

1 Type I

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GRA 2206C Fall 2013 [Graphic Design Majors Only]

Mon / Wed 3:00-5:45 PM [office hours by appointment]

202 Harbor Hall

description An entry into the cornerstone of graphic design, Type 1 is an exercise in fundamentals. The curriculum emphasizes the relationship of foundational theory with digital type applications. Students learn Adobe InDesign and Illustrator as it relates to proper use of typographic treatment: micro, layout, formatting, grids, context, and meaning in relation to form. We tackle the abstract idea of Type through the merger of digital/physical execution.

deliverables Project 1: Cropped Letterforms  
Project 2: Initially  
Project 3: Typographic Hierarchy  
Project 4: Alternative Grids: The Photo Grid  
Project 5: Type Sample Book + Poster  
Project 6: Book Cover

Design Sprints: [paired with projects]  
1. Re:Trace, 2. Action/Object, 3. Guide Me,  
4. Exercises in Style, 5. Typographic Telephone,  
6. Quick Release, 7. Experimental Lettering

Exam: Typeset a Page

policy All assignments, critiques, and classes\* are mandatory and participation is expected. Readings are required. All work is due pinned up for crit at the START of class, even if you're absent. Assignments will NOT be accepted by email. Late work is NOT accepted [F]. All work may be revised and presented on the final class during Individual Final Crits with Before & After documentation. Revised work will be graded and averaged with the initial grade. Late work cannot be revised.

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- \* You get 1 free absence, no questions asked. Collect them, 3 Unexcused Absences = drop 1 letter grade, 5 Unexcused absences = Fail. Notify me of any "Excused Absences" with "Official Documentation" and bring missed work to following class. Tardy = anytime past roll-call; 2 Tardies = 1 Unexcused Absence.

Your faculty, as a general rule, will work with you if you communicate effectively in advance of absences and problems. We respond to emails. We do not respond to "Day Before" 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.

structure Projects: Long-term assignments, roughly span 2-4 weeks.  
Sprints: Assigned in class and due at the end of class.  
Exam: A test of your timed typographic savvy.  
Bring all materials to work in class, including the text.

grading Projects = 60% of grade; Sprints = 30% of grade;  
Exam = 10% of grade. Basis: comprehension, accuracy, craft, finesse, timeliness, ideas, inventiveness, skill.  
Final Course Grade: assignments + revisions, evolution, attitude, attendance.

documentation Final Class: At the end of the semester, students must hand in ALL relevant digital files [collected digitally]. In addition, photograph all physical work prior to Individual Final Crit and bring in all physical work to Individual Final Crit. Documentation REQUIRED to receive a final grade.

materials self-healing cutting mat 24" X 36", 18" cork-backed metal ruler, X-Acto knife #11, replacement blades #11, PVA Glue, India ink, 4B pencil, Staedtler white eraser, artist tape, PrismaColor acid-free black assorted markers, brushes, 9" X 12" tracing paper, sketchbook

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Mohawk Superfine Ultrawhite Smooth  
Letter size [8.5" X 11"], Visit: [www.paper-papers.com](http://www.paper-papers.com).

28 lb. [writing weight], 1 ream  
<http://www.paper-papers.com/Mohawk-Superfine-ULTRAWHITE-8-5-x-11-Paper-28lb-Writing-Smooth-Finish-500-PK.html>

80 lb. [cover stock], 1/2 ream  
<http://www.paper-papers.com/Mohawk-Superfine-ULTRAWHITE-8-5-x-11-Card-Stock-80lb-Cover-Smooth-Finish-250-PK.html>

Order paper NOW. More supplies TBA.

- required text    *Thinking with Type*, by Ellen Lupton
- suggested text    *The Elements of Typographic Style*, by Robert Bringhurst  
*Stop Stealing Sheep*, by Erik Spiekermann  
*Typographic Systems + Grid Systems*, by Kimberly Elam  
*Gig Posters*, by Clay Hayes  
*Typographie*, by Emil Ruder  
*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  
*Typography: Macro- and Micro-Aesthetics*, by Willi Kunz  
*Watching Words Move*, by Ivan Chermayeff & Tom Geismar  
*My Way to Typography*, by Wolfgang Weingart  
*End of Print*, by David Carson  
*40 Posters for the YSOA*, by Michael Beirut
- 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        Any student with a disability is encouraged to meet with me privately during the first week of class to discuss accommodations. Each student must bring a current Memorandum of Accommodations from the Office of Student Disability Services, which is a prerequisite for receiving accommodations.

