

DHA2345.1 TYPOGRAPHY

3 credits
prereq: pass portfolio review

INSTRUCTOR

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FALLO9

TTH 300–510 McNeal 336 & B3

OFFICE HOURS

T2–3 & W10–11 & by appointment
246g McNeal Hall 612 624 3633

COURSE DESCRIPTION

Typography is an introduction to the art of visual communication: the visual realization of a most basic element of communication—the word.

The history of typographic forms, principles of composition, and the expressive potential of type will be explored through reading, research, exercises, and design production. Sequential studies will follow the design process: problem-solving through exploration, experimentation, selection, critique, and refinement.

Effectiveness of typographic design will be evaluated in terms of legibility, readability, and expression: the direct correlation to *gestalt* design principles will be evident.

OBJECTIVES

With successful completion of this class, you will:

- ¶ become familiar with the form and structure of letterforms
- ¶ gain technical skills for digital and traditional type composition
- ¶ gain an understanding of the basic principles of typography:
the selection and arrangement of type for effective legibility
- ¶ acquire design skills for typographic organization to ensure readability
- ¶ examine how visual, verbal messages can be shaped and presented for expressive communication
- ¶ develop effective arrangements of text, information, and visuals with typographic elements
- ¶ develop a keen sensitivity to the aesthetics of type arrangement

FORMAT

Assignments for this class will include textbook readings, research from additional sources, analysis and critique of ‘found’ design, and—of course—studio design production. Studio assignments will involve some hand work, to train the eye and the hand; and digital typographic design and illustration using (primarily) InDesign and (some) Illustrator. Class sessions are held in both the Macintosh studio (McNeal 336) and the letterpress studio in B3.

Course work will include reading, exercises, design process, formal projects, a research paper, and quizzes/in-class exercises.

The final project will be a book presenting a typographic design analysis paper written for the class. The final includes the typographic design and production of this book, including its titling, organization, proper citations, and its cover and binding.

TYPE

Typography is the selection and arrangement of type. *Selection*, therefore, is an important criteria. Assignments will specify appropriate typeface choices, and you will be judged by appropriate use. Not all fonts are created equal: the college has purchased good quality fonts and you will be expected to make use of them, and not choose fonts for convenience: you may have to do your assignments in the McNeal lab(s), which are open ≈82 hours per week.

EXPECTATIONS

You are expected to attend all classes and participate in discussions and critique of your own and others’ work. Work that isn’t presented at critique will be considered late.

Professional and ethical behavior is required. Misrepresentation of work, use of copyrighted material without permission, or negligence in citing sources will be grounds for failure. Appropriate, respectful behavior is expected of everyone. Along the way, you are expected to work hard, learn a lot, create beautiful arrangements of type, and have some fun.

UNIVERSITY STANDARDS | EXPECTATIONS**DISABILITY ACCOMMODATIONS**

Reasonable accommodations will be provided for students with documented disabilities. Please contact the instructor to work out the details for any accommodation. You will also need to work with the Office of Disabilities Services, 12 Johnston Hall.

CLASSROOM CONDUCT

All activities in the University, including this course, are governed by the University of Minnesota Student Conduct Code. Students who engage in behavior that disrupts the learning environment for others may be subject to disciplinary action under the Code. In addition, students responsible for such behavior may be asked to cancel their registration (or have their registration canceled).

ACADEMIC MISCONDUCT

Academic misconduct is defined as any act that violates the rights of another student with respect to academic work or involves misrepresentation of a student's own work. Academic misconduct includes but is not limited to: cheating on assignments or examinations, plagiarizing pieces of work, depriving others of necessary coursework, and sabotaging another's work. Discovery of academic misconduct is grounds for an "F" or "N" in the course.

HARASSMENT

The University of Minnesota is committed to providing a safe climate for all students, faculty, and staff. All persons shall have equal access to its programs, facilities, and employment without regard to race, color, creed, religion, national origin, sex, age, marital status, disability, public assistance status, veteran status, or sexual orientation. Reports of harassment are taken seriously, and there are individuals and offices available for help.

ACADEMIC WORKLOAD EXPECTATIONS

For undergraduate courses, one credit is defined as equivalent to an average of three hours of learning effort per week (over a full semester) necessary for an average student to achieve an average grade in the course. For example, a student taking a three credit course that meets for three hours a week should expect to spend an additional six hours a week on coursework outside the classroom."

