

Class: ARTD 2345 | DMST 2345 | Typography

Meeting times: Tuesdays and Thursdays from 3:00pm to 5:50pm

Professor:

Rafael A. Fajardo

rfajardo@du.edu [NB. I will not return emails Friday through Sunday]

Shwayder 212

Office hours Tuesdays and Thursdays from 1:30 pm – 2:30 pm, or by appointment.

(303) 871-3265 [NB. Voice mail is the least reliable form of communicating with me, email is better]

SYLLABUS for: ARTD 2345 & DMST 2345 Typography

Description: This class is a rigorous investigation of the expressive potential of typography as a critical element of visual communications and electronic media. 5 quarter credit hours.

Prerequisite: Introduction to Visual Meaning (ARTD 2315 & DMST 2000) and Fundamentals of Design (ARTD 2325 & DMST 2010)

Expectations: This is a demanding course intended for mature students. I will expect a full and consistent commitment of time and effort. Those who do not complete assignments on time, or repeatedly hand in work of poor quality, will be asked to leave the class. Projects that are late for critiques and deadlines will be failed.

Warning: Deadlines do not change for equipment problems. In the case of equipment failures you are to find alternative means of producing assignments. If after reading this syllabus, and hearing the class introduction, you are hesitant about your commitment do not take the class.

Objectives:

To explore, through studio based projects, the conventions and expressive potential of typography and typographic systems.

To attempt to educate knowledgeable typographers

Through exposure to micro-scale typography:

The space within and between letters;

The space within and between words;

The space within and between lines of words;

Through exposure to taxonomy of typographic forms;

Through exposure to history of letterforms & typographic technologies.

To expose students to breadth of graphic design practice

Familiarize students with "tools of the trade" and their appropriate use.

Familiarize students with professional standards and practices.

Strategy:

Our strategy is to move from the simple to the complex; from micro- to macro-scale; from conventional to exploratory; from analytical to generative. Although we will move in only one direction in class, in reality we should oscillate between these modes constantly, not resting.

We will proceed in the following order: single page, single column; multi-page, single column; multi-page, multi-column.

Required Textbooks:

Bringhurst, Robert. The Elements of Typographic Style. Hartley & Marks.

Felici. The Complete Manual of Typography. Adobe Press.

VanDerLans. Signs of Type. Emigre. (handout)

Berlow. "Adventuring along the Bezier curve." Information Technology Quarterly. Harvard University Library. (handout)

[NB: Bringhurst will be our principal resource for matters of visual composition, and history. Felici will be our technical reference resource.]

Digital Resource:

<http://counterspace.motivo.com>

<http://www.adobe.com>

Required Materials [prices are approximate, equivalents will be acceptable]:

Tee-square with ink edge; 24"

Triangle with ink edge; 45° 45° 90°, 6"

Pencil 2H; \$1

Pencil 4B; \$1

Faber Castell PITT Artist Pen; with india ink inside, comes in various widths, \$2

Strathmore Vellum Bristol Pad; 17" x 14", aprox \$15

Strathmore Tracing Paper Pad; 17" x 14", aprox \$15

Scotch Drafting Tape 230, \$7

Factis Art Eraser Set; three of the most useful erasers have been assembled in one set, kneaded rubber, gum, extra soft white, \$2

B & J Brush Cleaner, \$6

Higgins® Waterproof Black India Ink; 1oz bottle \$2

Winsor & Newton Sceptre Gold Watercolor Brush(es); series 101, no. 1, 4, 6 round; series 606, no. 1/8" flat, aprox \$25 the set

Higgins® Waterproof Black India Ink; 1oz bottle \$2

Pencil Sharpener.

1 CD-R Media or 1 DVD-R Media.

Attendance Policies

Attendance: Attendance and participation in all class meetings is required. A student may be absent from class three times during the quarter without his or her final grade being affected. There are no excused absences beyond those three. Any further absences will result in the student being dropped from the class with the grade of "F" due to lack of participation. Attendance will be rigorously monitored. Each student is expected to come to class fully prepared to work.

Students who will be absent on religious holidays will notify the instructor in writing within fifteen days of the beginning of the quarter in which those days will occur. Pending assignments will be completed and submitted prior to those days.

