

## Typography II

### THE AUTOBIOGRAPHICAL BOOK COVER, PHASE I

#### Introduction

*I do not seek to follow in the footsteps of the men of old. I seek the things they sought.* BASHO

This project has been derived in part from a project given by Wolfgang Weingart at the University of Art and Design (HGK) in Basel, Switzerland. You will build on your explorations of personal text and form from your *Living Epitaph*, and resituate them in the context of a series of proposed book covers for your own autobiography.

#### Process

The format is fixed. You will design at least nine (9) 7 x 8" type compositions, to be printed on 8.5 x 11" paper. You will come up with text for each of the following required "fields" and arrange this text on the page on grids of your own devising:

- your name: put your name here (you are the author)
- foreword by: someone you admire, their institution or company
- a quote by this person
- contents: 12-20 chapter names for phases/events in your life
- a system for distinguishing them (ie. I, 2, 3 or I, II, III, etc...)
- the name of the publisher: use one whose books you like, or make up one
- the title of your book: could be related to your living epitaph
- the name of the printer: include their geographical info, and date of publication
- create your own ISBN number in this format: ISBN X-XXX-XXXXX-X (X=numbers)

Examine the particles of text as individual pieces and make design choices based on content, hierarchy and clarity. Find a typeface family which speaks logically (or illogically... just so there is a reason) to who you are. You may use any combination of styles within this family, and explore variations in scale. Choose wisely, as you will continue for several weeks with this choice.

In InDesign, explore the possibilities of placing emphasis by visual density as well as openness. Use an underlying grid for each composition, and emphasize this structure by your arrangements. Bring nine compositions to class next week, printed as well as in digital form. Black and white. You should spend at least five (5) hours on this, investing much into this initial phase of the assignment, so we will all be rewarded in the subsequent phases.

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#### Introduction

*Thus when I come to shape here at this table between my hands the story of my life and set it before you as a complete thing, I have to recall things gone far, gone deep, sunk into this life or that and become part of it; dreams, too, things surrounding me, and the inmates, those old half-articulate ghosts who keep up their hauntings by day and night... shadows of people one might have been; unborn selves.* VIRGINIA WOOLF

*It is long ere we discover how rich we are. Our history, we are sure, is quite tame: we have nothing to write, nothing to infer. But our wiser years still run back to the despised recollections of childhood, and always we are fishing up some wonderful article out of that pond; until, by and by, we begin to suspect that the biography of the one foolish person we know is, in reality, nothing less than the miniature paraphrase of the hundred volumes of the Universal History.* RALPH WALDO EMERSON

In this second phase, you will expand your exploration of typographic form within the grid by creating four sets of compositions, five (5) in each set.

#### Process

Choose your favorite composition from the nine (9) created in phase I. This will be the typographic constant for each solution in phase II. The format is again fixed (7 x 8" printed on 8.5 x 11" paper). Each set of designs will correspond to the following characteristics:

- I: use black form and/or line only to engage the grid and your typography to make effective designs
- II: use grayscale forms to engage the grid and your typography to make vital designs
- III: use colored forms to engage the grid and your typography to make compelling designs
- IV: use photographic or illustrative imagery within the grid to make meaningful designs

Work with tracing paper as an overlay or print out multiple laser copies to draw on directly, but then move to employ digital or scanned imagery as you continue to emphasize the underlying grid structure of the initial composition. You might also choose to print thumbnails to make more and quicker sketches. Bring your twenty (20) compositions to class next week, printed and in digital form, as well as any pages of sketches.