Department of Art & Design
University of Minnesota Duluth
Graphic Design Program

Art 3937:02
Typography 2
Spring 2018

Tue & Thu 10:00–11:55 am
MonH 121
Blue Section

Project 1

Letter to Shape Transformation

©Josh Berndt

When we see type as image, we realize each letter has a particular configuration that distinguishes and differentiates it from other letterforms. Each letterform is defined by the visual elements of line, shape, value, texture, size, and color. By manipulating these elements, we can use type to express a variety of visual and formal messages.

Objectives
- Use the letterform as a formal element of expression, rather than merely a vehicle for conveying verbal information.
- Create meaningful sequential and rhythmic patterns with appropriate flow and pacing by using typography expressively while integrating it seamlessly with imagery.
- Demonstrate sensitivity toward the nuances of the letterform by exploring and manipulating it to create a coherent and pleasant formal message.

In 12 steps transform a letter into a simple graphic shape. Present the sequence in an attractive and interesting way within an 11 x 17" page.

Procedure
1. Select one letter (either upper or lower case) from the OpenType typefaces listed on the next page, and find one graphic shape to go with your letter. Study the examples, though you are encouraged to find your own shape.

You will use this letter and the graphic shape to create a transformation or metamorphosis between these two forms. Avoid grouping letters and graphic shapes that are similar in their forms, as you and your viewers will be bored. For example, do not select the letter O to transform it into the shape of a ball, globe, etc.

2. Explore the form of your chosen letter: does it have serifs? What is the shape of the serif ? What is its weight (light, normal, bold, extra-bold, condensed, or italic)? Does the letter have variation in the thickness of its stroke? What makes it unique or distinctive?

In addition, explore the form of your chosen graphic shape: are there similar features between this shape and your letterform? Are you able to define components in the shapes that can be considered areas of integration?

3. By hand or using Adobe Illustrator or Photoshop, design a 12-step sequence that depicts a transformation between the letter and the graphic shape. Refer to the morphologies on the next sheet or in additional research to explore the many ways of using and modifying your letterform to develop this project. While creating the sequence, think about the motion and pace—within the 12 steps—at which you would like changes to take place. Modify shapes gradually and evenly to visually suggest the ideas behind your sequence. Don't cheat by using morphing software.

4. Once you have created your sequence, place it on an 11 x 17" page in a horizontal or vertical orientation. See next page for example.

5. Print final version on quality paper, trim off white edges if necessary. Write and prepare, on a separate page, a well formatted design statement listing your name, course and section (i.e. *Typography 2, Section 3*), your chosen font, reason chosen, and the concept behind your transformation.

Final Submissions:
1. One 11 x 17" printed and trimmed design and printed design statement.

2. Digital process PDF that includes this project sheet (available in course folder), all your research, ideation, thumbnails, process sketches, rough drafts, critique notes, and lastly your final design and design statement presented chronologically and professionally. File size may not exceed 20 MB. File name should be your name, project number, and "process," like this: *Steve Bardolph 1 process.pdf*

3. Digital project PDF: although it is included in the larger process PDF above, this is a smaller, separate two-page PDF (print quality) of only your final design and design statement. File size may not exceed 5 MB, and file name is your name and the project number, like this: *Steve Bardolph 1.pdf*

Schedule:

Tuesdays are listed below, Thursdays are lab/work days unless otherwise noted.

January 11 (Thursday)
Introduce Typography 2 Course and each other.

January 16
Introduce project, keynote and examples, select letter and graphic shape, make sketches.

January 23
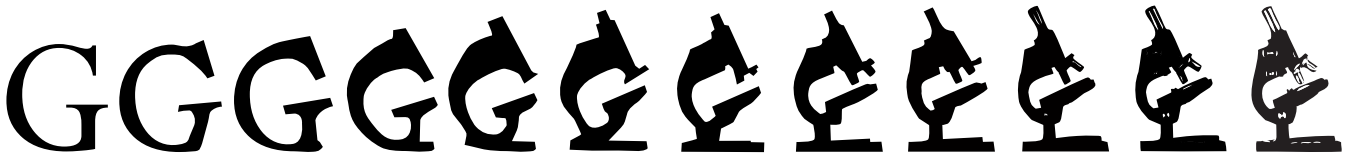Critique of rough drafts.