Tardiness: A student entering class after roll has been taken is tardy. Tardiness beyond three times is considered chronic and will result in a reduction of the student's quarter grade by one lettergrade for each additional incident beyond three. A student arriving in class after the first 30 minutes of the class will be considered absent. Those who realize that promptness and attendance might be or is becoming a problem should drop the class.

Grading: Individual assignments will be graded on adherence to the criteria (both in letter and in spirit) of the problem. All assignments will be completed. Incomplete or late assignments will receive a grade of "F."

A final, cumulative, grade for the quarter will be assigned by adding the average of the grades of individual assignments to the average of the grades of the exams given in class - if any. Points will then be deducted for tardiness, if applicable. The assignments will count for 80% of the final grade, while the exams will count for 20% of the final grade. If the final grade point is between two lettergrades, factors such as participation in class critiques, ability to verbalize concepts given, professional attitude and work habits will raise or lower the lettergrade.

Grading Criteria

Grades:

A.- Exceptional. Conceptualization, hand skills and visual skills are all close to a professional level. Concepts presented in class are used as a base for advanced exploration.

B.- Above Average. Responses adhere to requirements of assignments, exhibit an understanding of the concepts presented. Solutions are unique, noteworthy and beyond competent. Hand and presentation skills are advanced.

C.- Average. Student understands requirements of the assignment and is able to present an adequate solution with proper execution.

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D.- Below Average. Student exhibits little understanding of the requirements of the assignment. May indicate below average conceptual skills, hand skills, or presentation skills.

F.- Failure. Student exhibits no understanding of the requirements of the assignment.

Delay of Grade: If a student finds it impossible to complete assignments due to non-academic reasons (major health or personal problems), a written request stating the reason for a semester grade of "incomplete" will be given the instructor prior to the deadline for the final assignment. A grade of incomplete must be cleared before the end of the next semester. See page 26 of the DU Undergraduate Bulletin for procedural details.

Plagiarism: Solutions to assignments you submit will be your own work. A student who is discovered to have plagiarized another's work will immediately receive a grade of F for the course, and a recommendation for disciplinary action will be forwarded to the Dean of Students.

Evaluation Criteria:

Contact: Student-teacher contact is an essential aspect for the process of learning in higher education. How regular or active was student-teacher contact?

Course Participation: Beyond student-teacher contact there is a commitment to the process and to participate beyond one's personal work. What was the course participation for in-class discussions and group critiques? Was work performed in a timely fashion? What was the student's attendance record?

Motivation: Motivation forms enthusiasm and devotion to the tasks and the studies for the road ahead. How motivated is the student (in studio work, or the major, or the course, or the subject)?

Craft: Craft is a skill that is essential to all design and product making. Craft is viewed in all respects of product making and product presentation. How good is the student's craft?

Visual Skills: Students develop concepts and skills in visual language (perception, aesthetics, and use of form). They become visually literate, but also skillful in the use and application of this language. How skillful is the student with the visual language?

Conceptual Skills: Design is a conceptual process, requiring critical thinking, correlating theory and practice as well as inquiry into the subject at hand. Visual form, after all, is the visual representation of ideas and of content. This thinking becomes evident in the work itself, adding depth and value to content. How skillful is the student in this conceptual process?

Search: Design is a process of search: to experiment and seek alternative solutions. The product is a fall-out of this process. How much of this process does the student involve to resolve a design solution?

Risk Taking: The creative individual, in search for something other than imitation and mere adoption of convention, is willing to take risks. From failure we learn, and trial and error make essential components in design. How is risk taking evident in the work?

Final Products: The final product is, after all, part of the process, and a test of that process. How beautiful in form and structure is the final product? How clear is the communication? How well do form and content relate to their purpose?

Personal Development: Over time it becomes more evident how one's development of knowledge and skills relate to the individual. How is the individual developing over the time of a project, semester, or more?

Other: (an opportunity to suit a special circumstance...)

