E. Herrmann   elizabetherrmann@gmail.com

GRA 2206C 601   Fall 2017 [Graphic Design Majors Only]

Mon / Wed   2:00–4:45 PM [Office Hours: M/W 5:00–6:00PM]

141   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 Broadside
Project 5: Kinetic Typography
Project 6: Type Sample Book + Website
Project 7: Book Cover

Design Sprints: [paired with projects]
1. Guide Me, 2. Action/Object, 3. Exercises in Style,
4. Typographic Telephone, 5. Quick Release, 6. 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]. Revisions are NOT accepted. All work is presented on the final class during Individual Final Crits.

*   You get 3 absences, no questions asked. Collect them, 4 absences = Drop 1 letter grade, 5 absences = Fail. Tardy = anytime past roll-call; 2 Tardies = 1 Absence.

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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/
dog/roommate problems: DO NOT lose/destroy 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 = 70% of grade; Sprints = 15% of grade;
Exam = 15% of grade. Basis: comprehension, accuracy,
craft, finesse, timeliness, ideas, inventiveness, skill,
evolution, attitude, participation, attendance.

documentation   Final Class: At the end of the semester, students must
hand in ALL relevant physical work and digital files
[collected via USB]. In addition, photograph all physical
work and bring in all physical work to 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,
Adobe Suite, portable digital storage

Paper: Mohawk Superfine Ultrawhite Smooth
Letter size [8.5" X 11"], Visit: 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.
(Paper: used for Final Projects, NOT in-process crits)

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required text	Thinking with Type, by Ellen Lupton
suggested text	Typography Sketchbooks, by Steven Heller

suggested text   Typography Sketchbooks, by Steven Heller
Type on Screen, by Ellen Lupton
The Elements of Typographic Style, by Robert Bringhurst
Stop Stealing Sheep, by Erik Spiekermann
Typographic Systems + Grid Systems, by Kimberly Elam
Book Design, by Andrew Haslam
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
Made with Font Font, by Jan Middendrop
Fraktur Mon Amour, by Judith Schalansky
Little Book of Letterpress, by Charlotte Rivers
Ed Fella: Letters on America, by Ed Fella
ABC3D, by Marion Bataille
The Best of Cover Design, by Rockport Publishers
Dimensional Typography: Words in Space, by Abbott Miller
American Wood Type, by Rob Roy Kelly
Type Addicted, by Victionary
Hand Job, by Mike Perry
Type, Image, Message, by Skolos + Wedell

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 21] 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 :
                 BUY Paper and other needed materials now!

02 [AUG 23] W   CRIT: Cropped Letterforms : Initially/Letterforms lecture
                 : Illustrator demo : ASSIGN Project 2 [Initially]

** [AUG 25] F   DROP DEADLINE (You know, if things aren't going well...)

03 [AUG 28] M   CRIT: Initially : Intro to Type 2 [Grid: Systems +
                 German/Swiss lecture] : READ Lupton Sect. 3 + Alignment
                 handout : ASSIGN Project 3A [Type Hierarchy: Composition]
                 : Guide Me sprint

04 [AUG 30] W   CRIT: 3A : Scale lecture : READ Hierarchy and Leading/
                 Line Spacing handouts : ASSIGN Project 3B + 3C [Line
                 Break + Size] : Word Experiments lecture : Action/Object
                 sprint due end of class : BRING Sharpie, scissors, tape

** [SEP 04] M   NO CLASS : LABOR DAY

05 [SEP 06] W   CRIT: Revised Croppings and App Ideas + 3B + 3C :
                 1 Means lecture : ASSIGN Project 3D + 3E [Weight + Font]
                 : READ Mixing Faces and Type Spec handouts

06 [SEP 11] M   CRIT: Revised Initially + 3D + 3E : ASSIGN Project 3F
                 [Revisions + Book] : review & distribute template : Coil
                 Binding + Book Making demo

07 [SEP 13] W   CRIT: 3F Revisions : Intro to Type 3 [Text: En Masse
                 lecture] : InDesign demo 2 : Alternative Grids + New
                 Wave lectures : Michael Bierut 40 YSOA Posters lecture
                 : ASSIGN Project 4 [Alt Grid] : READ Lupton Sect. 2 and
                 Paragraphs handout

