

typography iii

arts 465_01

3 credit hour studio

january 23–may 7, 2012

13:00–15:20

monday / wednesday

rockefeller arts center, 323 / 309

jason.dilworth@fredonia.edu

office hours

rockefeller arts center 304

tuesday / thursday 10:00–12:00, 15:30–16:00

monday / wednesday / friday: online and by appointment

mission statement

the mission of the department of visual arts and new media is to provide a balanced, comprehensive undergraduate education within the complex world of artistic disciplines. our goal is to advance studio practice as well as theoretical and historical studies through the development of creative, practical and conceptual skills. this encourages student understanding of cultural, philosophical, and historical settings for contemporary art.

department objectives

whether the goal is a career or advanced study in the visual arts or simply a greater understanding of art and technology's cultural impact, the curriculum includes a dynamic mix of studios, lectures, and seminars. our graduates in the department of visual arts and new media possess a unique set of hybrid skills that provide a critical edge for leadership positions in the competitive and evolving marketplace. many visual arts and new media graduates have successful careers in corporate and public settings as art directors, working artists and designers, teachers, creative freelancers and owners of pottery studios, photo studios and design firms. others work as photographer's assistants, web designers, gallery directors and curators, and in the special effects industry. visual arts and new media students have also continued their education in graduate programs around the country.

objectives and departmental learning objectives.

- to utilize and expand critical thinking skills, the ability to comprehend and to analyze information through the careful consideration of evidence and the application of reasoned argument.
- to practice and improve analytical writing, the appropriate, accurate and effective use of written words to communicate ideas, explain evidence, and support assertions.
- to promote effective oral communication through the practice of various kinds of public speaking such as classroom presentations as well as individual and/or group critiques.
- to enhance visual sophistication and interpretation through the development of craftsmanship, the refinement of conceptual issues, and the expansion of artistic awareness.
- to advance scholarly expertise and professional preparation through the practice of in-depth research, the application of knowledge to one's own body of work, and the improvement of professional readiness and sophistication.

mission statement of graphic design area

the mission of the graphic design area is to provide students with a solid foundation in the practice and theory of graphic design. to achieve this projects and courses are structured to build off one another teaching principles and practices that are requisite to create designers who are capable of meeting industry requirements while also adhering to rigorous academic study. historical perspectives and traditions are taught while looking forward to where design is going. the area is housed within the department of visual arts and new media and our students are encouraged to collaborate with all areas in the department, and across the entire fredonia campus.

sequence of courses

graphic design i

graphic design one also builds upon skills learned in foundation studios, including careful craft and presentation. this class will focus on the process of design and problem solving, using practice and experimentation so that you may learn and master the fundamentals of design and introduce the methodical and process-oriented approach that is the basis for the problem solving that is the foundation of graphic design and typography. projects and exercises will help students to master the tools, techniques and materials that are essential to a two- and three-dimensional problem solver. the course will include extensive practice in the analysis of form, form creation, and general composition and will provide an introduction to basic typography.

graphic design ii

graphic design two builds on the skills learned in graphic design one with a building in the breadth and depth of design fundamentals. this course further explores the uses of color in design and its effect on composition. theoretical systems for design creation and analysis are introduced and utilized. form creation will be further explored and refined with an emphasis on formal systems. the incorporation of type and image will be examined with a concentration on the formation of visual-verbal messages and the visualization and communication of abstract concepts. this course is concurrent with typography one and will integrate the explorations of information hierarchy central to that class.

typography i

well-wrought typography requires the ability to understand details and analyze information. this course addresses the fundamental principles of typography. it addresses the structure of letterforms and how the space around and between them creates harmony, balance, and clarity. typography and establishment of hierarchy within a document is practiced as an intellectual process, elements of typographic style and introduced and practiced as are the basic communicative elements of typography. students are introduced to basic computer-based typesetting as well as hand-comping.

graphic design iii

paired with typography two, graphic design three addresses the sequencing and organization of images and information across multiple platforms. students are required to research and generate their own content, designing to guide the user or anticipate user needs. the communication of information through books, interaction, and motion is explored. basic html and mark-up language is introduced to allow students to understand principles of web design and prepare them to work with web designers.

