

01 > >

WORD PROJECT

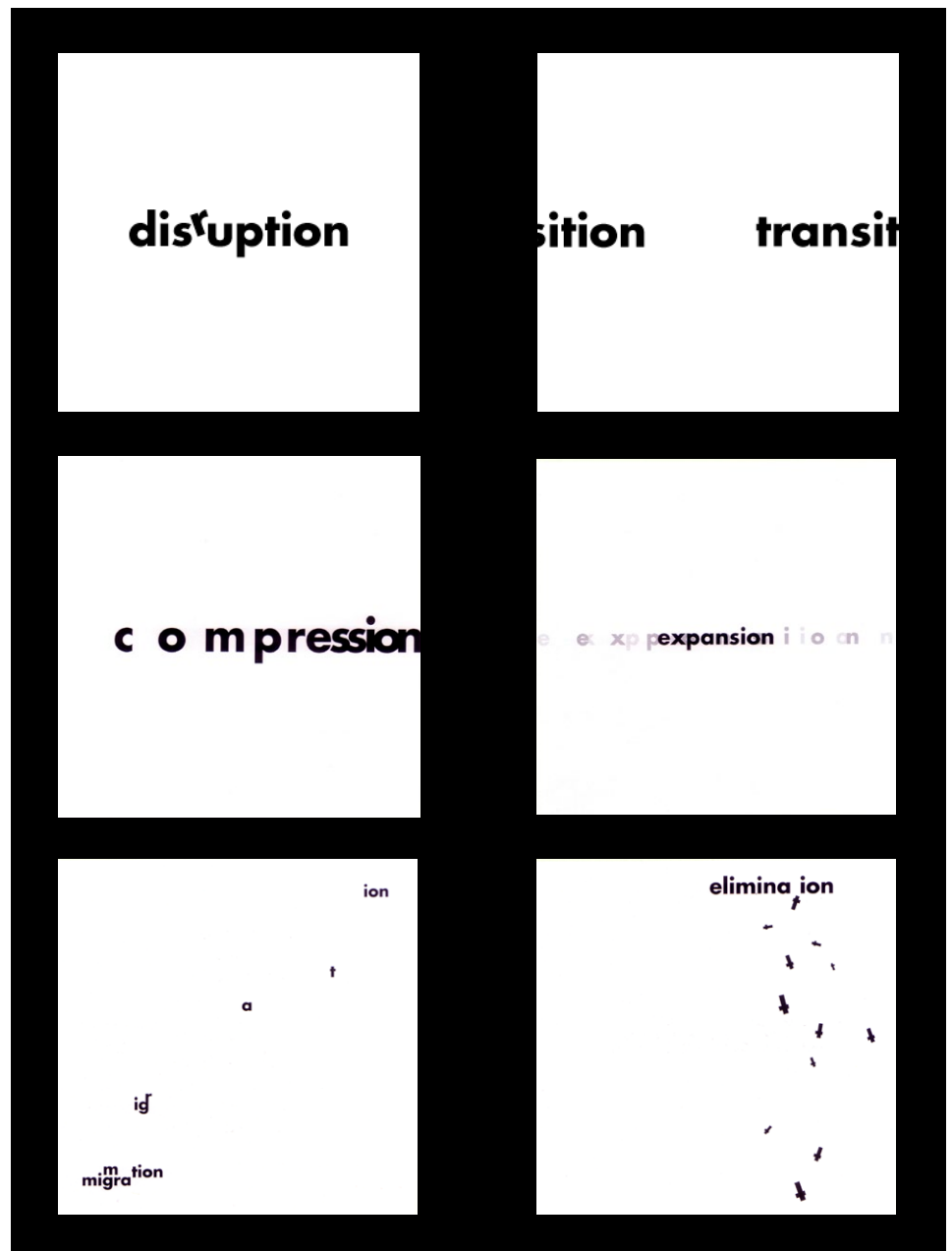
*adapted from projects by Ellen Lupton at the
MICA graduate graphic design program*

Choose two words from the list below. In two different compositions, arrange each word to express its meaning (one word per composition). The composition is 6 × 6 inches square. You may vary the size, spacing, placement, and orientation of the letters. You may execute your project by tracing letters, cutting and pasting photocopied letters, using a computer, or any combination of these methods. Use only the typeface Futura Bold (provided on class website). You may repeat, omit, slice, block, or overlap words or letters. Do not use drop shadows or horizontal / vertical scaling (distortion). Do not use anything but black and white letterforms: no color, extraneous shapes, lines, or imagery. Consider the entire space of the square. Use tape or glue stick to mount your two trimmed 6 × 6 compositions to the center of sheets of 8.5 × 11 inch black card stock or board.

