207 Typography

instructor DKB Hoover
email dhoover@uwsp.edu
office 181 NFAC
phone 715.346.4556
ofc hrs M/W 10–11am
and by appointment

UNIVERSITY OF WISCONSIN-STEVENS POINT, DEPARTMENT OF ART & DESIGN || SPRING 2018 | NFAC 190 | M/W 11AM–1:30PM | SECTION 1

general info

catalog description

Structure of words and images in graphic design. Basic principles of typographic design. *Prereq: 206 and declared graphic design emphasis intended student, or cons instr. (II)*

basic class requirements

✪ Come to class on time and stay for the whole class.

✪ Bring curiosity and respect to the classroom.

✪ Challenge yourself to explore, to experiment, and achieve your best design work.

✪ Manage your time well to complete your design work by stated due dates. Expect to spend *at least* 5 hours of work outside of class each week.

✪ Complete midterm and final portfolios as required.

course learning goals

After taking this class you should be able to:

✎ draw letterforms and name anatomical parts

✧ identify and describe characteristics of typefaces

❋ demonstrate ability to build type hierarchy

❑ analyze and discuss type used in design work

✰ explain typographic choices you used in design solutions

❀ use type expressively in design solutions

✚ integrate type and imagery effectively

class text / website

There is no specific textbook for this class.
We will primarily be using the website: www.thinkingwithtype.com
—the companion website for Ellen Lupton's book, *Thinking with Type: A Critical Guide for Designers, Writers, Editors, & Students.*

online portal

We will use a project management platform called **Basecamp** as a portal for online sharing class information. You be emailed an invitation to join the Project titled 'Typography I – 2018'.

Create your own profile for Basecamp. Make your own folder and subfolder structure for uploading assignments.

class work + projects

lectures / readings / viewings / notes

Our course material will be delivered through face-to-face lectures, class discussions, critiques, handouts, and online sources.

Readings and videos will be assigned from the thinkingwithtype.com website and from other sources.

You are asked to take notes during class lectures and on assigned readings and be prepared to discuss the information in class. Include your notes in your *type research journal* (see project 1).

in-class exercises / quiz-worksheets

There will be a few in-class exercises assigned for learning specific typography skills. There will be 2 quiz-worksheets given with notice.

projects

There are 7 major projects in this class. Each project will focus on specific learning objectives and all projects build on each other.

1 type research journal —learning from type in the wild

2 words [visual semantics] —playing with words and meaning

3 text alignment + hierarchy —typesetting, directing the read

4 letterpress print —going old school, hot type + wood type

5 typeface research poster —intense study of typeface

6 type animation —making letters move for a reason

7 book [codex] —text and image together at last

course materials

For this class you will need to purchase / obtain:

• SKETCHBOOK / JOURNAL — 8.5" x 11" unlined or grid paper
  Spiral-bound is recommended. Your journal needs to be dedicated for use in this class.
• MARKERS black, chisel or brush tip + fine (Micron)
• GLUE STICK
• X-ACTO KNIFE & blades

Some limited materials will provided for collective use in class.
These include: • Masking tape • X-acto blades • paper (various kinds)
• rulers (stainless steel, cork-backed) • adhesive sheets (Studio Tac)
• drafting tools (T-square, triangles, french curves, compass) • camera (check out from GD) • thesaurus / dictionary
Additional materials may be required.

design process

Your work will follow the design process. Each step in the process is important, although the path through this process is rarely a simple step-by-step linear progression.

Research There are many forms of research (beyond Google-ing). You will learn how different avenues for information gathering can assist you in idea generation.

Writing As you research take notes on your findings. Using another form of writing, you will create mind maps to extend sideways thinking about the problem. You will also write concept statements to accompany your final solutions.

Thumbs (or thumbnail sketches) very quick, small sketches that enable you to explore many options and directions. As you work to find solutions to the problems, push yourself to explore a wide range of possibilities. Typically you generate 50–100 thumbs for any project.

