

project 1: *Font and Letterpress Haiku*

level //////////////	Beginning
references //////////	Writing, Reading, and Visual Syntax (66–68); Reading Convention and Type Tradition (68–70); Touching and Seeing (162–63); The Four Typesetting Revolutions (164–66); Saying and Playing (194–95); Rhetorically Speaking (195–96); Visual Semantics and Syntax (196–201)
key concepts //////	Typesetting technologies / craft / visual syntax / collective production / letterpress printing / book binding / reading convention / typographic tradition / typographic materiality
objectives //////////	Become acquainted with historic processes (metal-type composition and letterpress printing). Learn about the origins and uses of some typefaces. Increase awareness of reading conventions and typographic traditions and their genesis. Practice rudimentary syntax manipulation. Practice handcraft in trimming and bookbinding.
project value //////	If the instructor has access to metal type and a letterpress, this project introduces students to the historical technology of typography. Students become acquainted with some history of typefaces, and their usage. The project results in a limited-edition book that shows typefaces in use, and which is produced by every class member. Students are introduced to handcraft, to the limits of metal typesetting, and to the tangible qualities of letterpress printing.
description //////////	<p>The instructor assigns to each student a font that is available in metal at several sizes and weights, each with sufficient sorts. If typeface options are limited, the same font might be assigned to several students. Each student researches and writes haiku about his or her assigned typeface. The students then design and typeset, print, trim, and bind all the haiku into a 6- or 7-inch square-format book.</p> <p>Research</p> <p>The instructor directs students to library holdings of books on typeface design (such as: Walter Tracy, <i>Letters of Credit</i>; Robin Dodd, <i>From Gutenberg to Open Type</i>; Simon Garfield, <i>Just My Type</i>; Ruari McLean (ed.), <i>Typographers on Type</i>; Erik Spiekermann et al., <i>Type and Typographers</i>), historical surveys, and online sources. Students research when and where the designer of the typeface practiced or practices, the year of initial release and the issuing foundry, and whether or not the typeface has been digitized and by whom. Students should also research the contexts of use.</p> <p>Writing</p> <p>Students write several three-line haiku about the font, based on their research. Steve Wolfe has written a good primer for English speakers, <i>Writing Haiku in English</i> (available online), though other resources abound. The haiku might be serious or playful. The class (or small groups) helps each student choose the best haiku during an open reading.</p> <p>Design while Typesetting</p> <p>The instructor demonstrates composing metal type. Referring to the font weights and sizes available, students design the haiku to include visual syntax in addition to conventional reading syntax. For instance, one or two words might be emphasized through scale or weight difference. Students typeset</p>

the haiku and typeface name, composing to fit the page format. The instructor might constrain compositional options, such as line spacing (leading, in this case), justification, and placement, or might standardize how the name of the typeface is typeset and placed.

Printing and Binding

The instructor demonstrates locking up the letterpress bed, printing, and trimming. Students print and trim their respective pages, producing sheets for every student in the class. Every student receives a complete set of pages. Students then select a cover stock for their book. If time allows, students might collaborate in small groups to design a cover, titling the book as they deem appropriate. Each student collates the set of pages in his or her preferred order, and binds the covers and pages using a Japanese binding technique. (Keith Smith's *Non-Adhesive Binding* is a good reference for these and other binding techniques.)

notes ////////////////

Compiling an online archive of the collected information on each typeface can produce a useful resource for the entire class.

This project might be assigned to groups of two or three students. Each writes haiku about the same typeface, and the students produce a page together. This approach is more practical for classes or paired sections of thirty or more students, or in cases where access to facilities is limited.

If metal type and letterpress are not available, this project can be adapted to digital and hand processes. For instance, the haiku might be typeset by hand, cutting individual letters from alphabets of the typeface that are output on paper (in the way of mechanical production of yore). The composed "paste-up" might then be silk-screened using a hobby or tabletop silk-screen kit. Or students could digitally typeset the haiku, output, and silk screen.

project 2: *Font Mannerism Portfolio*

level //////////////	Beginning
references //////////	Denotation and Connotation (33–35); Formal Systems (39–40); Structure (47–49); Letterform Variation (129–30); The Connotation and Denotation Exponents (216–17); Typeface Anatomy (227)
key concepts //////	OpenType glyphs / pattern and variation / denotation and connotation / formal system / letterform malleability / typeface anatomy / grid and structure
objectives //////////	Scrutinize the formal characteristics that unify an extended typeface family. Demonstrate the formal characteristics that distinguish family members. Learn and apply typographic nomenclature. Lay out a rudimentary format, a grid, and a typeset system. Express the connotative range of formal attributes in contexts. Learn basic page design and drawing tools in Adobe InDesign and Illustrator.
project value //////	The phases of this project oblige students to look closely at the formal attributes and relationships that both unify and distinguish members within a typeface family. The first phase introduces simple typesetting matters and typeface nomenclature while students become familiar with the extended set of glyphs within an OpenType family. This phase also reveals the formal system as a whole. The second phase sensitizes students to the intricacies of typographic craft by disrupting the automatic nature of digital typesetting. This phase also introduces the notion of typeface connotation. The third phase directs students to analyze form by way of focused comparison of details across the family, such as serif, bracket, and terminal variations within the system, or particular differences among weights, strokes, counterspaces, and/or curves. Students also begin to learn that type can be dissected. The fourth phase alerts students to the pliable nature of typography, and the role that contexts play in evoking meaning. Overall, this project also applies a variety of essential InDesign and Illustrator tools and functions.
description //////////	Groups of two students work together to compile a set of twenty leaves within one InDesign document. Two sets of output create one complete portfolio for each student. The teacher assigns a different typeface family (each to include small caps, non-aligning numerals, and other alternates) to each group.

