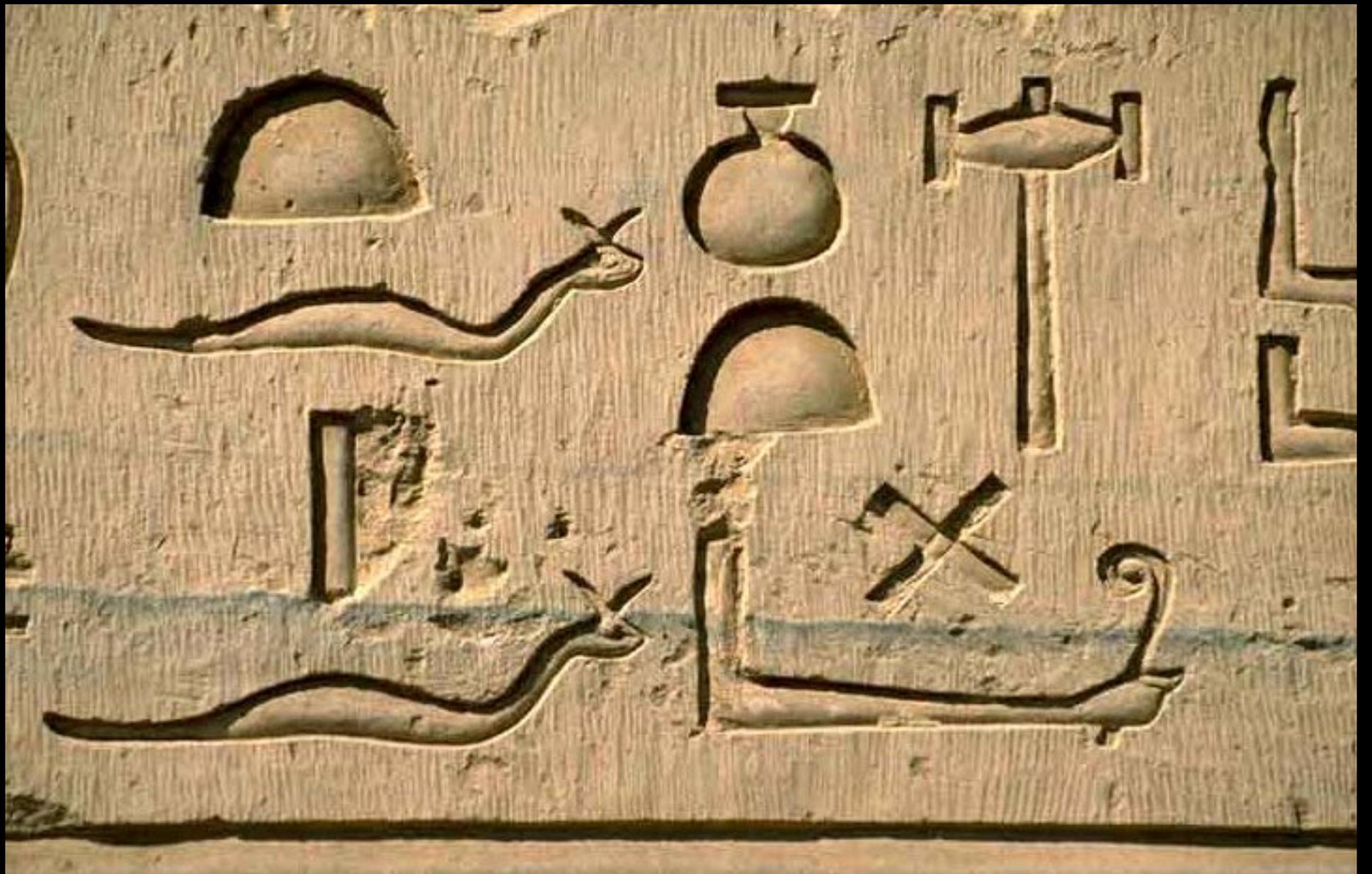


Integrating Type + Image

A long time ago...

Type + Image were the same thing





As writing systems evolved...

Type + Image became separate systems

Typography/Writing represents a learned form of communication.

Letters and words make up a common language that we all understand.

Type is made of singular geometric letterforms, that combine to form words and sentences—usually read left to right, top to bottom.

Images represent the physical world

The entry point for an image can be different each time.

Images are tonal and a more visceral form of communication.

Images are open to interpretation based on the viewer's past experiences.

THE BEST CONTEMPORARY DESIGN COMBINES TYPE + IMAGE:

Type can support or contradict an image.

Image/s can illustrate or refute the written word.

Combining Type + Image is not an easy thing to do...

THERE ARE FOUR BASIC WAYS TO WORK WITH TYPE + IMAGE:

1. SEPARATION
2. FUSION
3. FRAGMENTATION
4. INVERSION

1. SEPARATION

type + image operate independently

FORMAL QUALITIES

- layering (type is superimposed on image but remains distinct)
- border or frame (border or frame contains the type and sets the stage for the photograph)
- compartments or windows (picture plane is divided into type spaces and image spaces)

APPLICATIONS

- play the type against the image (reinforce or contradict one another)
- invite multiple meanings (image and text can be read differently)
- create a series (unifying system with variety along the way)
- provide clarity (present complex information with a clear hierarchy)

1. SEPARATION / LAYERING

type is superimposed on the image but remains distinct from the image



1. SEPARATION / LAYERING

DUE TO AN EXPRESSED INTEREST *HURSON* ARE HAPPY TO ANNOUNCE THAT A SHORT RUN OF OUR *BELFAST FANCIERS CLUB* LAUNCH POSTER WILL BE AVAILABLE FOR PURCHASE. (SEE LINK LEFT) THE FORMAT IS A0/ PRINTED ON A LARGE FORMAT INK JET/170GSM PRESENTATION PAPER. INITIAL RUN 20 OF WHICH 8 REMAIN. £30 PLUS POSTAGE IRELAND/UK. ALL ENQUIRIES INFO@HURSON.IE

HURSON

16 Donegall Square South
Belfast BT1 5JG

+44 (0)28 9031 9484
info@hurson.ie
hurson.ie

1. SEPARATION / LAYERING



1. SEPARATION / LAYERING



~~inégalité~~
Secours populaire français, tout ce qui est humain est nôtre.

~~exclusion~~
Souvent, il y a urgence. **~~injustice~~** Manquer, se vêtir, se chauffer... On est là.

~~respect~~
Derrière l'urgence... Pour écouter et comprendre, pour apaiser, soutenir et construire. On est là.

~~dévouement~~
On est là parce que la solidarité répare les êtres. Pour rechercher, avec notre combativité et dévouement, des solutions, faire des démarches... Pour encourager les avancées.

~~solidarité~~
Aujourd'hui, demain, aussi longtemps qu'il le faudra. On est là, avec l'envie d'agir pour soi-même et pour les autres. le goût de vivre en qu'il revienne,


