Type & Image 3383.302

Fall Semester 2008 Texas Tech University

B19 (Art Building) Monday and Wednesday, 12pm until 2:50pm

Professor Frank Tierney

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Office Hours
9–11 am Wednesdays or by appointment, in Architecture 206.

Prerequisites
Art 3381, 3382, 3386

Required Supplies
A small portable storage device such as a Sandisk Cruzer microdrive is required. It is the student's responsibility to make sure all files are backed up. Other supplies needed will be standard presentation materials used in all Communication Design classes (black museum board, tracing paper, artist tape, etc.)

Course Description
Study of the relationship between visual and verbal language. Exploration of the informative, expressive, and experimental potential to solve complex narratives. Form will be stressed.

Expected Learning Outcomes
Upon completion of this course, a successful student will be able to:

1 ... draw connections between letterform and image,

2 ... explore "visual language" and layout as it applies to comprehensive bodies of text by making a variety of images,

3 ... implement methods of analyzing and designing with both type and image,

4 ... identify syntactic and semantic qualities of both type and image,

5 ... organize complex typographic information,

6 ... exhibit abilities as a planner and form giver,

7 ... discuss the relationship of design to culture and society.

Methods for Assessing
The expected learning outcomes for the course will be assessed through attendance, in-class discussion and critiques, and project-based assignments. Each project will have specific outcomes and a grade sheet with the categories Professionalism, Process, Presentation, and Design. *All projects require a process notebook which is returned along with the project and grade sheet at the end of class.*

Due Dates
All work must be presented at the assigned time and date due. You must respect process that is, unless noted otherwise, projects that have not been seen in progress will not be graded. No extra credit will be offered.

A   90–100
B   80–89
C   70–79
D   60–69
F   0–59

Numerical Grade Equivalents

96 – 100 = A+	80 – 82 = B-	66 – 69 = D+
93 – 95 = A	76 – 79 = C+	63 – 65 = D
90 – 92 = A-	73 – 75 = C	60 – 62 = D-
86 – 89 = B+	70 – 72 = C-	59 and below = F
83 – 85 = B		

Regarding Grading & Classroom Participation	Grades are based primarily on attendance and participation during class critiques. Participation in these critiques is essential. If you are concerned about your final grade at any point during the semester, please see me outside of class. It is your responsibility to talk to me if you think your grade is in jeopardy.

Criteria for Grading

Professionalism	attendance, deadlines, class participation, critique skills, teamwork, etc.
Process	research, concept development, etc.
Presentation	craftsmanship, oral presentation, etc.
Design	type, layout, color, target appropriateness, etc.

Class Format	This is a studio class, and will consist of a sequence of project assignments. In general, each topic will be introduced by lecture, followed by discussion and execution, with progressive and final critiques. Work outside of class will include project sketching (conceptualization), research, reading, execution and project presentation preparation.
ADA	Any student who, because of a disability, may require special arrangements in order to meet the course requirements should contact the instructor as soon as possible to make any necessary arrangements. Students should present appropriate verification from Student Disability Services during the instructor's office hours. Please note instructors are not allowed to provide classroom accommodations to a student until appropriate verification from Student Disability Services has been provided. For additional information, you may contact the Student Disability Services office at 335 West Hall or 806-742-2405.
Responsibilities	You must attend class. You must participate. It is mandatory that you complete class assignments by the time they are due. You must have the necessary media by the second week of class: if you cannot do this, kindly tell me in advance. You must anticipate spending money on some materials as listed. You must read any handouts, or assigned source material. Coursework missed during the semester must be made up on your own time. Please catch up on any missed critiques or assignments immediately, but not during class.
	Regular and punctual attendance at all scheduled classes is expected, and the university reserves the right to deal at any time with individual cases of non-attendance. The instructor determines the effect of absences on grades consistent with university policy for excused and unexcused absences. When absences jeopardize a student's standing in a class, it is the responsibility of the instructor to report that fact to the student's dean. Excessive absences constitute cause for dropping a student from class. The drop may be initiated by the instructor but must be formally executed by the academic dean. If the drop occurs before the 45th class day of a long semester or the 15th class day of a summer term, the instructor will assign a grade of W. If the drop occurs after those times, the student will receive an F. In extreme cases, the academic dean may suspend the student from the university.
Absences	Attendance will be taken during each class by ten (10) minutes past the hour. If you arrive late, it is your responsibility to notify me of your presence before the end of class. The attendance record will not be corrected after the date in question. The student is allowed two (2) absences, upon the third (3rd) the final semester grade will be lowered by one letter grade and upon the fourth (4th) the student will automatically fail the course.

