

Advanced Typography
Art 3083
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Purpose:

This is an extenuation of Typography I. We will attempt to explore new alternatives to geometric grid, and semiotics by creating or exploring and experimenting with their relationship to concepts and the subjects and subject matter. We will explore Post Modernist designers in the area of print and 'alternamedia'. We will develop projects which will be a consistent progression of work experimenting with form, motion, and emotion as it relates to historical period and concept. The type projects we create will utilize print, video and multimedia formats.

Some projects MAY require massive amounts of data storage. A 100 GB external hard drive is suggested.

Warnings:

Please refrain from using any clip art or download copyrighted imagery from Google, Yahoo etc., to use in your work. It can be used as inspiration for your work or it can be derivative of someone else's work, but copying or plagiarism in any fashion is grounds for expulsion. Originality and personal pride in your work are necessary components of any designer/artist.

Department Goals as it relates to Typography:

1. Problem solving:

Develop students' evaluative and problem solving skills to develop a style which is individualistic in nature by setting up design problems that the student will find pertinent to defining their future 'practice' in relation to typography and its expressive nature.

2. Communication:

Enable students to effectively communicate primarily through visual form, but also by oral and written form, defining their analytical and procedural visual arts skills as it relates to visual communication and the craft of type construction. This goal is necessary so that students may critically and purposefully determine the pathways that they may discover are most in tune to their own process and thereby improve their analytical skills.

3. Practical and theoretical knowledge:

Provide students with a solid foundation in the visual arts in terms of layout, composition and production of their typographic work so that it heightens their awareness of the practical and theoretical skills necessary to compete in the professional art environment. Students will be required by the semesters end to define their own style in terms of typographic design and develop a philosophy intended to guide and evolve in future practice.

4. Historical Relevance:

By this time students should be well versed in Design History, but in each class we will have some problems associated with the advanced understanding of the Masters in Design and how they worked. Students will receive information designed to give them additional inspiration and guidance reading excerpts from Master Practitioners in Contemporary type design.

Materials

Sketch Pad,
Graph Paper
CDs/DVDs for backing up files,
Flash or thumbnail drive at least 2GB.
Drafting paper,
steel ruler,
sketchbook, to be turned in weekly
french curves,
Pen and India Ink with a variety of nibs,
watercolors,
markers, compass,
Exact-o knife and blades,
cutting matt,
Black Matte board,
T square,
Calculator or Proportion Scale,
Super B Inkjet Paper (1 carton),
specialty papers as needed but a variety of 13x19inch size papers from French Paper company is suggested.

Many assignments will require a variety of paper sizes so it is the students responsibility to purchase a broad variety of sizes, but for the purpose of efficiency a 'gppd' size to have on hand is Super B (13x19 inches)
Materials may be purchased on line at any retailer such as Daniel Smith, Utrecht, Dick Blick et al. or if you prefer at your local purveyor of Art paraphernalia or it can be ordered at the Art Store.

Required Text:

Graphic Design History: Meggs
Typographic Workbook: Timothy Samara
Text and Image: Mark Wigan

Deadlines:

Deadlines, deadlines, deadlines, we all hate deadlines. Unfortunately, as it exists in the workplace, so it is here. All deadlines must be met at the time posted. Any work turned in after the deadline will not be accepted without written excuse as outlined by the student handbook. All work must be presented in its final form on black matte board with one inch borders, unless otherwise specified.

All deadlines will be posted prior to the assignment or on the "client brief."

All assignments are due at the beginning of class unless otherwise expressed.

Any assignment not turned in on time will be graded an "F".(unless excused as outlined by the student handbook)

Process book, student journal, sketch-pad , call it what you will, it is how you develop your ideas. is a requirement. Within it will be: project iterations: How well you incorporate and innovate from your initial stages through completion of production to presentation.

It will contain sketches, resource materials and inspiration. It must be kept up to date documenting your process throughout the semester, and will graded along with each assignment, and will count as one fifth of your grade. This is designed to assist you. If your process is well documented, it can assist you in soooooo many ways.