Phase 1: The Family Display

The instructor establishes a format, grid, and typesetting rules for the project, for instance: vertical tabloid format; centered orientation; 72 point square grid, margins aligned to the grid, standard folio label, etc. (fig. 1). The instructor demonstrates such production shortcuts as Pages functions, guides, grids, and labels applied to master sheets. Students typeset glyphs to display adequately the characteristics of six family members, at the same point size (i.e. 60 pt.) and on line spacing that aligns to the grid (i.e. 72 pt. See figs. 2 and 3.) Students label the portfolios with information determined by the teacher, for example typeface family and font name, type designer, student name, etc. (6 pages).

Phase 2: Digital Handset Type

Each student selects three words to describe three members of their family. In Illustrator, students typeset the alphabet in the three fonts selected, both capitals and lowercase, then convert the typeset alphabet to outline. They then copy/paste the outlined alphabet onto a new page in the InDesign

portfolio document, applying the rules established in Phase 1 (fig. 4). Students duplicate individual letters, placing each in the order required to form the words. They then adjust the spaces between letters until they are evenly spaced (kerning). They should then group the letters of the word, scale, and position the word as desired, and repeat the task for the other two words (2 pages).

Phase 3: The Family Mannerisms

Working in both Illustrator and InDesign, each student creates three diagrams that reveal the formal characteristics shared by family members, and those that render differences. Students might compare and contrast stroke variables and ratios, cap-height-to-x-height ratio, counter or aperture shape similarities and variations, posture and slope, serif or terminal shape repetition, curve repetition, and set-width variation. Any detail that reveals the family's formal system is acceptable. Students should create compositions with glyphs converted to outline. They should isolate details and parts of glyphs using a second color, overlays, gradients, strokes, or any other treatment that directs focus, and label the diagrams with correct nomenclature. Compositions should support the comparisons being made. One comparison per composition; one composition per page within the InDesign portfolio document; three compositions per student (6 pages).

Phase 4: The Family in Context

Students work with one of the descriptive words selected from Phase 2. Create three manipulations/compositions within the portfolio-format parameters: (1) Using any of the assigned typeface family members, manipulate the word to emphasize connotation. Apply scale, color, cropping, composition and/or alter the letterforms to particularize the communication. (2) Apply the word within the context of a sentence, and place that sentence somewhere within an external context in order further to activate connotations of the sentence in relation to its placement. (3) Create an image of the word using a combination of media—photography, scanning, letterpress, drawing, etc. Students may add any found or created glyphic material. Three compositions per student (6 pages).

notes ////////////////

Working in groups of two allows students to share observations, discuss findings, and distribute the labor toward creating a substantial study of one typeface family.

A class of sixteen students exposes all to the formal character of eight separate typeface families.

The phases are best distributed at short intervals over the course of the semester, as software skills develop. The phases can be accomplished consecutively over an extended period.

Typefaces might be assigned to students according to classification category, adding to the label content.