- Use your absences wisely (i.e. illness, car trouble).
- Absences may not be made up and there will be no additional class time beyond regularly scheduled class times nor will any extra credit be offered.
- Leaving class early without approval will count as an absence.
- Come to class prepared: incomplete work receives a tardy.
- Students who miss class must contact *another classmate* to find out what is due prior to the next class period.

Excusable Absences

Absence due to officially approved trips states that the person responsible for a student missing class due to a trip should notify the instructors of the departure and return schedule in advance of the trip. The student may not be penalized and is responsible for the material missed (see the *Student Handbook* for details). Absence due to religious observance states that a student who is absent from classes for the observance of a religious holy day will be allowed to take an examination or complete an assignment scheduled for that day within a reasonable time after the absence (see the *Student Handbook* for details).

"Religious holy day"

...means a holy day observed by a religion whose places of worship are exempt from property taxation under Texas Tax Code §11.20. A student who intends to observe a religious holy day should make that intention known in writing to the instructor prior to the absence. A student who is absent from classes for the observance of a religious holy day shall be allowed to take an examination or complete an assignment scheduled for that day within a reasonable time after the absence. A student who is excused for observance of a religious holy day may not be penalized for the absence; however, the instructor may respond appropriately if the student fails to complete the assignment satisfactorily.

Academic Integrity

It is the aim of the faculty of Texas Tech University to foster a spirit of complete honesty and high standard of integrity. The attempt of students to present as their own any work not honestly performed is regarded by the faculty and administration as a most serious offense and renders the offenders liable to serious consequences, possibly suspension. "Scholastic dishonesty" includes, but it not limited to, cheating, plagiarism, collusion, falsifying academic records, misrepresenting facts, and any act designed to give unfair academic advantage to the student (such as, but not limited to, submission of essentially the same written assignment for two courses without the prior permission of the instructor) or the attempt to commit such an act. For more information about what constitutes plagiarism and image mis-appropriation, go to: *http://www.depts.ttu.edu/studentjudicialprograms/academicinteg.php*

Computer Use Guidelines

Texas Tech teaches responsible use of computer networks. You are required to read their site/publication covering ethics, responsibilities, Security misuse and abuse, Federal Copyright Law, the Digital Millennium Copyright Act, No Electronic Theft Act, Fair Use and Considerations, the Technology, Education, and Copyright Harmonization Act, and the Family Educational Rights and Privacy Act.

Civility

Students are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure that all students have an opportunity to gain from time spent in class, unless otherwise approved by the instructor, students are prohibited from using cellular phones or beepers, eating or drinking in class, making offensive remarks, reading newspapers, sleeping or engaging in any other form of distraction. Inappropriate behavior in the classroom shall result in, minimally, a request to leave class and an absence for that session.

- Please check email or surf the net only during the break (in 3 hour studio classes).
- Working on another class project (or printing it) is not allowed during class time. You will be asked to leave the class and earn an absence for that session.
- Please do not use cell phones in class, and remember to turn them off before class begins.
- Provide your attention during another classmate's critique, discussion or presentation.
- Let us respect each other at all times.

Syllabus Dotted Lines...

Please sign and return indicating you have read the syllabus for Type & Image 3383.302.

Note Any of the material contained in the project description portion of this syllabus may change as the course progresses. Assignments may be altered, deleted or added depending on the classes' performance.

I, _____, have read the syllabus and above statements, understand the class policies, intend to abide by these policies, and will earn the appropriate grade according to my work, efforts and attendance for the Fall semester 2008.

