

Text Project

Within a 7x9-inch space, compose the text below in a manner suited to its meaning. Use the typeface Garamond in the specified forms and sizes. Make the text accessible and the composition engaging through variations in alignment, leading, line length, orientation, and spacing.

You may break the paragraph into smaller pieces and distribute them within the square in any way you see fit. Make five different compositions according to the specs, aiming to use the space in a different way each time. Do some pencil sketches (perhaps a page of sketches for each composition) so that you have an idea in mind as you begin working on the computer.

This is an exploration of compositional space. Read the Lupton chapter called TEXT before you begin. Use

Specifications

Use the typeface Adobe Garamond Pro, listed in Suitcase as AGaramondPro.

Pencil sketch first, then work in Illustrator.

Make a 8.5x11-inch document and draw a 7x9-inch rectangle with a .35-point black stroke.

Create compositions as follows.

1 : Use only Garamond Regular 12 point.

2 : Use only Garamond Regular and Garamond Italic 12 point.

3 : Use only Garamond Regular and Garamond Bold 12 point.

4 : Use only Garamond Regular, 12 point and up to two other sizes of your choice.

5 : “Wildcard” use of Garamond Regular and/or Garamond Italic and/or Garamond Bold.

Schedule

Here's what's due when.

Wed Feb 16

Continue Contrast and Concord; assign Text Project.

Mon Feb 22

Final: Contrast and Concord (8 total)

Draft: Text 1 and 2 to pin up at start of class.

Wed Feb 24

Draft: Text 3, 4 and 5 to pin up at start of class.

Read: Any three posts on Design Observer (designobserver.com); write a 150-word summary of each, fitting all three summaries on one sheet.

Mon Mar 1

Final: Text (5 total)

Word lists, visual research and pencil sketches for Poster.

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).

NO SWIMMING

A common problem students encounter with this project is “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.