SECOURS POPULAIRE FRANÇAIS
www.secourspopulaire.fr

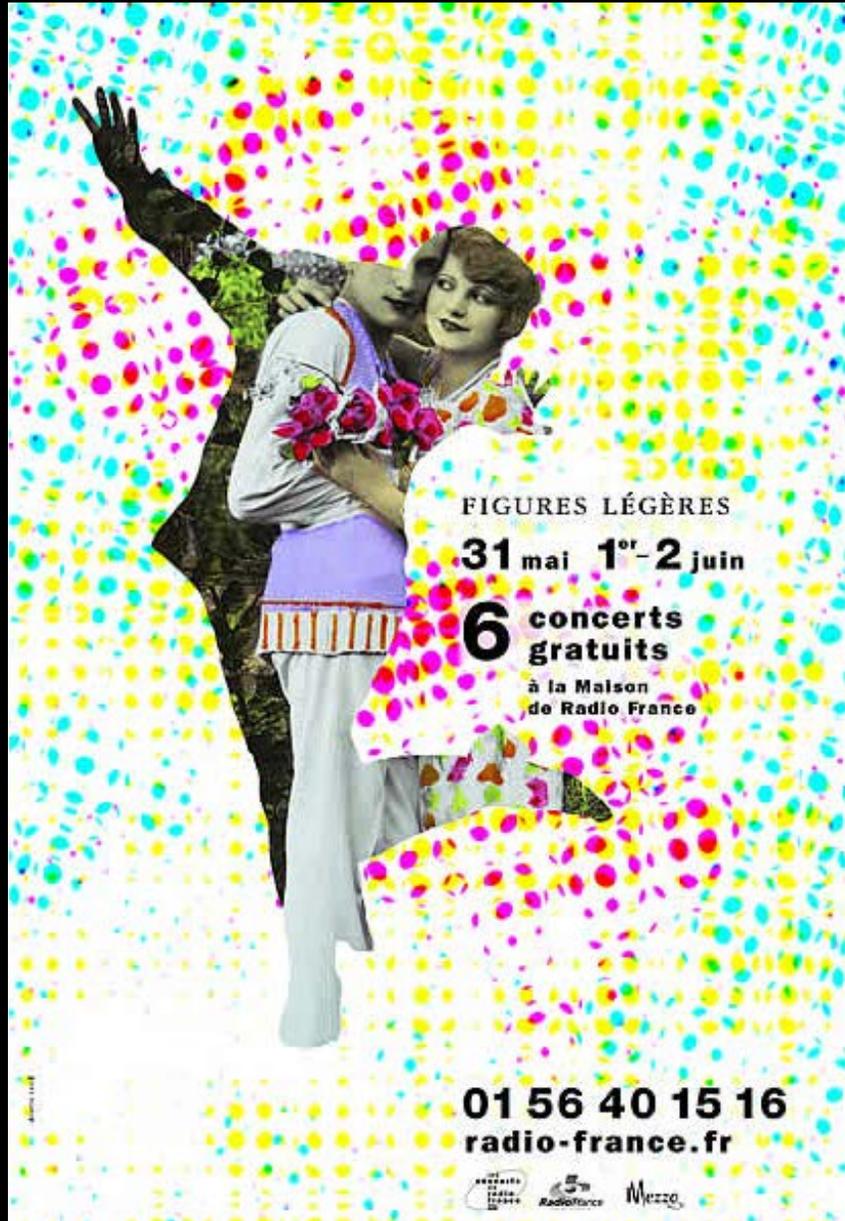
1. SEPARATION / WINDOWS + FRAMES

type and geometric shapes coexist over the image



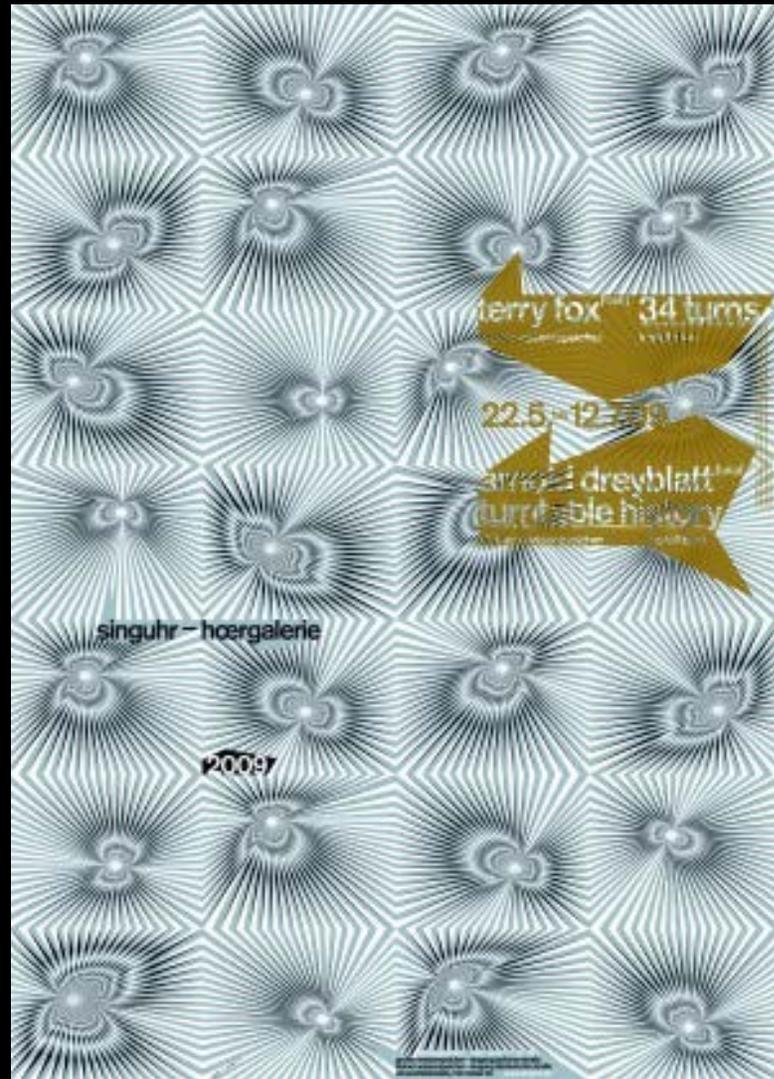
1. SEPARATION / LAYERS + FRAMES

Poster series allows for layering and framing of images with patterns



1. SEPARATION / LAYERING

Layers (line art or photography) exist with typography



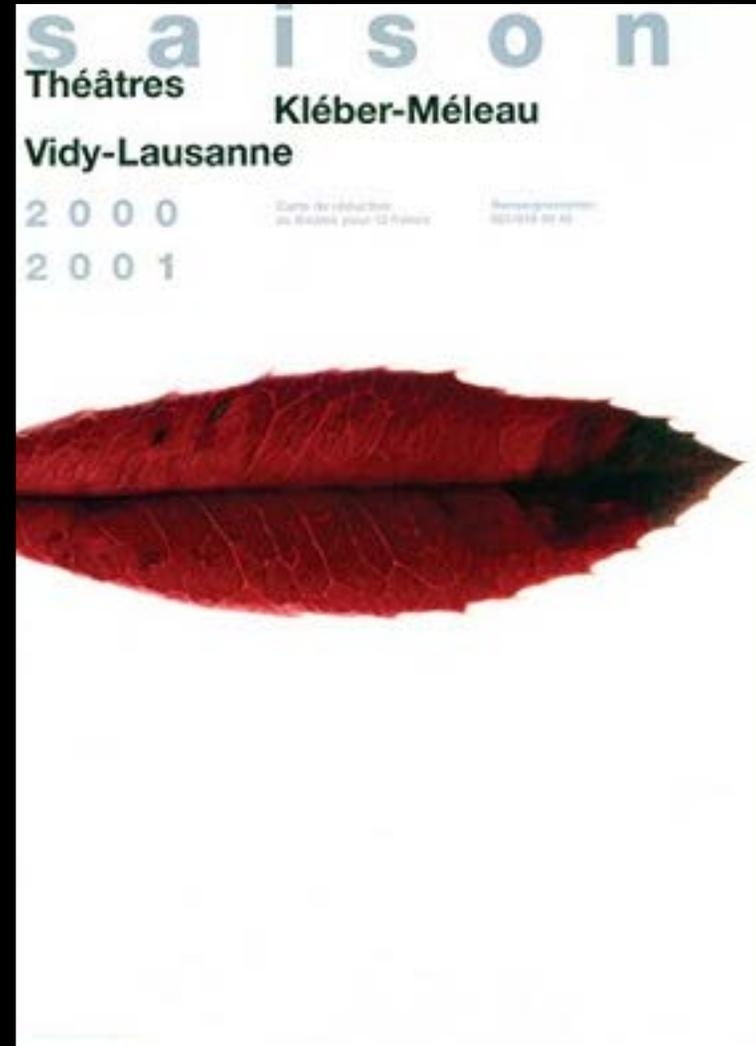
1. SEPARATION / LAYERING

Type reacts to image, but remains on its own layer



1. SEPARATION / LAYERING

Type reacts to image, but remains on its own layer



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Type reacts to image, but remains on its own layer



1. SEPARATION / LAYERING

Type reacts to image, but remains on its own layer

4-21 February 1998
 LUCENT DANSTHEATER
 Sophie Guillou (International) 4, 5
 The Dancer's Destiny Gals (NL) 6
 Nederlands Dans Theater II (NL) 7, 8
 Nederlands Dans Theater I (NL) 9, 10
 Tanztheater der Komischen Oper, Berlin (D) 11, 14
 Compañía Nacional de Danza (E) 11, 14
 Nederlands Dans Theater III (NL) 20, 21
 THEATER AAN WELK
 Bonnie Harris PureMovement, HipHop (USA) 3, 6
 Galli Dance (NL) 8, 9
 Speeltheater Coen (B) 11
 Richard Alston Dance Company (GB) 12, 13
 Barshava Ensemble / The Junior Company (NL) 14, 15
 A Dancer's Tale, Spel (International) 17, 18
 Dansgroep De Meesters (NL) 19
 Grijs, Mathilde Seeling en Anne Althoff (NL) 20, 21, 22
 Gayle Tufts en Rainer Biehoff (D) 17, 13, 14
 KORTZ THEATER
 Oeko, Tempel (NL) 6, 7
 A Taste of Glamour, Eigenstijl Danceopera (NL) 16, 17
 A Dancer's Tale, Kortel (International) 12, 13, 14
 Compagnie Petal Bulcane (NL) 18, 19
 A Fleur de Pigeon (D) 20, 21
 KONINKLIJK CONSERVATORIE
 Dansacademie (NL, GB) 6, 7, 8
 INTERNATIONAL SYMPOSIUM
 The Last 1000 of the XIX Century 6, 7
 Education, Transition in a Changing World
 FESTIVALRASSA 1997-1998 160-1500

holland dance festival

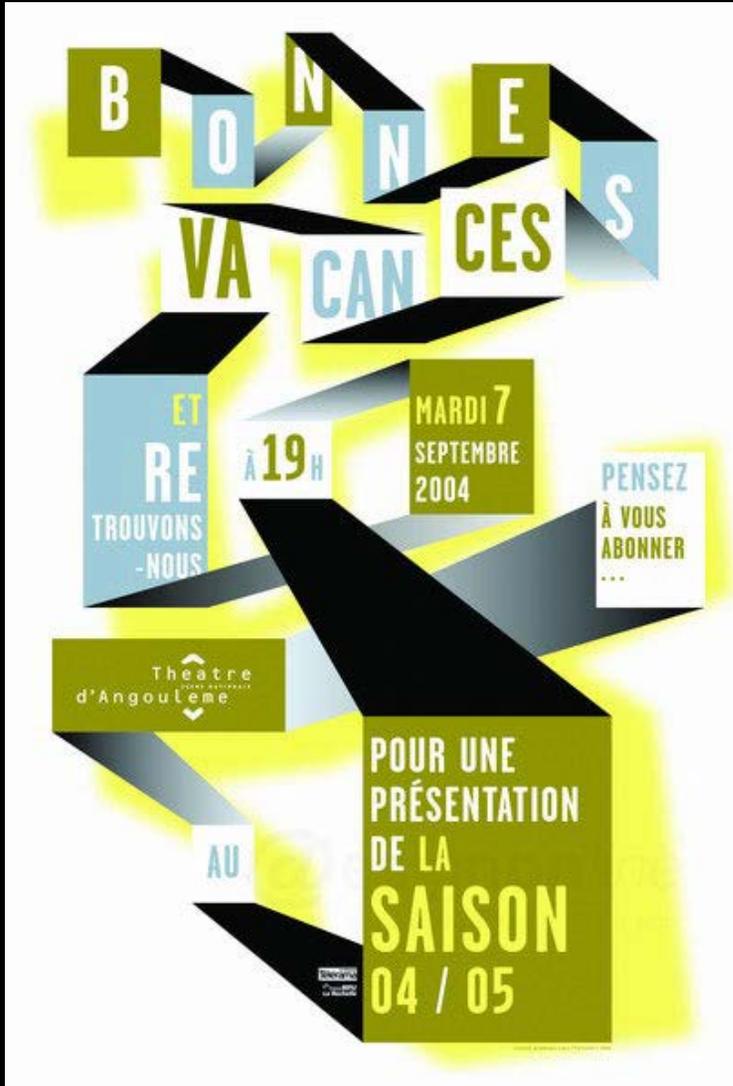
4-21 February 1998

Endlich so wie überall?
 Angermuseum Stralsund
 10. Juni bis 26. August 1990
 Mittwoch bis Sonntag 10 bis 18 Uhr
 Eine Ausstellung des Ruhrlandmuseums
 und des Museum Folkwang, Essen

Jacobus Schumacher
 Thomas Struth
 Wolfgang Staiger
 Timm Bahrst
 Dittmar Mitzberg
 Ewald Meißel
 Brigitta Krummer
 Wolf Heig
 André Gelpke
 Joannim Grohmann

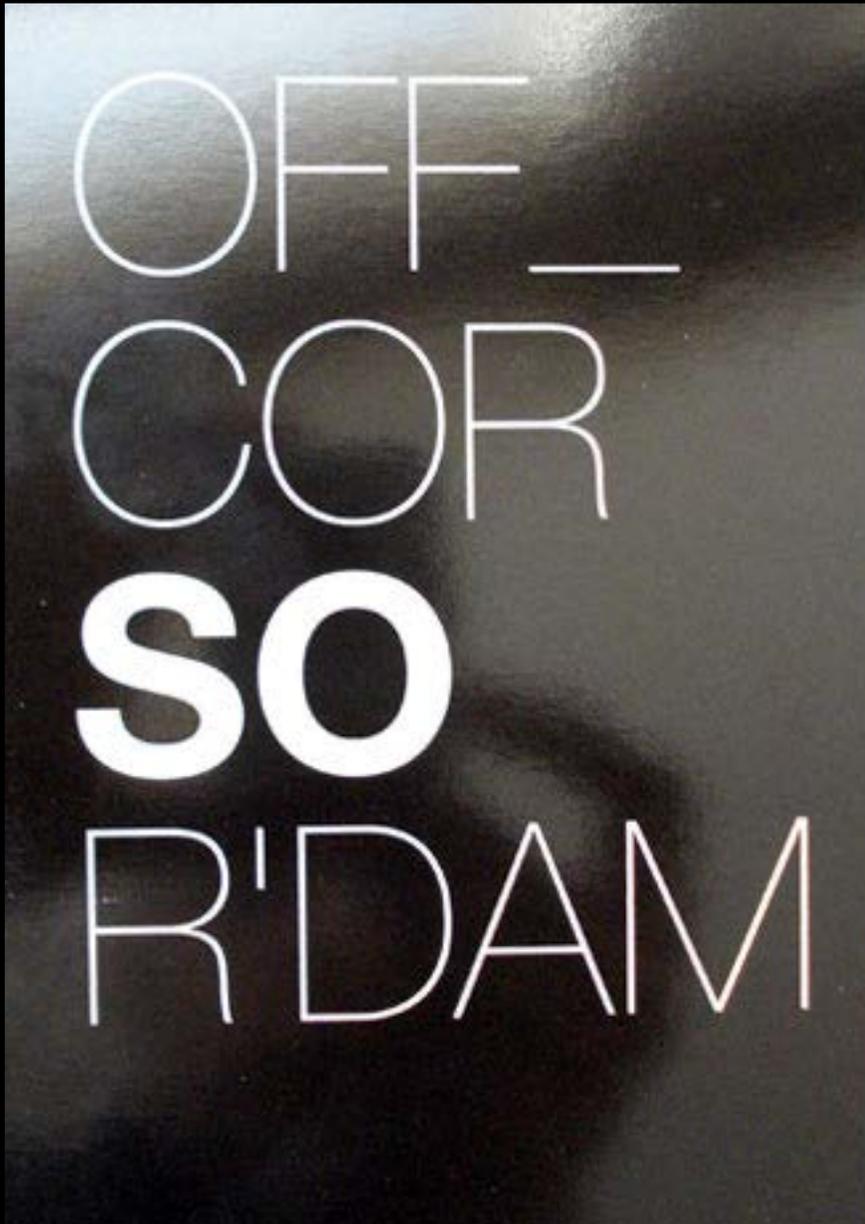
1. SEPARATION / LAYERING

Type reacts to image, but remains on its own layer



1. SEPARATION / LAYERING

Type reacts to image, but remains on its own layer



1. SEPARATION / LAYERING

Type reacts to image, but remains on its own layer

THEATRE DE L'ATHENES
LOUIS JOUVET

PHEDRE

Du 12 mars au 20 avril 1991

DE MARINA TSVETAEVA

MISE EN SCENE:
SOPHIE LOUCACHEVSKY

TRADUCTION: JEAN PIERRE MOREL
SCENOGRAPHIE ET COSTUMES: LOU GOACQ
LUMIERE: DOMINIQUE BRUGUIERE
MUSIQUE: ANNE MARIE FIDAL

AVEC:

YANN COLLETTE
ERIC DOYE
PHILIPPE FAURE
ANNE BENOIT
MICHELE GLEIZER
DOMINIQUE REYMOND

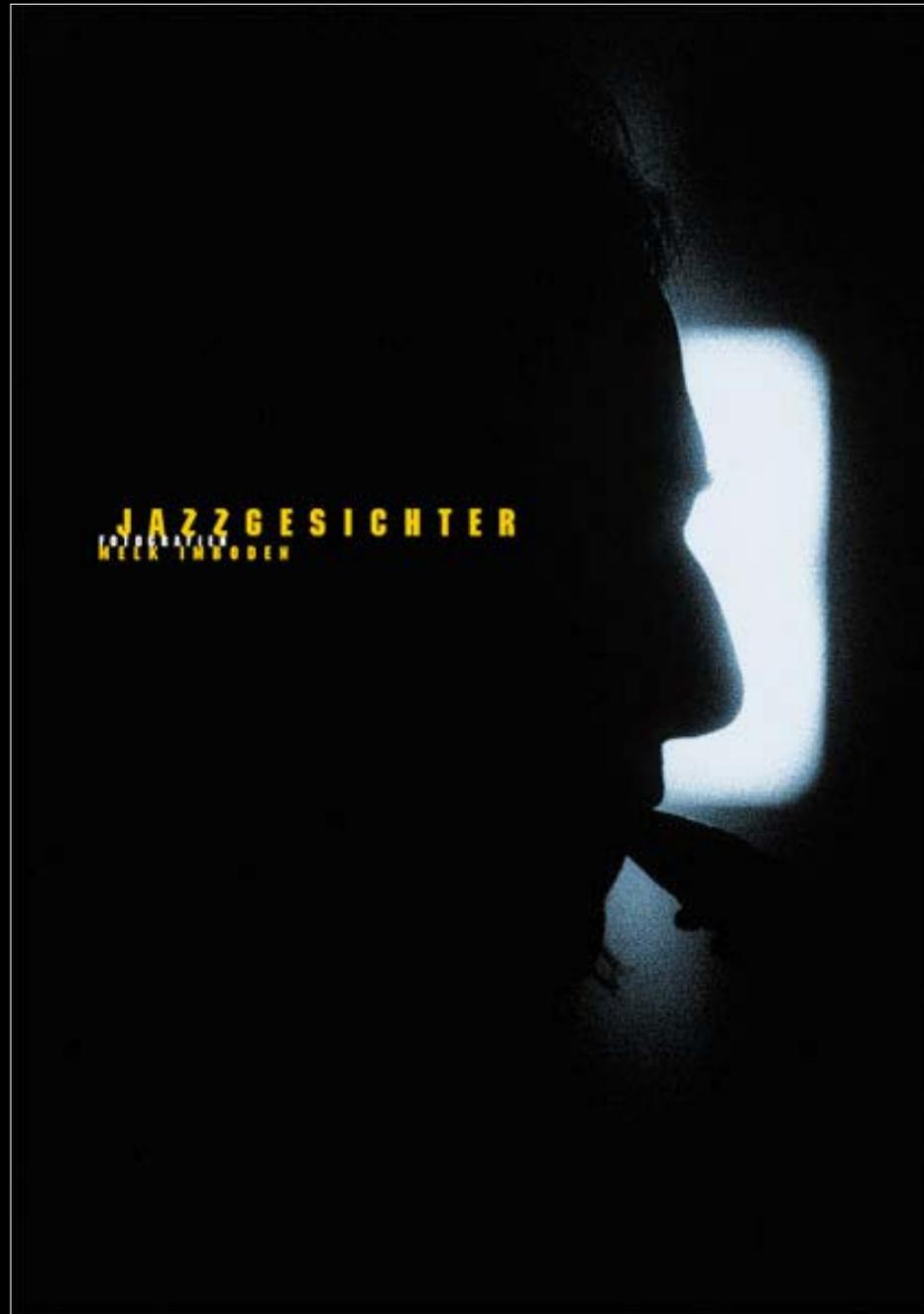
Paris le 12 mars 1991
Editions de l'Athenes

Participation Alpha Five

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DISTRIBUTION: L'ATHENES

1. SEPARATION / LAYERING

Type reacts to image, but remains on its own layer



2. FUSION

type + image merge into one entity

FORMAL QUALITIES

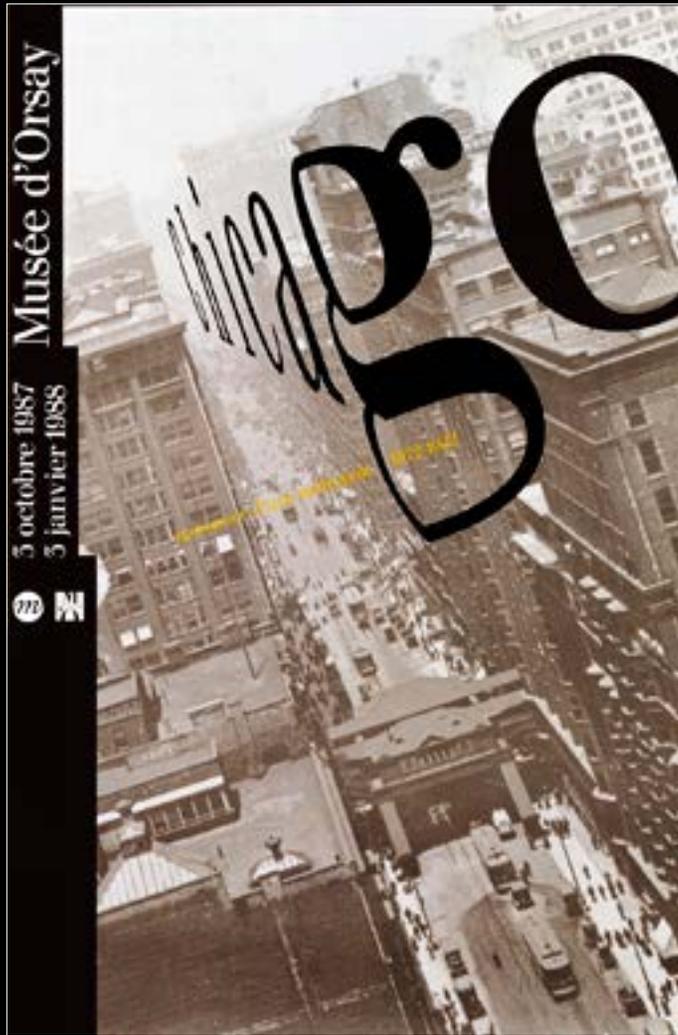
- optical effects (type and image are connected in space through perspective or a shared vanishing point)
- shared surface (type and image are woven together into a texture or adhered to a common surface)
- motion or gesture (type and image are acted on by a common force or implied motion)

APPLICATIONS

- blend unlike things to make a strong connection
- strengthen an existing conceptual direction
- create an altered reality

2. FUSION / OPTICAL EFFECTS

the type and image are connected in space by the use of perspective



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the type and image are connected in space by the use of perspective



