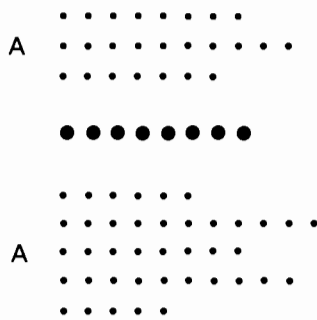


**ABA form**



262.

A B A B A B

Visual relationships exist within an observable framework of repetition and contrast. In typographic communication, this framework provides a method for interpreting visual form. It is through the principles of repetition and contrast that the typographic designer creates visual order.

Musical structure follows the same pattern of repetition and contrast, defined as the three-part form of statement-departure-return (ABA). The unifying components (the two *As*) function as repetition, while the middle component (the *B*) functions as contrast. Arnold Schoenberg observed that "the principal function of form is to advance our understanding. It is the organization of a piece which helps the listener to keep the idea in mind, to follow its development, its growth, its elaboration, its fate." The same is true in typographic communication, where the ABA form, a visual relationship expressing the connection of typographic elements, is clearly apparent in principles of elaboration, compensation, and joinery. ABA form provides a working plan for the typographic designer; it defines both the large-scale structures and the details. Speaking on this organization in music, Joseph Machlis stated, "the forms... are not fixed molds into which the composer pours his material. What gives a piece of music its aliveness is the fact that it adapts a general plan to its own requirements." Similarly, typographic design must be an organic unity in which a given visual order (ABA form) is sensitively manipulated to enhance content.

264.

A B A B

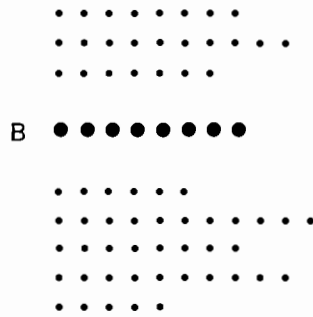
265.

A B A

**The whole duty of Typography, as of Calligraphy, is to communicate to the imagination, without loss by the way, the thought or image intended to be**

**Old Style** Of all the achievements of the human mind, the birth of the alphabet is the most momentous. "Letters, like men, have now an ancestry, and the ancestry of words, as of men, is often a very noble possession, making them capable of great things": indeed, it has been said that the invention of writing is more important than all the victories ever won or constitutions devised by man. The history of writing is, in a way, the history of the human race, since in it are bound up, severally and together, the development of thought, of expression, of art, of intercommunication, and of mechanical invention. When and to whom in the dim past the idea came

**Garamond** selected from the confused mass of picture ideographs, phonograms, and their like, which constituted the first methods of representing human speech, we have no certain means of knowing. But whatever the source, the development did come; and we must deal with it. To present briefly the early history of the alphabet requires that much



263.

*ABA form*

the reassuring visual accent achieved by repetition (A + A) and contrast (B)

*Repetition*

the process of repeating a typographic element (Fig. 262)

*Contrast*

to set a typographic element in opposition (Fig. 263)

*ABA variations*

can be conjunctive and stress connections and associations (Fig. 264)

*ABA variations*

can be disjunctive and stress variety and change (Fig. 265)

*ABA form*

a structural order governed by principles of proportion and rhythm

*Proportion*

the relation in magnitude, quantity, or degree of one typographic element to another (A A B A A B A A)

*Rhythm*

the movement marked by recurrence of strong and weak pulsations (Fig. 266)

*ABA form*

the functional linking between individual typographic elements and the whole through positioning and demands of the message (Fig. 267)

**Bass**

Thomas Coleman  
 Anthony Beadle

**Flute**

Elinor Preble

**Oboe**

Peggy Pearson  
 Raymond Toubman

**Clarinet**

William Wrzesien  
 Andre Lizotte

A

S Y M P H O N Y

H A L L

B

**Bassoon**

Francis Nizzari  
 Ronald Haroutunian

**French Horn**

Oaneka Oaujub  
 Jean Rife

A

268.

