course description
Advanced Typographic Design is a further exploration of expressive visual communication of words. Both the fundamental legibility of ‘the invisible art’ and overt expression through type will be addressed. An extended typographic project will be completed.

course objectives
In this course, students will:
- further their sensitivity to the formal qualities of letterforms
- refine technical skills for hand and digital type composition
- gain broader experience in the selection and arrangement of type for effective legibility and readability
- explore the legibility constraints of type and color
- enhance skills for shaping verbal messages through typographic design
- explore the expressive range of typography as a primary visual, illustrative element
- develop, compose, and produce an extended typographic project

overview
This class is an exploration of the many incarnations of letters: the elements of typography. We will address the role of these elements as highly abstracted symbols that nevertheless function as the vehicle for the most literal communication—and the most expressive. MOST SIGNIFICANTLY, this class is an opportunity for advanced design students to develop portfolio quality pieces which demonstrate a breadth of expression as well as a personal aesthetic of type. You are expected to bring your own motivation, inspiration, and expression.

PROJECT X: \{x\} IS FOR...
THE FORM AND STRUCTURE OF LETTERS / DESIGN CONTRASTS / SYMBOLS OF EXPRESSION / ENVIRONMENTAL ELEMENTS
...and each letterform of our alphabet has unique structural qualities. You will investigate the visual qualities of these phonogramic symbols, as they, and selected text express elemental themes of chosen literature. You will continue to investigate the expressive potential of this form by exploring compositional design contrasts.

THESE RELATED EXPLORATIONS OF AN INDIVIDUAL LETTERFORM WILL BE COMBINED AS A FINAL PROJECT

PROJECT Z  TYPOGRAPHY AS VERBAL COMMUNICATION: TEXT—CON/TEXT—CONCEPT
...visual communication at its most direct level.
Our verbal culture—literature—is documented and expressed through typography. “Typography is to literature what musical performance is to composition.” You will select text and honor context through typographic concept. This will be a series of designs on a related theme, with diverse stylistic variations, presented as movements of a unified performance.

PROJECT LP  DESIGN Redux : ORIGINS OF FORM AND ORDER
...“The conventions by which typographers are still bound were, to an enormous degree, formed by the technology of letterpress.” David Jury
In the letterpress project, you will work with the physical manifestation of words as you engage the properties of wood, metal, ink, and paper to create a collaborative abecedary.
grading and criteria

Letter grades (including +/-) will be assigned to each project. **All projects must be completed and handed in to pass the course.**

<table>
<thead>
<tr>
<th>THE BOOK OF ‘X’</th>
<th>40%</th>
<th>FORM—STRUCTURE—SYMBOL CONTRASTS &amp; COMPOSITION FOUND PATTERN AND FORM</th>
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<tbody>
<tr>
<td>LETTERPRESS</td>
<td>10%</td>
<td>PHYSICAL COMPOSITION AND PRINTING</td>
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**Project grades** will reflect the quality of

1 **THE CONCEPT**—the creativity, challenge, and effectiveness of the solution

2 **THE FORMAL DESIGN QUALITIES**—effective and interesting use of design elements, visual strength

3 **THE TECHNICAL PRODUCTION QUALITY**—crafting, control of materials (including software and digital output)

**Grading will include** consideration of design process: including written and visual proposals, thumbnails, design development, studio work, and critique participation.

**Graduate credit** see supplemental syllabus page for graduate credit requirement.

**Grade definitions**

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. [‘wow!’ excellent: above & beyond: showing 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.

**Policies**

Performance issues can influence your final grade. **Late work** will be marked down one full letter grade, and will be accepted only up until the next regularly scheduled class period. **Note:** work not presented at critique will be deemed late. **Absence** from more than 2 studio sessions may result in a course grade one full grade lower than otherwise earned; missing 3–4 classes may result in failure.

**Records**

Digital copies of your work may be used for teaching and program promotion. Individual prints of printmaking editions will be kept for archive purposes.