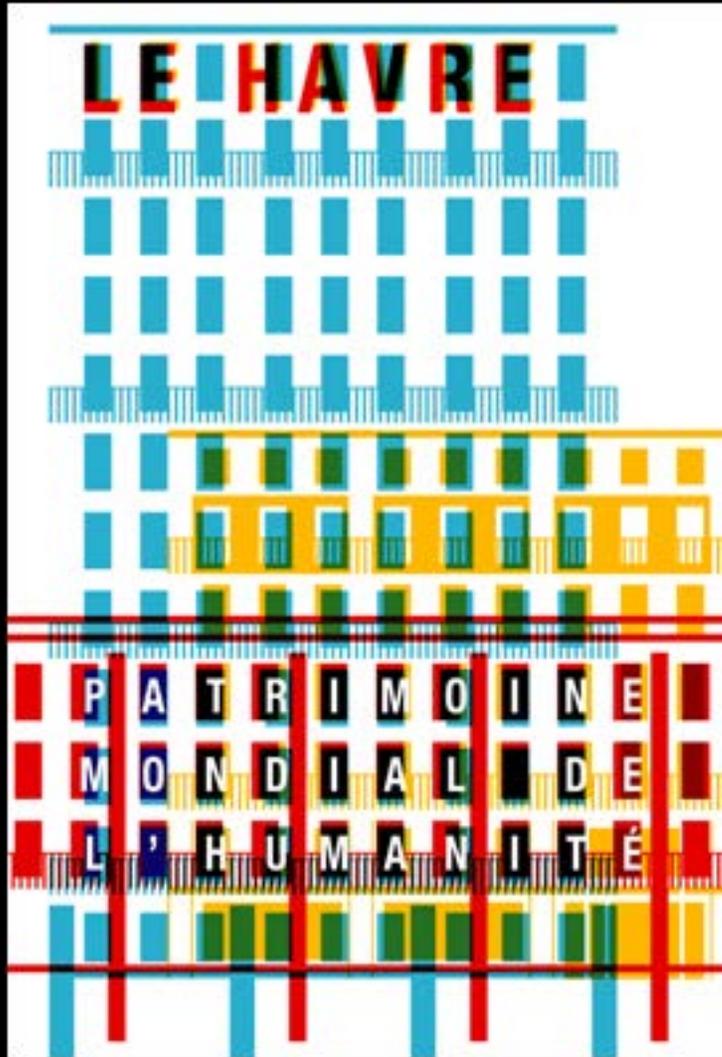
2. FUSION / OPTICAL EFFECTS

the type and image are connected in space by the use of perspective



2. FUSION / SHARED SURFACE

the type and image are woven onto a texture or a unifying surface



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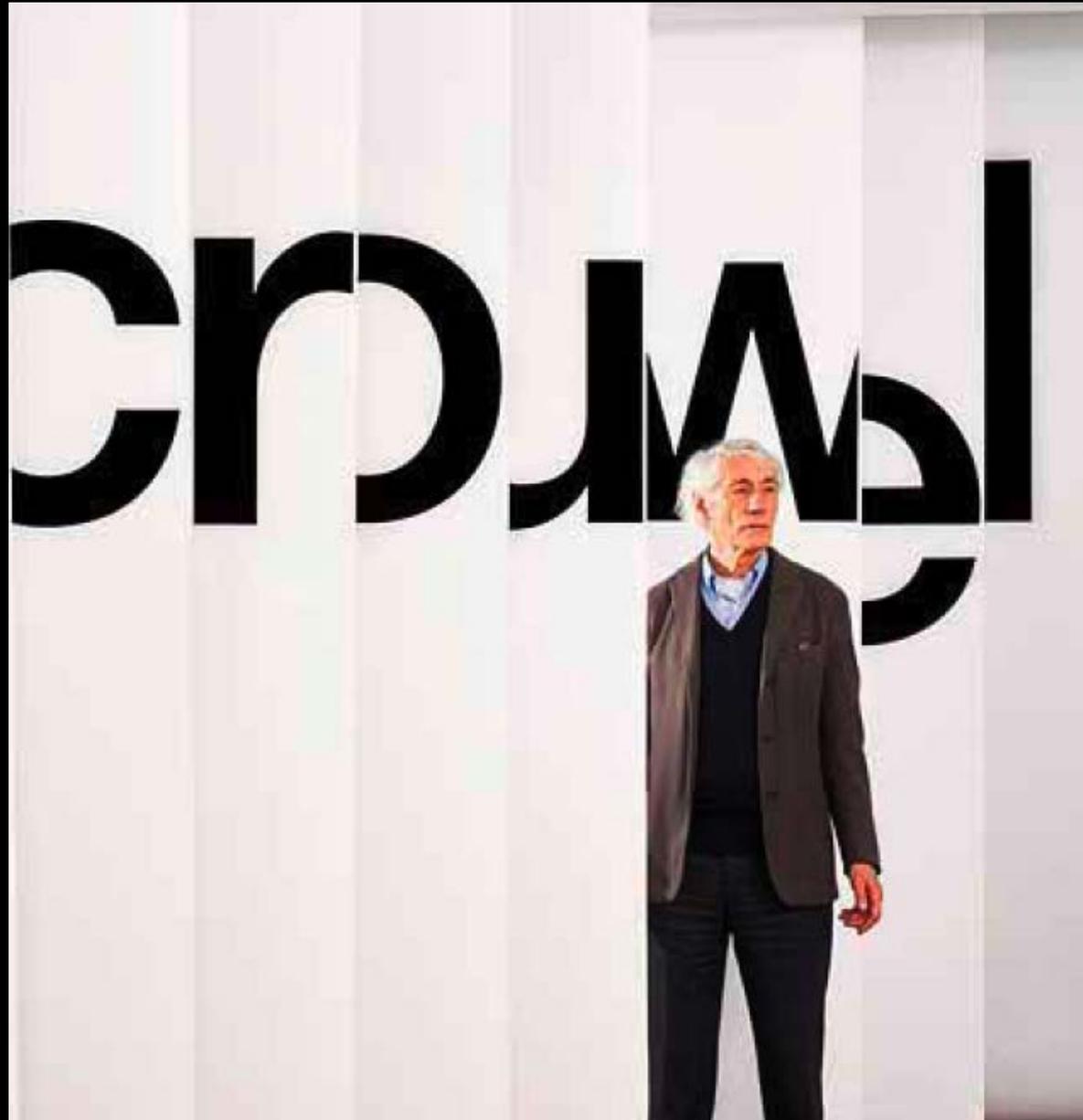
2. FUSION / SHARED SURFACE

the type and image are woven onto a texture or a unifying surface



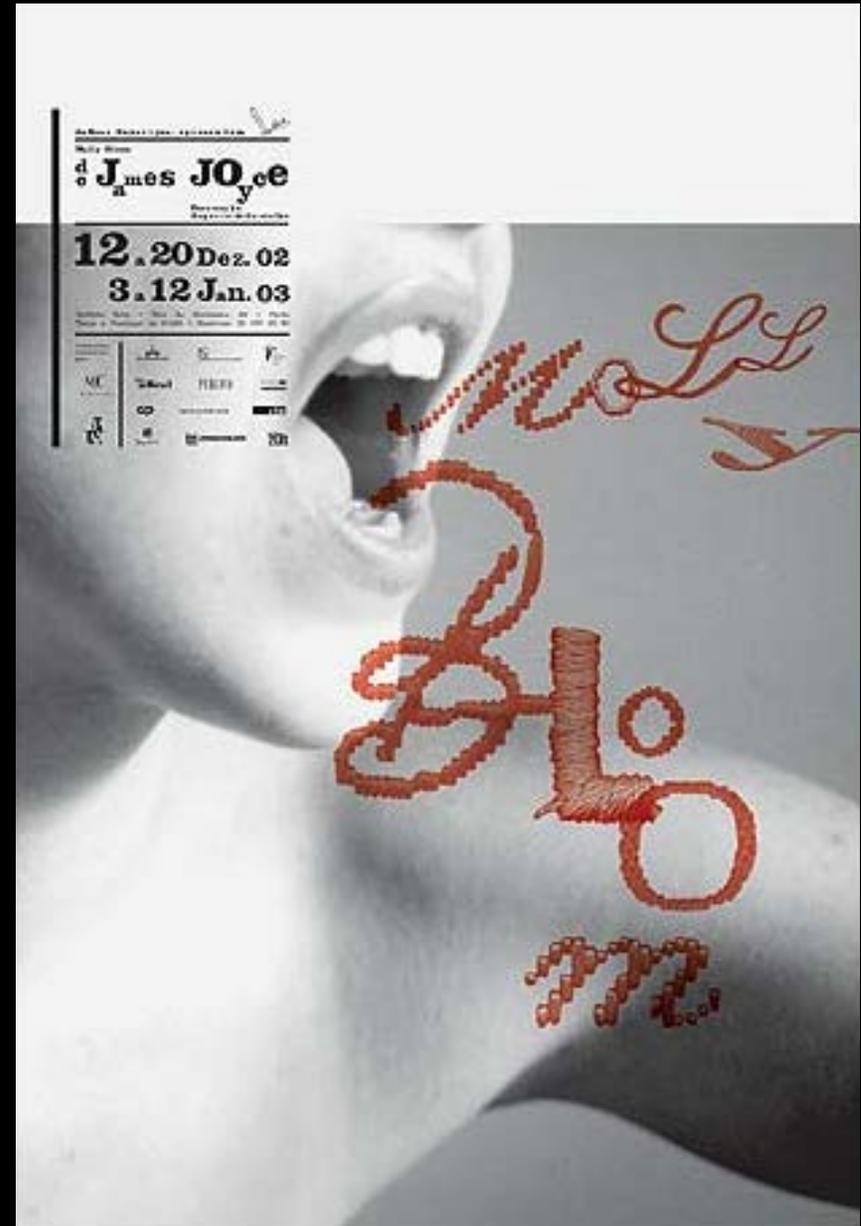
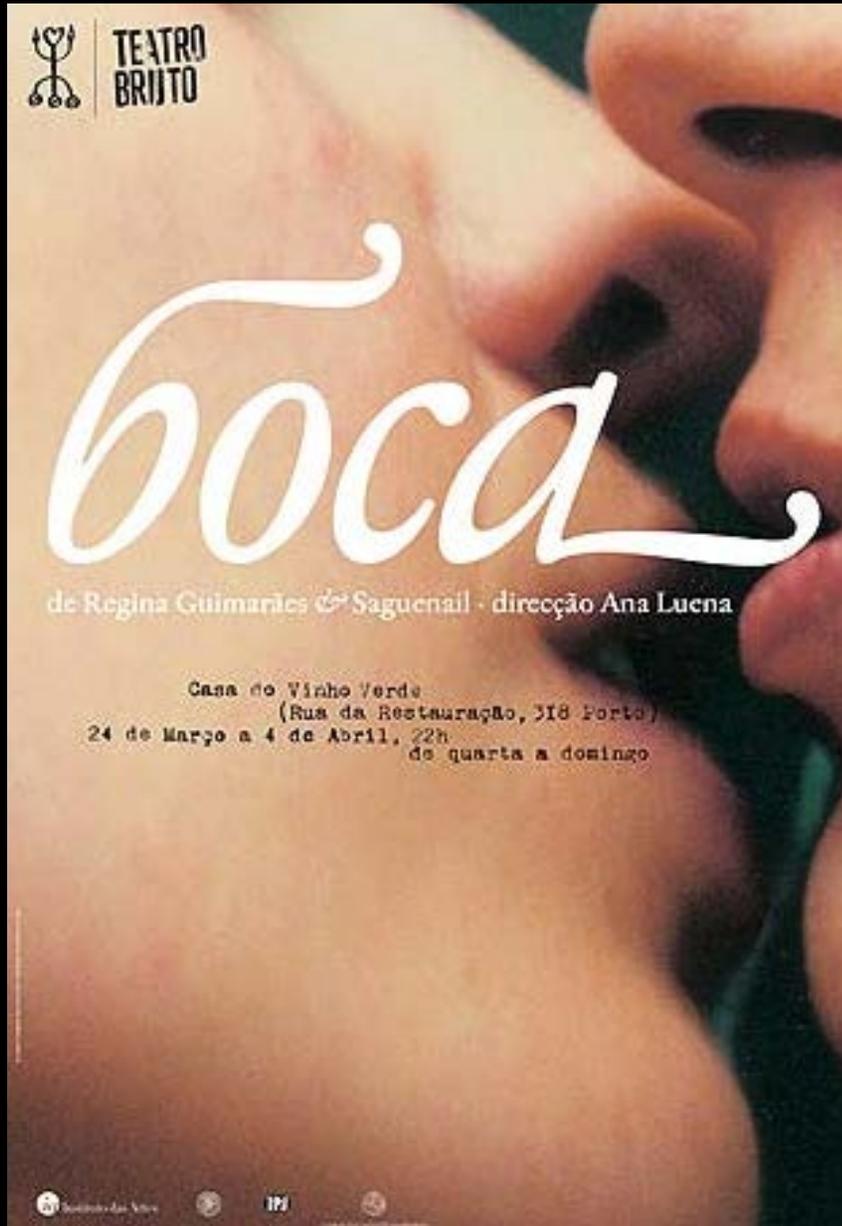
2. FUSION / SHARED SURFACE

the type and image are woven onto a texture or a unifying surface



2. FUSION / GESTURE

the type and image are acted on by a common force, or affected by motion or a human gesture.



