

Typography 3381.301, 302

Spring Semester 2010 Texas Tech University
B24 (Art Building) and soA computer lab (Architecture 205)

section 301 Monday and Wednesday, 12 to 3:50pm
section 302 Monday and Wednesday 3 to 5:50pm

Professor Frank Tierney

Phone 806 742 3825 x 251

Email frank.tierney@ttu.edu

Office Hours 9–11 am Wednesdays or by appointment, in Architecture 206.

Prerequisites Art 3385, 3388

Required Supplies A small portable storage device such as a Sandisk Cruzer microdrive is required. Some color copying may be required. It is the student's responsibility to make sure all files are backed up. Other supplies needed will be standard presentation materials used in all Communication Design classes (black museum board, tracing paper, artist tape, etc.). Basic sketching supplies necessary for this class include lead pencils, an assortment of black markers (fine point through extra wide), a no. 11 X-acto knife with blades, and a scissor. *These basic sketching supplies must be brought to every class.* For one project you will need to purchase a basic linoleum gouge set.

Course Description Theoretical and practical survey of visual typography. Typographic fundamentals, historical contexts, visual organization, meaning and expressive qualities of type as visual form and visual language.

Required Text *The Elements of Typographic Style* by Robert Bringhurst version 3.1 or newer, Hartley and Marks Publishers, 2005. ISBN 0-88179-206-3

Expected Learning Outcomes Upon completion of this course, a successful student will be able to:

- 1 Recognize the parts and structure of letterforms apart from their symbolic meaning.
- 2 Organize type visually.
- 3 Use type as a nuanced visible language.
- 4 Recount the historical evolution of the Western alphabet from a paleographic to a digital system of notation.
- 5 Recognize and use different tools, processes, and media for rendering type.
- 6 Use the basic terminology of type.
- 7 Use type as an expressive tool.

Methods for Assessing The expected learning outcomes for the course will be assessed through attendance, in-class discussion and critiques, quizzes, in-class exercises, project-based assignments, and a biographical paper. Each project will have specific outcomes and a grade sheet with the categories Professionalism, Process, Presentation, and Design. *All projects require a process notebook which is returned along with the project and grade sheet at the end of class.*

Due Dates All work must be presented at the assigned time and date due. If circumstances prevent this from happening, please speak with me prior to the deadline. You must respect process that is, unless noted otherwise, projects that have not been seen in progress will not be graded. No extra credit will be offered.

A 90–100
B 80–89
C 70–79
D 60–69
F 0–59

Numerical Grade Equivalents	96 – 100 = A+	80 – 82 = B-	66 – 69 = D+
	93 – 95 = A	76 – 79 = C+	63 – 65 = D
	90 – 92 = A-	73 – 75 = C	60 – 62 = D-
	86 – 89 = B+	70 – 72 = C-	59 and below = F
	83 – 85 = B		

Regarding Grading & Classroom Participation	Grades are based primarily on attendance and participation during class critiques. Participation in these critiques is essential. If you are concerned about your final grade at any point during the semester, please see me <i>outside</i> of class. It is your responsibility to talk to me if you think your grade is in jeopardy.
Criteria for Grading	
<i>Professionalism</i>	attendance, deadlines, class participation, critique skills, teamwork, etc.
<i>Process</i>	research, concept development, etc.
<i>Presentation</i>	craftsmanship, oral presentation, etc.
<i>Design</i>	type, layout, color, target appropriateness, etc.
Class Format	This is a lab <i>and</i> studio class, and will consist of a sequence of project assignments. In general, each topic will be introduced, followed by discussion and execution, with progressive and final critiques. Work outside of class will include project sketching (conceptualization), research, reading execution and project presentation preparation.
ADA	Any student who, because of a disability, may require special arrangements in order to meet the course requirements should contact the instructor as soon as possible to make any necessary arrangements. Students should present appropriate verification from Student Disability Services during the instructor's office hours. Please note instructors are not allowed to provide classroom accommodations to a student until appropriate verification from Student Disability Services has been provided. For additional information, you may contact the Student Disability Services office at 335 West Hall or 806-742-2405.
Responsibilities	<p>You must attend class. You must participate. It is mandatory that you complete class assignments by the time they are due. You must have the necessary media and sketching supplies by the second week of class: if you cannot do this, kindly tell me in advance. You must anticipate spending money on some materials as listed. You must read any handouts, or assigned source material. Coursework missed during the semester must be made up on your own time. Please catch up on any missed critiques or assignments immediately, but not during class.</p> <p>Regular and punctual attendance at all scheduled classes is expected, and the university reserves the right to deal at any time with individual cases of non-attendance. The instructor determines the effect of absences on grades consistent with university policy for excused and unexcused absences. When absences jeopardize a student's standing in a class, it is the responsibility of the instructor to report that fact to the student's dean. Excessive absences constitute cause for dropping a student from class. The drop may be initiated by the instructor but must be formally executed by the academic dean. If the drop occurs before the 45th class day of a long semester or the 15th class day of a summer term, the instructor will assign a grade of W. If the drop occurs after those times, the student will receive an F. In extreme cases, the academic dean may suspend the student from the university. <i>This semester's drop day (deadline by which to drop a class without a failing grade appearing on your transcripts) is March 24. There is a tuition penalty.</i></p>
Absences	<p>Attendance will be taken during each class by ten (10) minutes past the hour. If you arrive late, it is your responsibility to notify me of your presence before the end of class. The attendance record will not be corrected after the date in question. The student is allowed two (2) absences, upon the third (3rd) the final semester grade will be lowered by one letter grade and upon the fourth (4th) the student will fail the course.</p> <ul style="list-style-type: none"> • Use your absences wisely (i.e. illness, car trouble, family emergencies). • Absences may not be made up and there will be no additional class time beyond regularly scheduled class times nor will any extra credit be offered. • Leaving class early without approval will count as an absence. • Come to class prepared: incomplete work receives a tardy. • Students who miss class must contact <i>another classmate</i> to find out what is due prior to the next class period.

Excusable Absences	<p>Absence due to officially approved trips states that the person responsible for a student missing class due to a trip should notify the instructors of the departure and return schedule in advance of the trip. The student may not be penalized and is responsible for the material missed (see the <i>Student Handbook</i> for details).</p> <p>Absence due to religious observance states that a student who is absent from classes for the observance of a religious holy day will be allowed to take an examination or complete an assignment scheduled for that day within a reasonable time after the absence (see the <i>Student Handbook</i> for details).</p>
“Religious holy day”	<p>...means a holy day observed by a religion whose places of worship are exempt from property taxation under Texas Tax Code §11.20. A student who intends to observe a religious holy day should make that intention known in writing to the instructor prior to the absence. A student who is absent from classes for the observance of a religious holy day shall be allowed to take an examination or complete an assignment scheduled for that day within a reasonable time after the absence. A student who is excused for observance of a religious holy day may not be penalized for the absence; however, the instructor may respond appropriately if the student fails to complete the assignment satisfactorily.</p>
Academic Integrity	<p>It is the aim of the faculty of Texas Tech University to foster a spirit of complete honesty and high standard of integrity. The attempt of students to present as their own any work not honestly performed is regarded by the faculty and administration as a most serious offense and renders the offenders liable to serious consequences, possibly suspension. “Scholastic dishonesty” includes, but it not limited to, cheating, plagiarism, collusion, falsifying academic records, misrepresenting facts, and any act designed to give unfair academic advantage to the student (such as, but not limited to, submission of essentially the same written assignment for two courses without the prior permission of the instructor) or the attempt to commit such an act. For more information about what constitutes plagiarism and image mis-appropriation, go to: http://www.depts.ttu.edu/studentjudicialprograms/academicinteg.php</p>
Computer Use Guidelines	<p>Texas Tech teaches responsible use of computer networks. You are required to read their site/publication covering ethics, responsibilities, Security misuse and abuse, Federal Copyright Law, the Digital Millennium Copyright Act, No Electronic Theft Act, Fair Use and Considerations, the Technology, Education, and Copyright Harmonization Act, and the Family Educational Rights and Privacy Act.</p>
Civility	<p>Students are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure that all students have an opportunity to gain from time spent in class, unless otherwise approved by the instructor, students are prohibited from using cellular phones or beepers, eating or drinking in class, making offensive remarks, reading newspapers, sleeping or engaging in any other form of distraction. Inappropriate behavior in the classroom shall result in, minimally, a request to leave class and an absence for that session.</p> <ul style="list-style-type: none"> • Please check email or surf the net only during the break (midway in 3 hour studio classes). • Working on another class project (or printing it) is not allowed during class time. You will be asked to leave the class and earn an absence for that session. • Please do not use cell phones in class, and remember to turn them off before class begins. • Provide your attention during another classmate’s critique, discussion or presentation. • Let us respect each other at all times.

Important University Dates, Spring 2010

January 12	Tuesday: Registration for new students, last day to register without penalty.
January 13	Wednesday: Classes begin.
January 18	Monday: Martin Luther King Day.
January 19	Tuesday: Last day of student initiated drop/add on the Web.
January 29	Friday: Last day for departmental drop on web, last day for drop with refund; last day for full payment of tuition and fees.
February 10	Wednesday: Last day to withdraw from the university and receive a partial refund.
March 10	Wednesday: Midsemester.
March 13–21	Spring Vacation. No meals served in dining halls.
March 24	Wednesday: Last day to drop a course with penalty.
April 07–09	Wednesday thru Friday) Portfolio reviews of incoming Communication Design underclassmen—no classes.
April 21	Wednesday: Open registration begins.
April 28–May 04	Wednesday –Tuesday: Period of no examinations except for makeup exams or scheduled lab exams.
May 04	Tuesday: Last day of classes.
May 05	Wednesday: Individual study day.
May 06–May 11	Thursday–Saturday / Monday–Tuesday: Final examinations.

Syllabus Dotted Lines...

Please sign and return indicating you have read the syllabus for Typography 3381, 301, 302.

Note Any of the material contained in the project description portion of this syllabus may change as the course progresses. Assignments may be altered, deleted or added depending on the classes' performance.

I, _____, have read the syllabus and above statements, understand the class policies, intend to abide by these policies, and will earn the appropriate grade according to my work, efforts and attendance for the Spring semester 2010.

Signature _____ Date _____

Selected work will be considered for inclusion in TTU publications (including Web)

Please mark if you want your work showcased.

_____yes _____ no

I would like my work to be included at franktierney.com.

Please mark if you want your work showcased.

_____yes _____ no

Signature _____ Date _____

Class schedule, Typography (Art 3381) Spring 2010

This is a tentative schedule—assignments and dates may change

Project 1 (parts A–C which include digitized handwriting, application example, and type specimen book) requires a single process notebook.

Week 1	January 11–13	
	Day 1	Day 2
	No class	Class activities: Syllabus review, lecture: <i>The origin of Handwriting</i> , introduction of Project 1A; <i>Making a digital typeface from your handwriting</i>
		Workshop: <i>Essential letterform parts and structure</i>
		Due next class: Handwritten matrix ready Readings: <i>Bringhurst</i> pgs. 179–197
2	January 18–20	
	Day 1	Day 2
	No class, Martin Luther King observance.	Class activity: Scanning and importation of handwriting
		Workshop: <i>Letterforms and tools lab: the brush</i>
		Due next class: Full handwritten ASCII character set scanned and imported into TypeTool matrix
3	January 25–27	
	Day 1	Day 2
	Class activity: Continued refinement of handwritten font	Class activity: Introduction of Project 1B; <i>Designing a poster promoting your handwritten display face</i>
	Due next class: Completed handwritten font	Workshop: <i>Letterforms and tools lab: the pen</i>
	Readings: <i>Bringhurst</i> pgs. 1–24	Due next class: 4 small sketches of type poster
4	February 01–03	
	Day 1	Day 2
	Class activity: Critique of poster sketches; selection of one for refinement	Class activity: Critique of Full-sized promotional poster of handwritten font Introduction of project 1C; <i>Designing a type specimen booklet for your handwritten font</i>
	Due next class: One (1) full-sized refined poster design	Workshop: <i>Letterforms and tools lab: relief printing from types</i>
	Readings: <i>Bringhurst</i> pgs. 25–44	Due next class: Linoleum cut letterforms
5	February 08–10	
	Day 1	Day 2
	Class activity: In-lab work on type specimen booklet. Drawing of type designer names for essay (Project 6)	Class activity: Continued work on type specimen booklets
	Due next class: Preliminary dummies of type specimen booklet, Linoleum cut letterform	Workshop: Relief printing demonstration of linoleum-cut letterforms
	Readings: <i>Bringhurst</i> pgs. 45–60	Due next class: Final printed and bound type specimen booklets

Class schedule, Typography (Art 3381.301; 302) Spring 2010

This is a tentative schedule—assignments and dates may change

Week 6	February 15–17	
	Day 1	Day 2
	<i>Class activity:</i> Review of final type specimen booklets Introduction of Project 2; <i>Letterspacing, counterform and contour</i>	<i>Class activity:</i> Critique of Project 2, mounting instructions
	<i>Due next class:</i> Letterspaced ‘Hamburgefons,’ unmounted	<i>Due next class:</i> Mounted letterspacing and counterform projects
		<i>Readings:</i> Bringhurst pgs 198–208
7	February 22–24	
	Day 1	Day 2
	<i>Class activity:</i> Introduction of Project 3, Inventing the 27th letter of the alphabet: emulating typeface characteristics and details	<i>Class activity:</i> Review of rough sketches, Project 3
	<i>Due next class:</i> Rough sketches of ligatures	<i>Due next class:</i> Refined sketches of letterforms
8	March 01–03	
	Day 1	Day 2
	<i>Class activity:</i> Critique of Project 3, mounting instructions	<i>Class activity:</i> Informal critique of Project 3; Introduction of Project 4: Setting Extended Text: Leading, line length, alignment modes, controlling rivers and rag
	<i>Due next class:</i> Finalized Project 3, mounted	<i>Due next class:</i> Loose printouts of Project 4
	<i>Readings:</i> Bringhurst, pgs 119–142	<i>Readings:</i> Bringhurst, pgs 143–177
9	March 08–10	
	Day 1	Day 2
	<i>Class activity:</i> Review of progress on Project 4	<i>Class activity:</i> Final critique of Project 4, mounting instructions, Introduction of Project 5: Achieving hierarchy of information using contrast
	<i>Due next class:</i> Loose final printouts of Project 4, Due: Type Designer Essay	DUE TODAY: Typography essay
	<i>Readings:</i> Review of time-line of development of the lowercase alphabet, general historic information.	<i>Due next class:</i> Start Project 5A
10	March 15–17	
	Day 1	Day 2
	No class, Spring Break.	No class, Spring Break.

Project 2 (Hamburgefons Letterspacing), Project 3 (Ligatures and Letterform Design/Evolution), and Project 4 (Setting extended text) will require a single process notebook.

Project 5, both Part I and Part II require a single notebook.

Typography 3381 301, 302 schedule continued

Project 5, both Part A and Part B require a single process notebook.

Week 11	March 22–24		
	Day 1		Day 2
	<i>Class activity:</i> Work in studio on Project 5A	<i>Class activity:</i>	Work in studio on Project 5A
	<i>Due:</i> Project 4, alignment modes (mounted sample book pages)	<i>Due next class:</i>	Finished Project 5A (12 compositions)
			QUIZZ
12	March 29–31		
	Day 1		Day 2
	<i>Class activity:</i> Final critique of Project 5A; selection of four compositions for mounting, mounting instructions.	<i>Class activity:</i>	Review of mounted Project 5, part 1; Type Progression, selection of one for animation. Lab orientation, Introduction to Project 5B
	<i>Due next class:</i> Four mounted compositions (project 5A)	<i>Due next class:</i>	4 mounted final season type progression & Concept/narrative + Storyboards of type animation
13	April 05–07		
	Day 1		Day 2
	Holiday, no class		No class; entering freshman portfolio reviews
14	April 12–14		
	Day 1		Day 2
	<i>Class activity:</i> Review of Project 5, part B (type animation) narratives/storyboards, work in lab; Flash ‘tweening’ demonstrations.	<i>Class activity:</i>	Review of Project 5, part B, rough animations
	<i>Due next class:</i> Rough animations based on narrative/storyboard.	<i>Due next class:</i>	Please note that we will not be in the lab to review animations. Refined type animations saved in SWF format on disk
	<i>Readings:</i> Bringhurst, pgs 209–239 “Prowling the [type] Specimen Books”		

Typography 3381 301, 302 schedule continued

Projects 6 & 7 (grid/poster, poetry broadside), require a single process notebook.	Week 15		April 19–21
	Day 1		Day 2
	Class activity:	Class review of final animations.	Class activity: Introduction to Projects 6 (grids/posters) and last Project 7 (poetry broadsides)
	Readings:	Bringhurst, pgs 240–287 “Prowling the [type] Specimen Books”	Demonstration of computer sketching of poster/grid assignment <i>Project 6</i>)
	16		April 26–28
	Day 1		Day 2
	Class activity:	Poetry reading by author <i>Ruben Quesada</i> , followed by discussion.	Class activity: Class review of Project 6 (grid/poster) thumbnail sketches.
	Due next class:	Thumbnail sketchess of Projects 6 & 7 (grid/poster, poetry broadside) due.	Due next class: One refined sketch of Projects 6 & 7 (grid/poster, poetry broadside) due.
	17		May 03
	Day 1		No class “Dead Day.”
	Class activity:	Class review of Project 6 (grid/poster) single refined sketch. In-class review and sketching of Project 7, <i>poetry broadsides</i>	
	Due next class:	Projects 6 & 7 (grid/poster, poetry broadside) due mounted (grid/poster)	
	18		Finals
	Section 301		Section 302
	Thursday, May 06 7:30–10:00 am		Saturday, May 08 7:30–10:00 am
	Due for final:	Project 6, grid/poster, mounted Project 7, poetry broadsides, mounted	Due for final:Project 6, grid/poster, mounted Project 7, poetry broadsides, mounted