Signature _____ Date _____

Selected work will be considered for inclusion in TTU publications (including Web)
Please mark if you want your work showcased.

_____yes   _____ no

I would like my work to be included at franktierney.com.
Please mark if you want your work showcased.

_____yes   _____ no

Signature _____ Date _____

Important University Dates, Fall 2008

August 25, Monday	Classes begin. Student-initiated drop-add begins on the Web.
August 28, Thursday	Last day to add a course.
September 3, Wednesday	Labor Day. University holiday.
September 10, Wednesday	Last day for student-initiated drop on the Web. Last day to drop a course and receive a refund. Does not apply to students who drop to 0 hours.
September 22, Monday	Last day to withdraw from the university and receive a partial refund.
October 20, Monday	Mid-semester grades due.
October 27, Monday	**Last day for a student to withdraw from a course.** (Last day for faculty to declare pass/fail intentions).
November 6–21	Spring semester advance registration for currently enrolled students.
November 24, Monday	Open registration begins.
November 24 – December 3	Period of no examinations except for makeup exams or scheduled lab exams.
November 25, Tuesday	Last day to withdraw from the university.
November 26–30	Thanksgiving holiday. *Wednesday – Sunday*
December 3, Wednesday	Last day of classes.
December 4, Thursday	Individual study day.
December 5 – 10	Final examinations. *Friday/Saturday, Monday – Wednesday*

Exploring Relationships Between Type and Image

Week	Date and approximate schedule
1	**Monday, August 25** Syllabus review Introduction and overview Introduction of Assignment 1
	Wednesday, August 27 Discussion of Part 1 choices (10) Lecture: *The Invention of Photography and its Effects on Graphic Design in the 19th and early 20th Centuries.*
2	**Monday, September 01** *No class: Labor Day*
	Wednesday, September 03 *Critique of 10 type portraits (10 loose printouts due).* Selection of two for mounting. Mounting demonstration (refresher)
3	**Monday, September 08** *Selected type portraits due (2).* Final critique of Assignment 1, part 1. Introduction of Assignment 1, part 2. Lecture: *Photocollage Artists of the 19th and Early 20th Centuries.*
	Wednesday, September 10 *Critique of 10 conceptual type portraits (loose print-outs due)* Selection of two for refinement.
4	**Monday, September 15** *Selected conceptual type portarits due.* Final critique of Assignment 1, part 2.
	Wednesday, September 17 Introduction of Assignment 2 Lecture: *Lewis Caroll, Guillaume Apollinaire, Stéphane Mallarmé, the Futurists, Dada and ee cummings.* *Due for next class: selected dialog ready for reading outloud to class + 10 half-sized (5.5 x 8.5") sketches.*

Objectives

After completing this project you will be able to...

... make formal connections between letterform and image

... recognize historical relationships between letterform and image

... distinguish between type *as* image, and combinations of imagery and type

... unify letterform and image into a single composition

Process and Procedure Description

This project is in two parts. You must turn in a single process notebook (containing both parts) that reflects every stage of your thought process.

Part 1 Think of 10 ways to describe your face using black type. A web search using terms such as "type portraits" will suggest ways of doing this. Think of using a variety of 'found' letterforms (for example, letters from printed publications), and typefaces (already digitized letterforms). Use an 8.5" square as your field.
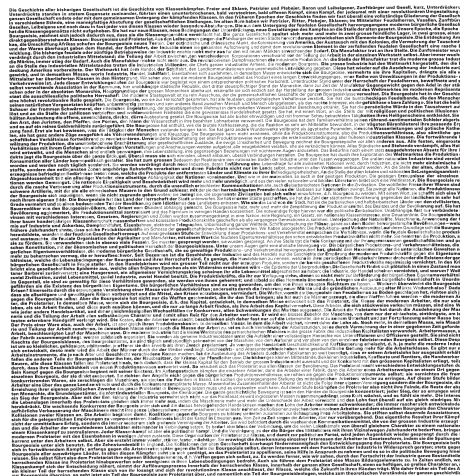
Hans Rudolf Lutz
Karl Marx in the Univers
family of type. from: *Type Sign Symbol*
by Adrian Frutiger, ABC Edition,
Zurich, 1980.

To show the range of type color possible using a single typeface family such as *Univers,* the designer creates a halftone photograph.

In depicting Karl Marx, Lutz is poking fun at the perfect control of typographic color Modernist typefaces such as *Univers* and *Helvetica* continue to give typographers.

Part 2

Think of 10 conceptual ways to describe yourself using type only.

Use an 8.5" square field for these compositions.

Paul Van Ostaijen, ca 1920. His magnum opus *Bezette Stad,* (Occupied City') was a turbulent spontaneous poem of 153 pages with 9 or so typographic techniques to suggest film or the typographer as cameraman/movie director.

Here, Van Ostaijen creates a portrait of a proto-Garboesque actress of early Danish cinema, Asta Nielsen. In his eulogy to her, he casts the eternal feminine as Z to A—the reverse of the English expression of admiration "She/He is the A to Z."

The layout recalls early medieval Celtic illuminations based on "chi" and "rho" (the first two letters of 'Christ' in Greek).

Giving Voice and Nuance to Type: Dialog and Typographic Form

Week	Date and approximate schedule

5   **Monday, September 22**
Discussion and reading of selected
dialogs; critique of preliminary
Sketches. *Due at next class: three selected
dialogs for further development*

Wednesday, September 24
3 *Preliminary dialog compositions due.*
Critique of preliminary dialog
composition sketches, selection of one
for further development.
*Due at next class: one
dialog with development based on critique.*

6   **Monday, September 29**
Developed dialog composition due, loose (1).
Critique of single dialogs.
Lecture: Enfants Terribles *or pioneers—
David Carson Tibor Kalman, Stefan
Sagmeister, Ed Ruscha. Due at next class:
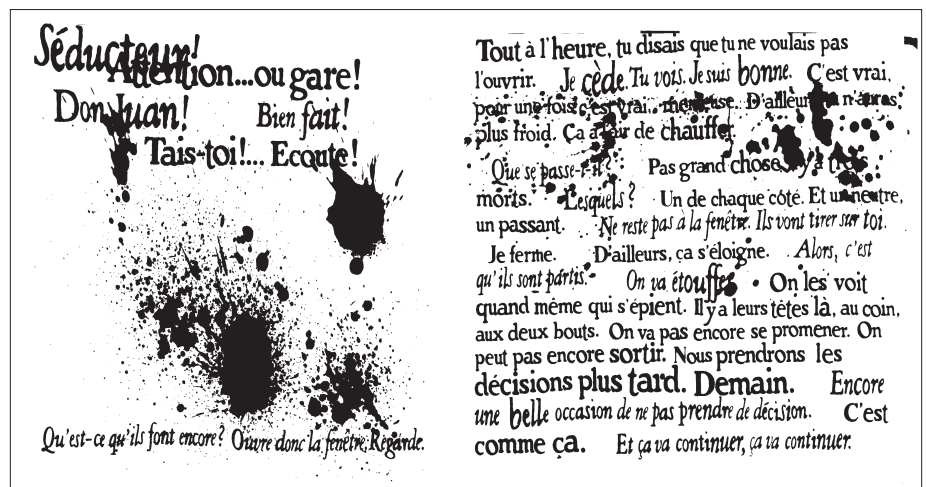single dialog with development based
on critique.*

Wednesday, October 03
'*Final' dialogs due.*
Critique of dialogs

7   **Monday, October 06**
Developed dialog composition due, loose (1).
Last critique of Project 2.

Wednesday, October 08
Introduction of Assignment 3
Lecture: *Connotation and Denotation
in Word and Image Problem Solving.*
Brainstorming, making a semiotic matrix
Begin thumbnail sketches and research

Objectives
after completing this project you will be able to:

... identify voice and character in typography,

... endow typography with emotional content,

... draw connections between letterform and image,

 ... explore "visual language" and layout as it applies to comprehensive bodies of text by
   making a variety of images,

 ... organize complex typographic information,

 ... discuss the relationship of design to culture and society.