Roughs (or rough sketches) used to magnify and evaluate a handful of your best thumbnails, these loose drawings are bigger and somewhat more detailed than your thumbs.

Comps (short for 'comprehensive') these are tight renderings that accurately represent scale, color and placement of all elements. A comp is like a blueprint.

attendance policies

Students are required to attend all scheduled classes. You cannot benefit from interaction, discussion and critique, without being present in classroom. Come prepared for either in-class work, discussion, or critique. Promptness is expected. You are expected to stay for the duration of the class period.

Unexcused absences are given out for:
• not being prepared for class (come anyway)
• being tardy (more than 5 min. late) 3 times
• leaving before the class ends
If you accumulate 3 unexcused absences your final grade in the class will be lowered. Additional absences will continue to lower your grade.

If you know you will be unable to attend a specific class during the semester, please inform me of the situation before that date.

If you have to miss a class consult the calendar and talk with a classmate to find out what you missed. I am happy to answer any questions when you know what you missed.

about your grades
classs projects

Each of your projects will be graded according to stated expectations for the outcomes in concept and craft.

CONCEPT is evaluated by your written concept, the amount of research and range of exploration you engaged in. It is also judged by your final solution and how creatively and effectively it addresses the parameters.

CRAFT is evaluated by the level of care given to the finished project. You want people to see your work, not the problems with how it is put together. To achieve high-quality craft, you need to accept that this requires more than one attempt.

ON TIME Note: late work will affect your grade on the project. Late portfolios cannot be accepted.

final grades

Your final grade in this course is determined by the attention given to each project, the quality of your portfolios and process work, your positive engagement in the class activitives, and your record of attendance.

Final grades in this class are based on the following:

70%   All Projects
20%   Midterm & Final Portfolios, Process Archive
10%   Participation (Discussions, Critiques, Class Activities)

There is no extra credit available for the class. However, you will have the opportunity to refine project work for your final portfolio.

campus emergency procedures

In the event of a **medical emergency** call 911 or use the Red Emergency Phone. Offer assistance if trained and willing to do so. Guide Emergency Responders to victim.

In the event of a **tornado warning**, proceed to the lowest level interior room without window exposure, to NFAC 172 or the bathrooms. Avoid wide-span rooms and buildings.

In the event of a **fire alarm,** evacuate the building in a calm manner. Meet up outside by Portage street. Notify instructor or emergency command personnel of any missing individuals.

In the event of an **Active Shooter** – Run/Escape, Hide, Fight. If trapped: hide, lock doors, turn off lights, spread out and remain quite. Follow instructions of Emergency Responders.

See UW-Stevens Point **Emergency Management Plan** at www.uwsp. edu/rmgt for details on all emergency response at UW-Stevens Point.

Pointer Alerts is an emergency communication alert system that allows UW-Stevens Point students, faculty, and staff to be notified in the event of a campus emergency. The system is designed to provide information about active credible emergency situations that pose a threat and require immediate action.

finally...
special needs

There are lot's of things that can affect classroom performance. If you have special needs or are concerned about meeting the requirements of the class, please talk to me as soon as possible in the first weeks of the semester so we can address the issues.

questions

You are encouraged to ask questions during class or after class and you are always welcome to come visit me in my office or ping me on Basecamp. There will also be opportunities for regular feedback in written form. I will address your questions as promptly, directly an honestly as possible.

207 Typography I calendar

This calendar is subject to change.

