I try to look at the magazine as a three-dimensional object, something that people go through. There's a sequence from page to page. When there are pages that are very dense and intricately designed, the next page would be very white" (Vanderlans cited in Hugh 1988, 163).

In Figure 21, the cover for Émigré, introduces the viewer to a highly abstracted custom type-style exploring the pixilated character of computer composition. As demonstrated in this figure, typographic texture is often used with other texture such as digitized-image photographs and graphic patterns. Macintosh typefaces for publication are designed by Zuzana Licko, including some digital faces for low resolution printers. Disks carrying fonts used in Émigré are marketed through the publication.

Figure 21. Cover for Émigré
Frans Lieshout

The work of Frans Lieshout follows the great typographical tradition of the Netherlands and calls to mind and such names as Theo Van Doesburg, and Piet Zwart. Influences of De Stijl, Constructivism, Futurism and Dadaism can be seen in his works, transformed and redesigned impressively for our time. Lieshout's typographic presentation is not only a means of arranging text so as to make its message clear, but also a means of making text visually attractive.

Generally, text is treated as rectangular blocks of typesetting. Frans Lieshout shows a strong interest in the typographical approach, but not limited by the traditional ordering principles for text and image. In Figure 22, triangular format is created to match the individual character of the layout, so that the theme and the design are enhanced, and to give the layout a three-dimensional effect.

Figure 22. Frans Lieshout, "Title page of the Anthology of the Hoorn Artists Association"
Within the broad scope of his visual experimentation, Lieshout aims to create an abundance of information, triggering the attention of the reader and holding it. Figure 23, experiments with musical notation and typography. Individual letters and musical notation are treated as illustrative components in a vivid and imaginative composition, not with the purpose of commenting but rather of confirming or enhancing.

Figure 23. Frans Lieshout, "Experiments with Musical Notation and Typography"
Cranbrook design student's works

In has been 60 years since the several artistic, scientific, cultural, and educational institutions now making up the Cranbrook community in Bloomfield Hills, Michigan were first gather. Katherine McCoy and her husband, Michael, have been co-chairs of the Cranbrook design department since 1971.

At the Cranbrook design department, students are encouraged to consider such questions as the relation between linguistic philosophy and visual communication, the effect of syntax and meaning, and the relation between text and image. These considerations can touch on such points as alternative meanings, alternative orders, and subjective visual interpretations.

One of the design projects in Katherine McCoy's class, Figure 24, is designed to encourage an understanding of the abstract properties inherent in existing typographic forms. This work is the Heinz Ketchup series by Robert Nakata, which exploits the typography found on the Heinz Ketchup label.

Figure 24. "Heinz Ketchup" label
Via this experimental work, the original message undergoes a visual transformation, and communication and meaning become subordinated to graphic form. The resulting compositions were generated by beginning with a basic grid (Figure 25). The message and typography of the ketchup label were broken down, reinterpreted, and recombined to stress different aspects of its composition (Figure 26).

Figure 25. The application of message analysis to a basic grid
Figure 26. All elements from the original label must be used in a freely expressive composition.
Summary

Studying the historical development of typographic design is essential if we are to expand our thoughts beyond past movements. Early twentieth-century typography became a revolutionary form of communication, giving new expressive power to the written word.

With the emergence of the computer-generated technological revolution of digitization and laser projection, contemporary designers have been provided with new tools for the design process. Taking a look at contemporary typographic design helps designers gain new aesthetic visions and perceptions and helps them realize that art and design reflect the attitudes and the technologies distinct of times and cultures. Thus, this thesis, by using typography as a means of conveying ideas, a knowledge from the past will apply, coupled with observations from the present, to the creative process of visual presentations.
DEFINITION OF THE PROJECT

Objective

Within the twentieth century, and in the midst of a technological, social, and artistic revolution, various revolutionary art movements have been dedicated to innovation in art and philosophy. Fine art movements, including Cubism and Futurism, have had a penetrating effect upon typography. With the outbreak of Futurism, the evaluation in painting and poetry became a revolution. The world of typography was blown on to a new course. All over Europe artists and designers were to take note of the Futurists and seek in their own way to bring the new art forms to their creations. Attitudes towards typography have been changed dramatically influencing the experimentation in asymmetric composition, the visual dynamics of diagonal composition, and abstract compositional elements. Typography was considered an important carrier of facts and ideas.

Of particular interest are the movements related to both poetry and typography, such as those spearheaded by the Futurists Ardengo Soffici and Filippo Marinetti, as well as those spearheaded by concrete poets such as Eugen Gomringer and Pierre Garnier. Such typographers are concerned with making use of poems as great intellectual playing fields. These works demand sensibility and creativity with regard to language and its visible presentation. A thorough study of the Futurism and concrete poetry movement, has provided the framework for understanding a new way of experimentation with typography and the relationship between structure qualities and the over-all meaning of the poetry. A well-structured understanding of the visual and spatial aspects will be applied in this thesis. This will have as the main objective, the uniting of content and form artistically by using typography as a carrier of visual messages. The typographic messages for the
visual presentation of this thesis are derived from four poems recording this designer's impressions of autumn.

To create visual presentations, it is important to clarify the independent roles of information and typography. This designer developed a creative methodology in order to enhance understanding the focal point of translating the meaning and poems. The process of design involves four steps: defining the meaning of the poems, exploring typographic possibilities, making full-scale rough sketches, and creating the final designs through working with the computer. The computer is used as a tool for developing numerous preliminary design ideas and for stimulating creative thinking aimed at developing a design solution. Given the exploratory nature of the experiment in typography, this designer hopes that this project will encourage an exchange of information with others in the areas of concrete poetry and of other combinations of verbal and visual art.

Background

Our attitudes towards the seasons can take many forms. The attitude of a visual artist is, of course, very, different from that of a musician. One of the earliest examinations of this concept is the well-known eighteenth-century piece "The Four Seasons" by the Italian composer Antonio Vivaldi. Vivaldi's music reflects the joy of spring; highly changeable, with gentle breezes punctuated by brief thundering interludes. Summer is depicted as hot and humid; the music is slow and leisurely, and interspersed with the sound of thunderstorms more violent and prolonged than those heard in spring. The music of autumn is lively and happy, signifying pleasant weather and the joyous activities of harvesting. And finally, Vivaldi depicts the bitter cold of winter through music evoking shivering bodies and chattering teeth.

But seeing with the eyes of an artist, John Constable, the British landscape
painter, must see and feel the atmosphere, the quality of light, the character of the wind, the types and movements of clouds, rain and snow, and optical phenomena such as rainbows and halos. His dramatic scenes of the total landscape contribute mood, and emotion and dominate his paintings.

For this designer, who has spent the last two years in Ames, Iowa, it has been possible to enjoy many natural wonders throughout the year. Winter is crisp and cold with glittering snow. Spring is the miraculous time when opening buds and new leaves proclaim the persistence of life. Summer brings increased warmth. Autumn, however, is the season that this designer finds most beautiful. In this thesis, the designer writes the poems to record her impressions of autumn. The poems written during autumn provide the verbal messages which will be used to create the content and form relation. The four selected poems are presented as follows:
Poems

Poem 1

Down
Drop
The painted leaves
The brown leaves
Loosened from their branches
Drifting slowly
Downwards
One
Two
Three
Four
Five
Six............
There are 10000000 leaves

that want to dance

lying here

waiting for the wind to come
to whirl them

round and round

and round and round

and round and round and round

and round and round and round and round.....
Poem 3

The wind stood up and
shouted!
shouted!
shouted!
shouted!
shouted!
shouted!
shouted!
shouted!
shouted!
shouted!

at me
Poem 4

Who has seen the wind?
Neither you nor I,
But when the trees bow down their heads
The wind passes...
Blowing through the window
Blowing through my hair
Blowing my memories away....
Creative Methodology

The way of reading English demands two directions of eye travel: from left to right for the letters and from top to bottom for the lines. In contrast, the placement of lines of type for each poem demand unique ways of reading. Some poems arrange words from top to bottom, or from bottom to top. These arrangements depend upon the poems' individual relation between form and meaning. The designer tries to create a sense of clarity and to establish a connection between individual lines of type and surrounding space.

When the text of a book continues for several pages, the typographer must distribute the text over the pages in such a way that the reader will have no difficulty reading them. In this thesis, words will be joined to form sentences and typographic lines. Consequently, it will be necessary to clarify the arrangement of information and typography. The main purpose will be to develop an approach to typographic problem-solving. Following are the steps in the design process:

1. **Define the meaning of the poems** Before the designer can solve a typographic problem, he or she must define the poem's words. By "define," this means that a word has the potential to express an idea or object, or an event. Depending upon the meaning, the designer has two major considerations:

   1.1. **Focus on individual words** The focal point for the reader in concrete poetry is not, as in traditional poetry, the word itself; rather it is the concrete object being seen or the immediate experience being communicated. Consequently, the individual words manipulated in these visual presentations refer not only to verbal associations, but also to physical shapes and to progressions of letters. In other words, poems (letters and words) explain one thing by stating another, which makes them a multifaceted perceptual phenomenon. By studying the individual words from the poems, typography can intensify and expand content and meaning. This can be achieved by experiment with the individual
words for example: changing type size, type weight and style; spacing and clustering; progression, repetition and pattern; and texture, movement and contrast. In addition, by imparting the meanings, the words of poems have provided the designer with ideas about format (size and proportion).

1.1.1. **Format of the visual presentations** After reading and analyzing the words, the designer establishes the relationship between verbal language and visual communication by using typography as a vehicle conveying meaning. Words have the potential to express an idea, an object, a direction, or an event, all of which provide the designer with different choices of format.

1.2. **Focus on the separate parts of the poem** After analyzing the individual words, the messages may be separated into small parts. Because each of the units could be in some form of contrast to the others. So, the idea behind studying the separated parts of the poems is to discover as many information links as possible, and to understand the order of typographic communication and to distinguish each part according to its function.

As the designer mentioned earlier, the way of reading the poems in the visual presentations does not follow the traditional left to right manner. By focusing on the separate parts of the poems, the designer creates a unique visual pathway for each poem. The typographic arrangement is based on: first; the analysis of the meaning of the individual words; second, the analysis of the meaning of the separate parts; and third, the combination of the individual words and the separate parts, which will be created to be visually perceived as a whole.

1.2.1. **Create the visual pathway** Depending upon its meaning, the visual pathway helps this designer emphasize the relationship of each typographic element, the relationship between different parts of the poem, the relationship between
typographic arrangement and space and the visual hierarchy to express content of the poems. To help understanding the typographic arrangement, numbers are assigned to each part of the poem to act in preparing for the critical task of establishing relationships between the various parts.

2. **Explore the typographic possibilities**  
   This step is created by combining the various parts of information within a poem, which depends upon its content. This process provides the designer with a rough idea about the orientation of type on the page. The designer may then begin to make thumbnail sketches of several possibilities.

3. **Make full-scale rough sketches**  
   After finishing the thumbnails, the designer chooses some of the sketches and makes full-scale rough sketches to test the system and to work out the details. In this step, the designer selects the four final compositions from the thumbnails are generated in step two. This involves decision-making which depending upon such factors as how well-organized of visual syntax and structural qualities with overall meaning of the poetry, the adjustment of letterforms and their spatial relationships, the typographic arrangement with the white space and each of which may have an effect upon how easily typography is read.

4. **Work with the computer**  
   The diversity of computer graphic applications in the art and design professions attests to the significant potential of these devices for artists and designers. Nowadays, computing devices play an important role in the creative process. They may be used in various applications such as painting, drawing, sculpture, textiles, photography, printmaking, and so forth.

   The graphic design profession is also involved with the use of computer. Largely through the advent of Apple computer's Macintosh, graphic designers have been provide with expanded capabilities for creation. Designers can experiment with the computer and develop various techniques for creating imagery.
The computer introduces new avenues of exploration and discovery in creative typography. The computer has provided the graphic designer with a tremendous amount of typographical control over text elements. In addition to controlling the kerning, leading, fonts, letters, and spacing, designers can also scale, rotate, reflect, stretch, and shrink text to create special effects. In this thesis, the computer provides the designer with a new tool for the design process and also presents a new range of design problems in which computing systems can be used to communicate information through visual display. During such a process, the designer uses a problem-solving methodology to address typographic design problems. This process establishes a guideline for developing ideas and creates design solutions fitting the requirements of this project. It also provides a vehicle for developing numerous preliminary sketches.

In the four final compositions of this thesis, the color used for typographic work is generally black. When using black in typographic design, the important relationship to consider involves mass and tonal value. Mass refers to the area of type, and tonal value refers to its weight. Tonal value is derived from the different sizes and thickness of type and from the ratio of black type to white space. The bolder typeface, the more surface it covers and the more intense its tonal value. Conversely, the lighter the typeface, the more white space it retains and the lighter the tonal value.

