

## Typography I 22-239

Prerequisites: Art I 12 *Two-Dimensional Design*; or consent of instructor.

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516AC

**office hours:** Mon/Wed.: 12.40–1.40pm  
or by appointment

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If you must, call my office only: 424 7057

**class homepage:** [edwinjagernet.net/teaching/22-239 Typography One](http://edwinjagernet.net/teaching/22-239%20Typography%20One)

**facebook:** UWO Design

### Typography and Communication

This course is concerned with the arrangement and manipulation of letterforms within the context of graphic design. Typography is a subject with a long history and tradition, for its documentation is rooted in the chronicle of our written language. Letters have evolved over the millennia to form the visual language that concerns the subject today. In graphic communications, careful arrangement and manipulation of type is essential to the success of graphic solutions.

In this course, you will study typography both as a methodology and history. We will consider both the subject's strong tradition and legacy of experimentation. Projects address mechanics and proportion, as well as the relationship of text to image. You will work with type—learn its form and shape, history and classification.

Of particular importance to this course is the role of letterforms as essential tools of communication. This role may be transparent, focusing attention on the content in the words. It may supplement and clarify the reading, allowing the construction of additional messages to be carried through the form and the style.

During this semester, you will explore typographic issues through projects, research, discussion, lectures and critiques, with the goal that this knowledge will be incorporated into future visual communication.

Use only the OpenType format fonts available on the Design and Art Lab computers in S215 and S201.

### Assignments

There will be four major assignments or **Projects** that you will complete this semester and will be the major component of your grade. Responses to readings, workbook assignments and organization will also be factored into your grade.

#### 1. **Intangible** 25%

You will use type to express an “intangible” concept or emotion, that can be labeled with a single word but is a little more difficult to describe.

#### 2. **Hierarchy** 25%

This project will be completed in two parts. Through a series of exercises, you will develop a typographic hierarchy and experiment with issues of legibility and readability. These experiments will guide your treatment of a quotation related to the subject of typography.

#### 3. **The Grid** 25%

Explore the organizational possibilities of the page through experimentation with position, columns, modules, contrast and scale.

#### 4. **Type Broadside/Poster** 25%

Create two posters that illustrate a typeface, using both text and image.

## Criteria

Each assignment, upon completion, is evaluated relative to the goals expressed at the introduction of the project. Projects will be evaluated for **Idea/Concept; Research/Preparation; Articulation/Technique; Presentation.**

### Questions that are important to ask:

- How does the solution relate to the assignment goals?
- Are all the elements appropriate?
- Does the work express understanding of the concepts learned from lectures, readings, and demonstrations?
- Does the final submission demonstrate progress in the project development from beginning to conclusion?
- Did you ask appropriate questions to clarify assignment intentions?
- Have you organized your thoughts and research, sketches, drawings, trials, proofs and comprehensives?
- Do all design elements have corresponding research and notes?
- Did you research historical and contemporary design practice?
- Did you effectively discuss your work and the work of others during critique?
- How far did you go in exploring concepts, design and form?
- Did you submit proofs and evidence of experimentation?
- How original is the concept?
- Have your abilities and experiences been tested? Does the conclusion demonstrate personal growth?

## Deadlines

To succeed as a professional in the field, you must be able to organize your work and meet deadlines. Each assignment will be discussed in critique. Sketches, Layout Diagrams, Proofs and Comprehensives will all be required for critique during the project period. Lack of preparation will affect the research/preparation portion of your grade.

**Final** projects must be formatted according to the guidelines and ready for presentation at the beginning of class.

Projects that are not ready for critique at the beginning of class are reduced by **one grade step.**

Grade is further reduced for each class period that the project is not submitted.

**Assignments are still due on the announced date even if you are absent. You are responsible for getting your work to me on time.**

## Independent Work

You will have time to work on projects in class but to complete assignments, you will need to spend considerable time working outside of the class period. Two hours of homework per hour of class is considered to be a good starting point. Graphic design requires significant creative development, technique and attention to detail. A great deal of your experience will be a result of practice and revision. The time you spend working will contribute significantly to your overall abilities in the discipline.