Grades

Grading is based on a percentage of points accumulated. There will be six major projects in the semester that will require you to make booklets and or posters. Assignments will be assessed in points based on the degree of difficulty and time allotted to complete the assignment, such as: a 2 week assignment may bworth 100 points; a three week assignment may be worth 150 points, etc.Once all points accumulated are added together, they are divided by the total possible points and your gradeis assessed by your final percentage. The breakdown of the grades are as follows:

A=(93-100)

B=(92-85)

C=(84-75)

D=(74-65)

F=64 and below

Evaluation of Work

Each assignment has a set of parameters that will be outlined either in class or in a "client brief." When minimum requirements are met you receive a "C" grade. You can move up or down from there based on percentage of completion and the merits of your work.

Your work will be evaluated by your proficiency in the medium using style, originality, composition, color, texture, line, (rules of design) et al as guidelines for grading. As an artist you are graded on your Art most of all, but the scholarship and research that you used in completing the assignment can and will be a factor in grading. If for instance, I have questioned your approach in completing an assignment and you can convince me that your research demands that a piece be done in a certain fashion then you will be assessed based on the success of your reasoning. Clients often need to be convinced. Look at the class in those terms. Educate me in the way you present your concepts as well as your execution.

Work will be assessed in these terms:

- 1. Innovation/creativity**
- 2. Problem solving**
- 3. Concept**
- 4. Composition, color, form, line.**
- 5. Research, technical proficiency, effectiveness, and clarity of message: Communication is a must!**
- 6. Work ethic... which means that the final product will be evaluated in accordance with its, exactitude, cleanliness, timeliness, presentation. (as well as your critiquing/presentation skills.)**

Critiques:

When critiques are scheduled you must be prepared at the beginning of class to discuss in detail what you were trying to accomplish and what methods you utilized. Questions may be intense when trying to ascertain direction and scope of your work, so be prepared to have well thought out responses. These are also graded. When you miss a critique it negatively impacts your overall grade.

Attendance

Absences will reduce your grade. Not only because of what you'll miss in lecture but because...well... I require attendance...the school requires attendance and your future job will require attendance.

THREE UNEXCUSED ABSENCES WILL RESULT IN A ONE LETTER GRADE REDUCTION FOR THE COURSE, FOUR WILL REDUCE IT ANOTHER FULL GRADE, and so on.

All Absences must be excused by written note or must be arranged by the student prior to class. If a student is associated with any extra-curricular activity, it is your responsibility to inform me in advance of your participation in any event.

Tests:

Depending on progress of the class I reserve the right to administer 2 tests :

1>at Midterm

2>the Final Week of school

but for the most part this is a project based studio class where at least 80% of your grade will be assessed based on the completion and aesthetics of your project.

Academic Integrity

The mission of Southern Arkansas University empowers all members of the University community to develop and encourage learning environments that create, expand, acquire, share, evaluate, and communicate knowledge. Academic integrity at SAU is an organizational and individual responsibility to honesty in all learning experiences. Students, faculty, and staff share responsibility for maintaining the highest standards for academic integrity. This policy focuses on the academic integrity in course-related work, its basis and context is applicable to all.

Any act of dishonesty in academic work constitutes academic misconduct and is subject to disciplinary action. Acts of dishonesty include, but are not limited to, plagiarism and cheating.

For detailed information on academic integrity,

read pages 26-27 of the SAU 2010-2011 Undergraduate Catalogue.

in Relation to Academic Integrity: Papers and Plagiarism

Students should be aware of University Policy concerning this.

Essentially, if you use a phrase or paragraph of someone else's writing in your own, you must attribute it to that person through some form of citation. To do otherwise is plagiarism.

Disability Support Services:

It is the policy of Southern Arkansas University to accommodate students with disabilities, pursuant to federal law, state law, and the University's commitment to equal educational opportunities. Any student with a disability who needs accommodation should inform the instructor at the beginning of the course. Students with disabilities are also encouraged to contact the Office of Disability Support Services, which is located in room 216 Reynolds Center, telephone 235-4145.

Read the essays on line @goodgravydesign.net/typ.html below before next class.

There will be a project based on the theory of semiotics next week.

“Theory of Symbols and How They Relate to Ideas”

‘Semiotics, signage and organization of concept, imagination, symbol and typography’ and the other excerpts on that page.

References: for essays posted.

1Umberto Eco, A Theory of Semiotics (Bloomington: Indiana University Press, 1976), p.4.

2Louis Hjelmslev, Prolegomena to a Theory of Language (Madison: University of Wisconsin Press, 1963), p. 120.

