

1 Type I

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ARTG 2250.01 Prereq F1122 : w/G2251 : Fall 2011

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

301 Ryder 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: layout, formatting, grids, context, and meaning in relation to form. We tackle the abstract idea of Type through the merger of digital/physical execution.

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

deliverables Project 1: Cropped Letterforms
Project 2: Initially
Project 3: Typographic Heirarchy
Project 4: Type Sample Book + Poster
Project 5: Cover
Workshops: Action/Object + Experimental Lettering

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.

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

grading	Project and Workshop Grades: 5 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 Watching Words Move, by Ivan Chermayeff and Tom Geismar 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.

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- 01 intro course : Type Anatomy + Nomenclature lecture :
InDesign + font management demo : intro Project 1
[Letterform Croppings]
- 02 informal crit Project 1 : Creating Letterforms lecture :
Illustrator demo : intro Project 2 [Initially]
- 03 crit Project 1 : informal crit Project 2 : Grid Systems
+ German/Swiss Influence lecture : intro Project 3A
[Typographic Hierarchy]
- 04 crit Project 2 : informal crit Project 3A : intro
Project 3B,C
- 05 informal crit Project 3B,C : intro Project 3D,E
- 06 informal crit Project 3D,E : Print, Binding, and Type
lecture : intro Project 3F.inal
- 07 informal crit Project 3 (Bring all Studies for Revision)
: Type Designers + Foundries lecture : intro Project 4
[Type Sample Book + Poster]
- 08 crit Project 3F-inal : Scale lecture
- 09 informal crit Project 4 : New Wave Typography lecture :
Action/Object workshop : Bruce + Nolen lecture Nov 9th
- 10 informal crit Project 4 + workshop : Book Covers lecture
: intro Project 5 [Cover]
- 11 crit Project 4 : Lettering lecture + workshop
- 12 informal crit Project 5 + workshop
- 13 crit Project 5 : all revisions, files, documentation due

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 with 18 pages. Working in only black and white, create 3 compositions (using only one letter) for each of the six typefaces (18 total). Each of the 3 within one typeface should use a different style within the family (ie. Roman, Bold, Italic for example). See also, Saks Fifth Avenue campaign by Michael Bierut.

components Adobe Garamond
Baskerville
Bodoni
Univers
Futura
Rockwell

specs 8" X 8" compositions on white cardstock
BW, laser print
Trim flush (immaculately)

due Week 02 [revise for Week 03]

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 for you to follow as an in class exercise.

components 2 letters
Vector drawing

specs Center on 10" X 10" cardstock, leave 1.5" margins
[your initials should fit within an imaginary 7" box]
BW, laser print
Trim immaculately
3 page pdf [initial, initial, 3 traits]
adhere to personality, 3 words drawn from 10

due Week 03 [revise for Week 04]

Project 3 Type I

Typographic Heirarchy

description finesse nuance, one element at a time

components 3A

specs A | Composition

Write a 7 word phrase. Create a 5" X 5" document in InDesign. Set the type in black, 9.5 pt 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.

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

due Week 04 [3A]

Project 3 Type I

Typographic Heirarchy

description finesse nuance, one element at a time

components 3B,C

specs 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 | Weight

Using Berthold Baskerville Roman, Bold, & Italic, and U&lc, create 10 more compositions with only the variables introduced so far.

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

due Week 05 [3B,C]

Project 3 Type I

Typographic Hierarchy

description finesse nuance, one element at a time

components 3D,E

specs D | Size

Using 9.5pt & 19pt Berthold Baskerville, create 10 more compositions with only the variables introduced.

E | Font

Using 8.5pt & 17pt. Univers in addition to 9.5pt & 19pt Berthold Baskerville, create 10 more compositions with only the variables introduced.

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

due Week 06 [3D,E]

Project 3 Type I

Typographic Heirarchy

description finesse nuance, one element at a time

components 3F-inal

specs F | Book

Chose your 30 best studies and make revisions. An 8.5" X 11" template will be provided with uniform placement and description for your compositions + a cover. The final book will be laser printed on Mowhawk Superfine. Writing paper for the meat and Cardstock for the covers. Spiral bound. Demo: File Prep, Print Ready, & Spiral Binding

due Week 08 [3F-inal]

Project 4 Type I

Type Sample Book + Poster

description	how do you show off a typeface
components	<ol style="list-style-type: none">1. You will be assigned a typeface.2. Research all aspects, including the designer, when and where it was drawn, what style it is, formal characteristics, what issues it might be addressing, context, what it's used for, interesting facts, time period, etc.3. Compose a 500 word essay on the typeface and related material.4. Storyboard + Comp. Map out what information you want to appear and where.
specs	<p>Book: 26 pages (cover, back cover, inside front cover, inside back cover, title page spread, contents spread, and 10 more spreads). Use InDesign to curate the content.</p> <p>Size: 5" X 7" BW + 1 spot color Saddle Stitch (demo in class) Printed on paper of your choice</p> <p>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 may not use imagery.</p>
due	<p>Week 09 : informal crit : Research + Essay + Storyboard Week 10 : informal crit : First Draft for book and poster Week 11 : final crit</p>

Project 5 Type I

Cover

description you can do better

Choose a book you have read and liked and bring it to class. Examples include Rodrigo Corral and Chip Kidd. Assignment: to create a conceptually and formally distinct cover design for any book you have read. Size should match your source cover.

components comped book

specs Front + Back Cover + Spine
Perfect bound book w/ blank white paper for text block
Make it better than what's been done.

due Week 12 [revise for Week 13]

Workshop 1 Type I

Action/Object workshop

description pick a verb and make it active

components Only the chosen word [no additional elements]
Illustrator + Photoshop
photocopier, scissors, tape

specs BW Xerox laser print

due Week 10

Workshop 2 Type I

Experimental Lettering Workshop

description your turn

Using Courier as a grid [infrastructure], make it more humanistic.

components Utilize the guidelines from the lecture about drawing type. You are not allowed to use the computer for anything other than printing out a sample [2-4 words] of Courier text as a starting point.

Draw a sample phrase specimen for an original typeface.

specs Approach A: Modular
You will hand draw your own lettering. The lettering will be based upon 4 or less rudimentary forms.

Approach B: Systematic
You will hand draw your own lettering. 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.

Tracing paper + pencil

NO COMPUTER

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

due Week 12

Cheat Sheet Type I

projects

- 1 Cropped Letterforms : intro to InDesign + type
- 2 Initially : intro to Illustrator + vectors
- 3 Typographic Heirarchy : learn it right
- 4 Type Sample Book + Poster : implement + output
- 5 Cover : marry type, image, and self generated content

workshops

- 1 Action/Object : reflexive, idea married with type as form
- 2 Experimental Lettering : apply typographic knowledge

lectures

- 1 Type Anatomy + Nomenclature : introduction to typography
- 2 Creating Letterforms : how is it done?
- 3 Grid Systems + German and Swiss Influence
- 4 Print, Binding, and Type : the physical end of type
- 5 Type Designers + Foundries : brief history
- 6 Scale : type in context, stop stealing sheep
- 7 New Wave Typography : Weingart and Swiss meets Pomo
- 8 Book Covers : Rodrigo Corral and Chip Kidd
- 9 Lettering : Ken Barber and House Industries