2. FUSION / GESTURE

the type and image are acted on by a common force, or affected by motion or a human gesture.



3. FRAGMENTATION

type + image displace/disturb one another

FORMAL QUALITIES

- irregularities (elements are torn, divided or unevenly distributed)
- interruption (type or image intrude on one another to punctuate the message)
- exaggeration (actions are amplified through scale, color and complexity)

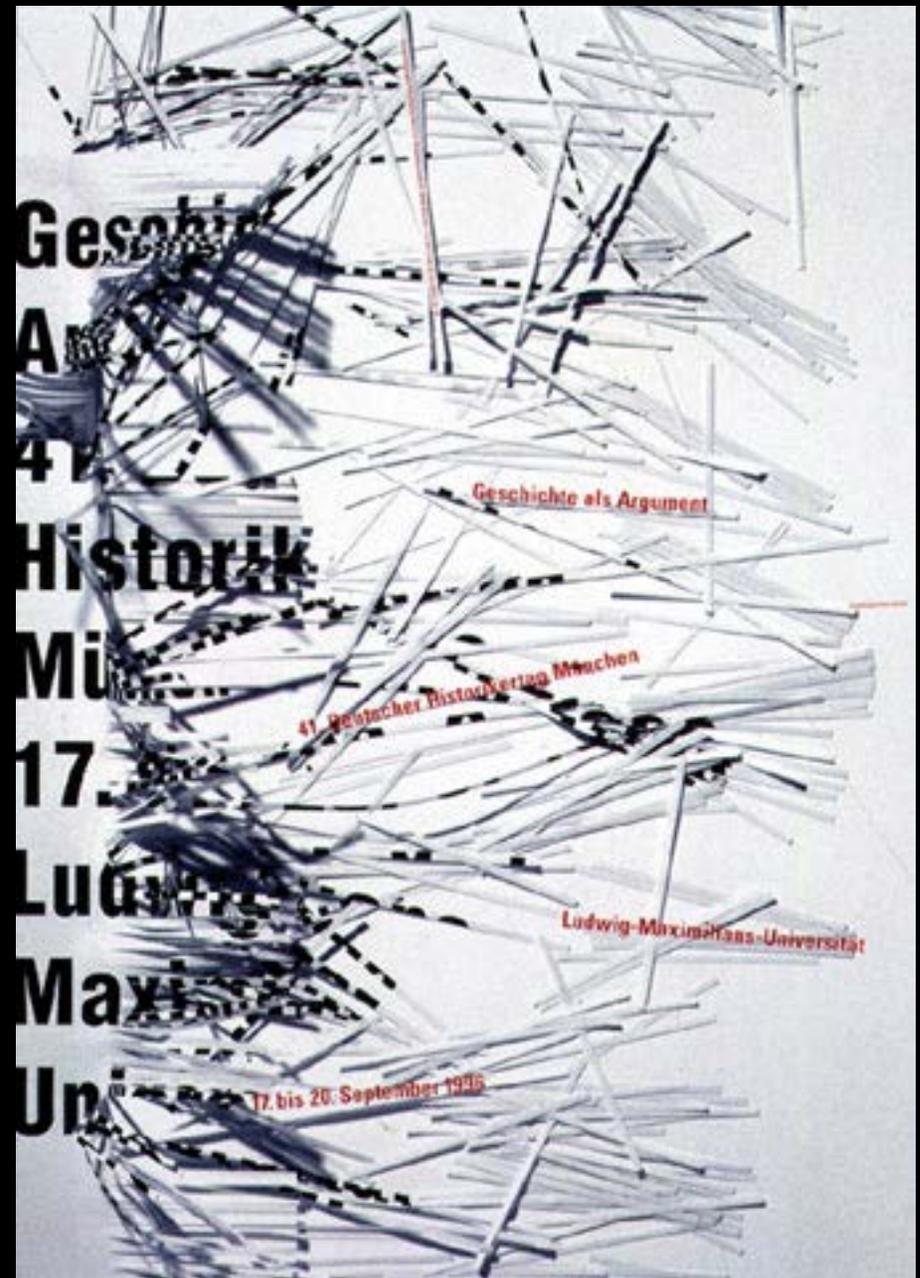
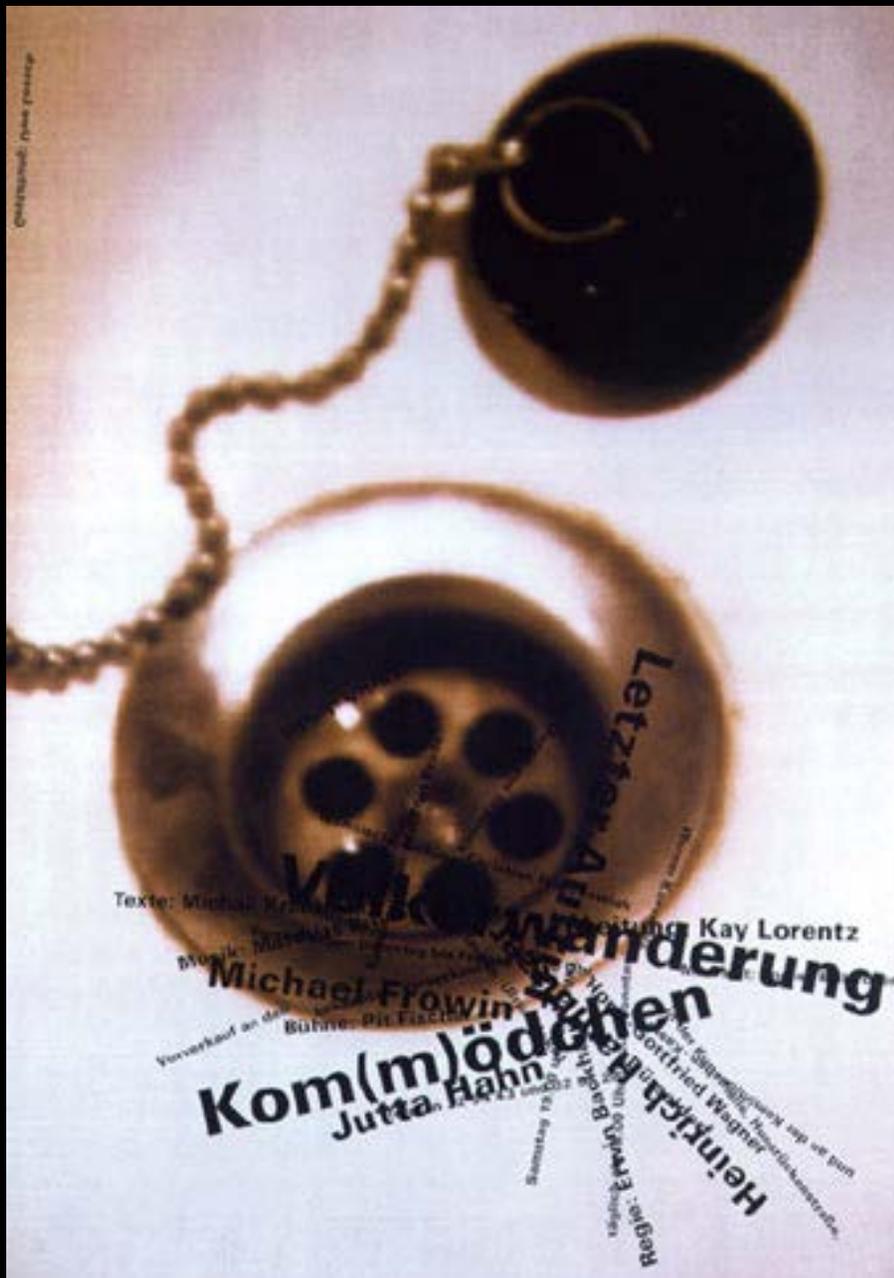
APPLICATIONS

type + image are not completely synchronized but still work together to create friction between ideas, or to create an interesting visual

- animate or energize a message
- imply the passage of time or create a state of flux
- create a surreal scenario

3. FRAGMENTATION / IRREGULARITIES

elements are torn, divided or unevenly dispersed.



3. FRAGMENTATION / IRREGULARITIES

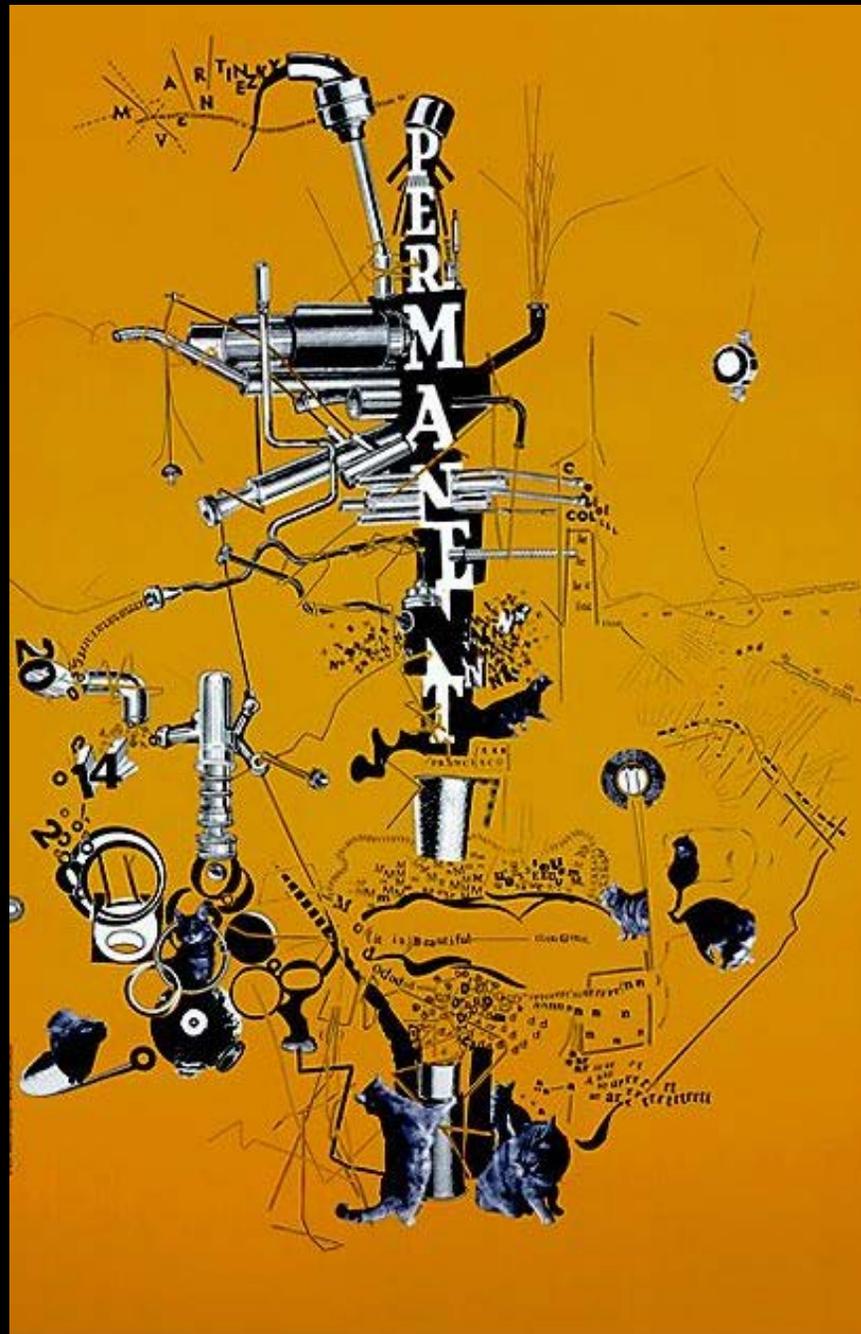
elements are torn, divided or unevenly dispersed.



