

proj 5 A/B | kerning & introduction to the grid

problem “Many people assume a computer will create perfectly balanced spacing between letters, words, and lines. Such faith in technology is misplaced. The use of space requires at least as much consideration as the choice of font, and where the computer fails this task, the typographer assures its success. The negative space between letters is as crucial as the character of a font in delivering meaning to the reader [and] to feeling ‘right’.”

-Louise McWhinnie, <http://theconversation.com/kerning-spacing-leading-the-invisible-art-of-typography-19699>

objectives This project first uses an intense exercise of optical kerning. Auto kerning is that to which the computer sets spacing between letters. Metric kerning, now available on Adobe and most other high-end design software, uses what the typographer intended. These options are often only found on purchased, well-developed fonts packages and not on most files pulled from places like dafont.com. And finally, there is optical kerning or kerning by eye. The designer must develop this skill and use it when working with headlines, logotype, signage, and other times when it is necessary. It is rare for a designer to kern pages of text, though tracking large chunks is more common.

The next part of the project involves an introduction to designing layouts on a grid, as well as using Photoshop and Illustrator in tandem. (Note: InDesign is a much better program for an article build; however, students in 2413 are usually more comfortable with Illustrator at this beginning level. The goal of this project is for students to understand grid structure instead of getting stuck on software challenges.) Awareness of space in and around letters, including typeface choice, size and style of a typeface, leading, and tracking are part of this article re-build. Introduction to paragraph breaks, hyphenations, widows, and rivers are also explored. Students will repeat all of these skills when executing the last project of the semester as they build an article using InDesign.

schedule **Mon Oct 13:** Critique Project 4. Begin Project 5 with Introduction to Optical Kerning lecture. Download all materials for this exercise. See directions on following pages. **BRING AT LEAST 2 MAGAZINES TO CLASS WITH YOU ON WEDNESDAY.** You will need to rip pages out of the magazine.

Wed Oct 15: Bring 2 magazines, ruler, pencil, and pen/marker to class with you. Kerning exercise in class. Introduction to Grid lecture. Receive tracing paper and begin diagramming layouts exercise on magazines you brought in for yourself. *This is part of your grade: “ALL Directions were followed accurately with absolutely no errors.”*

Fri Oct 17, 1pm: Kerning exercise and Layout Diagramming exercise DUE (see materials due). Begin Article Build. Download all files.

Mon Oct 20: Recreate article in class (directions on following pages). Continue any work outside of class.

Wed Oct 22, 1pm: Project 5 DUE (see materials due). No critique. Begin Project 6.

Fri Oct 24: Watch Helvetica in FA 127

Upcoming Events:

Wed Oct 15, 6pm and Wed Nov 12, 6pm: AIGA Guest Speakers, Student Union

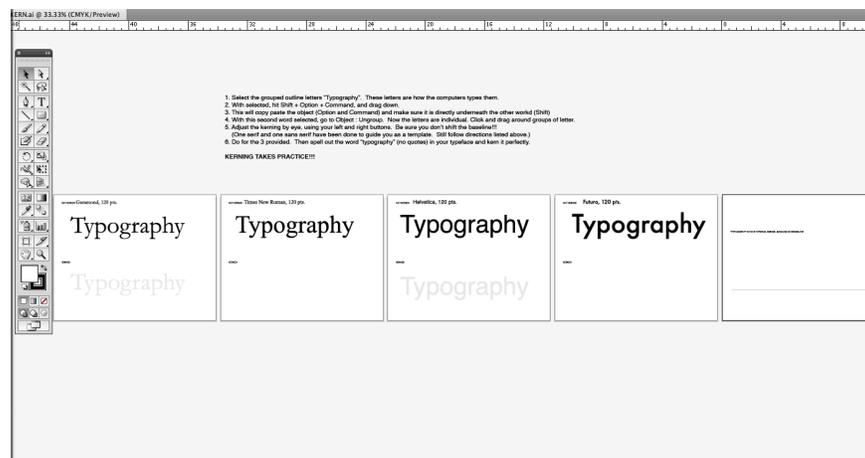
Fri Nov 7th: Student Day AIGA Memphis

evaluation You will be graded on the following:

- ALL Directions were followed accurately with absolutely no errors.
- Kerning correct on all parts of Kerning Exercise?
- Article build exactly as original, specifically attention to:
 - > Type is correct
 - > Images placed according to grid
 - > Leading
 - > Kerning on Title
 - > No widows or orphans
 - > Type lines up across columns
 - > No rivers
- Are software skills evident?
- Ambition - How much did you challenge yourself? Did you plan your time well?
- Cleanliness and Presentation.

5A | kerning exercise

- step 1 Download “Typography_KERN.zip”. Move from your Download folder to the desktop. Double-click the file “Typography_KERN.ai” will appear on your desktop. Trash the ZIP file and use the AI file. Save As “**Your Last Name_Typography_KERN.ai**” As you work, always SAVE EARLY, SAVE OFTEN.
- step 2 View: Artboards. See Artboard 1 or move manually. Select the grouped outline letters “Typography”. These letters are how the computer types the font without Metric or Optical kerning. These letters have been outlined and no longer respond to live text commands in Character window.
- step 3 With selected, hit Shift + Option + Command, and drag down. This will copy paste the object (Option + Command does this) and make sure it is directly underneath the other word (Shift does this)
- step 4 With this second word selected, go to Object : Ungroup. Now the letters are individual. Click and drag around groups of letter. Adjust the kerning by eye, using your left and right buttons. Be sure you don’t shift the baseline!!
- step 5 One serif (Artboard 1) and one sans serif (Artboard 3) provide a pre-kerned template. Optically kern Artboards 2 and 4 on your own. SAVE EARLY, SAVE OFTEN.
- step 6 Then spell out the word “typography” (no quotes) in your typeface and kern it optically. If you have **created** (not printed your file from) your letters in Photoshop, you will need to click and drag around each letter separately. Edit:Copy in Photoshop (no background) and Edit:Paste in Illustrator should work fine. Do this with each letter and adjust as separate images. **Window : Link, Embed Images.** If you have **created** your letters in Illustrator, continue to work in vector on Illustrator.
- step 7 Select “typ”, click Shift + Option + Command, and drag down. Add “e” and kern this word optically.
- step 8 Check all of your work. Save again as your .AI file properly named. Compress the file by selecting icon while holding down Control button. Select “Compress.....” A .ZIP file will appear on your desktop (assuming that is where your .AI file is). Provide file to Prof. Arnell as directed.
Also print all 5 artboards at 100% to Letter sized paper. Write your name in INK PEN (not marker and not pencil) on the BACK of each sheet. Staple to Article (B of project).

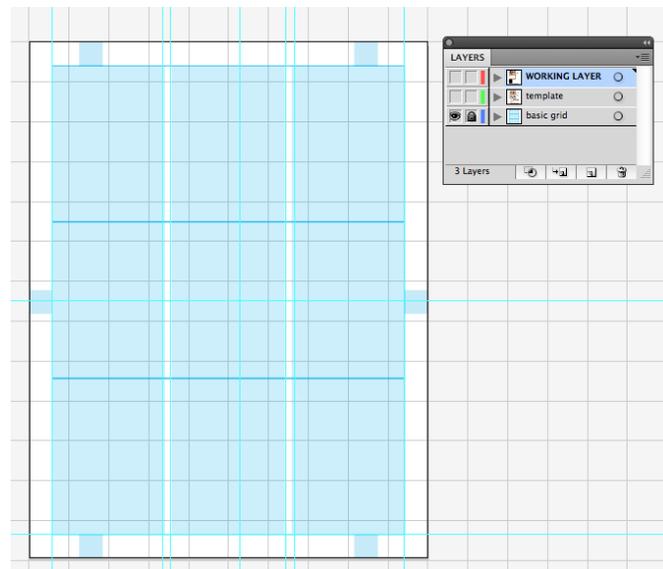
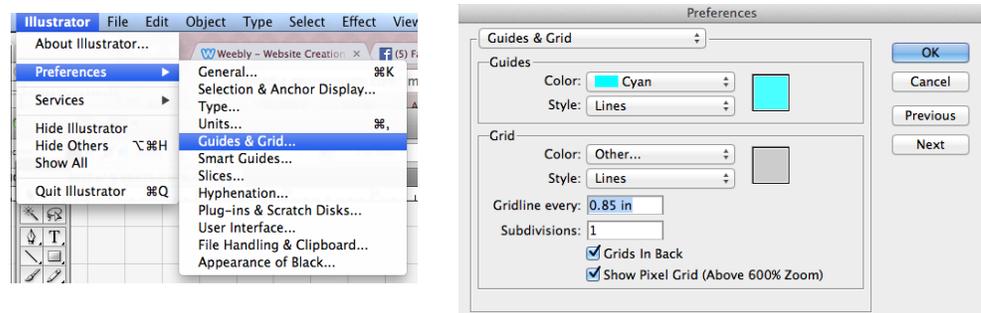


Page layout, especially multi-page layout is usually the world of InDesign instead of Illustrator. However, students in 2413 are usually more comfortable with Illustrator at this beginning level. The goal of this project is for students to understand grid structure instead of getting stuck on software challenges.

- step 1 Download “Article_Build.ZIP”. Move file from Downloads folder to desktop. Double click file and a folder will appear on the desktop. Trash the ZIP file. Open the folder. Add the Garamond font file to FontBook.
- step 2 Open the “ARTICLE_PROJ5_2413.ai” file. Because the files are not embedded, it will first ask you to locate the 3 pieces of art. When finished, you can go to Window : Links and see that all files are now located, though not embedded yet. Save again (not Save As). Do not change the file name or location.



- step 3 Set up the grid in case it did not travel with the document. Go to Illustrator : Preferences : Guides & Grid. Set up the increments as below.





step 4 Explore the different layers. Keep locked layers as is. Only build on the top layer and any additional layers you would like to use. Clearly label any additional layers you use.

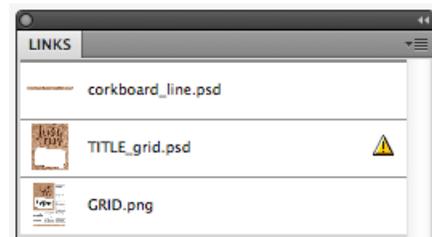
step 5 Open the “TITLE_grid.psd” file in Photoshop. Windows : Layers. Explore the layers. Open your Kerning exercise document. Copy “type” letters, whether they be raster or vector. Paste these into your Photoshop file. They should automatically appear in a new layer. Organize and label your layer. If you have dragged over layers, organize them into a folder. The point is to ORGANIZE.



step 6 Object : Transform. Rotate the type so that it matches the angle of the white “paper”. Do any other subtle effects only if it adds to the image and does not take away. DO NOT SKEW YOUR TYPE. Remember to hold down the shift key always in any Adobe software (and most other software, as long as you are on a Mac) to keep scale.

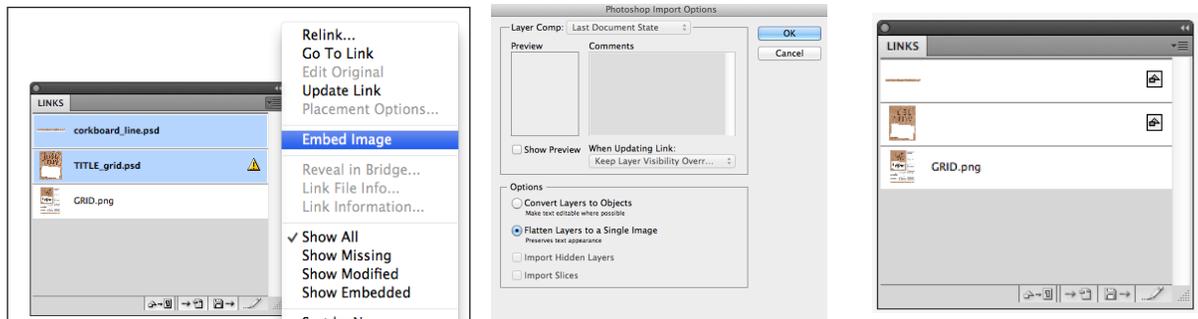
step 7 Save file as “Your Last Name_TITLE_grid.psd”.

step 8 Go back to your “Name_ARTICLE_PROJ5_2413.ai” file. Because the files are linked and you have opened the file to which it is linking, Illustrator will warn you the file has been updated. Click Replace or your Links palette will show the specific problem link.