Depending on the meaning of the poems, there are different possibilities of combination and composition. In the visual presentation section, this designer applied different typographic transformations to the final compositions. For example, the designer changed type size, type weight, line spacing, word spacing, and letter spacing but not content and color. Using black in typographic design, made this designer aware of the effects of typographical variations, and determine the best solutions for the final compositions.
The Development of The Visual Presentations

Poem 1

Down
Drop
The painted leaves
The brown leaves
Loosened from their branches
Drifting slowly
Downwards
One
Two
Three
Four
Five
Six...........

1. **Define the meaning of the poem**  In some countries, autumn is also called "fall" because the falling of leaves seems to symbolize this beautiful but rather sad time of year.

A fascinating natural process causes leaves to drift down from their branches and carpet the ground. Each leaf according to the flexibility of its stock and its shape has its own way of swaying, which makes the leaves shimmer and tremble like so many butterflies.

These observations were the inspiration for poem 1. The designer developed a typographic message by using the visual properties of type and space to amplify the content which is involved with the following design concepts:

**A sense of disappearing**  In this poem, the word "leaves" has to two different
meanings. First, "leaves" is used as a verb. Second, "leaves" is used as a noun. In general, we read words as separated wholes because the letters are close to one another. On the other hand, a closed area appears more formed, more stable than one which is open and without boundaries. But here the word "leaves" is designed with a space between the letters "a" and "e" (Figure 27).

In Figure 27, the verb "leaves" is created with a space between two letters. And the noun "leaves" is suggested through the form of the letters "v" which are falling like leaves.

The purpose of creating this space is to suggest a sense of "disappearing" so that the viewer will construct latent connections: the space refers to the combination of meaning and form but necessitates a psychological filling out of the intervals between units. These ideas have been the impetus behind this work. Consequently, the typographic design involves the space it occupies, as well as the space adjacent to it.
The use of vertical line. The words "down," "drop," "painted," "brown," and "leave," they are composed of the letters d, d, p, b, and l, among others. Because each of these five letter has a vertical axes, it can offer a line that can create a movement, action, and direction. The vertical axes derived from the letter d, d, p, b, and l described the direction in which the type flows. This direction is intentionally used to make the viewers' eyes follow lines of type, seeking the next word, until they reach the end of the line and must go on to the next. The adjacent lines are close enough to create a visual connection or a continuous element between the words "down," "drop," "painted," and "brown" to the word "leaves" below. Figure 28 shows how the shapes of the letters d, d, p, b, and l help emphasize the vertical line.

Figure 28. Study of the words "down," "drop," "painted," and "brown"
1.1 **Format**  The words "down" and "drop," by definition, suggest vertical direction (Figure 29). Consequently, the format for this poem should be arranged vertically.

![Figure 29. The vertical format and the visual pathway of "Poem 1"](image)

1.2 **Identify the parts of the poem**  The designer broke down the messages of Poem 1 into small parts which are numbered as follows:

1. Down, drop
2. The painted, the brown
3. Leaves
4. Loosen from their branches, drifting slowly, downwards
5. One, two, three, four, five.....
Figure 30. The preliminary sketches of "Poem 1"
Figure 31. Explorations for the typographic possibilities of Poem 1, made using the computer
Figure 32. Explorations for the typographic possibilities of Poem 1, made using the computer
Figure 33. The final composition for "Poem 1"
Poem 2

There are 1000000
000000000000000
000000000000000
000000000000000
000000000000000
000000000000000
000000000000000
000000000000000
00000000 leaves
that want to dance
lying here
waiting for the wind to come
to whirl them
round and round
and round and round
and round and round and round
and round and round and round and round.....

1. Define the meaning of the poem  When leaves gather, they become even more
wonderful and amazing than when they are alone. The variety of different leaves adds to
the fantastic beauty of autumn. The autumn winds blow the different sizes and shapes of
leaves, which twirl and dance through the air.

In this poem, the numerous zeroes provide an opportunity to develop the visual
attractiveness of the poem which is concerned with the following design concepts:
The use of repetition  The beginning of this poem refers to the leaves lying on the ground, which relates to the static point of view. A simple shape such as a circle or a zero can be made to stand out and become a representation of a great number of leaves.

This poem uses the visual repetition of zero to produce the static quality of leaves lying on the ground. In Figure 34, the use of the same type styles, sizes, and weights of zeroes creates a harmonious relationship as well as a sense of unity.