(www.umn.edu/usenate/policies/grades&acadwork.html)

EXPECTATIONS OF STUDENTS

- ¶ Students are responsible for all class meetings, including any information in the syllabus.
- ¶ Students are responsible for being on time and preparing for all class sessions.
- ¶ Students are responsible for meeting all course requirements, observing all deadlines, examination times, and other course procedures.
- ¶ Students are responsible for seeking help when needed.
- ¶ Students may not make commercial use of their notes of lectures or University-provided materials without the express written consent of the instructor.

HOUSE RULES

Whether we are engaged in group activities or doing individual studio projects, the designated class hours are intended for typographic design studio activities. Skill development and design creativity thrive in an atmosphere of open interchange among yourselves and with me. In the lab, the myriad opportunities, responsibilities, and distractions of the digital world are at your fingertips. **YOU MUST RESIST.** In other words, no email, internet exploration, headphones, or work from other classes TTh 300-510 till after December 15th. Students discovered doing work unrelated to this class will be considered absent (after one warning). **MAKE SURE PHONES ARE TURNED OFF DURING CLASS**—in an emergency, take calls out of the classroom/studio.

GRADING

Your course grade will be based on design process and solutions to assignments in a series of units of study, weighted as follows:

- [10%] UNIT 1** — letters & basics (quiz)
- [10%] UNIT 2** — letterpress: wordplay/typeplay
- [20%] UNIT 3** — words
- [20%] UNIT 4** — phrases: hierarchy
- [10%] UNIT 5** — information: styles, organization
- [30%] UNIT 6** — 25% text design/type book + 5% written paper

NOTE *All projects must be completed and handed in to pass the course.*

GRADE DEFINITION

A–F grades will be assigned in accordance with University definitions; plus or minus indicate performance relative to the letter grade definition.

- A achievement outstanding relative to the level necessary to meet course requirements [‘excellent’ above & beyond: initiative, creativity]
- B achievement significantly above the level necessary to meet course requirements [‘good’]
- C achievement that meets the basic course requirements in every respect [‘just fine’]
- D achievement worthy of credit even though it does not fully meet the basic course requirements in every respect
- F performance that fails to meet basic course requirements and is unworthy of credit

CRITERIA

Design work will be evaluated in terms of:

process —thoroughness of exploration, selection, and refinement: documented in journal

skill —technical precision of type arrangement and design presentation (*i.e. craft*)

design —effective design aesthetic with regard to legibility, readability, and expression

Individual projects will be collected and graded as they are due: final presentation in book form will be evaluated at the end of the semester.

performance —can influence your final grade: challenge; active, engaged critique participation; attendance; timeliness

late work —will be accepted at the following class meeting only, and will be marked down one full letter grade. note: work not presented at critique is considered late.

absence —missing more than 2 studio sessions will result in a course grade one full grade lower than otherwise earned.

RECORDS

Digital copies of your work may be kept and used for teaching and program promotion.

COURSE OUTLINE

weeks	typographic subject	projects	studio/du
	concepts		
1-3	unit 1 letters		
	letterforms	1.1 letterform trace	T 09 08
	history, classification	1.2 annotated monogram	Th 09 24
	quiz: intro		T 10 20
3-6	unit 2 letterpress		
	letters & word play	2.1 abecedary	T 09 29
	typesetting, printing	2.2 printing	Th 10 15
6-9	unit 3 words		
	form/counterform	3.1 letterspacing/kerning	T 10 20
	letterspacing	3.2 word contrast	T 10 27
	contrast & expression	3.3 word expression	Th 11 05
9-11	unit 4 phrases		
	thought units	4.x circuit training	T 11 24
	space, alignment, systems		
	typographic hierarchy		
12	unit 5 information		
	information hierarchy	5.1 stylesheet exercise	T 11 24
	grids, style sheets		T 12 01
12-15	unit 6 text		
	grid structures	6.1 history of type paper	Th 10 29
	multi-page layout	6.2 history booklet	T 12 15
	contrast of structure		

