

art 3907 | typography 2

Tuesday, SH 109, Thursday, GL 118 11:30–12:45 am

Course Overview

Typography 2 is an advanced graphic design course in the manipulation of type for cogent, targeted, vivid and visually compelling communication. The class structure is primarily studio-oriented and project-based. It consists of four major assignments, in-process and final critiques, visual and verbal presentations by the instructor on the masterworks of typography and other applicable subjects, as well as readings, research, class discussions, and occasional tests designed to meet the following course objectives:

- Broaden knowledge and skills in typography by developing legible, coherent, and delightful visual and verbal narratives.
- Organize, arrange and present clear and meaningful information within a single or multifaceted layout.
- Enhance understanding of the letterform as a potent visual and verbal force.
- Define, conceive, and develop competent logotype design.
- Expand skills in the critical analysis of design and typography in the context of historic and contemporary practice.
- Refine research, process, and presentation techniques for accurate and sophisticated communication with clients and the end user.

Design Process

Work during and outside designated class hours will be required to achieve typographic objectives and develop creative solutions to the class projects. Each assignment requires a well-organized and comprehensive Itoya notebook of your process, to be handed in with the final presentation of your project. Each notebook will contain visual, written, and material research; thumbnails, pencil and marker sketches, in-process screen grabs, printouts, in-process critique notes and comments that led to your ultimate solutions.

Yes, an Itoya name-brand “portfolio” notebook is required to organize and document each phase of your design process. Black background inserts can be removed so both sides of your written research and sketches are visible.

Final Presentation

Final solutions to the four projects will generally be mounted to self-adhesive foam core, and trimmed flush to edges unless otherwise specified. Especially advanced or creative solutions are welcome and may require alternate professional presentation methods. A short yet informative design brief is required for each project, typed, with proper spelling and grammar, adhered to the back (or elsewhere, as appropriate). A high level of craftsmanship is essential for success in this course. Protective cover sheets of vellum or tracing paper are recommended. These mounted works will be turned in with, but not in, the Itoya process notebooks.

Critique

Substantial, thoughtful, and active participation in critique sessions (we’ll have them almost every Tuesday) is necessary to achieve the last two of our class objectives (look left).

Your candid, heartfelt, and honest reactions are valuable additions to our discussions, and both positive reinforcement and critical suggestions for improvement are welcome. Your contribution will be evaluated, as will your ability to share the floor with and encourage less vocal class members.

Instructor: **Miranda Edel**, MFA
Assistant Professor
phone: 280-2836
email: medel@d.umn.edu
office: CF 225
hours: Wednesday 11–12:00pm
(and by appointment)

Textbook(s) Required:

Stop Stealing Sheep
& find out how type works
Authors: Erik Spiekermann
& E.M. Ginger
Publisher: Adobe Press
ISBN: 0-201-70339-4

Recommended:

The Elements
of Typographic Style
Author: Robert Bringhurst
Publisher: Hartley & Marks
ISBN: 0-88179-132-6

Materials

Storage media: USB flash drive, iPod, or external hard drive. Secondary regular backups on CDs or DVDs are critical, make a devoted practice of using them, as lost files will not be a valid excuse.

ITOYA Notebook for Process Documentation.
Also: self-adhesive foamcore for finished projects as needed, and one CD-R to turn in digital projects for final grading.

art 3907 | typography 2

Tuesday, SH 109, Thursday, GL 118 11:30–12:45 am

course evaluation

The evaluation of the course will be considered as follows:

- 10% attendance and participation in class
- 30% collection of the evaluation of the assignments detailed above
- 60% collection of the evaluation of the interactive design projects detailed above

grading

The evaluation of this course will be based on the five-letter system, which is based on the + or – system adopted by the umd. Each letter grade represents the following:

A Excellent

Work done by highly motivated students who have set standards far beyond requirements. As a result, this work depicts an excellent level of problem definition and solution development and production, which is based on a careful, conscious, and effective planning and execution of the different assignments and projects. As well, the students developing this kind of work demonstrate a responsible, positive, and self-motivated attitude in attending classes and participating in the individual and group activities.

