

Project 1 Motion in Walking : Journey

Web Address: <http://www.kkelley.net/intermediate>

Design Objectives

To further develop basic compositional skills and methods of visual organization.

To consider and develop an awareness of the subtleties and detail of the letterforms and the effect of formal alteration on a neutral (without bias or obvious meaning) letterform.

Introduction to semantics (meaning) and syntax (arrangement) and explore design methods and criteria through which the meaning of the typographic message and form may be altered.

"Our world is made up of lines, from comet tails to DNA. Everything is connected. Everything is sequential. Everything that moves, from a snail to a lava flow, leaves a line, a trace of its passing. A line can be fate, a commitment, a fact, a relationship, a place. Some lines are well trodden paths, some intersect, some pass at a distance, some return to their origins. We all walk the line. We have an end and a beginning which is joined to a much longer invisible line in the past and in the future."

— Richard Long: *Walking the Line*

Typographic criteria

- 1.0 Word: Original and/or Weight change
- 1.1 Word: Size change
- 1.2 Word: Spacing change
- 1.3 Word: Case change
- 1.4 Word: Deconstruction change
- 1.5 Word: Merge

TYPOGRAPHY EXPERIMENTS

Consider all type experiments to include:

- Face, case, size, slant, weight, width, outline, texture, tonality
- Balance, direction, ground, grouping, proximity, repetition, rhythm, rotation
- The arrangement and selection of type reinforces the meaning of words.
- The shape of the words and the organization of the type becomes an important aspect of the composition and the sense of legibility.
- Experiment with the visible language. Expressive, dynamic.

Project

Take a walking journey, in- or outside, consciously selecting the location based on the meaning of the place. Walking is an intimate form of transportation, allowing for close observation and environmental involvement. Artists such as Richard Long and Hamish Fulton conducted extreme walks, often traveling hundreds of miles, to reach an almost meditative state. These extreme journeys were culled down to a minimal amount of text and line to reinforce selective meanings about the process of the journey or other derived messages. Short journeys, closely observed, will generate equally inspired detail of place. Choose 3 words that when put together describe the mood, attitude or experience of the walking journey. From this, develop a series of lines or marks that refer to the observations. We will present 3 final explorations:

1. line/marks
2. typography only
3. type and line/marks combined

Part 1

Make a list of words. Consider the text ideas of Richard Long. He uses a sort of geographical poetry. Of the list, select three words to use for all the studies. The selected words when put together should tell a wholistic story about the walking journey. Avoid words that are redundant of one another.

Part 2

In a 10 x 16" vertical B+W composition, interpret the words with lines or marks. Experiment first with thin lines which are either straight, horizontal, vertical, angled, or, curved (use thin, technical pen, ink and a ruler). Then experiment in an expressive, fluid, mark-making manner (use ink, paint, and a variety of paint brush thicknesses). The line/mark compositions should work to visually enhance the meaning of the selected words.

Part 3

Typography is the practice of combining letterforms into words and sentences. Like speech and writing, it is a language and a code. Unlike speech and writing, it passes most people's notice without critical attention. Yet when used well, typography can be as powerful as the ideas to which it gives form. In this part of the project we will look critically at typography. Through the use of typographic contrasts such as **weight**, size, s p a c e and CAsE and the composition of letterform, you will attempt to reveal aspects of the chosen words that previously you may have taken for granted. Study how placement, composition, manipulation and overall compositional decisions can effect the mood and the meaning of the selected words. Consider the word composition in relation to that of your line composition. They should relate to one another.

Day 1 [Mon 20/Tues 21 August]

Make line studies based on the journey. Write a list of words relevant to the expedition. Create full-size line studies of the wandering, considering e.g. time, space, movement, rhythm, flow, pace. Consider the location and its features, the conditions (weather, light, sounds). Be prepared to describe the journey to your classmates. Bring a list of words relevant to it. Be prepared to select 3 words. Create at least 9 line/mark sketches (3 thin refined lines and 3 fluid/gestural marks and 3 combined) that interpret the meaning of the event/condition. Consider the basic compositional considerations (positive and negative relationships, line weight, contrast, flow, eye movement, etc.) You may create larger and crop to 10 x 16". The final must be hand generated.

Day 2 [Wed 22/Thurs 23 August]

Critique line sketches

Work in class to create line sketches and mark notations. (Bring supplies)

Select 3 compositions to refine.

Assign Word Compositions and Type.

