

TYPOGRAPHY

PROJECT 7

PROJECT TITLE Type Specimen

PROJECT DESCRIPTION Design and produce a 16-page “specimen” for a typeface. A type specimen is a booklet that demonstrates the range of a typeface, applied to headlines and text in a variety of sizes. Each variation of the typeface should be labelled on the page. Type specimens have existed for centuries to help designers pick a font for a project. Type specimens today can be wildly flamboyant or classical in their approach.

Choose a typeface for your project that has a substantial number of variations, such as Univers, Helvetica, Caslon, Baskerville, Garamond, Futura, or Bodoni. Look at a variety of typefaces before you choose one, and be sure that you have access to a good “cut” of the face (a full type family)

TEXT: Your text will be from the 1000 word essay you will need to write consisting of the background history of the typeface you have chosen as well as some information about the designer or foundry.

SIZE: 5.5 x 5.5 inches (5.5 x 11 inches open). You may choose a different size if you have a reason.

BINDING: Use one of the following binding methods:

- Saddle Stitch
- Perfect Binding
- Case Binding
- Side Stitch
- Side Sewn
- Screw and Post
- Tape
- Spiral

First Class: Submit your 1000 word report (*this counts as your significant writing assignment for this course*). We will be doing a hands-on comping an binding demo.

Second Class: Begin designing. Is there a grid? What will happen on each page? Think experimentally. Bring at least four spreads to class. Remember to include half-title page, title page, colophon, and a table of contents in your total page count.

Third Class: Revised draft of design; individual meetings. Your comping dummy is due for the binding method you have chosen for this project (*this is a blank bound version of your book*).

Final Class: Bring **TWO** copies of your bound book to the final review. The finals need also be saved in PDF format and uploaded to the class' Blackboard group. For all projects your PDFs should use the following naming conventions. Your First initial and Lastname - Class - ProjectNumber > *FLastname-ART141-Project8.pdf*

BOOK MAP

CONTENTS OF YOUR BOOK

COVER AND INSIDE COVERS

You may choose to wrap your book in a paper jacket. Think creatively about materials.

HALF-TITLE PAGE

This is the first page of the actual book. It can be blank, or it can contain an element from the cover or from the full title page. If you are screen-printing your cover, consider screen-printing this page as well. (1 page)

TITLE PAGE

This is the first full spread inside your book. It should include your title, your name as editor and designer, the year of publication, and the name of this course, and credit to the Wikipedia. (2 pages / 1 spread)

TABLE OF CONTENTS (OPTIONAL)

This provides a map to the interior of your book. It could be simple or quite complex. (2 pages / 1 spread)

MAIN CONTENT OF BOOK

(10 pages / 5 spreads)

COLOPHON (OPTIONAL)

Some books have a colophon at the back, which describes the typefaces used and the paper or printing method. (1 page)

INSIDE COVER

FRONT COVER

HALF-TITLE PAGE

**TITLE PAGE
(FULL SPREAD)**

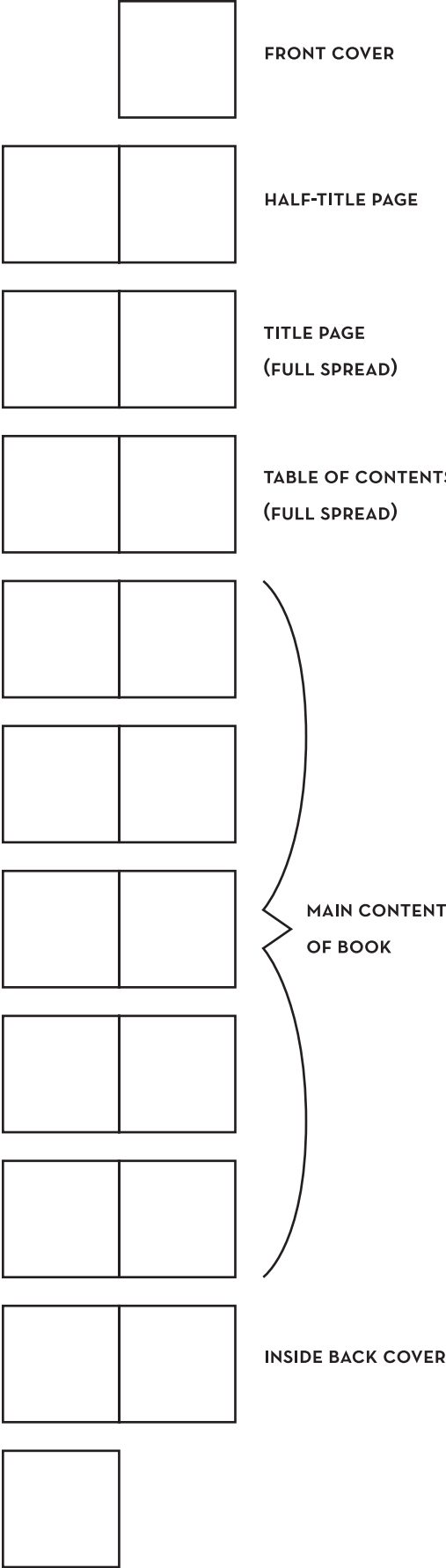
**TABLE OF CONTENTS
(FULL SPREAD)**

**MAIN CONTENT
OF BOOK**

COLOPHON

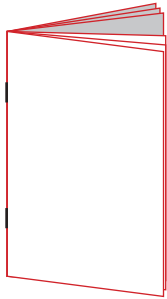
INSIDE BACK COVER

BACK COVER



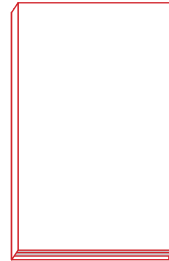
COMMON BINDING STYLES

Binding styles have standard names that should be used when communicating with printers and binderies. Following is a list of some of the most common styles and their names.



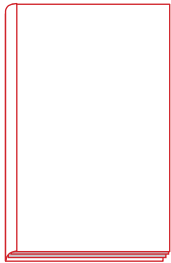
SADDLE STITCH BINDING

Cover and signatures are nested one within the other and hung over a chain or “saddle.” Covers and signatures are wire stitched (stapled) at the center of the spine, and then trimmed.



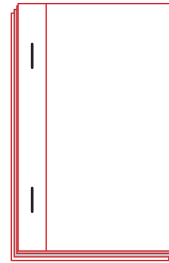
PERFECT BINDING

Signatures are gathered in a stack rather than nested. Melted adhesive is applied along the spine edges of the pages. The cover is applied while the glue is hot/wet and wrapped around the book. The book is trimmed on a three-knife trimmer.



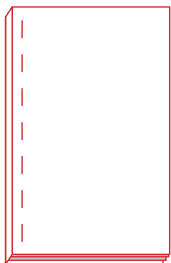
CASE BINDING (SMYTHE SEWN)

Gathered signatures are assembled and sewn along the spine. The sewn book block is then glued on the spine and trimmed on three sides. The case is held to the book block by endsheets attached to the first and last signatures and glued to the inside.



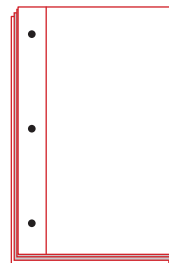
SIDE STITCH BINDING

Cover and individual pages or signatures are collated and assembled into a stack and then wire stitched (stapled) at the bound edge.



SIDE SEWN BINDING

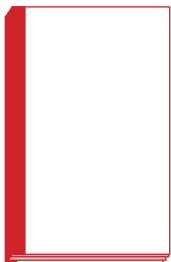
Cover and individual pages or signatures are collated and assembled into a stack and then holes are punctured through the stack with an awl. The book block is then sewn with book binding thread in a variety of styles. Also known as Japanese Stab Binding or Stab Stitch Binding.



SCREW AND POST BINDING

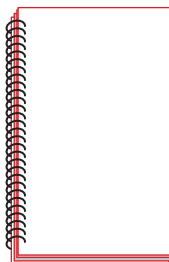
Cover and signatures or individual pages are collated and assembled in a stack and trimmed on all sides, then drilled and fastened together with posts held on by screws. Screws can be unscrewed to add or remove pages as needed.

Great for creating Portfolio Books because the ability to edit the “bound” book.



TAPE BINDING

Signatures and covers are assembled, collated, and trimmed on all sides. A strip of flexible cloth tague that contains glue is applied on the edges of the spine and heated. The glue melts and spreads, gluing the covers and signatures together.



SPIRAL BINDING

Trimmed covers and individual pages are assembled, collated, and held together by a spiraled piece of wire or plastic, wire or double wire inserted into drilled holes. Other variations included Double-Loop Wire Binding, Plastic Comb Binding and Ring Binding.