B Good

Work done by students who meet requirements above average. This work depicts good level of problem definition and solution development and production, and it is based on a good planning and execution of the assignments and projects. The students who develop this kind of work demonstrate a desirable attitude in their attendance and participation in the individual and group activities.

C Satisfactory

Work done by students who meet the minimum requirements. This work lacks expected level of problem definition and solution development and production. The students developing this kind of work demonstrate an expected but not desirable attitude in their attendance to classes and engagement in the individual and group activities assigned.

D Poor

Work done by students who meet some of the minimum requirements. This work considerably lacks expected level of problem definition and solution development and production. The students developing this kind of work demonstrate no interests and responsibility in their attendance and participation in the individual and group activities.

F Unacceptable

Work done by students who do not meet any of the minimum requirements. The students developing this kind of work are unconcerned with their attendance and participation in the different class activities.

I Incomplete

Receiving an I (incomplete) grade in this course The temporary grade I will be assigned to you only in the case that you are unable to complete the course requirements outlined in this syllabi during the Spring semester of 2006 because of any situation, that you are unable to control or manage, that affect the time/energy/level of commitment needed to follow and complete the course. In the case of receiving an I, you will have to make, prior to the submission of final grades, an agreement with me (the instructor) to complete the course requirements.

96 - 100 = A
90 - 95 = A-
87 - 89 = B+
84 - 86 = B
80 - 83 = B-
77 - 79 = C+
74 - 76 = C
70 - 73 = C-
67 - 69 = D+
64 - 66 = D
60 - 63 = D-
below 60 = F

Special Thanks

to Mariana Waisman,
Phil Choo, Tom Kovacs and
Steve Bardolph who collaborated
in the development of
this course.

Links

www.d.umn.edu/~sdo
www.thinkingwithtype.com
www.printmag.com
www.eyemagazine.com
www.emigre.com
www.graphis.com
www.commart.com
www.howdesign.com
www.wired.com
www.baselinemagazine.com
www.idonline.com
www.aiga.com
www.mispriintedtype.com
www.baddesignkills.com
<http://typography.art.udel.edu>
<http://www.typehype.net>

art 3907 | typography 2

Tuesday, SH 109, Thursday, GL 118 11:30–12:45 am

Assignments (subject to change)

1. Type as Image (Letter)

- Design Principles / Variables / Elements
- Elements of Typography
- Play with Type

2. Type as Signifier (Word)

- Design Principles / Variables / Elements
- Elements of Typography
- Play with Type
- Design Aspects of Typography
- Visual Semantics

3. Visual Hierarchy (Paragraph + Grid System)

- Design Principles / Variables / Elements
- Elements of Typography
- Play with Type
- Design Aspects of Typography
- Visual Semantics
- Visual Hierarchy
- Order and Harmony (Grid System)
- Type Rules

4. Typographic Expression

- Design Principles / Variables / Elements
- Elements of Typography
- Play with Type
- Design Aspects of Typography
- Visual Semantics
- Visual Hierarchy
- Order and Harmony
- Breaking Type Rules (Non Grid System + Typographic Experiment)
- Emotive Quality

art 3907 | typography 2

Tuesday, SH 109, Thursday, GL 118 11:30–12:45 am

Assignment 1

Transformation of a letter into a graphic shape.

When we see type as image, we realize that each letter has a particular configuration that distinguishes and differentiates it from the other letterforms. Each letterform is defined by the visual elements of line, shape, value, texture, size, and color. By manipulating these elements, we can use type to express a variety of visual (formal) messages.

Objectives

- To show understanding of the letterform as a formal element of expression rather than as a vehicle for conveying verbal information.
- To demonstrate awareness of the expressive possibilities of type by creating meaningfully sequential and rhythmic patterns.
- To demonstrate sensitivity toward the particularities of the letterform by exploring and manipulating it to create a coherent and pleasant formal message.
- In 12 steps, create a transformation of a letter into a simple graphic shape. Present the sequence created, in an attractive and interesting way within a 11x17" page.

Procedure

1. Select one letter (either upper or lower case) within the typefaces specified by your instructor (see next page) and find one graphic shape (see next page for examples, though you may find your own).

You will use this letter and the graphic shape to create a transformation or metamorphosis between these two configurations. (Avoid grouping letters and graphic shapes that are similar in their configurations, as you and your viewers will be bored. For example, do not select the letter O to transform it into the shape of a ball, globe, etc.)

2. Explore the particular configuration of your selected letter: does it have serifs? what is the shape of the serif? What is its weight (light, normal, bold, extra-bold)? does the letter have variation in the thickness of its stroke? Observe the visual particularities of the letter: is there any visual feature that calls for your attention? What are those particular features that give the letter its distinctive configuration? In addition, explore the configuration of your chosen graphic shape: is there any similar feature between this shape and your letterform? Are you able to define some parts in the shapes that can be considered as areas of integration between the two elements?

3. By hand or by using the computer, design a 12-step sequence that depicts a transformation between the letter and the graphic shape selected. Refer to the morphology presented in class to explore the many ways of using and modifying your letterform to develop this assignment. While creating the sequence, think about motion and pace—within the 12 steps—at which you would like any change to take place. That is, by modifying the shapes gradually, you can visually suggest the ideas of your sequence.

4. Once you have created your sequence, place it on an 11 x 17 inch page, in either a landscape or a vertical orientation. See the next page.

5. Mount it on self-adhesive foam core with a tissue overlay.

Final Submissions:

Your final submissions are

1. One 11x17 design with design brief on back.
2. ITOYA that includes all your research, ideation, critique notes, process sketches, drafts, and screen grabs (collected in order in Itoya, not as loose or individual pages).
3. Digital files: (jpeg) or PDF (Print) in class drop folder.

Reading assignment

Chapters 1, 2, and 3 in Stop Stealing Sheep & find out how type works by Erik Spiekermann & E.M. Ginger.

Schedule:

Tuesdays are listed below,
Thursdays are lab/work days.

January 23

Introduce assignment, select letter and graphic shape, make sketches.

January 30

Critique of rough draft sketches.

February 6

Critique of (almost) final drafts.

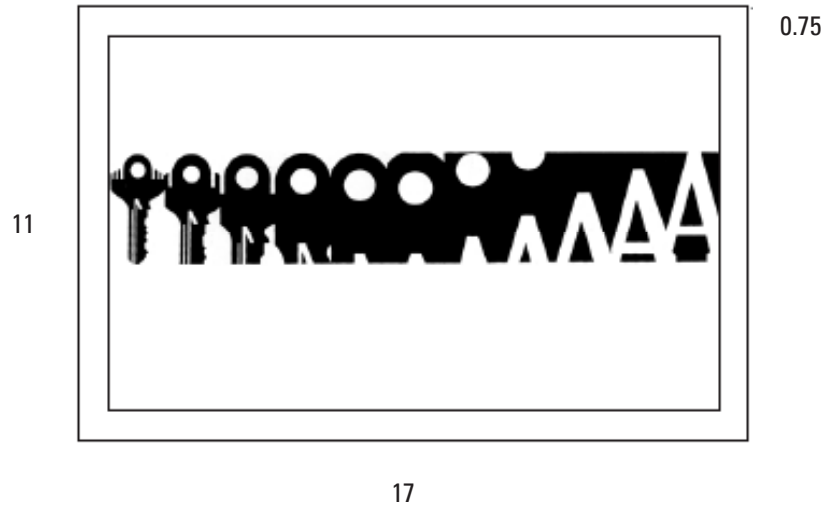
Due: February 13th

Mounted design, brief, Itoya process book, and digital file.

art 3907 | typography 2

Tuesday, SH 109, Thursday, GL 118 11:30–12:45 am

Page dimensions and margins



Example shapes



Typefaces

Adobe Caslon

Adobe Garamond

Baskerville Monotype

Bembo

Bodoni

Centaur

Electra 1

Frutiger

Futura

Gill Sans

Goudy Old Style

Helvetica Neue

Janson Text

Kabel

Palatino

Perpetua

Sabon

Univers

art 3907 | typography 2

Tuesday, SH 109, Thursday, GL 118 11:30–12:45 am

Assignment 2

Expressive type: Creation of three 'concrete poems' of original typographic compositions from a song.

