

TYPOGRAPHY

Art 2163

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Purpose

Design is about iteration and experimentation towards an overall effect that works in relation to communicating an idea or concept which has a specific target audience. Sounds like high minded, heavy handed art speak huh? Regardless of how it reads in your mind, typography has evolved over the centuries based on principles of geometry, cultural relativism and abstraction. This is what we will endeavor to explore.

The class is structured for lecture and studio work. Meaning...take notes in class, and bring a sketchbook to work with a toolbox of materials after each lecture. I cannot provide you with pens, pencils, rulers, markers, compasses, frenchcurves, paper...etc. This is your responsibility.

We will explore the fundamentals of Typography's terms and origins with a historical as well as analytical approach and incorporate those lessons in class room exercises, projects and experiments. Students **will be required to purchase materials and text**. No exceptions. I reiterate this statement as a formal reminder.

Some of our later work will be done on computer but most will be done by hand. This is designed for you to become more intimately aware of the geometric relationships and necessity for meticulous attention to detail/

Understanding the purpose of type and learning the practical aspects and aesthetics of good type design will provide you with a solid basis or understanding what makes a great composition. We will also memorize...ugh.....

a minimum of 25 typefaces. These will be directly associated with the historical context of the designers associated with them, so it should become second nature by the end of the course to be familiar with them along with the terms, nomenclature, structure and history associated with the craft.

Art Department Goals

1. Problem solving: Develop students' evaluative and problem solving skills to foster self-awareness, thus allowing for the exploration, development, and heightening of individual creativity.
2. Communication: Enable students to effectively communicate visually, verbally, and through written form by focusing on the critical and analytical visual arts skills of their work and the work of others.
3. Practical and theoretical knowledge: Provide students with a solid foundation in the visual art: practical and theoretical knowledge, skills, and dispositions required to make the transition to the professional art environment.
4. Historical Relevance: Each class will have some information in relation to Past and Current Practitioners and how they work(ed). Students will receive information designed to give them inspiration and guidance reading excerpts from required texts. You will be tested on the information contained within the text. The Text is necessary. You will be quizzed bi-weekly on readings assigned.

Materials :

Pencils: 2H, 2B, HB, 4B,
Sketch Pad 11x17 inches,
2 sheets -100# water color paper
Drawing pad at least 18x24 inches,
Bristol Board,
Fixative,
Spray Mount,
masking tape,
CDs for backing up files,
flash or thumbnail drive 1-2GB,
Drafting paper,
steel ruler,
french curves,
Pen and India Ink with a variety of pen nibs,
watercolors,
markers,
compass,
Exacto knife and blades,
Black Matte board,
Linoleum 12x12,
Woodblock 12x12,
Linocut materials.
colored inks (yellow, gold, red, silver.)

Required Text:

“**Typographic Design: Form and Communication**”; Carter, Day, Meggs

“**History of Graphic Design**” Meggs

Attendance

Absences will reduce your grade. There are no arbitrary rules for this, but let’s look at the schedule. In the first two weeks of classes which is only four meetings, you have to read approximately 50 pages, and discuss the nature of communication from the point of the fertile crescent civilizations, Egypt and Asia, create two pieces and have one quiz. If you miss one class or miss one project you will be behind the curve.

Of course I am not a complete ogre. Some absences are unavoidable, but in order for an absence to be excused you must follow guidelines established in your student handbook. If you are involved in any extra-curricular activity and must miss a class, it is your responsibility to inform me in advance of your participation in any event **do not rely your instructor or coach** to do so, and consult the website or a class mate for what you may have missed.

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. Any assignment turned in late will receive an “F.” Once again: No excuses.

The breakdown of the grading system is as follows:

A=(93-100)

B=(92-84)

C=(83-74)

D=(73-67)

F=66 and below

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.

Here is a direct quote from the University Handbook:

“A. Plagiarism

Plagiarism is the act of taking and/or using the ideas, work, and/or writings of another person as one’s own.

1. To avoid plagiarism give written credit and acknowledgment to the source of thoughts, ideas, and/or words, whether you have used direct quotation, paraphrasing, or just a reference to a general idea.

2. If you directly quote works written by someone else, enclose the quotation with quotation marks and provide an appropriate citation (e.g., footnote, endnote, bibliography.)

3. Research, as well as the complete written paper, must be the work of the person seeking academic credit for the course. (Papers, book reports, projects, and/or other class assignments are not to be purchased from individuals or companies which provide these services.)”