typography ii

typography two expands of the principles of hierarchy, information design, and best typographic practices established in typography i and graphic design ii. sequence using elements of typographic rhythm, organization, and variation is addressed. the use of the typographic grid is explored, as is the use of the typographic grid. students organize information over increasingly complex forms, from simple spreads to a book, to a three-dimensional form. technical issues of computer-based typesetting are further addressed and elements of the production and manufacture printed materials are introduced.

graphic design iv

graphic design four allows students to revisit some of the important themes of graphic design ii with greater depth. the visual verbal connection is revisited as is symbolic language. however, greater emphasis is placed on research, self direction, conceptual systems, and image generation. furthermore, students work in an

increasingly self-directed manner, culminating in a project which requires them to interpret content and develop the best format to not only communicate but to publicize that content. this class also acts as a segue into a more mature and business-like manner of dealing with design, with design brief and collaboration between designers emphasized.

typography iii

offered as the capstone course for focused studies in typography this course builds off the two previous courses. where typography i was taught micro to macro, and typography ii macro to micro. typography iii takes a much more holistic approach to learning. typographic morphologies are explored through assignments built around the idea of permutations and the infinite. experimentation and boundary pushing are encouraged as students are invited to look at typography in new ways. finally students learn to utilize experimentation by using their own built processes for real world applications. work can include typography for installations, motion design, printed materials or any other medium.

graphic design v

as the last graphic design specific course in our area, graphic design five is a course focused on providing students a well balanced approach to practice and theory of delivering a visual message. in this course students continue to work on identifying problems and create practical real world design briefs. projects are more open and allow for students to peruse their own interest in the field. projects allow for each student to develop professionally while pushing their ability to conceptualize and ideate solutions to complex problems. emphasis for this class is less on objects create and more on ideas being conceived. projects are extensive and require group collaborations. student's view of design process and methodologies is expounded upon.

design realities

design realities acts as a capstone course for the major. fundamental practical issues of billing, printing, and contracts are addressed. students speak with practicing designers on many different aspects of their professional career. this class also helps to prepare students to search and apply for jobs, offering students assistance in developing an application packet, portfolio, and web presence.

graphic design history

the graphic design history is an overview of the development of graphic design from the birth of consumer culture in the victorian era to the present day. the course looks at how changes in technology, philosophical movements, and cultural exchange all shaped the face of design. movements and themes rather than specific works or creators are emphasized, with large numbers of design pieces allowing students to see patterns in aesthetics and concepts. research and analysis of designers and the forces shaping their works is also integrated into the course. primary source and scholarly works augment the lectures and textbook readings.

rationale

the world of today is a world of words. it is relentless. at the same time, it is a world where one can take refuge, i.e., one can find solace in the abundance of information. the vast majority of this information comes in the form of text, visualized speech, typography. because of this typography plays a very important role in graphic design. with its steeped history, typography has developed many rules which have been dictated by the same political, technological, sociological, environmental climates that have shaped human cultural. as a designer it is important to learn all one can about the creation of these rule, indeed it is imperative that one learn the history of typography before practicing. having a solid foundation will allow for an educated critique of typography's role in our society, and indeed one's individual life.

description

course devoted to the practice and implementation of typographic theory; exploring traditional and nontraditional forms across historical and contemporary typographic communication. emphasis will be placed on furthering typographic practice through morphological approaches and processes. this course will continue to address the possibilities and limitations of working with type as a medium and a means of creating visual messages. elements of typographic style will also be addressed.

textbooks required

- bartolo, carolina. explorations in typographic / mastering the art of fine type-setting: a visual textbook for intermediate to advanced typography <http://explorationsintypography.com/buy-student/>

recommended

- muller-brockmann, josef. grid systems in graphic design
- carter, rob. typographic form and communication.
- samara, timothy. making and breaking the grid: a graphic design layout workshop.

supplies

- dedicated sketchbook.
- with grid/ soft/ spiral binding/ accordion/ your decision but it should be dedicated to this course. if you do not work this way, change for me.
- pens / pencils / markers
- mechanical
- broad nose
- prisma colored pencils and markers
- stabilio
- calligraphy pens
- fabrio castle markers
- vellum tracing paper
- layout bond paper
- assorted stock
- rulers and grided paper
- c-thru rulers clear /
- french curve
- flexible curve
- glues and adhesives
- twin tach
- pva glue

