

TYPOGRAPHY

PROJECT 5

**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.

**APPROVED FONT LIST**

Adobe Caslon  
 Adobe Garamond  
 Adobe Jenson  
 Archer  
 Avenir  
 Baskerville  
 Bell Centennial  
 Bell Gothic  
 Bembo  
 Bodoni  
 Centaur  
 Century Expanded  
 Clarendon  
 Copperplate Gothic  
 Democratica  
 Didot  
 Fette Fraktur  
 Scala  
 Filosofia  
 Franklin Gothic  
 Frutiger  
 Futura  
 Georgia  
 Gill Sans  
 Gotham  
 Helvetica Neue  
 Hoefler Text  
 House Gothic  
 Interstate  
 ITC Benguiat  
 ITC Kabel  
 Knockout  
 Mason  
 Matrix  
 Mercury  
 Minion  
 Mrs Eaves  
 Myriad  
 Neutra  
 News Gothic  
 Nobel  
 Optima  
 Palatino  
 Requiem  
 Rockwell  
 Sabon  
 Scala  
 Times New Roman  
 Trade Gothic  
 Univers  
 Verdana  
 Verlag  
 Walbaum  
 Whitney

You must choose a typeface for your project from the approved font list in the left column. 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 x 5 inches (10 x 5 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:* Your comping dummy is due for the binding method you have chosen for this project (*this is a blank bound version of your book*). Begin designing. Is there a grid? What will happen on each page? Think experimentally.

*Third Class:* 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.

*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 Canvas assignment link. For all projects your PDFs should use the following naming conventions. Your First initial and Lastname - Class - ProjectNumber > *FLastname-ART141-Project5.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.*

**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. (1 pages)*

**TABLE OF CONTENTS**

*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**

*(12 pages / 6 spreads)*

**INSIDE COVER**

**FRONT COVER**

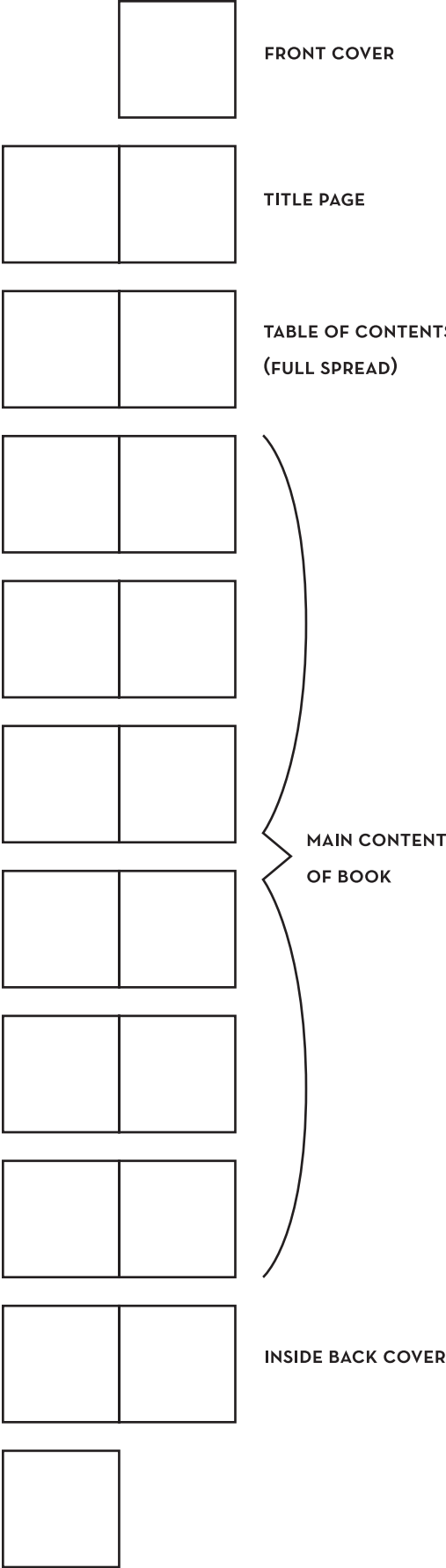
**TITLE PAGE**

**TABLE OF CONTENTS  
(FULL SPREAD)**

**MAIN CONTENT  
OF BOOK**

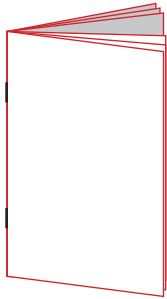
**INSIDE BACK COVER**

**BACK COVER**



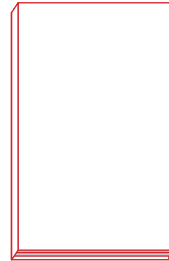
**COMMON BINDING STYLES**

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.



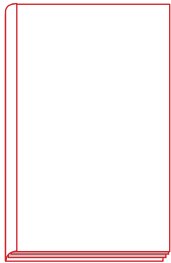
**SADDLE STITCH BINDING**

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.



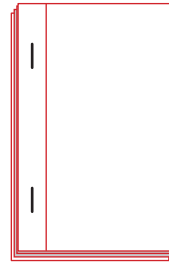
**PERFECT BINDING**

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.



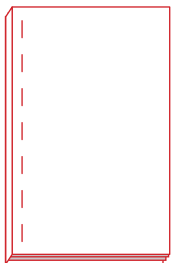
**CASE BINDING (SMYTHE SEWN)**

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.



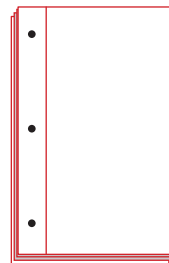
**SIDE STITCH BINDING**

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**

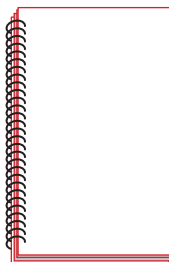
Cover and signatures or individual pages are collated and assembled in a stack and trimmed on all sides, then drilled and fastened together with posts held on by screws. Screws can be unscrewed to add or remove pages as needed.

*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.