USE THIS TEXT:

compression
transition
contraction
addition
subtraction
disruption
repetition
elimination
migration
expansion

EXAMPLE SOLUTIONS:



02 > >

Within a 6 × 6 inch square, compose the text provided below in a manner that expresses its meaning. Use only the roman, italic, and small caps of Sabon (provided on website). Vary only alignment, leading, line length, orientation, and spacing. Use no variations in weight or size. You may break the paragraph into smaller elements and distribute them within the square. Be sure to have a concept in mind before you work (sketch it!) as you will be asked to explain what textual ideas you chose to illustrate and what methods you employed to do so. Use tape or glue stick to mount your trimmed 6 × 6 composition to the center of a sheet of 8.5 × 11 inch black card stock or board.

TEXT PROJECT

adapted from projects by Ellen Lupton at the MICA graduate graphic design program

SAYS ELLEN LUPTON:

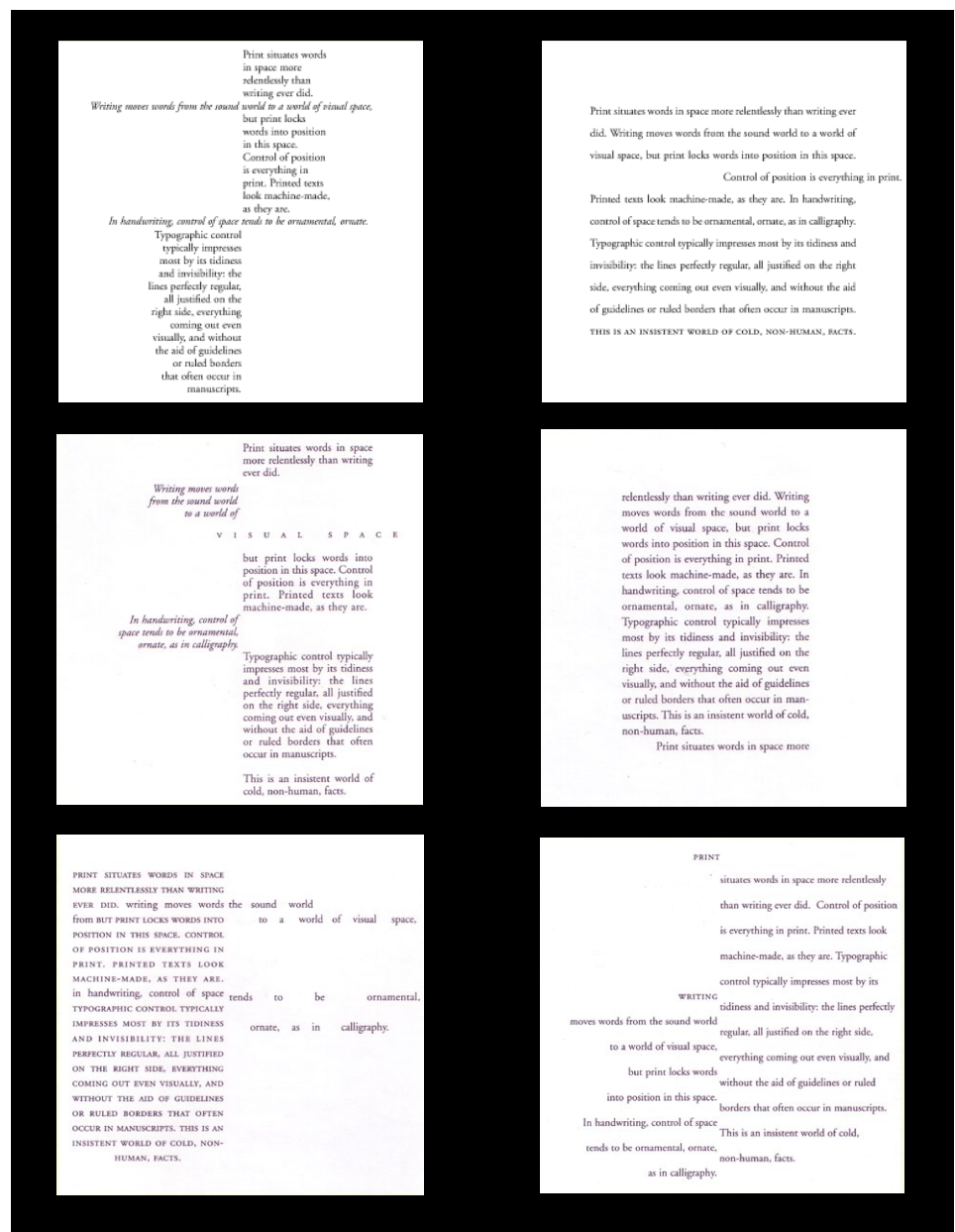
The most common problem students encounter with this project is what I call “swimming.” This happens when you start changing the size, style, spacing, or orientation of the type from word to word or line to line without having a sense of structure that holds the composition together. Avoid swimming by sketching ideas before you start working on the computer. Read the text; understand its basic meaning; break it into parts. How do those parts relate to typographic forms and structures? Don’t just jump in: think first.