08 [SEP 18] M   CRIT: 3F Revisions in Book Form : Movie Broadsides
                 lecture : watch Helvetica : Exercises in Style sprint

09 [SEP 20] W   CRIT: Alt Grid Poster

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10 [SEP 25] M    CRIT: Revised Alt Grid Poster

11 [SEP 27] W    I'm Trying To Read Here lecture : After Effects Demo :
                 ASSIGN: Project 5 [Kinetic Typography]

12 [OCT 02] M    CRIT: Revised Alt Grid Poster

13 [OCT 04] W    OPEN STUDIO

14 [OCT 09] M    CRIT: Kinetic Type Vid

15 [OCT 11] W    OPEN STUDIO

16 [OCT 16] M    CRIT: Revised Kinetic Type Vid : Type Designers +
                 Foundries lecture : View House, Emigre, and Virus books :
                 ASSIGN Project 6 [Type Sample] : ASSIGN Typefaces

17 [OCT 18] W    CRIT: Type Sample Research [Read Aloud] : OPEN STUDIO

18 [OCT 23] M    CRIT: Type Sample Essay + Storyboarded Book

** [OCT 24] T    MIDTERM GRADES DUE

19 [OCT 25] W    CRIT: Revised Kinetic Type Vid

20 [OCT 30] M    CRIT: Type Sample Book

21 [NOV 01] W    OPEN STUDIO : Type Telephone sprint : BRING Mohawk 80lb

22 [NOV 06] M    CRIT: Type Sample Website

23 [NOV 08] W    OPEN STUDIO : Quick Release sprint : Bring in 2 of your
                 favorite lit books

24 [NOV 13] M    CRIT: Revised Type Sample Book : Saddle + Pamphlet
                 Binding demo

25 [NOV 15] W    CRIT: Revised Type Sample Website : Book Covers + Idea
                 is Everything lectures : ASSIGN Project 7 [Book Cover]
                 : Post Typography + Lettering + Type Up Close lectures
                 : Experimental Lettering sprint : BRING tracing paper,
                 pencil, eraser, PrismaColor black assorted markers
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26 [NOV 20] M   CRIT: Book Cover

** [NOV 22] W   NO CLASS : READING DAY

** [NOV 23-4]   NO CLASS : THANKSGIVING [T/R CLASSES]

27 [NOV 27] M   EXAM: Typeset a Page : CRIT: Book Cover : Designated
                Plotter Printer Prints Alt Grid Posters

28 [NOV 29] W   FINAL CRITS. DUE: FINALS OF EVERYTHING:

                1: Cropped Letterforms:
                   18@ 8"X8" cardstock studies
                   3D custom application
                2: Initially:
                   3@ 8"X8" cardstock studies
                   2 custom bookplates
                3: Typographic Hierarchy: 1@ 33-page 8.5"x11" spiral
                4: Alt Grid: 1@ 24"x36" inkjet poster
                5: Kinetic Typography: 1@ 640x480px 5 sec vid
                6: Type Sample Book: 1@ 28-page 4.5"x8" saddle or perfect
                   Type Sample Website: 8.5"x11" cardstock mockups
                   (Extra credit for coding)
                7: Book Cover: Fit and wrap jacket on book

                DELIVERY RULES: Physical + Digital Forms.

                1. PHYSICAL craftsmanship is immaculate.
                2. DIGITAL-FILES for every project (PDFs and .mov with NO
                crops, NO bleeds, pages in correct order)
                3. DIGITAL PHOTOGRAPHY (Hi-Res JPGs professionally
                documenting physical manifestations of your work)
                4. DELIVER DIGITALS via USB only: 1. Thumb Drive, or 2.
                Portable External Hard Drive

                Failure to follow any of the aforementioned Delivery
                Rules is grounds for failure.