Any student who plagiarises will receive an “zero” for their work.

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.

Tentative Schedule/Assignments: (subject to change based on a number of extenuating factors)

Week 1. The Beginning of Written Language

TH: Introductions, expectations and requirements
Discuss origins of type and brief History of Ancient Print. Shamans, and the Scribe
Ibabe Mounds in South America
Fertile Crescent in Mesopotamia
Southeast Asia
For Tuesday **Read: Hist of Graphic Design pp.1-29, Ch 1**

Experiment 1:

Pictograph due the next class along with the sketches that iterate the idea. As a “shaman in training” you must create a pictograph representing the “hope for a good grade”

* just as prehistoric cultures represented hopes for a good hunt or a blessed life

1) Begin with conceptual ideas (at least 20) in your sketch book (50% of grade)

2) pick one to finalize and paint on cream colored paper with watercolor and brush

Stain the final outcome with tea to make it look old

Colors to use red, black, ochre.

total 50 points

Materials to use: Brush, watercolor, tea or coffee to stain the paper.

Week 2

T. Critique pictos in class. Also...
In class be prepared to discuss the importance of language and design in civilization from readings.
For instance: Why do western civilizations write from left to right as opposed to another direction?
Discuss the creation of the Alphabet, symbology, Greeks and Latin Contribution?
What geometric forms were used to create letters?
Why were serifs created?
What are uncials?
What civilization was first to record symbols and what was the purpose?

Practice the use of scribe and carving materials in class.
BRING ETCHING TOOLS, OR SHARP INSTRUMENTS for clay slabs.
CREATE ideograph based on the pictograph using a rebus method.
in the previous assignment. Turn in at the end of the class period.

Assignment for next class: “Hist-GD” **Read: pp 30-41 Asian Contribution to Typography -Alphabets Ch 2,3**

Concepts of Asian Cultures: Ukiyo-e, Chi, Paper, Wood Block Printing:

TH: **Quiz** based on readings of first, second and third chapter: **25 questions worth 50 points (1 hour time limit)**

Experiment: Create 5 symbols or abstractions for a “new” Language in ink with a brush based on these archetypes: Elected leader, Monarch, Warrior class, Ancestor, Matriarch, Agriculture, Water, God, Danger.
based on primitive worship. **worth 50 points**

Read: Illuminated Manuscripts in Hist of GD (pp. 42-59) Ch 4

Development of paragraphs and typographic marks.

Next **Quiz on chapters 3 and 4**

to be over: Fust, Gutenberg, Illuminated Manuscripts, and more

Week 3: Illuminated Manuscripts and the Graphic Arts

T. Critique: **Symbol Assignment due 50 points (10 for each symbol)**
Discuss parts of the letter, variations in type styles, type as a nation building device, early type creation techniques and terminology.
In Class exercise: Calligraphy

Project I: Illuminated Hip Hop Nursery Limerick

Start with a paragraph of words, no less than twenty five, must have at least 5 lines of type...
Must be Based on a Music Lyric, Poem, A famous quotation,
Children's Story, Nursery rhyme, or a piece you have written yourself.

For instance:

There was a young man from Kent

With a leg extremely Bent

to save himself trouble

He walked with it double

So instead of coming he went.

Or: As I was going to St. Ives,
I met a man with seven wives,
Each wife had seven sacks, each sack had seven cats,
Each cat had seven kits: kits, cats, sacks and wives,
How many were going to St. Ives?

Or: "One of them come i'm gonna kill them dead, two of them
come i'm gonna run them red, went out to chase i'll send
them to their beds, another one dead.

Shiny gun, shiny gun, shiny gun rude boy
shiny gun, shiny gun, shiny gun right now."
Tricky- **Murder Weapon** -2010

This Illustrated Manuscript style piece will be finished on 100# or greater paper...
create this in an organized composition no less than a multiple of A3 in size
(in inches) with at least
a 2 inch border
Create Drop Cap, type style, border embellishments and illustration consistent with "storyline"
which incorporates the illustration into the type design. It cannot be a separate entity.
Bring roughs in pencil to next class for critique ... (remember: do in pencil first... conceptually in three)

TH **Next Quiz on Ch. 4, 5 -50 points**

Critique Manuscript progress: (pencil)
Discuss German Illustrated book. Durer's contribution to letterform.
Pushback from illustrators and scribes in the printing business,

Literacy, Luther, Michelangelo, Durer and the Reformation
Lucas Cranach, Swenyhm, Pannartz, Caxton
Assignment: Read in "Hist of GD:" pp 65-77
Printing Comes to Europe Ch 5.