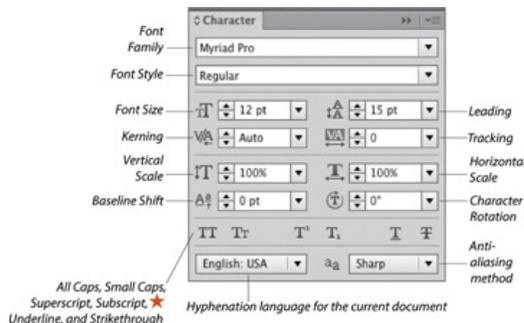


step 9 For the sake of understanding how linked files work, go back to the Photoshop file. Do something (anything) to the file and then undo it. Resave. Go back to the Illustrator file and see the warning that something updated again. This is how you can work seamlessly in multiple programs at once. *This is also a reminder of InDesign works, as it links to everything it holds. Illustrator may or may not link, depending on if the artist embeds image or not. Photoshop never links and always has self-contained files.*

step 10 Adjust the image slightly to follow the grid by using the Template layer to help you. ZOOM IN. Because you are done with the Photoshop file, Embed the two PSD files in the Links palette. A dialog box will appear because one of your PSD file is layered. Choose the option to flatten the image in Illustrator. This does not affect the original PSD file.

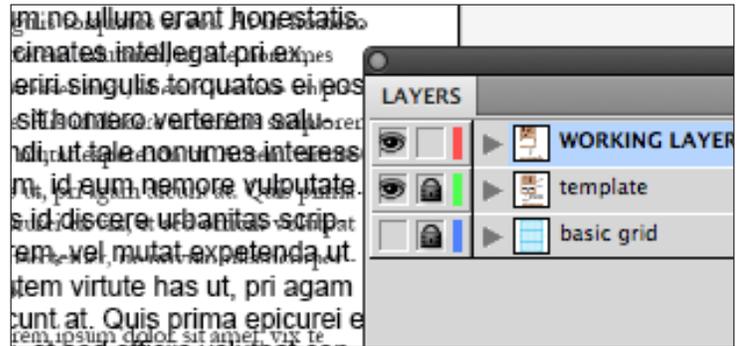


step 11 Finally (and most importantly), work on typography in the layout. Hide the Grid and Template layers. Three columns with threaded text have already been provided in default Arial with default point size and leading (yuck!). *Remember that type can also use text boxes in Illustrator and must use text boxes in InDesign. In Illustrator, one can use click and drag a rectangle with the Text tool or click on any shape with the text tool to make it a text box.* Threaded text means that the type will flow between the boxes. The text is called “Greeking” or just “Lorem Ipsum” and is the dummy text of the printing and typesetting industry. InDesign actually makes its own filler text if requested, but not Illustrator.



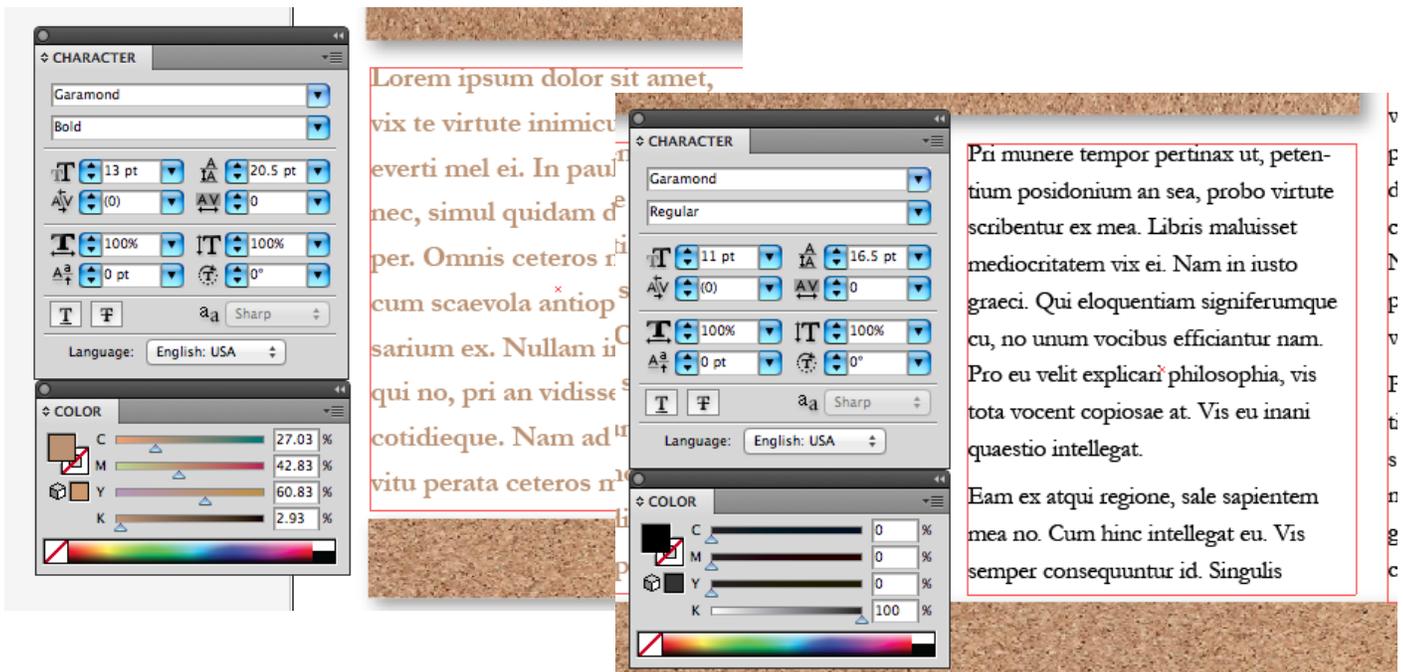
Using the Text tool, click with the text box anywhere. Select All (Command + A on all Mac programs or go to Select : All). Open your Type window (Command + T or Window : Type : Character). *Select the correct Garamond. You may have a couple versions of Garamond, but you must use the one that was loaded with this project.* Deselect.

step 11 (cont.) Keep the Grid layer hidden and make the Template layer visible, though both are still locked. The page will look very messy. Work within the WORKING LAYER.



step 12 Treat the first paragraph differently than the rest of the text. Do as shown in the first box below. Adjust the details to be just like the Template layer below. If it is confusing to see, you can keep turning the Template layer on and off, but keep it locked

step 13 In the same manner, treat the rest of the text as shown in the second box below.



step 14 Hyphenations should be avoided and student will notice that the template has type set slightly differently with no hyphens. Because the text is jibberish, put a space bar in place of all hyphens. InDesign can handle all of this automatically for you, but must be done by hand in Illustrator.

Rivers

"It's not rocket science. It's social science – the science of understanding people's needs and their unique relationship with art, literature, history, music, work, philosophy, community, technology and psychology. The act of design is structuring and creating that balance."
- Clement Mok

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Widows

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Orphans

"It's not rocket science. It's social science – the science of understanding people's needs and their unique relationship with art, literature, history, music, work, philosophy, community, technology and psychology. The act of design is structuring and creating that balance."

step 15 Check for widows and orphans. Widows are words left alone at the bottom of a paragraph. An orphan is one word left alone at the top of a column. A good designer will fix these if possible. Student will notice that one widow has been fixed by simply adding the word "widow". OF COURSE, THIS IS BECAUSE THE TEXT IS JIBBERISH. If this were an actual language, one would break words differently or speak with a writer about fixing the widow.

Nullam imperdiet qui no, pri an vidisse
propriae cotidieque. Nam ad delicata
vituperata.
Pri munere tempore certior ut, naten

Nullam imperdiet qui no, pri an vidisse
propriae cotidieque. Nam ad delicata
vituperata widow
Pri munere tempore certior ut, naten

step 16 There appears to be no major rivers (see visual explanation).

step 17 Check your work again. Hide the Grid and Template layers, but keep them locked and in your file. If preparing for press, you would delete these unused layers. Check that all images but the "GRID_FINAL_TEMPLATE.png" are embedded. Save the file again.

materials due Compress the file and hand in (directions TBD). Also print the file at 100% to Letter sized paper. Write your name in INK PEN (not marker and not pencil) on the BACK of the sheet. Staple to 5 Kerning pages (A of project).