January 30
Critique of (almost) final drafts.

Due: Tue Feb 6

Make sure you're online and on campus, then submit both the process and project PDFs using Art-Connect script to connect to AXS>Art>Art 3937 Bardolph>This class>Drop Box.
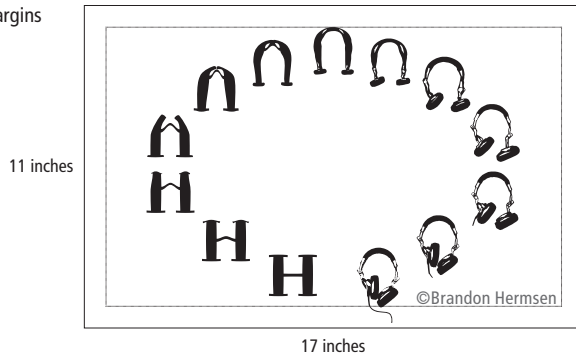
Art-Connect Script available at z.umn.edu/art-connect or (possibly better, with updated how-to PDF) via email from Steve Bardolph in class.

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GGGGGGGGGGGGG

©Martin Redbark

Page dimensions and margins

.75″ margin

11 inches

17 inches

©Brandon Hermsen

Example shapes

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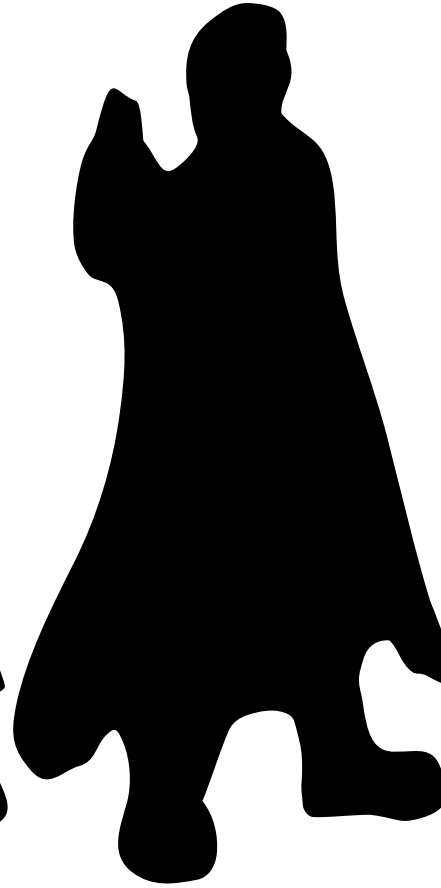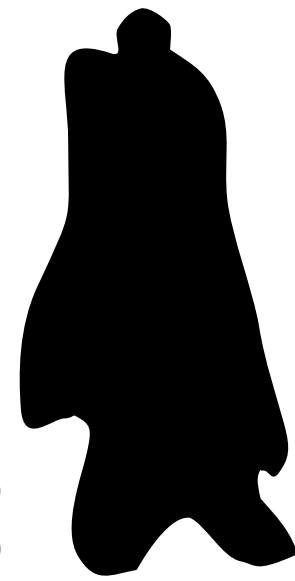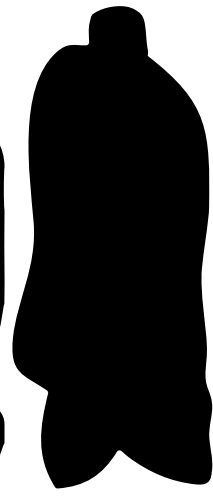©Topher McCulloch

Typefaces (Choose one from list)