WEEK 1 **LETTER**

M 1/22 Course overview, type + typography
IN-CLASS EXERCISE: Letter spacing

W 1/24 About Type anatomy + terminology
INTRO: **Project 1 / type research journal [type in the wild]**
IN-CLASS: Marker work for letter spacing

WEEK 2 **LETTER / WORD**

M 1/29 Typeface Classification + Historical styles
IN-CLASS EXERCISE: Drawing letter forms in historical styles

W 1/31 IN-CLASS: Letter form mashups
INTRO: **Project 2 / words: visual semantics**

WEEK 3 **WORD**

M 2/5 REVIEW: Letter form mashups / word concepts
LECTURE: Designers Need to Embrace Process + Craft

W 2/7 IP-CRIT: Marker comps for word compositions
DEMO/REVIEW: Adobe Illustrator, Acrobat, printing

WEEK 4 **WORD / TEXT**

M 2/12 FINAL CRITIQUE: Final word compositions
INTRO: **Project 3 / text: alignment + hierarchy**

W 2/14 LECTURE: Designers Need to Know Typesetting
DEMO/REVIEW: Adobe InDesign, Acrobat

WEEK 5 **TEXT**

M 2/19 LECTURE: Designers Need to Know How to Use Space
IN CLASS: Alignment, Spacing, Paragraph

W 2/21 LECTURE: Designers Need to Send a Strong Message
REVIEW: Text alignment (PDFs on screen)
IN-CLASS: Build type hierarchy

WEEK 6 **TEXT / LETTERPRESS**

M 2/26 IP CRIT: alignment + hierarchy (PDFs on screen)
INTRO: **Project 4 / letterpress print**

W 2/28 Letterpress printing
IN CLASS: typesetting + printing
VISITING ARTIST: Julie Sittler

WEEK 7 **LETTERPRESS / GRID**

M 3/5 SHARE/CRIT: letterpress prints
LECTURE: Designers Need to Get the Grid
DISCUSS: midterm / portfolios

W 3/7 REVIEW/DISCUSS: Grid variations / Grid applications
INTRO: **Project 5 + Project 6**
IN-CLASS: Select typeface, discuss research
• MIDTERM PORTFOLIO *Due Friday 3/9*

WEEK 8 **GRID / TYPEFACE RESEARCH**

M 3/12 IN-CLASS: Typeface research / MIDTERM MEETINGS

W 3/14 IN-CLASS: Share research + visual play / MIDTERM MEETINGS

WEEK 9 **TYPEFACE RESEARCH / POSTER**

M 3/19 IN-CLASS: Present typeface research + visual play

W 3/21 IP-CRIT: Rough layouts for posters / develop designs
DEMO/REVIEW: Adobe InDesign, Spot Color, Acrobat

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WEEK 10 **POSTER**

M 4/2 SHOW'N'TELL: Type research journal entries
LECTURE: Designers Need to Put Things in Motion
IP-CRIT: Poster comps (PDFs for on screen critique)

W 4/4 IP-CRIT: Printed, trimmed posters (lightweight paper)

WEEK 11 **POSTER / ANIMATION**

M 4/9 PRESENT: Refined posters + storyboards for animation
DEMO: Adobe Animate (other techniques)

W 4/11 INDIVIDUAL CRITIQUES: Beginning animations
IN-CLASS: Develop animations

WEEK 12 **ANIMATION / BOOK**

M 4/16 FINAL CRITIQUE: Final posters + animations
INTRO: **Project 7 / book**

W 4/18 LECTURE: Designers Need to Make Books
WORKSHOP: bookbinding

WEEK 13 **BOOK**

M 4/23 PRESENT: Concepts + visual play

W 4/25 LECTURE: Designers Need to Find Balance
INDIVIDUAL CRITIQUES: Mock-ups for your book

WEEK 14 **BOOK**

M 4/30 DEMO/REVIEW: Adobe InDesign, placing images, text wrap, styles
REVIEW: Mock-ups of books

W 5/2 IP CRIT: Share your book (PDF in Page Spreads on screen)
DEMO/REVIEW: Printer's Spreads / printing

WEEK 15 **BOOK / JOURNAL**

M 5/7 INSTRUCTOR CRITIQUES: Present semi-final book

W 5/9 FINAL CRITIQUE: book
• FINAL PORTFOLIO *Due Friday 5/11*

WEEK 16 *Finals Week*

M 5/14 8–10am // FINAL CLASS: type quiz bowl (fun & prizes!)