Typography 3381.301

Spring Semester 2010 Texas Tech University

B19 (Art Building) and soa computer lab (Architecture 203-205)

section 301 Monday and Wednesday, 12 to 3:50pm

section 302 Monday and Wednesday 3 to 5:50pm

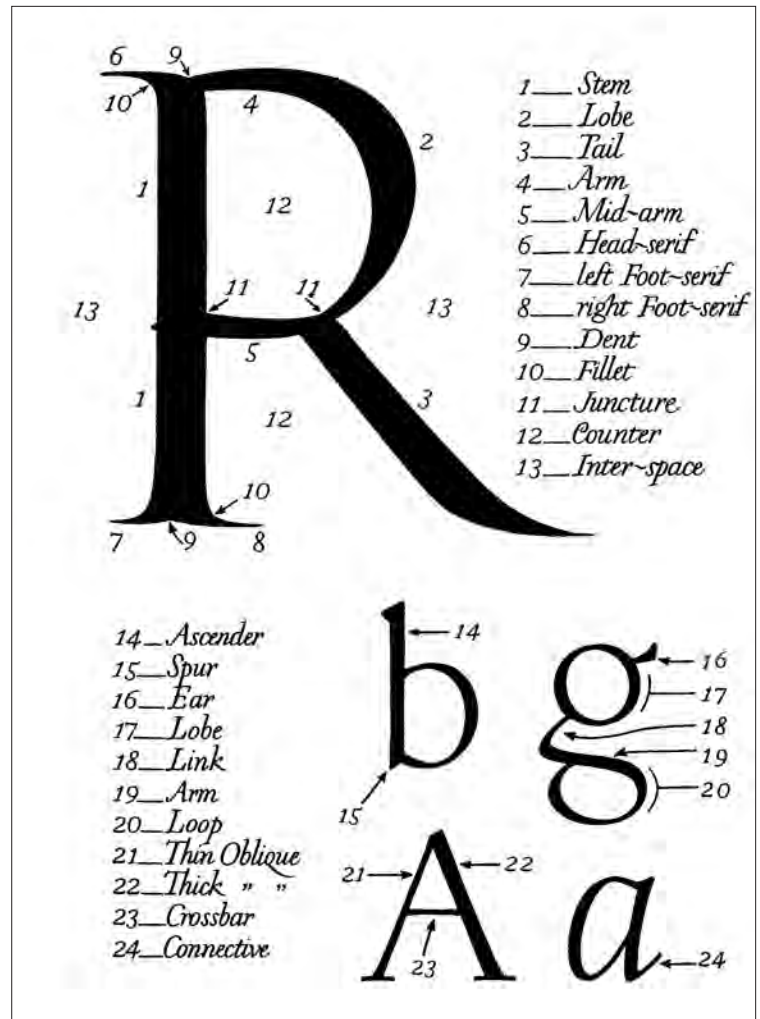
Essential letterform parts and structure

Study the diagrams below. You will be responsible for knowing the parts of letterforms shown in the diagrams. Write labels for the lines shown in the bottom diagram, including identification of the serif styles.

Right: detail from
*Origin of the Serif: Brush
Writing and Roman Letters*
Father Edward Catich
St Ambrose University, 1968

Below right: detail from
Visual Explanations
Edward Tufte
Graphics Press, 1996

Below:
The Trajan Column and detail of inscription
AD 113
from *A History of Graphic Design*
Philip Meggs
John Wiley and Sons, publishers, 1998



R R R R R



Spring Semester 2010 Texas Tech University
B19 (Art Building) and soa computer lab (Architecture 203-205)
Instructor Frank Tierney

Monday and Wednesday, 12 to 2:50pm
Monday and Wednesday 3 to 5:50pm

Making a digital typeface from your handwriting

- To understand the evolution of the Roman alphabet from a paleographic to a digital system of notation
- To know the parts of both letterforms and complete typefaces
- To be aware of the tools, processes and media for rendering digital type

Write out your handwritten alphabet

Duplicate the back of this page several times. First, loosen your hand by writing out “The quick brown fox jumps over the lazy dog” in both all caps and lower case letters. This sentence contains every letter of the alphabet. When you’ve relaxed your hand and are writing unselfconsciously, fill each square with the characters indicated in the table below. If a table cell is blank or has “N B S P,” you needn’t write anything in it.

[illegible]

[illegible]

Instructor Frank Tierney

Project 1b Designing a poster promoting your handwritten display face

Objectives Applying the digital handwritten font
Using type expressively
To recount the postmodern understanding of the alphabet as a set of symbols by creating one's own set

Due Dates Preliminary sketches Monday, February 01.
Wednesday, February 03.
Using your digitized handwriting create a poster showcasing the font. Use your handwriting as the 'display' font, but include text too. Write about your font—several paragraphs—based on your observations of the formal aspects of the letterforms you created (look at the basic proportions of your handwriting: what is the approximate ratio of x-height to cap height, the relative length of ascenders and descenders, etc.?). You might want to say something about the process of digitizing, and what effects the tool (computer, Bezier curves) has had on the rendering of your font.

The poster should be 5.5 x 8.5," in color (no limitations)

Below are promotional display face- and symbol-alphabet posters from the type founder *Emigré*.

Frank Heine and Motion
(1964–2003)

Heine attended the State Academy of Fine Arts in Stuttgart, Germany. While studying there, Heine worked on corporate identities and graphic design for museums and exhibitions.

Beginning in 1991 Heine designed typefaces including *Remedy* and *Amplifier*. In 1994 he founded his own company, U.O.R.G. and continued to produce new fonts and typographic logos, and corporate design collateral.

Heine's work has been published in *novum*, *Emigre* magazine, *Page*, *IDEA* magazine, *Graphis Digital Fonts 1*, *Emotional_digital*, *Typography 17* and *20*. He was a member of BDG (the German association of graphic designers), the German "Forum Typography" and of the TDC New York.



Typography 3381.301, 302

Spring Semester 2010 Texas Tech University

Instructor Frank Tierney

Project 1c

A type specimen book

Due Dates

Preliminary dummies due Wednesday, February 10.
Final type specimen booklets due Monday, February 15.

Objectives

be able to use different alignment modes
be able to paginate a publication (imposition)
be able to specify leading and point size

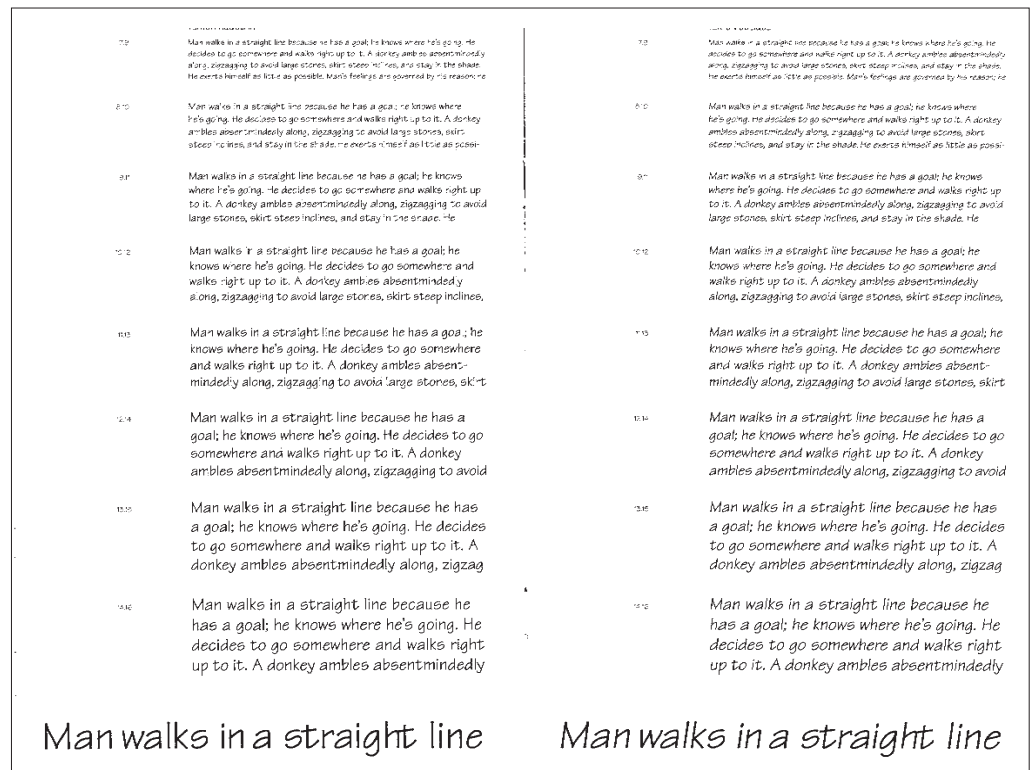
Congratulations! Let's imagine Adobe has bought your handwritten font, and has asked you to design a type specimen pamphlet. They require you to use their format of 5.5 x 8.5" They have requested that you include samples of settings in sizes ranging from six- through fourteen points; leaded seven- through 16 points, or as you see fit (some of your types may require more or less leading). They have requested text settings in flush left, flush right, justified and centered. They have given you some sample pages to follow.

