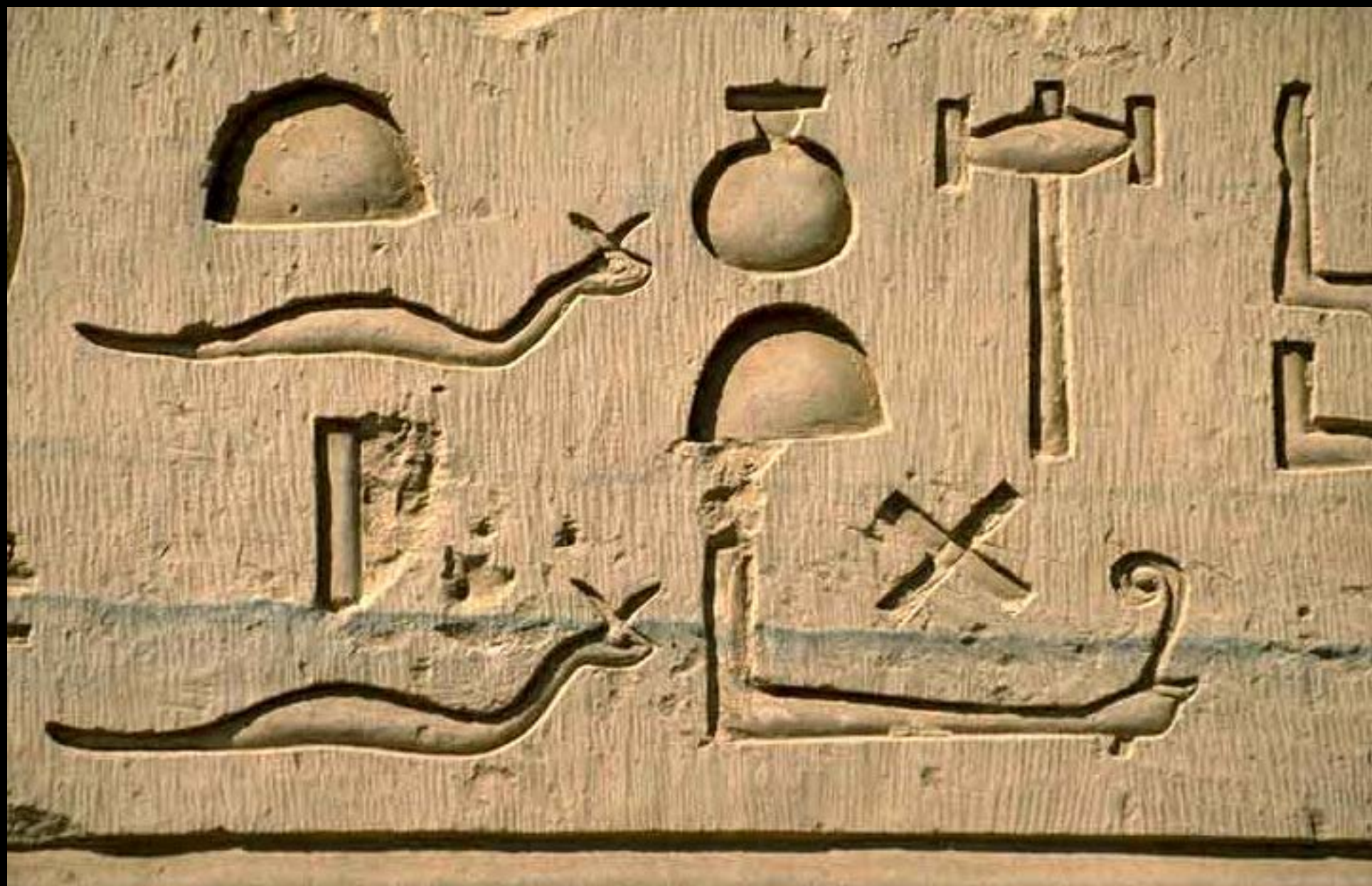


Integrating Type + Image

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

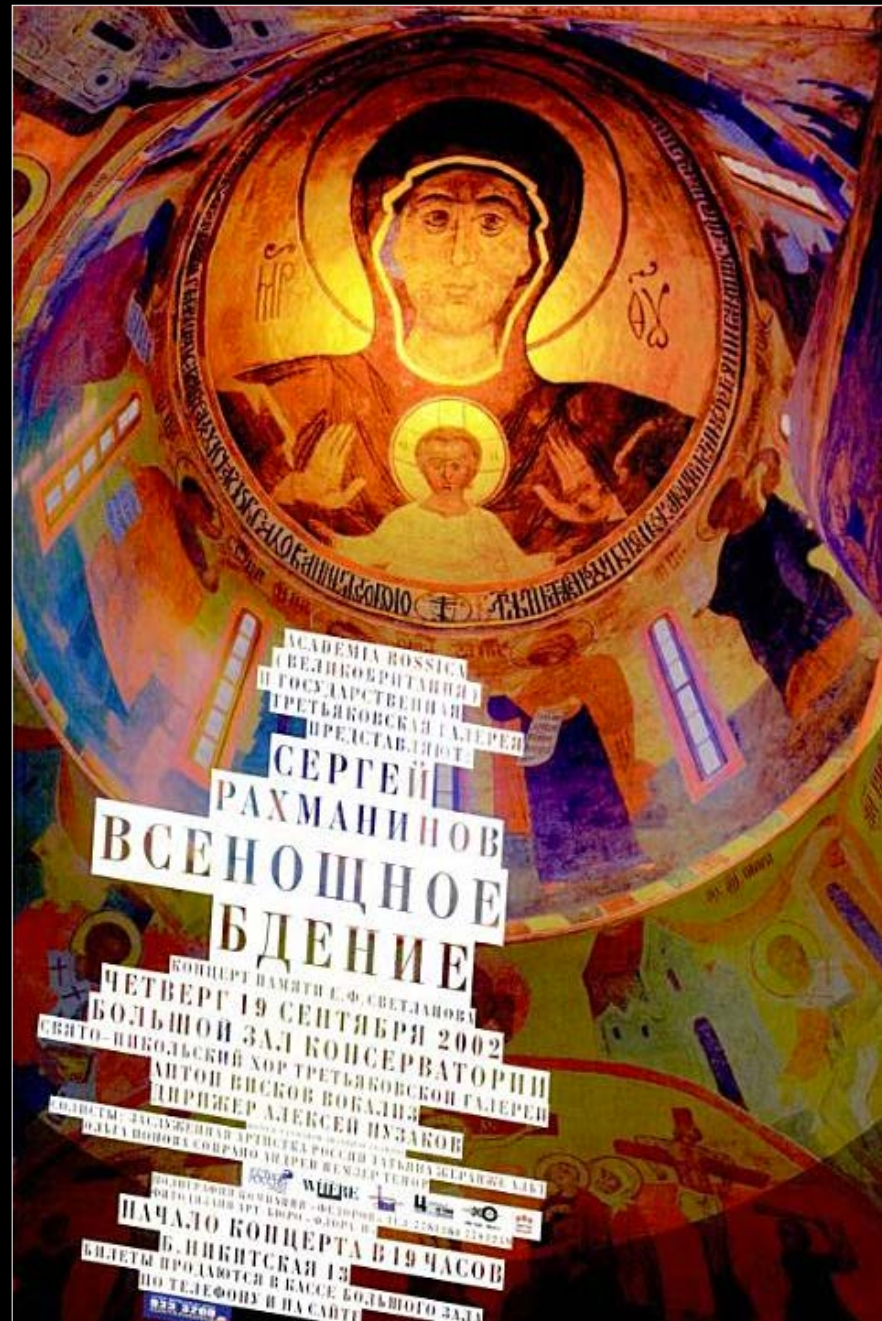
1. SEPARATION / LAYERING



1. SEPARATION / LAYERING



1. SEPARATION / LAYERING



1. SEPARATION / LAYERING

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

exclusion
Souvent, il y a urgence. Manger, se vêtir, se chauffer... On est là.

injustice
Derrière l'urgence... Toutes les difficultés de la vie. Pour écouter et comprendre, pour apaiser, soutenir et construire. On est là. Pour rechercher, avec notre sensibilité et dévouement, des solutions, faire des démarches... On est là parce que la solidarité répare les êtres.

respect
Pour retrouver ce qui est dû à tous, on n'en a pas le temps pour la première fois : emploi, logement, vie familiale, loisirs, culture, vacances... Pour encourager les avancées.