USE THIS TEXT:

Print situates words in space more relentlessly than writing ever did. Writing moves words from the sound world to a world of visual space, but print locks words into position in this space. Control of position is everything in print. Printed texts look machine-made, as they are. In handwriting, control of space tends to be ornamental, ornate, as in calligraphy. Typographic control typically impresses most by its tidiness and invisibility: the lines perfectly regular, all justified on the right side, everything coming out even visually, and without the aid of guidelines or ruled borders that often occur in manuscripts. This is an insistent world of cold, non-human, facts.

Quote adapted from Walter Ong, Orality and Literacy: The Technologizing of the Word (London and New York: Methuen, 1982).

EXAMPLE SOLUTIONS:



03 > >

A typographic grid organizes text and images across the pages of a document. A grid can consist of a single column framed by margins, or it may have multiple columns. When you design a grid, you typically begin with vertical divisions (columns), and then add horizontal divisions called flow lines that arrange elements at consistent heights throughout a document.

GRID PROJECT

adapted from projects by Ellen Lupton at the MICA graduate graphic design program

Create a new document in whatever software you choose, or simply complete the project with a hand-drawn grid and cut paper blocks of text that you move and glue down (called mechanical paste-up). If you choose the software route, Adobe InDesign has built-in tools to help you construct a layout grid (see online help). Your page size is 8 × 8 inches. Create a grid with 1/4 inch margins all around and four vertical columns, 1/4 inch gutters. This grid must appear printed or drawn in your final solution: do not turn it off! Arrange the provided text on the grid. Create three different designs on three different pages, all using the same underlying grid. You must use only Helvetica Neue 55 Roman (provided on class website). Do two layouts using 8-pt type only, and one layout that introduces one additional size of type. Use tape or glue stick to mount your three trimmed 8 × 8 compositions to the center of sheets of 8.5 × 11 inch black card stock or board.

USE THIS TEXT:

COMMON TYPOGRAPHIC DISORDERS

Various forms of dysfunction appear among populations exposed to typography for long periods of time. Listed here are a number of frequently observed afflictions.

Typophilia

An excessive attachment to and fascination with the shape of letters, often to the exclusion of other interests and object choices. Typophiliacs usually die penniless and alone.

Typophobia

The irrational dislike of letterforms, often marked by a preference for icons, dingbats, and—in fatal cases—bullets and daggers. The fears of the typophobe can often be quieted (but not cured) by steady doses of Helvetica and Times Roman.

