

1 Type II

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ARTG 3550.02 Prereq. ARTG 2250

Friday 8–11:35AM [office hours Tues. and Thurs. by appointment]

303 Ryder Hall

description Primarily an extended boxing match with Large Type Quantity, Type 2 also introduces some elements of lettering, conceptual use of typography, and a sense of when to poke type rules with a cattle prod. In short, we will learn the absolutes of arm wrestling type according to the rules, and when to migrate to the lawless West of experimental typography.

Art, Digital Art, Graphic Design, and related combined majors only

deliverables Project 1: Experimental Lettering
Project 2: Diary
Project 3: Publi.size
Project 4: Resume
Workshops: Web Typography for the Lonely

policy All assignments, critiques, and classes* are mandatory and participation is expected. Occasional readings will be required. Assignments are due in-class, not by email. Late work is not accepted. Revisions are encouraged.

* You get one freebie absence, no questions asked. All work is due at the start of class, even if you're absent. Your faculty, as a general rule, will work with you if you communicate effectively in advance of absences and problems. We respond to emails. No grace is extended for computer problems: DO NOT lose your work.

No plagiarism. Stealing = failure. Appropriation is not theft. See also, RIP: A Remix Manifesto.

2 Type II

grading	Project and Workshop Grades: 6 assignments, weighted equally: comprehension, diligence, craft, finesse, skill. 2 absences = drop one letter grade, 3 absences = Fail.
documentation	Final Class: At the end of the semester, students must hand in ALL relevant digital files [collected digitally]. Bring all physical work to the final crit to be photographed. Documentation required for a final grade.
suggested text	The Elements of Typographic Style, by Robert Bringhurst Stop Stealing Sheep, Erik Spiekermann Thinking with Type, Ellen Lupton Typographic Systems + Grid Systems, by Kimberly Elam New Masters of Poster Design by John Foster Making and Breaking the Grid, by Timothy Samara Lettering & Type, by Bruce and Nolen Grid Systems, by Josef Mueller-Brockmann New Typographic Form, by Fawcett-Tang and David Jury Hand Job, by Michael Perry My Way to Typography, by Wolfgang Weingart
materials	Materials will be assigned on a per project basis. TBA
collaboration	Students are encouraged to collaborate in various ways as a reflection of design reality. Please ask about how to make this work for various projects. Minimally, use your peers to help document work and when assignments require.
disability	Northeastern University strives to provide academic accommodations to students with documented disabilities. Accommodations are approved by the Disability Resource Center (www.drc.neu.edu). Students need to register with the DRC and bring their instructors a letter from that office stating approved accommodations.

- 3 Type II
- 01 intro course : Type Up Close lecture : intro Project 1
[Experimental Lettering]
- 02 Lettering demo : Más o Menos lecture : intro Project 4
[Resume]
- 03 Skype w/ Ken Barber + Ben Kiel [House] : inking demo
- 04 crit Lettering : Pretty.Odd lecture : intro Project 2
[Diary]
- 05 crit Resume : Font Lab demo
- 06 Chris Clark [Web Typography for the Lonely] lecture
- 07 crit Diary : Merz to Emigre & Beyond lecture : intro
Project 3 [Publication]
- 08 informal crit Publication Proposals + Storyboard
- 09 informal crit Dummy : Binding Techniques demo
- 10 crit Resume
- 11 crit Publication

Project 1 Type II

Experimental Lettering

description Choose a people group and create a typeface for them, inspired by them, or created by them. Definition of people group is broad: cultural, invented, regional, linguistic, artistic, professional, etc.

Option A: Modular

You will hand draw your own type. The type will be based upon 4 or less rudimentary forms.

Option B: Systematic

You will hand draw your own type. The type will be based upon a system of proportions and consistency.

Option C: Fabrication

You will generate type through physical means: materials, media, and process.

components Typeset your characters: Words

Option A: 26 characters, either UC or LC not both

Option B: 15 characters, either UC or LC not both

specs Output as typeset words and phrases

At least 10 words total (type is judged in context)

Letterspacing is considered

3 sizes: 1 :: .5 :: .25 ratio

Inked on Rives BFK, White, 22" X 30"

Composition is also considered

Name of your typeface and yourself (in pencil, lightly, lower right corner)

due Week 04

Project 2 Type II

Diary

description Create a diary. This is not a sketchbook assignment, nevertheless consider "Look Both Ways" by Debbie Millman [design by Rodrigo Corral], "Things I Have Learned In My Life So Far" by Sagmeister, Diary by Palahniuk, and Da Vinci's sketchbook.

components Quantity and size is variable, as are the materials [handmade or purchased "container"] and nature of the writing. Hijack this medium, own its content, whether you're working from a character or yourself.

Strong, conceptual use of typography

Rely on original content

specs Complete, physical "diary" as a piece

due Week 07

Project 3 Type II

Publi.size

description Create a publication that takes its content, aesthetics, objective, and/or formal characteristics from a hybrid of two diverse people groups, one of which is your chosen group from Project 1 [Lettering]. This is your demographic. The only rule is, the pairing must be unlikely. For example, Vegetarian Eskimos. Adapt the content of Project 2 [Diary] to the publication form, though you may add, subtract, or flat out change it. Implement your typeface from Project 1.

components A publication with original content satisfying the theme

specs formally variable, but conceptually sound

due Week 11

Project 4 Type II

Resume

description Resumes and menus are the hardest typographic design projects, because of the emphasis on immediately legible content, their intrinsically mundane nature, and the quantity of type [especially numbers]. Build one for yourself anyway.

components Complete personal resume

specs Single page

due Crit: Week 05
Final: Week 11

Workshop 1

Informed

description	Create a poster entirely sourced from an original photograph of an environment. Remix basic elements of the image to compose a poster exclusively with type and vectors. Design from reality.
components	The source image must be taken by you, is environmental-based, contains an element of text, and is composed within the frame. The poster: Uses your lettering May use one additional typeface if you choose Uses your [unique and apparent] grid
specs	The only text you can use comes from the photograph The grid for your poster is informed by the photograph The color palette stems from colors in your photograph 24 X 36"
due	Week 06

Workshop 2

Type Sample Booklet

- description Now that you have a specimen of lettering, show it off. Inspired by the type sample booklet from House Industries, and others from Emigre, make a booklet for your lettering.
- components Address qualitative information:
Name of the face
The designer
Why it was conceived
What it's used for
Special characteristics
- Every letter is displayed
Multiple sizes
Multiple instances / uses in action
Make art with your lettering
- specs Using nothing other than paper, scissors, tape, glue, a photocopier and/or scanner, and found materials, make it happen without using a computer for generation.
- B/W
Front and Back cover + 16 pages [5 sheets of paper total]
4 X 7"
Saddle Stitched
- due Week 07

Cheat Sheet Type II

projects

- 1 Lettering : hand generated form
- 2 Diary : concept concept concept
- 3 Publi.size : match maker make me a match
- 4 Resume : there are two "hardest" type pieces to design,
but we're only asking you to do one

workshops

- 1 Lettering : hand drawing type
- 2 Web Typography for the Lonely : Chris Clark

lectures

- 1 Type Up Close & Modular : form, systems, purpose
- 2 Más o Menos : type en masse
- 3 Ken & Ben : House Industries
- 4 Pretty.Odd : ...Panic[insert interrobang]
- 5 Merz to Emigre & Beyond : radical publication design