Design fundamentals
ART 320 Online

PROJECT 5 – SHAPE

Typographic Self-Portrait

Credit for this assignment goes to graphics instructor Elizabeth Resnick at Massachusetts College of Art. I have included it as part of the course of study in design fundamentals because type is an element that has both strong shape recognition, as well as significant content reference with the construction of words or phrases. This is a perfect blend for the development of working with both compositional structures (formal elements and their arrangement) and also content (meaning). Until now, you have been working mostly abstractly or with non-objective designs. This is the first opportunity to create a composition that has a "narrative."

For centuries, artists have used the self-portrait to portray their inner thoughts as well as to observe and learn about form. And working from the self is an inexpensive method to obtain a model.

In this assignment you are to begin from either a photograph or drawing of yourself (your choice). The entire design must be comprised of only typographic characters. This includes letterforms, punctuation, and numbers. As you develop the design's "content," use your name, or phrases or sentences that you think express how you see yourself, or how you would like others to see you. You could quote a favorite story or poem.

In this assignment, type will assume the role of "image." It still retains its association with content, but try to let yourself explore an unconventional approach to using type. It doesn't have to be all the same font, it doesn't have to be strung in a certain order and spacing. It CAN be distorted, overlapped, bold, italics, different sizes, etc.

Especially important is the relationship of positive and negative shapes in this design and in the fonts themselves. Seek to develop not just an image of yourself, but, rather, a use of the type that activates the whole composition, the figure, the ground, and placement of those shapes. Consider the scale of your image. Consider where you place it. All these decisions affect the ground or negative space shapes.

Decide on the font(s) you will be using. Examine its formal structure. Does it have serifs, or sans serif? Those are the little cross edges at the ends of some letterforms. If you use a phrase, look for form and shape relationships. Take photos of yourself. When you decide on a sketch or photograph, scan it and place into Illustrator. It should be a .jpg. Go to FILE>PLACE it in Illustrator.

ART 320   ART 320

sans serif   vs.   serif

Look at the letterforms and see how they might express your likeness or gesture. How might they represent the different parts of your countenance? Be able to discuss the concept behind your self-portrait.

Pam Maddock

My first effort in trying this assignment, I built my image out of the letters that form the word "horse". I consider myself a horsy sort of person. I flinch easily, trust people at their word, and will work myself to the bone for a cause I believe in. These are traits I share with my favorite four-legged species. I used a photo that I quickly took with a self-timer on my digital camera. I have made many self-portraits and didn't feel the need to draw, but later, I regretted that I didn't take the time to draw first. I used the horse letters to express the volume of my head and to create a sense of distance. I used the phrases to add more interest to the horse theme and to stand in as lines around my jaw line. I used Palatino font, and played with its scale and twisted it into the configurations to fit the features of my face.

Later, I added a couple of warped letters to stand in for a distant space. I felt that the floating head needed some reference to space, and the repeated shapes sort of suggest a "deconstructed" fence going back diagonally into the distance.

THE PROCESS

1. Open a new file and save as described above. You may want to
    choose "portrait" orientation, instead of "landscape" for this
    assignment.

2. Scan your drawing/photo and save as a .jpg and PLACE into
    Illustrator. Turn the scan into a template layer and lock it in
    place.