Process and Procedure Description
This project is design for design's sake. There will be no 'practical' application but rather a
studied and developed 11 x 17" typographic composition. Only type may be used, but the way
in which it is rendered is open, and we will have spontaneous sessions for found letterforms,
and letterform transformation. The objective is to experiment with type—to open yourselves
to invention, new processes for rendering type, and novel ways of conveying meaning.
Forget any rules about type you may have heard or any habits/styles you may have already
developed; consider this a narrative experiment and an opportunity to *find your own voice.*

You must turn in a single process notebook that reflects every stage of your thought process.

Some suggested sources of dialogs:
Dialogs from religious testaments. Scenes from plays. Dialogs from movies. Narratives or
dialogs from literature. Dialogs from television talk shows such as Jerry Springer or Laura;
dialogs from cartoons or other shows such as *Adult Swim* or *The Office*. A series of exchanged
text messages or email.

Robert Massin, from Eugene Ionesco's
Délire à deux, 1966.

The surreal nonrepresentational play
write Ionesco's script for
Frenzy for Two.

3. **Using Semiotics to Brainstorm and Problem-solve a Book Cover**

Objectives

after completing this project you will be able to...

... design a single visual form reflecting a large complex text

... identify and design for a target audience

... generate a quantity of substantial ideas

... use visual research to solve type and image problems

... employ basic semiotics in word and image problem-solving

Process and Procedure Description

The History of Texas by Calvert, De León and Cantrell (Harland Davidson, 2002) is a commonly required college textbook read by thousands of undergraduates taking Texas history survey courses. Your objective is to re-design the cover in two distinctly different ways, using the tools of semiotics. You will be considering the meaning of 'Texas.' What is the meaning of the word 'History?'

You must turn in a single process notebook that reflects every stage of your thought process.

Denotative Approach

A sign denotes that to which it explicitly refers. The denotation of the word is its literal meaning, or what is found in the dictionary.

Week	Date and approximate schedule
8	**Monday, October 13**

Bookcovers must be 7 x 10" and include this information:

The History of Texas
Fourth Edition

Robert A. Calvert, Arnoldo De León,
Gregg Cantrell

Book cover to *The U.S.–Mexican War*
Cabra Diseño, San Francisco CA 1999.

Selected for the AIGA's *50 Books/50 Covers of 2000.*

For this cover the designer combined period images and a modern sense of typography to create a literal but interesting depiction of the book's contents.

Connotative Approach

The connotation of a word is the totality of the meanings evoked by the word. While these are subjective and derive meaning from culture–and though the meaning may differ from individual to individual–we respond to the word based on universal cultural implications.
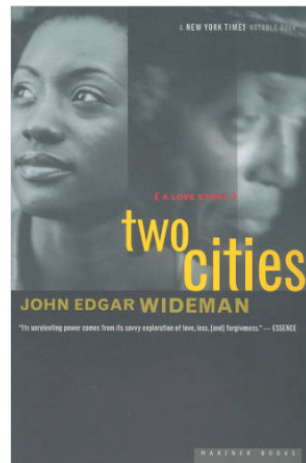
Book cover to *Two Cities: A Love Story*
Houghton Mifflin Design, New York, NY 1999.

Also selected for the AIGA's *50 Books/50 Covers of 2000.*

While a story about relationships, in this cover the designer personifies cities as women at different stages of life creating a word/image rich in connotation.

Aural Imagery and Typography

Week	Date and approximate schedule

11 **Monday, November 03**
Introduction of Assignment 4
Discussion/demonstration of visual
analogs for musical principals
Sketching to music.

Wednesday, November 05
4 comprehensive sketches due.
Critique and discussion
Selection of 2 designs for further
development

12 **Monday, November 10**
Lecture: *Microtypography–little type in
small formats (CD covers, postage stamps,
instruments, gauges, etc.).*
Critique and discussion of 2
compositions. Selection of final for
further development.