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

solidarité

SECOURS POPULAIRE FRANÇAIS
www.secourspopulaire.fr

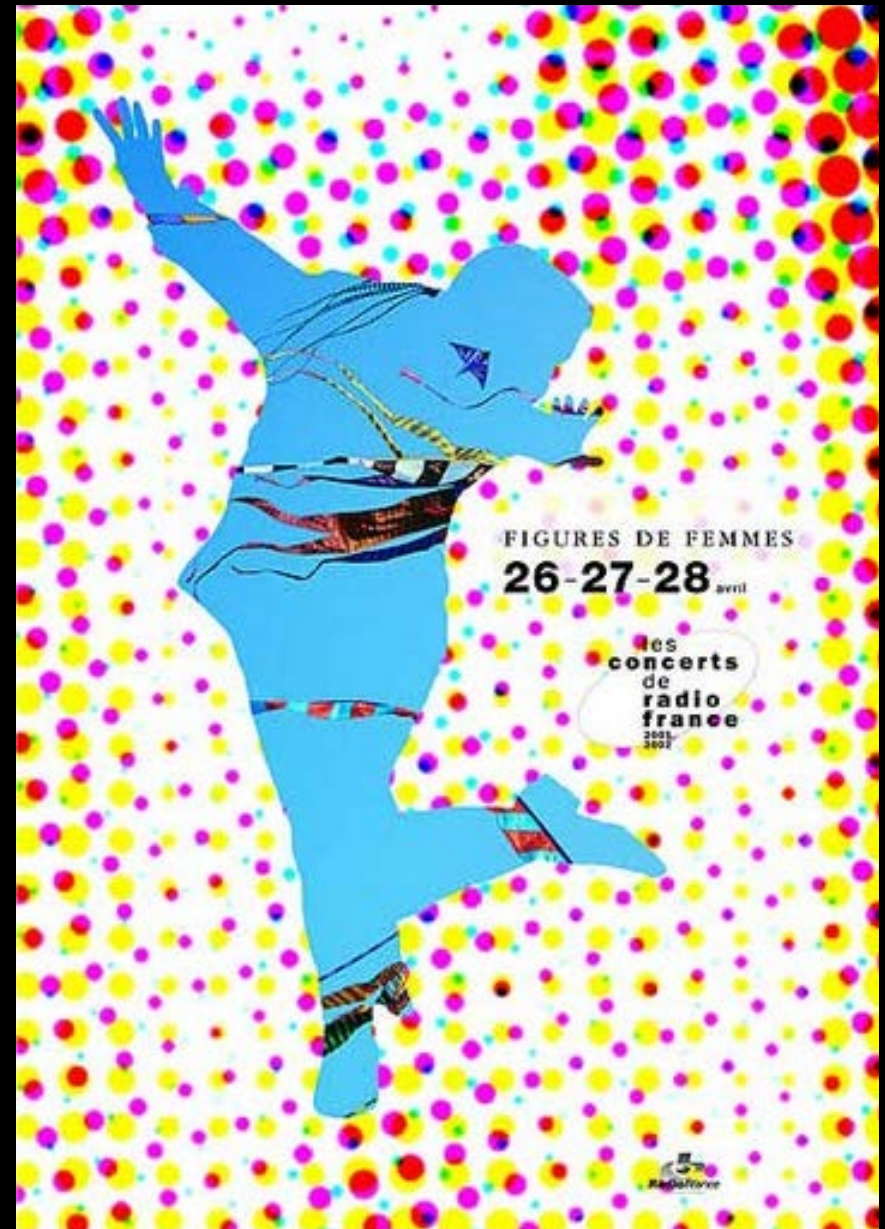
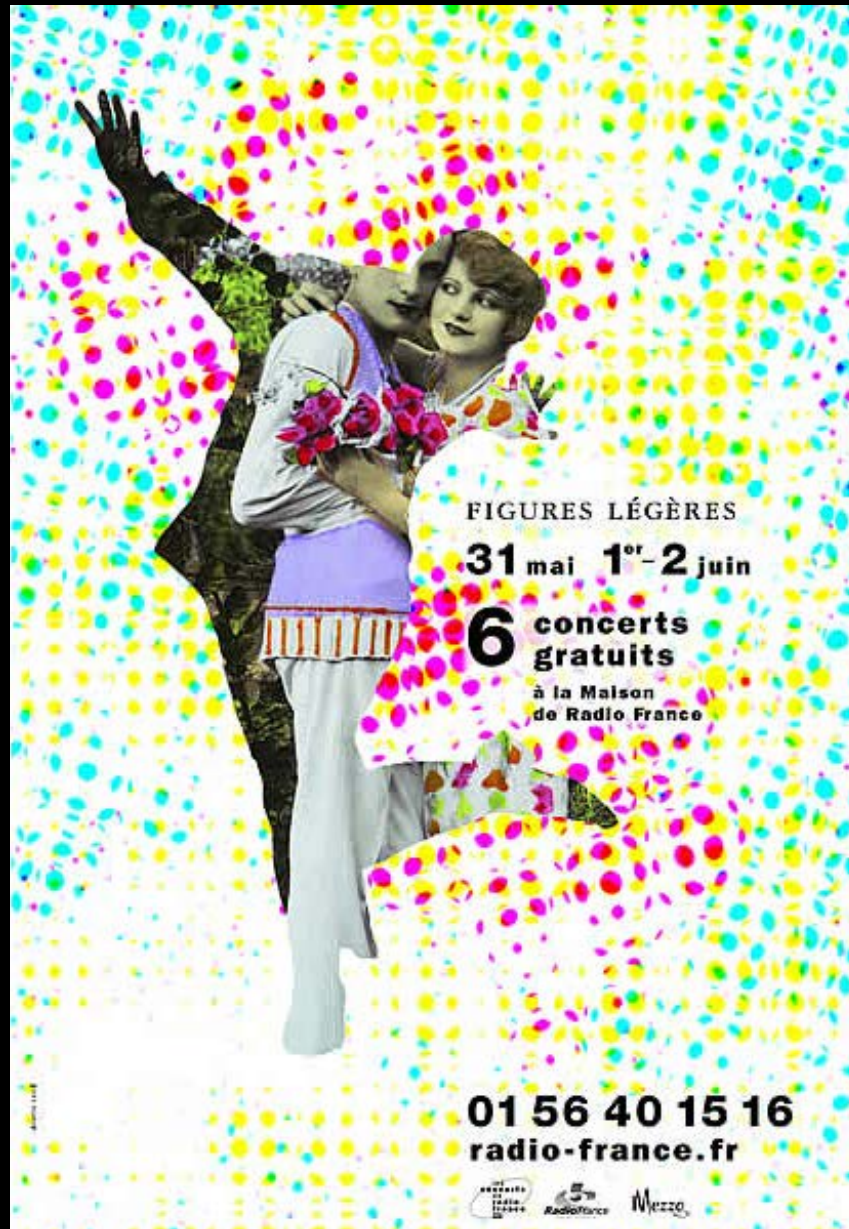
1. SEPARATION / WINDOWS + FRAMES