Figure 34. Repetition of the number zero
The use of texture

In considering the design characteristics of the letter and the word, the designer is primarily concerned with a study of the typographic form. In this work, texture results from a repeated beat, or a flow of zeroes. With zeroes in mass or in a line, the space between the zeroes assumes great importance. In the line of type in this poem, the repetition of zeroes creates a pattern. So this pattern is the texture of the type.

In the first part of this poem, the lying leaves have the visual effect of line of type. The close spacing of zeroes creates the horizontal flow necessary for smooth reading. But in the second part, the whole textural pattern of the dancing leaves is changed simply by changing the distribution of space between the zeroes (Figure 35).
Time, changes, and motion The second part of the poem refers to dancing leaves, which relate to the representation of movement, or dynamism (Figure 36). This visual effect can be achieved by changing the repeating flow of the number zero. Typographical rhythm is no less rhythmical because the regularity of letter-spacing is destroyed. However, the arrangement of zeroes is not dramatically changed, but is gradually modified from bottom to top. This action imitates the movement of the wind blowing the leaves from the ground into the air. By this image, the viewer clearly see the transformation from the static to the dynamic.

![Figure 36. Use of zeroes to create movement, or dynamism](image)

1.1 Format The format for this poem is dependent upon the content. Its action moves upwards. Although this is not the usual way of reading in English, the designer tries to make a typographic pathway, which is a visible link between the different parts of information.
In Figure 37, the typography moves the viewer's eye progressively from the lower left corner to the right and then goes up to the next line and begins again at the left. The process is repeated until all necessary information has been communicated.

![Figure 37](image)

Figure 37. The vertical format and the visual pathway of "Poem 2"

1.2 **Identify the parts of the poems** This poem can be broken into eight parts:

1. There are
2. 1000000 .... leaves
3. Lying here
4. That need to dance
5. Waiting for the wind
6. To come
7. To whirl them
8. Round and round and round and round...
Figure 38. The preliminary sketches of "Poem 2"
Figure 39. Explorations of the typographic possibilities of Poem 2, made using the computer
Figure 40. Explorations of the typographic possibilities of Poem 2, made using the computer
there are 1

waiting for

dance

that need to

to come

the wind

lying here

Figure 41. Final composition for "Poem 2"
Poem 3

The wind stood up and
shouted!
shouted!
shouted!
shouted!
shouted!
shouted!
shouted!
shouted!
shouted!
at me

1. **Define the meaning of the poem** The repetition of the word “shouted” is the key element for this poem, which refers to the power and sounds of the wind. In this work, the designer tries to establish just one of the words “shouted” stand out, floating above the surface, as it were. How one word was made strong enough to hold the observers' attention in the midst of so much repetition is explained here:

**The use of the arrow shape** The arrow shape plays a major role in terms of providing the letters s,h,o,u,t,e,d with enough strength to overcome their resemblance to other letters. This is because the arrow helps the eye focus on the target. So, the letters s,h,o,u,t,e,d are arranged along both diagonal lines (Figure 42) to signify the existence of the target which is the words “at me.” In addition, the arrow helps the viewer understand that the action moves from left to right. The arrow shape suggests the wind directions which moves from left to right as well.
Letters are a lot like people in that they come in different shapes and sizes and have unique personalities. The use of different sizes and weights, by themselves, have many applications. The two central purposes behind using different type sizes and weights is to create the desired emphasis, and to create the illusion of depth.

Within a display line, a single word can be given prominence and importance by a
change to the bold or heavy letter. The hierarchy of size and weight is intimately associated with the hierarchy of power, strength, and importance. Smaller and lighter letters represent light sounds whereas larger and bolder letters represent strong sounds. In poem 3, the letters on both diagonal lines are made bigger and bolder than the other letters.

Although the letters s,h,o,u,t,e,d are arranged on a single flat plane, their placement in various sizes creates the illusion of different planes, and hence the viewer perceives visual distance. In Figure 43, this designer tries to visualize the individual letters of the word "shouted" floating above the surface of the plane, to think of them as the wind's sound as it moves through the air.

With type, depth is suggested by varying the size and weight of the letters. This technique exploits the fact that objects appear smaller at greater distances from the viewer. In this work, bold and large type appears to be closer to the viewer than small and light type.

Figure 43. Study of the letters s,h,o,u,t,e,d arranged on a flat plane.
The designer creates a horizontal line of type, which is based on the sentence “The wind stood up and.....at me!” Using this horizontal line as a reference, the viewers can determine the position of the letters, and receive an impression of distances. The different elevations in the typographic arrangement indicates various depths.

The wind stood up and

The wind stood up and

The wind stood up and

The wind stood up and

The wind stood up and

The wind stood up and

Figure 44. Study of the words “The wind stood up and...” in different weights and sizes

The use of punctuation Punctuation marks have tonal values just as letterforms do. They also have mass and energy. The various marks can be classified as major, including ? ! [ ]; intermediate including : ; ” ( ) /; and minor; including . , - ’ ” (Solomon 1986, 137). In this poem, the purpose of using the exclamation mark is to emphasize the strength and power of the wind. The size and weight of the exclamation marks, however, are reduced so that the flow of tonal values can be maintained without destroying the legibility of the most important word : "shouted."
1.1 **Format** The meaning of this poem, suggests the strong direction and movement of the wind. To persuade the viewer to sense this action, the designer uses the normal direction of reading, which is from left to right. The format for this poem and the creation of typography and composition is arranged horizontally. This direction allows the viewer's eye to travel while reading (Figure 45).

![Figure 45. The horizontal format and the visual pathway of "Poem 3"](image)

1.2 **Identify the parts of the poem** This poem is divided into four parts:

1. The wind
2. Stood up and
3. Shouted!
   Shouted!
   Shouted!
4. At me
Figure 46. The preliminary sketches of "Poem 3"
Figure 47. Explorations of the typographic possibilities of Poem 3, made using the computer.
Figure 48. Explorations of the typographic possibilities of Poem 3, made using the computer
Figure 49. The final composition for "Poem 3"
Poem 4

Who has seen the wind?
Neither you nor I,
But when the trees bow down their heads
The wind passes...
Blowing through the window
Blowing through my hair
Blowing my memories away....

1. Define the meaning of the poem  The meaning of this poem suggests the flow of the wind. We can feel thereby a sense of touch and its direction. Generally, words are joined to form sentences that become the typographic lines. In this poem, the typographic lines of the first three sentences (“Who has seen the wind?”, “Neither you nor I”, “But when the trees bow down their heads”) visually lead the viewer to the next segment of the poem. To symbolize the flow of the wind by the flow of text, the designer uses the following concepts:

   The use of continuity  To give the viewer visual cues from the way in which sentences are arranged, and to create motion in a two dimensional work, the three sentences at the beginning of this poem are arranged continuously from left to right. This arrangement is similar to the natural pattern of reading in English, which implies the idea of a sequence in time, earlier on the left and later on the right. In other words, the continuity in these lines suggests the motion of the wind and leads the viewer to the second part of this poem.

   The use of the curve  The main reason for using the curve is to conjure the feeling of flow and to represent the type as if it were blowing in the wind. In this work,
typographic interpretations are used to enhance meaning. The word "blowing" is treated as a curve to create visual movement from left to right (Figure 50).

Figure 50. Study of the words "blowing"

The use of window-like elements. The letters of the word "window" are arranged typographically as if to form a the window. This is done by forming a square with repetitions of the word "window." The words "window" thus become a window-like element. In addition, the bottom left of the window is designed to allow the words "blowing" and "through" to move forward. The top right of the window has enough space
for the wind to blow the hair out and lead the reader to the last part of this poem (Figure 51).

![Image of window-like elements](image)

**Figure 51.** The word “window” arranged in window-like elements

**The use of interword spacing.** The spacing of letterforms has a significant impact on legibility. When the texture and spatial intervals between typographic elements are consistent, the result is an easily readable text. In the last part of this poem, or the words “my memories,” the normal interword spacing is destroyed, thus the texture changes and legibility is lost. This effect is intended to set up an optical disturbance reducing clarity and diminishing the overall effectiveness of reading these words. The reader should feel as if the words are unstable (Figure 52). In this manner, typography acts not only as verbal messenger but also as a visual image. The surface plane on which the typography rests is
interpreted as "the wind blows my memories away." In this section of the poem, the designer controls the interword spacing of the letterforms to maintain readability.

1.1 Format  

According to the meaning of this poem, the action is seen in continuity. The horizontal format suggests the motion of the wind. Moreover, English is read from left to right. Consequently, the visual pathway for this thesis is arranged from
left to right to accentuate the idea of a sequence in time. Continuity from left to right can also suggest a flow (Figure 53).

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Figure 53. The horizontal format and the visual pathway of "Poem 4"

1.2 Identify the parts of the poem

This poem is separated into four parts:

1. Who had seen the wind?
   Neither you nor I
   But when the trees bow down their heads
2. The wind passes...
3. Blowing through the window
   Blowing through my hair
4. Blowing my memories away....
Figure 54. The preliminary sketches of "Poem 4"
Figure 55. Explorations of the typographic possibilities of Poem 4, made using the computer.
Figure 56. Explorations of the typographic possibilities of Poem 4, made using the computer
Figure 57. The final composition for "Poem 4"
CONCLUSION

In the beginning of the twentieth century, previously steady and leisurely developments in the arts were replaced by those with a dynamic character. This change undoubtedly reflected a change in our view of the world. Social, political, and economic changes paralleled philosophical and scientific developments; and the arts were challenged from all sides. The year 1900 seems to separate our modern world from all that came before. The art movements of the late 1800s and the early 1900s awakened not only painters but also typographic designers to the excitement possible on the canvas and page.

The purpose of this thesis has been to unite content and form by using typography as a carrier of visual messages. The first part of the literature review is essentially an investigation of the concepts of the Futurists, who made significant departures from the use of conventional typography and form. These departures gave rise to the shifting of approaches in both literature and art.

The manifesto of the Futurist movement, written by Filippo Marinetti, was issued in 1909. It proclaimed the advent of a new element in life—a totally new aesthetics—the aesthetic of movement, or the beauty of speed. Dynamism, elasticity, and velocity became significant artistic concepts. Futurist artists sought the means of translating such ideas into visual terms. This was an entirely different visual experiment from Cubism's.

Futurists brought to literature the implications of speed and the machine, as well. They attacked the traditional concepts of syntax and of usage. As an offshoot, a close relationship between literature and the visual arts was achieved. Their struggle influenced later poets and visual artists and made them realize that both form and meaning could be intensified in typographic communication.

Another investigation into the typographic movement concerned the concrete poetry
movement. This movement brought a variety of experiments in typography that challenged the creativity of the reader. Concrete poetry's abandonment of the old concept of line resulted in a freedom of emphasis and word order that gave birth to a new syntax. The concrete poets sought the essential relationship between verbal and visual poetic expression. This research was focused on studying concrete poetry in terms of its visual aspects, which included figure-field-relations, depth relations (such as overlapping and texture), and movement. The examples of concrete poems provided this designer with a background in poetry that made her realize that typography can be used as a powerful means of conveying information.

This thesis also studied the contemporary expressive typography of Émigré Magazine, Frans Lieshout, and a Cranbrook design student's works. Such works showed that the use of experimentation was essential for a process of typographic development, which allowed for new and different results.

Considering the aesthetics of autumn as a main theme, the typographic messages of the visual presentation section were based on four poems recording the designer's impressions of autumn. The verbal forms were eventually translated into visual presentations. This designer has tried to find the most effective way of organizing the information and making it accessible to viewers. A number of problems have been encountered, but the development of the visual presentations has been derived through learning from previous mistakes and unsatisfactory results.

The main point of this thesis is not only to draw the attention of the reader to the final compositions, but also to address the design process. Consequently, the designer assumes that the creative methodology is the most important part of this thesis. The steps for creating typographic presentations were established to provide the designer with an approach to typographic problem-solving and to create new means of expression. The
first step involved defining the meaning of the poems, which made the designer aware of the relationship between form and content. This allowed the designer to create a format and visual hierarchy and to make specific visual connections. The second step involved exploring typographic possibilities, which transferred the ideas into a rough visual. A lot of sketches were created. The third step involved making full-scale rough sketches, which the thumbnail sketches were selected for further progression. The last step involved working with the computer which provided the designer with a tool for arranging typographic messages in the four final compositions.

By comparing Futurism, concrete poetry and the contemporary design movement in the literature review, we can see that changes in technology have profoundly affected the expression of typographic design of each period.

Futurist typography rejected the dignified purity of the classic page and literally exploded the purity of the classic page, with fragments of letters and punctuation strewn about like debris after a bombing. These effects were created by the use of a cut paper and collage technique which allowed the typographers to combine differing type sizes, weights, and styles to communicate by means of contrast, juxtaposition or tension.

For the concrete poetry movement, the advent of the typewriter has brought the concrete poets a useful tool to work with typography. The typographical word has become a sort of the poet's game. The game simply consists of treating the word typographically in such a way that the word contains its own illustration. The typewriters allowed the poets to work with the space between letters, words, lines. However, because they were using typewriters they were limited to type set horizontally, vertically or at ninety degree angles.

Today the situation is different in that the computer plays an important role in expanding the capabilities for creating more visually dynamic typography than ever
before. With computers, typographers have more possibilities for new and different results. By working with the computer in "Creative Typography," this designer is aware that the computer is a very useful tool. In this thesis, it has been used in more or less two ways: First, the preliminary stages, the computer was a vehicle for modifying individual words or sentences to achieve rapid results. Second, it provided the designer with a tool for arranging text in the final compositions.

By using the computer, typographic legibility is widely misunderstood and often neglected by designers. An important capability of the computer is the ability to transform typography. The designer realizes that this project requires careful study in order to make typography in which the reader is able to comprehend the poems with the least amount of difficulty. Studying the concrete poetry movement helped the designer to have a better understanding of the many possibilities of typography without allowing the computer to destroy the simplicity of the letter forms. In "Creative Typography," this designer deals with space, mass, size, weight, and dimension, as well as with other design concepts contributing to visual excitement on a two-dimensional surface. In the development of the visual presentations, every step of design, from thumbnail sketches to the final compositions, has been documented. With regards to the creative process, the variation of concepts call for modifications of a theme. By using descriptive copy from the poems, it is possible to generate typographic messages through such things as changing type sizes, weights, and letter spacing. The intention of the visual presentations is not to use type to draw a picture. The typographic presentation in this thesis is the product of a critical development of forms which begins with an awareness of graphic space as a structural agent. By making use of space, the meaning in these poems, particularly their spiritual content, comes through as the result of a delicate relationship between the scale and weight of letters and the space they occupy. Such poems challenge the creativity of the
readers, but also present them with certain problems. Because the words create both an object for viewing and a language for thinking. The readers must realize that it is their option to help create the poems.

Concrete poetry provided a framework to create the visual presentations. The difference between the concrete poetry and the final composition is that the concrete poet usually makes use of a single word. Individual words are used to express of the content of the poem. Whereas the final composition for this thesis, the designer involves various parts of messages within a poem. A single world is as important as the separate parts. To create the visual presentations, a single word and the separate parts are brought together. The typographic arrangement is based on the relationship between the separate parts which are created to be perceived as a whole.

Generally, graphic design is not a rigid procedure and the way that the design projects develop can vary. The way of arranging text in this thesis may not used directly for graphic applications. However, the creative methodology part and the concept of experimentation with typography can be used to develop the ability to recognize a strong idea and to explain "What is the reason behind the work." When this question has been answered, the designer can make decisions about specific ideas for work to be created. The designer thinks that the practice and experience of working with typography from this thesis can be applied to any graphic design situation, because today, printed communication relies on typography to enhance the information. In addition, the non-verbal elements such as illustrations, charts, tables, etc. are combined with typographic elements. The knowledge gained from this thesis can help to organize the verbal messages or verbal and visual messages and assist in using the computer in an effective way.

If the opportunity to add further development of this visual presentation becomes available, the designer would like to work with a visual presentation in color. By using
the different personalities of color, it may be possible to create the illusion of dimension and also add to more visual excitement to the representation of autumn. However, even without color, this designer hopes that the "Creative Typography" project will make the viewer gain as broad an experience as possible from the relationships between a poem and its visual presentations. Finally, the designer hopes that these poems can be effective pieces of communication in which typography plays an important role.
ACKNOWLEDGEMENTS

The completion of this thesis was made possible with the assistance and cooperation of numerous people. Special thanks are due to my major professor Roger Baer who has guided me in this thesis with great patience and provided wise advice.

My great appreciation also goes to Edward Lehner, who has been a faithful critic of my work and who has given me very useful resources on concrete poetry. I also wish to thank Dr. Janet Anderson Hsieh for serving as a committee member for this thesis and for being very kind to me.

I wish to acknowledge the following people for helping me with my English: Dr. Daniel Norris, Debra and Mark Satterfield, Heather Rutz, Sean Suillivan and Ann Richards.

My thanks also go to my roommate Sutthira Thanyavanich, who rekindled my enthusiasm whenever it flagged.

In addition, I would like to thank Pongkrit Sakuntalak for being there and cheerful catalyst during the past year.

I would like to express special thanks to my parents and sister, who have expressed to me sympathetic encouragement and love throughout this project.


