

1 Type I

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GRA 2206C 601 Fall 2018 [Graphic Design Majors Only]

Mon / Wed 2:00-4:45 PM [Office: HBR 117 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 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 Middendorf 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 20] 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 22] W CRIT: Cropped Letterforms : Initially/Letterforms lecture : Illustrator demo : ASSIGN Project 2 [Initially]
- ** [AUG 24] F DROP DEADLINE (You know, if things aren't going well...)
- 03 [AUG 27] 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 29] 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 03] M NO CLASS : LABOR DAY
- 05 [SEP 05] 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 10] M CRIT: Revised Initially + 3D + 3E : ASSIGN Project 3F [Revisions + Book] : review & distribute template : Coil Binding + Book Making demo
- 07 [SEP 12] 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 17] M CRIT: 3F Revisions in Book Form : Movie Broadside lecture : watch Helvetica : Exercises in Style sprint
- 09 [SEP 19] W CRIT: Alt Grid Poster

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- 10 [SEP 24] M CRIT: Revised Alt Grid Poster
- 11 [SEP 26] W I'm Trying To Read Here lecture : After Effects Demo :
ASSIGN: Project 5 [Kinetic Typography]
- 12 [OCT 01] M CRIT: Revised Alt Grid Poster
- 13 [OCT 03] W OPEN STUDIO
- 14 [OCT 08] M CRIT: Kinetic Type Vid
- 15 [OCT 10] W OPEN STUDIO
- 16 [OCT 15] 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 17] W CRIT: Type Sample Research [Read Aloud] : OPEN STUDIO
- 18 [OCT 22] M CRIT: Type Sample Essay + Storyboarded Book
- ** [OCT 23] T MIDTERM GRADES DUE
- 19 [OCT 24] W CRIT: Revised Kinetic Type Vid
- 20 [OCT 29] M CRIT: Type Sample Book
- 21 [OCT 31] W OPEN STUDIO : Type Telephone sprint : BRING Mohawk 80lb
- 22 [NOV 05] M CRIT: Type Sample Website
- 23 [NOV 07] W OPEN STUDIO : Quick Release sprint : Bring in 2 of your
favorite lit books
- ** [NOV 12] M NO CLASS : VETERANS DAY
- 24 [NOV 14] W CRIT: Revised Type Sample Book : Saddle + Pamphlet
Binding demo

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25 [NOV 19] M 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

** [NOV 21] W NO CLASS : THANKSGIVING

26 [NOV 26] M CRIT 1:1 Book Cover : EXAM: Typeset a Page : CRIT: Book Cover : Designated Plotter Printer Prints Alt Grid Posters

27 [NOV 28] 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

ALCs Type I

- 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	<p>Introduction into type and InDesign: typeface, style, scale, composition/placement, and figure/ground</p> <p>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.</p>
inspiration	<p>Saks Fifth Avenue bags designed by Pentagram, Section 1 (Letter) of Thinking with Type by Ellen Lupton</p>
components	<p>Adobe Garamond, Berthold Baskerville, Bodoni, Univers, Futura, Rockwell</p>
specs	<p>A) STUDIES</p> <ul style="list-style-type: none">-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) <p>B) APPLICATION</p> <ul style="list-style-type: none">-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	<p>CRIT: Class 02 [AUG 22] CRIT: Class 05 [SEP 05]</p>

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 27]
CRIT: Class 06 [SEP 10]

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](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 04 [AUG 29]

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 05 [SEP 05]

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 10]

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
- 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 12]
CRIT: Revisions in Book Form : Class 08 [SEP 17]

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 Dumbbar

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 09 [SEP 19]

CRIT: Poster Comp 2 (tiled) : Class 10 [SEP 24]

CRIT: Poster Comp 3 (tiled) : Class 12 [OCT 01]

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

required text Patricia Morton
continued 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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Project 4 Type I

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

Project 5 Type I

Kinetic Typography

description	Delivering text-heavy, dry information in a relevant, meaningful way.
components	<ol style="list-style-type: none">1. Take the nutrition facts from a food/drink product of your choosing, and2. 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	<ul style="list-style-type: none">-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 08] CRIT: Revision : Class 16 [OCT 15] CRIT: Revision : Class 19 [OCT 24]

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, Elliott Earls, Made with Fontfont by Jan Midden-drop, Neville Brody, FontShop, Typotheque, U&lc by Herb Lubalin, Ray Gun by David Carson, Twice 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 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

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Project 5 Type I

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

EX⊕CE+

Gill Sans

Helvetica Neue

Kabel

Keedy

MANSON

News Gothic

Rockwell

Rotis

Triplex

Univers

Verdana

Scala

Walbaum

due CRIT: Research : Class 17 [OCT 17]
CRIT: Essay + Storyboard : Class 18 [OCT 22]
CRIT: Book : Class 20 [OCT 29]
CRIT: Website : Class 22 [NOV 05]
CRIT: Revised Book : Class 24 [NOV 14]
CRIT: Revised Website : Class 25 [NOV 19]

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 07]
CRIT: Cover : Class 26 [NOV 26]
CRIT: Cover Revised : Class 27 [NOV 28]

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

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

Sprint 3 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

Sprint 4 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
Print out each study and pin up in succession
Trim flush and immaculately
- due CRIT: End of Class

Sprint 5 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) 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

Sprint 6 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: End of Class

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 26 [NOV 26]