Using your selected words and the same 10 x 16" format, create typographic compositions that respond to both the meaning of the words, and the line/mark compositions mark-makings you are creating.

1. Begin by examining the formal meaning of each word individually. Using a format of 8 x 5" (horizontal), create 3 studies for each of the words selected using the steps 1.0-1.5 on the left (total 9 sketches). Use only the typefaces supplied. Ink all letterforms in B+W. Use either pen and ink or marker for sketches.
2. Once you have examined the individual words; now begin to explore the words combined on the 10 x 16" (vertical) format. Consider: concept, scale, contrast, positive/negative relationships and overall relationship to the frame. Examine the changes made to the word. How do these changes effect the meaning of the word? Study the letterforms to analyze the details of line, stroke and curve etc. At all times, the meaning and form of the word should be considered and critiqued.

Day 3 [Mon 27/Tue 28 August]

- Critique 3 line/mark sketches.

- Critique steps 1.0 - 1.5 for each word

Present 3 selected labeled sketches each for 1.0 - 1.5 for each word (9 total). Note: Other sketches will be included in sketchbook. (8 x 5")

Day 4 [Wed 29/Thurs 30 August]

- Critique 3 refined line/mark sketches.

Critique 3 refined word sketches 1.0 - 1.5 (8 x 5") for each word (9 total).

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Day 5 [Mon 3/Tues 4 September]

Please note Mon 9/3 is Labor Day

- Critique 1 refined line/mark sketches (10 x 16")
- Critique 2 refined word sketches (3 words combined on 10 x 16")
- Critique 3 word/line, mark combinations sketches (10 x 16")

Day 6 [Wed 5/Thurs 6 September]

- Critique 1 final line/mark sketches (10 x 16")
- Critique 1 final word sketches (3 words combined on 10 x 16")
- Critique 1 final word/line, mark combination (10 x 16")

Project 1 Due [Mon 10/Tues 11 September]

DUE: Three 10 x 16" compositions mounted on a black board with a 2" border. Final black board size is 14 x 20" (see drawing).

DUE: Three final Compositions

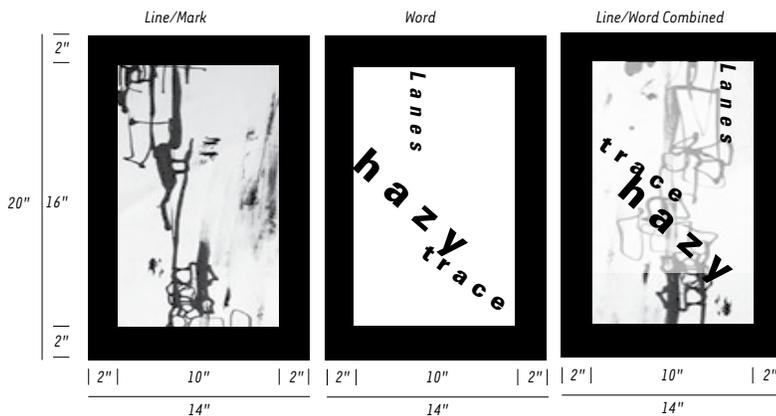
- 10 x 16" Line composition
- 10 x 16" Line composition + words (typography)
- 10 x 16" Typographic composition

Sketches

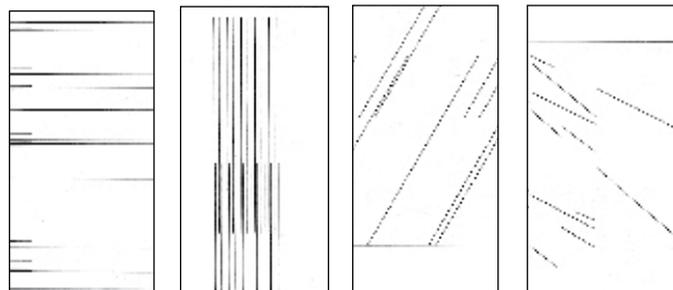
DUE: Sketches bound

Photocopy entire sketch series so that each sketch is 2.5 x 4", mount on 4.5 x 6" black paper and bind in sketchbook with heavy cover stock. Present no fewer than 30 sketches.

Final comps should be completed in B+W using pen and ink, gouache, or cut paper. **DO NOT USE MARKERS. FINAL COMPOSITIONS COMPLETED WITH MARKER WILL NOT BE GRADED.**



Line: straight (horizontal, vertical, angled)



Expressive mark-makings