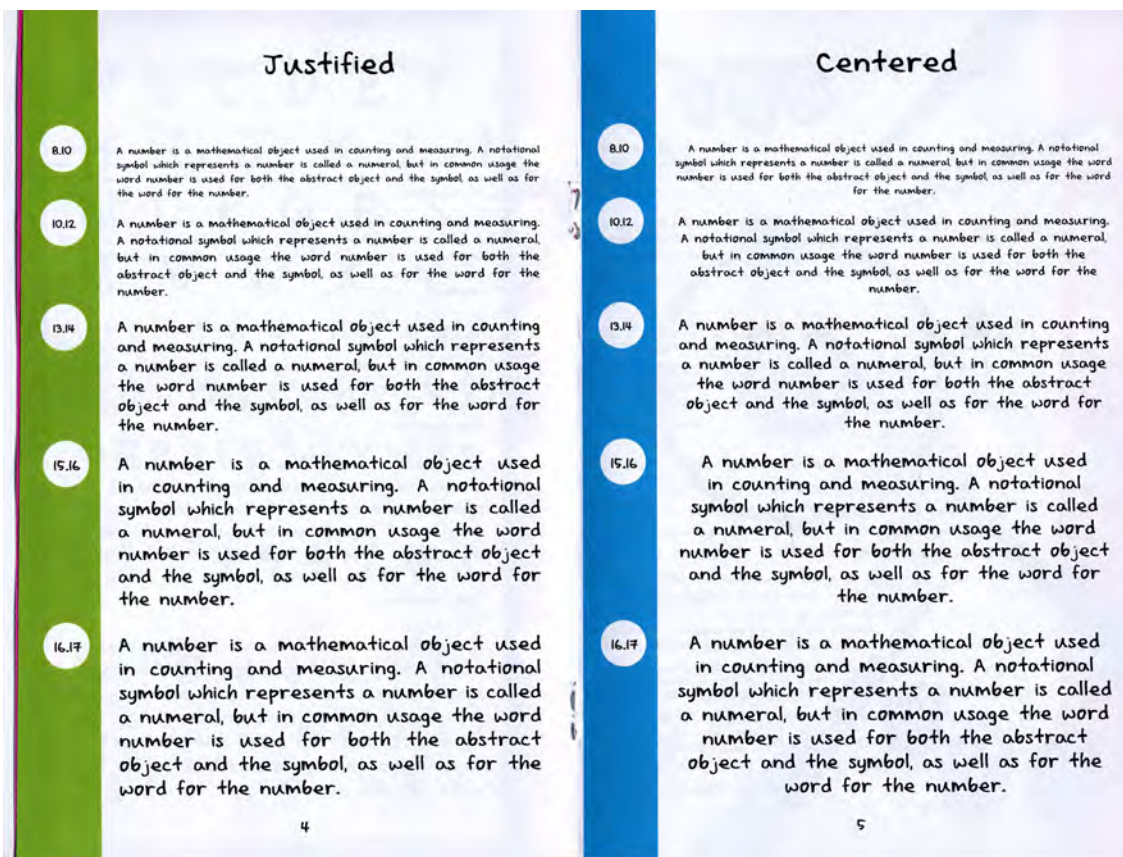
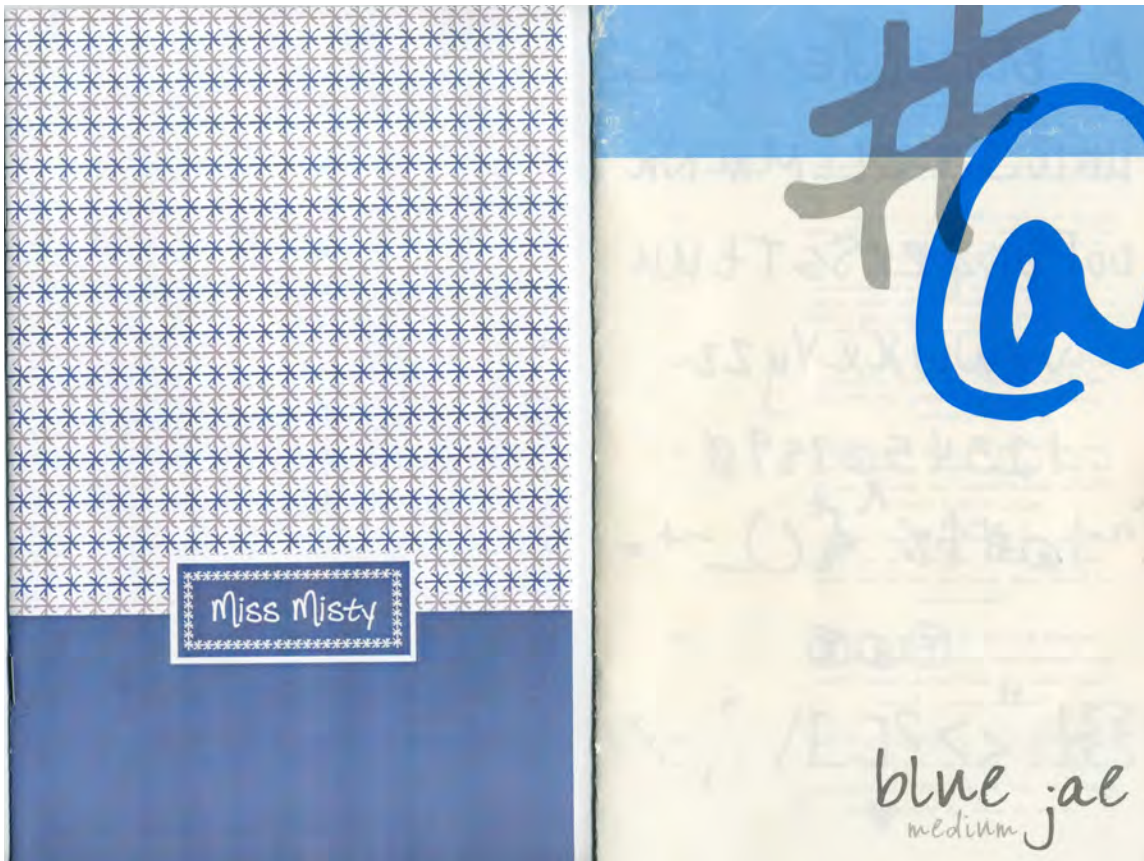
Of course, Adobe also wants to see a complete character set of your font, they want a cover, and an application of your font as well. You will use the type poster for this hypothetical application.

The pamphlet will be 8 pages total length (two signatures of four pages each). Adobe has requested that you *not* include any other images (except in the application sample or poster), and that the type samples be in black. You may use a single accent color, but do not use any non-typographic elements such as rules or images.

Below, a type "showing" of complete *Tekton* font based on the handwriting of Seattle Architect Francis Ching released by Adobe in 1990.

Below right, a spread from Adobe's type specimen book with *Tekton* set in a range of sizes and leadings.





Covers to type specimen books by Misty Pollard and Shelby Haurin.

Below, interior spread of type specimen book by Jonathan Long.

Typography 3381.301, 302

Spring Semester 2010 Texas Tech University

For this project we will be meeting in B-24 (studio)

Monday and Wednesday from noon until 2:50pm and again from 3 until 5:50pm

Instructor Frank Tierney

Project 2 Letterspacing, counterform and contour

Due date Due mounted as shown below Monday, February 22 (sections 301 and 302) *at the beginning of class.*

Objectives to space letters evenly
to see counterform within as well as between letters
to become sensitive to letterform contour

Cut out the letters given and space them evenly by hand. Align their baselines. Look at the word from a distance and upside down. Make adjustments. The space between letters should be visually the same weight (volume or area are other metaphors to think of).

Hamburgefons

Next, trace the letterspaced word and ink the exterior.

Then, crop the reversed word down to the x-height only.

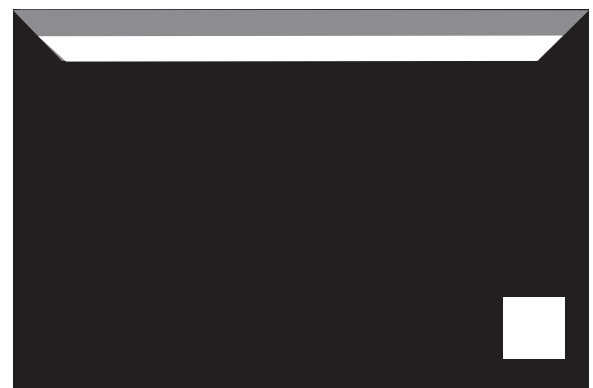
Hamburgefons

Reduce both hand-letterspaced word and reversed word to fit comfortably within a long panel. Mount both positive and negative words on a flapped and labeled 10 x 15" board as shown below.



Letterspacing exercise

letterspaced and counterforms on
10 x 15" black mounting board



Flap the tracing paper cover over the back of the the board. Cut a 45° angle to the corner of the board. Be sure to cut the tape to the same angle. Use either black or white tape; do not use masking tape. Your label should include your name, the name of the class and the project.

u m g
e r b n
a f o s H

Typography 3381.301, 302

B24 and Lab 205; Monday and Wednesday from noon until 2:50 pm and again from 3 until 5:50pm
Instructor Frank Tierney

Great typographers essay; type and architecture

- Objectives**
- To identify historical characteristics of type
 - To identify the personal characteristics in the type designer's work
 - To write effectively about typography
- Due date** Wednesday, March 10, at beginning of class.
- Description**
- From the lottery held in class, write an essay about the type designer you drew. Research the subject, and find examples of the type designer's work. Include a short biography.
- Then make a formal analysis of a single typeface you think is exemplary of the type designer's work. Note details about the typeface such as proportion of stem width to cap height, type of serif (if any), relation of thick-to-thin strokes, relation of x-height to cap height, axis, etc.
- Put this typefaces in an historical context. Remember that historically, the design of type parallels movements in fine art, architecture and industrial/product design. Provide a *single* contemporary example of *architecture* that you think exhibits the same formal characteristics of the designer's type. Contrast and compare them.
- Your paper must have an introduction, body and conclusion and it must be between 3 to 4 pages long, excluding illustrations and references. You must credit/reference all of your sources, including illustrations.
- No more than half of your references may come from the Web. Your paper should use Texas Tech's standard format, (word processor, and serif type double-spaced with margins of 1").