figure 1

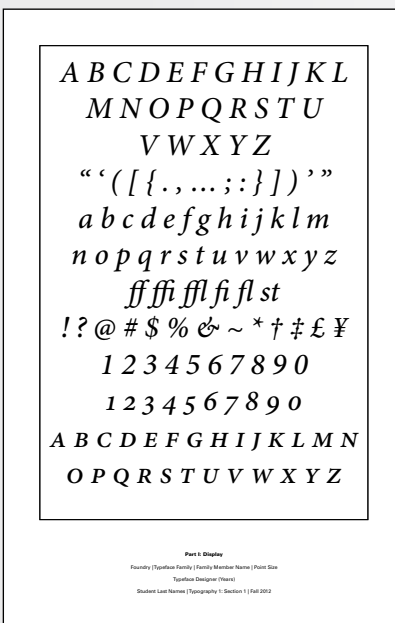


figure 2



figure 3

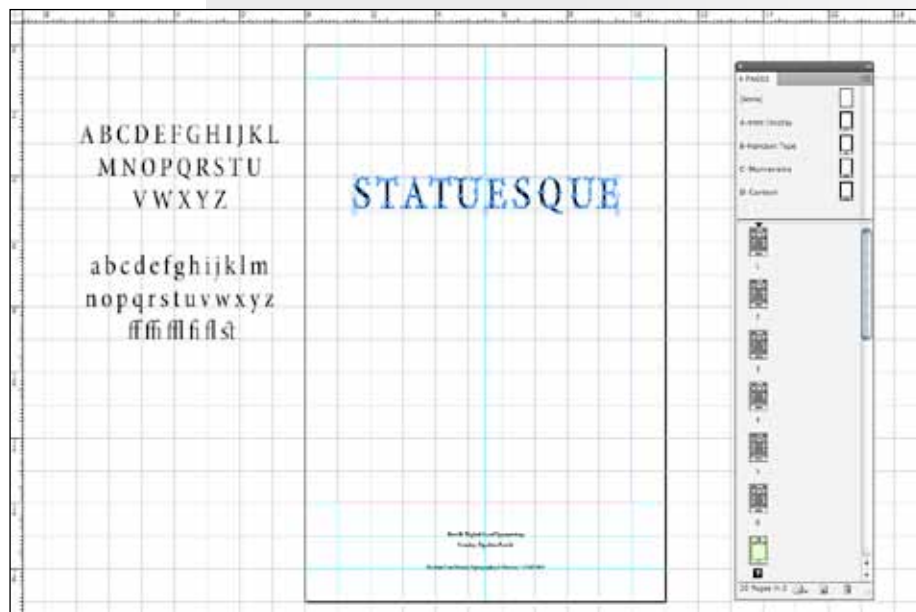


figure 4

project 3: *Sustained Reading: Proportional Format*

level //////////////	Intermediate
references ////////	Typographic Messages (51–57); Pragmatic and Aesthetic Rules: Part I (70–73); Pragmatic and Aesthetic Rules: Part II (113–17); Organizational Systems (through to Classical Grids, 132–34); Forming and Using Grids (141–48)
key concepts ////////	Proportional logic / paragraph aesthetics / grid structure / hierarchy / sustained reading / printing technologies / printing
objectives ////////	<p>Learn the historical origins of book page composition.</p> <p>Build a grid structure and compose typography to express geometric proportions.</p> <p>Develop visual harmony among parts of a book, from cover to title pages to text pages to colophon.</p> <p>Learn and apply paragraph aesthetics, hierarchical roles, and rules in sustained-reading formats.</p> <p>Understand the relationship between page size, page count, point size, and word count.</p> <p>Address the needs and conventions of the reader.</p> <p>Cultivate aesthetic taste of the kind that has historically been valued.</p> <p>Practice master pages and learn style sheets and other essential typesetting tools in InDesign.</p>
project value ////////	First and foremost, designing a booklet using the aesthetic precedents established by proportional book design introduces students to typography's deep traditions. Additionally, as students observe the results of an iterative process, they experience the practical and aesthetic effects of nuanced decisions on typography set en masse. The project also invites instructors to demonstrate best practices for setting up continuous text documents, replacing defaults with preferred measures, and using such efficiency tools as master pages, style sheets, and automatic pagination.
description ////////	<p>Students select a complete text of around 3,500 words, preferably with subheads, the content of which is up to the instructor. Students build and apply a proportional grid structure based on the Golden Section, or related traditional proportion ratios, e.g. the classic 2:3. Students design a booklet in the traditional idiom that supports sustained reading. The final booklet (ideally 16 pages) includes half title, full title, the complete text, and colophon. It is printed in one color (black ink on off-white stock) with a separate cover. Instructors might ask students to submit document files as part of the assessment, ensuring that students apply master pages and style sheets as instructed.</p> <p>Construct the Grid</p> <p>The instructor demonstrates the construction of a Golden Rectangle and, in InDesign, the creation of proportional margins using the Villard method (fig. 1, also discussed on page 135). The key lesson here is how space is divided when applying proportional logic, as compared to how space is divided when applying mechanical logic (i.e. modern grids). Students set up margins, guides, and master pages. The instructor demonstrates how to flow continuous text into an InDesign document.</p> <p>Paragraph Aesthetics and Hierarchy Iteration</p> <p>Students flow content into the prepared document. Using style sheets, students learn to alter typeface, size, and line spacing quickly and methodically within full-justified paragraphs to produce dozens of</p>

project 3: *Sustained Reading: Proportional Format*

“text trials,” continuously printing out single spreads as they are made on screen. 300 or higher DPI laser printer output provides sufficient typographic accuracy so that students can readily observe and compare trials. Discussions of text color, texture, and readability, in relation to the subject and word count, help students narrow options toward final choices.

Typesetting Iterations

Students apply these narrowed options to the entire text, adding character styles—small caps, italics, and so on. The instructor introduces the finer points of typesetting, including appropriate indents, drop caps or small-cap lead-ins, running heads, folios, subheads in relation to the main body, and widows and orphans. Students negotiate all aspects of the text, including how and where the first and last text begins and ends.