3Eco, A Theory of Semiotics, pp. 9-13.

4Hjelmslev, Prolegomena to a Theory of Language, p. 58.

BIBLIOGRAPHY

Eco, Umberto. A Theory of Semiotics. Bloomington: Indiana University Press, 1976.

Project 1: read: *Typography Workbook pp.56-66*

Modern Informational Design

Team ISOTYPE © 2009

ISOTYPE: International System of Typographic Picture Education: “Words Divide, Pictures Unite”

<http://designhistory.org/symbols.html>



Otto & Marie Neurath, Gerd Arntz

Marie Reidmeister Neurath

“Transformer”

While working at the museum Neurath began his collaboration with Marie Reidmeister. Her role was classified as a transformer (graphic designer) which meant that she took the mathematical statistics and conceptual direction from Neurath and converted it into a clear visual format. She worked along with fellow transformer Friedrich Bauermeister. By 1935 the team had created a name for their new symbol language, ISOTYPE.

The ISOTYPE team, interrupted by political upheaval, moved to The Hague, The Netherlands. In 1940 they fled the Nazi invasion of Holland to England, where they spent a year in internment as ‘enemy aliens.’ Marie and Otto Neurath then married and resumed their work in Oxford, founding the ISOTYPE Institute. Otto died in 1945, but Marie carried on the work mostly through production of educational books for children. After 1971 she dedicated her time to documenting Otto’s work and writings.

Gerd Arntz (1901–88)

Graphic Artist of ISOTYPE Symbols

An essential member of the Neurath group was German artist Gerd Arntz who joined the ISOTYPE team in 1928. Arntz was an activist artist who embraced the same socialist ideals as Neurath. He was artistically and philosophically influenced by the Expressionism and Constructivism movements. As part of his socialist values Arntz embraced the primitive qualities of wood block as his primary medium. The wood block medium, in turn, influenced the look of the ISOTYPE. Arntz drew over 4,000 ISOTYPE symbols in his own direct and clean graphic style that set the tone for future symbols in the coming decades.

When the ISOTYPE team left for England in 1940, Arntz stayed in The Hague and applied his style to symbols for the Dutch Foundation for

Statistics. Currently there is an extensive history and archive of Gerd Arntz's symbol design on line at The Gerd Arntz web archive. I highly recommend you see this informative and well designed site.

The ISOTYPE system was born from research and theories of Otto Neurath (1882–1945), a Viennese philosopher, economist and social scientist. As a child he was fascinated by the function of Egyptian hieroglyphics—their forms and ability to communicate a story. This early influence was integrated into his life's work, the development of a system to pictorially organize statistics.

In 1907 Neurath's was further influenced when he joined a circle of Viennese intellectuals known as the Logical Positivists. The Positivists declared that philosophies founded in religion, metaphysics and ethics were merely expressions of feelings or desires and therefore lacked any cognitive sense. They asserted that true meaning could only be found in mathematics, logic, and natural sciences.

In the 1920's Neurath was hired to head the Social and Economic Museum of Vienna. There he made displays of social information to educate the general public about post war housing. This position afforded him an opportunity blend his intellectual and aesthetic views into a symbol-based language that was an alternative to written language. Neurath rejected histograms with numerical scales, pie charts and continuous line charts for a method that displayed facts in a more easily understood form, numbers were represented by a series of identical pictorial elements or signs, each of them representing a defined quantity. While his contemporaries showed variation by altering the size of their symbols, Neurath increased or reduced the quantity of symbols, each symbol representing a specific amount.

Henry Dreyfuss

Another industrial designer with an interest in symbols. (Along with Lowey and Behrens he is also considered "the father of industrial design!"). Henry Dreyfuss advocated using symbols to replace words such as on-off, stop, up-down, etc, on control panels to enhance safety and clarity. In 1972 Dreyfuss and his staff codified and published graphic symbols from throughout the world in an attempt to create a unified frame of reference. Their book, A Symbol Sourcebook was essentially a dictionary of universally used symbol designs organized into categories by basic symbols, disciplines, color, and graphic form. To make the sourcebook truly universal, the table of contents was in written in 17 languages in addition to English.