type and geometric shapes coexist over the image



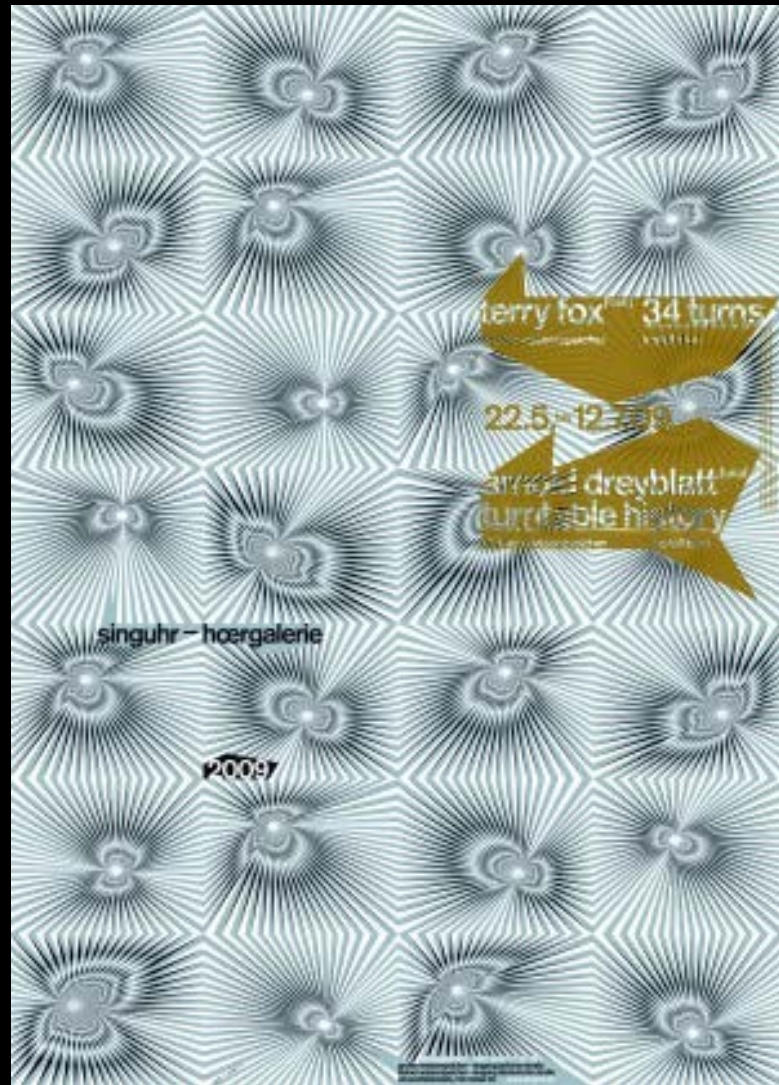
1. SEPARATION / LAYERS + FRAMES

Poster series allows for layering and framing of images with patterns



1. SEPARATION / LAYERING

Layers (line art or photography) exist with typography



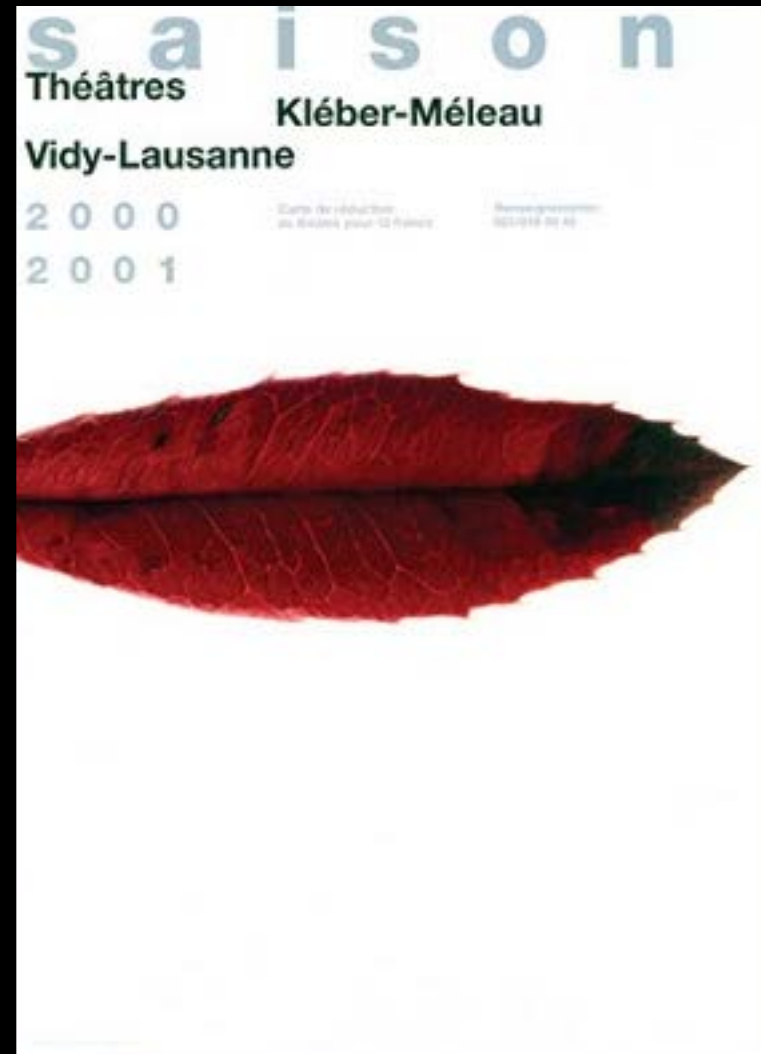
1. SEPARATION / LAYERING

Type reacts to image, but remains on its own layer



1. SEPARATION / LAYERING

Type reacts to image, but remains on its own layer



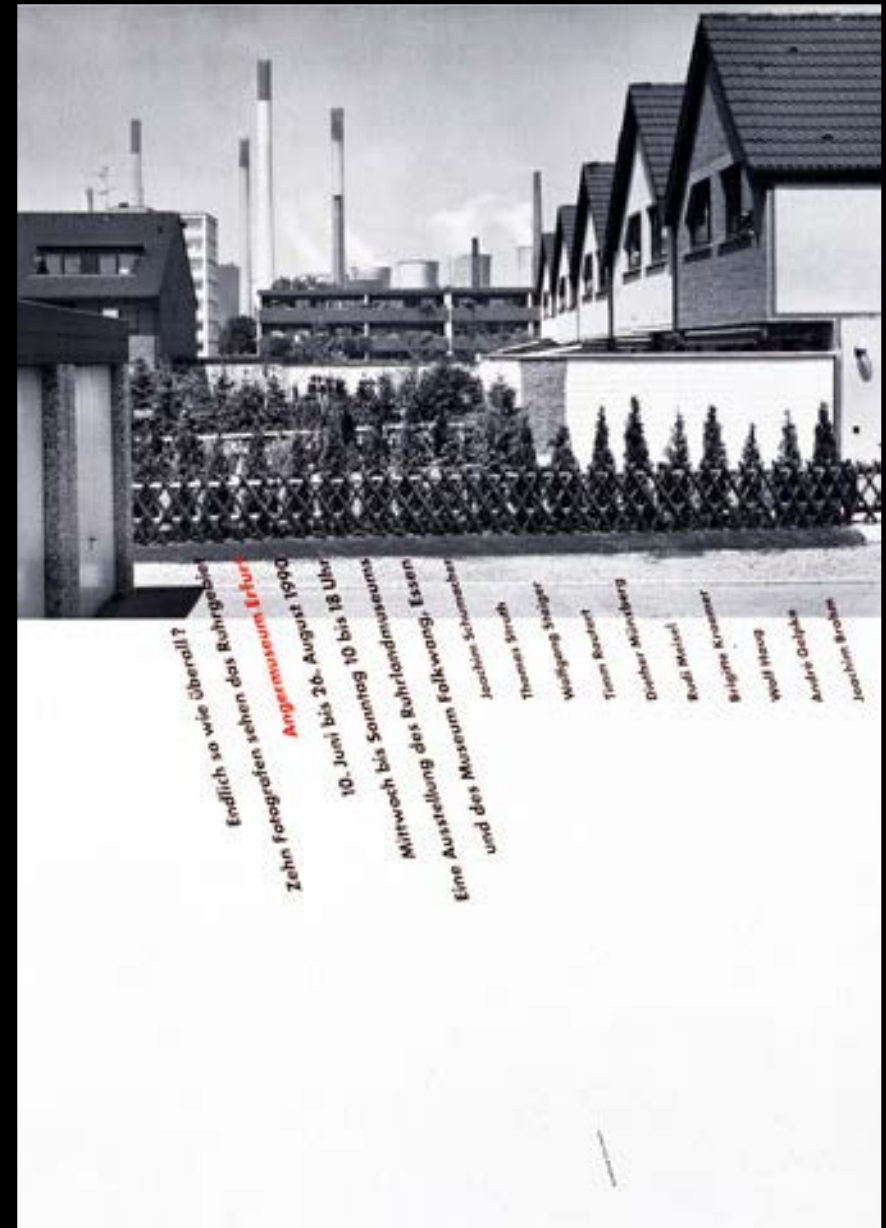
1. SEPARATION / LAYERING

Type reacts to image, but remains on its own layer



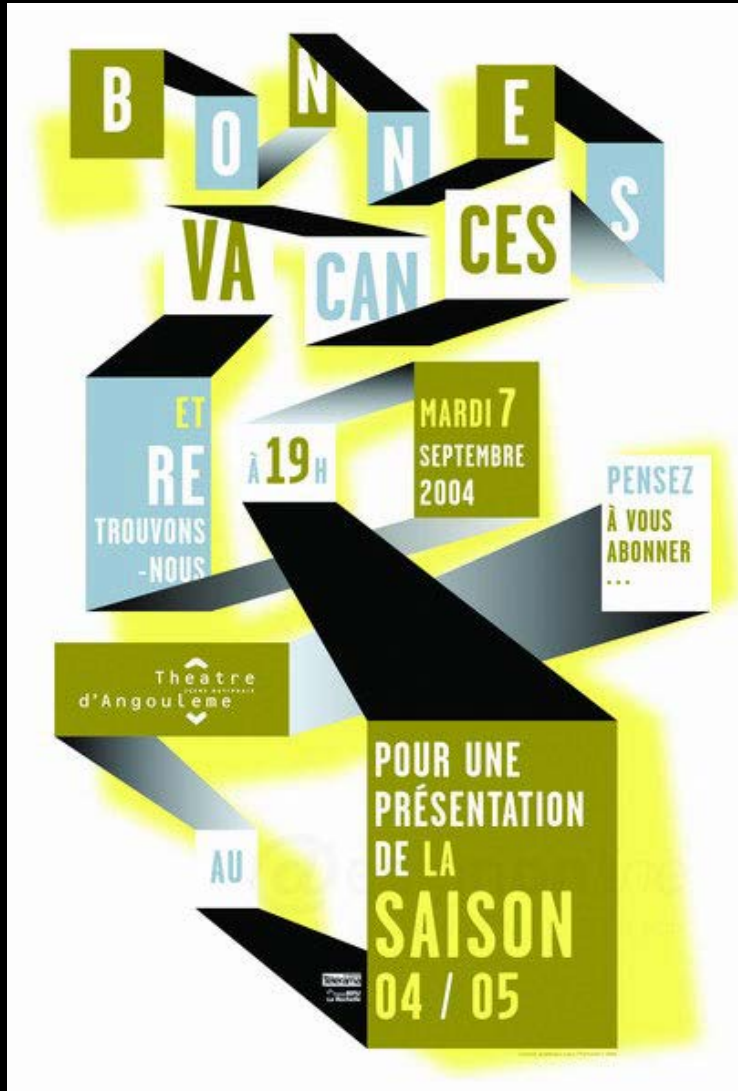
1. SEPARATION / LAYERING

Type reacts to image, but remains on its own layer



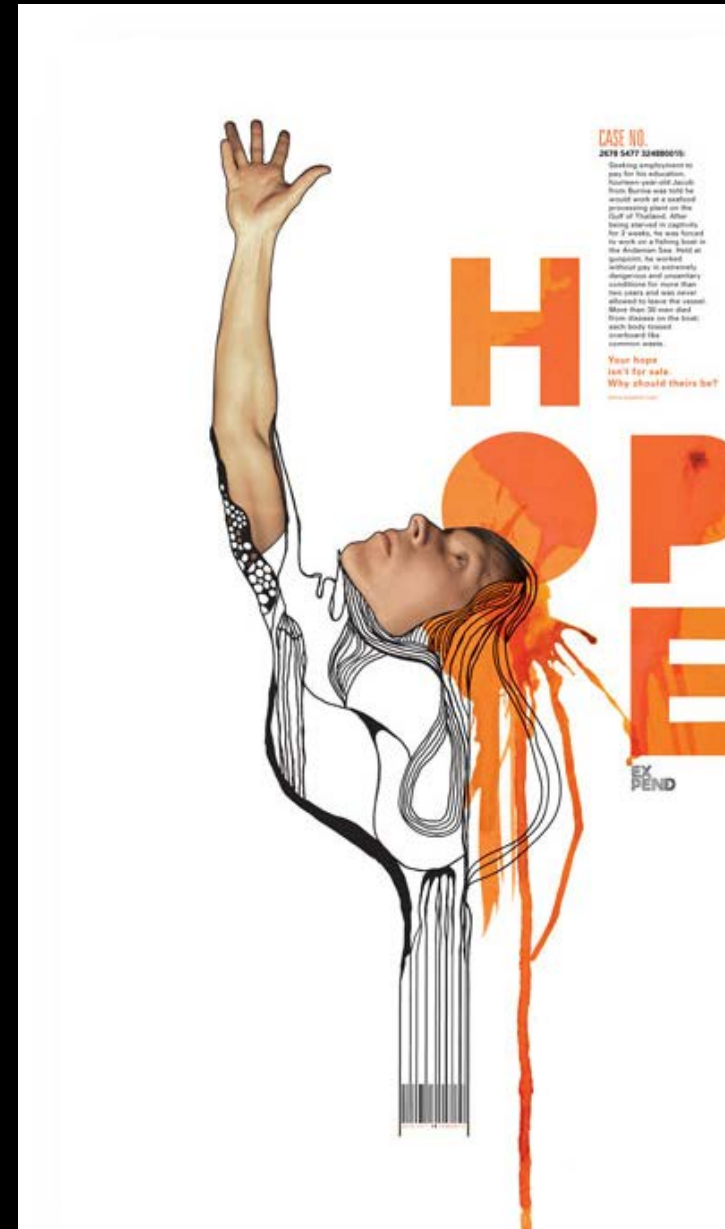
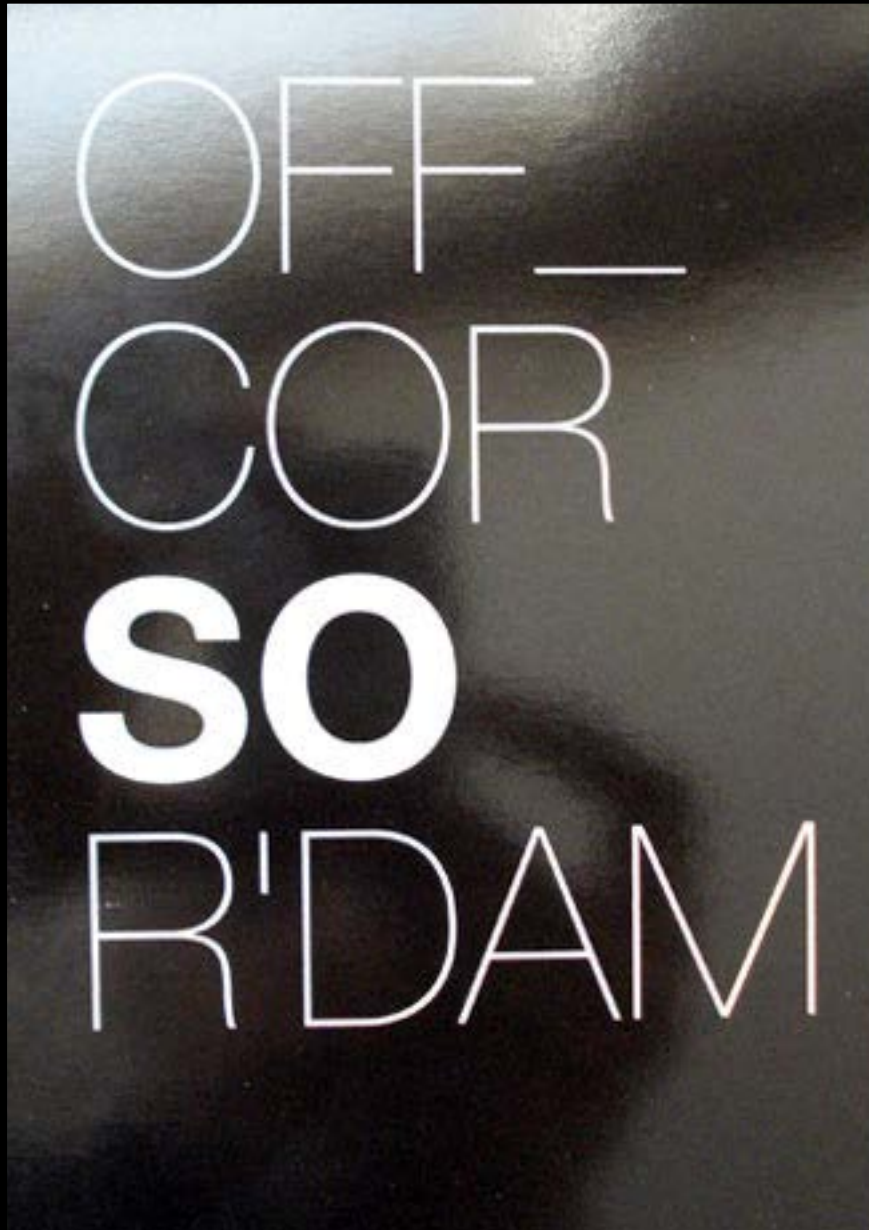
1. SEPARATION / LAYERING