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- 01 [AUG 26] M intro course : Intro to Type 1 [Letter: Anatomy + Class. + History lecture] : InDesign + font/file management demo : Goodies : Letterform Croppings lecture : ASSIGN Project 1 [Cropped Letterforms] : READ Lupton Sect. 1
- 02 [AUG 28] W CRIT: Cropped Letterforms : Initially: Creating Letterforms lecture : Re:Trace sprint : Illustrator demo : ASSIGN Project 2 [Initially] : BRING: india ink, assorted brushes, PrismaColor black assorted markers, transparent vellum, pencil, white eraser, artist tape
- \*\* [SEP 02] M NO CLASS : Labor Day
- 03 [SEP 04] W DUE: Revised Letterforms : CRIT: Initially : Word Experiments lecture : Action/Object sprint : BRING black Sharpie, scissors, clear tape
- 04 [SEP 09] M DUE: Initially : Intro to Type 2 [Grid: Systems + German/Swiss lecture] : ASSIGN Project 3A [Type Hierarchy: Composition] : READ Lupton Sect. 3 + Alignment handout
- 05 [SEP 11] W CRIT: 3A : Scale lecture : ASSIGN Project 3B + 3C [Line Break + Size] : start in class : READ Hierarchy and Leading/Line Spacing handouts
- 06 [SEP 16] M CRIT: 3B + 3C : 1 Means lecture : ASSIGN Project 3D + 3E [Weight + Font] : READ Mixing Faces and Type Spec handouts : start in class
- 07 [SEP 18] W CRIT: 3D + 3E : ASSIGN Project 3F [Revisions + Book] : review & distribute template : Guide Me sprint
- \*\* [SEP 23] M NO CLASS : PROJECT 3 REVISIONS! : Available via email
- \*\* [SEP 25] W NO CLASS : PROJECT 3 REVISIONS! : Available via email
- 08 [SEP 30] M CRIT: 3F Revisions + Book Comp : open studio
- 09 [OCT 02] W DUE: Hierarchy Final : Intro to Type 3 [Text: En Masse lecture] : InDesign demo : Alternative Grids lecture : Michael Bierut 40 YSOA Posters lecture : ASSIGN Project 4 [Photo Grid] : READ Lupton Sect. 2 and Paragraphs handout

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- 10 [OCT 07] M New Wave Typography lecture : Exercises in Style sprint
- 11 [OCT 09] W CRIT: Comp 1 Photo Grid Poster : open studio
- 12 [OCT 14] M Movie Broadsides lecture : watch Helvetica
- 13 [OCT 16] W CRIT: Comp 2 Photo Grid Poster : open studio
- 14 [OCT 21] M DUE: Photo Grid : Type Designers + Foundries lecture :  
view House, Emigre, and Virus books : ASSIGN Project 5  
[Type Sample] : ASSIGN Typefaces
- 15 [OCT 23] W CRIT: Type Sample Research : Merz, Emigre, Beyond lecture
- 16 [OCT 28] M CRIT: Type Sample Essay + Storyboard : Type Basics review
- 17 [OCT 30] W Typographic Telephone sprint : BRING: Mohawk Cardstock
- 18 [NOV 04] M CRIT: Comp 1 Type Sample Book : open studio
- 19 [NOV 06] W CRIT: Comp 1 Type Sample Poster : Quick Release sprint
- \*\* [NOV 11] M NO CLASS : Veteran's Day
- 20 [NOV 13] W CRIT: Comp 2 Type Sample Book & Poster : Binding demo
- 21 [NOV 18] M DUE: Type Sample Book + Poster : Book Covers + Idea is  
Everything lectures : ASSIGN Project 6 [Book Cover]
- 22 [NOV 20] W Review (3) Book Choice Ideas : Post Typography +  
Lettering+ Type Up Close lectures : Experimental  
Lettering sprint : BRING tracing paper, pencil, eraser,  
PrismaColor black assorted markers
- 23 [NOV 25] M CRIT: Comp 1 Cover + Lettering : Digital/Physical lecture
- 24 [NOV 27] W CRIT: Comp 2 Cover : Text as Image lecture
- 25 [DEC 02] M EXAM: Typeset a Page
- 26 [DEC 04] W DUE: Book Cover : Individual Final Crits : Deliver  
DIGITAL-FILES and PHOTOGRAPHY of all physical work:  
1. Thumb Drive, or 2. Portable External Hard Drive