A 'concrete poem' is a reduced piece of writing that visually conveys experiences, ideas, and emotions, in a vivid and imaginative way, through the particular combination and arrangement of letters and words on a page.

Brief

Create three 'concrete poems' with original typographic compositions after selecting a song and choosing one significant word or fragment (no more than one sentence) from the song lyrics. Create one typographic composition that depicts an experience, idea, or emotion inspired by your song through the spatial arrangement of letters and words. Create two other compositions that respectively convey the movement/rhythmic and the melodic/musical experiences that result from listening to your piece of music through the spatial and sequential arrangement of letters and words.

Objectives

- To demonstrate knowledge in using type as a compositional element to convey meaning.
- To understand the relationship between the 'verbal' messages (representation of the spoken word) and the 'visual' messages (representation of things) portrayed with type. To understand how type selection, size, and placement affect and even at times determine the 'verbal' messages (representation of the spoken word) and the 'visual' messages (representation of things) portrayed with type.
- To understand how type selection, size, and placement affect and even at times determine the meaning of the message.

Procedure

Select a song and extract from its lyrics a significant word, a group of words or a fragment (no more than one sentence) to create the 'concrete poems.'

1. With the reduced piece of text, create a concrete 'graphic' poem that visually conveys experiences, ideas, and emotions motivated by the theme, character, and genre of your song in a creative way. Use any number of type faces, styles, and sizes and arrange the letterforms in a spatial (simultaneous and non-linear) fashion, on an 8½ x 11" vertical or horizontal page.
2. With the same piece of text, create another concrete 'musical' (kinetic) poem that visually portrays the rhythmic/movement experience that results from listening to the song, in an imaginative way. Use any number of type faces, styles, and sizes and arrange the letterforms in a spatial and sequential (consecutive and linear) fashion on half of an 11 x 17" page (see illustration).
3. With the same piece of text, create a third concrete 'musical' (phonetic) poem that visually portrays the melodic/musical experience that results from listening to the song, in an imaginative way. Use any number of type faces, styles, and sizes and arrange the letterforms in a spatial and sequential (consecutive and linear) fashion on half of an 11 x 17" page (see illustration).

Note: While there is no restriction concerning the use of type (typefaces, styles, sizes) and even color may be used with discretion, your final designs must effectively support a defined concept or idea. In addition, the use of a grid system or lack thereof will depend upon your design decisions.

Final Submissions:

Your final submissions are

1. One concrete graphic poem (simultaneous and non-linear) mounted to 8½ x 11" foamcore with design brief for all three compositions adhered to back.
2. Two concrete poems, rhythmic and melodic (consecutive and linear) mounted together on 11 x 17" foamcore (see format illustrations for options).
3. ITOYA that includes all your research, ideation, critique notes, process sketches, drafts, and screen grabs (collected in order in Itoya, not as loose or individual pages).
4. Digital files: (jpeg) or PDF (Print quality) in class drop folder.

rhythm: The pattern of musical movement through time.

melody: Structure with respect to the arrangement of single notes in succession.

Reading assignment

Chapters 4, 5, and 6 in Stop Stealing Sheep & find out how type works by Erik Spiekermann & E.M. Ginger.

Schedule:

Tuesdays are listed below, Thursdays are lab/work days.

February 13

Introduce assignment, select song and text from song lyrics.

February 15

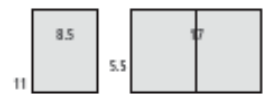
Definition of concepts and ideas, discussion of idea sketches. Bring mp3 of song to share.

March 1

Critique..

Due: March 6

Mounted designs, brief, Itoya process book, and digital files.



art 3907 | typography 2

Tuesday, SH 109, Thursday, GL 118 11:30–12:45 am

A logotype, or wordmark, is a symbol (constructed with letters and words) that identifies an institution, a business, a person, or a thing. It does so through communicating a message that differentiates, and at the same time, relates the entity to those of the same kind. An effective logotype is memorable, distinctive, clear, easy to understand, versatile, representative, and timeless.

Brief

Create two versions of a logotype to identify yourself as a graphic designer. Use one or two of your name's initials to design one version of the logotype. For the other version, use either your first and last name, one of the two, or a shortened version of your name. In addition, select one the logotype's versions and apply it to the design of a letterhead, envelope, and business card.