projects

01   Cropped Letterforms: Intro to InDesign + Type Anatomy
02   Initially: Intro to Illustrator + Vectors + Lettering
03   Typographic Hierarchy: Learn to Appreciate "One Means"
04   Photo Grid: Inferring Structure to Hierarchy and Layout
05   Kinetic Typography: Content and Function Inform Action
06   Type Sample Book + Website: Research + Type vs. Medium
07   Book Cover: Combine Type + Image, Concept-First Design

sprints

01   Guide Me: grids are good, decide and go
02   Action/Object: reflexive, idea married with type as form
03   Exercises in Style: typography translates literary style
04   Typographic Telephone: playing with our type
05   Quick Release: reinvigorating the designer's impetus
06   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   I'm Trying To Read Here: kinetic typography
12   Type Designers + Foundries: brief history
13   Type Sample Books: House Industries, Emigre, Virus Fonts
14   Merz, Emigre, and Beyond: radical publication design
15   Type Review: Thinking With Type by Ellen Lupton
16   Print/Bind/Type: physical production
17   Book Covers + Idea is Everything: Corral, Kidd, Sahre
18   Post Typography + Lettering + Type Up Close: by hand
19   Digital/Physical: make it real
20   Text as Image: Herb Lubalin and the typogram

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

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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
      readibility 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.

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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 per composition,
              although the letter can vary) 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, Berthold Baskerville, Bodoni, Univers,
              Futura, Rockwell

specs   A) STUDIES
        -18@ 8" X 8" compositions
        -Laser print on white Mohawk Superfine cardstock
        -BW (black/white) Curate: B on W, W on B, Both
        -Trim flush and immaculately (please note that your
        attention to physical craft is a major component
        of this class)

        B) APPLICATION
        -Apply your studies to a 3D object in a way that enhances
        appreciation for type anatomy (for example clothing,
        chandelier, gum package, skateboard, curtain, chair, pen)
        -May not use any element other than your studies
        -Professional looking: Use vinyl, stencils, silkscreen,
        plotter, transfers, online services, NO MOCKUPS)

due   CRIT: Class 02 [AUG 23]
      CRIT: Class 05 [SEP 06]

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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 2 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   2 letters, vector drawings

specs   A) STUDIES
-3 pages [initial, initial, 2 traits listed]
-Center each initial on 8" X 8"
-Leave 1.5" margins [your initials should fit within an
imaginary 5" box]
-Laser print on white Mohawk Superfine cardstock
-BW (no grayscale)
-Each initial demonstrates 2 DIFFERENT visual
interpretations of each trait
-Trim flush and immaculately

B) APPLICATION
-Design 2 different ex libris + bookplates (1 monogram
initial for each)
-May add other type and imagery
-Paper choice and printing method are considered
-Edition of 5 each

due   CRIT: Class 03 [AUG 28]
CRIT: Class 06 [SEP 11]

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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, www.dubberly.com/concept-maps/3x4grid.html, Peter Behrens, Wim Crouwel, 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 04 [AUG 30]

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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 Crouwel, 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 05 [SEP 06]

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Project 3   Type I

Typographic Hierarchy

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 06 [SEP 11]

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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-inal

F | Book

specs   -Chose your 30 best studies and make revisions. They will
be used in your book.
-33 pages: Front + Back Covers, Phrase Page, 30 Studies
-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
[available through Paper Papers, Legion, and Xpedx]. This
is an investment but you will gratefully use this later
throughout your design career: resumes and app materials.

due   CRIT: Revisions : Class 07 [SEP 13]
CRIT: Revisions in Book Form : Class 08 [SEP 18]

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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 Dumbar

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

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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 09 [SEP 20]
       CRIT: Poster Comp 2 (tiled) : Class 10 [SEP 25]
       CRIT: Poster Comp 3 (tiled) : Class 12 [OCT 02]

required text   Yale School of Architecture
                 Lectures Fall 2013

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

                 A Symposium

                 "Architecture or Revolution: Charles Moore and
                 Architecture at Yale in the 1960s" 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-1960s into a sustained critique of the social and
                 economic tenets as well as the reductive codes of the
                 Modern Movement itself. In the early 1970s 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

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Project 4   Type I

Patricia Morton
University of California at Riverside
"Moore's California Houses of the Early 1960s"

Margaret Crawford
Harvard University
"Reinventing Bay Region Architecture"

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

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 1960s"

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

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

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

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required text   Response
   continued   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 Architect 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

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Project 5   Type I

Kinetic Typography

description   Delivering text-heavy, dry information in a relevant,
               meaningful way.

components   1. Take the nutrition facts from a food/drink product of
               your choosing, and

               2. Choose 1 typeface (all weights included) that pairs
               well with the product (doesn't have to be the brand).