projects

- 01 Cropped Letterforms: intro to InDesign + type
- 02 Initially: intro to Illustrator + vectors
- 03 Typographic Hierarchy: learn to appreciate one means
- 04 Photo Grid: inferring structure to hierarchy and layout
- 05 Type Sample Book + Poster: research + type vs. medium
- 06 Book Cover: marry type, image, & self-generated content

sprints

- 01 Re:Trace: practice construction of a letterform
- 02 Action/Object: reflexive, idea married with type as form
- 03 Guide Me: grids are good, decide and go
- 04 Exercises in Style: typography translates literary style
- 05 Typographic Telephone: playing with our type
- 06 Quick Release: reinvigorating the designer's impetus
- 07 Experimental Lettering: apply typographic knowledge

lectures

- 01 Intro 1 [Letter]: Anatomy + Class. + History: up close
- 02 Initially: Creating Letterforms: how is it done?
- 03 Intro 2 [Grid]: Systems + German/Swiss: proportions
- 04 Scale: contrast, type in context, stop stealing sheep
- 05 One Means: learn to appreciate minimal type treatments
- 06 Intro 3 [Text]: En Masse: elegantly managing quantity
- 07 Alternative Grids: photo + experimental influences
- 08 Michael Bierut: 40 Posters for the YSOA
- 09 New Wave Typography: response to international style
- 10 Movie Broadsides: type and image synergy
- 11 Type Designers + Foundries: brief history
- 12 Type Sample Books: House Industries, Emigre, Virus Fonts
- 13 Merz, Emigre, and Beyond: radical publication design
- 14 Type Review: Thinking With Type by Ellen Lupton
- 15 Print/Bind/Type: physical production
- 16 Book Covers + Idea is Everything: Corral, Kidd, Sahre
- 17 Post Typography + Lettering + Type Up Close: by hand
- 18 Digital/Physical: make it real
- 19 Text as Image: Herb Lubalin and the typogram

- exam Typeset a Page: demonstrate type-savvy, due end of class

ALCs Type I

Academic Learning Compacts

- 01 Demonstrate an understanding of the construction/anatomy of a letterform and the taxonomic classifications of typefaces.
- 02 Implement a controlled use of typographic hierarchy.
- 03 Manage dexterity with large amounts of text across various media, contexts, and platforms.
- 04 Generate and use standard and custom grids in a manner that makes sense with content and that is actually helpful to the design process.
- 05 Use typography to communicate meaningful visual messages and expressions.
- 06 Understand the distinction between legibility versus readability through text+image and text as image relationships.
- 07 Develop a professional appreciation for designing typefaces, typographic systems, and hand-lettering.
- 08 Acquire the habit of paying attention to finessing minute typographic detail.
- 09 Practice physical production skills that concern prepress/print-ready and immaculate craft.
- 10 Implement idea-first design and solve visual communication problems through a shrewd understanding of semiotics and concept/form relationships.
- 11 Acquire software-savvy in Adobe InDesign and Illustrator.
- 12 Write clear, effective, entertaining commentary.

Project 1 Type I

Letterform Croppings

- description Introduction into type and InDesign: typeface, style, scale, composition/placement, and figure/ground
- Create an 8" X 8" document in InDesign with 18 pages. Working in only black and white (no grayscale), create 3 compositions (using only one letter and the same letter throughout) for each of the 6 typefaces listed below (18 total). Each of the 3 compositions within one typeface should use a different style from the type family (ie. Roman, Bold, Italic). The objective is to highlight various anatomical parts of the letterform (ie. ascender, counter, serif, ear, crossbar, etc.). See also, Saks Fifth Avenue campaign by Michael Bierut.
- You will not be able to complete this assignment without "Goodies." Make sure you receive them.
- inspiration Saks Fifth Avenue bags designed by Pentagram, Section 1 (Letter) of Thinking with Type by Ellen Lupton
- components Adobe Garamond  
Baskerville  
Bodoni  
Univers  
Futura  
Rockwell
- specs 8" X 8" compositions  
laser print on white cardstock  
black/white (BW)  
trim flush and immaculately (please note from here on out that attention to physical craft is a major component of this class)
- due CRIT: Class 02 [AUG 28]  
FINAL: Class 03 [SEP 04]



