

POSTER PROJECT

Take one of the quotations about typography in the file on the server, (also available at <http://www.deanenettles.com> > Training) and create a poster based on it. You can use a part of a quotation if you want. You can use photographs or illustrations, but you must emphasize the quotation and include the name of the author. Any photos or illustrations you use will have to have enough resolution to print correctly.

The quotation must be readable, and any artwork connected to it must strengthen the author's argument.

And yet, before you start, watch: http://www.hillmancurtis.com/index.php?/film/watch/david_carson/

Dimensions: 36" on long side; short side can be any dimension 24" or shorter, horizontal or vertical.

Colors: 4/c process

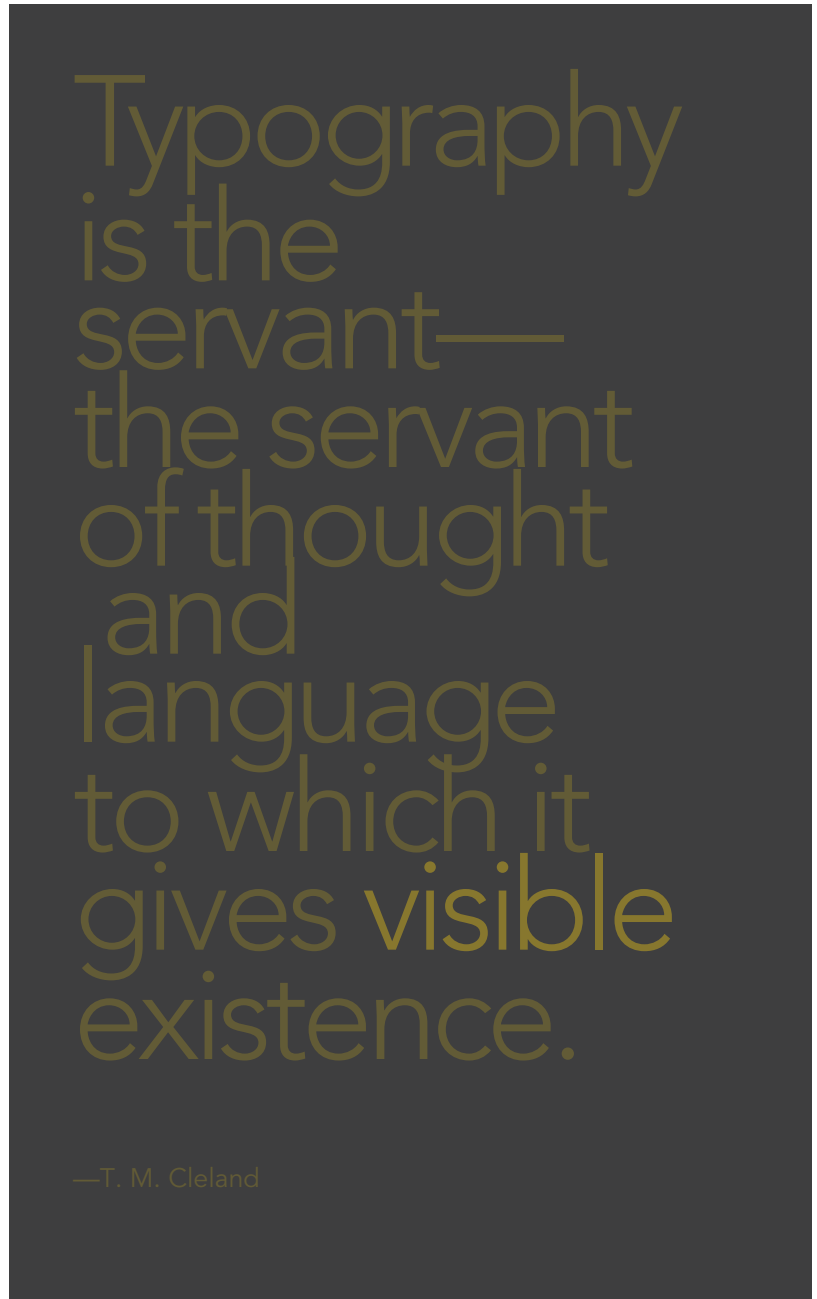
Deadlines:

Nov 18: 6 pencil thumbnails -- These are to be indications: squiggles for type here, an idea for a photo that you haven't researched and may want to shoot yourself there, if there's an illustration style you want to use then some tearsheets that show what it looks like. We're looking here for a strong CONCEPT. Read the words, and come up with an image or typographic treatment that evokes that message. Additional points for not picking an obvious solution.