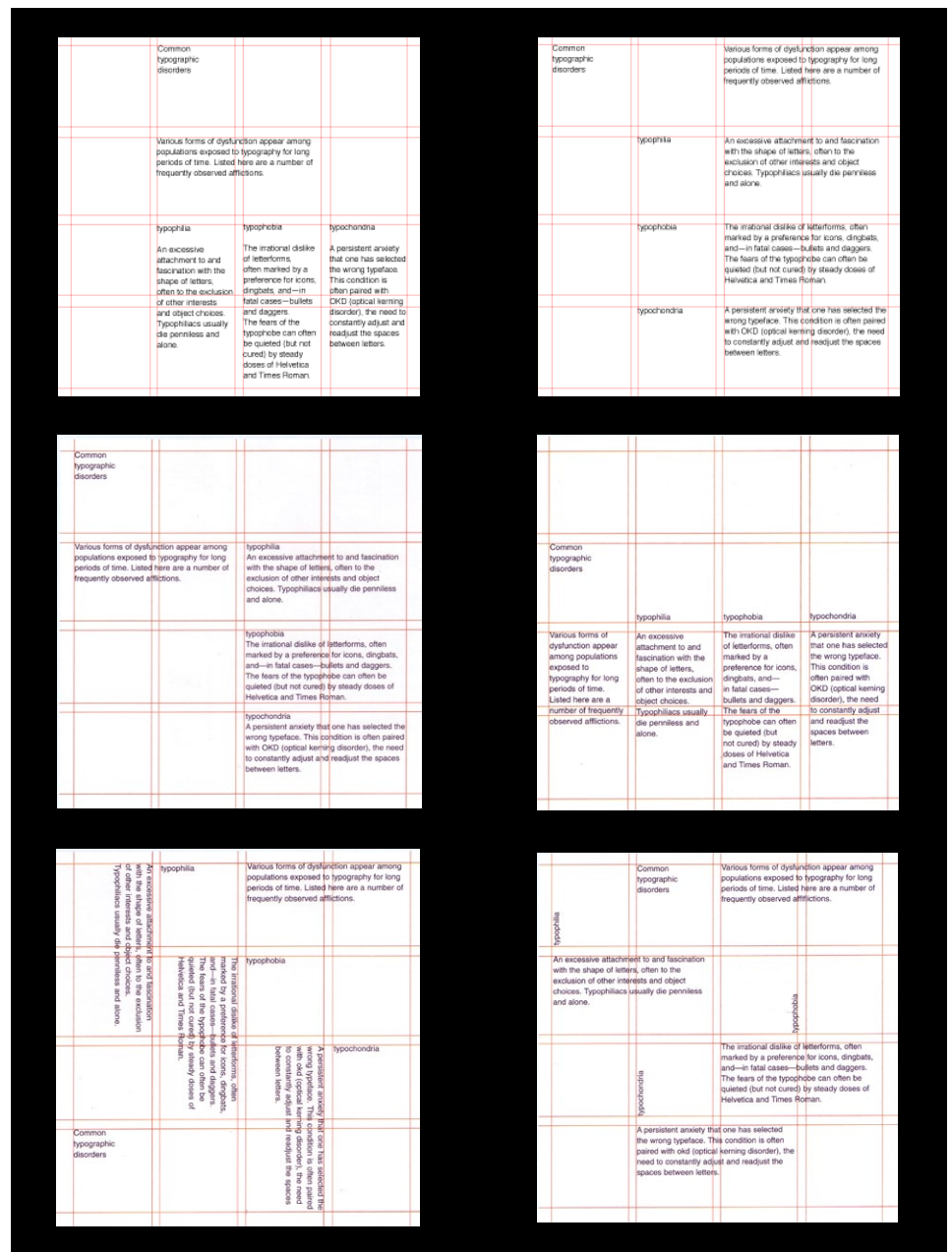
Typochondria

A persistent anxiety that one has selected the wrong typeface. This condition is often paired with OKD (optical kerning disorder), the need to constantly adjust and readjust the spaces between letters.

Typothermia

The promiscuous refusal to make a lifelong commitment to a single typeface—or even to five or six, as some doctors recommend. The typothermiac is constantly tempted to test drive “hot” new fonts, often without a proper license.