3. Select a new layer for the type. Decide on what font(s) you
   intend to use.
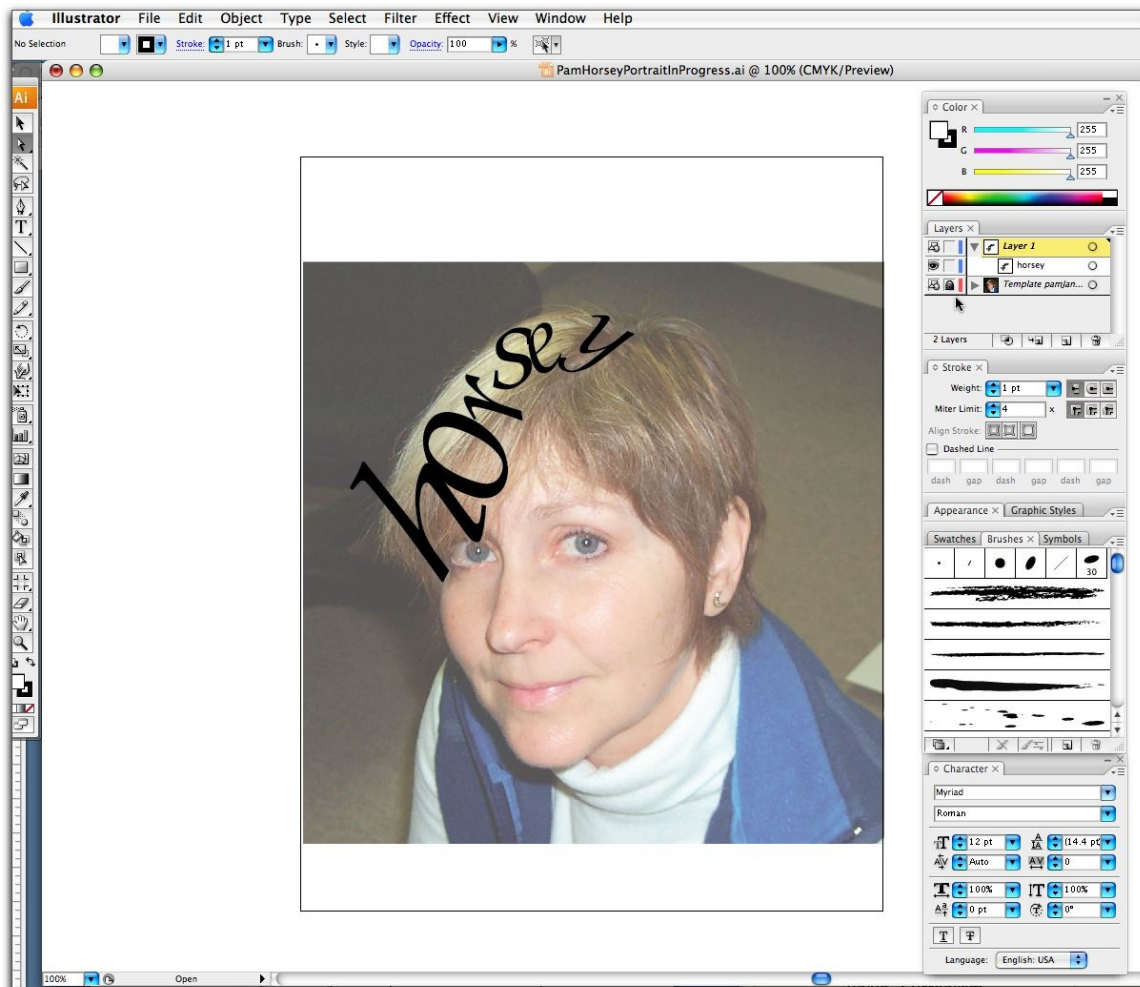
4. Go to WINDOW>TYPE>CHARACTER to open the type palette.
    You should know what the different options will do here from
    watching the Lynda.com movies on the character panel. This is
   the main panel you'll be using in the project.
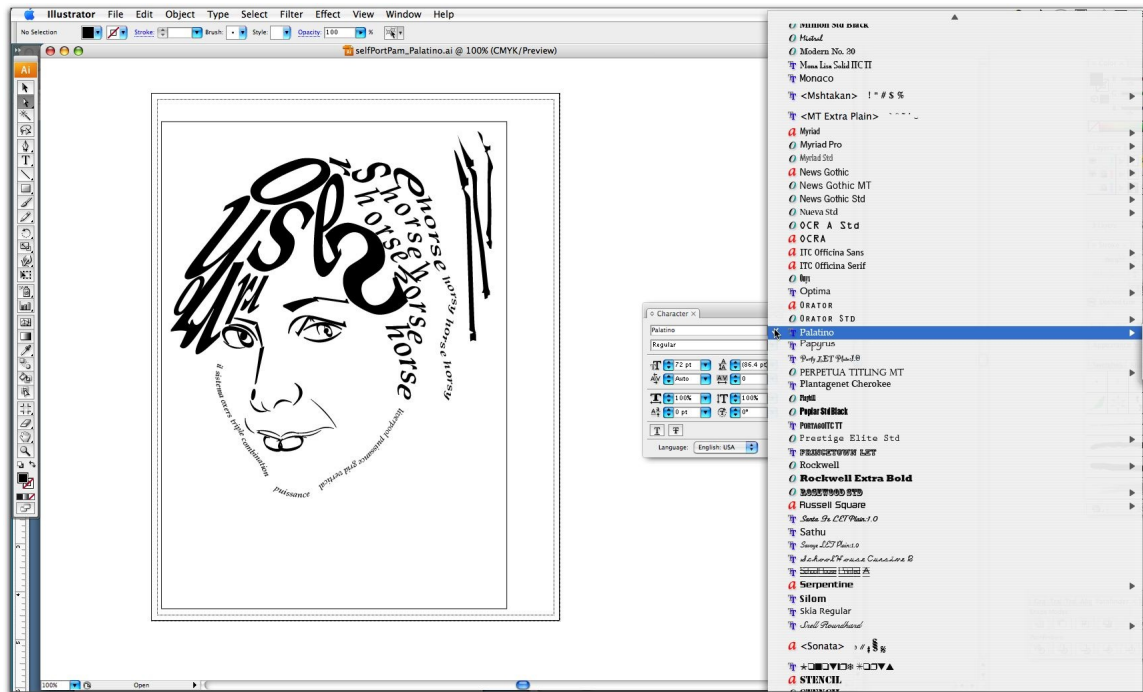
5.   Select the type tool and begin typing in your text. Decide on its scale (point size) and after typing it with the text tool, the selection tool will allow you to change its scale, as well as the character palette. It will remain a type object until/unless you change it into a shape object. If you want to significantly distort your text, you can go to