Dec 2: Week 2: 2 completely different approaches of your single strongest concept. Give this some serious thought. Print large on 11x17 paper, so you can start to get a feeling for size.

Dec 9: Tight computer rough for best solution from Dec. 2. We will be refining typography in class.

Dec 16: Finished/last day of class.



QUOTES

The love of letters is the beginning of typographical wisdom. That is, the love of letters as literature and the love of letters as physical entities, having abstract beauty of their own, apart from the ideas they may express or the emotions they may evoke.

— John R. Biggs

Architecture began like all scripts.

A stone was laid and that was a letter, and each letter was a hieroglyph, and on each hieroglyph there rested a group of ideas, like a capital on a column. Thus, until Gutenberg architecture is the chief and universal "writing." This granite book, begun in the East, continued by the Greeks and Romans—it's last page was written by the Middle Ages. Until the fifteenth century, architecture was the great exponent and recorder of mankind.

In the fifteenth century everything changed. Human thought discovered a means of perpetuating itself which was not only more lasting and resilient than architecture, but also simpler and more straightforward. Architecture is superseded. The stone letters of Orpheus have been succeeded by the leaded ones of Gutenberg. The book will destroy the edifice. The invention of printing is the greatest event in history. It is the fundamental revolution.

Under the printing form, thought becomes more imperishable than ever; it is volatile, elusive and indestructible. It mingles with the very air.

Thought derives new life from this concrete form. It passes from a lifespan into immortality. One can destroy something concrete, but who can eradicate what is omnipresent?

—Victor Hugo

The book will destroy the edifice.

— Victor Hugo

Whence did the wondrous, mystic art arise of painting speech, and speaking to the eyes? That we, by tracing magic lines are taught how to embody, and to colour thought?

—William Massey

The printer is the friend of intelligence, of thought; he is the friend of liberty, of freedom, of law; indeed, the printer is the friend of every man who is a friend of order—the friend of every man who can reason. Of all the inventions, of all the discoveries in science or art, of all the great results in the wonderful progress of mechanical energy and skill, the printer is the only product of civilization necessary to the existence of free man.

—Charles Dickens

Typography is the servant—the servant of thought and language to which it gives visible existence.

—T. M. Cleland

Type gives body and voice to silent thought. The speaking page carries it through the centuries.

— Frederick Shiller

Type which can be treated like an ornament, and the clear-cut and even shape of a letter is a decorative means of monumental form — should fulfill two properties, namely to transmit, through the image of the word, thoughts & moods, knowledge and direction, and also to affect the senses through its form, and lend visible grace to the contents.

— Hugo Lagerström

Letters are symbols which turn matter into spirit.

— Alphonse De Lamartine

God bless copper, printing, and all other reproductive processes, which ensure that any good thing that exists can never be wiped out.

—Johann Goethe

The tradition of type must be considered the most enduring, quiet and effective institution of divine grace, influencing all nations through the centuries, and perhaps forging a chain to link all mankind in brotherhood.

— Johann Gottfried Herder

Whoever looks at letters with a receptive eye will therefore sense the miracle which occurs whenever individual signs composing a group

become the image of a language, and he will discover a meaningful life in this allegedly dead matter.

— Alfred J. Ludwig

[Above quotations were collected by Herb Lubalin and originally published in U&LC, a magazine produced by the International Typeface Corporation (ITC)]

"It is not primarily a question of beauty of form that is essential in printing, but the appropriateness of form. Beauty for itself alone is, in printing, but an accessory quality, to be educational propaganda with ready acquiescence and inviting eagerness."

— George French, 1903

"...this is the moral of what I have been saying—well-printed books are just as scarce as well-written ones; and every author should remember that the most costly books in the world derive their value from the craft of the printer, and not from the genius of the author."

— Bernard Shaw, 1915

"Even dullness and monotony in the typesetting are far less vicious to a reader than typographical eccentricity or pleasantry. Cunning of this sort is desirable, even essential in the typography of propaganda, whether for commerce, politics, or religion, because in such printing only the freshest survives inattention."

— Stanley Morison, 1954

"Type well used is invisible as type, just as the perfect talking voice is the unnoticed vehicle for the transmission of words, ideas."

— Beatrice Ward, 1956

[Supplied by Lynn Bernardi]

"A ligature is one character putting a tongue in another's chic.

— Jerry Litofsky

Ink is thicker than blood.

— Jerry Litofsky

"The Bauhaus" is not a place to board dogs.

— Jerry Litofsky