poster celebrating Hangul Day in South Korea

3. FRAGMENTATION / IRREGULARITIES

elements are torn, divided or unevenly dispersed.



4. INVERSION

type + image trade roles

FORMAL QUALITIES

- hyper-realism (type is physically photographed or rendered through other hyper real means)
- building blocks (letterforms construct the image)
- frames (the letters create frames for preexisting images)

APPLICATIONS

- reveal connections between elements and ideas
- create harmony and integration
- generate puns
- invent fictional narratives, where words/letterforms become characters
- create the strongest possible connection between type and image

4. INVERSION / HYPER-REALISM

type is physically photographed or rendered through hyper real means



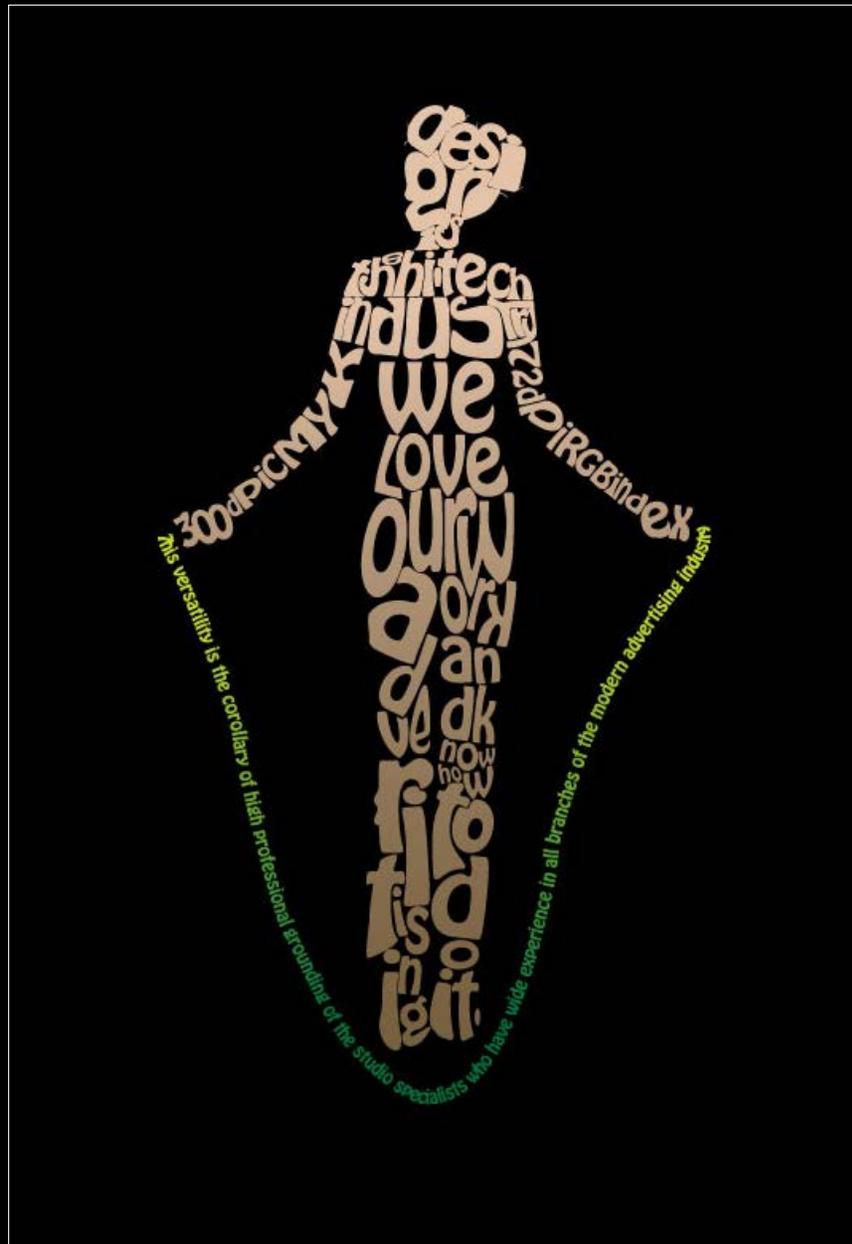
4. INVERSION / HYPER-REALISM

type is physically photographed or rendered through hyper-real means



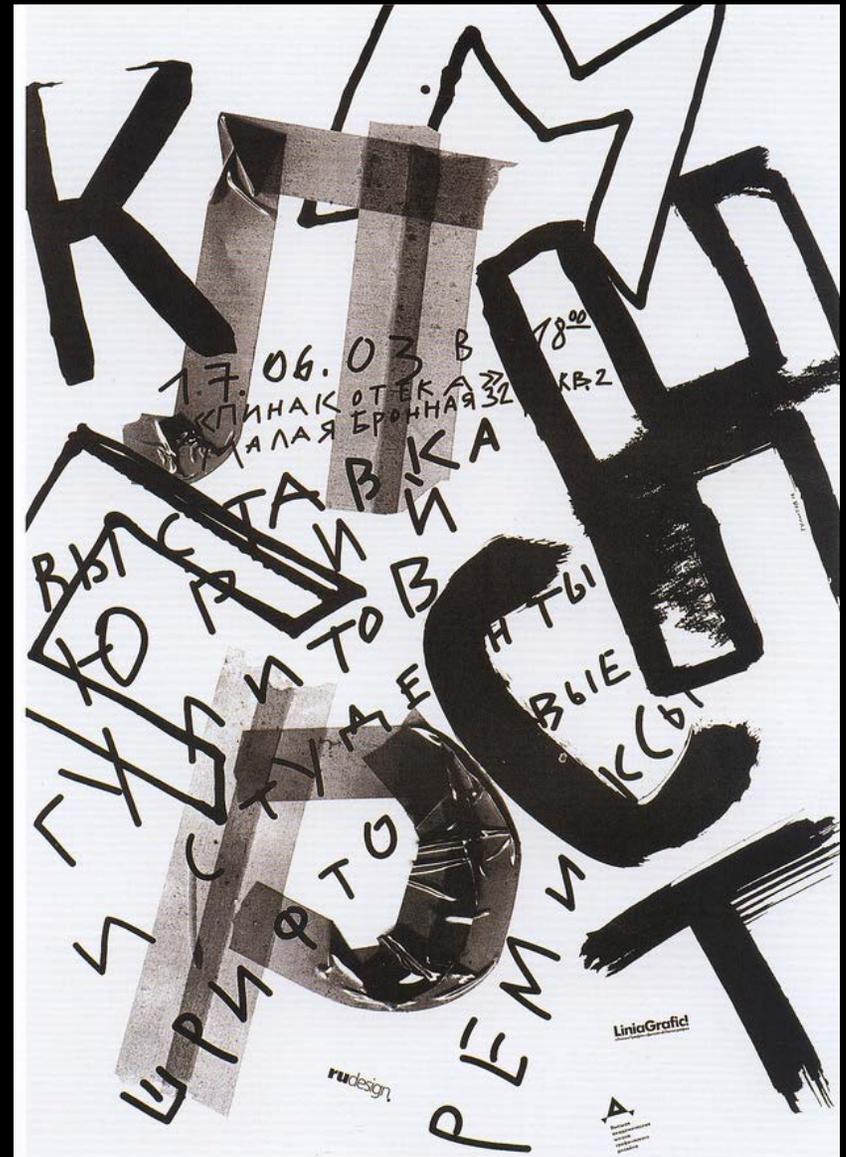
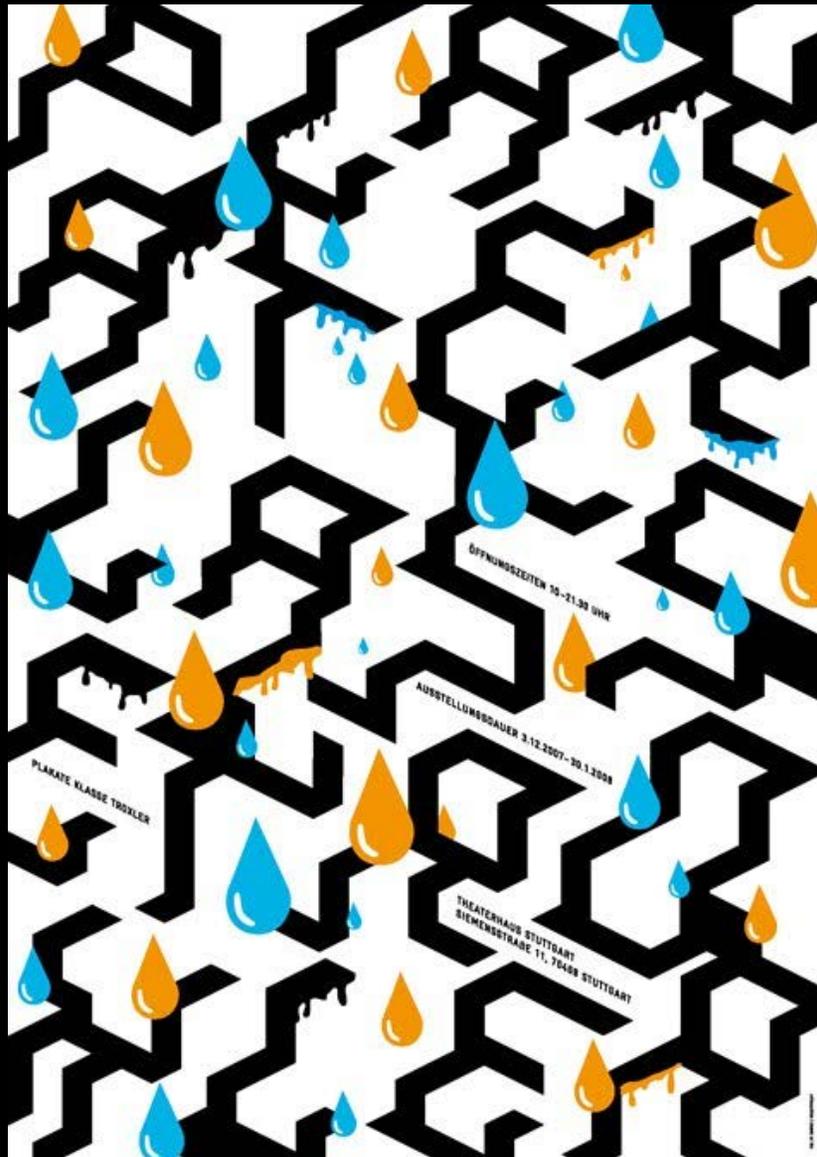
4. INVERSION / BUILDING BLOCKS