Adobe Caslon Pro

Adobe Garamond Pro

Adobe Jenson Pro

Bell Gothic Std

Bernhard Modern Std

Cooper Black Std

Cronos Pro

Jimbo Std

Letter Gothic Std

Minion Pro

Myriad Pro

News Gothic Std

Nueva Std

Trajan Pro

Warnock Pro

KKK

©Laurie Lawrence

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Squip Concept Sketches

First Draft

Add a transformation between the bottle and the Squip

Change color

Add more steps
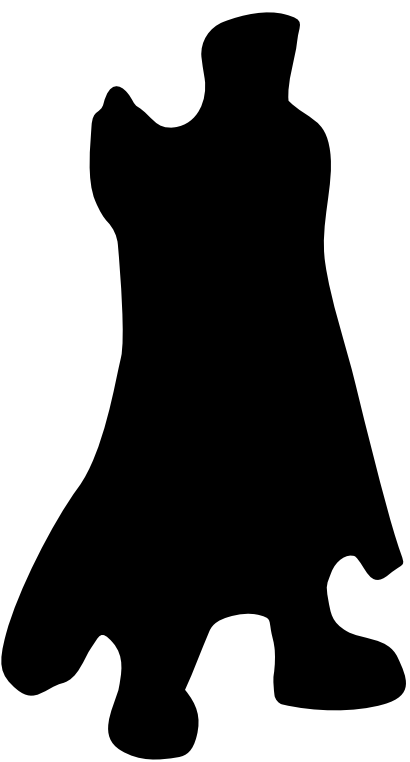
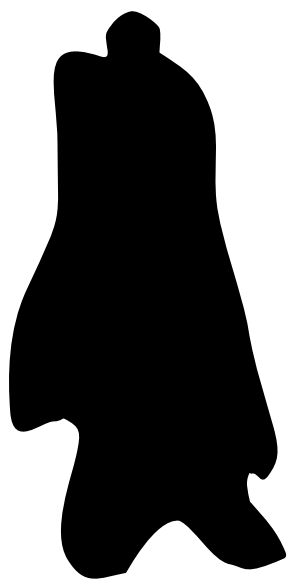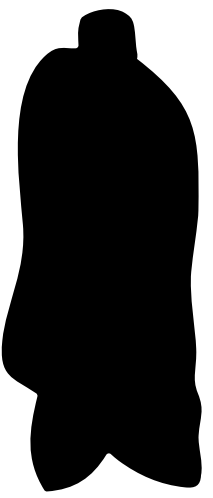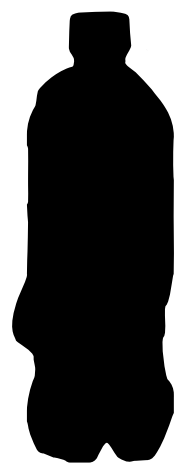Make the transformation grow more.

Final Design

Final Design Alternative
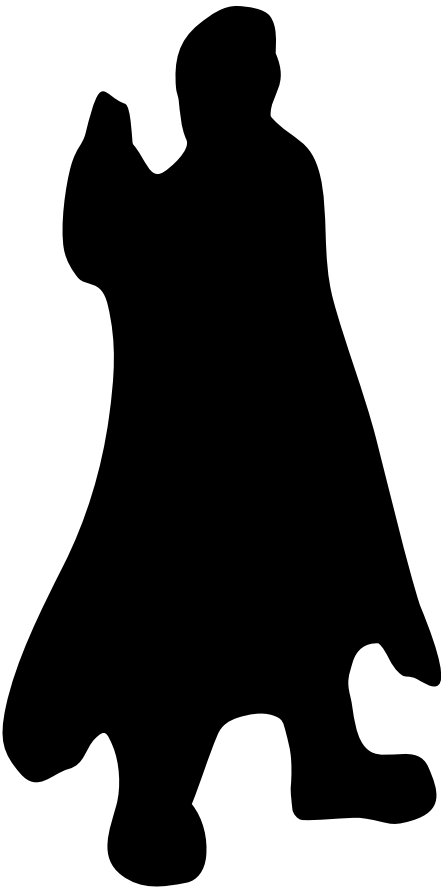
IT'S FROM JAPAN...

Design Statement

The idea of this transformation is to see the letter "S" turn into what's known as a squip. A squip is an ingestable supercomputer in the form of a pill that attaches to your brain and helps you become popular. It is from "Be More Chill", a book turned musical. The typeface Cronos Pro was chosen because it's thin and without a serif. It fits with the "coolness" of what the squip's purpose is. The pill falls into Mountain Dew, the drink that turns the computer on. It then morphs into a robotic version of Keanu Reeves. The S was chosen as it could morph into a pill with much believability.