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
xyz=i™£¢∞§¶•ªº—≠



Comparison between Max Miedinger's Helvetica and Louis Kahn's Bryn Mawr Erdman Dormitories

About Helvetica
"Helvetica is one of the most famous and popular typefaces in the world. It lends an air of lucid efficiency to any typographic message with its clean, no-nonsense shapes. The original typeface was called *Haas Grotesk*, and was designed in 1957 by Max Miedinger for the Haas'sche Schriftgiesserei (Haas Type Foundry) in Switzerland. In 1960 the name was changed to Helvetica (an adaptation of "Helvetia", the Latin name for Switzerland)." —from lynotype.com/helvetica

Louis I. Kahn
Erdman Hall Dormitories
Bryn Mawr, Pennsylvania
1960 to 1965
—photo from GreatBuildings.com

Typography 3381.301, 302

B24 and Lab 205; Monday and Wednesday from noon until 2:50 pm and again from 3 until 5:50pm
Instructor Frank Tierney

Project 3 **Inventing the 27th letter of the alphabet: emulating typeface characteristics and details**

Objectives

- To identify historical characteristics of type
- To identify the personal characteristics in the type designer's work
- To learn by copying another's work
- To design and refine letterforms suitable for inclusion in a complete typeface

Due dates

- Rough sketches of ligatures due on Wednesday, February 24, at beginning of class
- Final mounted ligatures Wednesday, March 03, at beginning of class

Description

Our everyday language is riddled with emoticons, acronyms, and abbreviations. In personal correspondence, all media and every professional communications, strings of punctuation and capital letters appear. This is not a new phenomenon—some commonly used Latin abbreviations have been made into single characters like @ or &. Some languages have combined individual letterforms to create ligatures such as the short- and long 's' of the *eszett* or "sharp s" or *fs* to become ß. Once necessary in English, it is still used in German. Let's assume that acronym such as LOL and ROFL have become so common, they deserve to be included in the ISO character set, and like the relatively new Euro symbol (€) a new letterform or glyph will have to be added to every popular typeface.

Procedure

Write the combination of letters (such as LOL or ROFL) by hand many times to discover how this sequence of letters might look when written frequently, quickly and casually. Remember what we learned about the evolution of certain pictograms into the Latin alphabet. All letterforms come from paleographic or handwritten letters. Note the *ductus*, or order of strokes on your evolving letterforms, and try to economize—writing your acronym in as few strokes as possible. Revisit the Typophile weblog at <http://www.typophile.com/node/16343> for inspiration.

Once you have what you believe to be a believable handwritten mark (it will probably be a ligature, where most or all the characters are tied together in some way), draw a letterform in Adobe Illustrator to be placed into a typeface drawn by the type designer assigned at the beginning of class. Note the following about the font you will be adding to, and match these features in your new letterform:

Type of serif (if any), ratio of stem width to cap-height, ratio of x-height to cap-height, relative length of descenders and ascenders, axis angle, ratio of thick- to thin-strokes, openness of counterforms.

Be prepared to discuss each of these characteristics when you present your finished letterform.



Example of "LOL" ligature with *ductus* from the Typophile weblog, November, 2005:

Geesedude:

You have to consider the ease of writing these symbols; obviously if the symbol is harder to write than the acronym, then it wouldn't be widely used. Usually this means one continuous motion going in one direction (left loop, left to right) and can't be too different than how language (Western) is written. For LOL, I would suspect two quick loops, punctuated with a dot to close...

Typography 3381.301, 302

B24 and Lab 205; Monday and Wednesday from noon until 2:50 pm and again from 3 until 5:50pm
Instructor Frank Tierney

Project 3 Ligatures, typographic movements, emulating typeface characteristics and details

Due date Final mounted ligatures Wednesday, March 03, at beginning of class

On a 10 x 15" board, position A) the handwritten ligature on which you chose to base your refined letter-form (include indications of ductus); B) the final ligature or character; and C) a showing of the font with the ligature in it.

Ligature ROFL was made by a single fluid path.

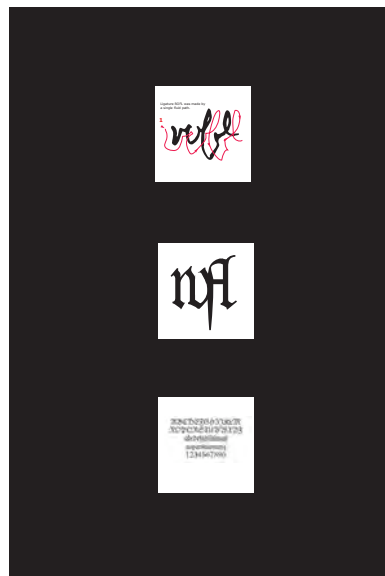


ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Bitstream Fraktur (drawn by Matthew Carter based on letterforms similar to those of the Gutenberg Bible), including ROFL ligature

Use Communication Design standard presentation practices: flap the tracing paper cover over the back of the the board. Cut a 45° angle to the corner of the board. Be sure to cut the tape to the same angle. Use either black or white tape; do not use masking tape.

Place a 2 x 2 tag on board



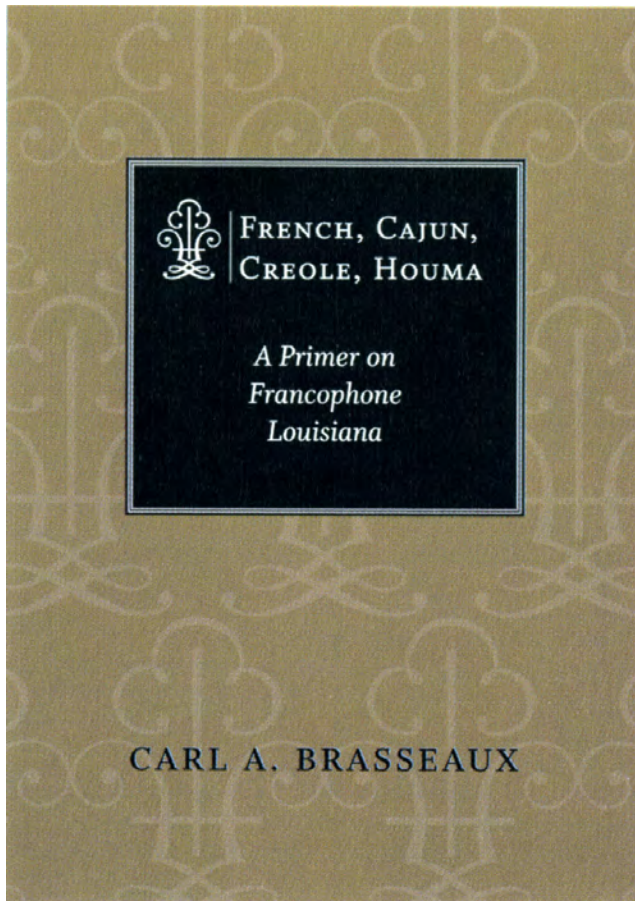
Typography 3381.301, 302

B24 and Lab 205; Monday and Wednesday from noon until 2:50 pm and again from 3 until 5:50pm
Instructor Frank Tierney

Project 4 Leading, line length and alignment modes

- Objectives**
- To learn modes of alignment
 - To be able to control and optimize the space between lines of type (leading)
 - To choose line lengths that are neither too short nor too long to read
 - To be able to recognize and create an even type 'color' or gray value
 - To control a ragged line ending
 - To control 'rivers' or accidental white streaks created by uneven word-spacing (particularly in justified text)
 - To learn to typeset an extended text
- Description**
- "Print situates words in space more relentlessly than writing ever did. Writing moves words from the sound world to a world of visual space, but print locks words into position in this space. Control of position is everything in print. Printed texts look machine-made, as they are. In handwriting, control of space tends to be ornamental, ornate, as in calligraphy. Typographic control typically impresses most by its tidiness and invisibility: the lines perfectly regular, all justified on the right side, everything coming out even visually, and without the aid of guidelines or ruled borders that often occur in manuscripts. This is an insistent world of cold, non-human facts" —Walter Ong *Orality and Literacy: The Technologizing of the Word*
- Procedure**
- Using a Roman *printing type** designed by the person who's name you drew earlier; and selecting a text that you feel is appropriate for the typeface, you will design a cover, title page and example of a text-intensive page.
- 1 We will be using *Indesign*. Make your pages 6 x 9."
 - 2 Select a text from <http://www.gutenberg.org/> or other online, public domain source. The text should be of the same era as the typeface you chose, or there should be some other visual/historical rationale for choosing a particular text to be set in the typeface you are studying.
 - 3 Design a cover for the book using the typeface and a *single* image. It must be conceptual, and the image chosen should support not only the content of the book, but must relate to the typeface used either visually or historically.
 - 4 Design a title page for the book. Include title, author, and first publisher. Use only type.
 - 5 Design a typical page of text for the book. Determine a good point size and text alignment (justified, flush left, etc). Pay careful attention to the space between lines or leading. Avoid rivers or white space in the column of text. Leading is measured baseline-to-baseline. *There is no single solution—suitable line length and leading must be determined by eye, and are determined by individual typefaces.* In this text setting, determine a suitable line length. Decide on a method for indicating paragraphs (indents, exdents, extra leading between paragraphs, etc.).
- This page should incorporate folios (page numbers) and running head/feet.

* A printing type is necessarily different than a calligraphic font, being specially designed for lead, photo or digital reproduction. Those of you who chose calligraphers like Hermann Zapf or Ludovico degli Arrighi will have to use printing types such as Palatino or Centaur, respectively. Calligraphic fonts are based on letterforms made by hand, usually with the pen.



