

## TYPOGRAPHY

Art 3083

Instructor: Dan May

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[Class Meets: T, TH 2:10PM-5:00PM](#)

Office Hours: 11AM-1PM Monday

**CLASS SUMMARY:** Understanding the purpose of type and learning the practical aspects and aesthetics of good type design. Learn a minimum of 25 typefaces and some terms and history associated with typesetting.

**COURSE GRADING:** Evaluation for this course will come from the following:

Course evaluation will be based on:

Process book: How you develop your ideas.

Projects iteration: How well you incorporate and innovate from your initial stages through completion.  
e.g.

- innovation/creativity-problem solving, concept, composition, color, form, elements of design
- technical proficiency, effectiveness, and clarity of message
- work ethic, tightness, cleanness, timeliness & presentation skills
- projects will be weighted according to how long they take (a 2 week project will not be worth as much as a 3 week etc.)

**Warnings:** Please refrain from using any clipart or download copyrighted imagery from Google, Yahoo etc., to use in your work. Originality and personal pride in your work is a necessary component of any designer/artist. For example, if photographs are necessary, perhaps you can collaborate with another student in a photography class who has that proficiency? Same goes for drawing, painting or any other illustration "need."

### Requirements:

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 be penalized a grade for each day of delay unless prior arrangements have been made. All work must be presented in its final form on black matte board.

Process Book (journal if you prefer that lingo): 11x17 Pad.

Tools: Drawing Utensils of your choice, Smaller Sketchpad for thumbnails, Notebook and Binder for "inspirational materials". Exacto knife and blades. Black matte board for mounting work. Rubber cement, or Spray Mount, Black Markers with brush points, thick points and fine points, Calligraphy Ink pen, pencils. Blank CDs for backing up work, flash thumbnail removable. Any other materials that you may feel are necessary.

(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 paraphendalia)

### Schedule:

Week 1.

T: Introductions, expectations and requirements  
Discuss origins of type and brief History of Ancient Print.  
What's the big deal with the ox and the "aleph"?

- Pictographs
- Ideographs
- Scribes

Create Name Pictographs in class

TH. Critique Pictographs.

Create a Pictograph to represent Food, Poison, and one of your choice  
(at least 3 total designs) Critique at the beginning of next class.

Week 2

T: Critique Pictographs:

Discuss parts of the letter, variations in type, typesetting techniques

and terminology.

In Class exercise: Type as Image. Using Found Imagery, make archetypes based on typeface to create letterforms.

TH: Critique Type as Image.

Hand-out with five typefaces to learn. Discuss Romans: what's up with serifs?

Blackletters. and illuminated type.

In class exercise: Create one letterform either by hand or by computer in the fashion of illuminated type of the middle ages. Start with Black Ink Only, Convert to color in later stages.

Use it in the stanza, "hook" or refrain in a contemporary song. 1.5 week deadline

### Week 3

T: Critique Illuminated "Stanza." Discuss the nature of composition as it relates to type.

What makes a grid so important?

The first Revolution discussed. "Movable type."

Guttenberg, The Bible, Luther and the Catholic Church.

- Johann Fust/Peter Schuffer
- EarlyTypeface designers
- Copyright schmopyrightz and the importance of deadlines

Refine "Stanza" in class. Critique at the beginning of the next class.

TH: Critique Stanza.

Five more typefaces to learn via handout.

Add color and graphics to Stanza design.

Final mounted piece to be turned at beginning of next class.

### Week 4.

T: **Turn in "Stanza" Final.**

Lecture: Historical relevance of the early periods of type design and the political ramifications.

Germans v Italians v French. What was going on in the rest of the civilized world? Japanese Woodcuts, Chinese Calligraphy.

In class exercise: Create a 27<sup>th</sup> letter and the sound it would represent. Base your new "letter" on a known typeface from the 15<sup>th</sup> to the 18<sup>th</sup> century, and then place it in context to some form of historical writing from the same period using the typeface you chose along with your new letterform. (It may be a paragraph from Newton's "Philosophy of Nature" or a stanza from a poem such as Dante's "Divine Comedy".

The choice of material is yours as long as it originates from the same period as your typeface selection.)

TH: **Quiz on Terms and Typefaces**

Critique Letterform

Work on 27<sup>th</sup> letter and the sound it would represent if time allows.

### Week 5:

T: **Letterform due at beginning of next class. (mounted as usual)**

#### **27<sup>th</sup> Letterform critique**

In class research new assignment:

Create a Table of your choosing based on the same properties of organization as the Periodic Table of Elements used in Chemistry and Physics. It can be a completely imaginary set of objects (ideally made of objects unrelated to the field of chemistry .) Perhaps a periodic table of Food or Motorcycle parts with appropriate Abbreviations is in order? Must have at least twenty "elements" within your table in an interesting composition in order for table to be considered complete for final grade. Format size of your choosing but no less than 11x17inches.

Use an existing typeface or a typeface you create by hand or computer. The choice is yours.

Ideas and thumbnail sketches will be evaluated in the first week.

Must have at least 5 sketches of initial characters to review for critique for next class.

TH: Critique and refinement of new assignment.  
**27th Letterform deadline.**

### **Week 6**

T: Discuss type measurement ( picas, points and inches.) Five more typefaces- handout.. Discuss historical relevance. Attack of the English and the Baskervilles?  
In class work on assignment after critique sketches and concept work of periodic table.

TH: Critique.Periodic Table refinements.  
In class work.

### **Week 7**

T: Critique of Periodic table: Discuss the third revolution of type. The Industrial Revolution.  
The loss of innocence and "quality". Wm Morris and Small Press Movement

In class work.

TH: Critique and Refinement  
Final Piece due at the beginning of next class meeting. Mounted .  
Final size must be at least 24x18 inches.

### **Week 8**

T: Next Assignment 1 week deadline.  
Create Map to school based on letterforms and hierarchical grid only.  
No text: Just letterform.

**Review for Midterm-in class work in time allows**

**TH: Midterm test**  
**Deadline "Periodic" Table**

### **Week 9**

T: 19th century Type Foundries and their Work. Benton, Bauhaus. Form follows function or vice versa?  
London Underground and Art Nouveau.  
Critique & in class work

TH:



