

1 Type I

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ARTG 2250.01 Prereq F1122 : w/G2251 : Spring 2012

Monday 1:35–5:05PM [office hours 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: 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.

Art, Digital Art, Graphic Design, related majors only

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

policy All assignments, critiques, and attendance* are mandatory and participation is expected. Occasional readings will be 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 with Before & After documentation. Revised work will be graded and averaged with the initial grade. Late work cannot be revised.

* You get one freebie absence, no questions asked.
2 absences = drop one letter grade, 3 absences = Fail.

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Officially notify us of any Excused Absences and bring missed work to the following class. Tardy = Anytime past roll-call; 2 Tardies = 1 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-assignment-is-due emails. No sympathy or 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.

grading	Project and Workshop Grades: 7 assignments, weighted equally: comprehension, accuracy, craft, finesse, timeliness, 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]. Documentation is required for a final grade.
required text suggested text	Thinking with Type, Ellen Lupton The Elements of Typographic Style, by Robert Bringhurst Stop Stealing Sheep, 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, Willi Kunz Watching Words Move, by Ivan Chermayeff and Tom Geismar My Way to Typography, by Wolfgang Weingart
materials	Mohawk Superfine Ultrawhite Smooth #28 and #70. More 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.

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- 01 intro course : Type Anatomy + Nomenclature lecture :
InDesign + font management demo : Goodies : intro Project
1 [Letterform Croppings] : read Lupton Section 1
- 02 crit Project 1 : Creating Letterforms lecture :
Illustrator demo : intro Project 2 [Initially]
- 03 crit Project 2 : Grid Systems + German/Swiss Influence
lecture : intro Project 3A [Typographic Hierarchy] : read
Lupton Section 2
- 04 informal crit Project 3A : intro Project 3B,C
- 05 informal crit Project 3B,C : Print, Binding, and Type
lecture : intro Project 3D,E : intro Project 3F.inal
- 06 informal crit Project 3D,E + Bring All Revised Studies in
for Further Revision : Type Designers + Foundries lecture
: intro Project 4 [Type Sample Book + Poster] : read
Lupton Section 3
- 07 crit Project 3F-inal : informal crit Project 4 : Scale
lecture : Type Review lecture
- 08 informal crit Project 4 : New Wave Typography lecture :
Action/Object Workshop : intro Project 5 [Cover]
- 09 informal crit Project 4 + 5 + workshop : Book Covers
lecture : Lettering lecture + workshop
- 10 crit Project 4 + informal crit Project 5 + workshop
- 11 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

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.

components 2 letters, vector drawings

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]

due Week 03

Project 3 Type I

Typographic Hierarchy

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 Hierarchy

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.

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

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.

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

due Week 05 [3B,C]

Project 3 Type I

Typographic Heirarchy

description finesse nuance, one element at a time

components 3D,E

specs D | 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

E | Font

Introducing the Univers font family, 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 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 descriptions for your compositions and front cover.

Spiral bound [can be done at FedEx Kinko's/Office].

The final book will be laser printed on Mowhawk Superfine Ultrawhite Smooth 28 lb. Writing paper for the text block and 70 lb. Cover [cardstock] for the covers. Buy a ream of each and buy it today: believe it or not, it takes time to ship [available through 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 Week 07 [3F-inal]

Project 4 Type I

Type Sample Book + Poster

description how do you show off a typeface?

components

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 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.

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 may not use images [type only].

due Week 07 : informal crit : Research + Essay + Storyboard
Week 08 : informal crit : 1st Draft Comped Book + Poster
Week 09 : informal crit : 2nd Draft Comped Book + Poster
Week 10 : final crit

Project 5 Type I

Cover

description you can do better

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

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 makes sense in relation to book and your cover design.

due Week 11

Workshop 1 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 IN CLASS ASSIGNMENT : Turn in a copy at end of class
Week 09 : crit [revised and finalized]

Workshop 2 Type I

Experimental Lettering Workshop

description your turn

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

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

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

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

Turn in a Flattened BW Xerox laser print

due Week 10

Cheat Sheet Type I

projects

- 1 Cropped Letterforms : intro to InDesign + type
- 2 Initially : intro to Illustrator + vectors
- 3 Typographic Hierarchy : learn it right
- 4 Type Sample Book + Poster : implement + output
- 5 Book Cover : marry type, image, & 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 Type Review : revisiting typographic fundamentals
- 8 New Wave Typography : Weingart and Swiss meets PoMo
- 9 Book Covers : Rodrigo Corral and Chip Kidd
- 10 Lettering : Ken Barber and House Industries