Evaluation Ratings:

- 4 = excellent
- 3 = good
- 2 = satisfactory
- 1 = unsatisfactory
- 0 = fail

Evaluation Matrix

criteria:	ratings:				
	4	3	2	1	0
contact:	-	-	-	-	-
course participation:	-	-	-	-	-
motivation:	-	-	-	-	-
craftsmanship:	-	-	-	-	-
visual skills:	-	-	-	-	-
conceptual skills:	-	-	-	-	-
search:	-	-	-	-	-
risk taking:	-	-	-	-	-
final products:	-	-	-	-	-
personal development:	-	-	-	-	-
other...:	-	-	-	-	-

Schedule:

January 06

In class reading of syllabus and of laboratory policies. Leave to collect materials and texts.

Homework: Read Felici, "Typographic Basics:

2 Units of Typographic Measurement; and,

3 About typefaces".

January 08

Lecture: Parts of a letterform; and, Rules of thumb for micro-scale spatial relationships; and, Stylistic divisions of letterforms.

Demonstration: How to find optical center of a page; and, how to transfer drawings from tracing paper to bristol board.

Studio work: In class sketch by hand in pencil then in ink assignment #1 Futura.

Homework: finish assignment #1 in ink, read Bringhurst 2nd ed. page 241.

January 13

Present assignment #1 for evaluation.

Lecture: San serif letterform history.

Studio: Work in class to sketch by hand in pencil and then in ink assignment #2 Garamond.

Homework: finish in ink assignment #2, read Bringhurst 2nd ed. page 218-220.

January 15

Present assignment #2 for evaluation

Lecture: Old Style letterform history.

Studio: Work in class to sketch by hand in pencil and then in ink assignment #3 Baskerville.

Homework: finish in ink assignment #3, read Bringhurst 2nd ed. page 205.

January 20

Present assignment #3 for evaluation.

Lecture: Transitional and Modern letterform history.

Studio: Work in class to sketch by hand in pencil and then in ink assignment #4 Bodoni.

Homework: finish in ink assignment #4, read Bringhurst 2nd ed. page 207.

January 22

Present assignment #4 for evaluation.

Lecture: Industrial Era letterform history.

Studio: Work in class to sketch by hand in pencil and then in ink assignment #5 Clarendon

Homework: finish in ink assignment #5, read Bringhurst 2nd ed. page 211.

January 27

Present assignment #5 for evaluation.

Lecture: Bit-map letterform history & trivia.

Studio: Work in class to sketch by hand in pencil and then in ink assignment #6 Bit-map.

Homework: Homework: finish in ink assignment #6, read Bringhurst 2nd ed. page 288, 290, 292, 295, 296, and handouts. Select three Haikus.

January 29

Present assignment #6 for evaluation.

Studio: work in class to sketch in pencil and then in ink assignment #7 (Haiku part 1).

Homework: finish in ink assignment #7.

February 03

Present assignment #7 for evaluation.

Studio: work in class to sketch in pencil and then in ink assignment #8 (Haiku part 2).

Homework: finish in ink assignment #8.

February 05

Present assignment #8 for evaluation.

Studio: work in class to sketch in pencil and then in ink assignment #9 (Haiku part 3).

Homework: finish in ink assignment #9.

February 10

Present assignment #9 for evaluation

MIDTERM EXAM

covers Type Identification, History, and Praxis.

Homework: Read Felici, "Typographic Basics: 6 Typesetting versus Typewriting".

February 12

Lecture: Introduce Adobe InDesign as a tool for setting type.

Studio: Assignment #10

Read Felici, "How To Set Type: 9 Measure, Point Size, and Leading".

February 17

Studio: Assignment #11

Homework: Read Felici, "How To Set Type: 10 Controlling Hyphenation and Justification".

February 19

Present Assignment #11 for evaluation.

Homework: Read Felici, "How To Set Type: 17 Typesetting With Style Sheets".

February 24

Studio: Begin Assignment #12.

Homework: Assignment #12.

February 26

Studio: Work on Assignment #12, present for interim evaluations.

Homework: Finish Assignment #12.

March 02

Present Assignment #12 for final evaluation.

Studio: Work on Assignment #13, present for interim evaluations.

Homework: Work on improvements and revisions for next class.