TYPE>CREATE OUTLINES. This will convert the type into a shape object with points you can pull and push around like any shape object. It will not longer respond as text however, from the character panel. Use the direct selection tool at this point to move points. If all the points are selected (colored in) then click on an edge with no points and then you should be able to select a specific point to pull. You'll know it is not selected if you see the little point with a white center. Use the zoom tool to better see what you're doing in this process.
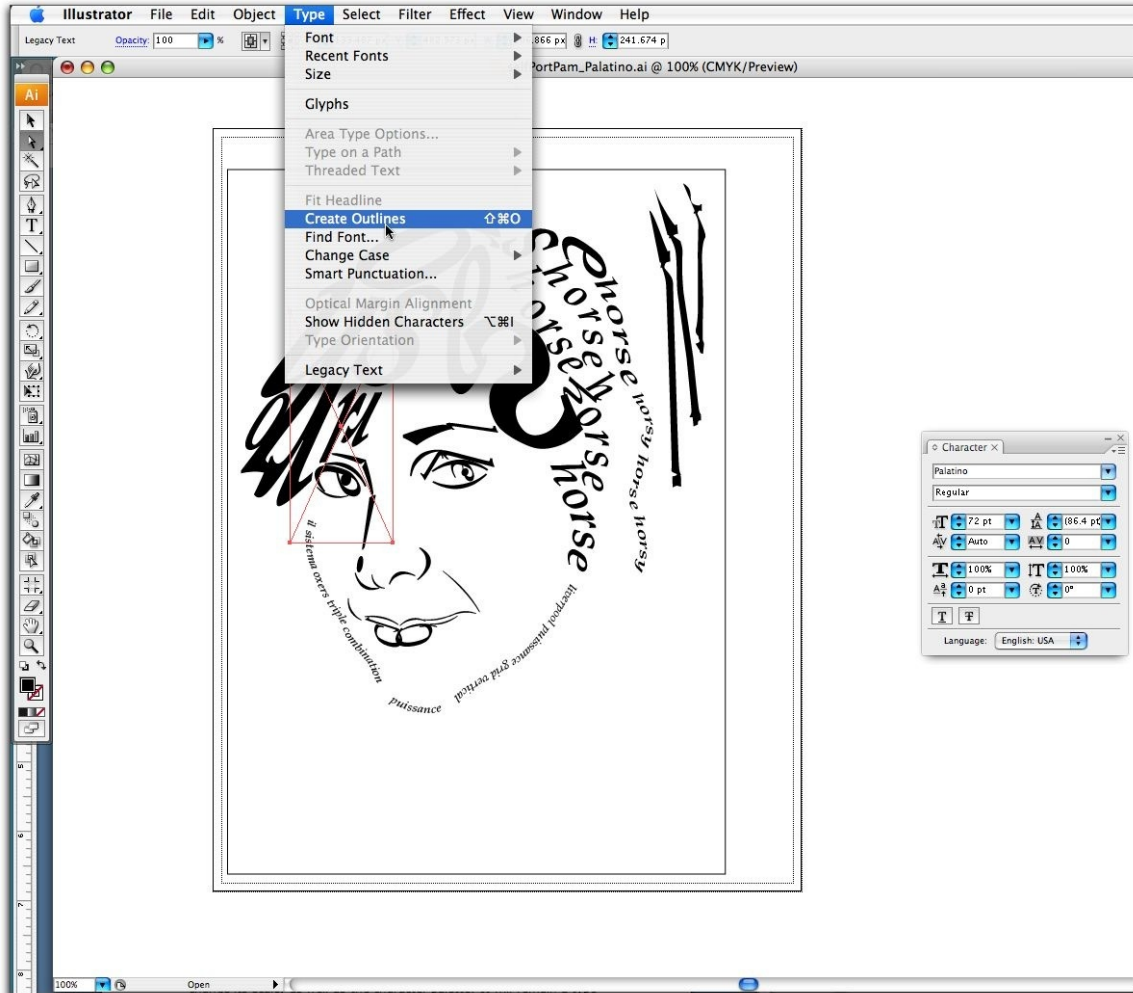
The create outlines option is shown here for a type object selection. It will behave like any other object now.

