

**THE NEW ENGLAND  
INSTITUTE OF ART**

**WINTER 2012**

**GD310  
ADVANCED TYPOGRAPHY**

**INSTRUCTOR**  
Donna Stepien

**WEEK 4**

**DUE DATES...**

**CLASS 6**

1. Project Proposal
2. 10 thumbnail sketches of two-page spreads of **10 different book layouts of your concept with page and text block proportions, and grid in blue micron or 4H pencil**
3. Choose one thumbnail sketch. Draw one full-size 2-page spread in black 01 Micron, with grid on tracing paper overlay.

**CLASS 7**

1. Transfer your full-size rough sketch into InDesign. Make a template in Master Page and two two-page spreads of your book for on-screen critique. Label file, 'SmithBkRoughs'

**CLASS 8**

1. InDesign file: 12 pages w/Master Page and H&J settings, Character and Paragraph Styles and other appropriate settings (tabs, rules, spaces, punctuation, diacritical marks, color, etc...)
2. Peer critique of dummy books, printed actual size, trimmed and assembled in class today
3. One-on-one on-screen critique with instructor
4. Binding, assembly methods and presentation techniques will be presented

**CLASS 9**

- formal presentations w/ visual support materials and class critique of completed book. Two copies of book—one in plastic sheet protector and one in acetate sleeve on black core mat board—, proposal, digital files of all sketches and final book. Label InDesign file "SmithPoemBk" and label the multiple-page pdf of your sketches 'SmithPoemBkSktschs'

**POEM BOOK PROJECT**

**COMPETENCIES (SEE POEM BOOK PROJECT GRADE SHEET FOR SPECIFIC GRADING CRITERIA)**

- **Concept/Originality:** text as a visual/verbal message; to affect meaning by visual presentation
- **Fulfills Concept Goal:** typography as information (written, 500–600 words) *and* as visual image
- **Research** (at least five primary / secondary sources): present facts, augmented with interpretation, and cite all research according to *A Guide to MLA Documentation*
- **Technical Skill** InDesign use: Master Pages, Style Sheets/Text/Paragraph Formatting, proper typography with proportioned type and leading, use of picas, H&Js and color appropriate to concept
- **Presentation** to class, with visual aids
- **Craft:** paper, printing (clean, straight, with appropriate high-quality paper and printing)
- **Effort:** visual hierarchy, sequence of information and visual continuity throughout book
- **Completeness** all final components per requirements!

**PROCEDURE**

- 1 Read "Concrete poems just **are**," pp 70–77, eye No 2 Vol 5 Spring 1996.
- 2 Look at pattern poetry, i.e. Lewis Carroll, Filippo Tomaso Marinetti, Guillaume Apollinaire, Kurt Schwitters, Stéphane Mallarmé, the French Letterists, Augusto and Heraldo De Campos, Michael Basinski, Johanna Drucker, Rob Fitterman, Cy Twombly and others. Refer to [www.ubu.com/](http://www.ubu.com/) Look at Robert Bringham's poetry, especially *New World Suite* at [www.centerforbookarts.org](http://www.centerforbookarts.org) (the Center For Book Arts home page, click on the first link in the text under the image of moveable type)
- 3 Choose a poet on the ubu web site or in the *Eye* article, and write 500–600 words about them, their poetry in general, this specific poem. Include...
  - a. the name of the poem, the poet, date, reference
  - b. explain how one or more of the following are relevant to the poem or the poet:
    - technology
    - politics
    - economics
    - society / culture
  - c. explain what about the poet and his/her work interests you
  - d. explain how the poet's work affects your understanding of visual text
  - e. cite the source (either web site or the *Eye* article) and cite additional bibliographical source from which you received information for a total of FIVE bibliographical sources. Annotate your bibliography.
- 4 Use one or more organizational structure(s) to design and lay out a 12-page book:
  - Use the poem *and* your 500-600 words as the copy for your book. Lay out all pages to visually and verbally show your concept and the spirit of the poem as you understand it.
  - All typographic characters must be legible and readable. You may repeat and/or overlap letterforms
  - Book size is up to you but you must work in one of the following proportions for overall page width-to-height ratio: 1:1, 1:2, 2:3, 3:4 or 5:8
  - You *must* measure *everything* in picas
  - Use typography only. Absolutely no other graphic imagery is permitted.
  - Color choice must visually reinforce your concept!
- 5 Write a colophon at the end of the book. Explain the sizes and proportional relationships of type and leading, and page sizes and text block ratios of your book. See Chapter 8, *The Elements of Typographic Style*.
- 6 Include IN THE DESIGN OF THE BOOK a *Bibliography* from at least five sources, according to *A Guide to MLA Documentation*.
  - in the bibliography, cite each typeface you use, including...
    - a. classification and essential characteristics
    - b. designer
    - c. date of typeface design
    - d. purpose for which the typeface was designed (i.e. display type, text type, experimental typeface)

**PRESENTATION REQUIREMENTS**

- eight–10 minute formal presentation. Include handouts / other visual aids
- Two exquisitely-crafted copies of your book (one will be returned to you)
- InDesign file, according to Class 9 instructions written in the margin to your left
- pdf file of your book, according to Class 9 instructions
- Proposal, all preliminary sketches as one multiple-page .pdf file as explained Classes 8, 9

**CONSIDER...**

- Exploiting legibility / readability, or not, determined by the spirit of your poet/poem!
- Emotional tone
- Principles of Design, Gestalt Laws, Elements of Art, parallel construction, visual punctuation, visual accentuation, counterpart/consonance, counterpoint/dissonance, ABA form

*Your grade reflects conceptual development, time/energy/research/enthusiasm/craft in process and finished work. A 'lead' may move you in unexpected directions, or to unexpected references. Follow the leads, move in the direction of your personal/professional interest!*