Type reacts to image, but remains on its own layer



1. SEPARATION / LAYERING

Type reacts to image, but remains on its own layer



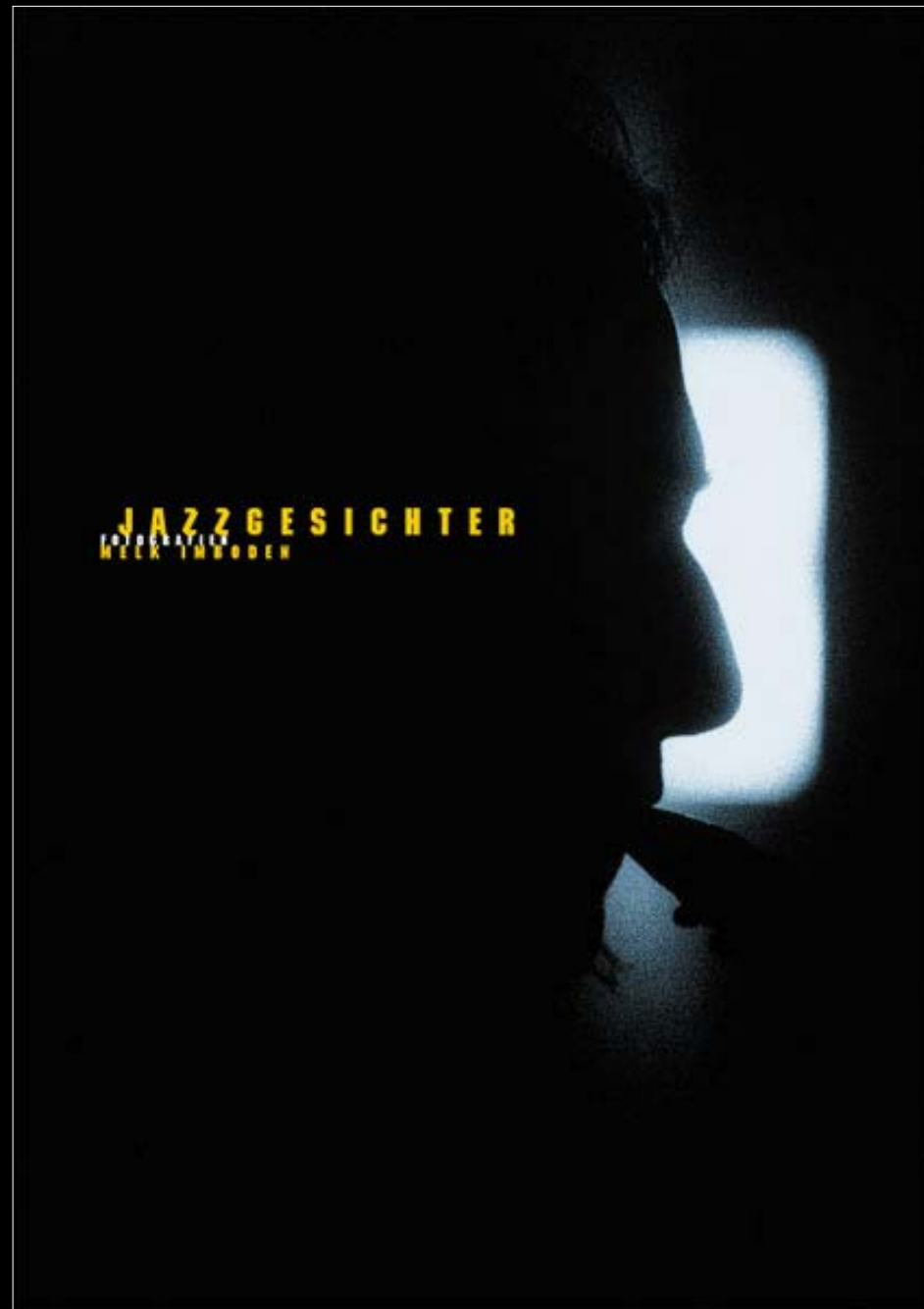
1. SEPARATION / LAYERING

Type reacts to image, but remains on its own layer



1. SEPARATION / LAYERING

Type reacts to image, but remains on its own layer



2. FUSION

type + image merge into one entity

FORMAL QUALITIES

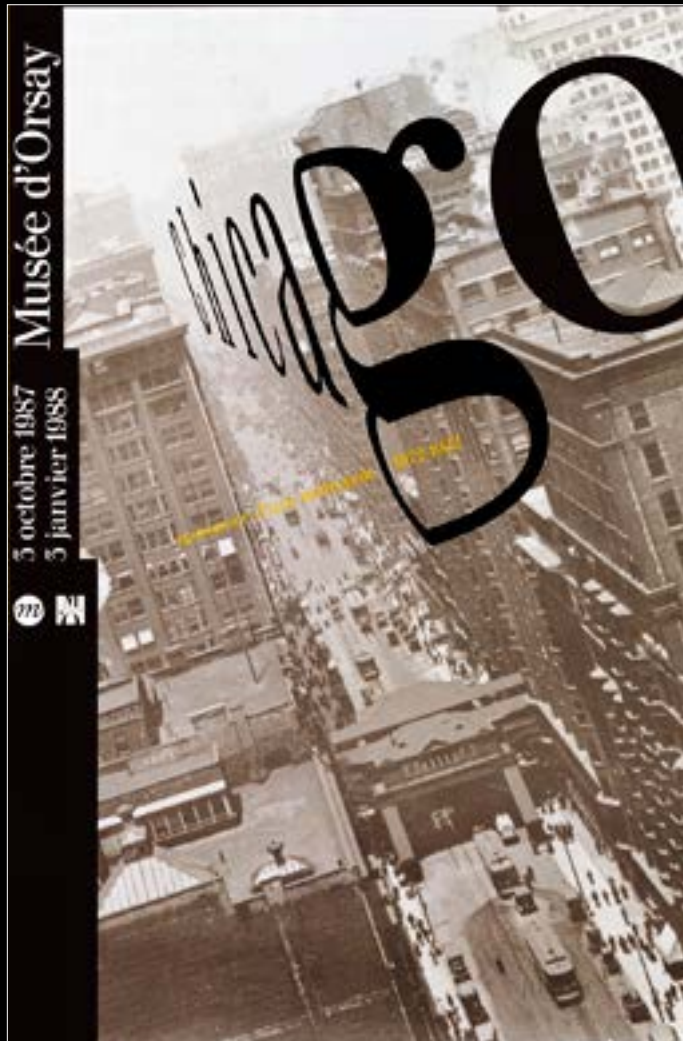
- optical effects (type and image are connected in space through perspective or a shared vanishing point)
- shared surface (type and image are woven together into a texture or adhered to a common surface)
- motion or gesture (type and image are acted on by a common force or implied motion)