You can also warp a type object from OBJECT>ENVELOPE DISTORT>MAKE WITH WARP. This opens a window that you can select different warp shapes to affect the letterform or phrase. If you select the preview button, you can see the effect of your choices.
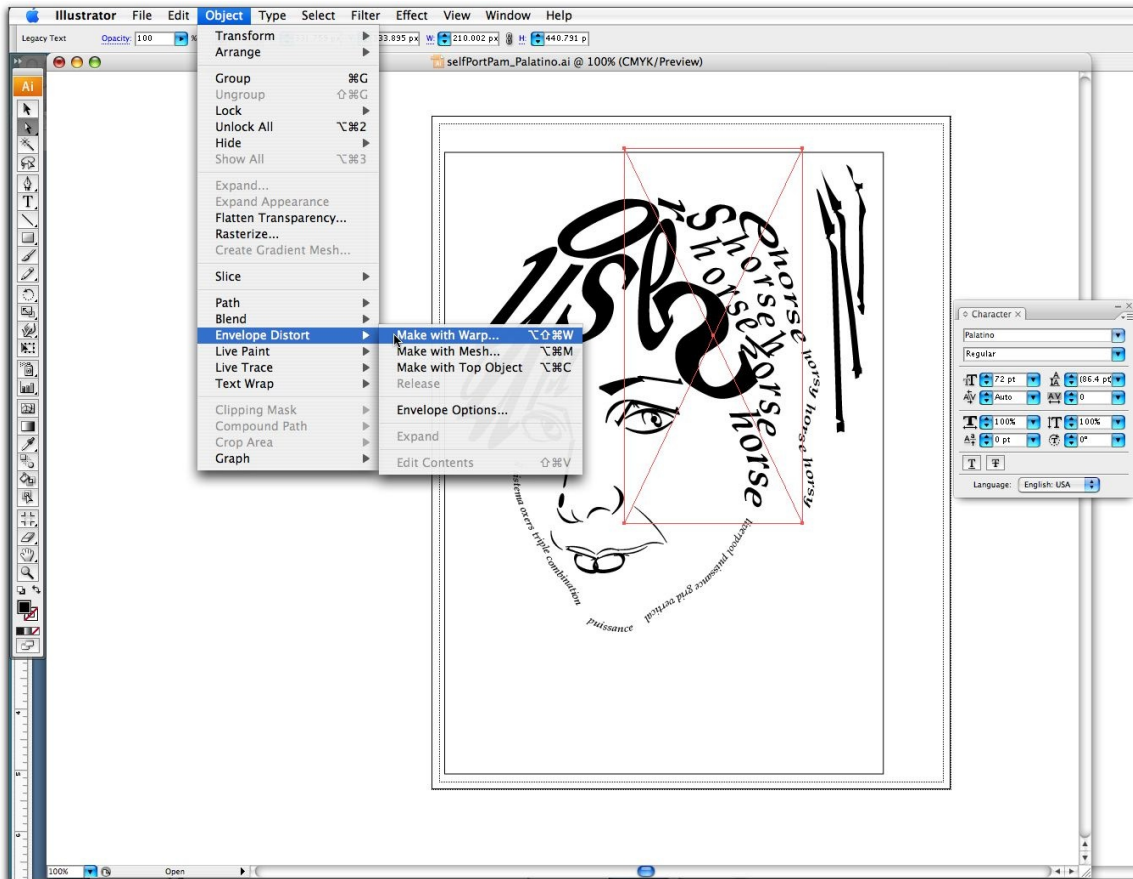
6. There are several other text tools under the main text tool in the tool box. The 'type on a path tool' is probably the most useful in this assignment. You