

exercise 1

OVERVIEW //

This exercise will introduce you to the microscopic aspects of typography. We will be discussing type anatomy and measurement in the next week and both will be important for the two parts to this project. The first part of the project will explore the selection and use of type to convey meaning. You will choose two words from the supplied list and then research typefaces online and in type manuals to find a typeface that conveys the meaning of the word.

The second part of the exercise will be one of exploring typographic syntax through its most basic unit, the letter. You will be asked to select two distinct, yet complimentary letters from two different typefaces (from a supplied list). You will then explore their form-to-counterform interaction by combining them into a single mark.

In grammar, syntax is the manner in which words are combined to form phrases or sentences. We define typographic syntax as the process of arranging elements into a cohesive whole. The study of typographic syntax begins with its basic unit, the letter, and progresses to word, line, column, and margin.

ROB CARTER, ET AL.,
TYPOGRAPHIC DESIGN:
FORM AND COMMUNICATION

DURATION //

This exercise will be due September 2nd, at the beginning of class. You will have time in class today and next tuesday to work on the exercise, but you will be required to put substantial time into the exercise outside of class as well.

PROJECT COMPONENTS //

Part A

Select two words from the following list:

- » Energetic
- » Formal
- » Playful
- » Simple
- » Powerful
- » Timid
- » Feminine
- » Masculine
- » Peaceful

Then research typefaces online and in publications that convey the meaning of the word(s) you've chosen through the details of the type's design. You will then print or photocopy the type to a size that fits a 10 x 8" (horizontal) page. The type size and tracking can be varied, but its position should be exactly centered on the final page and should be large enough to be read from 20 feet. Pay close attention to kerning of the individual letters to achieve consistent spacing between letters.

You will first trace the letters on to velum or tracing paper, paying close attention to letterspacing, alignment and consistency. Then you will transfer your words to a thicker, opaque, smooth drawing paper using technical pen. Craftsmanship is of great importance. Clean up any smudges or bleeds with white paint.

Part B

Research the following typefaces online or in a publication:

- » Univers
- » Frutiger
- » Garamond
- » Mrs Eaves
- » Meta
- » Sabon
- » Serifa
- » Bodoni

Select one letter from one typeface and one letter from another. Begin by tracing the letters onto velum/tracing paper in pencil, then overlapping the two drawings to create an interesting interaction of form and counterform. Try differing their sizes, reversing their position and changing their orientation until you find the resulting mark is unique, dynamic and interesting.

You will then transfer your mark onto an 8 x 8" piece of thicker, opaque, smooth drawing paper using technical pen. The mark should fit within a 5 x 5" area of the paper and not be smaller than 3 x 3".

Again, craftsmanship is of great importance. Clean up any smudges or bleeds with white paint.

Both final projects will be mounted on black matte board with a 1" border on all sides. On the back of each board should be a label that clearly states which typeface(s) were used, who the designer of the typeface is and what year it was produced.

OBJECTIVES //

- » Begin to understand and use typographic terminology.
- » Explore the syntax of individual typeface and letterforms.
- » Develop clean, precise presentations.
- » Develop your ability to meet deadlines and stay organized.

DEADLINE //

Both parts of the exercise are due, at the beginning of class on September 2nd.

EVALUATION //

This exercise will be worth 20 points (10 for each part). Composition, creativity, clarity and presentation will be considered in evaluation. Make sure your final presentation is spotless, with no smudges or rough cuts. Position your label consistently and cleanly on the back of each board.