EXAMPLE SOLUTIONS:



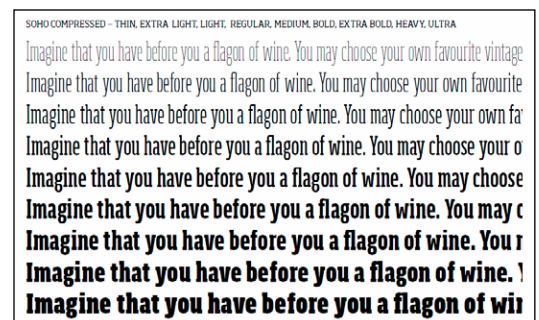
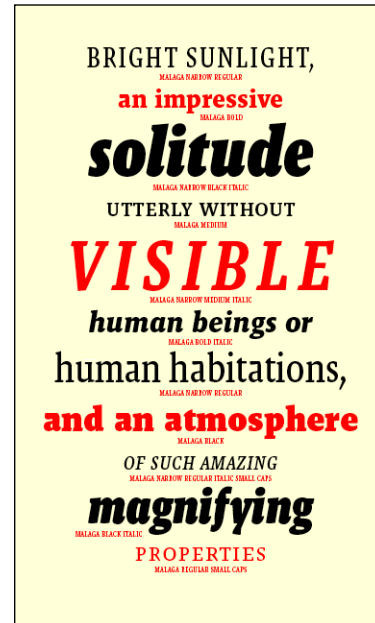
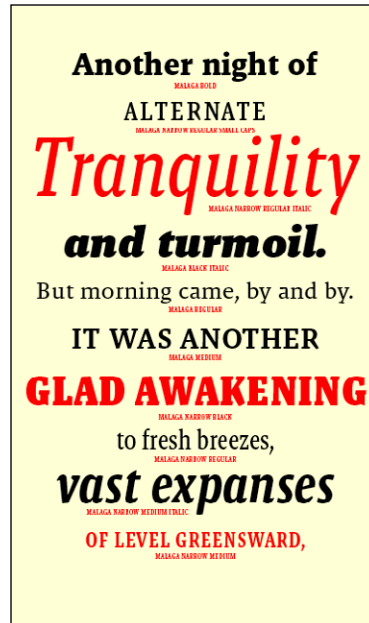
04 > >

SPECIMEN PROJECT

Typeface designers have a long-standing tradition of creating “specimen sheets” of their new fonts so printers and designers can see them in action. A good specimen sheet shows the flexibility and expressive range of the typeface family while capturing its distinct spirit and tone of voice. A good specimen sheet also highlights the most unique functional aspects of the face and displays its full range of weights, styles, characters, and special glyphs in a wide range of sizes.

Create two 11 × 17 specimen sheets for one of the following typeface families: Gill Sans Std, Sabon LT Std, Helvetica Neue LT Std, Baskerville Ten OT, Futura Std, Clarendon LT Std, or Bodoni Std (all provided). The first specimen sheet must include: (1) the “style block” with many styles and weights represented and labeled. Keep in mind that the “style block” should utilize some kind of related text, like a quotation or poem, or a set of words that surround a topic relevant to the typeface’s character or purpose. It is a chance for the specimen designer to show off personal style, topical knowledge, or aesthetic taste. The second specimen sheet must include: (2) the full character set including ligatures, lining & oldstyle figures, small capitals, and (3) a sample text set at several sizes, weights, and line spacings (see examples below).

EXAMPLE SOLUTIONS:



SOHO LIGHT 6/9 – STYLISTIC SET 2 WITH +15 TRACKING

SOHO REGULAR 14/17

SOHO ULTRA 14/17

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that advocates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery hearth of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in

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05 > >

Caveat: If you choose to execute the poster project, you must also complete all four of the preliminary text design exercises! They build skills you will need to employ in the creation of a more complex hierarchical relationship among elements where more variables are at play (color, scale, weight, style, etc.)

POSTER PROJECT

Create a 16 x 20 inch poster for the MidPoint Music Festival 2009 in Cincinnati. The text and the MPMF graphic identity assets are provided on the class workspace. Carefully consider the typographic hierarchy of the information presented. A viewer should be able to easily understand the calendar of events and to quickly learn who the featured performing acts are. The poster must also convey the excitement of contemporary indie and art rock to an audience of designers and students. The information itself must constitute the "imagery" of the poster. Your poster must be purely typographic. You may use colors, shapes, and lines as well as text, but no illustrations or photography. The poster must be trimmed to its edges, and "tiled" printing is acceptable, as long as the tiles are assembled neatly by taping on the back. The CGC also has affordable large-format printing options (see desk attendants for help on how to submit work).

EXAMPLE TYPOGRAPHIC POSTERS:

