MARYLAND INSTITUTE COLLEGE OF ART

Section A / Ellen Lupton

Tuesday, 9 am–3 pm

http://www.flickr.com/groups/typography_live/

Week 1   LETTER   Sept 2

Class discussion LETTERFORMS/LETTERFORM TERMINOLOGY

Class exercise You will be provided with a printout of a word and a piece of black contact paper. Cut through the printout and the contact paper to create letters. Save all the pieces. Join Flickr group as instructed.

Due next week ENVIRONMENTAL LETTERING (10 pts) Place your letters somewhere in the environment: MICA campus, your apartment, street, etc. Consider how and where you place them. Use the actual letters (positive forms) or the negative forms. Do not destroy or damage any private property. Photograph your installation (highest resolution possible). All photographs must be horizontal. Convert photograph to gray scale; adjust contrast as desired. Bring your high-resolution file to class. You do not need to print out your image.

Reading (for next week): "Letter," from *Thinking w/Type*
Answer discussion question posted on Flickr.

Week 2   LETTER   Sept 9   **All students meet at 9 am**

Lecture HISTORY OF TYPOGRAPHY/TYPEFACE TERMINOLOGY
Class exercise Upload letter photographs to Flickr as instructed.
Comment on at least two students' work.

Due next week TYPE PROTOTYPE, PART I (10 pts) Develop a concept for a new font whose forms relate to a 10-x-10 grid of circles. Each circle in the grid must be either "on" or "off." You have no curves or true diagonals. Represent the letters in one of the words on the list (see project sheet for details). Start by tracing or pencilling on the dot sheets provided before starting work on the computer. Come prepared to work in class next week! Export your Illustrator file as a jpeg (RGB, 72dpi) and upload to Flickr no later than Saturday, September 13. Comment on at least two students' work.

Week 3   LETTER   Sept 16   Meet in groups A + B

Critique TYPE PROTOTYPE

Due next week TYPE PROTOTYPE, PART II (10 pts) Complete your letterform design. Now, save as a new file, and introduce distortion into your system. Details on project sheet. Your final file must be either vector (Illustrator) or a 300 dpi Photoshop file! Upload a jpeg to Flickr no later than Saturday, Sept 20. Save high-resolution files for continued work and final submission.

Reading (for next week): "Text," from Thinking w/Type.
Answer discussion question posted on Flickr.

Week 4	LETTER	September 23	**All students meet at 9 am**

On-line critique TYPE PROTOTYPE/DISTORTED
Lecture TEXT TERMINOLOGY
Worshkop INDESIGN WORKSHOP / Virginia Sasser
Class exercise ALIGNMENT STUDY Set up an InDesign file, 8.5 x 11 inches horizontal. Experiment with aligning the text provided.

Due next week ALIGNMENT STUDY Arrange the quote provided to you in an exciting and engaging way. Be experimental! Use alignment to organize and interpret the ideas. Work in InDesign. Format: 8.5 x 11 horizontal.Use Adobe Garamond Pro only. Post a jpeg to Flickr no later than Saturday, Sept 27; also bring a printout.

Due next week: Final digital files for "Social" project and TYPE PROTOTYPE (all three phases). Label your files with your full name and put them in one folder.

Week 5	TEXT	September 30	Meet in groups A + B

Critique ALIGNMENT STUDY
Due next week CALENDAR (20 pts) Each student is assigned two weeks in a calendar book. Trim size: 9 x 7 inches horizontal. Develop two unique approaches. Bring two full spreads, trimmed to edge and taped together as spreads. Bring in printout and final files for ALIGNMENT STUDY next week (InDesign + pdf).

Reading (for next class): "Grid" from Thinking w/Type. Answer discussion question on Flickr.

Week 6	TEXT	October 7	**All students meet at 9:30**

Workshop NY TIMES BOOT CAMP
Collect ALIGNMENT STUDY
Due next week CALENDAR Submit final files for CALENDAR project.

Week 7	TEXT	October 14	Meet in groups A + B

Exercise: STYLE SHEETS
Collect CALENDAR digital files and prints
Due next after Fall Break Start working on BIG TEXT (20 pts). Using the text provided, create a poster, 18 x 24 inches. Use all the text. The poster needs to reward the reader up close as well as from a distance. No images. Develop two different approaches. Print out posters at actual size. Submit final revised calendar spreads (digital files and prints).

NO CLASS; FALL BREAK.	October 21	

Week 8	TEXT	October 27	Meet in groups A + B

Critique BIG TEXT
Due next week Revise BIG TEXT. Bring files to work in class.

Week 9	TEXT	Nov 4	Meet in groups A + B

Critique BIG TEXT
Work day BIG TEXT Work in class; individual meetings.
Due next week Bring digital files and prints for BIG TEXT. Bring full-size color print plus 8.5 x 11 reference print for me to collect.

Week 10	TEXT	November 11	Meet in Groups A + B

Collect BIG TEXT files and prints
Class exercise to be announced.

Project BOOK (20 pts) All students will design and produce two copies of a 16-page book. The suggested trim size is 5.5 x 5.5 inches. See project sheet for details.
Due next week Design at least 4 sample spreads.

Week 11	BOOK	November 18	**All students meet at 10 am**

Workshop BOOKBINDING / Virginia Sasser
Due next week Continue designing your book.

Week 12	BOOK	November 25	Meet in Groups A + B

Critique BOOK

Due next week Continue designing your book. Make a blank dummy.

Week 13	BOOK	December 2	Individual meetings

Binding advice from Virginia Sasser

Due next week Make a complete dummy of your book, in full-scale double-page spreads, trimmed to the edge and taped together in sequence.

Week 14	BOOK	December 9	Individual meetings

Week 15	FINAL	December 16	**All students meet at 10 am**

ALIGNMENT STUDY

Create an 8.5 x 11 inch horizontal page in InDesign. Set the margins to 2 inches all around. Draw a red box filling the entire page. (Use the red defined in the Swatches palette.) Arrange one of the texts below in an engaging and surprising way. Text can be black and/or white. Break up the text. Look for patterns and repetitions. Carefully consider alignment (flush left, flush right, centered, justified). Use the typeface Futura Book. 24 pt. Keep a 2-inch border around the page! Set the author's name in small caps, anywhere on the page. Don't go outside the margins.

WEEK ONE: Upload jpeg to Flickr; comment on two designers' work.

WEEK TWO: Complete design for final submission. Bring source file (InDesign) plus PDF and printout to class. Label all files with your complete name.

If we really want to move beyond the designer-as-hero, we may have to imagine a time when we can ask, "What difference does it make who designed it?"
Michael Rock

The traditional center of design is less and less interesting, as the margins are where true innovation occurs.
Gong Szeto

Design is the only profession I can think of in which a great number of its practitioners actually would like to be doing something else.
Scott Stowell

Does graphic design equip a person to do anything other than be a graphic designer?
Adrian Shaughnessy

Instead of giving the wrong answers, design should instead begin asking interesting questions.
Daniel van der Velden

Where everyone has a right to speak, everyone ends up thinking they have a right to be heard; and when everyone thinks they have a right to be heard, then you end up with a situation where nobody in particular is listened to.
Carl Trueman

How many artists collaborate in the making of a work? Almost all. How visible is this togetherness in the artwork? Hardly at all. How much do we know about the process of working together? Next to nothing.
Geert Lovink

Typography is not only a technology but is itself a natural resource or staple, like cotton or timber.
Marshall McLuhan

A printed word is far less beautiful than a tree or a branch of a tree.
Max Kisman

Games are a form of reality. Games are a form of ritual. Games are a form of magic. Games are a form of art. The game player, by playing, completes the piece.
Emma Westecott

To design a game is to construct a set of rules. But the point of game design is not to have players experience rules—it is to have players experience play.
Eric Zimmerman

The shortest route from A to B may well be a straight line, but that doesn't mean it will be the most scenic. Alas, the quest for answers is anything but linear.
Tracy Moon

The creative process is more like play than like study. It requires speculation, humor, tangents, and dead-ends.
David Canaan

For the designer, the greatest skill I can imagine having is to take any single thing and look at it from as many different perspectives as you can.
Will Wright

I suspect that functionalism is by now a quaint ism in need of a nice pair of earrings.
Denise Gonzales-Crisp

Design research sides with finding out rather than finding the already found.
Peter Lunenfeld

There is the known, the unknown known, and the unknown unknown. When the unknown unknown comes lurching into town, you have to learn about it comprehensively and at great speed.
Bruce Sterling

The cellphone has really taken off in places where congestion or poverty or culture lead people outdoors, into the streets, into cafes and bars and piazzas, places where the internet hasn't always been a big hit. Perhaps the internet was always a bit too suburban for the rest of the world.
Geert Lovink/Mieke Gerritzen

Technology is a way of organizing the universe so that man doesn't have to experience it.
All Media

Technology is probably the second most widely accepted drug in Western societies. Less accepted than tea, but more accepted than cofee and smoking cigarettes.
All Media

Do not covet your ideas. Give away everything you know, and more will come back to you.
Paul Arden

the private property aspect of creativity must be destroyed all are creators and there is no reason for this division into artists and nonartists
El Lissitzky

CALENDAR

Create a double-page spread in a calendar book. (We will publish the final book on Lulu.com, with everyone's pages, and have it available for holiday giving!) Each student will get a double-page, two-week spread. Extra spreads will be assigned for "extra credit"! Each page in your spread must include the month/s, seven days, the days of the week, and space for a user to write down information.

Use the Adobe Garamond Pro family only. Create a hiearchy and a grid for the page that uses space and typographic emphasis in a beautiful and functional way. Experiment! Surprise us!

SIZE: 7 x 9 inches, horizontal (each page). Top, bottom, and outside margins are 1/2 inch. Inside margins are 3/4 inch.

Black and red only. (Red = 100% y, 100% m.)

WEEK ONE: Bring two different designs, completely applied to the full double-page spread. Print out your work. Trim to edges. Tape pages together in spreads.

WEEK TWO: Second draft of design; work in class.

WEEK THREE: Bring printouts and digital files to class for assembly into printed calendar book.
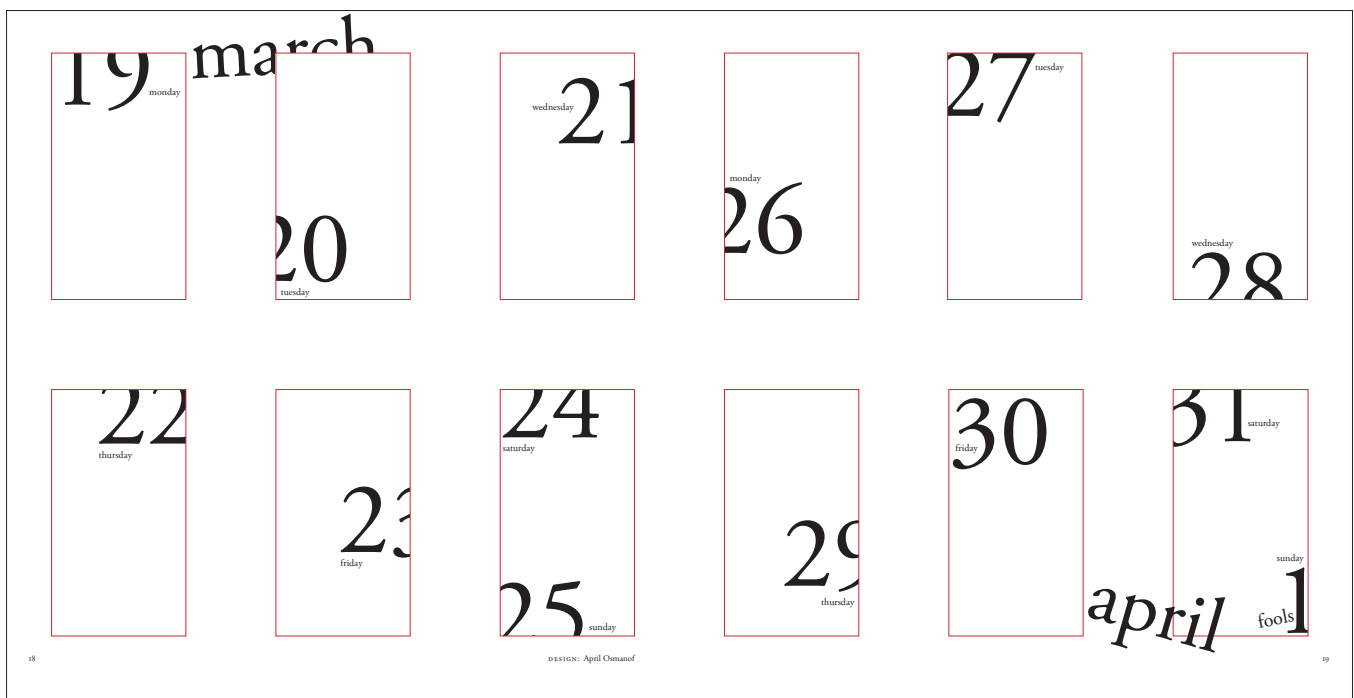
*Example from a previous year (April Osmanof)*

WEEK ONE: Download the text provided. Create a poster, 18 x 24, incorporating all of the text. The poster can consist of one large column, or several small columns. Use no more than three type families. The poster should look interesting from a distance, and it should be readable up close.

The market for the poster is readers of the magazines *Print, I.D.,* and *Metropolis.*

The title of the poster can be dramatized to create interest. The numbers are an important opportunity for anchoring the piece and establishing a visual rhythm. Bring actual-size poster to class. Tiling is acceptable. You may print full-size in black and white and make a small color print for reference.

WEEK TWO: Keep working

WEEK THREE: Bring a full-size print to class, along with an 8.5 x 11 print. I will review the full-size print, but I will collect the small print for grading. Submit a PDF of your final piece as well as your InDesign source files, labelled with your name (Jane_Doe_Word_I.pdf, Jane_Doe_Word_II.indd).
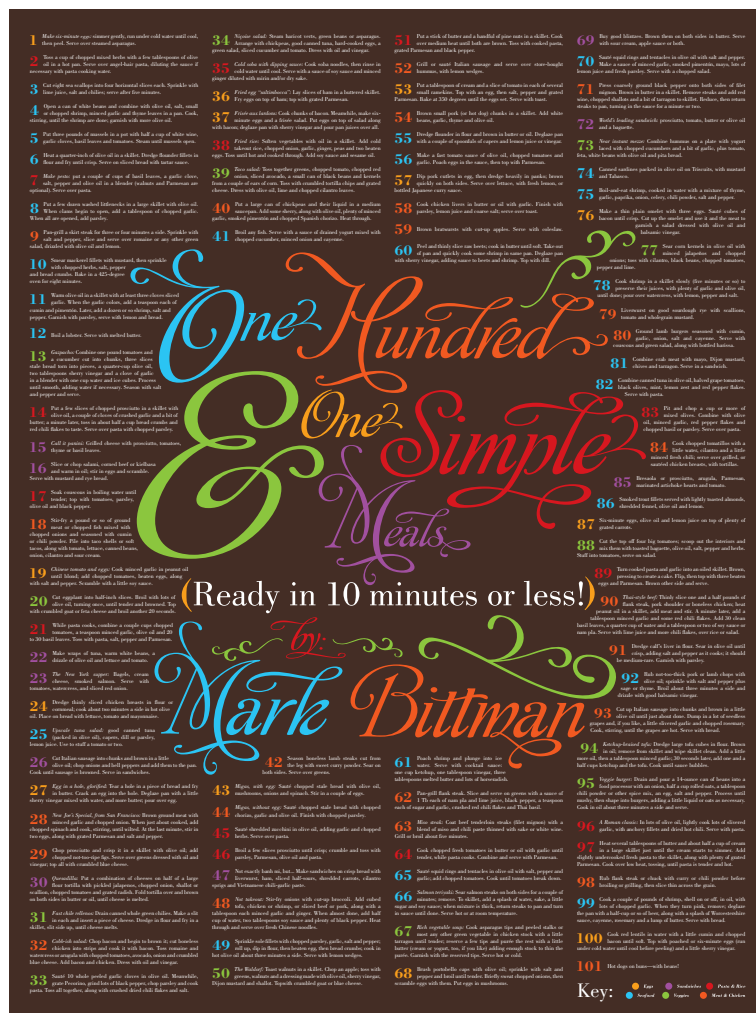
Example from previous year (Colin Ford)