March 04

Present progress on Assignment #13.

Studio: Work on Assignment #13, present for interim evaluations.

Homework: Finish Assignment #13.

March 09

Present Assignment #13 for final evaluation.

March 11

March 11–13 Final Exam Period

_____ scheduled exam period

Studio Project Briefs

Preamble to projects 1-9

Presentation will be held to professional levels, points will be deducted for inadequate presentation. There are to be no stray paint, pencil or pen marks, no fingerprints, no smudges. Cleanliness is a virtue. Be very detail oriented. This is a minimum standard. Work that doesn't meet this standard will be deemed unacceptable. You are to faithfully and accurately represent the shapes of the letter-forms. The smallest detail will affect the spatial relationships between letterforms. Inaccurately drawn letter-forms are likewise unacceptable.

Assignment 1: Futura (How well do you know your name?)

Brief

Find the optical center of a piece of 17 x 14 inch, smooth bristol board. Measure up one inch from that point and make a baseline. Draw your name, using Futura Roman (Regular), capital and lower-case letters, a capital height of one and one-half inches, centered on width of the page. Then make a baseline two inches below the first one. Draw the date of your birth – month (spelled out), day (numerals), year (numerals) – centered, on the second baseline, using the same parameters as on the first line.

You are attempting to create a perfect page. Find the optimum letter-spacing by beginning with the "rules-of-thumb" passed down by the Swiss typographer Jan Tschichold.

Readings:

Bringhurst 2nd ed. page 241

Assignment 2: Garamond

Brief

Find the optical center of a piece of 17 x 14 inch, smooth bristol board. Measure up one inch from that point and make a baseline. Draw your name, using Garamond Roman (Regular), capital and lower-case letters, a capital height of one and one-half inches, centered on width of the page. Then make a baseline two inches below the first one. Draw the date of your birth – month (spelled out), day (numerals), year (numerals) – centered, on the second baseline, using the same parameters as on the first line.

You are attempting to create a perfect page. Find the optimum letter-spacing by beginning with the "rules-of-thumb" passed down by the Swiss typographer Jan Tschichold.

Readings:

Bringhurst 2nd ed. page 218-220

Assignment 3: Baskerville

Brief

Find the optical center of a piece of 17 x 14 inch, smooth bristol board. Measure up one inch from that point and make a baseline. Draw your name, using Baskerville Roman (Regular), capital and lower-case letters, a capital height of one and one-half inches, centered on width of the page. Then make a baseline two inches below the first one. Draw the date of your birth – month (spelled out), day (numerals), year (numerals) – centered, on the second baseline, using the same parameters as on the first line.

You are attempting to create a perfect page. Find the optimum letter-spacing by beginning with the "rules-of-thumb" passed down by the Swiss typographer Jan Tschichold.

Readings:

Bringhurst 2nd ed. page 205

Assignment 4: Bodoni

Brief

Find the optical center of a piece of 17 x 14 inch, smooth bristol board. Measure up one inch from that point and make a baseline. Draw your name, using Bodoni Roman (Regular), capital and lower-case letters, a capital height of one and one-half inches, centered on width of the page. Then make a baseline two inches below the first one. Draw the date of your birth – month (spelled out), day (numerals), year (numerals) – centered, on the second baseline, using the same parameters as on the first line.

You are attempting to create a perfect page. Find the optimum letter-spacing by beginning with the "rules-of-thumb" passed down by the Swiss typographer Jan Tschichold.

Readings:

Bringhurst 2nd ed. page 207

Assignment 5: Clarendon

Brief

Find the optical center of a piece of 17 x 14 inch, smooth bristol board. Measure up one inch from that point and make a baseline. Draw your name, using Clarendon Roman (Regular), capital and lower-case letters, a capital height of one and one-half inches, centered on width of the page. Then make a baseline two inches below the first one. Draw the date of your birth – month (spelled out), day (numerals), year (numerals) – centered, on the second baseline, using the same parameters as on the first line.

You are attempting to create a perfect page. Find the optimum letter-spacing by beginning with the "rules-of-thumb" passed down by the Swiss typographer Jan Tschichold.