Objectives

- To understand the concept of logotype design.
- To explore and use different methodologies in the design of a logotype.
- To apply design principles, gestalt principles, and symmetry for the design of unified and memorable logotypes.
- To use type appropriately to convey an interesting verbal and formal message.

Procedure

1. Research, concept and strategy:

- a. Research and collect contemporary and past logotype designs (at least two contemporary and two past logotype examples to show in class). Analyze their style, visual solution, and effectiveness in portraying an appropriate identity. Establish guidelines in what a logotype design should address, emphasizing what is effective and what is not.
- b. Describe the message, your identity as a graphic designer, to be portrayed by the logotype. Consider the abilities, knowledge, characteristics, values, perspectives, etc. that relate you to the graphic design field, but at the same time, distinguish and individualize you within a group of graphic designers. Identify the most important attributes and present them as a list of words to guide your design (i.e. professionalism, creativity, spontaneity, visual designer).
- c. Define the visual language (typeface) and ways of using and articulating the visual elements (design principles, gestalt principles, symmetry) to create your solutions.

2. Development:

- b. Choose a typeface[s] that appropriately represents the attributes of your identity. Modify the type (ie. create outlines in Illustrator and modify or modify by hand) to effectively communicate your message (refer to the morphology in assignment 1). You may use image components by replacing letters with images or by modifying a letter to suggest the appearance of an image, but you can not use images as extra components to accompany type.
Note: Strongly consider the use of type only to achieve your solution. Sometimes the simplest solutions are the best and most elegant ones.
- c. By hand or with the computer, sketch at least 20 different solutions (10 per page) for each of the versions of your logotype (version 1: a logotype created by using one or two of your name's initials; version 2: a logotype created by either using your first and last name, one of your names, or the shortened version of your name).

Note: Do not limit yourself to the first solutions. Remember that the more possibilities you explore, the more opportunities you have to arrive at a unique solution.

3. Selection, refinement, application:

- a. Based on the class critique, select one solution for each of the versions of your logotype and refine them.
- b. Choose one of the final versions of your logotype and apply it to the design of your stationery (letterhead, envelope, and business card).

Note: While your logotype design has to function properly in black and white, you can propose a color version for the design of your stationery. The latter is optional for this assignment.

identity: The collective aspects of the set of characteristics by which a thing is definitively recognizable or known. The quality or condition of being the same as something else.

The distinct personality of an individual regarded as a persisting identity; individuality.

Reading assignment

Logo definition and links at

<http://wikipedia.org/>

Chapters 7, 8, and 9 in Stop Stealing Sheep & find out how type works by Erik Spiekermann & E.M. Ginger.



art 3907 | typography 2

Tuesday, SH 109, Thursday, GL 118 11:30–12:45 am

Final Submission:

The final submission for this assignment will include:

1. Documentation of your design process in Itoya (4 logotype examples and notes, 40 hand or computer-generated sketches of your logotype versions, 10 per page, and any rough drafts and critique notes.)
2. Design rationale or brief: A description of your design concept (identity), strategy (visual language), and the development of your solution. This must be attached to back of mounted stationery.
3. Two **unmounted** 8½ x 11 pages respectively containing the two final versions of your logotype in Itoya, and one standard presentation board including the mounted stationery design (appropriately scaled to fit your designs). Black on white versions are required; color versions are optional.
4. Digital files for two final versions of logotype and all stationery in a labeled folder (i.e. “Miranda Edel Logotype”) placed in course drop folder.

In Design Form and Chaos, Paul Rand states:

A logo does not sell (directly), **it identifies**.

A logo derives its meaning from the quality of the thing it symbolizes, not the other way around.

A logo is less important than the product it signifies; **what it represents is more important than what it looks like**.

A logo, primarily, **says who, not what**, and that is its function.

The subject matter of a logo can be almost anything.

With respect to the design of logos, he expresses the following:

The principal role of a logo is to identify, and **simplicity is its means**. A design that is complex, fussy or obscure harbors a self-destructive

mechanism. No amount of liberal illustration will do what most people imagine it will do. This will only make identification more difficult and the ‘message’ more obscure.