letterforms construct the image



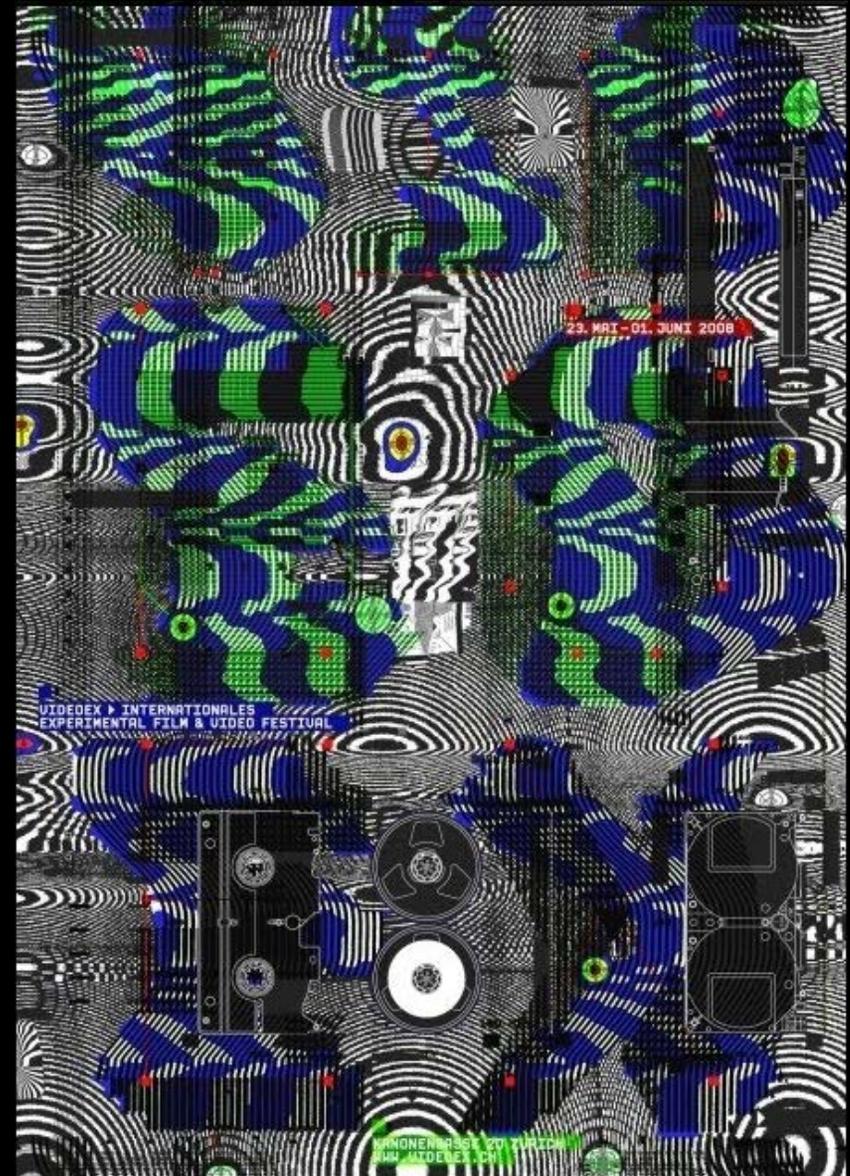
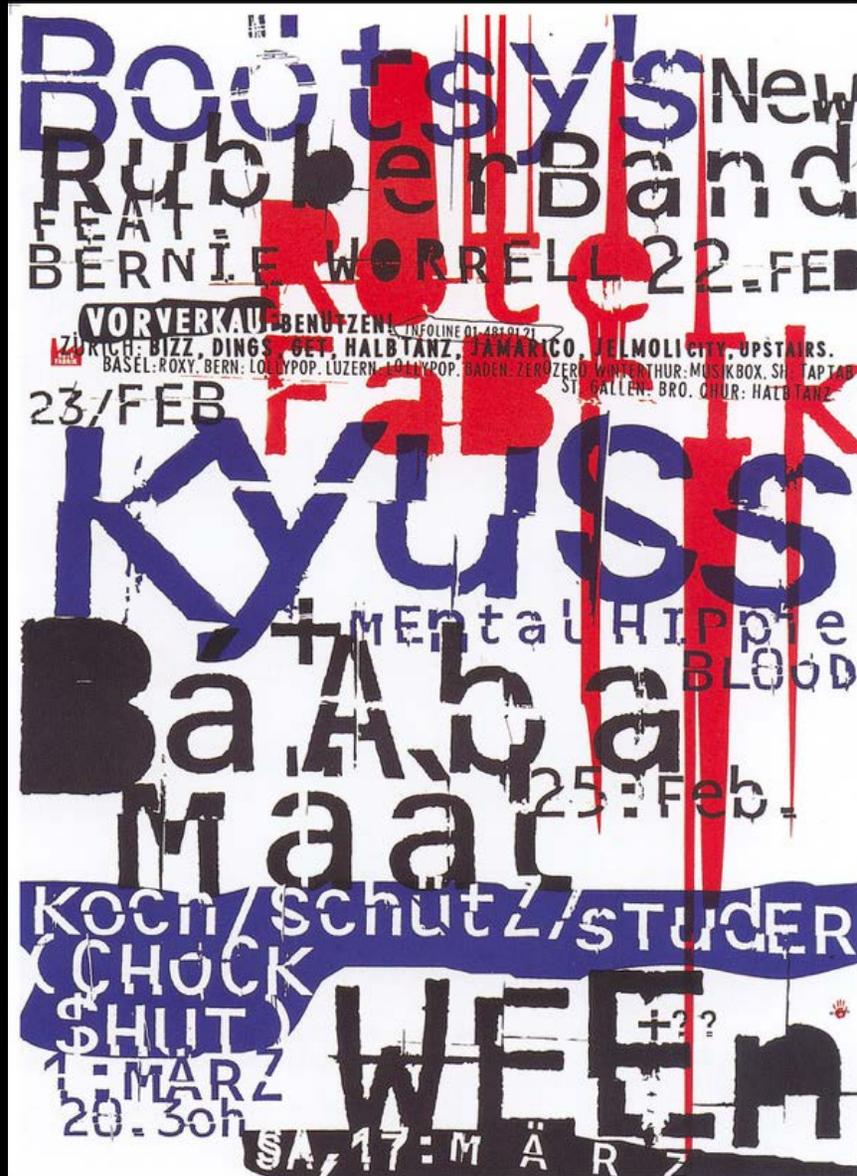
4. INVERSION / BUILDING BLOCKS

letterforms construct the image



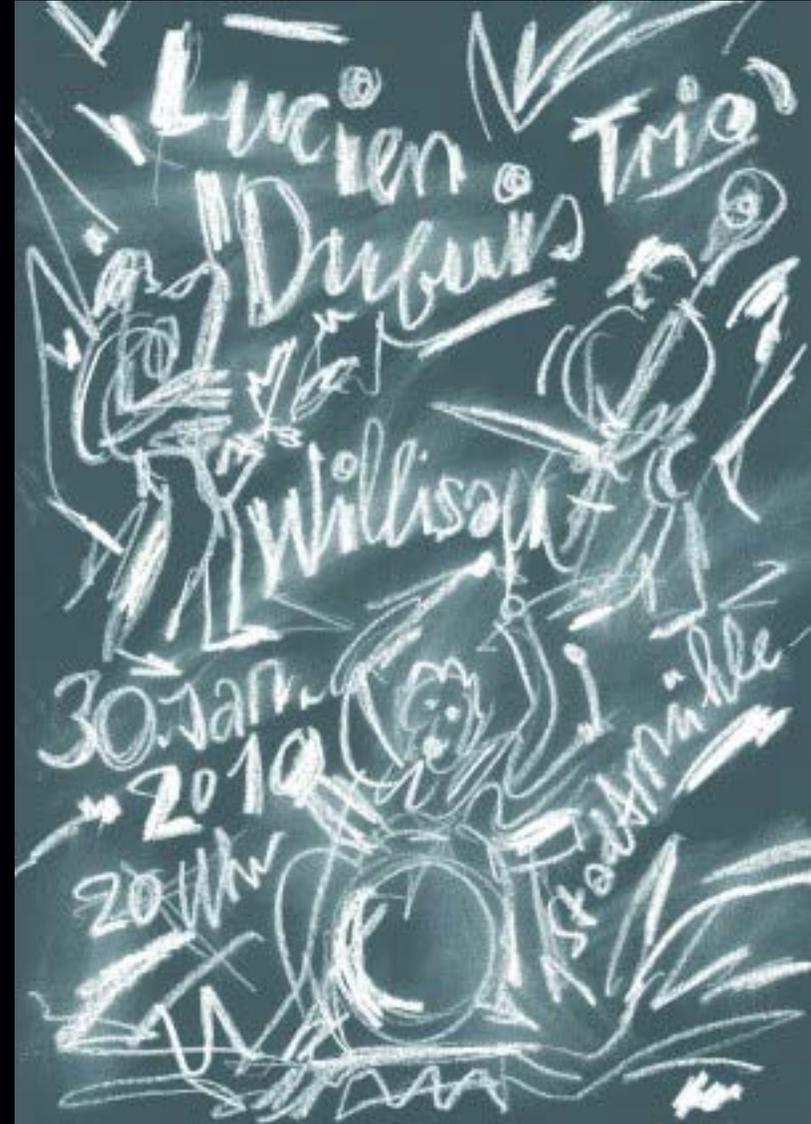
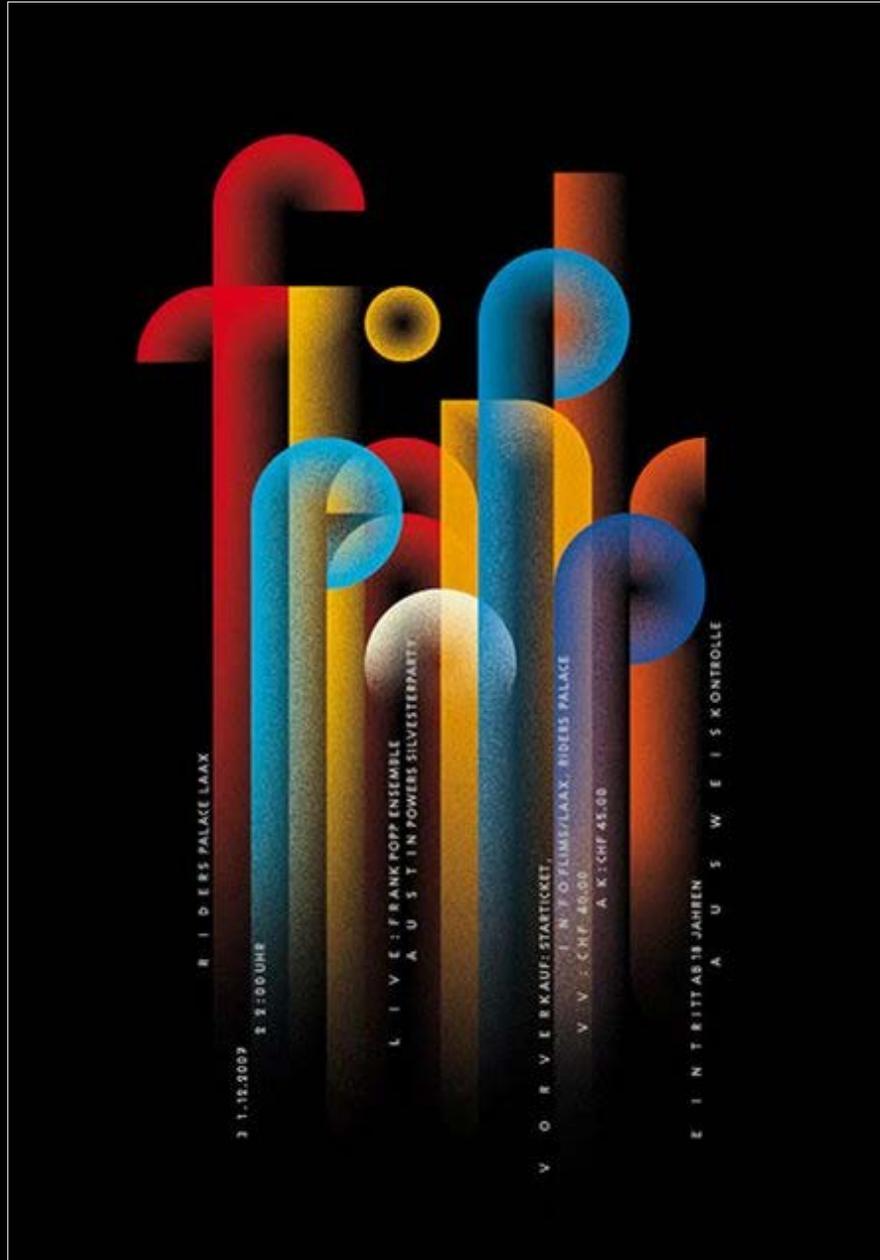
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4. INVERSION / BUILDING BLOCKS

