

Typography generally refers to the arrangement of type on a surface (often a page or a screen). Within a graphic design practice, typography is perhaps the richest area for formal exploration, and has an enormous impact on the way we read and process information.

COURSE-SPECIFIC LEARNING OUTCOMES

- You will identify font family and type classification characteristics while developing an understanding and appreciation for the formal systems at work in typefaces.
- You will investigate and respond to type resources in books and on the internet.
- You will respond to typographic activities and exchanges in the classroom.
- You will become acquainted with multiple ways of producing and disseminating typography.
- You will understand how typography generates meaning and facilitates communication in various contexts.
- You will begin to synthesize both the formal and communicative, as well as expressive and aesthetic aspects of typography.

MATERIALS AND EQUIPMENT

Come prepared to work in class everyday. For every class have all of your current files with you on the media device of your choice: USB drive, hard-drive, Dropbox, etc.

Please invest in these materials for use throughout the semester:

- sketchbook
- tracing paper
- pencils and pens
- kneaded eraser
- black sharpies of various point sizes
- double-stick tape
- #11 X-acto knife with extra blades
- metal cork back straight edge ruler
- cutting surface (for use at home)
- spray mount and/or duotac (also called StudioTac)
- notebook or paper for taking notes in class
- portable external drive, USB flash drive or your own laptop

The graphic design Open Lab will have the majority of software you will need to complete your work. The Open Lab also has several cameras, tripods and reference books available for check out.

Any computer mistreatment, vandalism, or theft may result in disciplinary actions from the Art Department. Do not preform repairs or installations on any Wayne State computers; report any malfunctions to a faculty member or lab monitor.

CLASS TEXTS

- *Thinking with Type* by Ellen Lupton, 2nd Edition (required) —or use the *free* website: thinkingwithtype.com
- *Typography: Formation and Transformation* by Willi Kunz*
- *Typography: Macro and Microaesthetics* by Willi Kunz*
- *The Elements of Typographic Style* by Robert Bringhurst
- *Detail in Typography* by Jost Hochuli

CLASS STRUCTURE

Pertinent announcements, lectures and tutorials will be made at the start of class. One on one, group, or full class meetings to review work will take place after announcements. There will often be time to work in class, but be prepared to work on your own outside of class to complete projects.

COPYRIGHT AND CITING

All work for each assignment must be new work and your own work. You are not to receive unauthorized aid on any assignment and when you are using other's work it must be properly cited. Plagiarism and copyright issues are ethical responsibilities of a designer, but can be difficult to decipher. When in doubt please ask.

The opportunity may arise for me to share your work to other audiences (design conferences, personal teaching portfolio, publications, etc). You will receive the appropriate credit when your projects are sourced.

DESIGN CRITIQUE

- A good idea/concept of design is only half the job; the other is communication.
- The ability to discuss your work will clarify abstract ideas and concepts.
- Use critique time to expand, define, clarify, or confirm ideas and concepts.
- A critique gives you an opportunity to see many other approaches and solutions.
- Obtain self-confidence in your ability to help your fellow students.
- It also helps you to answer any questions or comments about your design approach.

How to present your work and handle a critique session

- Refer to the original assignment. Select and discuss specific points or items that lead to your solutions.
- Refer to your research material. Discuss key examples and how they were incorporated into your solutions.
- Organize and plan your presentation (time is limited).
- All preliminary sketches should convey a sense of purpose rather than mere doodling.
- Make sure the final solutions are well crafted. Apologies for deficiencies reduces the overall success and impact of your presentation.
- Be enthusiastic about your solutions. Any lack of enthusiasm is easily detected and results in limited feedback.
- Remind yourself that what you say about your work and how you say it is important (to your peers, clients, instructors, etc.).
- Negative criticism is useful if it is positively stated.

DEPARTMENTAL STUDENT LEARNING OUTCOMES

Base of knowledge—Demonstrate an effective knowledge of the essential materials and techniques appropriate to a variety of graphic design applications.

Understanding—Demonstrate an effective knowledge of the historical, contemporary, and emergent practices appropriate to a variety of graphic design applications.