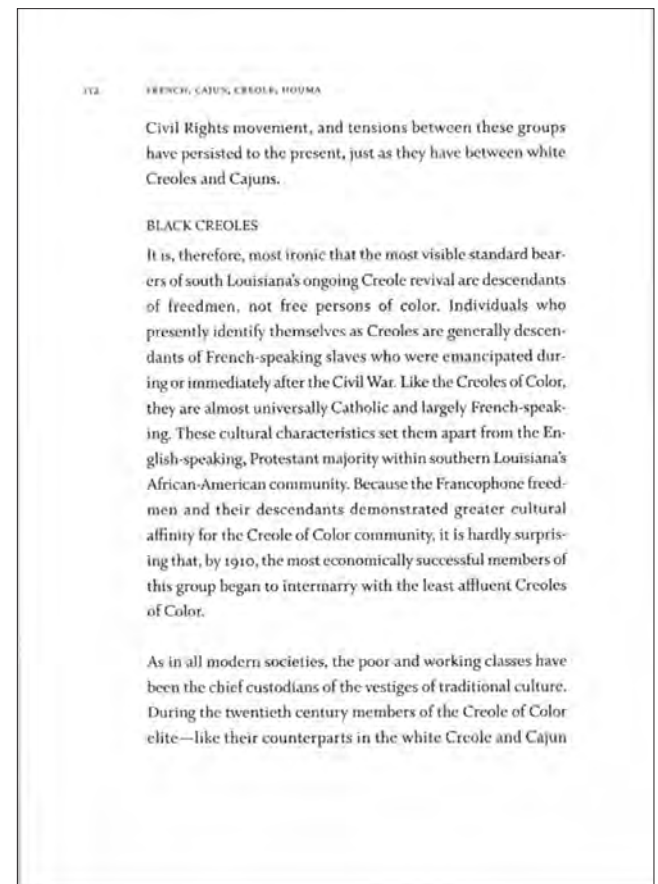
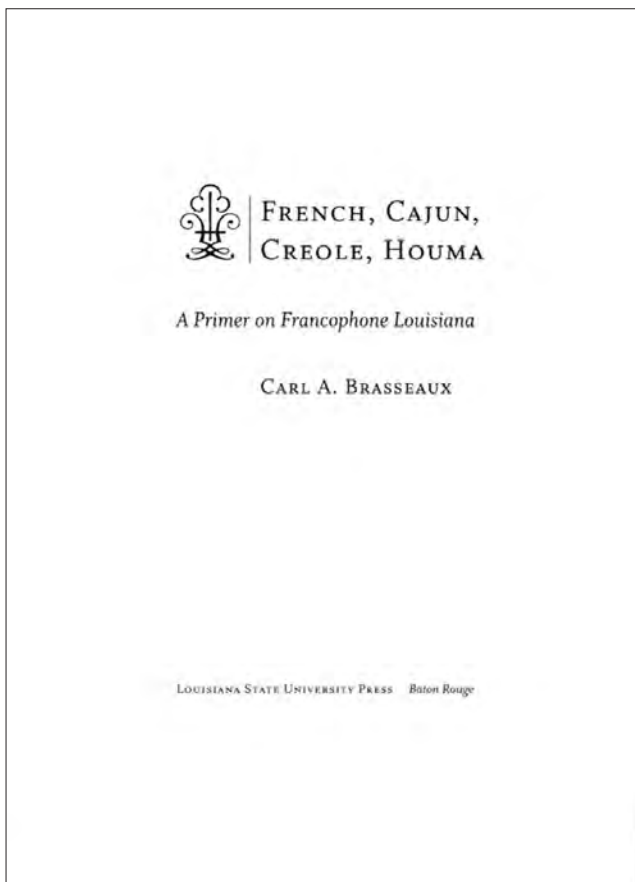
An example of a book set in Whitman typeface.

French, Cajun, Creole, Houma: a Primer on Francophone Louisiana

Carl A. Brasseaux

Louisiana State University Press, 2005.

2006 winner of AAUP (American Association of University Presses) Book, Jacket & Journal Show, 2006, Trade Books Typographic category award,



Typography 3381.301, 302

Spring Semester 2010 Texas Tech University

B24 and Lab 205; Monday and Wednesday from noon until 2:50 pm and again from 3 until 5:50pm

Instructor Frank Tierney

Presenting Project 4 (leading, line length and alignment modes)

Due dates **Monday, March 22, depending on section, *beginning of class*, with process notebook including any supporting material for:**

- 1) **Hamburgefons,**
- 2) **Ligature/imaginary character**
- 3) **Typesetting extended texts**

On a single 20 x 30" board, position in-class exercise 4.

Place the cover, title page and example of text page approximately as shown below.

Watch your craft! Avoid excess glue, ragged cuts, etc.



Project 4 presentation guidelines

Cover, title page and example of text using public domain text.

Use Communication Design standard presentation practices: flap the tracing paper cover over the back of the board. Cut a 45° angle to the corner of the board. Be sure to cut the tape to the same angle. Use either black or white tape; do not use masking tape.

Place a 2 x 2 label on back of board with your name, class and project name.

Typography 3381.301, 302

B24 and Lab 205; Monday and Wednesday from noon until 2:50 pm and again from 3 until 5:50pm
Instructor Frank Tierney

Type Progression part I (Project 5, part A)

Contrast as an organizing principle: *achieving hierarchy of information using contrast, expressing the meaning of a word through placement, weight and scale.*

This is the first of two related exercises in which you will be given increasingly more ways with which to organize type. In both parts you will be examining ways to create hierarchy and read-order. Does all emphasis rely on contrast? How successfully can you modulate contrast so that items are read in a particular order? In the second part, we will explore how animation of type can be viewed as yet another way with which to achieve contrast, hierarchy of information, and read-order.

Examine the examples below:

- 1 In the first, only one size and one weight of type could be used—the designer achieved hierarchy and read-order by placement and leading only.
- 2 In the second, the designer used only one size, but included bold type to achieve emphasis.
- 3 In the third, the designer used two weights and two sizes of the same face to achieve visual hierarchy.
- 4 The fourth example uses all the techniques of the previous three (plus letter-spacing or “tracking”) to achieve visual hierarchy and read-order, but also used extremes of scale contrast to suggest extreme heat.

Designers often use these techniques in creating logos, headlines and editorial headlines.

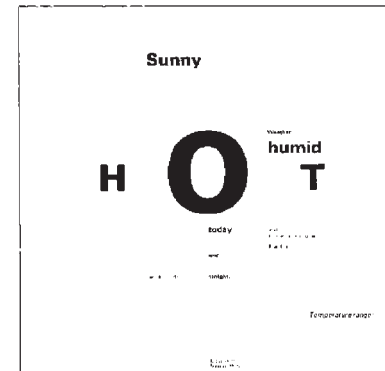
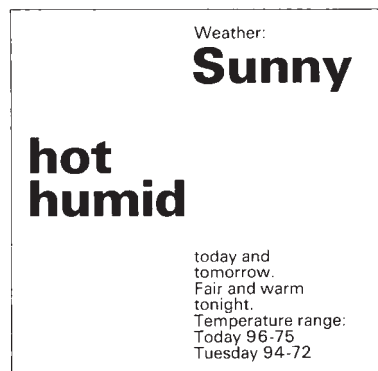
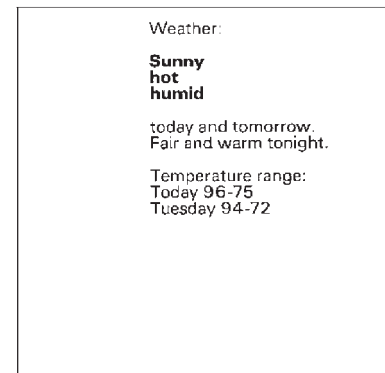
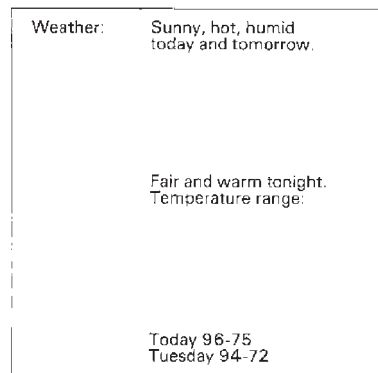
On the reverse side are four sets of information similar to that of the examples given below. For each season (Spring, Summer, Fall, Winter), design four solutions using the techniques mentioned above. You may use the photocopier to enlarge or reduce the type (Verdana drawn by Matthew Carter). Use scissors or knife to cut the type out, and rubber cement or glue stick to adhere it within the 9:16 landscape rectangle provided.

Dan Friedman (instructor) and
Rosalie Hanson (student),
typographic permutations, 1970.

In addition to formal contrast,
Friedman's students also explored
abstract conceptual contrasts in
these exercises such as:

functional/unconventional
legible/readable
simple/complex
orderly/disorderly
legible/unpredictable
static/dynamic
banal/original

Which of the four exercises
at right are best described
by these contrasts?