**Communication**

I can be reached most effectively via email: cwaldron@umn.edu, which is checked regularly during the summer session M–F. You are responsible for communication sent to your umn.edu email account.

**House rules**

Designated class hours are intended for **advanced type** studio work, discussion, and critique. Your ideas and your designs will thrive in an atmosphere of open interchange, so: have fun, share your ideas and your opinions—respectfully.

In the lab, the myriad opportunities, responsibilities, and distractions of the digital world are at your fingertips. **You must resist.** In other words, no internet exploration that is not directly related to advanced type project research, and no email, phone/text, headphones, or work from other classes **MW1145–245 Till after May 6th.**
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)
NOTE: DHA 4345 is a 4 credit course, it meets 6 hours/week + 6 outside = 12 (= 3 x 4)

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.
• Students may be responsible for helping straighten out a classroom at the end of a class period, if requested to do so by the instructor...Students shall not deface or damage classrooms or furniture or equipment.

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.
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<td>x.book</td>
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**Tuesday May 12** 8-10am
resources


LETTERPRESS: NEW APPLICATIONS FOR TRADITIONAL SKILLS  David Jury  2006 RotoVision

THE ELEMENTS OF TYPOGRAPHIC STYLE (2ED)  Robert Bringhurst  
1992–1999 Vancouver BC/Point Roberts WA: Hartley & Marks

1992–1999 Vancouver BC/Point Roberts WA: Hartley & Marks

DIGITAL COLOR AND TYPE  Rob Carter  2002 RotoVision (previously published as  

bibliography


Carter, Rob, Ben Day and Philip Meggs. TYPOGRAPHIC DESIGN: FORM AND COMMUNICATION. 2ED.  

New York: Watson-Guptill.

Nostrand Reinhold.


Van Nostrand Reinhold.

York: Broadway Books. (Originally published, and on reserve at Magrath as: LANGUAGE VISIBLE:  

campus

supplies

• portable, digital storage device
• other presentation materials, papers as determined by the nature of the projects
  —plan on 30–40 color print-outs
  
  drawing paper  straight edge  StudioTac perm. adhesive
  pencils/eraser  Xacto knife & blades  black matboard/cardstock
  black marker  pica ruler  —NO FOAM CORE!

letterpress studio B3

project LP requires use of the letterpress studio in B3. Printing must be completed during  
scheduled class time or monitored studio time which includes: WEDNESDAYS 3–430 AND  
SPECIFICALLY SCHEDULED FRIDAYS —be prepared to adjust your schedule accordingly.

server space

The University provides network storage space for students 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

campus 4345.spring09
the hunt is on.
your immediate challenge is to find copy that is worth reading, and worth spending
the next seven weeks designing.

two distinct projects; each requires finding text

X  (X) is for...

[option A]
think of your favorite book, character —identify what letter can represent it/him/her.
In part one you will work with the letterform, and a brief introduction (your own, or
from the source).
For part 2, you will need selections from the book that express opposing points of
view, or describe some essential objective, conflict, or struggle. What challenge does
the protagonist face? What strengths does he or she bring to that challenge, and
what obstacles does he or she face?

[option B]
geography bee: identify a geographic place or formation and write/find a brief de-
scription, interesting facts about the place …find literary descriptions, if possible.

Z voices of … (topic of your choosing)
for this project, you will need four (4) texts that are unified by a basic theme of your
choosing — think broadly about universal issues that define the human condition
across time and space (love, ambition, discovery…)

text selection criteria
a  form (1 each of the following)
   poetry
dialogue
   prose / essay / speech
   information / data

b  historic origin: strive for a broad range.
   At minimum, at least one selection must date from before 1900.

c  length of selection: at a minimum, \( \approx 12 \) lines —but may be considerably longer
each selection will be presented on facing 10 x 7 pages (a 10 x 14) spread; the series
will be presented as a booklet.