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



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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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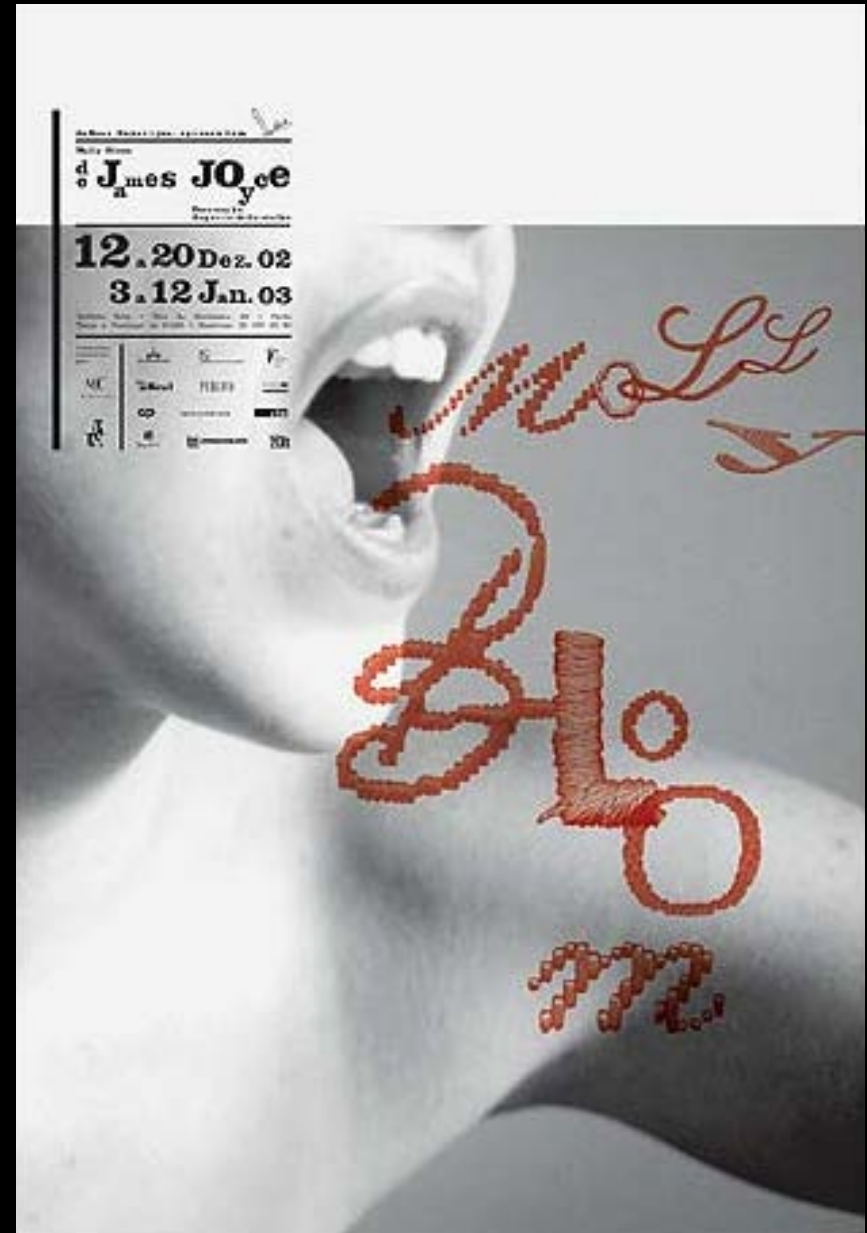
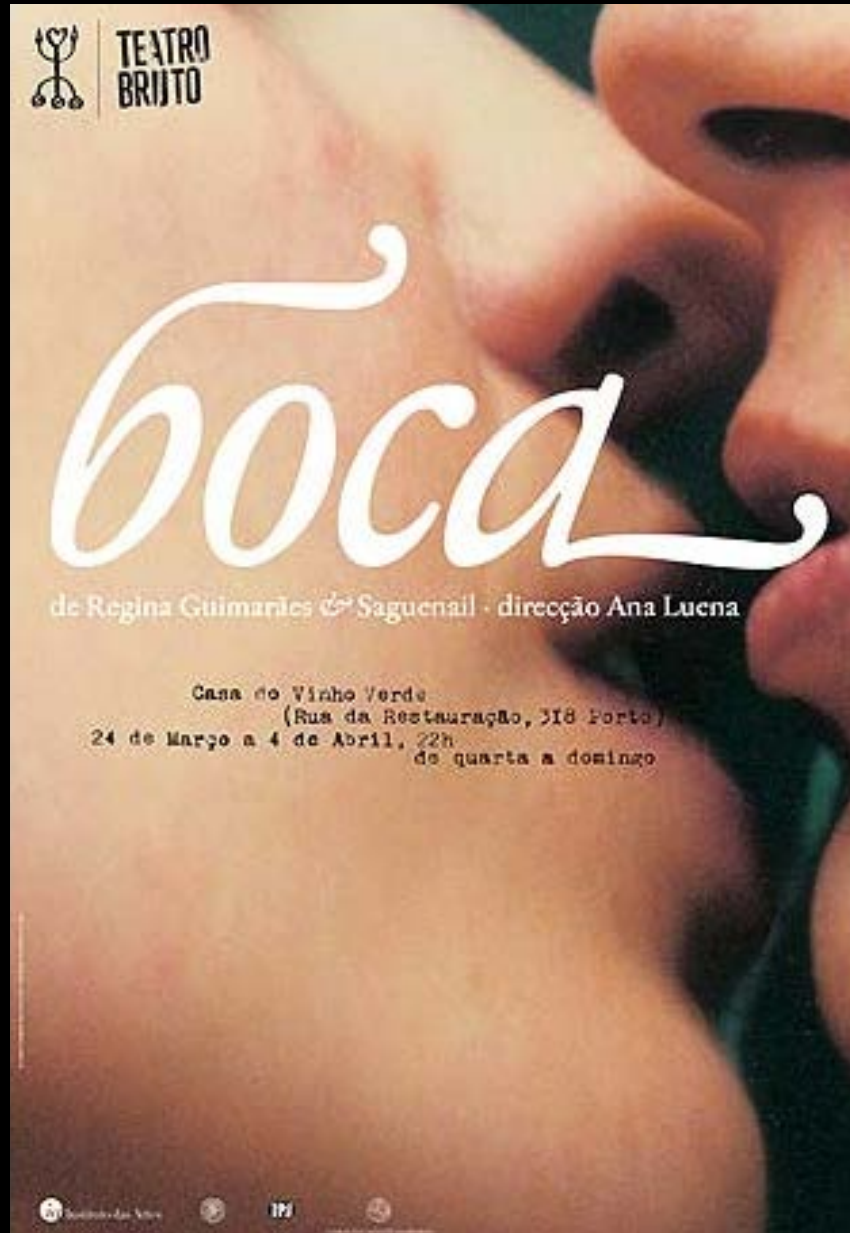
2. FUSION / SHARED SURFACE

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



2. FUSION / 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)

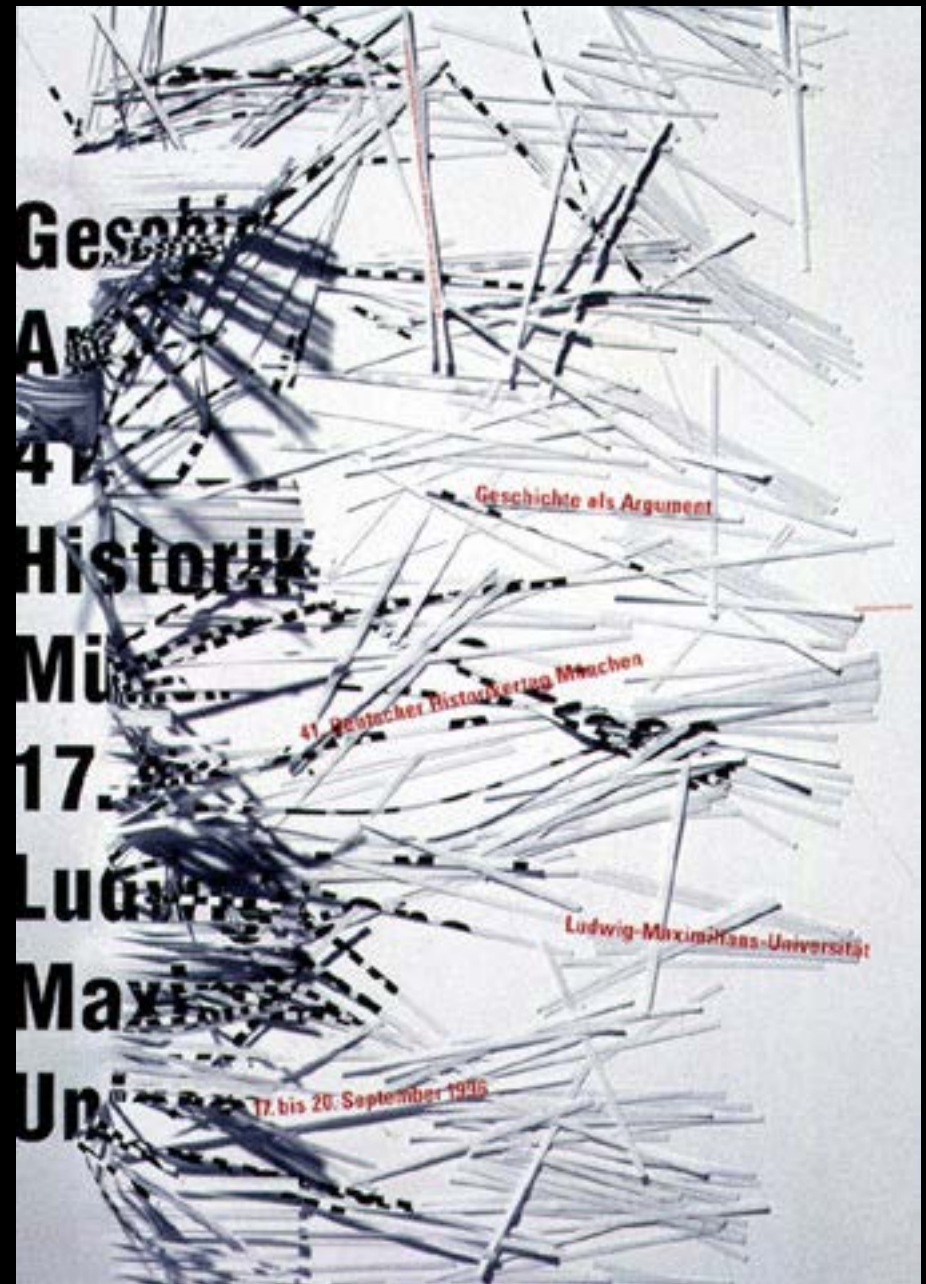
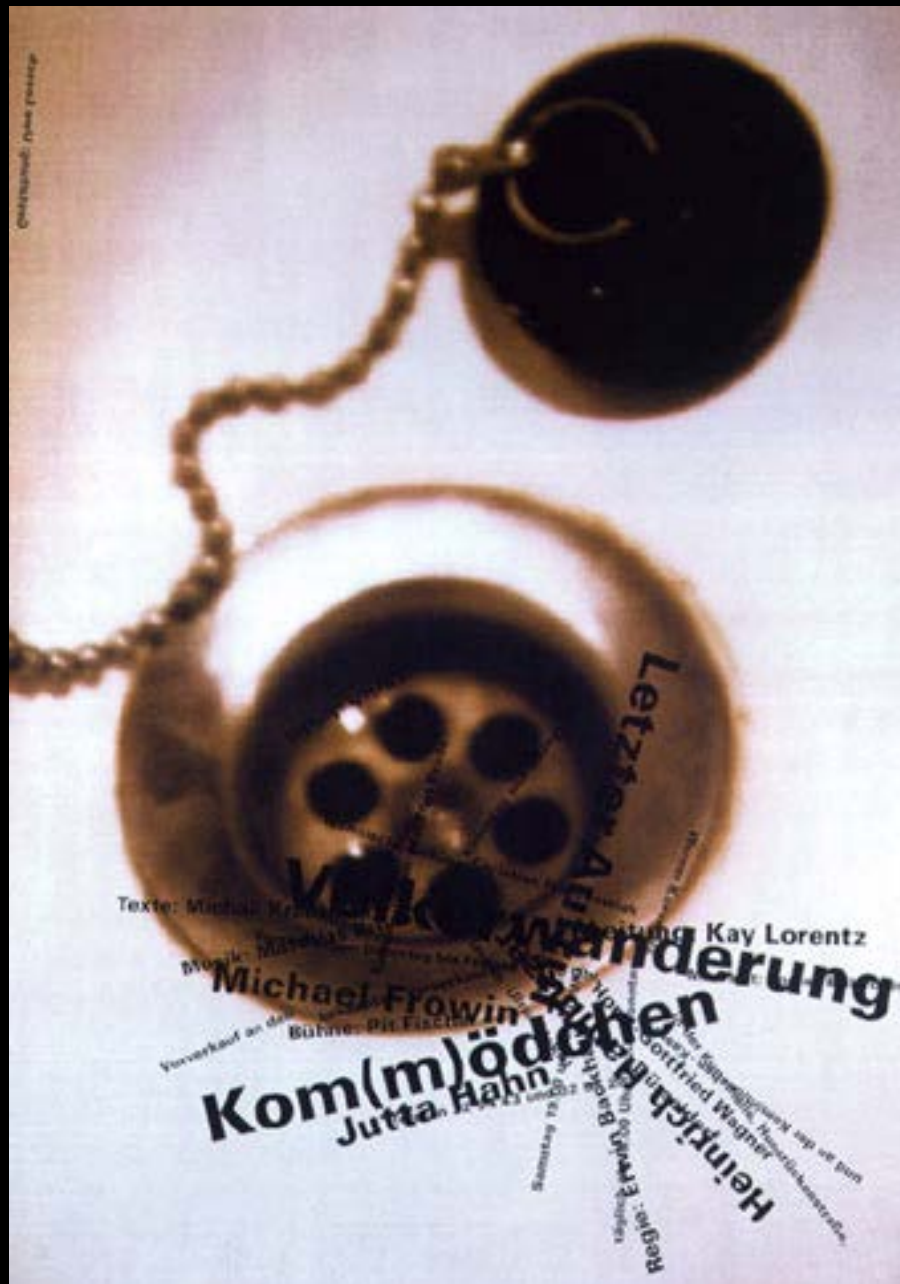
APPLICATIONS