**Orchestra**

**Violin I**  
 Carol Lieberman  
 Lynn Friedman  
 Yvonne Kilmister  
 Joseph Lento  
 Karen Sun-Sun  
 Sharan Luvensol  
 Judith Eisenberg

**Violin II**  
 Wilma Smith  
 Lynn Nardone  
 Martha Edwards  
 Elizabeth Falcit  
 Ewa Miller

**Viola**  
 Endri Kalon  
 Katherine Mandick  
 Marc Keith Ray  
 Virginia Haime

**Violoncello**  
 Bruce Loppuck  
 Joan Earl  
 Connor Flavis  
 Olivia Soudman

**Bass**  
 Thomas Coleman  
 Anthony Beadle

**Flute**  
 Elaine Pfeiler

**Oboe**  
 Peggy Pearson  
 Raymond Toubman

**Clarinet**  
 William Wronner  
 Andr Lucak

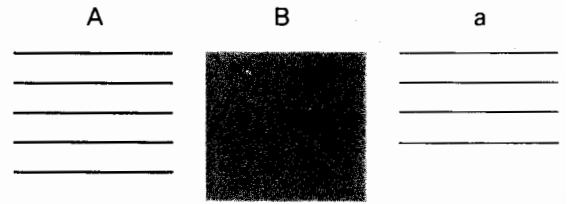
**Trumpet**  
 Francis Nizant  
 Ronald Harroldman

**French Horn**  
 Joseph Harn  
 Pamela Finken  
 Jean Rih

**Mozart**  
 SYMPHONY HALL  
 BOSTON

A B A

*ABA form*



establishes contrast and recurrence of typographic tone and visual texture (Fig. 268)

*ABA form*

the comparison between similar typographic components and their repetition and accentuation (Fig. 269)

*ABA accentuation*

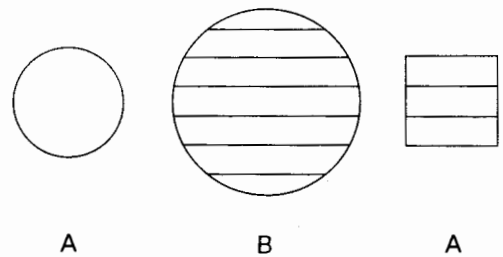
aBa Aba  
 AbA abA

*ABA compensation*

the process of relating one graphic component to another, according to the principle of visual compensation (Fig. 270)

*ABA form*

*Diversity within unity*

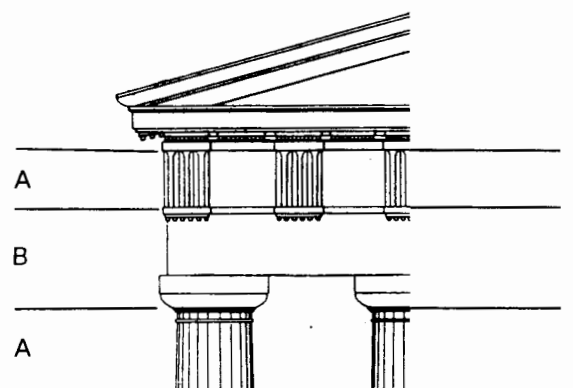


*ABA elaboration*

A B A  
 a b a a b a c

(Fig. 271)

*ABA joinery*



A **Of all the achievements of the human mind,  
 the birth of the alphabet is the most momentous.**

B Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm  
 Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

"Letters, like men, have now an ancestry, and the  
 A ancestry of words, as of men, is often a very noble possession,  
 making them capable of great things."

270.

269.

The viewer of typographic communication perceives form relationships as being either in opposition or correspondence. This principle suggests that a fully integrated typographic composition depends upon the successful blending of elements of contrast and repetition. The viewer seeks a variety that stimulates both eye and mind, while structuring the communications experience. This is the dual basis of ABA form.

As we stated earlier, the viewer responds not only to elements of contrast and repetition, but also to the particular way in which they are combined through principles of compensation, elaboration, and joinery. This organic unity can enhance typographic form, expand its meaning, and help clarify its purpose.