letterforms construct the image



4. INVERSION / BUILDING BLOCKS

letterforms construct the image



4. INVERSION / BUILDING BLOCKS

letterforms construct the image



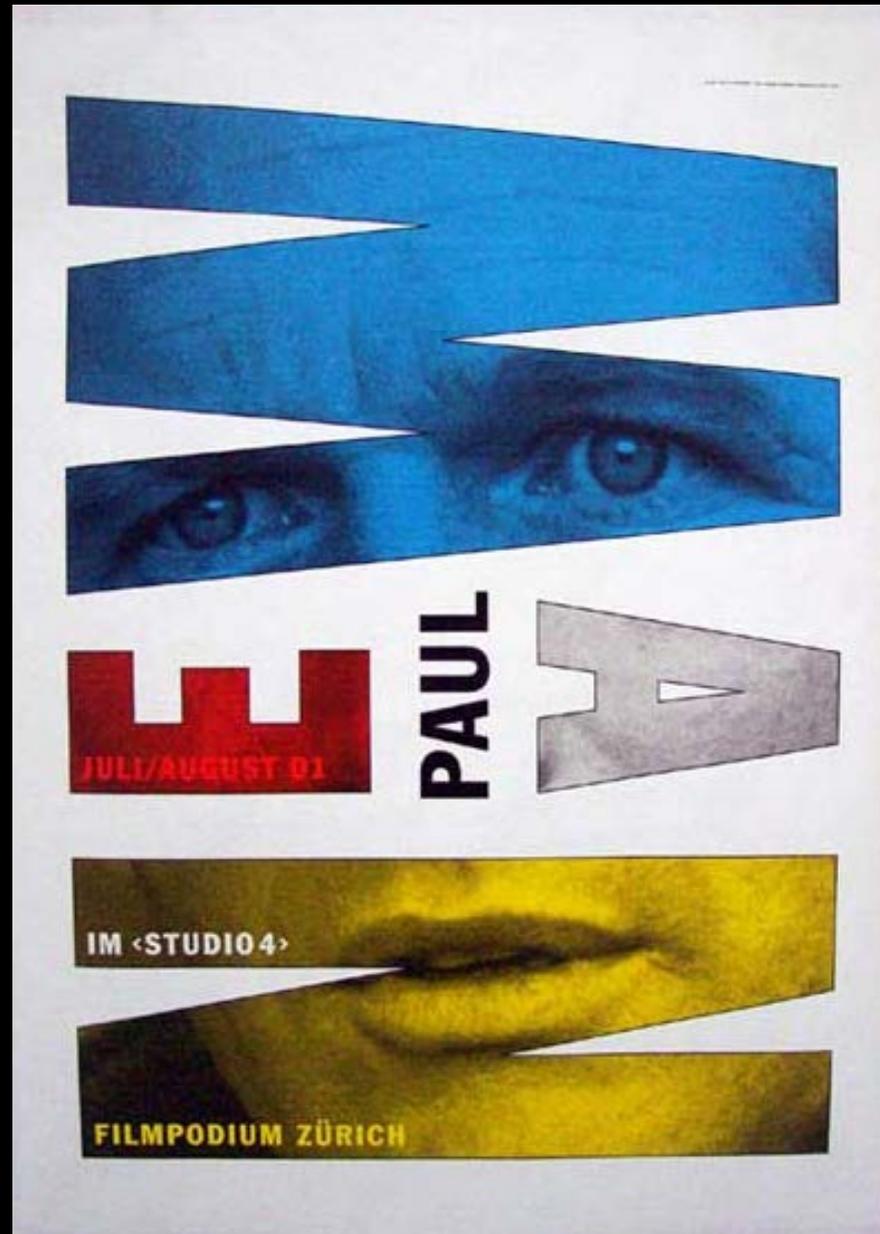
4. INVERSION / BUILDING BLOCKS

letterforms construct the image



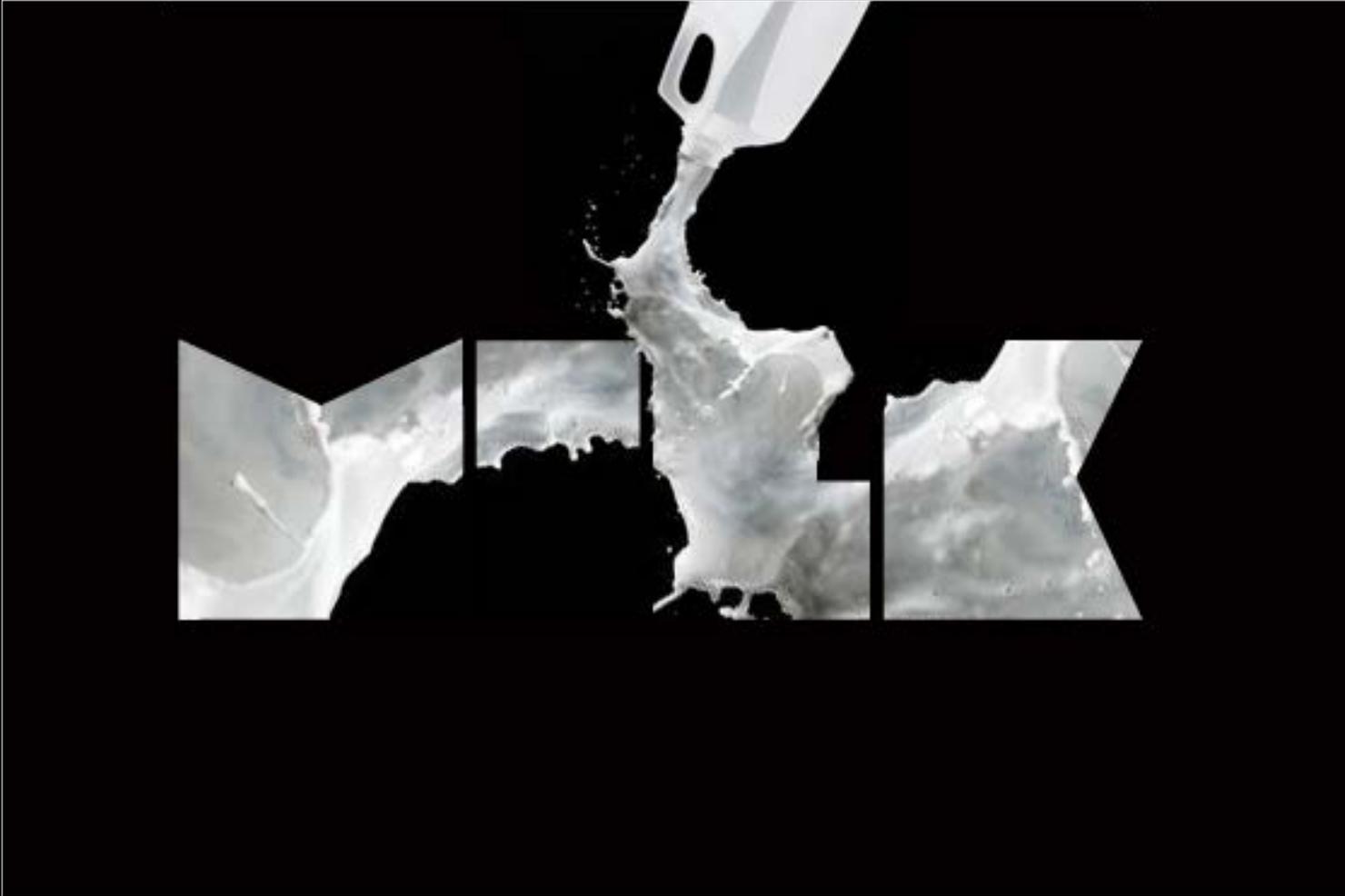
4. INVERSION / FRAMES

the letters create forms for existing images



4. INVERSION / FRAMES

the letters create forms for existing images



IN CLASS EXERCISE:

Find three to five original digital images to work with during class. You will be manipulating these so make sure the images are fairly high resolution.

Minimum size: 10 inches/300dpi or around 3000 pixels.

(there are some on the course website too)