

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.

Goals:

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.'

2. Communication: Enable students to effectively communicate primarily through visual form, but also by verbally, both 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 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.

4. Historical Relevance: Each class will have some information in relation to the Masters and how they worked. Students will receive information designed to give them inspiration and guidance reading excerpts from Master Practitioners.

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 Super B paper size so this is an absolute must to purchase. 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)

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. 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 be worth 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 grade is 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:

2 tests will be given

1>at Midterm

2>the Final Week of school

Read the essay below before next class. There will be a quiz on the theory of semiotics next week.

“Theory of Semiotics”

Semiotics, signage and organization of concept, symbol and typography

Ferdinand de Saussure and Charles Peirce

Saussure was a linguist whose interest in the way language developed piqued his interest in the world of signs and the work of American Philosopher Charles Sanders Peirce whose study in semiotics paralleled his own.

“I define a sign as anything which is so determined by something else, called its Object, and so determines an effect upon a person, which effect I call its interpretant, that the later is thereby mediately determined by the former. (EP2, 478).” Charles Peirce

Both Saussure and Peirce broke semiotics or semiology depending on which of them you spoke with into three parts:

a sign, an object, and an interpretant.

This breakdown is not as simple as it appears. The interpretant differs across cultures and language. What we will focus on is Western Culture, but it is important if not imperative to note that Western culture could be argued as dominant at this moment in history but this is always subject to change.

The sign is not to be taken literally as a sign post, but rather a representamen, representation or ground of a concrete object as well as an abstraction or concept. We will develop this further as the class progresses.

Expanding on Saussure—

Semiotics: The study of signs.

Langue and Parole: The system of language and utterances.

Signifier and Signified: The components of a sign.

Synchrony and Diachrony: Meaning of signs.

Syntagm and Paradigm: Relationships between signs.



Roland Barthes:

Rejecting the historicist approach to art where the practitioner copies the narrative of the master until they develop their own “voice,” Barthes proposed that the structure of an original model (or creation) of the master must be reconfigured. The artist must abandon the traditional format and structure by substituting the parts with wholly new parts creating a “new” organism.

To illustrate this notion of structure, Barthes used the story of Jason and the Argonauts. Jason ordered by the Gods to complete a long journey in one ship that HAD to be the same ship upon completion of the quest in order to succeed, replaced it in piecemeal fashion as it deteriorated due to the rigors of the journey until at long last all that remained of the original ship was the name "Argo."

This is a metaphor for the conceptual theory of semiotic construction of symbols and is loosely based on de Saussure's definition of language. Simply, but possibly confusingly stated here, is that there is a requirement that there be a difference of signs within a system or paradigm which nevertheless requires the structure to be noticeably similar (...Such as a FONT family.) This is not an arbitrary rule but a rule based on observation of languages from a variety of cultures.

Example: The alphabet consists of a number of dissimilar characters or components who work together within a system. Each symbol (or sign) within the system work together to create a new structure which when reconstituted to make symbolic conceptual representations (aka words) has the potential to make an entirely new contextual representation based on each sign within the system. (whew!...that's a mouthful.)

For instance C/A/R/T creates this:  or this  ...two similar representations based on historical context. but when one sign within the constructs of the system is changed it creates an entirely new visual and contextual set: such as C/A/N/T.

This may be very obvious to most of us who can read, but when taken in the sense of art and design, and how one creates, it takes on a revelatory position. What if cubism which uses the ideas revealed in the "Theory of relativity" alters its "perspective slightly. What if Picasso and Braque instead of painting blocks of time in compact rectilinear universes which are simultaneous representations of an object from different points of view are replaced? What if the rectangle is a Mobius strip? What new visual experience may be created? The **rules change** and therefore the **meaning is altered**.

Umberto Eco:

According to Eco, a general semiotic theory should include not only a theory of how codes may establish rules for systems of 'signification' but a theory of how signs may be produced and interpreted. A theory of codes may clarify aspects of "signification," while a theory of sign-production may clarify aspects of "communication".¹ Eco defines 'signification' as the semiotic event whereby a sign "stands for" something, and he defines "communication" as the transmission of information from a source to a destination. Communication is made possible by the existence of a code, or by a system of 'signification'. Without a code or a system of 'signification', there is no set of rules to determine how the expression of signs is to be correlated with their content. The use of a code or a system of 'signification' in order to correlate the expression and content of signs may be necessary in order to establish any form of communication.

Eco explains that a theory of sign-production should include not only a theory of communication but a theory of "mentions" (i.e. referring acts) and a theory of communicational acts. A theory of communication may explain how information may be transmitted from a source (or content-continuum) through a channel (or expression-continuum) to a destination. A theory of "mentions" may explain how signs may be used for naming things and for making statements about actual situations. A theory of communicational acts may explain how a sender may transmit verbal or non-verbal messages to an addressee.

Eco notes that Hjelmslev (1943) describes semiotics as a study of signs which is itself analogous to a language and which may therefore be studied by a "metasemiotic." A "metasemiotic" is a metalanguage which is concerned with the terminology of semiotics. Hjelmslev also makes a distinction between scientific and non-scientific semiotics, and defines "semiology" as the study of non-scientific semiotics. A "metasemiology" is therefore a scientific "metasemiotic" which studies the terminology of "semiology."²

Eco defines a sign as anything which may be interpreted to "stand for" (or substitute for) something. He also accepts Hjelmslev's definition of a sign as an entity which has both an "expression-form" and a "content-form" and which is established by the interdependence between them. A sign is a unit consisting of an expression and a content which are connected with each other by a mutual correlation or "sign function."⁴

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.

What we will be doing through out the term is creating this meta semiotic language in a variety of ways with a variety of projects. Keep this in mind throughout the semester.

Keep notes on how you are developing your own visual language. Document your process. What successes and modifications to that process that insure success have you experienced? This will help you in the future to analyze what will work for you and hopefully have 'universal' appeal.

Project 1: Periodic table: Poster 18x24 inches

2 week duration

read: *Typography Workbook* pp.56-66

Project 2: Type as Image: Word Play -Negative Space-Dividing Form-Incorporating Image 18x24 inches

2 week duration

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 Procrustes, from Greek Prokroustēs, from prokrouein, hammer out, to stretch out : pro-, forth; see pro-2 + krouein, to beat.]

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