ABA form is comprised of both simple and complex patterns that give order and emphasis to the visual linking of typographic elements. These are not fixed systems but are a way of understanding the interrelationships of typographic form.

a B a

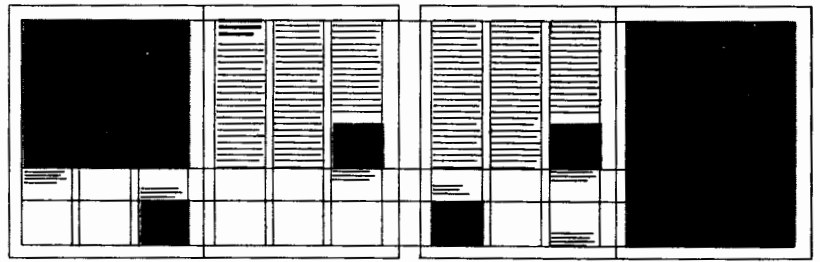
# Ann Arbor **F**ilm Festival

23 FEB Saturday

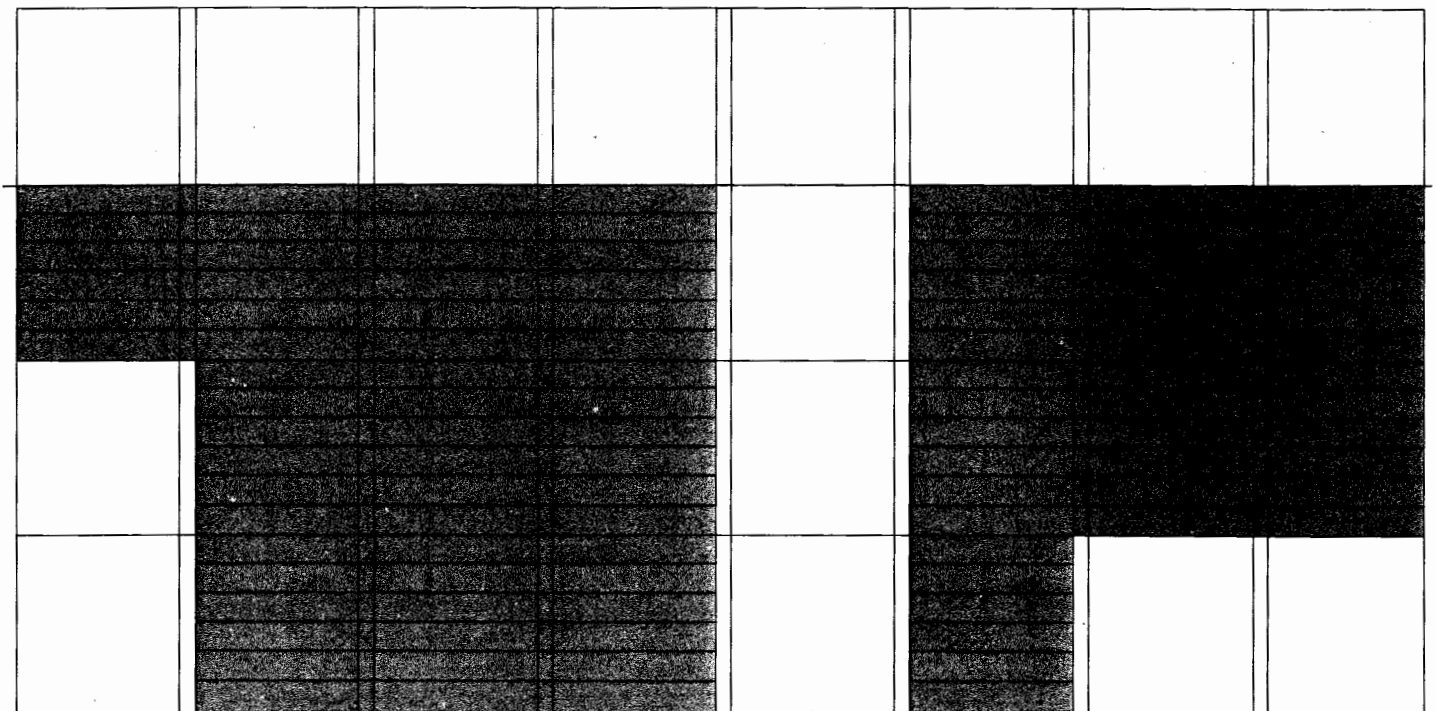
a b a

	A	B	A
<p>a</p> <hr style="width: 50%; margin-left: 0;"/> <p>are bound up severally and together, the development of thought, of expression, of art, of intercommunication, and of mechanical invention. When and to whom in the dim past the idea came that man's speech could be better represented by fewer symbols (to denote certain unvarying sense selected from the confused mass of picture ideographs, phonograms, and their like, which constituted the first methods of representing hu</p>	<div style="border: 1px solid black; height: 100px; width: 100%;"></div>	<div style="border: 1px solid black; height: 100px; width: 100%;"></div>	<p>Of all the achievements of the human mind, the birth of the alphabet is the most momentous. "Letters, like men, have now an ancestry, and the ancestry of words, as of men, is often a very noble possession, making them capable of great things; indeed it has been said that the invention of writing is more important than all the victories ever constituted devised by man. The history of writing is, in a way, the history of the human race, since are bound up, severally and together, the development of thought, of expression, of art, of intercommunication, and of mechanical invention. When and to whom in the dim past the idea came that man's speech could be better represented by fewer symbols (to denote certain unvarying selected from the confused mass of picture ideographs, phonograms, and their like, which constituted the first methods of representing speech, we have no certain means of knowing whatever the source, the development did and we must deal with it. To present briefly the early history of the alphabet requires that</p>
