

TYPOGRAPHY

PROJECT 2

Project Title Text Exercise

Schedule 10/19 Review Text Exercise Project
 10/21 **NO CLASS** (*Pulp, Ink & Hops @ Baltimore Print Studio*)
 10/26 Text Exercise Sketches Due • Read *Thinking With Type* (p.7-33)
 10/28 Text Exercise Progress Review
 11/2 Text Exercise Project Due • Read *Thinking With Type* (p.34-60)

PROJECT DESCRIPTION

Within a 6 x 6-inch square, compose the text provided below in a manner that expresses its meaning. Use Adobe Garamond, Garamond 3, or Stempel Garamond only. Use variations in alignment, leading, line length, orientation, and spacing. Avoid 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 as you work.

The most common problem students encounter with this project is what I call “swimming.” This happens when you start changing the size, style, spacing, and/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 the following paragraph for this assignment:

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).

Initial sketches must be done by hand either pen or pencil on paper to the 3” x 3” size. **SKETCHES ARE DUE NEXT CLASS.** They do not need to be fully rendered but must depict a basic idea for each arrangement.

Final output will be printed in black and white and well arranged on 11” x 8.5” print outs. The finals need also be saved to a CD in PDF format in or emailed to my gmail account on the date the project is due.

PAST EXAMPLES