BOOK PROJECT:
TYPE SPECIMEN

CONTENTS OF YOUR BOOK

COVER AND INSIDE COVERS
You may choose to wrap your book in a paper jacket. Think creatively about materials.

HALF-TITLE PAGE
This is the first page of the actual book. It can be blank, or it can contain an element from the cover or from the full title page. (1 page)

TITLE PAGE
This is the first full spread inside your book. It should include your title, your name as editor and designer, the year of publication, and the name of this course, and credit to any text used (2 pages / 1 spread)

TABLE OF CONTENTS (OPTIONAL)
This provides a map to the interior of your book. It could be simple or quite complex. (2 pages / 1 spread)

MAIN CONTENT OF BOOK
(10 pages / 5 spreads)

COLOPHON (OPTIONAL)
Some books have a colophon at the back, which describes the typefaces used and the paper or printing method. (1 page)

Design and produce a 16-page "specimen" for a typeface. A type specimen is a booklet that demonstrates the range of a typeface, applied to headlines and text in a variety of sizes. Each variation of the typeface should be labelled on the page. Type specimens have existed for centuries to help designers pick a font for a project. Type specimens today can be wildly flamboyant or classical and literary in their approach.

Choose a typeface for your project that has a substantial number of variations, such as Univers, Helvetica, Caslon, Baskerville, Garamond, Futura, or Bodoni. Look at a variety of typefaces before you choose one, and be sure that you have access to a good "cut" of the face (a full type family)

TEXT: You must use your own text or text that is in the public domain. Your text can be about your typeface, or it can be about anything at all that interests you, as long as your book design functions as a specimen of the typeface.

SIZE: 5.5 x 5.5 inches (5.5 x 11 inches open). You may choose a different size if you prefer.

BINDING: Use one of the following binding methods:
◆ pamphlet stitch, sewn signature, or stapled signature. (These methods require back-to-back printing.)
◆ French fold with glue (This is a folded sheet printed on one side and bound at the center.)
◆ French fold adhered to a sewn "spine."
◆ Pages output as spreads and mounted back-to-back with double-stick tape, duotack, or other non-spray adhesive.

NOVEMBER 18 All students: book-binding workshop with Virginia Sasser at 10 am. Come to class with a print-out of your typeface in every weight and style in which it is available. You don't need to "design" this page; this is an initial reference point.

NOVEMBER 25: Begin designing. Is there a grid? What will happen on each page? Think experimentally. Bring at least four spreads to class. Remember to include half-title page, title page, colophon, and a table of contents in your total page count.

DECEMBER 2: Individual meetings. Bring a blank binding dummy of your book; binding advice from Virginia Sasser.

DECEMBER 9: Individual meetings.

DECEMBER 16: Bring your bound book. Also bring a PDF of your book, set up in designer spreads (not printer spreads).