Half Title, Full Title, Colophon

Students study traditional, centered half title, full title, and colophon design. The instructor specifies appropriate content for each, i.e. the title, subtitle, author, publisher, title-page illustrations (called “cuts”). Discussions emphasize the use of scale, titling faces, texture variation, and spatial relationships to create rhythm, balance, and repose.

Printing

Students output the booklet in spreads, back to back, using InDesign’s Print Booklet feature.

Cover Design and Binding

Students design a separate cover, the parameters of which are determined by the instructor and consistent with proportional logic. If letterpress or silk-screen facilities are available, students might produce the cover employing these technologies. The final booklet is collated and bound using either a three- or four-hole binding technique.

notes ////////////////

As students generate iterations and refine typography toward a final booklet, the instructor helps them make choices based on (1) consideration for the reader and sustained reading, and (2) the degree of adherence to traditional aesthetic values.

A visit to the library to find books designed in the classical manner is an instructive and fun exercise. Students hunt through the stacks for traditionally designed books. The class then discusses the books in a variety of terms: typesetting and printing quality (compare a book typeset in metal and printed in the 1930s, for instance, to one typeset digitally and printed in the 1990s); title page aesthetics; hierarchy of running heads and folios to body text; readability. A “Hall of Shame” category alerts students to the fact that not every printed book is an example of fine typography.

Exposing students to historical writings—theories, attitudes, and typographic traditions—is critical to students experiencing the mindset of this idiom. Rather than teach how to design books “properly,” this project aims to connect students with history and a rich lineage dating back to Gutenberg. See for example:

Jan Tschichold, *The Form of the Book* (especially the following sections: Clay in a Potter’s Hand, Graphic Arts and Book Design, On Typography, The Importance of Tradition, Symmetrical or Asymmetrical Typography?, Consistent Correlation Between Book Page and Type Area, On Leading, Why the Beginnings of Paragraphs Must Be Indented, Typography and the Traditional Title Page.)

project 3: *Sustained Reading: Proportional Format*

Jost Hochuli and Robin Kinross, *Designing Books* (especially the following sections: Book Design as a School of Thought, Kinds of Books.)

Steven Heller and Philip P. Meggs (eds.), *Texts on Type* (especially Beatrice Warde, On the Choice of Typeface)

Robert Bringhurst, *The Elements of Typographic Style* (especially the section Choosing & Combining Type)

Ruari McLean (ed.), *Typographers on Type* (especially Frederic Goudy, A Book is a Thing to be Read)