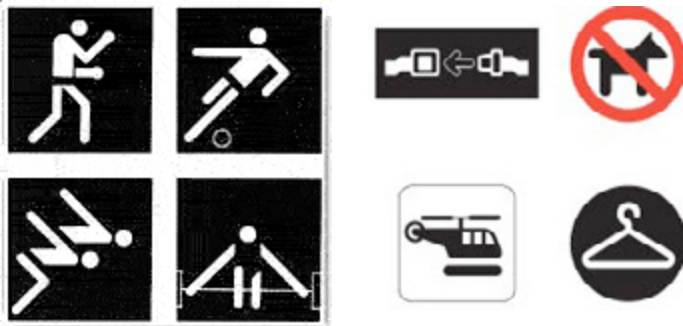
Dreyfuss's earlier books, Designing for People 1955, and 1960 The Measure of Man are considered classic reference texts for designers.

Project Brief: Design symbols in the style of ISOTYPE and using the theory of semiotics as a jumping off point for each of the the following words and the images below as possible reference:

Begin with 3 versions (sketches) for each word below to be critiqued at next class.

Points will be tabulated based on completion. For instance if you show up with only 2 versions for each word 30% of your grade will be deducted. The final version will be due at the Following class.

on
off
cold
hot
safe
home
fear
warning
light
dark



They all must be black and white and done using geometric objects as a basis of construction within a colored field. Place them in a grid. The grid must be something other than rectilinear in construction, but must still function in a hierarchical fashion Give your poster a title with a "legend" identifying them. Size no less than 13x19 inches with margins.

Project 2:

Type and Symbol in Concert to make a singular form:

Investigating...
Word Play -
Negative Space-
Dividing Form-
Incorporating Image :

Step 1→ read the article provided.

Class Matters. Why Won't We Admit It?

By HELEN F. LADD and EDWARD B. FISKE

Published: December 11, 2011 NY Times.

Durham, N.C.

NO one seriously disputes the fact that students from disadvantaged households perform less well in school, on average, than their peers from more advantaged backgrounds. But rather than confront this fact of life head-on, our policy makers mistakenly continue to reason that, since they cannot change the backgrounds of students, they should focus on things they can control.

No Child Left Behind, President George W. Bush's signature education law, did this by setting unrealistically high — and ultimately self-defeating — expectations for all schools. President Obama's policies have concentrated on trying to make schools more "efficient" through means like judging teachers by their students' test scores or encouraging competition by promoting the creation of charter schools. The proverbial story of the drunk looking for his keys under the lamppost comes to mind.

The Occupy movement has catalyzed rising anxiety over income inequality; we desperately need a similar reminder of the relationship between economic advantage and student performance.

The correlation has been abundantly documented, notably by the famous Coleman Report in 1966. New research by Sean F. Reardon of Stanford University traces the achievement gap between children from high- and low-income families over the last 50 years and finds that it now far exceeds the gap between white and black students.

Data from the National Assessment of Educational Progress show that more than 40 percent of the variation in average reading scores and 46 percent of the variation in average math scores across states is associated with variation in child poverty rates.

International research tells the same story. Results of the 2009 reading tests conducted by the Program for International Student Assessment show that, among 15-year-olds in the United States and the 13 countries whose students outperformed ours, students with lower economic and social status had far lower test scores than their more advantaged counterparts within every country. Can anyone credibly believe that the mediocre overall performance of American students on international tests is unrelated to the fact that one-fifth of American children live in poverty?

Yet federal education policy seems blind to all this. No Child Left Behind required all schools to bring all students to high levels of achievement but took no note of the challenges that disadvantaged students face. The legislation did, to be sure, specify that subgroups — defined by income, minority status and proficiency in English — must meet the same achievement standard. But it did so only to make sure that schools did not ignore their disadvantaged students — not to help them address the challenges they carry with them into the classroom.

So why do presumably well-intentioned policy makers ignore, or deny, the correlations of family background and student achievement?

Some honestly believe that schools are capable of offsetting the effects of poverty. Others want to avoid the impression that they set lower expectations for some groups of students for fear that those expectations will be self-fulfilling. In both cases, simply wanting something to be true does not make it so.

Another rationale for denial is to note that some schools, like the Knowledge Is Power Program charter schools, have managed to "beat the odds." If some schools can succeed, the argument goes, then it is reasonable to expect all schools to. But close scrutiny of charter school performance has shown that many of the success stories have been limited to particular grades or subjects and may be attributable to substantial outside financing or extraordinarily long working hours on the part of teachers. The evidence does not support the view that the few success stories can be scaled up to address the needs of large populations of disadvantaged students.