               3. Using ALL of the nutrition information included
               on the package verbatim, create a motion graphic in
               Adobe AfterEffects that prioritizes the movement and
               animation of typography in service of highlighting the
               most important aspect that you think consumers should
               know about when this ingesting product. Are Krimpets
               the recipe for cancer? Are the antioxidants in your
               smoothie fake? What is your tone and agenda? For example,
               ingesting this product leads to the end of the world,
               gives you diarrhea and swollen feet, supports animal
               cruelty, is an expensive hoax, tastes so amazingly
               delicious, tastes like dead rat maggots, is satisfying,
               is don't support Monsanto.

specs   -All design decisions are informed by the content
               -Only type (no additional imagery or other vectors)
               -Readability over Legibility (Efficacy of Message via
               typography)
               -2 Colors
               -5 Seconds
               -4 X 3 aspect ratio, 640 X 480 px
               -.mov file
               -Pair with original (remixed) sound (via Adobe Audition)
               -2D flat graphics (do not use camera or 3D tools)
               -Weight, Size, Letterspacing, Movement, Animation are
               type styles used to emphasize your tone and message
               -Must animate letterform vector PATHS
               -Utilizes Keyframes (for timing) + Masks (for reveals)
               -No Filters!

inspiration   Art of the Title

due   CRIT: Full Vid : Class 14 [OCT 09]
               CRIT: Revision : Class 16 [OCT 16]
               CRIT: Revision : Class 19 [OCT 25]

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Project 6   Type I

Type Sample Book + Website

description   How do you show off a typeface?

inspiration   Type sample books by House Industries, Emigre, and Virus
Fonts, Eliott 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,
McSweeny's by Dave Eggers, Erik Spiekermann, Good by Ben
Goldhirsh, Merz Emigre & Beyond by Steven Heller, Jessica
Hische, Tank Boys, Herb Lubalin, Wim Crouwel, 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   Using only your typeface and no other type or graphics,

A) BOOK
-28 pages, 7 pieces of paper (must include: front/
back cover, insides of cover, title page, and contents
spread). Use InDesign to curate the content.
-Size: 4.5" X 8"
-BW + 1 spot color
-Saddle or Pamphlet Stitch (demo in class)
-Mohawk Superfine Ultrawhite Smooth, 28 lb. Writing paper

CONTINUED NEXT PAGE

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B) WEBSITE
-Pages: Home, 1 page/weight, about typeface, designer
profile, purchase/cart, contact, other fonts available
-2 levels of Nav: Link (normal), Visited (clicked),
Active (click on), Hover (demo each state on your pages)
-Mock in InDesign with browser window or on Tablet
-Extra credit for coding
-Print mockups on 8.5"x11" Mohawk Superfine Cardstock

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
EXOCET
Gill Sans
Helvetica Neue
Kabel
Keedy
Manson
News Gothic
Rockwell
Rotis
Triplex
Univers
Verdana
Scala
Walbaum

due   CRIT: Research : Class 17 [OCT 18]
CRIT: Essay + Storyboard : Class 18 [OCT 23]
CRIT: Book : Class 20 [OCT 30]
CRIT: Website : Class 22 [NOV 06]
CRIT: Revised Book : Class 24 [NOV 13]
CRIT: Revised Website : Class 25 [NOV 15]

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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  CRIT: Book Choice Ideas : Class 23 [NOV 08]
            CRIT: Cover : Class 26 [NOV 20]
            CRIT: Cover Revised : Class 27 [NOV 27]
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Sprint 1   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 03 [AUG 28]

e

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 04 [AUG 30]

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 08 [SEP 18]

e

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 tricksy)
               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
               Print out each study and pin up in succession
               Trim flush and immaculately

due   CRIT: End of Class 21 [NOV 01]

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) Swap file with your peer sitting to the right.
3) You have 1 hour to work on your peer's work.
4) 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 23 [NOV 08]

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 25 [NOV 15]

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 27 [NOV 27]

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