Readings:

Bringhurst 2nd ed. page 211

Assignment 6: Chicago

Brief

Find the optical center of a piece of 17 x 14 inch, smooth bristol board. Measure up one inch from that point and make a baseline. This baseline will become the reference point from which you will grid your page. Measure your sample of Chicago. How large is a pixel? Very lightly grid your page using the pixel as the size of your grid. Draw your name, using Chicago, capital and lower-case letters, a capital height of one and one-half inches, centered on width of the page. Then make a baseline twelve to fifteen pixels below the first one. Draw the date of your birth month (spelled out), day (numerals), year (numerals) centered, on the second baseline.

You are attempting to create a perfect page, but here Tschichold's rules of thumb must be reconciled with the constraints of a strictly gridded page. If in doubt obey the grid.

Readings:

Bringhurst 2nd ed. page 288, 290, 292, 295, 296

VanDerLans. Signs of Type. (handout)

Berlow. "Adventuring along the Bezier curve." Information Technology Quarterly. (handout)

Preamble to projects 7-9

For projects 8-11 (inclusive) you will need to research and select three Haiku poems from either the library or the world wide web. You will bring your selections to class, typewritten and with your name at the top, the first class day after the project has been introduced.

A haiku is an unrhymed verse form of Japanese origin having three lines containing usually five, seven and five syllables respectively.

Assignment 7: Haiku part 1

Brief:

Choose a haiku of your liking and a typeface from among the the ones we have been working with and render the text of the poem, by hand. The typeface used in your interpretation should maintain a 72 point body-height. You can create

a sample of this size be reduction-photocopying the samples you were given in class. The interpretation should be produced by rendering the letterforms – in ink or paint – on a 14 x 17 inch sheet of smooth Bristol Board. The goal of your interpretation is to balance the positive and negative spaces among and between letterforms, words, lines and the edges of the page. You should maintain a measure of leading known as "solid", that is to say 72 points measured from baseline to baseline. Your poem should be set flush left and ragged right. You may add emphasis to one word in the poem by using an italic form of your typeface. The space between an edge of the page and any letterform should be at least one and a half times the space in between lines.

Assignment 8: Haiku part 2

Brief

Choose a haiku of your liking and a typeface from among the the ones we have been working with and render the text of the poem, by hand. It would be good if you chose a typeface other than the one used in assignment 7. The typeface used in your interpretation should maintain a 72 point body-height. You can create a sample of this size be reduction-photocopying the samples you were given in class. The interpretation should be produced by rendering the letterforms – in ink or paint – on a 14 x 17 inch sheet of smooth Bristol Board.

The goal of your interpretation is to balance the positive and negative spaces among and between letterforms, words, lines and the edges of the page. You should aim for a measure of leading somewhere between 120% and 200% of the body-height of your letters. Your poem should be set flush left and ragged right. You may add emphasis to one word in the poem by using an italic form of your typeface. The space between an edge of the page and any letterform should be at least one and a half times the space in between lines.

Assignment 9: Haiku part 3

Brief

Choose a haiku of your liking and a typeface from among the the ones we have been working with and render the text of the poem, by hand. It would be good if you chose a typeface other than the one used in assignment 8. The interpretation should be produced by rendering the letterforms – in ink or paint – on a 14 x 17 inch sheet of smooth Bristol Board.

The goal of your interpretation is to visually express or reinforce the verbal message of the poem by your arrangement and size of letters on the page. Choose a typeface whose character will aid you in your interpretation.

Assignment 10: Exploration of Typographic Variations

Brief:

You will be using the following text for the next sequence of exercises:

When Owl was downstairs he said, "I wonder how my upstairs is doing?" When Owl was upstairs he said, "I wonder how my downstairs is doing?" "I am always missing one place or the other. There must be a way," said Owl "to be upstairs and to be downstairs at the same time."

The text is from the children's book *_Owl at home_*.

We will typeset and compose this short text in accordance with a varying set of constraints. The exercises are intended to reveal the "axes" along which we establish typographic contrast, heirarchy and the expressive potential of type despite an apparent poverty of means.

If you discover -- or think of -- a parameter that is not specifically prescribed in the exercise then you are free to manipulate that parameter in your composition.

7 x 7 inch live area

Variations:

10.1- Develop and express a hierarchy within the text without varying: typeface (fraktur, garamond, baskerville, bodoni, clarendon, futura, template gothic), "style" (outline, shadow, strike-through, underline), weight (light, medium, bold, black, regular, book), size (6, 9, 12, 18, 24 point), color (red, yellow, blue, black, white). Reading order is important in this exercise.

10.2- Establish and express a hierarchy within the text without varying: typeface, "style", color. You may vary the weight. Reading order is not important in this exercise.

10.3- Establish and express a sense of pictorial depth without varying: typeface, "style", weight, color. You may vary size. Reading order is important in this exercise.

10.4- Attempt to establish and express a sense of order using as many typefaces and weights as you can. Reading order is important to this exercise.

Time Frame: These are to be created and critiqued in class, with a thirty-minute deadline, and a fifteen- to thirty-minute in-class group critique.

Compositional variations:

There are visual relationships that should also be attended to while working on the above variations:

- elements relate to each other

- elements relate to the edges

- elements composed in a symmetrical relationship

- elements composed in an asymmetrical relationship

- elements composed off-axis, that is to say off of the traditional vertical-horizontal relationship

Assignment 11: Intimate Scale Columns

Brief:

These exercises are organized as a theme and variations. Each variation builds on the one before it, and each subsequent exercise builds on the previous ones.

3" x 3" document, meant to be experienced between 15" and 24" from the eyes. Content: 200-300 words of continuous text. Compositional Goals: Resolve relationships that exist within and between words, within and between lines, within and between contents and frame. Technology: Adobe InDesign. Create a new document, define its size, learn the components of the "toolbox", input contents, define typeface parameters, compose document.

Variations:

11.1 FLRR, 10pt, Balance space above, below, left, right of column and within the column (think leading). Allow flexibility of leading, students will not be allowed to leave default settings in defining character and paragraph parameters.

11.2 Justified, 10/10, Word Spacing Parameters: 80, 100, 120; Letter Spacing Parameters, 0, 0, 0, Students are challenged to eliminate widows, minimize hyphens; reveal to students rivers and blocks in their column

11.3 Justified, 10/10, added flexibility to justification settings, attempt to eliminate rivers, in addition to those elements in 2.2, introduce the idea of hanging punctuation. Point out the difference between curly quotes and inch-marks. Explore how the software handles the "magic" of automated quote conversion. [Teacher's note, Professor Fajardo doesn't like to leave the software on the default settings, too much of what is happening remains invisible.]

11.4 (in class) Very intimate scale, 6pt type, 1.25" column width, justified, allow flexibility with word and letterspacing and with leading, arrange the left hand side of the column to lie 1.5" from left edge of live area, make an attempt to balance the space above, below and within the column and make a beautiful column.

Assignment 12: Single column, multipage, multi-element.

Brief:

Students will typeset a longer text, 1000-1200 words, across four pages. Students will attempt to achieve a consistency of placement and texture of columns from page to page. Students will be shown the "evils" of widowed lines and orphaned words as they continue to attempt to set a beautiful column and create beautiful pages.

Variations:

12.1 7x7 page, single column, four pages, page numbers, flrr

12.2 7x7 page, single column, four pages, page numbers, justified

Assignment 13: multi-column, multipage, multi-element pages

Brief:

The students attempt to increase their level of technical and aesthetic sophistication through ever more complex projects.

Variations:

13.1 7x7 page, double column, four pages, page numbers

13.2 7x7 page, double column, four pages, page numbers photos within text page

13.3 7x7 page, double column, four pages, page numbers photos can bleed, title, byline, captions.

Agreement

I have read the syllabus for ARTD 2345 & DMST 2345 thouroughly. My questions and concerns as of this date have been asked and I understand the content of the course and what is expected of me.

Name_____

eMail address_____

Signature_____

Date_____

Agreement

I have read the syllabus for ARTD 2345 & DMST 2345 thouroughly. My questions and concerns as of this date have been asked and I understand the content of the course and what is expected of me.

Name_____

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Signature_____

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