A final rationale for denying the correlation is more nefarious. As we are now seeing, requiring all schools to meet the same high

standards for all students, regardless of family background, will inevitably lead either to large numbers of failing schools or to a dramatic lowering of state standards. Both serve to discredit the public education system and lend support to arguments that the system is failing and needs fundamental change, like privatization.

Given the budget crises at the national and state levels, and the strong political power of conservative groups, a significant effort to reduce poverty or deal with the closely related issue of racial segregation is not in the political cards, at least for now.

So what can be done?

Large bodies of research have shown how poor health and nutrition inhibit child development and learning and, conversely, how high-quality early childhood and preschool education programs can enhance them. We understand the importance of early exposure to rich language on future cognitive development. We know that low-income students experience greater learning loss during the summer when their more privileged peers are enjoying travel and other enriching activities.

Since they can't take on poverty itself, education policy makers should try to provide poor students with the social support and experiences that middle-class students enjoy as a matter of course.

It can be done. In North Carolina, the two-year-old East Durham Children's Initiative is one of many efforts around the country to replicate Geoffrey Canada's well-known successes with the Harlem Children's Zone.

Say Yes to Education in Syracuse, N.Y., supports access to afterschool programs and summer camps and places social workers in schools. In Omaha, Building Bright Futures sponsors school-based health centers and offers mentoring and enrichment services. Citizen Schools, based in Boston, recruits volunteers in seven states to share their interests and skills with middle-school students.

Promise Neighborhoods, an Obama administration effort that gives grants to programs like these, is a welcome first step, but it has been under-financed.

Other countries already pursue such strategies. In Finland, with its famously high-performing schools, schools provide food and free health care for students. Developmental needs are addressed early. Counseling services are abundant.

But in the United States over the past decade, it became fashionable among supporters of the "no excuses" approach to school improvement to accuse anyone raising the poverty issue of letting schools off the hook — or what Mr. Bush famously called "the soft bigotry of low expectations."

Such accusations may afford the illusion of a moral high ground, but they stand in the way of serious efforts to improve education and, for that matter, go a long way toward explaining why No Child Left Behind has not worked.

Yes, we need to make sure that all children, and particularly disadvantaged children, have access to good schools, as defined by the quality of teachers and principals and of internal policies and practices.

But let's not pretend that family background does not matter and can be overlooked. Let's agree that we know a lot about how to address the ways in which poverty undermines student learning. Whether we choose to face up to that reality is ultimately a moral question.

Helen F. Ladd is a professor of public policy and economics at Duke. Edward B. Fiske, a former education editor of The New York Times, is the author of the "Fiske Guide to Colleges."

A version of this op-ed appeared in print on December 12, 2011, on page A23 of the New York edition with the headline: Class Matters. Why Won't We Admit It?.

For your project create a symbol which represents what this story proposes. Create a singular unified symbol based on an image which is easily identifiable with a tagline which in concert with the symbol completes the message.

You will create a typeface which works in correlation with the symbol much as the work done by:

read: Typography Workbook pp.96-109

Project 3: Booklet: Invent a Narrative in Queen Victorian Voice a Kinetic Word Machine in virtual or 3d form.

3 weeks in duration

Read: Typography Workbook: pp122-133

Read 22-27 in Text as Image

Read: A poem from an author on this list and represent one stanza which in turn may represent you

Dylan Thomas: "Refusal To Mourn The Death, By Fire, Of A Child In London"

William S Burroughs: "Where Flesh Circulates"

Oscar Wilde: "On The Massacre of Christians in Bulgaria"

EE Cummings: "Guilt"

Khalil Gibran : "Song of Man"

pro·crus·te·an adj.

Producing or designed to produce strict conformity by ruthless or arbitrary means.

[After Procrustes, a mythical Greek giant who stretched or shortened captives to make them fit his beds, from Latin Procrust s, from Greek Prokroust s, from prokrouein, hammer out, to stretch out : pro-, forth; see pro-2 + krouein, to beat.]

Read more: <http://www.answers.com/topic/procrustean#ixzz1AZq1q6H3>