Project 2 Type I

Initially

description Type as vectors

Draw your initials (2) in Illustrator using an outlined character as your base. Illustrate new letterforms influenced by merging your initial character's font, and your personality, while retaining recognizable elements of both. We will generate a list of 3 personality traits as an in class exercise. Your new illustrated characters should retain elements of your starting typeface and reflect the chosen personality traits.

inspiration Ken Barber & House Industries, Jessica Hische, Kate Bingaman-Burt, Marian Bantjes, Jonathan Barnbrook & Virus Fonts, Ed Ruscha, Things I've Learned in my Life So Far by Stefan Sagmeister, Post Typography, Lettering & Type: Creating Letters and Designing Typefaces by Bruce & Nolen, ABC3D by Marion Bataille, dropcaps from illuminated manuscripts, Dead History from P. Scott Makela, Ed Fella, Loise Fili

components 3 page PDF [initial, initial, 3 traits]  
2 letters, vector drawings

specs Center each initial on 10" X 10"  
laser print on white cardstock  
leave 1.5" margins  
[your initials should fit within an imaginary 7" box]  
BW (no grayscale)  
trim flush and immaculately

due CRIT: Class 03 [SEP 04]  
FINAL: Class 04 [SEP 09]

Project 3 Type I

Typographic Hierarchy

description Finesse nuance, one element at a time  
Learn to appreciate typographic treatment.

inspiration Aisle One, Armin Hofmann, Bauhaus, Experimental  
Jetset, Grid Systems by Kimberly Elam, Herbert Bayer,  
International Office, Josef Muller Brockmann,  
Moholy Nagy, Making and Breaking the Grid by Timothy  
Samara, [www.thegridsystem.org](http://www.thegridsystem.org), [www.dubberly.com/  
concept-maps/3x4grid.html](http://www.dubberly.com/concept-maps/3x4grid.html), Peter Behrens, Wim Crowel,  
Tschichold, The Forty Story by Pentagram, Willi Kunz,  
Tank Boys, Massimo Vignelli

components 3A  
A | Composition  
Write a 7 word phrase. Create a 5" X 5" document in  
InDesign. Set the type in black, 9.5 pt Berthold  
Baskerville Roman, lowercase (lc), spanning one line.  
Create 10 different compositions with this one phrase.  
The only changing variable is the placement of the phrase  
within the square. Keep the line of text horizontal,  
reading from L to R.

specs Laser print on plain white text wt. paper  
Trim immaculately and crop precisely

due CRIT: Class 05 [SEP 11]

Project 3 Type I

Typographic Hierarchy

description Finesse nuance, one element at a time  
Learn to appreciate typographic treatment.

inspiration Dan Friedman, Herb Lubalin, Herbert Matter, Armin Hofmann, Moholy Nagy, Tschichold, Wim Crowel, Willi Kunz, installations by Barbara Kruger

components 3B,C

B | Line Break  
Break the phrase into two lines. Create 10 compositions with the phrase set in 9.5 pt Berthold Baskerville Roman, lc, spanning two lines. The only changing variable is the two lines' placement within the square.

C | Size  
Using only two point sizes per composition, any 2 sizes, create 10 more compositions that demonstrate CONTRAST through scale and only the variables introduced so far.

specs Laser print on plain white text wt. paper  
Trim immaculately and crop precisely

due CRIT: Class 06 [SEP 16]

Project 3 Type I

Typographic Heirarchy

description Finesse nuance, one element at a time  
Learn to appreciate typographic treatment.

inspiration P. Scott Makela, April Grieman, David Carson, Ed Fella, Emigre publications by Rudy VanderLans, Herb Lubalin, Kyle Cooper, Wolfgang Weingart, Martin Venezky, Wim Crouwel, Truism installations by Jenny Holzer, manifestos by Filippo Marinetti, Victorian letterpress broadsides

components 3D,E  
D | Weight  
Using Berthold Baskerville Roman, Bold, & Italic, and U&lc, create 10 more compositions with only the variables introduced so far.  
E | Font  
Introducing the Univers font family, create 10 more compositions with only the variables introduced so far.

specs Laser print on plain white text wt. paper  
Trim immaculately and crop precisely

due CRIT: Class 07 [SEP 18]

Project 3 Type I

Typographic Hierarchy

- description Finesse nuance, one element at a time
- Learn to appreciate typographic treatment.
- inspiration Said the Shotgun to the Head by Saul Williams, Typographic Systems by Kimberly Elam, Watching Words Move by Ivan Chermayeff and Tom Geismar, Dan Friedman, and everyone else suggested on the prior 3 assignment sheets
- components 3F-final
- F | Book
- Chose your 30 best studies and make revisions. They will be used in your book.
- specs An 8.5" X 11" template will be provided with uniform placement and descriptions for your compositions and front cover. Make sure ALL descriptive elements of the template are filled out and not left default.
- Spiral bound [can be done at FedEx Office].
- The final book will be laser printed on Mowhawk Superfine Ultrawhite Smooth 28 lb. writing paper for the text block and 80 lb. cover [cardstock] for the covers. If you have not already, buy a ream of each and buy it today. Believe it or not, it takes time to ship [available through Paper Papers, Legion, and Xpedx]. This is an investment but you will gratefully use this later on in your design career: resumes and application materials.
- Demo: File Prep, Print Ready, & Spiral Binding.
- due CRIT: Class 08 [SEP 30]  
FINAL: Class 09 [OCT 02]

Project 4 Type I

Photo Grid Broadside: YSOA Lecture Series

description Inferring structure to hierarchy and layout

Alternative grids enable designers to explore new ways of arranging content. Designed with different shapes and angles, alt grids don't follow strict horizontal or vertical lines. They can be developed by looking at everyday objects and images or by creating patterns and textures out of the information being delivered. Rather than focus on efficiency (newspapers), alt grids serve to explore formal possibilities of layout and typography.

inspiration Book covers by Paul Sahre, the Alternative Grids chapter in Graphic Design Thinking by Ellen Lupton, Marcel Duchamp's Dada poster (1953), Willi Kunz, Phil Baines, Barbara Glauber, Rudy VanderLans, Carolyn Steinbeck, CYAN (Form + Zweck), Katherine McCoy, Forty Posters for the Yale School of Art by Michael Bierut, David Carson, April Grieman, Wolfgang Weingart, North by Northwest title sequence by Saul Bass, Studio Dumber

components Create a broadside whose grid is entirely sourced from an original photograph. The photograph should relate to the content of your broadside: which is some aspect of architecture. However, the photograph will NOT be used in the final poster. (It is only being stripped of its grid.) Compose a broadside for the YSOA Lecture Series exclusively using type and simple vectors (no detailed illustrations). Design from reality. The source image for the grid must be taken by you and is decisively COMPOSED within the frame. For example, look at book covers by Paul Sahre, who is famous for this method of working, and 40 Posters for the YSOA by Michael Beirut. See also, Alt Grids, mentioned in GD Thinking by Ellen Lupton.

specs The broadside:  
1) 24" X 36", hi-res inkjet print on the plotter (allow gang time), trimmed immaculately and cropped precisely  
2) BW (no grayscale)  
3) uses exactly 2 CONTRASTING typographic treatments  
4) uses your (unique and apparent) grid as informed by

Project 4 Type I

your original architectural photograph

5) includes all required information: clear hierarchy

\* Design Challenge: it is a lot of information to tackle

6) is at least 80% typographic (simple vectors allowed)

7) allows it's grid to dictate ("eat into") the type

due CRIT: Poster Comp 1 (tiled) : Class 11 [OCT 09]

CRIT: Poster Comp 2 (tiled) : Class 13 [OCT 16]

FINAL: Class 14 [OCT 21]

required text Yale School of Architecture  
Lectures Fall 2013

Architecture or Revolution: Charles Moore & Architecture  
at Yale in the 1960's

A Symposium

"Architecture or Revolution: Charles Moore and  
Architecture at Yale in the 1960's" encompasses a decade  
of transformation in American architectural culture  
during which disillusionment with postwar corporate  
modernism and the failure of urban renewal evolved in the  
mid-1960's into a sustained critique of the social and  
economic tenets as well as the reductive codes of the  
Modern Movement itself. In the early 1970's the critique  
of modernism would turn from an activist emphasis  
on radical institutional reform to a preoccupation  
with signification and the communicative power of the  
architectural object.

Saturday, November 3, 2013, 8:30AM  
Hastings Hall, A&A Building

Jean-Louis Cohen  
New York University  
"The '68 Effect: Transatlantic Schism to  
Intellectual Reconstruction"

Saturday, November 3, 2013, 9:30AM  
British Art Center Auditorium  
Towards Making Place: Moore and California

Project 4 Type I

required text Patricia Morton  
con't University of California at Riverside  
"Moore's California Houses of the Early 1960's"

Margaret Crawford  
Harvard University  
"Reinventing Bay Region Architecture"

Mitchell Schwarzer  
California College of Arts and Crafts  
"Moore's Writings on California in the 1950's and 1960's"

Response  
Mark Wigley  
Columbia University  
"Paying for the Public Life"

Saturday, November 3, 2013, 1:15PM  
British Art Center Auditorium  
Yale and American Architectural Culture in the Time of  
the Vietnam War

William Mitchell  
Massachusetts Institute of Technology  
"Moore, Yale and the Draw of the School of Architecture  
in the late 1960's"

Deborah Fausch  
University of Illinois  
"Moore, Venturi, Scott Brown, Pop Art and  
Popular Culture"

Brendan Moran  
Harvard University  
"Architectural Education in the 1960's"

Michael Sorkin  
College of the City of New York  
"American Architectural Culture in the Time of  
the Vietnam War"



Project 4 Type I

required text      Response  
con't              Robert Venturi and Denise Scott Brown  
                      Venturi, Scott Brown & Associates Inc.

Reception

YSOA  
180 York Street  
New Haven, Connecticut  
Phone: 203.432.2889  
Email: jennifer.castellon@yale.edu

The exhibition and symposium are supported in part  
through the generosity of:  
Centerbrook Architects and Planners  
Connecticut Archtect Foundation  
The Fox Steel Company and the Wock Family  
The George Gund Foundation  
Suzanne Slesin and Michael Steinberg  
The Roy and Nuta Titus Foundation, Inc.

Symposium is free but reservations prior to  
October 26 are required

Project 5 Type I

Type Sample Book + Poster

description How do you show off a typeface?

inspiration Type sample books by House Industries, Emigre, and Virus Fonts, Elliott Earls, Made with Fontfont by Jan Midden-drop, Neville Brody, FontShop, Typotheque, U&lc by Herb Lubalin, Ray Gun by David Carson, 2wice by Abbott Miller, Colors by Tibor Kalman, Merz by Kurt Schwitters, Print by William Edwin Rudge, TDC Annual Reviews, The East Village Other, Punk magazine, Wierdo by Robert Crumb, Metropolis, Hoefler & Frere-Jones, No Zone by Nicholas Blechman, McSweeney's by Dave Eggers, Erik Spiekermann, Good by Ben Goldhirsh, Merz Emigre & Beyond by Steven Heller, Jessica Hische, Tank Boys, Herb Lubalin, Wim Crowwel, Aisle One

components 1) TOPIC: You will be assigned a typeface.  
2) RESEARCH: All aspects, including the designer, when and where it was drawn, anatomy, nomenclature, classification, what style it is, formal characteristics, families, weights, what issues it might be addressing, context, what it's used for and who uses it, interesting facts, time period, etc.  
3) ESSAY: Compose a 500 word essay on your typeface and related material. How you narrate it is up to you. Make it interesting.  
4) STORYBOARD: Map out what information you want to appear and where. What do you focus differently on for the two mediums (a book versus a poster)?

specs BOOK: 26 pages (front/back cover, insides of cover, title page spread, contents spread, and 10 more spreads). Use InDesign to curate the content.  
Size: 5" X 7"  
BW + 1 spot color  
Saddle Stitch (demo in class)  
Mohawk Superfine Ultrawhite Smooth, 28 lb. Writing paper

POSTER: 18" X 24", dedicated to your typeface. Determine its 3 most relevant and distinctive qualities. These highlights will determine your content. You may only use your typeface and you may not use images [type only].

Project 5 Type I

typefaces You will randomly draw from a hat one of the following:

Akzidenz Grotesk  
Aldus  
Bell Gothic  
Berthold Baskerville Book  
Cholla  
**Cooper Black**  
Courier New  
Didot  
**Emigre Eight**  
EX⊕CE+  
Gill Sans  
Helvetica Neue  
Kabel  
**Keedy**  
MANSON  
News Gothic  
**Rockwell**  
Rotis  
**Triplex**  
Univers  
Verdana  
Walbaum

due CRIT: Research : Class 15 [OCT 23]  
CRIT: Essay + Storyboard : Class 16 [OCT 28]  
CRIT: Book Comp 1 : Class 18 [NOV 04]  
CRIT: Poster Comp 1 (tiled) : Class 19 [NOV 06]  
CRIT: Book + (tiled) Poster Comp 2 : Class 20 [NOV 13]  
FINAL: Class 21 [NOV 18]

Project 6 Type I

Cover

description You can do better

Choose a book you have read that interests you. Bring it to class. Famous book cover designers include Rodrigo Corral and Chip Kidd. Your task: Create a conceptually and formally distinct cover design for any book you have read and know well. Size should match your source cover.

inspiration 50 AIGA Book Covers, Rodrigo Corral, Chip Kidd, Paul Sahre, John Gall, Project Projects, bookcoverarchive.com

components Comped Book

specs Front + Back Cover + Spine  
Dimensions of your source book  
Show cover fitted to your source book

Texture, color, opacity, and weight of your paper choice and printing methods makes sense in relation to book and your cover design.

due REVIEW: Book Choice Ideas : Class 22 [NOV 20]  
CRIT: Cover Comp 1 (wrap book) : Class 23 [NOV 25]  
CRIT: Cover Comp 2 (wrap book) : Class 24 [NOV 27]  
FINAL: Class 26 [DEC 04]

Sprint 1    Type I

Re:Trace

description    Your turn!

Introducing you to a closer examination of the construction of a letterform,

components    Immaculately reproduced letterform

- specs
- 1) Pick a letter
  - 2) Set it in an Old Style or Transitional typeface
  - 3) Size: 700 pt
  - 4) Using a piece of smooth transparent vellum, trace the letterform immaculately. Pay attention to "crispness."
  - 5) Finished form is inked in black

india ink, assorted brushes, PrismaColor acid-free black assorted markers (contains 005, 01, 03, 08, chisel, and brush felt-tipped markers), smooth transparent vellum, pencil, good white eraser, artist tape

due    CRIT: End of Class 02 [AUG 28]

Sprint 2 Type I

Action/Object workshop

description Pick a verb and make it active

components Only the chosen word [no additional elements]  
Use only a black Sharpie, photocopier, scanner,  
scissors, and tape

specs Flattened BW Xerox laser print

due CRIT: End of Class 03 [SEP 04]

Sprint 3 Type I

Guide Me

description Drawing from what you learned in the German/Swiss Influence lecture, compose 30 UNIQUELY DIFFERENT grid structures in InDesign using guidelines. You will work with two different document sizes, ergo 15 grids per each document size.

components 30 unique grids (15 per doc)

specs Document Size 1: 8" X 8"  
Document Size 2: 10" X 16"  
Any two grids that appear to be similar will count as 1  
Suggestion: Make more than 30

Since you will be printing your grids directly from InDesign, follow these steps to make your guides more visible:

Control Click (right click) on guides -> Ruler Guides -> make black  
InDesign menu -> Preferences -> Guides & Pasteboard -> Margins -> make black  
File -> Print -> Check Mark: Print Visible Guides and Baseline Grids

BW, laser print on white paper  
Trim flush and immaculately

due CRIT: End of Class 07 [SEP 18]

Sprint 4 Type I

Exercises in Style

description Typography to translate literary technique

Working with the text *Exercises in Style*, by Raymond Queneau, you and your peers will produce a joint typographic exploration of the text by the end of this class period. On your mark, get set – GO!

rules 1) Type Compositions: Each student is required to design one variation of the story. Required: All the text within each story MUST be used. Consider typeface(s), contrast in size, scale, and composition to generate the typographic equivalent to the literary style. Note: You will need to share a single copy of the book (road block), so as a class, you will need to figure out how to facilitate documentation of the necessary pages everyone needs to transcribe.

2) Book: Compile everyone's type studies into a single book. Design the book. The intent of the book should make sense and studies should somehow be labeled. How you sort, compile, and display the studies is entirely up to you. It needn't necessarily be a catalogue.