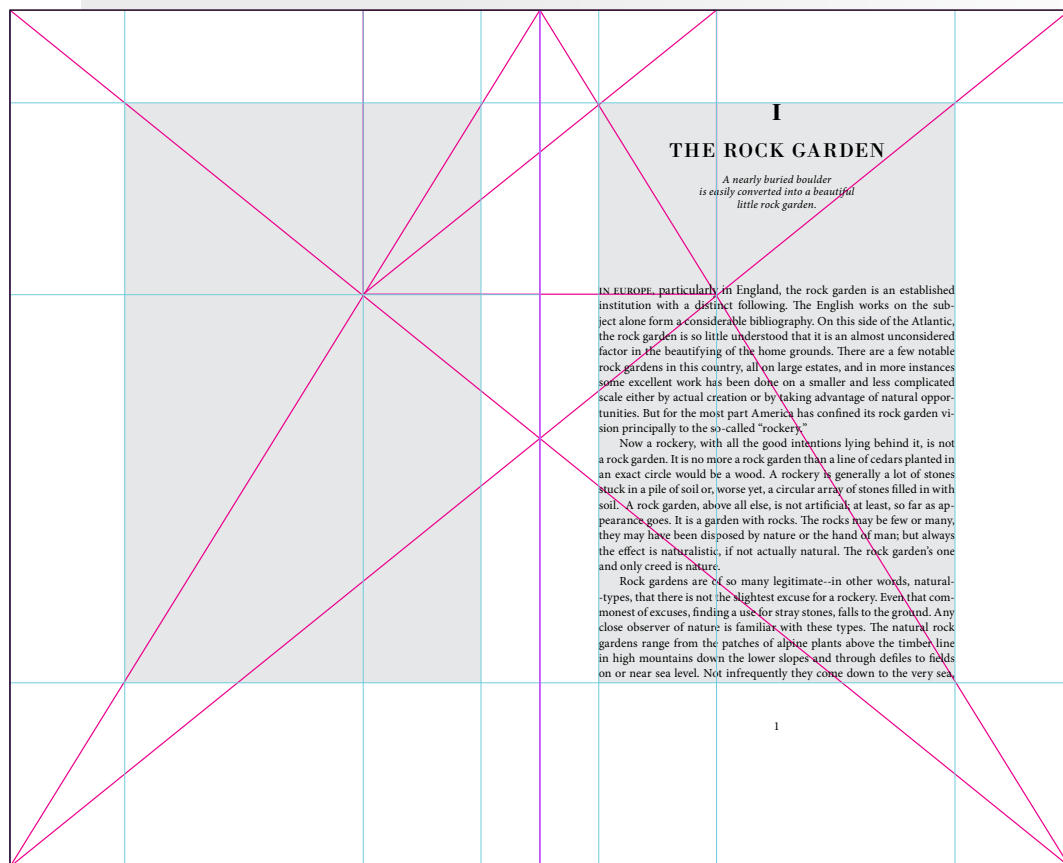


figure 1

project 4: *Found Type Archive* PAGE 1

level //////////////	Beginning / Intermediate
references //////////	Interconnection (26–27); Relational Typography (28–29); Systems in General (29–33); Denotation and Connotation (33–35); Manners (110–11); Form and Cultural Messages (148–51)
key concepts //////	Taste and judgement / vernacular / cultural context
objectives //////////	Observe typography in the environment. Learn a bit of history and gain exposure to the cultural typographic “baggage.” Identify the layers of communication that are possible. Establish criteria for judging quality, including personal preference. Begin an archive of one’s own.
project value //////	This project sensitizes students to the vast quantity and variety of typography that surrounds them, and cultivates discernment. The collective examples and subsequent discussions demonstrate to students that taste, craft, visual distinction, and effective communication are situated on a sliding scale. The project also awakens students to the role that context plays in making judgements about typographic effectiveness, whether or not the work under scrutiny reflects good taste. Student observation and class discussion, augmented by the instructor’s discernment and knowledge of historical precedent, introduce students to the criteria by which designers assess typography to be “good” or “bad.” The project also encourages students to develop their own tastes.
description //////////	Each student digitally photographs or scans typography they find in their environment, capturing as many images as possible within the time allotted. (The instructor might assign a minimum number of images). From the individual collections, students select at least three (more if the class is small) to serve as examples in six categories: “Schooled Good,” “Schooled Bad,” “Unschooling Good,” “Unschooling Bad,” “Favorite Good,” and “Favorite Bad.” Appendix A describes the categories. The instructor sets up either a web-based aggregator, such as Flickr or Google+, or a folder on a private server, and creates six category albums or folders to contain examples. The instructor might also demonstrate a process for converting, saving, and uploading the images. Students upload their examples into the appropriate category album or folder, adding a caption to each that describes where they found the typography—to provide context—and how the work exemplifies the category. Students should provide well-lit, in-focus, and clearly isolated examples. The project concludes with class discussion, and, if the instructor wishes, a collaboratively designed book that includes written analysis.
notes //////////////	An online archive allows students to study all collected examples, and invites immediate comparison within categories. One example within a given category might prove to be more or less “good” or “bad” than another in the category, prompting students to observe more subtle differences. Projecting the completed archive during a class session engenders lively debate, which models how tastes evolve: socially. Viewing the archive together as a class also gives the instructor the opportunity to point out historical precedents—commercial vernacular, for instance, or typeface associations gained from repetitive application, period styles, and so on. The degree to which production technologies, materials, and manufacturing variables influence perceived quality might also be discussed. Ranges of taste should be central to the discussion, relative to the context of use.

appendix A // **Schooled Good / Schooled Bad / Unschooled Good / Unschooled Bad**

Typography that appears to be created by graphic designers who are experienced and trained in design and typography might be considered “schooled.” Such work might strictly adhere to typographic “rules,” or might consciously sidestep the rules for effect. Design decisions appear to be informed by knowledge of design history and technologies. Schooled type communicates intended messages through “appropriate” choices of typeface, composition, scale, letter spacing, word spacing, and line spacing, resulting in clear hierarchy, a high level of readability, and an aesthetic that appeals to the tastes of its readers.

Typography that is “Schooled Good” might be beautifully crafted, appropriate, and expressive, perhaps innovative. “Schooled Bad” typography might be clichéd and unimaginative; or somewhat properly designed yet not fully considered; or dogmatic, rigid, and lifeless. The typography might not function well for its purpose.

Typography that appears to have been created by people ignorant of typographic traditions and tastes might be considered “unschooled.” Design choices might be clearly inappropriate—a law-firm brochure typeset in Tekton—and therefore communicate unintentional, if not absurd, messages. Unschooled typography might be illegible, unreadable, poorly crafted, or plain offensive to a designer’s eye.

“Unschooled Good” typography might exude qualities that are compelling in their strangeness; or fresh in their clumsiness; or inspiring in their honesty and authenticity. “Unschooled Bad” work might confuse the reader to the point of miscommunication; or misrepresent the intended message; or the work might be irrefutably hideous.