STUDENT DISABILITY STATEMENT

If you have a documented disability that requires accommodations, you will need to register with Student Disability Services (SDS) for coordination of your academic accommodations. The SDS office is located at 1600 David Adamany Undergraduate Library in the Student Academic Success Services department. Once you have your accommodations in place, I will be glad to meet with you privately during my office hours to discuss your special needs. Student Disability Services' mission is to assist the university in creating an accessible community where students with disabilities have an equal opportunity to fully participate in their educational experience at Wayne State University.

CLASS RULES

Just a few ground rules to keep our studio space a respectful and positive environment for learning and sharing:

- No use of cell phones (unless in an emergency, please let me know if there is a situation in which you have to be accessible).
- You are responsible for your own files and materials, please pick up after yourself, this is a shared space, please be mindful of others that use your computer.
- No social networking during class time (that means Facebook, texting, emailing, non-research web surfing and anything else that fits in that category).
- Headphones are allowed but only during working times, please take them off while I am addressing the class.
- Only work for this class is allowed during class time.
- No working on projects while the class is in a critique or during lectures; please close laptops.

GRADES

- 10% In-class workshops
- 10% Project 1, Letterform Cropping
- 10% Project 2, 27th Letter
- 10% Project 3, Expressive Word
- 10% Project 4, Gallery Postcards
- 10% Project 5, Type Posters
- 10% Project 6, Booklet
- 10% Process: assesses your working process based on your Process PDF and Are.na/Tumblr
- 10% Exam: assesses your knowledge obtained from lectures and reading
- 10% Professionalism: assesses your
 - daily attendance
 - meeting daily deadlines
 - preparation and use of class time
 - oral/written communication skills
 - regular participation in class critiques

Projects will be graded according to the following criteria:

- *Learning objectives*—Each project will come with stated objectives. The successful acquisition and use of new typographic knowledge, skills and perspectives will be the primary criteria in assessing project grades.
- *Design craft*—Your craftsmanship must show an attention to detail as well as careful consideration of how the project is turned in. The final design must show

attention to detail in the smallest moments i.e. extra spaces, sloppy alignment, missing text, etc. Pieces with clean, straight, edges, no smudges, and at the right size will result in a better grade as this is professional quality.

- *Clarity of concept and execution*—Is there an idea behind the way things look, is it an interesting one, and is it clearly communicated? Is the project well done?

Grading Spectrum

4.0 = Exceed = A

Exceeding expectations, going above beyond the requirements necessary, extra initiative is noticed

3.5 = Excellent = A-

Exceptional work ethic, publishable work, inventive and appropriate solutions, consistent classroom participation, role model for peers

3.0 = Good = B

Good work ethic; thoughtfully considered work, well executed, consistent classroom participation

2.5 = Satisfactory = B-

Average work, adequately fulfills the requirements, lacks invention or risktaking

2.0 = Needs Improvement = C

Poor execution, below average work and work ethic, does not fulfill the requirements of the course

1.5 = Unsatisfactory = C-

Failing, unwilling and unavailable to participate in course assignments and/or discussion

1.0 = Fail = D

Midterm evaluations

Your midterm grades will be based on the projects completed by that point in the semester as well as an evaluation of your process (based on your Process PDF up to that point) and your professionalism.

Late projects

All projects, along with the assignments and readings that pertain to that project, are due on the date that is communicated and in the condition that is requested. Late projects will be penalized and will lower your project grade one full point. Successful time management throughout the semester is your responsibility as a student. If you are having any difficulties (inside or outside of the classroom) that are affecting your ability to turn work in on time please meet with me during office hours or send me an email.

Revising final projects

You may refine a project after its final critique as long as the continuing process is documented and you turned in the original on time and in the required condition. Remember, if the original deadline is missed, one full point will be deducted. Any project refinements are due at the last class.

ATTENDANCE

Attendance is mandatory for the entirety of the class. There are no excused absences. Leaving early is considered an absence unless the whole class is dismissed or an arrangement is made with the instructor beforehand. Leaving class for extended periods, unless the whole class is on break, will be considered an absence.

On days when we meet one-on-one or in small groups a sign-up sheet will be circulated at the beginning of class. It is the student's responsibility to sign up for a meeting. Failure to sign up for a meeting time will result in an absence for that day. If you are late to class make sure to sign up for a meeting time.

If you miss more than 3 classes (for any reason) your final grade will be lowered.

If you miss class, it is your responsibility to catch up. Ask your classmates to fill you in on what you missed before asking me. See below for the class's absence policy.

Absences

3 absences = no penalty
4 absences = final grade lowered half point
5 absences = final grade lowered full point
6 absences = final grade is an F

Tardies

Arriving 15–30 minutes late = 1 tardy
3 tardies = 1 absence
Arriving 30+ minutes late = 1 absence

RESOURCES

Type Foundries

velvetyne.fr
commercialtype.com
klim.co.nz
schick-toikka.com
typefaces.temporarystate.net
outofthedark.xyz
extrabrut.shop
bold-decisions.biz
open-foundry.com/hot30
themtyp.es
bb-bureau.fr
typelab.fr
peter-wiegel.de/Fonts/index.html

Readings

Modern Typography: An Essay in Critical History
by Robin Kinross

Unjustified texts: perspectives on typography
by Robin Kinross

Type & Typography by Phil Baines & Andrew Haslam

Typographie by Emil Ruder

Grid Systems in Graphic Design by Josef Müller-Brockmann

Notes on Book Design by Derek Birdsall

PR project
CL in class
SD software demo

LT lecture
HW homework
RD reading for next class

WEEK 1

Wednesday, August 29

CL Introductions, syllabus, Blank workshop/critique
LT Lecture 1: Intro to Typography
HW Get materials for next class
RD *Typography with words*, Fraser Muggeridge;
Type Classifications, Baines and Haslam

WEEK 2

Monday, September 3

No class / Labor Day

Wednesday, September 5

PR Project 1: Cropped Letterform **Assign**
Process PDF **Assign**
CL Fluid Type workshop, work in class
SD Illustrator: tools, rotate, scale, PDF, printing, saving
LT Lecture 2: Type Classification
HW Final three b/w cropped letterforms

WEEK 3

Monday, September 10

PR Project 1: Cropped Letterform **Due**
Project 2: 27th Letter **Assign**
CL Quick PR1 discussion, Type Gymnastics workshop,
critique workshop, make sound lists, work in class
LT Lecture 3: Letterform Anatomy
HW 40 drawn thumbnails (25 upper / 25 lower) 1x1"

Wednesday, September 12

PR Project 2: 27th Letter
CL Individual critiques, work in class
HW 5 sets upper & lower cut/paste/drawn letterforms 6x6"

WEEK 4

Monday, September 17

PR Project 2: 27th Letter
CL Collaborative Alphabet workshop, small group
critiques, pick 2 for computer, work in class
SD Illustrator: objects, paths, more tools, pathfinder
HW 2 sets upper & lower computer 6x6"

Wednesday, September 19

PR Project 2: 27th Letter
CL Individual critiques, pick one for final, work
in class, review anatomy
SD Illustrator: clean up the paths
HW Final one set upper and lower, computer and in
alphabet printed 6x6"; bring one digital found
example of your type classification from project
RD *Principles of Vernacular Design*, Kristian Bjørnard

WEEK 5

Monday, September 24

PR Project 2: 27th Letter **Due**
Project 3: Expressive Words **Assign**

CL Four Long Lines workshop, assign words
LT Lecture 4: Words
HW 10 sketches of each word at least 3x3"

Wednesday, September 26

PR Project 3: Expressive Words
CL Small group critiques on word sketches
SD Illustrator: character palette, artboards, type on path,
layers/guides
HW 6 computer comps of each word, printed 2 up
scaled to 8.5x11"
RD *My Typographies*, Paul Elliman

WEEK 6

Monday, October 1

PR Project 3: Expressive Words
CL Memory workshop, Small group critiques on comps,
assign photo
HW 3 computer comps with photo

Wednesday, October 3

PR Project 3: Expressive Words
CL Work in class on both compositions
HW 3 computer comps with photo and 3 refined composi-
tions of word only, printed 2 up scaled to 8.5x11"

WEEK 7

Monday, October 8

PR Project 3: Expressive Words
CL Small group critiques on all compositions
HW Final 2 computer comps of comps, printed full-size 8x8"
RD *Modern Titling; On Choosing a Typeface*