Wednesday, November 12
Critique and discussion of
composition.

13 **Monday, November 17**
'Final' music study due.
Introduction of Assignment 5

Wednesday, November 19
Selection of exhibition topic due.
Review of collected visual research.
Thumbnail demonstration.
Conventional sketching.
15+ thumbnails due, with titles.

Objectives
after completing this project you will be able to:
... invent analogs between visible language and forms of human expression
... experiment with type
... design rich and meaningful imagery using only type

Process and Procedure Description
This assignment will yield a square poster/composition that could become a CD jacket, but as in project 2, the main purpose is to experiment. Its purpose is also to reveal connections between typography and other forms of human expression. In this project you will be working with the medium of typography to discover how music can be a source, stimulus and influence on graphic design. You will be responding emotionally to what you hear, and discover analogies between sound and type. As in the second project, legibility and readability are not critical.

You must turn in a single process notebook that reflects every stage of your thought process.

Begin by picking a favorite song or piece of music. Something recently heard or a favorite. If possible, find the sheet music for it. In class, we will agree to some general analogs between typography and music and apply them in designing a composition that reflects the music.

11" square.
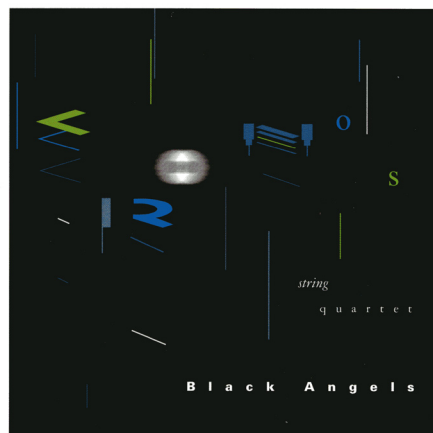
Kronos Quartet CD booklet covers.

Ken Hiebert, 1998
from *Graphic Design Sources*
by Ken Hiebert
Yale Press, 1998

5. Conceptual Typography: the Museum Collection Poster

Week	Date and approximate schedule
14	**Monday, November 24** Critique/discussion of poster thumbnail sketches. Informal lecture: *Award-Winning Museum Posters: the Work of Chermayeff and Geismar, Karl Zahn, Luba Lukova* **Wednesday, November 26** *No class: Thanksgiving Holiday*
15	**Monday, December 01** *10 poster comps due.* Critique of 10 potential poster designs (one-eighth size sketches ganged on a single 11 x 17" sheet, unmounted). Selection of 2 designs for refinement **Wednesday, December 03** *2 poster designs due.* Critique of 2 poster designs (loose, approximately half-size at 11 x 17"). Selection of one poster design for final critique and mounting.
16	**(Wednesday December 10) 10:30am—1 pm** *Collection poster due* Quiz from lectures, basic terms of semiotics (study guide provided December 03).

Objectives

After completing this project you will be able to...

... give form and voice to a cultural event, exhibition, or museum collection

... draw relationships between design and meaning

... generate a quantity of substantial ideas

... use visual research to solve type and image problems

... write/design titles that work in unison with visual imagery and typography

Process and Procedure

This project will yield one 17 x 22" poster (you will have two chances to print this in the lab—please be sure to sketch and print preliminary work scaled-down and ganged to save on materials costs).

Pick a single topic from the list then develop a title. The topics listed—suggestions only—are from the major areas of the permanent collection at the Museum of Texas Tech University. You may consider any other collection here at Tech such as the Southwest Collection, or International Cultural Center. The title should be short, clever, but not necessarily literal. For example, a poster featuring a collection of purses was titled *Pocket Book Anthropology: A Treasury of Handbags*. Title, type and imagery must be conceptual, so you will have to go beyond what type is available on the computer and use found type, hand drawn letterforms, or letterforms suggested by artifacts or objects in the collection.

Your visual research must be collected in a process notebook.