Look at examples by David Carson (*End of Print*, *Fotografiks*), Martin Venezky (*It Is Beautiful—Then Gone*), Debbie Millman (*Look Both Ways*), Ellen Lupton (*Mixing Messages*), Matt Madden (*99 Ways to Tell a Story*), and type sample books by House and Emigre

components Printed and bound TYPOGRAPHIC edition of Raymond Queneau's *Exercises in Style*

specs Typography only  
Type Composition Size: 6" X 9", portrait  
Book Size: 8.5" X 11" (Half Tabloid), portrait  
Book Length: Variable  
Binding Technique: Saddle Stitch  
BW, laser print on white paper  
Trim flush and immaculately

due CRIT: End of Class 10 [OCT 07]



Sprint 5 Type I

Typographic Telephone

description	Let's play. The game goes something like Add-On crossed with Telephone. You all remember these games from childhood: Add-On was about remembering a physical dance sequence that got longer and longer as each person added a new move; Telephone was about passing a message along a chain of people so that by the end, it shifted to an entirely new meaning. Apply this sentiment to typography.
components	Complete edition of prints (1 from each student)  Following the roster in alphabetical order, each of you will typeset and pass along the phrase:  "It has to do with 'mood-setting' before the message is delivered. Typography is a hidden tool of manipulation within society. All schools should be teaching typography; we should be fundamentally aware of how typographic language is forming out assholes." -Neville Brody
rules	1. The text must stay the same. Only the typography can change to emphasize new meaning. 2. Some element of all the typographical treatment from before you must carry through. For instance, if you're the 4th typographer, type treatments from the 1st, 2nd, and 3rd typographers must remain. (tricksy tricky) 3. Each type study must work on its own and everyone must contribute a new type treatment. 5. You have a reason for doing whatever you do. 6. Save EACH student edition separately. 7. Determine a regiment: Pace yourselves.
specs	Typography only Composition Size: 7.5" X 9" BW, laser print on Mohawk Superfine Cardstock Trim flush and immaculately
due	CRIT: End of Class 17 [OCT 30]

Sprint 6 Type I

Quick Release

- description STOP what you're working on. Dear Designer, you've been working on this project for three weeks. Crits are helpful but the task is still yours to solve. Chances are, you're bored, sick of working on the same thing, and wish the project would just work itself out.
- components With regards to the Type Sample Poster,
- 1) File -> Save As -> quick\_release
  - 2) Stand up.
  - 3) Swap desks with your peer sitting to the right.
  - 4) You have 1 hour to work on your peer's work.
  - 5) Airdrop to me: A single PDF of Before & After Documentation
- specs You may choose to completely start from scratch and redesign it or work from where your peer left off. You may re-evaluate a specific aspect of the project to develop or work epically. The only requirement is, your peer's project must be considerably DIFFERENT from where it started when you initially sat down in front of it. It is also helpful that this is not your computer and the usual distractions/influences will disappear. Remember, the point is to dust off old design and think fresh. This is not your project, so respond quickly, make new unanticipated decisions, and go nuts. The more you switch it up for your peer, the more inclined they are to help you. It's tough, but beneficial to learn to release your brainchildren into the sacrificial hands of others. Furthermore, taking your design savvy out for a quick jog reinvigorates enthusiasm.
- due CRIT: End of Class 19 [NOV 06]

Sprint 7 Type I

Experimental Lettering

description From Re:Tracing to generating your own

Humanize an existing typeface by using a type wireframe as infrastructure, and make the characters yourself.

components Draw a sample phrase specimen for an original typeface. Suggestion: You may use the title of your book.

specs Utilize the guidelines from the lecture about drawing type. You are not allowed to use the computer for anything other than printing out the supplied wireframe.

Approach A: MODULAR

The lettering will be based upon <4 rudimentary forms.

Approach B: SYSTEMATIC

The lettering will be based upon a system of proportions and consistency.

Approach C: FABRICATION

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

No Computer: Hand drawn (tracing paper + pencil)

The sample must display consistent formal decisions from letter to letter. (ie. the bowl of a "b" follows a similar vocabulary/treatment as the bowl of an "o")

Letterspacing is considered

Turn in a Flattened BW Xerox laser print

due CRIT: Class 23 [NOV 25]

Exam Type I

Typeset a Page

description The rules are simple: Drawing from everything you've learned this semester, make it work. (Secret: Resumes and menus are two of the hardest documents to typeset.)

specs Only typography and simple line-work allowed  
You must use the entire text  
BW (no grayscale)  
Document Size: 11" X 17" (Front/Back optional)  
Liberties on punctuation are permissible  
Discernible hierarchy is an Imperative

Required text: Penguin Pizza [provided in RTF document]

due End of Class 25 [DEC 02]