Week 4

T. Critique MANUSCRIPT Project -due Thursday.
Discuss Block and Relief Printing in the Renaissance.
Discuss techniques in Lino printing to simulate registration and 2 color designs
Nicolas Jenson, Venice, Geoffrey Tory

TH. **Quiz on Ch. 4,5 -50 points (1 hour time limit)**
Critique Illus Manuscripts due next Tuesday at beginning of class=**150 points**
next **Quiz on Chapters 6,7.**
for Tuesday
Look at pages in Typo Work book, **Form and Communication pp 31-56** on form
and Typographic styles and epochs, be able to identify parts of letters
read pp. 79-94 in History of GD (Ch 6)
on German export of typography and printing

Week 5: Printing

T. **illus Manuscripts due: 150 points**
New Assignment: **total points 150: Print your Coat of Arms**
Bring 3-Lino, and lino tools to next class to discuss usage...also
Discuss Typographic form and structure based on readings.
Diagram letters and Identify pieces in class
Discuss Tory, Jenson, Garamond, Manutius

Project 2: 3 color registration...Print

Incorporate contemporary theme in old fashioned 16th c.Coat of Arms, logo of your family
Must be as least 3 colors-----Must use designed Type (Name and slogan) with proportions
loosely based on Durer's geometric rules
set forth in **A Course in the Art and Measurement with Compass and Ruler**
must also incorporate animals, decorous filigree, floral designs et al using french curves, compasses and rulers.

TH. CRITIQUE drawings must have at least 10 ideas and 5 complete sketches (15 total drawings
on drawing paper (5 pts/idea, 10 pts/sketch) **100 points**
Have finished three color drawings done by Tuesday.
Bring graphite paper and lino tools to class at that time.
The edge of your live area for your drawing should match your lino in size to make it easier to register.
Remember to do this as a reverse image so when it transfers to the lino it will be a negative
and when you print it will be print correctly.
Read Ch 7: pp.95-116 Renaissance Graphic design for Tuesday

Week 6

T. CRITIQUE finished drawings: 3 colors
Begin separating colors into reverse to be transferred to lino.
There must be one inch border on the lino.
Prints must be on at least 100# paper of your choice. 12x12 inches in size
Discuss **Renaissance design**
Review for **Quiz: on Chapters 6,7** worth **25 POINTS**

TH **Quiz on Ch. 6 and 7 (1 hour time limit)**
Finish prints...TURN IN NEXT TUESDAY

Week 7

- T. **Discuss Midterm**
CRITIQUE colors seps: 3 colors must be cut out
Prints should begin today.
Prints must be on at least 100# paper of your choice.
Start printing with
Read **Chapters 8 117-129 Epoch of Typographic Genius**

Jaugeon

"...appointed by the Academie des Sciences of Paris in the last years of the seventeenth century to supply a scheme or series of directions by which type should be cut, began by stating that "the eye is the sovereign of taste." The rules which he set forth were extremely complicated—every Roman capital was to be designed on a framework of 2304 little squares. **Grandjean**, the first type-cutter who attempted to follow them, is said to have observed sarcastically, that he should certainly accept Jaugeon's dictum that "the eye is the sovereign ruler of taste," and accepting this, should throw the rest of his rules overboard."

excerpt from the book...

Printing types, their history, forms, and use; a study in survivals
(1922) Updike, Daniel Berkeley, 1860-1941

- TH **Finish prints...** TURN IN NEXT TUESDAY for midterm grade

Week 8- Midterm test is comprehensive based on quizzes

- T. **Midterm (150 pts): 3 color registration Due (150 points)**
Read for Thursday: Chapter 9 pp 135-166 Industrial Revolution: (Advertising Age)
- TH Discuss Industrial revolution and Arts and Crafts movement.
Project 3: Create a Monopoly Game Board
based on Victorian, Arts and Crafts or Horror vacui form.
create new characters, Names of streets, content and cards must remain the same,
but some creative license is encouraged.
Read Chapter 10: The Arts and Crafts pp. 167-189

Week 9

Critique; **Students must have at least 5 layouts in pencil with characters created**