Weather
March 21 2010
cold and windy today and tomorrow
slight chance of rain tonight
temperatures 36–50

Weather
June 21 2010
hot and sunny all week
temperatures 72–96

Weather
September 21 2010
cool and humid today and tomorrow
rain likely tonight
temperatures 48–58

Weather
December 21 2010
cold all week
chance of freezing rain tonight
temperatures 23–40

Weather
March 21 2010
cold and windy today and tomorrow
slight chance of rain tonight
temperatures 36–50

Weather
June 21 2010
hot and sunny all week
temperatures 72–96

Weather
September 21 2010
cool and humid today and tomorrow
rain likely tonight
temperatures 48–58

Weather
December 21 2010
cold all week
chance of freezing rain tonight
temperatures 23–40

Weather
March 21 2010
cold and windy today and tomorrow
slight chance of rain tonight
temperatures 36–50

Weather
June 21 2010
hot and sunny all week
temperatures 72–96

Weather
September 21 2010
cool and humid today and tomorrow
rain likely tonight
temperatures 48–58

Weather
December 21 2010
cold all week
chance of freezing rain tonight
temperatures 23–40

Weather
March 21 2010
cold and windy today and tomorrow
slight chance of rain tonight
temperatures 36–50

Weather
June 21 2010
hot and sunny all week
temperatures 72–96

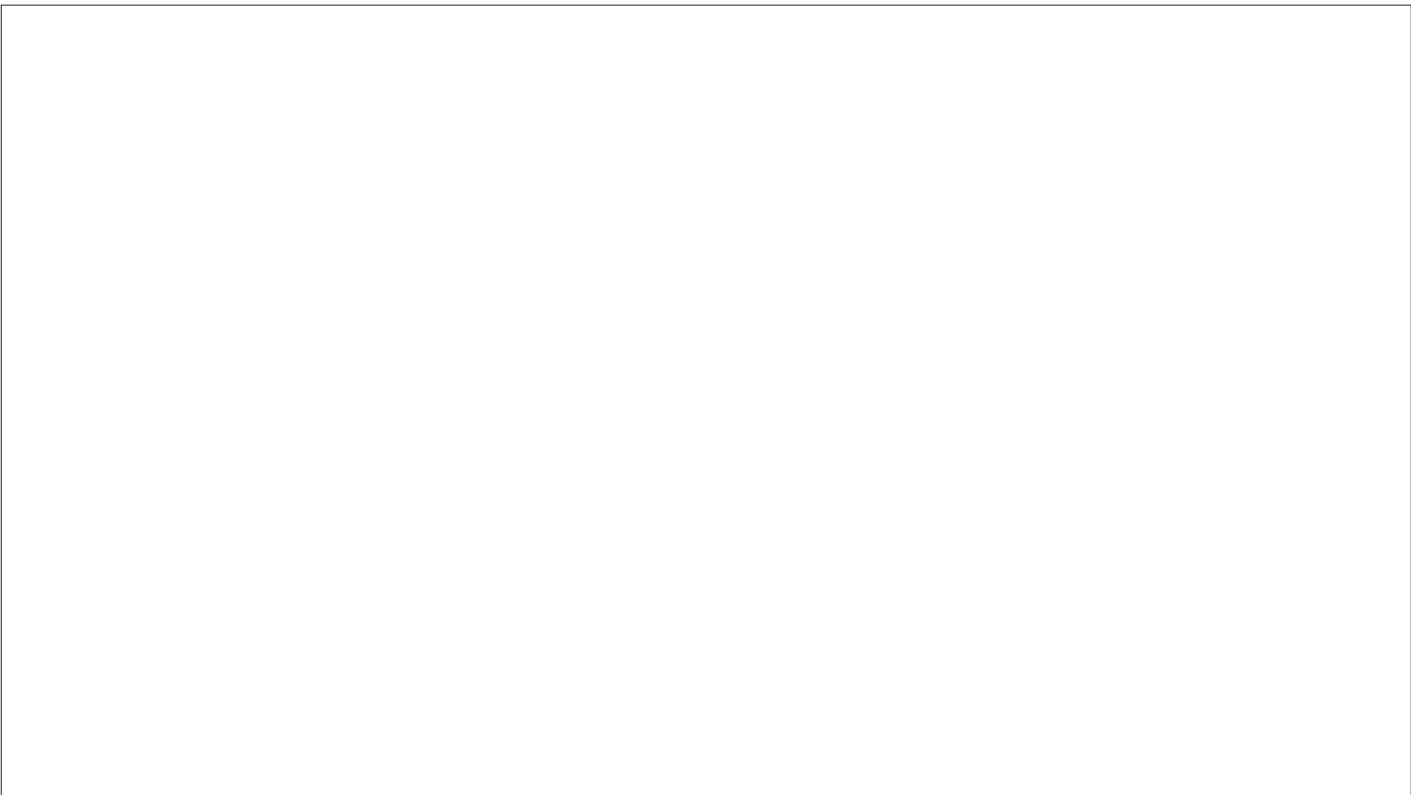
Weather
September 21 2010
cool and humid today and tomorrow
rain likely tonight
temperatures 48–58

Weather
December 21 2010
cold all week
chance of freezing rain tonight
temperatures 23–40



Season:

Variation (1,2,3 or 4):



Season:

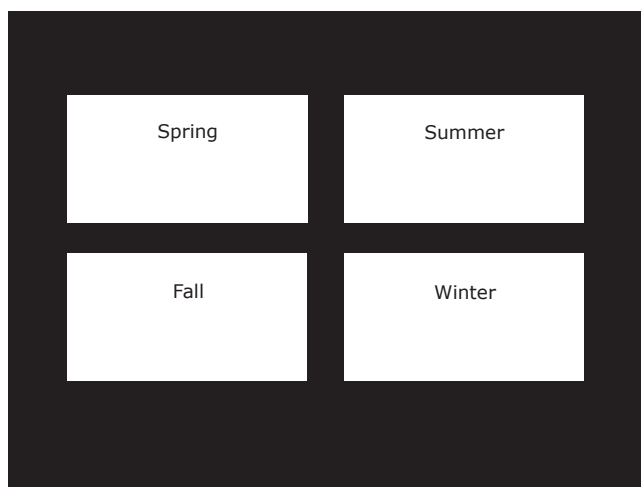
Variation (1,2,3 or 4):

Presenting project 5, part 1 (type progression)

Due date Wednesday, March 31, mounted as shown below, *at the beginning of class*.

After re-creating the four selected compositions in Adobe Illustrator, (you may adjust details such as letterspacing and size), print and mount them as shown below. Use a single 15 x 20" board, and position the four panels of the type progression from left to right, clockwise beginning with Spring.

Watch your craft! Avoid excess glue, ragged cuts, etc.



Type Progression

Use a single 15 x 20" board.
Use Communication Design standard presentation practices: flap the tracing paper cover over the back of the board. Cut a 45° angle to the corner of the board. Be sure to cut the tape to the same angle. Use either black or white tape; do not use masking tape.

Place a 2 x 2 label on board which includes the name of the project (Type Progression), Typography, the date, and your name.

Typography 3381.301, 302

B24 and Lab 205; Monday and Wednesday from noon until 2:50 pm and again from 3 until 5:50pm
Instructor Frank Tierney

**Type Progression part 2
(Project 5, part B)**
Changing hierarchy of information using motion and dynamic scale

Adding movement to the mix...

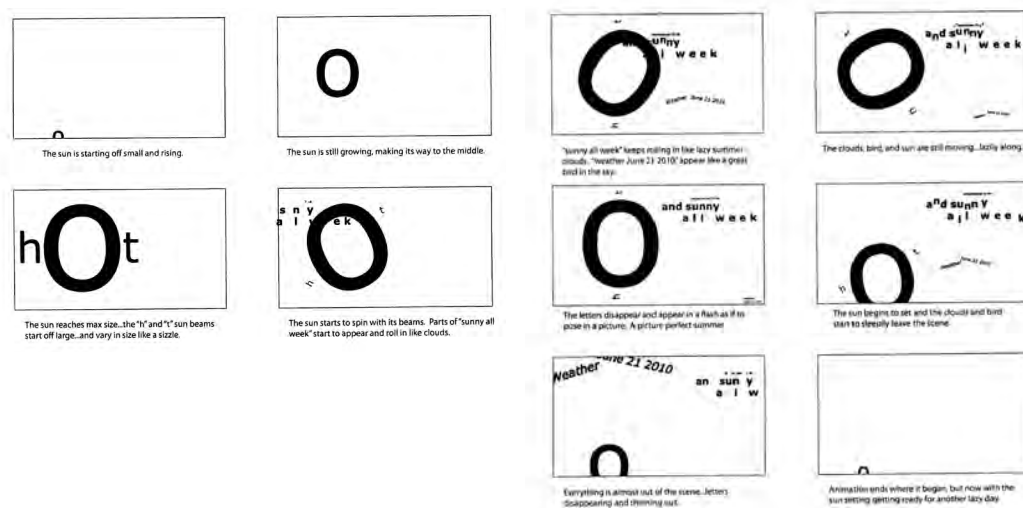
Objectives	<p>Explore the rhythmic sequential aspect of typography</p> <p>Use motion and dynamic scale to achieve hierarchy of information</p> <p>Learn the rudiments of time line animation using <i>Flash</i></p> <p>Express the meaning of a text using movement</p>
Due dates	<p>Review of concepts (narratives/storyboards) Monday, April 12.</p> <p>Review of preliminary type animations Wednesday, April 14.</p> <p>Final animations due Monday, April 19 (be prepared to show the class and then give me the <i>Flash</i> file)</p>
Procedure	<p><i>Using one of the type progression exercises from the first part of the exercise, do the following:</i></p>

- I **Plan your animation.** Start by sketching a storyboard. For our purposes, a storyboard is a sequence of sketches that indicate critical changes in the narrative of a sequence of animated frames. Consider how you can support the conceptual statement you wrote about the type progression in terms of movement and dynamic (changing) scale. Your animations should be approximately 15 seconds long. At 16 frames per second this will be around 240 frames. Your storyboard should be 10 frames long. Each key frame should be accompanied by an explanatory statement of the action at that point. You may only use changes of position and scale, and you may only use the 'tween' technique to create transitions from key frame to key frame.

A thumbnail storyboard narrative:

Here, an element grows in scale, rotates, the gets smaller and moves off the field.

Meanwhile, other groups of information move waft their way around the composition.



- 2 Examine the demo file provided in class then interpret each of the key frames of your storyboard at even intervals every 24 frames or so in a single *Flash* file.
- 3 Create a few type animations to perfect the technique of motion "tweening."
- 4 Using *only* the motion 'tween' tool, create smooth transitions from key frame to key frame.
- 5 Playback and adjust.