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

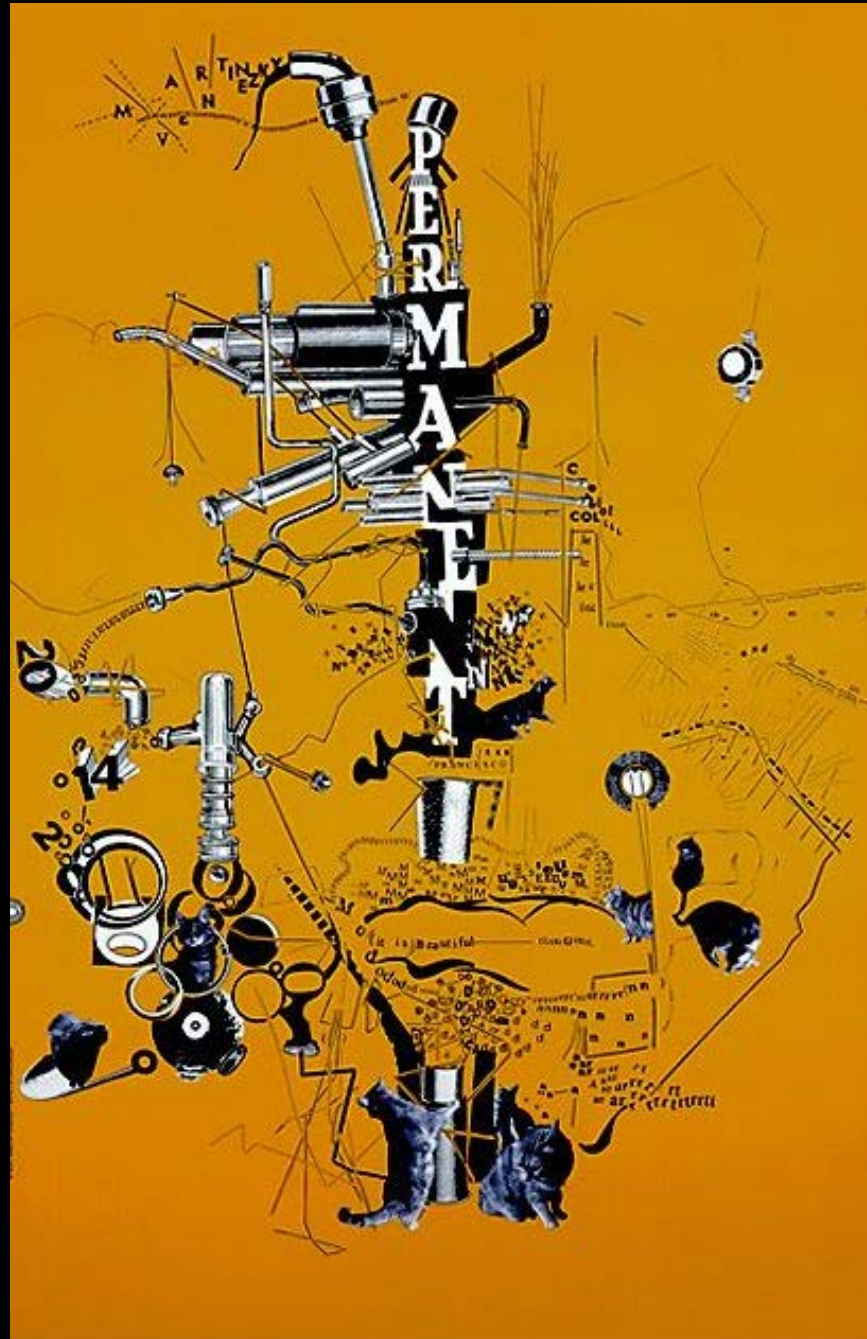
elements are torn, divided or unevenly dispersed.



