

Homework – Week 11

Due Week 12

Read:

- BOOK: Introduction to Two-Dimensional Design: Understanding Form and Function by John Bowers
 - Chapter 1, Definitions, Sources, and Roles
 - Chapter 3, Elements and Interactions
- BOOK: Thinking With Type: A Critical Guide by Ellen Lupton
 - 10-60 & 104-105, Letter

Assignment:

Type as Form & Expression

IN ILLUSTRATOR

- 8" x 8" stroked, square picture plane on 8 1/2" x 11" paper
- Digital File for Class Crit
- Use Color Wheel and Continue to Explore Color Relationships
 - Primary colors
 - Secondary colors
 - Tertiary colors
 - Achromatic colors (grayscale)
 - Analogous colors
 - Warm Colors
 - Cool Colors
 - Neutral Colors
 - The contrast of hue
 - The contrast of value (or light and dark)
 - The contrast of warm and cool
 - Complementary Colors

A. LETTER FORMS IN COLOR

- This exercise involves removing as much of the letter as possible while leaving enough to allow its identification as serif or sans serif.
 - This assignment brings into focus those qualities of a letter that make it different from others.
 - It is not important to end up with a letterform that is immediately identifiable as a letter
 - Do not distort the integrity of the letter.
 - Experiment! Play! Be Fearless!
 - Convert type to outlines.
 - Select a different color relationship from above for each one.
- 1 composition using 2 to 3, **serif or slab serif letterforms**
 - 1 composition using 2 to 3, **sans serif letterforms**
 - 1 composition using 2 to 3, **sans serif AND serif letterforms**
 - 1 composition using 2 to 3, **decorative, script AND/OR digital effects letterforms**

B. CHARACTERS FORMING LINES IN COLOR

- Use negative tracking and kerning.
 - Select a color relationship from above
- 1 composition using 2 alternating letters as straight lines.

C. CHARACTERS FORMING A CURVED LINE IN COLOR

- Use negative tracking and kerning.
 - Select a color relationship from above
- 1 composition using 2 alternating letters as curved lines.

D. COMPOSITION OF WORDS AS EXPRESSION IN COLOR

- Use the three words below (or three expressive words of your choice)
 - 1 word per composition for a total of 3 compositions)
 - Do not repeat the word (use it only once) within the composition
 - Do not create an illustration from the letterforms
 - Explore their expressive quality by varying the size, position, spacing, or weight of the individual letters.
 - Sometimes an unexpected effect can be achieved when the typographic solution contradicts the meaning of the word, setting “big” with small type, for example.
 - Select a different color relationship from above for each one.
- 1 composition using the word, **playful**
 - 1 composition using the word, **surprise**
 - 1 composition using the word, **horror**

E. COMPOSITION OF WORDS AS UNITS (IN REPETITION) IN COLOR

- Use the three words below separately (one word per composition for a total of 3 compositions)
 - Repeat that one word within the composition
 - Select a different color relationship from above for each one.
- 1 composition using the word, **Directions**
 - 1 composition using the word, **Cross**
 - 1 composition using the word, **Layer**

F. FOUND COMPOSITION(S) USING TYPE

Find at least 3 different types of letter classification
Bring in the digital file or files

- Take digital photo(s) of the real world or
- Scan imagery from any sort of printed material (magazine, book, poster, album cover, photo, etc.) or
- Capture a video still or DVD

Label the letter's classification:

- For digital files, use a separate layer of type on top of the image
- For printed material, use a sheet of tracing paper to label

Type Classifications:

- Serif
- Slab Serif
- Sans Serif
- Script
- Monospace
- Novelty / Decorative & Display
- Typewriter
- Digital Effects / Techno
- Western
- Stencil
- Black Letter
- Dingbats