- yes! lay flat!
- extra paper / wax paper
- book binding supplies
- needles
- threads
- linen coated or uncoated
- bees wax
- hole punch

class policies

attendance

attendance for all courses in the department of visual arts + new media is mandatory. students will be allowed three absences without penalty. each absence in excess of three will result in 1/2 a letter grade reduction of the final grade for the course. any special medical or personal problems that occur, where absenteeism will exceed the allowed three, will require verification by the vice-president for student affairs and may require course withdrawal or "incomplete" status on the final grade. seven absences mandates an automatic grade of f.

attendance will be taken during each class. students are required to be on time and to remain for the entire scheduled time. three late arrivals will equal one absence; early departure without faculty approval will also result in an absence. these allowed absences are for emergencies and not freebies. you may be asked to drop the course if you have accumulated more than three absences.

grading

a - excellent. exceeded my expectation of the project.

b - excellent. student understands basic theories. effectively completed assignment. met each requirement. experimented. and exhibits creative growth through out duration of assignment.

c - average. student shows some understanding of basic theory and has developed average problem solving skills. work could be cliché. minimal process work. requirements met, but only met.

d - poor. shows little understanding of theory. little effort has gone into the project

f - has not met the requirements of the course

the primary method of evaluation will be periodic individual and group critiques of performance and projects, including daily participation. oral presentations of work in progress will also be required. mandatory critiques will occur at midterm and finals week.

estimated weight of evaluations:

writing / sketchbooks / daily grades 20%

oral presentations: 20%

projects: 60%

grades in general and for particular assignments will be determined by a combination of three criteria.

process. this involves how you made what you made, and the path that took you there. this includes your; research methods, diversity of idea generation, verbal presentations of ideas, visual presentation of these ideas in sketchbooks, documentation of the conceptual development, general problem solving skills, and your motivational attitude while working on course projects. process work will be evaluated through the semester and official documentation will be required for each assignment.

realization. how well you made what you made. work should be: visually interesting and of the highest quality you are capable of. it should contain a clear message,

be appropriate for your specified audience, and fulfill the parameters of the given assignment. it should also be clear to me that you know how to work with the various elements used to in the final piece. pay special attention to all the elements; color, image, illustrations, and typography. remember craft and cleanliness matter.

professionalism. in addition to teaching you the theory of graphic design this class is also meant to prepare you for a job in the industry and as a result your demeanor and attitude as evidenced from you participation in class will be at least 1/3 of your project grade. class attendance, meeting deadlines, contributing during critiques and discussions, maintaining a positive attitude, responding to constructive criticism, and making effective use of class time will be a major part of this grade.

you will be graded daily. failure to show progress throughout the semester will result in a lower grade.

plagiarism / deceit

from the opening statement of the academic integrity policy*

the state university of new york at fredonia holds that the life of the mind and personal integrity go hand in hand, and are inseparable. adherence to this philosophy is essential if we are to facilitate and promote the free and open exchange of ideas upon which our college mission relies. an essential component of the academic experience at suny fredonia is the conviction that academic goals must be achieved by honorable means. it is expected, therefore, that all students attending the state university of new york at fredonia will support and abide by all provisions of the following academic integrity policy. it is further understood that by enrolling in courses, students are agreeing to the rules and regulations set forth below.

<http://www.fredonia.edu/studentaffairs/judicialaffairs/policies.asp#academic>

as per the academic integrity policy plagiarism will not be tolerated and will result in an automatic failure. it will be assumed that all projects unless otherwise noted and documented are the sole work of the student(s). make art.

to avoid any issues on the subject students will be required to submit an intellectual property report with each project outlining clearly that they have the rights and licenses for all assets used.

safety

safety is of the upmost concern for us in graphic design area. while most of the materials and supplies you will be working with are not hazardous careful consideration must be given while working. heed warning labels and lab safety protocols at all times.

get in the habit now to take care of yourself. get enough sleep, take breaks often, exercise regularly, and eat healthy foods.

never leave xacto blades on tables or counters. dispose of them properly.

no smoking, alcohol or drugs are permitted in the building.

