## Text project

**Oct 3**: 15 hand-made sketches

**Oct 10**: First draft, printed and trimmed

**Oct 12: final critique**

**Hand in October 19**

Note: you will have to demonstrate considerable process: I want to see multiple variations that you worked with to arrive at the final solution. Show me how you solved problematic areas. This means save and print multiple versions to hand in as part of your process.

**Mount only the one final layout**

**warning: No swimming**

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.

### Assignment

Within a 7 x 7-inch square, compose the text provided below in a manner that expresses its meaning. Use Adobe Garamond and Adobe Garamond Expert 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.

*Acceptable alternative typefaces: Garamond 3, Stempel Garamond

### Objectives

1. Consider the design properties of: contrast, structure, positive and negative space, balance, texture and tone, and rhythm, within specific compositions.
2. Discover the vast number of possible solutions to achieve the various design properties.

### Use this text

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).*



Long, centered lines are bridges between narrow, ragged columns.
BENJAMIN LUTZ

A single line slides out of a justified block.
KAPILA CHASE