Ultimately, the only mandate in the design of logos, it seems, is that they be distinctive, **memorable, and clear**.

Schedule:

Tuesdays are listed below, Thursdays are lab/work days.

March 20

Introduce assignment, research and develop concept.

March 27

Present and discuss logotype examples in class. Turn in preliminary design concept. Elaborate sketches.

April 3 and 5

Final critique of logotype designs, rough sketches of stationery. Selection, refinement, and application.

Due: April 10



art 3907 | typography 2

Tuesday, SH 109, Thursday, GL 118 11:30–12:45 am

Assignment 4

Photo Type: Experimental Typography Poster

Experimental Typography is... the journey of finding undiscovered, inventive, nonconventional forms of typography. One can be inventive with type through concept, medium, scale, process, research, material, and presentation. You are not only encouraged, but expected, to think differently about typography. –Pablo A. Medina

Brief

Design a typographic poster that is created entirely by ONE non-manipulated photograph. An example of this could be to draw the type poster in salt on a table and take a photo of that composition. The poster should be 11x17" or larger. The content of the poster is up to you.

Objectives

- Explore nonconventional forms of typography.
- Discover typography in your physical environment.
- Study typography in three dimensions.
- Apply ideas about type in real space to type on a flat surface.
- Consider point of view and spatial relationships.

Suggestions

Your final poster will be an 11x17" (or larger) non-manipulated photograph, but that does not preclude research, planning, construction, layering, or any number of manipulations and digital interventions beforehand. Below are suggestions

1. Choose your theme, content, and/or text. This is that wonderful end-of-semester chance to design with your own agenda. If you're stumped for an idea, consider simply "Experimental Typography," "UMD Art and Design," "UMD Art and Design Lecture Series 2006–2007," a song lyric, or a quotation from a favorite designer.
2. No, don't even get near a computer. Not yet.
3. Collect environmental typography. Digitally photograph found type, signage, or objects that mimic letterforms. Use them as fragments, layers, or forms in your final design.
4. Collect typography from unusual sources: grocery, antique, used book, hardware, or dollar stores. Cereal, lint, beans, bark, hair gel, cables, and the human body can all be type.
5. Arrange, rearrange, tape, glue, tack, nail, or spray paint.
6. Photograph it! Use a high resolution digital camera if possible so you can react and adjust lighting, framing, and point of view on the fly. Natural daylight works well, especially indirect light, in the shadows, or on an overcast day. Yes, photograph it from above or head on, but then try it from other angles. If your design is small and intimate use a camera with a good macro setting or zoom. Photographers: Can you do all of this using only light and a very long exposure? An in-camera multiple exposure? With models holding your typography? Models as typography?
7. Okay, you may use a computer to download your photograph, crop, and adjust lighting, saturation, and contrast and send it to the printer. No, you may not add any type or other elements once it's in there.
8. If you finish early, keep experimenting. Make one, two, or three more, and submit them as well.

Final Submissions:

Your final submissions are

1. One unmanipulated photograph of experimental typography 11x17" or larger, most likely laser or inkjet printed, and mounted to foamcore with a design brief adhered to back. Color or black & white, as appropriate, and yes, you are encouraged to crop the distracting white edges so your final mounted work is as small as 10x16".
2. ITOYA that includes all your research, ideation, critique notes, process sketches, false starts, drafts, and test prints (collected in order in Itoya, not as loose or individual pages).
3. Final digital file: tiff and psd are best for working files as they won't degrade when saving multiple times, but jpeg is fine for final submission, or PDF (Print quality) in class drop folder.
4. CD with all of your final digital files for all four projects, including the .mp3 soundtrack for #2.



Reading assignment

Chapter 10: Final Form in Stop Stealing Sheep & find out how type works by Erik Spiekermann & E.M. Ginger.

www.sagmeister.com

www.edfella.com

www.skolos-wedell.com

Schedule:

Tuesdays are listed below, Thursdays are lab/work days, unless otherwise noted.

April 12 (Thursday)

Introduce assignment.

April 17

Share research examples, brainstorm, collect typography.

April 24

Rough draft/process critique, bring digital photographs.

May 1

Last chance critique.

Due: Thursday May 3