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



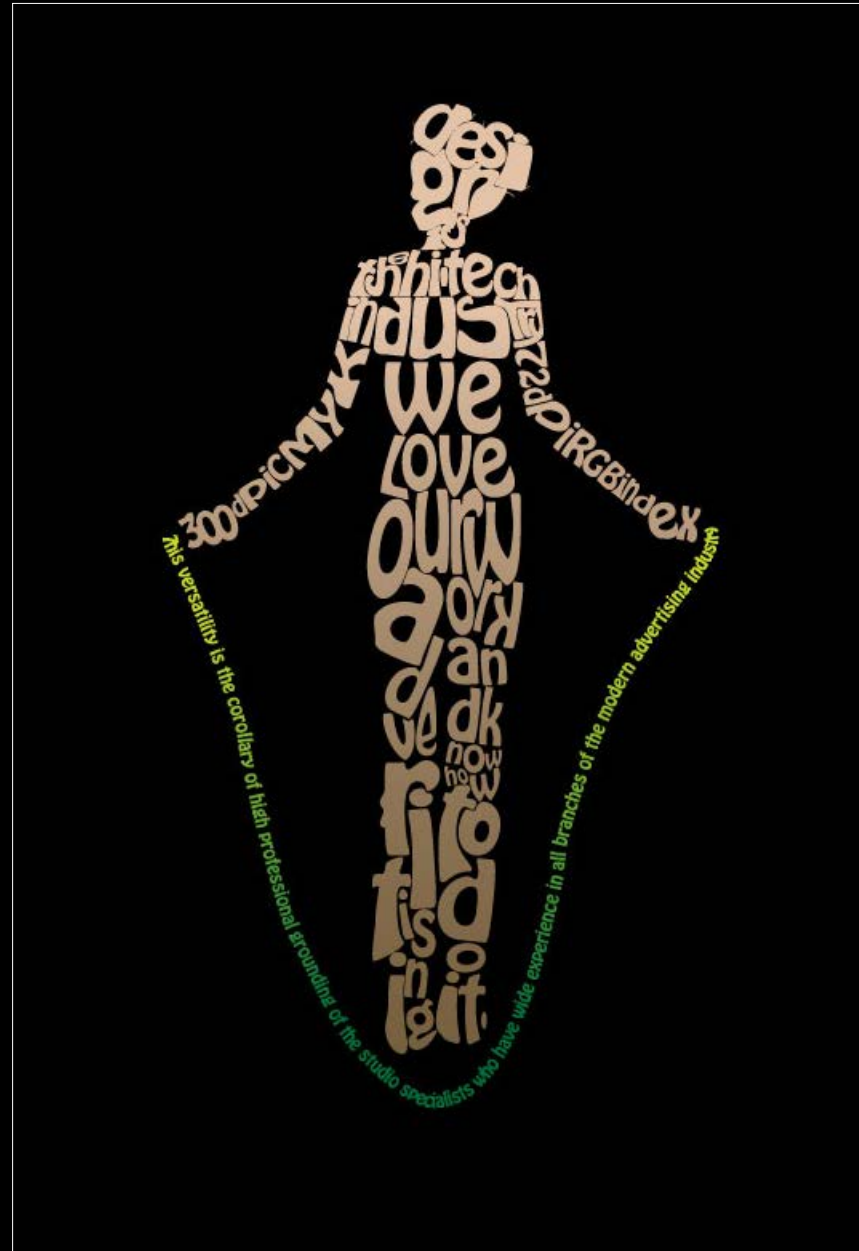
4. INVERSION / HYPER-REALISM

type is physically photographed or rendered through hyper-real means



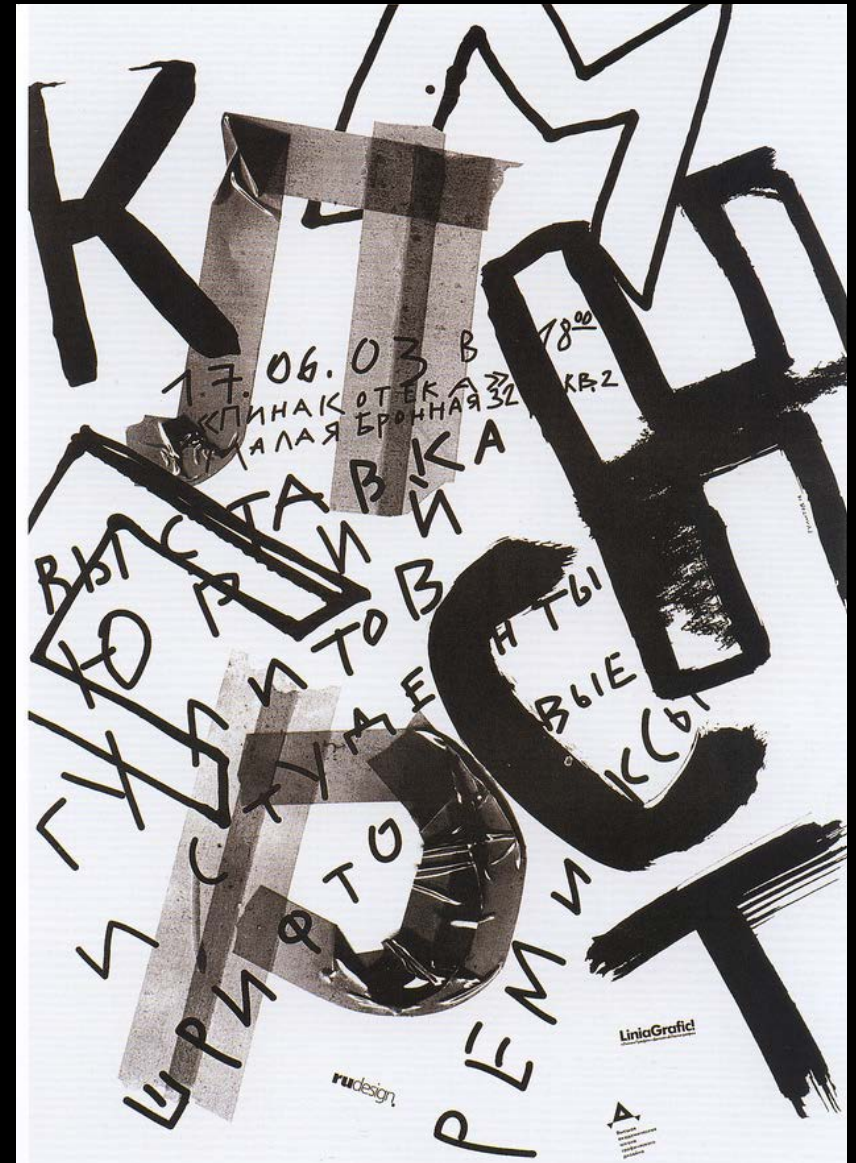
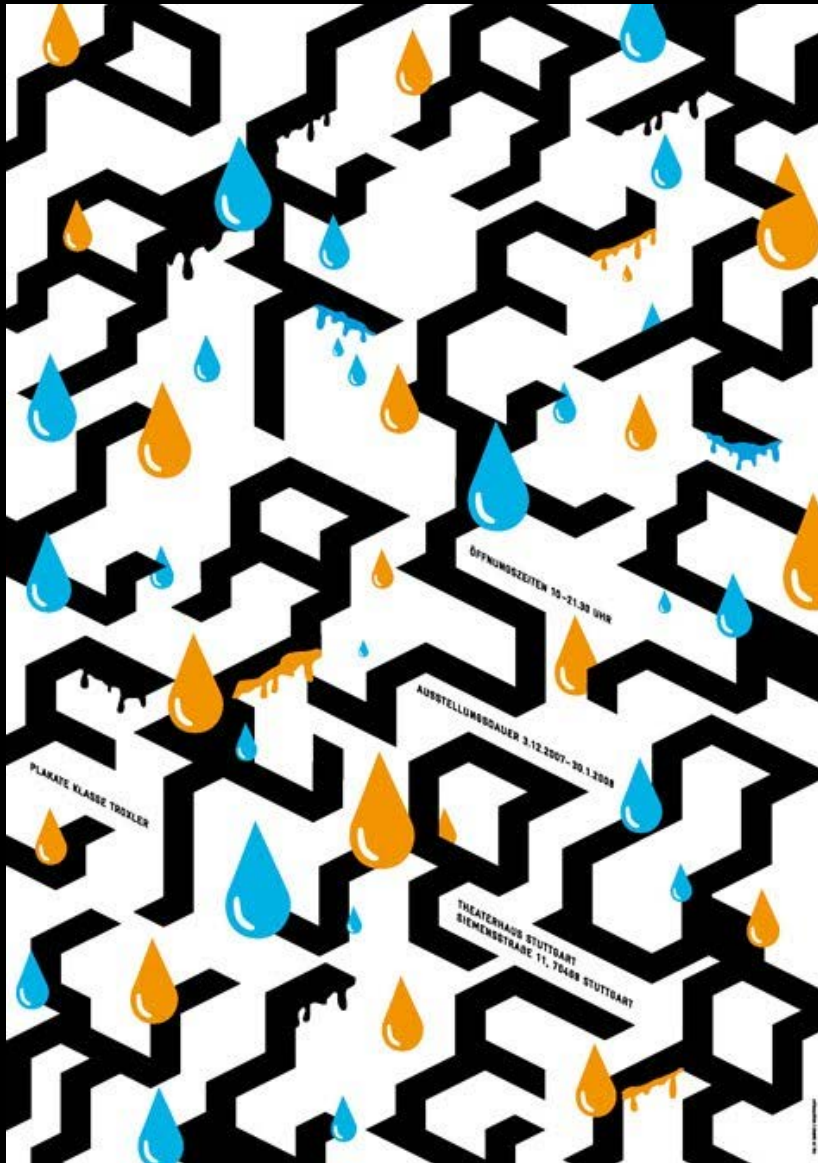
4. INVERSION / BUILDING BLOCKS

letterforms construct the image



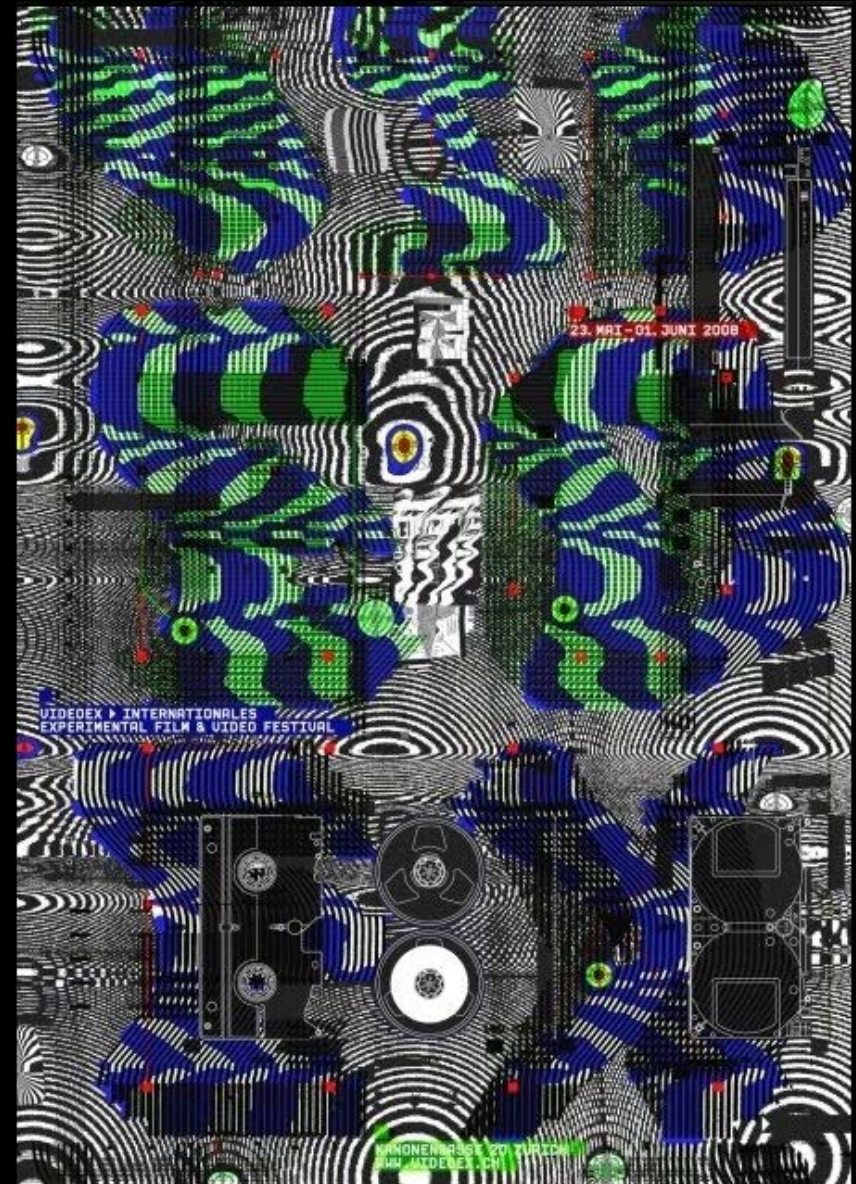
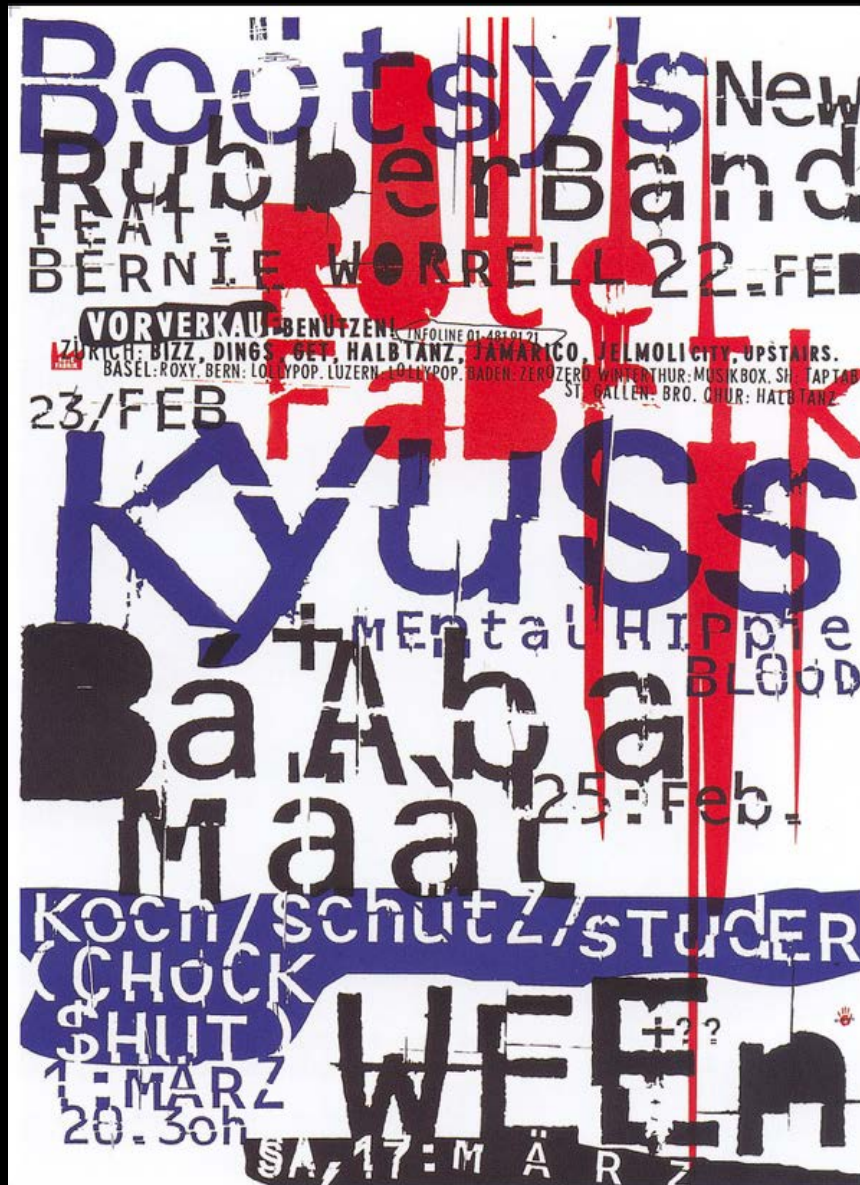
4. INVERSION / BUILDING BLOCKS