<p>b</p> <hr style="width: 50%; margin-left: 0;"/> <div style="border: 1px solid black; height: 100px; width: 100%;"></div>	<div style="border: 1px solid black; height: 100px; width: 100%;"></div>	<div style="border: 1px solid black; height: 100px; width: 100%;"></div>	<div style="border: 1px solid black; height: 100px; width: 100%;"></div>
<p>a</p> <hr style="width: 50%; margin-left: 0;"/> <p>like a language which has never forgotten the derivation of its words, or corrupted their etymological forms, however much it may have altered its meaning." Developed at least five thousand years B.C., the purely pictorial character was preserved by its Egyptian users until the end. Edw. Maunde Thompson asserts that "we may without exaggeration carry back the invention of Egyptian writing to six or seven thousand years B.C." Most of the material available goes back not farther than the First Dynasty (3300 B.C.). Possibly the earliest method of recording the payment of taxes indicates, too, the earliest act the process of learning to write. The farmer</p>	<div style="border: 1px solid black; height: 100px; width: 100%;"></div>	<div style="border: 1px solid black; height: 100px; width: 100%;"></div>	<p>The whole duty of Typography, as of Calligraphy, is to communicate to the imagination, without loss by the way, the thought or image intended to be communicated by the Author.</p>

## The typographic grid



273.



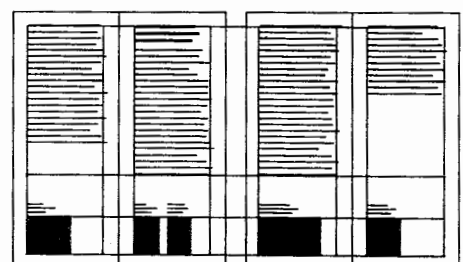
272.

A diagram of a thirty-two-unit grid, including a flow line, placed one unit from the top edge. The alignment of columns along this flow line is constant, in contrast to the column depths, which vary.

The variation from left- to right-hand page results in an accentuated rhythm. The unoccupied units function not simply as leftover space, but as part of the geometry of the page.

274.

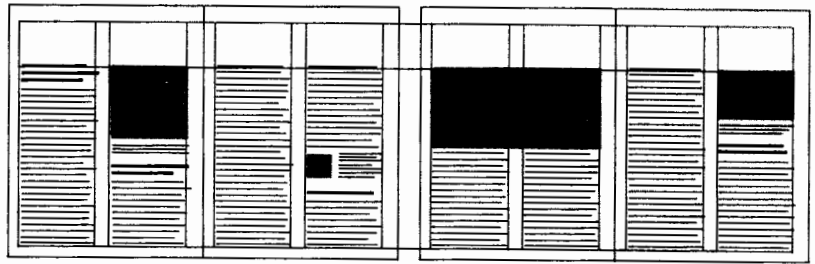
In this booklet format, typographic form and pictorial images are juxtaposed according to a predetermined grid. (Designer: Danne and Blackburn, for NASA)



274.

273.