report any broken or missing tools and or computers.

do not use any equipment that you have not had instruction as to how to use it.

should you be involved in an accident in rockefeller arts center use the red phones in the hallway to contact security.

studio area 323/321

studio areas are to be kept clean. use proper equipment, i.e., sharp blades. never use spray mount and or adhesive in the studio areas. please be respectful and keep the space clean for yourself and others.

computer labs 307/309

all of the computers within our labs have been loaded with the appropriate licensing of applications and fonts that will be in use during our semester. follow all posted rules regarding use of the computer lab. no smoking, no food, no drink. computers are dedicated for course work, research, and other academic purposes. recreational and personal use of lab computers will adversely effect your grade. facebook is not allowed during course time. if at anytime you experience a problem with any machine do not hesitate to notify me or the help desk via fredquest.

data storage

you are responsible for backing up and organizing your digital files. hardware troubles i.e., disk failures, hard drive crashes, corrupt files will occur and will not be acceptable excuses for failure to hand in work. back up regularly and frequently. labs are climate controlled, please keep doors closed to keep them that way.

printing

for proofing, each lab is equipped with 1 black and white and one color printer. print frequently but not in excess. for final prints please follow the instructions from the print techs.

at the beginning of each semester a portion of your lab fee will be dedicated to printing cost. not all your projects will be covered by this and you will be responsible for covering the extra cost. plan appropriately for your projects and never rely on the printers to work the day of a critique. notify faculty if there are any problems regarding printing.

communication

announcements and instructions will be given verbally during lectures and work time. deadlines are subject to change and it is up to you to keep track of these dates and ensure that you meet them. i will use your fredonia email account if you have another account that you would prefer to use notify me today. i will not use angel.

final schedule

monday may 7, 2012 1:30-3:30am

miscellaneous

if you are or become aware of any situation or circumstance that you feel is interfering with your ability to meet course requirements do not hesitate to ask for assistance either from the appropriate campus service or me personally. situations will be handled on a case by case basis.

<http://www.fredonia.edu/counseling/>

<http://www.fredonia.edu/tlc/dss/>

<http://www.fredonia.edu/healthcenter/>

department student handbooks and external links to campus services

<http://www.fredonia.edu/department/art/pdf/10-11vanmstudenthandbook.pdf>

student affairs

http://www.fredonia.edu/studentaffairs/student_handbook_2011_12.pdf

special requirements

if you feel anything has been left out notify me. jason.dilworth@fredonia.edu.

week 1	january 23–28	recap history of typography. benjamin type quote typographic morphologies. words snippets. experimentations. case studies. blogs	each week keep a journal sketchbook to record your thoughts, ideas, criticisms, aka dear diary. keep a blog of your typographic experiments.
week 2	january 29–february 4	first case study due.	work on a case study of typographers who you find inspiring. ask yourself why. what projects are they doing? how are they doing them? why are they doing them? be prepared to tell the class about them. 1 or 2 per week will be called on to be shared with the rest of the class.
week 3	february 5–11	applying experiments to letterheads identities / business cards / etc	
week 4	february 12–18	VAP Noah Scalin Skull a Day	
week 5	february 19–25	kinetics / animated title sequences	possible visits syracuse / rochester
week 6	february 26–march 3	Margaret Wetheim	
week 7	march 4–10	mid terms. 24 hour reviews	
spring break	march 11–17	type type type!	
week 8	march 18–24	Ed Pien Workshops.	
week 9	march 25–31		
week 10	april 1–7	design for democracy	
week 11	april 8–14		
week 12	april 15–21		
week 13	april 22–28		
week 14	april 29–may 5		
week 15	may 6–11	final may 7: 1:30–3:30	

Significant literary work can only come into being in a strict alternation between action and writing; it must nurture the inconspicuous forms that better fit its influence in active communities than does the pretentious, universal gesture of the book — in leaflets, brochures, articles, and posters. Only this prompt language shows itself actively equal to the moment. Opinions are to the vast apparatus of social existence what oil is to machines: one does not go up to a turbine and pour machine oil over it; one applies a little to hidden spindles and joints that one has to know.

– 1928 Walter Benjamin

Introduction to the english language edition of *The New Typography*.