## Workbooks

In addition to completed projects, you will maintain a project workbook, also called a journal or process book. This book is a record of your project research and includes assignments, lecture notes, drawings, reference material, notes, and intermediate stages. It is an important resource for your design practice where you work out assignment problems and present your ideas and interests to others. Proofing is an important aspect of this process. Printing your work regularly is required as you develop your ability to work back and forth between the screen and paper and to provide evidence of your progress. All designers keep a process book as a means to organize and present their ideas, process and work. Keep your materials. You will want to return to your workbooks in the future!

**I look at your workbooks carefully when I evaluate your projects. Your contribution to critiques and discussion, through completion of assignments, drawings and comprehensives is essential to the success of the class. I look for evidence of proofing, research, typographic experimentation/sources. Imagery and inspiration must be thoroughly documented in your workbook.**

Use a three ring binder for this workbook so that you may add research over the course of the semester. You must develop a system for organizing your information within the structure of the binder that allows it to be accessible to you and others who may wish to see your notes.

Please print your **name** and the **class title** clearly along the spine in large block letters.

Binders are submitted along with each assignment and will contribute to your assignment grade.

## Final Grade Calculation and Attendance

Final grades are calculated according to the percentages outlined in this syllabus. Letter grades are converted to numerical grades according to the chart in the student handbook.

You will work on your assignments in class and they will be a frequent focus of discussion. This class, instructor and fellow students are a valuable resource for you in your project development and you must take advantage of all of your opportunities. Do not engage in texting or social media during class time. Phones must be stowed for the duration of the class. Please avoid leaving the classroom during lectures or critiques. Assignments will be related to the lectures and discussions that take place over the course of the semester. It is important that you are present and punctual for class. If you are not present, arrive late, or leave early, you are not participating and your assignments will reflect this lack of dedication and participation. It is very important that you arrive for class on time and work for the entire period.

You will be allowed **two** unexcused absences this semester. Use these absences, if you must, for personal reasons and unverified absences, including the Chicago trip.

Absences beyond this limit will result in your final grade being lowered by **one grade step for each class missed**. Excused absences must be verified with a Doctor's Note or notice from the Dean of Students.

Three late arrivals and/or early departures will count as one absence.

## Portfolios

Keep your projects handy throughout the semester. Do not throw them out or put them somewhere that you can't access them. All projects will be required for a group critique at the end of the semester. Also, take care to organize and back-up all of your computer files as electronic documentation of your work will also become due.

## Lab Fee

Fifteen Dollars. Paid with course fees.

## Required Equipment

Digital Camera: Minimum 5 Megapixels

## Supplies

The following supplies will be useful for completing assignments.

- two-dimensional assignments must be mounted on black illustration board
- illustration board, neutral-tone heavy weight construction/drawing paper
- double stick tape, spray adhesive (must be used in the spray booth only!)
- x-acto knives and a good quality utility knife are a must!, sharp blades
- drawing supplies, including paper, markers, pencils will be very useful
- portable data storage: Firewire/USB drives, cloud storage
- remember to back up files—don't let drives get too full! storage on art lab computers is only temporary!
- cameras may be signed out from Learning Technologies (Polk basement)

## Suggested Computer Manuals

*Adobe InDesign CC: Visual Quickstart Guide* Sandee Cohen *Photoshop CC (Visual Quick Start Guide)* Elaine Weinmann and Peter Lourekas, *Illustrator CC (Visual Quick Start Guide)* Elaine Weinmann and Peter Lourekas

## Suggested Reading

*Graphic Design School, 5th Edition* David Dabner, Sheena Calvert, Anoki Casey; *Typographic Design: Form and Communication*, Rob Carter, Ben Day, Philip Meggs. *Notes on Graphic Design and Visual Communication*, Gregg Berryman; *Meggs, A History of Graphic Design*, Philip Meggs; *Pocket Pal—Graphic Arts Production Handbook*, International Paper; *Type and Image*, Philip Meggs; *Geometry of Design*, Kimberly Elam; *Typographic Workbook*, Kate Clair

## Magazines

At the Library—*Eye: the international review of graphic design*, *Graphis*, *Communication Arts*, *Print*  
Also of Interest—*Baseline: international typographic magazine*, *I.D.* (International Design), *How*

## Unattended Personal Effects

The Department of Art is not responsible for any personal items, materials, tools or artwork left unattended.