final

MONDAY DECEMBER 21 130-330

week	TUESDAY–studio/duel	THURSDAY–studio/duel	
			homework
1	09 08 intro 1.1 letterform trace	09 10 found letter anatomy intro-classification; 1.2 thumbnails	reading; found letter anatomy 1.2 monogram designs
2	09 15 1.2 work, critique studio	09 17 intro letterpress 1.2 work, critique	1.2 refine monogram 2.1 wordplay
3	09 22 1.2 final crit	09 24 1.2 final mounting, unit 1 due intro paper; plan letterpress	begin paper research; subject, biblio due 09 29
4	09 29 intro&demo: wood type; iron press	10 01 intro: typesetting proof, compose	6.1 paper
5	10 06 letterpress–printing	10 08 letterpress–printing	6.1 paper (printing?)
6	10 13 letterpress–printing	10 15 type distribution review basics	6.1 paper Quiz1 10 20
7	10 20 Q1 basics 3.1 letterspacing	10 22 intro 3.2 type contrasts crit 3.1 letterspacing	3.1 complete 3.2 contrasts
8	10 27 3.3 word expression 3.2 crit contrasts	10 29 3.3 wordX 6.1 paper due	3.3 word expression
9	11 03 3.3 final crit 4.x intro –hierarchy	11 05 3.3 –final mounting, unit 3 due 4.1 space	4.x hierarchy
10	11 10 4.1 –space 4.2 –weight	11 12 4.2 –weight 4.3 –form	4.x hierarchy
11	11 17 4.3 –form 4.4 –structure	11 19 4.4 structure 4.x final crit	4.x hierarchy completed unit 4 due 11 24
12	11 24 intro grids, layout, styles 5.1 information layout	11 26 HOLIDAY	5.1 completed 6.2 layout thumbnails
13	12 01 6.2 preliminary crit 5.1 due	12 03 6.2 layout	6.2 layout
14	12 08 6.2 layout	12 10 6.2 layout	6.2 layout
15	12 15 6.2 book project due		
F	Monday December 21 130–330 finals meeting		

schedule subject to change as announced orally in class

BIBLIOGRAPHY

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- Bringhurst, Robert. *The Elements of Typographic Style*. Point Roberts, Washington: Hartley & Marks. 1992.
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- Carter, Rob, Ben Day and Philip Meggs. *Typographic Design: Form and Communication*. 3ed. Hoboken NJ: John Wiley and Sons. 2002.
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- Martin, Douglas. *Book Design: A Practical Introduction*. New York: Van Nostrand Reinhold. 1989.
- McLean, Ruari. *Manual of Typography*. New York: Thames and Hudson. 1980.
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- Meggs, Philip B. *A History of Graphic Design* 3ed. Hoboken, NJ: John Wiley & Sons. 1998.
- Meggs, Philip B. and Roy McKelvey (eds). *Revival of the Fittest: digital versions of classic typefaces*. New York: RC Publications. 2000.
- Ruder, Emil. *Typography: A Manual of Design*. New York: Hastings House. 1981.
- Spiekermann, Erik and E.M.Ginger. *Stop Stealing Sheep –and find out how type works*. Mountain View, California: Adobe Press. 1993.
- Strizver, Ilene. *Type Rules! the designer's guide to professional typography*. Cincinnati: North Light Books. 2001.
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- Tschichold, Jan. *The New Typography: a handbook for modern designers*. Berkeley: University of California Press. 1995.

TEXT BOOKS

Kane, John. *A Type Primer*. 2ed. Upper Saddle River, NJ: Prentice Hall. 2003.
Lupton, Ellen. *Thinking With Type: a critical guide for designers, writers, editors, & students*.
New York: Princeton Architectural Press. 2004.

RECOMMENDED REFERENCES

Bringhurst, Robert. *The Elements of Typographic Style*. Point Roberts, Washington: Hartley
& Marks. 1992.
French, Nigel. *InDesign Type*. Berkeley, California: Peachpit (Adobe Press). 2006.

TOOLS

X-acto knife	cutting surface	pica ruler
#11 X-acto blades	steel straightedge	burnisher

SUPPLIES

tracing pad: 8.5x11
presentation boards: (black)
dry mounting adhesive: Studio Tac Permanent
magic removable tape (blue box)
black pilot razor point pen

SERVICES

page layout application (InDesign) -336/305 McNeal
laser printouts (black and white, and color)

DIGITAL STORAGE

you must have reliable portable digital storage: portable hard drive or USB/flash drives

FILE NET SERVER SPACE—*provided by the university*

for temporary storage and back-up (not as alternative to personal, portable storage)

<https://www.umn.edu/validate> (UM Log In) > Other Accounts > NetFiles Account Options

go > connect to server (⌘K)

server address: <https://netfiles.umn.edu/users/yourinternetid> **Connect** ↵

user name: yourinternetid

password: yourpassword

OTHER

'found' design
(access to) design magazines