letterforms construct the image



4. INVERSION / BUILDING BLOCKS

letterforms construct the image



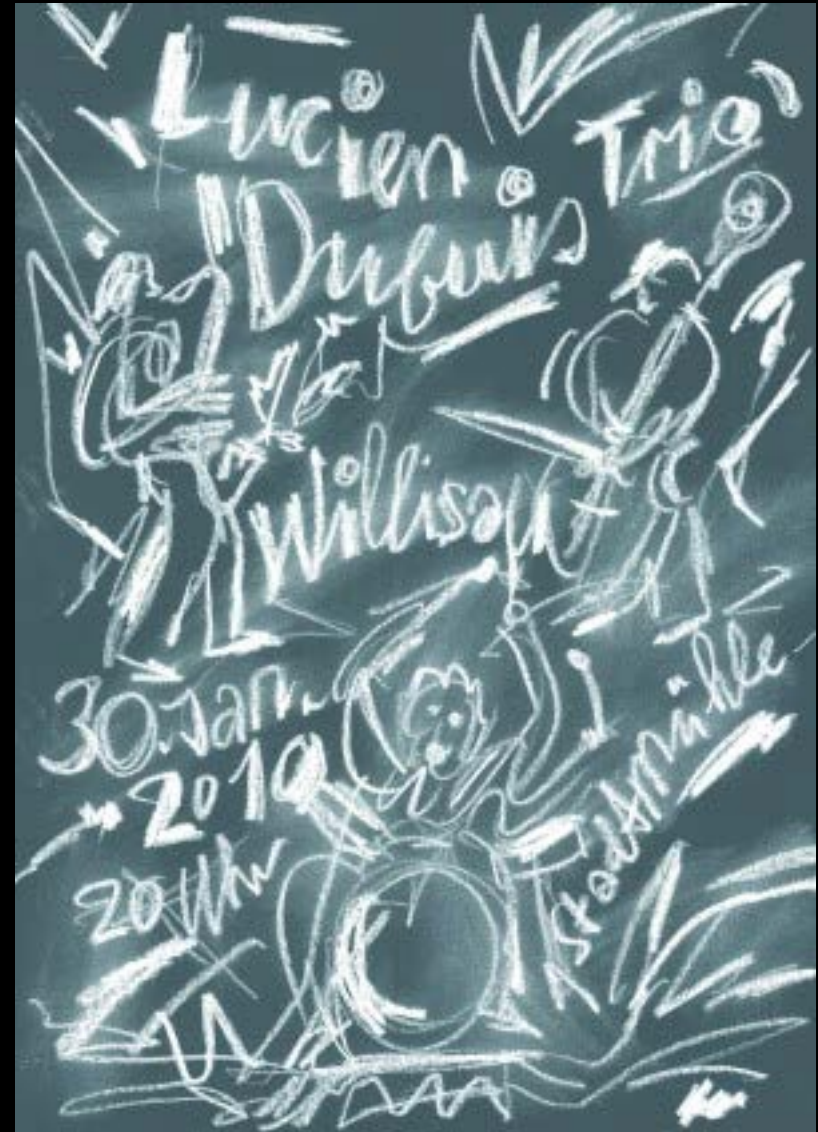
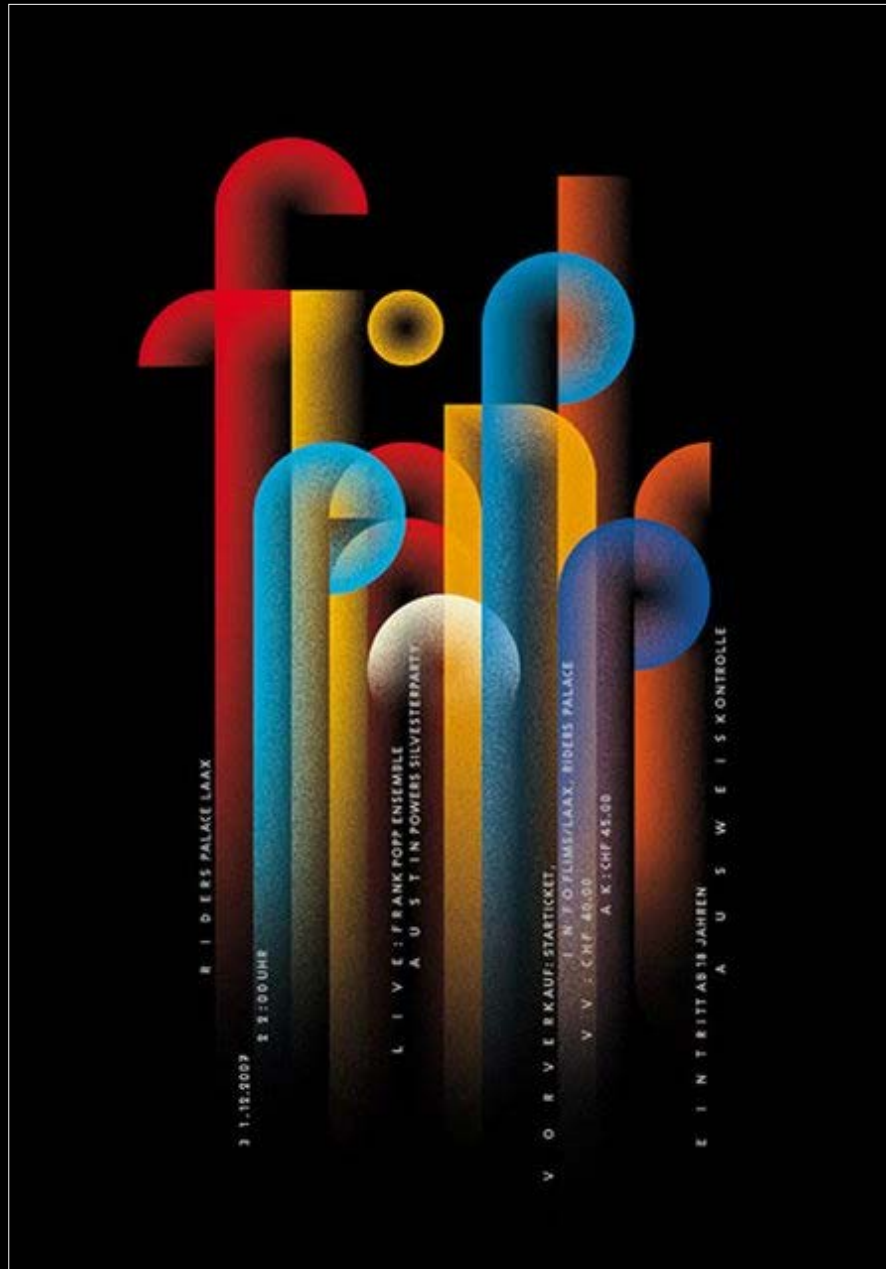
4. INVERSION / BUILDING BLOCKS

letterforms construct the image



4. INVERSION / BUILDING BLOCKS

letterforms construct the image



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letterforms construct the image



4. INVERSION / BUILDING BLOCKS

letterforms construct the image



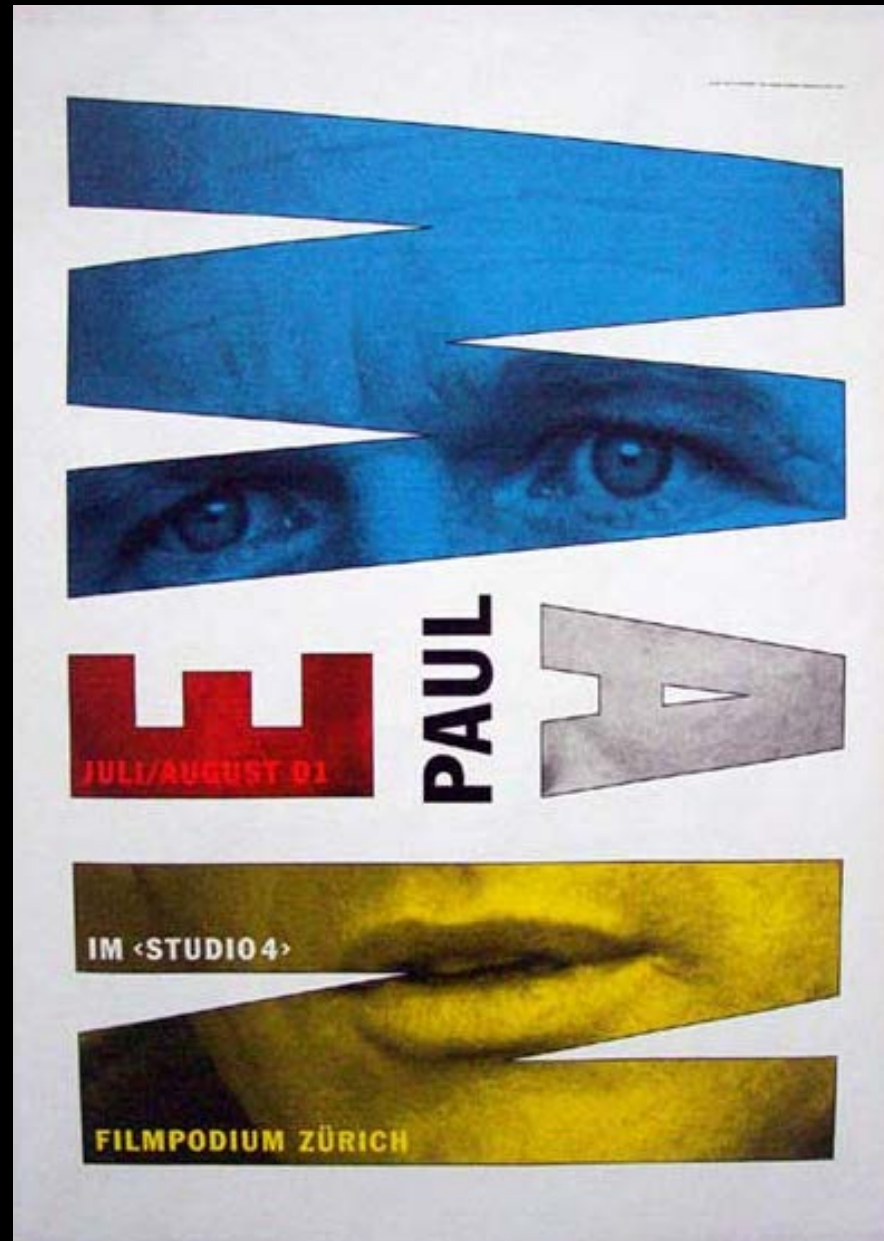
4. INVERSION / BUILDING BLOCKS

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)