Some suggested collection topics (from the Museum of Texas Tech University) to choose and develop a title:

African Masks

Cordry Mexican Costume Collection

Hats

Dolls

Lubbock Lake Landmark

Llano Estacado & Rolling Plains Archaeology

Textiles

Wedding Dresses

Native American Art

Triassic Vertebrate Paleontology Collection

Skulls from the Mammalogy Collection

Recent Art Acquisitions

Print Collection

Handbags

Quilts

Posters must include this information:

from the Permanent Collection of the Museum of Texas Tech University

3301 Fourth Street, Lubbock, Texas 79409-3191 806.742.2442

13.

Type as Toy

Something to think about:

What implications do 'emoticons' have for literary expression?

— for punctuation?

Can children's playthings inspire designers?

Study the emoticons listed below. Choose several to make masks in Illustrator.

Symbol	Meaning
!-(	Black eye
!-)	Proud of black eye
#-)	Wiped out, partied all night
#:-o	Shocked
$-)	Won the lottery, or money on the brain
%(|:-)	Propeller-head
%*}	Inebriated
%+{	Got beat up
%-(	Confused
%-)	Dazed or silly
%-6	Brain-dead
%-\	Hung over
%-{	Ironic
%-|	Worked all night
%-}	Humorous or ironic
%\	Hangover
>>:-<<	Furious
>-	Female
>->	Winking devil
>-<	Furious
>-)	Devilish wink
>:)	Little devil
>:->	Very mischievous devil
>:-<	Angry
>:-<	Mad
>:-(	Annoyed
>:-)	Mischievous devil
>=^ P	Yuck
<:>	Devilish expression
<:->	Devilish expression
<:-(	Dunce
<:-)	Innocently asking dumb question
<:-|	Dunce
<:|	Dunce
(8(|)	Homer
(<> .. <>)	alienated
(( )):**	Hugs and kisses
(((()))	Lots of hugging (initials or a name can be put in the middle of the one being hugged)
()	Hugging
(-:	Left-handed smile, or smiley from the southern hemisphere
(:&	Angry
(:-	Unsmiley
(:-&	Angry
(:-(	Unsmiley
(:-)	Smiley variation
(:-*	Kiss
(:-\	Very sad
(::()::)	Bandaid, meaning comfort
(:|	Egghead
*	Kiss
*<:-)	Santa Claus
*<|:-)	Santa Claus, or a clown
*-)	Shot to death
+<:-)	Religious leader
+<:-|	Monk or nun
+<||-)	Knight
+:-)	Priest
+O:-)	The Pope
-)	Tongue in cheek
-=	Snuffed candle to end a flame message
-=#:-)	Wizard
/\/\/\	Laughter
0:-)	Angel
12x@>--->---	A dozen roses
2B|^2B	To be or not to be
5:-)	Elvis
7:)	Ronald Reagan
7:^)	Ronald Reagan
8	Infinity
8 :-)	Wizard
8)	Wide-eyed, or wearing glasses
8-#	Death
8-)	Wide-eyed, or wearing glasses
8-o	Shocked
8-O	Astonished
8-P	Yuck!
8-[	Frayed nerves; overwrought
8-]	Wow!
8-|	Wide-eyed surprise
: (	Sad
:)	Smile
: [	Bored, sad
:		Bored, sad
:( )	Loudmouth, talks all the time; or shouting
:*	Kiss
:*)	Clowning
:**:	Returning kiss
:+(	Got punched in the nose
:,(	Crying
:-	Male
:-#	My lips are sealed; or someone wearing braces
:-&	Tongue-tied
:->	Smile of happiness or sarcasm
:-><	Puckered up to kiss
:-<	Very sad
:-(	Frown
:-)	Classic smiley
:-*	Kiss
:-,	Smirk
:-/	Wry face
:-6	Exhausted
:-9	Licking lips
:-?	Licking lips, or tongue in cheek
:-@	Screaming
:-C	Astonished
:-c	Very unhappy
:-D	Laughing
:-d~	Heavy smoker
:-e	Disappointed
:-f	Sticking out tongue
:-I	Pondering, or impartial
:-i	Wry smile or half-smile
:-J	Tongue in cheek
:-j	One-sided smile
:-k	Puzzlement
:-l	One-sided smile
:-M	Speak no evil
:-O	Open-mouthed, surprised
:-o	Surprised look, or yawn
:-P	Sticking out tongue
:-p	Sticking tongue out
:-p~	Heavy smoker
:-Q	Tongue hanging out in disgust, or a smoker
:-Q~	Smoking
:-r	Sticking tongue out
:-s	What?!
:-t	Unsmiley
:-V	Shouting
:-X	My lips are sealed; or a kiss
:-x	Kiss, or My lips are sealed
:-Y	Aside comment
:-[	Unsmiling blockhead; also criticism
:-\'|	Sniffles
:-]	Smiling blockhead; also sarcasm
:-{)	Smile with moustache
:-{)}	Smile with moustache and beard
:-{}	Blowing a kiss
:-|	Indifferent, bored or disgusted
:-| :-|	Deja vu
:-||	Very angry
:-}	Mischievous smile
:-~	A cold
:-~|	A cold
:.(	Crying
:/)	Not funny
:/i	No smoking
:>	What?
:@	What?
:C	Astonished
:e	Disappointed
:P	Sticking out tongue
:X	Hear no evil
:x	Kiss
:\'	Crying
:\'(	Crying
:\'-(	Crying
:\'-)	Tears of happiness
:^D	Happy, approving
:`-(	Shedding a tear
:{	Having a hard time
:~)	A cold
:~-(	Crying
:~/	Confused
;)	Wink
; P	Wink with a raspberry
;(	Crying
;-(	Angry, or got a black eye
;-)	Winkey
;-D	Winking and laughing
= O	Surprised