Typography 3381.301, 302

B24 and Lab 205; Monday and Wednesday from noon until 2:50 pm and again from 3 until 5:50pm
Instructor Frank Tierney

Project 6 Grids as an organizing principle: type poster

Objectives	<p>Organize type on a grid</p> <p>Achieve a strict hierarchy of read</p> <p>Develop computer sketching skills</p> <p>Hone layout skills</p> <p>Use of horizontal, staggered and diagonal grids</p>
Due dates	<p>Thumbnails due Wednesday, April 28 (end of class).</p> <p>Preliminary full-sized computer-generated posters due Monday, May 03</p> <p>Final mounted posters due Friday, May 07 for both sections</p>
Procedure	<p>Using the type designer (and typeface) you drew at the beginning of class and text from your essay, design an 10 x 15" poster. However you place or scale the following information, the class must agree that it has the following hierarchy or order of prominence:</p>

- 1 The name of the typeface
- 2 The name of the type designer
- 3 The date (approximate if need be) of the typeface
- 4 2–3 paragraphs of biographical information (condense your paper into a few paragraphs of between 300 to 500 words).
- 5 Image of artwork/architecture used to compare and contrast typeface
- 6 Image credits and text references



Sketch. Begin by drawing computer thumbnails. Generate as many as possible using the horizontal and diagonal grids shown on the back of this handout. Think of the general shapes and gray values of lines of letterforms and text. Sketch at a fifth scale or so (2 x 3"); keep in mind the 2:3 format of the poster and the 'law' of thirds. Remember too that type may follow a rational progression of sizes.

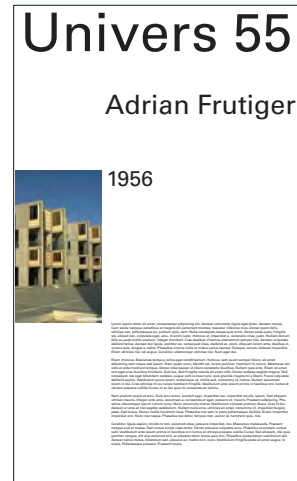
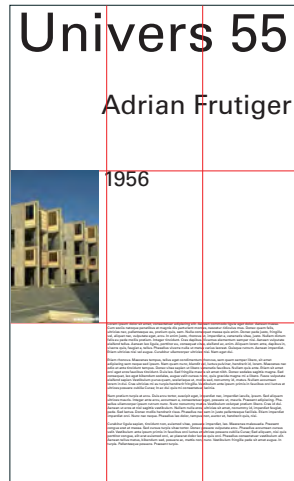
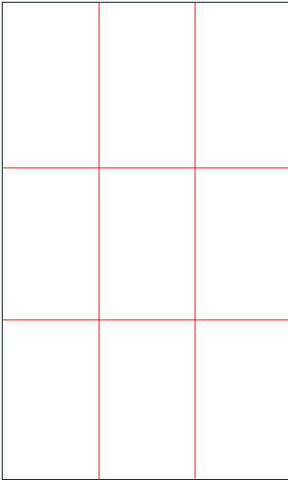
Design. You may use any of the type designer's faces. The layout and use of typography should reflect something about the designer's philosophy, though it needn't attempt to reflect design style of her or his era. You must complete a page of thumbnails for each of the three grids/arrangements shown on the back of this handout.

Imagery. Use the example of period architecture you compared/contrasted of the same period on the poster, but the image of it must be of the highest quality possible (no moiré, pixelation, blur or digital artifacts), and you must credit your sources for imagery and text discretely in your designs. You may use color as you near completion, but prepare to justify your choices.

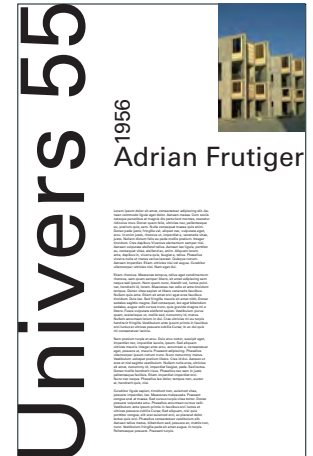
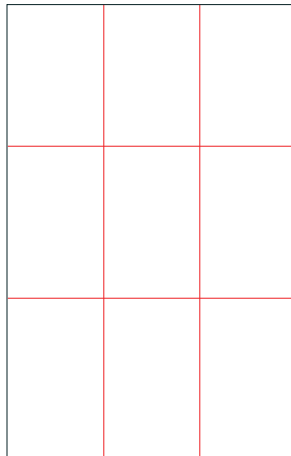


Examples of type designer posters by
Amy Ozment and Jay Wise—both students of
Texas Tech University Communication Design.

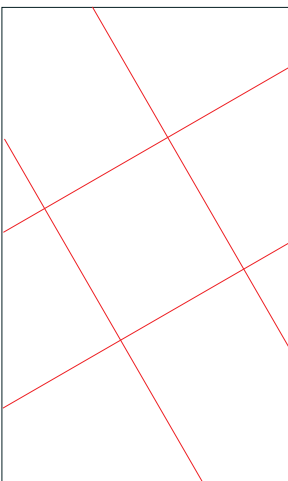
Other examples of similar projects may be
found in *Type Rules! the designers guide to
professional typography* by Ilene Strizver.
Second edition, John Wiley and Sons 2010.



Horizontal/vertical grid, *horizontal* placement of poster elements using grid and observing law of thirds; final thumbnail with grid layer turned off. Complete at least one page of sketches using horizontal grid.



Horizontal/vertical grid, *staggered* placement of poster elements using grid and observing law of thirds; final thumbnail with grid layer turned off. Complete at least one page of sketches using staggered/horizontal grid.



Diagonal grid, staggered placement of poster elements using grid; final thumbnail with grid layer turned off. Complete at least one page of sketches using diagonal (30°/60°) grid.

Typography 3381.301, 302

B24 and Lab 205; Monday and Wednesday from noon until 2:50 pm and again from 3 until 5:50pm
Instructor Frank Tierney

Project 6 Introducing a 'wild card element' and color

- Objectives
- Introducing a random element to ceate interest
 - Maintain a strict hierarchical reading of text
 - Apply color without changing information hierarchy

Procedure

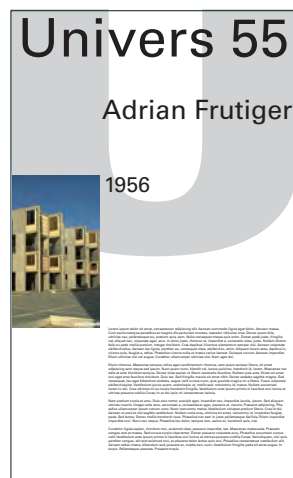
- A Without destroying the read order already established in your sketches, introduce a 'random' element into your thumbnails (keep a copy of your sketches up to this point). The new element must be line art (without a varied halftone pattern—not another photograph). Examples of line art include but are not limited to letterforms or ornaments from the font. The position of this wildcard element is less proscribed than the other elements and it can appear anywhere (once). It's purpose is to unify or balance the collective poster ingredients—to achieve a gestalt that using only the grid cannot do. It should be scaled bearing in mind the 2:3 ratio.
- B Apply color. Keeping in mind what you have learned about color theory and the period the typeface was designed in, and the colors of the image of architecture, introduce a single color into your poster. You may continue to use black. Think about how the value of color might reflect the 2:3 proportions.

For each of these operations you must maintain (and the class must agree that you have done so), the read order as given at the beginning of this project:

- 1 The name of the typeface
- 2 The name of the type designer
- 3 The date (approximate if need be) of the typeface
- 4 2–3 paragraphs of biographical information
- 5 Image of artwork/architecture used to compare and contrast typeface
- 6 Image credits and text references

Here, the 'wild card' element is the capital 'U' from the Univers type family. It is randomly placed and scaled though it is aligned along some of the grid lines.

In the last example, a single color has been introduced—in this case a compliment to the deep blue of the photograph (which shares its value). The wild card element has been subdued by using a tint of this color.



Typography 3381.301, 302

B24 and Lab 205; Monday and Wednesday from noon until 2:50pm and again from 3 until 5:50pm
Instructor Frank Tierney

Final project 7 Poetry broadside

Description

Broadsides are posters that often use literature as a theme. Although no two are alike, they seem to share a concern for refined typography, and high quality printing—often letterpress. While some may consist only of text, others will use imagery. What these different approaches have in common is the clear and legible representation of the text.

Due dates

Sketches due Wednesday April 28.

Final mounted posters due Friday, May 07 for both sections

This is an informal final: use what you have learned in this class up to this point to design a poetry broadside using *one* of the texts by Ruben Quesada provided. There are only a few general requirements:

- 1 The text must be easily read
- 2 Care and consideration of quality paper and printing must be exercised
- 3 A small numbered edition of *three copies* must be produced (one for instructor, one for poet, one for yourself). These are due on May 07.
- 4 Author's name, copyright, illustrator (if any) and your own name as designer should appear on broadside.

Sketch profusely (begin with pencil, sketch on computer as demonstrated), keep a process notebook.

Broadside size is your choice, ideally, format (horizontal or vertical) should come from the text.

Literary Broadside (using text from Charles Bowden's *Lies in the Desert*. Published by Ken Saunders Rare Books, Salt Lake City, 2003. No. 8 in an edition of 100. Illustration by Eddington and Makov. Text copyright by Charles Bowden, 2000.