Schooled typography can look unschooled, where the designer appears intentionally to have ignored the rules of “proper” typography. Unschooled typography might reasonably emulate schooled typography and adequately communicate to readers, but lack aesthetic subtlety.

Favorite Bad / Favorite Good

Any typography that we find inspiring, quirky, funny, gorgeous, beautifully crafted, surprising, attractively weird, curious, and so on fits into these categories. It’s stuff we just like!

project 5: *Actual and “Asif” Type Poster*

level //////////////	Intermediate / Advanced
references //////////	Materiality and Message (180–81); Authenticity and the “Asif” Factor (182–83); Consonance and Discordance (205); Abstract and Mimetic Type (206–8)
key concepts //////	Materiality / “Asif” factor / craft / analog and digital media / connotation / expression
objectives //////////	Manipulate letterforms to communicative effect. Practice iterative processes for making typography. Orchestrate relationships among mimetic and “decorative” typographic elements, and abstract typographic elements. Generate typography in a variety of media, and translate them into print.
project value //////	Students expand their range of typographic form-making skills and sensitivity to a full range of typographic possibilities.
description //////////	<p>The instructor assigns content, such as quotations from type designers or typographers about the rules and functions of typography. Alternatively, any content that is based on individual opinion can serve. Students design a poster that emphasizes some aspect, iterating with a variety of materials, analog and digital tools and processes.</p> <p>Phase I: Iteration and Exploration</p> <ul style="list-style-type: none">• Draw words, scan, digitally trace, and manipulate in vector software (e.g. Illustrator).• Paint words, scan, and digitally manipulate in bitmap software (e.g. Photoshop).• Digitally typeset words, output, manipulate by hand, then scan.• Digitally manipulate words using software filters and extrusion tools.• Digitally extrude words in SketchUp and export to bitmap or output a paper model (e.g. Flattery).• Construct words in a variety of materials, and digitally photograph or scan.• Any or all of the above. <p>Phase II: Design and Composition</p> <p>With the library of possible typographic form discovered in Phase I, students decide on the techniques they will apply for the final text. Some text will be created following the techniques discovered in Phase I, and some will be typeset as “straight” text, depending upon the message the student hopes to convey. The final outcome is a large format poster (18" x 24", or A2, or larger) that visually expresses agreement (consonance) or disagreement (discordance) with the statement.</p>
notes //////////////	<p>Students should be encouraged to try out anything in Phase 1, and to document the processes and techniques they discover in order to repeat them as desired.</p> <p>Depending upon the skill level of students, the instructor might opt to limit the number of processes employed for the final outcome.</p>

project 6: *Stop Motion Story*

level //////////////	Beginning / Intermediate
references //////	Hierarchy, Parts I and II (47–50, 85–88); The Semantics and Syntax of Hierarchy (199–201)
key concepts //////	Hierarchy / dynamic typography
objectives //////	Alter meaning by controlling hierarchical relationships of words in space and over time. Practice an iterative method (random selection) to discover message emphases. Discover the effect that scale and time have on hierarchy, and ultimately, on messages. Apply “movie” features available in Illustrator.
project value //////	Most typography exercises focus on static environments. This project introduces time as a consideration in reading and hierarchy.
description //////	Either the student selects or the instructor assigns text comprised of fewer than a hundred words (see Appendix A for examples).

Build a Library

The instructor assigns one typeface family to each student, with the restriction that only two members of that family can be used. Within the Illustrator CS5 Symbol Library feature, students typeset and archive a collection of typographic variations as “symbols” within the library: randomly sized single words and word sets, typeset black on white, to fit within a 3:4 screen ratio (e.g. 600 x 800 pixels or similar). Complicated or important words might be broken into syllables as well. The symbol library consists of at least three distinct sizes per word and/or word set, plus a few syllabic breakdowns. (The microfiction example in Appendix A would yield a minimum of 140 typographic variations symbols.)

Iterations

Students construct several (at least 5) iterations of the complete text by placing words, word sets, and syllables into sequential layers to form the basic frames of a .swf file. The file should be saved “for web and devices” at a frame rate of 1 or 2 fps. (Test each sequence using Flash Catalyst: demos and guidelines available at Adobe.com.).

- Frames (layers) can repeat to extend duration of a word or words on screen.
- Each sequence emphasizes different words within the text, through scale and duration.
- Begin with a centered composition throughout, then try other compositional strategies.
- Introduce white type on black for occasional emphasis.

Comparison and Refinement

Compare the iterations. How does the story change with hierarchical emphasis? Students select one to refine, i.e. adjust timing, scales, etc.

notes //////////////	This project might be adapted for the advanced student by adding a fourth phase for which the student selects a brief excerpt of acoustical music or a drum-and-bass beat, between 30 and 60 seconds, depending upon the length of the text. An iteration might then be reconsidered and designed to the audio track in Flash or another animation software.
----------------------	--

appendix A // // // // // // // **Microfiction**

“The Black Sheep” by Augusto Monterroso, from *The Black Sheep and Other Fables*

In a distant land many years ago there lived a black sheep. It was executed by a firing squad. A century later the regretful herd erected to the slain sheep an equestrian statue that looked very nice in the park. In the years that followed, each time that a black sheep appeared it was rapidly executed so that future generations of common and ordinary sheep could practice their sculpture.

Directions

“How to do Papier Maché”

Create a papier maché form and prepare paste.

Tear newspaper into strips 1 to 2 inches wide.

Saturate one piece of newspaper by dipping it into paste.

Gently squeeze the strip from top to bottom between two fingers to remove excess paste.

Smooth the newspaper strip onto the form.

Cover the form with a layer of overlapping newspaper strips, placed in crisscross fashion.

project 7: *Typeface as Identity*

level //////////////	Advanced
references //////////	Legibility and Readability (73–77); Typeface as Identity (217–18); see also the design of Martin Majoor’s Scala
key concepts //////	Design systems / graphic identity / typeface design / scale / material / context
objectives //////////	Design a complete typeface for proprietary use. Establish a system of use across media. Learn or perfect skills using font-production software. Apply features available in Illustrator and InDesign to typography.
project value //////	Students create and apply a typeface designed specifically for a particular use, rather than select an existing typeface as the foundation for a graphic identity. Students experience the malleability of letterforms by “looking under the hood” of typeface creation. Applying the typeface across media platforms and scales, in a range of materials, asks students to consider typography in all its potential physical makeup and contexts. The project also exposes students to imaginative uses of typefaces to create distinctive character.
description //////////	<p>The instructor assigns an event—e.g. a museum exhibition, music or craft festival, or fashion week—or asks students to invent one based on their interests. Students design a complete alphabet and numbers, first drawing and refining a logotype and then applying the form principle to a complete alphabet. Students digitize the font in typeface-production software (Type Tool*), and apply the typeface across a variety of media.</p> <p>Develop a Typeface “Form Principle”</p> <p>Students develop a form principle, perhaps inspired by connotations of the event or entity, or in response to a current typographic trend. From that principle students then build a logotype of eight or more letters (optimally). The form principle might be based on or follow proportions borrowed from an existing design (see the note on the ethics of typeface design below).</p> <p>Build out the Typeface</p> <p>Once the basic form principle is established, students apply and adapt the principle to the alphabet and figures (0–9), adjusting the principle in order to accommodate a complete set of glyphs (uppercase, or lowercase with a few necessary uppercase letters). Drawings might first be worked out in Illustrator, than copied into font-production software where they can be tested, spaced, and committed to a font that is usable in print- and web-production software.</p> <p>Apply the Typeface</p> <p>Students devise a brief expression (along the lines of a tag line or catch phrase), and use both the phrase and/or the logotype to deliver the identity, depending upon the application. Students select</p>

project 7: *Typeface as Identity* PAGE 2

five appropriate but different kinds of application and media (user touchpoints): print- and/or screen-based materials (static and dynamic), web presence, rich e-mail, signage, architectural identification (interior and exterior), vehicle marking, street presence, clothing, product packaging.

notes //

Should students opt to base their design on another typeface, instructors should educate them in the principles of ethical typeface design. (See the *TypeRight Guide to Ethical Type Design*, <http://www.typeright.org/ethicsguide.html>.)

For more on typography-centered identities, see the Brand New Conference website (<http://www.underconsideration.com/brandnewconference/>). Past conferences' websites are at /2011 and /2010).

*Type Tool is an affordable and "lite" version of Font Lab, and is available with an academic discount for accredited programs. A good reference for creating fonts in Type Tool is Leslie Cabarga's *Learn Font Lab Fast* (<http://www.lesliecabarga.com/products/learn-fontlab-fast>), though the Font Lab site also offers tutorials.