Design your mask(s) to fit in an 8.5 x 11" page. Print them out on cardstock, cut with X-acto knife (note you will have to link the counterforms in the letters to keep them in place. Happy Holloween!

= X	My lips are sealed	X-(	Just died		message)
=):-)=	Abraham Lincoln	[:-)	Wearing a Walkman	|-<>	Puckered up for a kiss
=:-)	Punk, or hosehead	[:-]	Square head	|-(	Sleepy, struggling to stay
=====:}	Snake	[:-|	Frankenstein		awake, or sleeping badly
=^*	Kisses	[:]	Robot	|-D	Big laugh
=^D	Big grin	[:|	Frankenstein	|-O	Yawn
?(	Black eye	[:]]	Robot	|-{	Good grief!
?-(	Black eye	[[ ]]	Hug Insert a name in the brack-	|-|	Asleep
@>--->---	A long-stemmed rose		ets of the one who is being	|I	Asleep
@==	Atomic bomb		hugged, as: [[Marcia]]	|^o	Snoring
@}->--	Rose	[]	Hug	}-)	Wry smile
B:-)	Sunglasses on head	\')	Winky	}: [	Angry, frustrated
d :-o	Hats off to you!	\'-)	Winky	}{	Face to face
IOHO	In Our Humble Opinion	_/	Empty glass	~ :-(	Steaming mad
M-)	See no evil	\~/	Full glass	~:-(	Flame message
M-), :X, :-M		]:->	Devil	~:-\	Elvis
See no evil, hear no evil, speak no evil		]:-)	Happy devil	~:o	Baby
M:-)	A salute	][	Back to back	~:\	Elvis
O 8-)	Starry-eyed angel	^ ^ ^	Giggles	~=	Lit candle, indicating a flame
O :-)	Angel	^5	High five		(inflammatory message)
O+	Female	`:-)	Raised eyebrow	~==	Begins a flame (inflammatory
O->	Male	{{ }}	Hug; the one whose name is in		message)
O8-)	Starry-eyed angel		the brackets is being	~~:-(	Especially hot flame message
O:-)	Angel		hugged Example: {{MJ}}	~~:[	Net flame
P*	French kiss	{}	No comment	~~~~8}Snake	
Q:-)	College graduate	|(	Sleepy (on late night email	~~~~8}	Snake