Wednesday, October 10

PR Project 3: Expressive Words **Due**
Project 4: Gallery Postcards **Assign**
Process Book PDF **Assign**
CL Critique of words, work in class
SD InDesign: file setup and grids
LT Lecture 5: Hierarchy & Grid
HW 7 total computer comps.
RD *The Crystal Goblet*, Beatrice Warde

WEEK 8

Monday, October 15

PR Project 4: Gallery Postcards
Process Book PDF
Project 5: Typeface Poster Series/history writing **Assign**
CL Mountains workshop, assign typefaces, work in class
review hierarchy/grid exercises individually
HW Continue working on process PDF and 7 compositions

Wednesday, October 17

PR Project 4: Gallery Postcards
Process Book PDF: rough draft **Due**
Project 5: Typographic Poster Series/history writing
CL Work in class, small group crit postcards, turn in
process PDF
HW 3 refined postcards, PR5: writing

WEEK 9

Monday, October 22

- PR Project 4: Gallery Postcards
- Project 5: Typographic Poster Series/history writing
- CL Work in class, writing and 3 compositions,
review individually
- HW Final 3 postcards, PR5: writing
- ** Individual mid-term evaluations

Wednesday, October 24

- PR Project 4: Gallery Postcards **Due**
- Project 5: Typographic Poster Series/history writing
- LT Lecture 6: Appropriateness
- CL Concept workshop, review PR5 writing in small groups
- HW PR5: writing
- RD *7 Genders, 7 Typographies / Hacking the Binary*

WEEK 10

Monday, October 29

- PR Project 5: Typeface Poster Series/history writing **Due**
- Project 5: Typeface Poster Series **Assign**
- CL Type Gymnastics 2 workshop, begin to analyze
typeface characteristics, meet with groups
- LT Lecture 7: The Poster Series
- HW 10–15 characteristics identified on sheet, 10 drawn
sketches of each poster (20 total), color palettes
as a group
- RD *More Light!*, Robin Kinross; *Construction of the Grid*

Wednesday, October 31

- PR Project 5: Typeface Poster Series
- CL Return writing, work in class
- HW 2 sets of posters (4) started on the computer

WEEK 11

Monday, November 5

- PR Project 5: Typeface Poster Series
- CL Individual critiques, work in class on 2 sets
- HW 1 refined set of posters

Wednesday, November 7

- PR Project 5: Typeface Poster Series
- CL Asemic Writing workshop, small group critiques,
work in class on 1 set, review individually
- LT Lecture 8: Typographic Rules
- HW One refined set of posters, black and white print of
posters with grid turned on

WEEK 12

Monday, November 12

- PR Project 5: Typeface Poster Series
- CL Small group critiques of b/w rules check-in and
individual critiques
- HW Continue working on posters

Wednesday, November 14

- PR Project 5: Typeface Poster Series
- Project 6: Biography Booklet **Assign**
- Extra Credit **Assign**

- CL Work in class on grid analysis/label the order of
hierarchy of existing periodical spread
- LT Lecture 9: Grid Structures
- HW 30 spread sketches and white paper mockup with grid
drawn on and dimensions indicated
- Final set of posters (2) printed at full size, sketches
and paper grid

WEEK 13

Monday, November 19

- PR Project 5: Typeface Poster Series **Due**
- Project 6: Biography Booklet
- CL Review posters, set-up grids in InDesign, work in
class, grid/template check in
- RD *The Concept of Experience*, Mark Grief

Wednesday, November 21

No class / Thanksgiving Break

WEEK 14

Monday, November 26

- PR Project 6: Biography Booklet
- CL Scrap Letterforms Workshop, review individually
and in small groups, work in class; remind them
of process PDF

Wednesday, November 28

- PR Project 6: Biography Booklet
- CL Review versions individually, small groups, exam prep,
class evaluations
- HW One rough version printed in b/w

WEEK 15

Monday, December 3

- PR Project 6: Biography Booklet
- CL Review versions individually, small groups, rules
check-in
- HW Final 2 mockups in color
- Process PDFs due on December 10 with project
redos indicated

Wednesday, December 5

- PR Project 6: Biography Booklet **Due**
- Final quiz

WEEK 16

Monday, December 10

- ** Process PDF / any project redos **Due**