can draw a path with the pencil or pen tool, click the type path tool and then click your pen-path and the text you type will follow the path of the drawn line. The character panel can modify this a little if you wish with a baseline shift, or other options. Explore this panel thoroughly. Also open the TYPE>PARAGRAPH palette for more options.
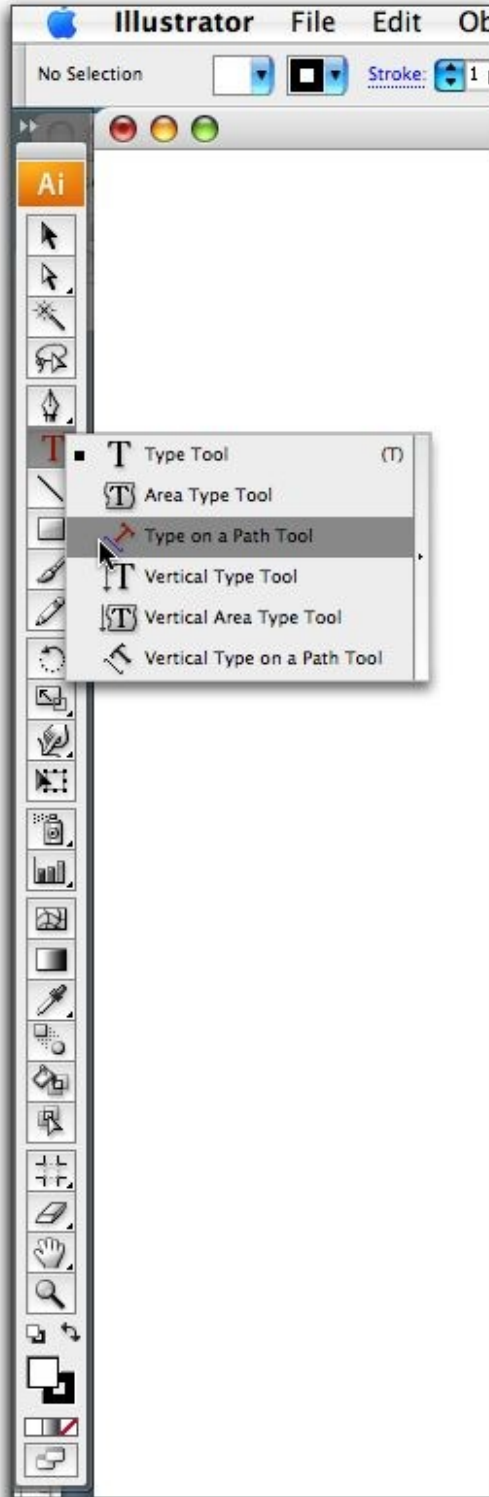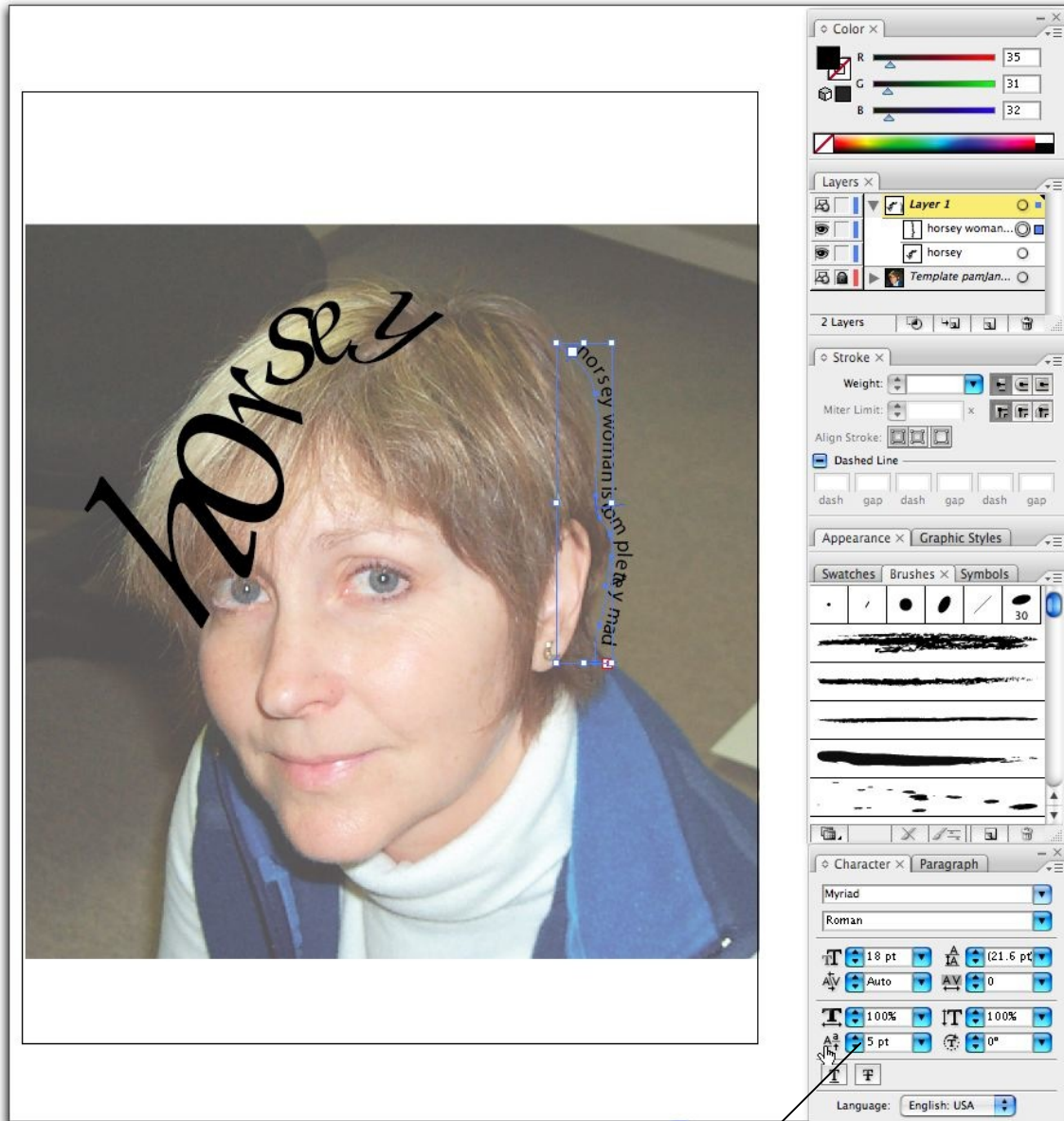
baseline shift menu

7. When you complete the design, upload it to the Dropbox > Project 5 – Shape. Save the file as YourLastName_FirstInitial.ai to you class files. Make sure you click the save linked files option too. Then do a SAVE AS and choose Adobe PDF (.pdf) from the drop down menu. Upload the .pdf to the Dropbox. This way you will be sending your chosen fonts along with the file. Otherwise, I may not have the same fonts on my computer and your file will not look the same to me as they way you created it. The .pdf ensures that I can see your particular fonts, even if I don't have them on my computer.

When you save your .ai file, make sure that you save your portrait as yourLastName_FirstInitial_Proj5.ai. When you save this file, do a SAVE AS and when the window comes up, select **1%** of Fonts, NOT 100%, the default.
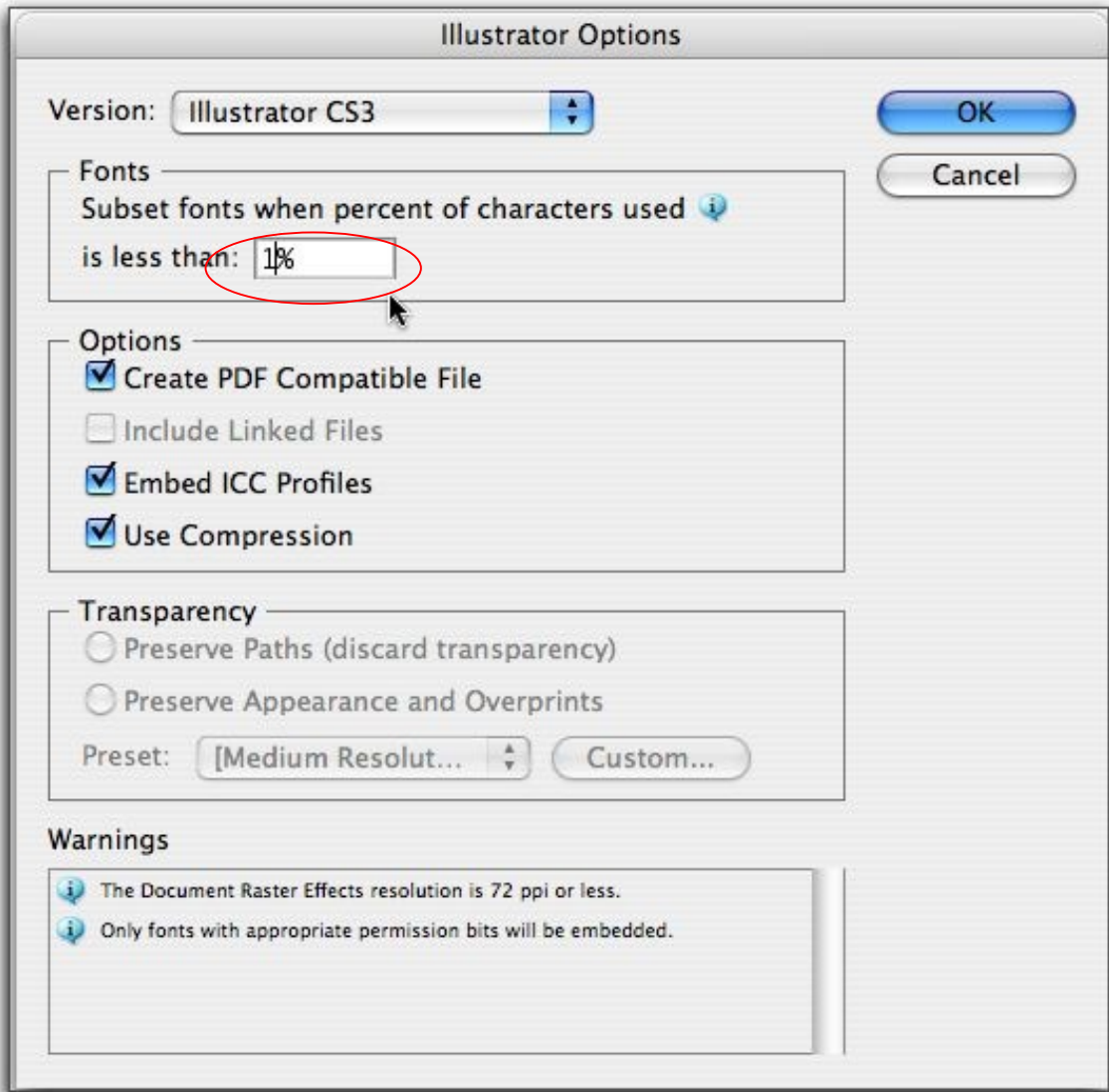
Please take a look at the following student examples included in this tutorial to help you see the many solutions to this problem:

JIVE TURKEY ONE FUNKY BROTHA GROOVE

BADNINJA BADNINJABADNINJA

approved by the jive turkey brotherhood of da west coast. rated P psychadelic some material

ONCE WAS ENOUGH

GO SF GIANTS GO SF GIANTS
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Italy Whan Lance Niekro Bay Durham Pedro Feliz GO San Francisco Giants Barry Bonds Jason Schmidt No
Liqwiy Omar Visquel Armando Benitez Mike Matheny Man Cage

This is actually the front side of my ball cap.

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FIFTY
LONG NECKS CREATE A TALL LOOK YES, LONG

BROW
FOLLOW THIS DO EN TO MY VERY LONG NOSE
BEAUTY SLEEP
I AM TIRED

BUSHY
U LIKE THE KINGS?
DO I LOOK TIRED 2 U?
NEED SLEEP.
MORE THAN 6 HOURS

CHECKOUT MY RALPH EARS

WIDE
MY BIG

My lips are really thin and skinny for a newspaper...

THIS HAPPENS TO BE MY LONG DEFINED CHIN THAT I TAKE MUCH PRIDE IN. OH YAH

B-ROB COLLAR
MY LONG NECK
APPLE
VERY SLIM
BASKIN-ROBBINS FIT
BR SLEEVE

are you

she was sliding the glass you are on

all the worlds weight is on my back and i dont even know why

i used to know my right from wrong

i used to be so big and strong

now i'm down in it

were just this illusion you can choose to believe your creations your own and the all the wing and the

and in the end

back at the beginning

and its hard to believe it could come down to this

you can live and you really alone

the devils and the

inside of your head

spinning

sinking

we still pretend were the deepest

not knowing when

what if all the worlds inside of your head i was up above it now it seems up quite as it seems my lips may promise but my heart is a whore

what if everything around you isnt quite all right where it and its all right where it

if you look at your reflection

is it all you want to

the devils of truth steal the souls of the free

you can have my isolation

you can have the hate that it brings

gave up trying to figure it out

"But where's the rum gone?!"- Captin Jack Sparrow, Pirates of the Carribian;

"A Wizard is never late, Frodo Baggins, he arrives precisely when he means to""" - Gandalf the Grey, Lord of the Rings: the Fellowship of the Ring; " You have""""" been a naughty, naughty little girl." - Lestat de Lioncourt, Interview with the """" Vampire; "The closer we are to danger, the farther we are from harm."- Pippin, Lord of the Rings: The Two Towers; "Oh shut up Louie" - Lestat, Interview with the Vampire; "I made a promise, Mr Frodo. A promise. 'Don't you leave him """"""" Samwise Gamgee.' And I don't mean to. I don't mean to."- Samwise Gamgee, """""" Lord of the Rings: Fellowship Of the Ring; Whore: "It's a coffin."Lestat: "Yes it is. Well, then you must be """" dead"- Interview with the Vampire; Mr.Tumnus: Now, are you familiar with any Narnian """""""" lullabies? Lucy"""""""""""" Pevensie: Sorry, "" No. Mr. Tumnus: Well that's good, """""" because this probably won't sound """"" anything like one." - The Chronicles of Narnia: The Lion, the Witch, and the Wardrobe; """"""" Devon:'Frankly we're the reason cousins shudhht marry."- Quest for Camelot; " Magneto: "You homo sapiens and your guns."- X-men I know more then half of you only half as "" well "" as I would """" like, and I like less then half of your""" half as well as you deserve -Lord of the ——— Ring: Fello wshi p of the Ring.

Bamf BAMF BAMF BAMF BAMF BAMF BAMF BAMF

The book is set in the 17th century in the region of Exmoor in Devon and Somerset, England. John (in West Country dialect this is pronounced Jan) Ridd is the son of a respectable farmer who was murdered in cold blood by a member of the notorious Doone clan, a once-noble family now living in the isolated Doone Valley. Battling his desire for revenge, John also grows into a respectable farmer and continues to take good care of his mother and two sisters. He falls hopelessly in love with Lorna, a girl he meets quite by accident, who turns out to be not only the granddaughter of Sir Ensor Doone (lord of the Doones), but destined to marry (against her will) the impetuous, menacing, and now jealous heir of the Doone Valley, Carver Doone. Carver will let nothing get in the way of his marriage to Lorna, which he plans to force upon her once Sir Ensor dies and he comes into his inheritance. Sir Ensor dies, and Carver becomes lord of the Doones.

John Ridd helps Lorna escape to his
member of the hated Doone clan,
in the Ridd household, but she is
against the enraged Carver's
farm. A member of the Ridd
Lorna's necklace, a jewel
Sir Ensor belonged to
investigation reveals
belonged to a Lady
robbed and murdered
a band of outlaws.
ter had survived the
being the long lost
it becomes appar-
is in fact heiress to
largest fortunes in the
is required by law, but
will, to return to
become a ward of the
John and Lorna's
another, their marriage
question. King
dies, and the Duke of
(the late King's
son) challenges
brother James for the
Doones, abandoning
marry Lorna to Carver
wealth, side with
the hope of reclaiming
ancestral lands for
their services.
However,
Monmouth is
defeated at
the Battle
of
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ht
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son.
John

family's farm. Since Lorna is a
feelings are mixed toward her
nonetheless defended
retaliatory attack on the
household notices
that she was told by
her mother. Further
the necklace
Dugal, who was
in her carriage by
Only her daugh-
attack. Evidently
girl in question,
ent that Lorna
one of the
country. She
against her
London to
King. Despite
love for one
is out of the
Charles II
Monmouth
illegitimate
Charles's
throne. The
their plan to
and claim her
Monmouth in
their

Imagination in more important that knowledge. Imagination is more important than knowledge. Imagination is more important than knowledge. Imagination is more imp

FASHION

affect your head

WEAK a Ha

Fashion is in the sky, in the street, Fashion has to do with Ideas, the way we live, what is Happening.

No one has ever became poor by giving. Helping other is a privlege. We make a living by what we get, But we make a life by what we give.

Fashion is not something that exist in dresses, Fashion is in dresses, Fashion is

Hannah Lenore Hannah Lenore

EYE

Big Brown eyes Big brown

suffered when it goes in with god and with eternity.

is worse than the suffering itself, and that no heart has ever

Tell your heart that the fear of suffering

Those who are peace makers will plant the seeds of peace and reap a harvest of rightous ness

Everyone seems to have a clear idea of how other people should lead their lives, but none about his or her own.

Darkness cannot drive out darkness; only light can do that. Hate can-

not drive out hate. Only love can do that. Love All.

Be the change you want to see in the world.

made it on green glass

LOVE

Be the change you want to see in the world. For every truth there is an ear somewhere to hear it. For every love there is a heart somewhere to

While i truly do prefer Emeralds We could have

RECYCLE

For Every Beauty there is an eye somewhere to see it.

LAUGHTER

every second is a second's eoncounter