project 8: *Manifesto (Letter-Rip)*

level //////////////	Intermediate / Advanced
references //////	Pragmatic and Aesthetic Rules: Part I and Part II (70–72; 113–16); The Reading Space (79–85)
key concepts //////	form-making methodology / reading spaces
objectives //////	Establish function and message from form. Craft letterforms that express meaning. Apply the same text to a range of reading spaces.
project value //////	This project asks students to defer designing with meaning in mind, with the goal of opening up typographic possibilities while working within a “form research and development” methodology.
description //////	<p>The instructor assigns students to teams of two or three. Each team selects a typographic imperative, or a “rule,” such as “quote marks always,” “only true italics,” or “em quad indent.” The project asks students not to depict the statement appropriately, but rather to instill it with notable verve and immediacy. Beginning with large-scale, hand-painted or drawn letters, teams build the statement from discovered letterforms, then apply the statement to a billboard, a full newspaper spread, and an eight-page ’zine.</p> <p>Phase I: Letterform Drawing and Painting</p> <p>Each member of the team creates body-sized paintings of letters needed for its statement using black-and-white painting and drawing materials on large butcher paper (see Appendix A). The drawings might reference letterforms found from any source, including newspapers, flyers, and other printed ephemera, and/or screen captures.</p> <p>Phase II: Statement Design</p> <p>Students collage the letters at full scale to assemble the message. Team members might repaint certain letterforms as the final statement is developed. Students capture the raw material either by photographing a set of images to create a composite or by cutting up the letters, scanning the parts, and reassembling the parts in software. The captured material can then be manipulated in software.</p> <p>Phase III: Statement Application</p> <p>Once the base design is established, students introduce variation in how the text is delivered as it adapts to a billboard, a newspaper page or spread, and an eight-page ’zine.</p>
notes //////////////	<p>This project is best delivered as a workshop over the course of two or three days or class sessions.</p> <p>In Phase I, students might be encouraged to respond to the drawing process, experiencing the visceral nature of paint and other hand materials, rather than attempting to replicate letterforms precisely.</p> <p>The discussion of the final applications might include interpreting the connotations elicited by the form and the statement relationship, within the contexts of delivery; and the visual quality of the statement as concerns the manifesto.</p>

project 8: *Manifesto (Letter-Rip)* PAGE 2

appendix A // Full-scale, hand-painted letterforms.



project 9: *Not A Type Specimen*

level ////////////////	Intermediate / Advanced
references //////////	Defaults, Presets, and Templates (55–57); Roles and Rules Within Grids (146–47); Grid and Style Genres, or Maximus Facillium (212–14)
key concepts //////	Typographic conventions / graphic tropes / hierarchical roles / rule systems
objectives //////////	Become acquainted with the typographic tropes of certain designed artifacts. Study the interplay between formal cliché and content. Practice establishing rules and roles within a single artifact. Practice controlling hierarchy using an entire typeface family.
project value //////	Students can have a little fun playing with the meanings implied by certain design tropes, which highlights the power of convention, and the relative impotence of cliché. Students also practice assigning roles and rules to the various reading levels within an artifact.
description //////////	<p>The instructor lectures on various typographic tropes, for instance restaurant menus, appliance instruction booklets, certain food packaging, cookbooks, and so on. Students select a typeface family that includes a minimum of four fonts, but preferably six to eight.</p> <p>Students research the typeface and collect texts from a variety of sources, including statements from the type designers, articles about the typeface and comparisons, and discussions about the origins and history of the typeface on such forums as Typophile.com. The instructor might also encourage students to write about the typeface once they have collected informative material.</p> <p>The text that students find is subjected to one (or another) of the typographic conventions suggested above, applying as many—if not all—of the family members to create a “Type Specimen.” Students assign various roles (headline, subhead, indented and outdented text, captions, quotes, etc.) and rules to each role as they design toward the final outcome.</p>
notes ////////////////	This project invites the use of irony and/or hyperbole, exaggerates how roles and rules work, and removes the burden of designing “appropriately.” Once students discover the potential of roles and rules, they will be able to apply the principles to organize and communicate specific content.

project 10: *Homage to a Sub-class*

level //////////////	Advanced
references ////////	Classes, Nomenclature, Name Calling (236–46)
key concepts //////	Typeface classification / typeface anatomy / typeface attributes / type design history
objectives ////////	Consider the differences between two or more classification systems. Consider the variety of possible ways to classify and/or categorize typefaces. Review the plethora of typefaces that are designed and distributed.
project value //////	Students learn about classification systems by working with existing rationales for grouping typefaces. Although not essential to designing with typography, the project sensitizes students to nuances of typeface selection, asks them to delve into the history and contemporary practice of typeface design, and introduces them to the many possible purposes of classification.
description ////////	<p>The instructor works with students to study and understand the attributes of (a) standard typeface classes originating in the Vox system, and (b) other approaches to classification as discussed in the section referenced above, plus additional sources identified by the instructor.</p> <p>Students review typefaces offered through reputable foundries—Adobe, Mergenthaler Linotype, Font Bureau, Berthold, for example—and such font distributors as MyFonts.com and Fontshop.com. The instructor might opt to assign particular sites to student groups.</p> <p>Students select one of the class categories and create a sub-class within it. For instance, the “Display” class could be subdivided into any number of sub-classes, as could “Neo-Grotesque.”</p> <p>Students design a didactic and descriptive booklet exemplifying the aspects of the sub-class. Content might include diagrams of a typical font that fits the sub-class, glyph showings, statements from type designers, a fictionalized account of how the sub-class came into being, and references to usage. The content might also be entirely fantastical, told from the point of view of the typefaces that belong to the subclass (perhaps a story about a sub-class revolution). The booklet can be small- or large-format, depending upon the level at which the instructor is teaching composition and page design.</p>
notes //////////////	The format and number of pages are very flexible in this project. Students might work in teams to create a series of chapbooks on the same sub-class, for instance.