A three-column grid enables the designer to combine one-, two-, and three-column elements into a balanced arrangement. Note the horizontal flow line. (Designer: Danne and Blackburn, for NASA)



275.

While ABA form is characterized by the repetition and contrast of typographic elements, in the typographic grid there is a purposeful regularity in the division of space. ABA structures govern the relationship of parts one to another; the grid determines their ordered locations on the printed page.

A clear example of spatial division based on a grid is found in the repetition of columns and their intervals (Fig. 272). The column width is dominant, the spatial interval subordinate. The depth, clustering, and number of columns also create a desirable tension between form and void. A grid makes it possible for a system of relationships to be established among many visual components: typography, pictorial images, and spatial intervals (Fig. 273). Grids describe horizontal, vertical, and diagonal divisions of space which, whether dominant or subordinate, should be carefully planned.

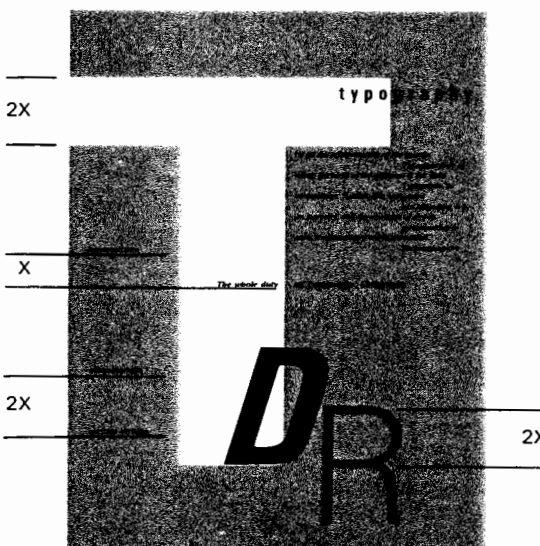
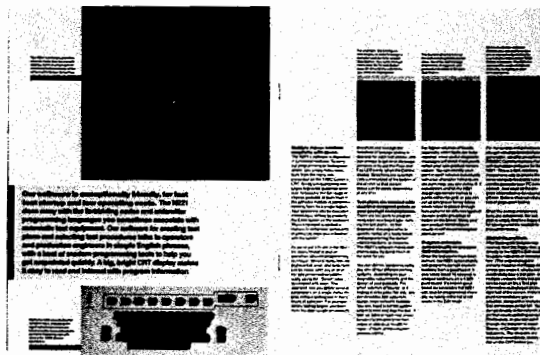
Typographic grids control the visual organization of the page through grid modulation, the development of spatial divisions determined by a grid unit or module (Fig. 274). This organization is achieved through an orderly combination of related parts that support and enclose printed matter. Establishing primary and secondary divisions of space defines limits and boundaries.

Grids allow for the distribution of typographic elements into a clearly intelligible order. Within the internal structure created, headlines, text, and captions are integrated (Fig. 275). The area occupied by each element corresponds to a specific area within the grid. Figure 275 shows the flexibility that is possible when the basic module is transformed into others of larger or smaller size.

A grid ratio is a mathematical relationship between two or more grid measurements. These ratios are perceived visually. The ratio X:2X (one unit to two units) indicates the relative size of grid dimensions (Fig. 276). This stepped progression of X:2X establishes an underlying modular system among the parts.

The layout in Figure 277 displays various typographic configurations within a grid organization. These grid relationships are deliberately arranged so as to be neither static nor unstable. A wide range of dynamic and subtle possibilities are demonstrated. Grid constraints are not restrictions; rather, they are stimuli for an organic spatial unity.

Typographic grids act as a common denominator into which any detailed scheme or program can be placed. They are composed of coordinates that determine the proportional relationships of elements to the page, bringing order to the distribution of printed information.



275.

The grid can be subdivided, as for the one-third-column-wide photograph, or extended, as for the two-column-wide photograph. (Designer: Danne and Blackburn, for NASA)

277.

Typographic and photographic components are characterized by a rhythmic tension. The division of space achieves balance and visual impact but never at the expense of the functional clarity of the text. (Designer: John Kane)

276.

This exploratory composition exhibits the modular relationships among elements. (Designer: Debra Thompson)