

DE261-01.ST./Typography.I.....  
Cornish.College.of.the.Arts./Fall.2007./T.&.Th.08:30-10:50./Room.MCC.407.....  
Instructor./Ricky.Castro./[206]910-6757.Cell./ricky@visible.org.....

# Typography I

## DE261-01 ST

### Course

Cornish College of the Arts  
Design Department  
DE261-01 ST  
Typography I

### Instructor

Ricky Castro  
Email: ricky@visible.org  
Cell: [206]910-6757  
AIM: castroricky  
Office: I don't have official office hours, but I will be available after every class.  
Appointments can be made for other times.

### Website

Handouts, notes, and resources may be posted online.  
<http://www.visible.org/>

# Course Outline

## Course Description

Typography is the examination and exploration of text as form. In designing with letter-forms we will exercise how to select appropriate fonts, combine fonts successfully, and use type to express abstract concepts. This course provides an overview of the history of the Latin alphabet from its ancient origins to the age of printing. Students will be introduced to the basic principles of designing with type as well as how to make a type face themselves. Topics include: the history of letters, the classification of fonts, the aesthetics of letter-forms, the space within and without, and the physiognomy of letter-forms. These topics will also cover type anatomy, measurements, optical adjustments, type families and layout introduction.

## Course Objectives

- + Increase recognition of typeface anatomy, which in turn will enable identification of fonts both structurally and by name.
- + Identify the classifications of typefaces through the analysis of a font's structure.
- + Explore everyday type and how it is used in the world around you.
- + Understand the use of type as a means of communicating conceptual content in addition to expressing abstract ideas.
- + Examine and explore text as form, not just a means of conveying data.
- + Learn how to critique design objectively and how to finesse a design based on critical feedback.
- + Understand type vocabulary and be able to use it during critiques.
- + Develop hand and overall craft skills.
- + Create a typeface.

## Course Format

This course will be made up of a combination of the following (but subject to flexibility): Design exercises both as in-class projects and as homework assignments, reading assignments, class critiques, group discussions, class lectures, guest artist, field trips, tests & quizzes, sketch books, one on one student / teacher meetings.

# Department Policies

## Professional Courtesy

Arrive to class on time.  
No cell phones are used during class time.  
No headphones during class time.  
No checking personal email or surfing the web during class.  
Respectful participation in class discussions and critiques is expected.

## Attendance

Attendance in class is paramount as lectures, in-class exercises and class critiques cannot be replicated for absentees.

## Absences

The only absences that will be excused are for illnesses requiring a doctor's care (a note from your doctor must be provided), family emergencies, or jury duty. Even in cases where absences are excused, if the maximum number of classes are missed (see below), withdrawal will be recommended due to the amount of in-class content missed.

The following guidelines for penalizing grades due to unexcused absences will be applied:

Courses meeting once per week:

- 2 absences, drop one grade [i.e. B+ to B]
- 3 absences, drop two grades [i.e. B+ to B-]
- 4 absences, failure or recommended withdrawal, meeting with the department Chair.

Courses meeting twice per week:

- 3 absences, drop one grades [i.e. B+ to B]
- 5 absences, drop two grades [i.e. B+ to B-]
- 6 absences, failure or recommended withdrawal, meeting with the department Chair.

## Lateness

Arriving late or leaving early will be recorded as being late. Two lates equals one absence.  
30 minutes late or 30 minutes leaving early equals one absence.

# Project Policies

## Late Projects

Projects are due at the beginning of class. Project not turned in at the beginning of class are late. Incomplete projects, or projects not following the assignment directions will not be accepted. All late projects should be handed to the instructor or turned into the design department office. Late projects will not be accepted for the last projects of the semester.

Late projects will result in the following:

- One business day late, drop one grade.
- Two business days late, drop two grades.
- Three business days late, zero credit.

## Preparing Projects

All items turned in must be professionally presented and appropriately designed. Each element of each project must be labeled with your full name and the date. For mounted projects, label the back. Items not labeled will not be graded.

## Retrieving Student Work

Students are responsible for retrieving their work. Students are expected to pick up all work handed in no later than three weeks after the official last day of classes. If work is not picked up, it will be assumed that the work is not wanted and will be discarded.

# Grading

## Grading

A	95-100%	<b>A, Brilliant, excellent, bravo</b>
A-	90-94	All assignments complete and on time. Overflows with ideas, investigation, work, and sketches. Multiple solutions for every project with the highest degree of refinement. Helps others through effective criticism and class participation.
B+	85-89	Pushes boundaries and thinks beyond every project.
B	80-84	
B-	75-79	
C+	70-74	
C	65-69	<b>B, Moments of brilliance, great effort</b>
C-	60-64	All assignments complete and on time. Substantial effort to keep improving their work through multiple sketches and extra rounds of refinement. Able to receive and give constructive criticism to classmates. Work is consistently solid but just shy of brilliant.
D+	55-59	
D	51-54	
D-	50	
F	0-49	
		<b>C, Good solid work</b>
		All assignments complete and on time. Brings adequate amount of sketches to class for review and participates in critiques. Does what is asked for and no more, is not inspired.
		<b>D, Engaged but not pushing your ideas</b>
		All assignments completed, but not on time. Few thumbnails or sketches. Little or no participation in class. Does not follow directions, is constantly behind.
		<b>F, Needs work to be effective</b>
		Missing assignments, little or no effort to improve final designs. Little or no effort to take risks and challenges. Poor class participation if any. Unacceptable attitude, has a ridiculous amount of excuses.

## Course Evaluation

This course is evaluated via the following percentages for a total of 100%.

### **Semester projects**

Individual projects are graded using the attached grade sheet.

10%	Type Everywhere
10%	HOY
25%	My Type of Town
20%	Expressive Word
20%	Mondrian Mail
10%	Tests
5%	Participation



# Cornish Resources

## Student Affairs

Student Affairs is dedicated to enhancing and complementing Cornish College of the Arts students' educational experience through programs, services and opportunities that aid in their personal development. Student Affairs is committed to community building, co-curricular learning, student support, and student involvement. If you are a student with a documented disability and you need accommodations, please make an appointment with the Director of Student Affairs to discuss these accommodations. The Director of Student Affairs is located in room 301. All discussions will remain confidential.

## Counseling

The Counseling office is located in room 308 and can be reached at 206/726-5027.

## Writing Center

The Writing Center is a free resource for all Cornish students, faculty, and staff who are interested in developing their writing and reading. Located in room 311, the center is a place where students come to work on their writing and receive individual guidance at any phase of the writing process, regardless of their level of development. Students can work in one-on-one or small group conferences, pick up grammar and editing handouts, check out books about different kinds of writing, and access personal computers and a laser printer. Drop-ins are welcome to meet with tutors during the posted hours that they are available. Contact Linda Krutenat, H&S Department Coordinator, at lkrutenat@cornish.edu for appointments.

## General Safety

Please inform yourself of safety procedures for this room, including emergency evacuation routes and the location of the closest first aid kits and fire extinguishers. Consult the Health & Safety Procedures booklet posted near doors and eyewash stations. Detailed information is also provided in the College student handbook.

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# Books & Supplies

## Required Books

Thinking With Type, by Ellen Lupton  
The Elements of Typographic Style, by Robert Bringhurst

## Recommended Books

Typographic Design: Form and Communication, by Rob Carter, Ben Day, Philip B. Meggs  
Design with Type, by Carl Dair  
Typographie, by Emil Ruder  
About Face, by David Jury  
Macro and Micro Aesthetic, by Willi Kunz  
Stop Stealing Sheep, by Erik Spiekermann, E.M Ginger  
Counterpunch, by Fred Smeijers  
Design, Writing, Research, by Ellen Lupton, J. Abbot Miller

## Websites

Please see website for links:  
<http://www.visible.org/>

## Recommended Periodicals

Eye  
I.D.  
Print  
Communication Arts

## Supplies

18 inch Steel Ruler for cutting  
18 inch Ruler with "Computer" Picas, Points, and Inches  
Cutting Mat, self-healing, 11 x 17 inch minimum size  
Non-photo blue pencil (Verithin brand or equivalent)  
X-Acto Knife with #11 blades  
Utility Knife, snap-off blades recommended  
Mounting board, Letramax 100 SuperBlack Single Thick, various sizes  
White Bond Paper, various sizes, roll or pad.  
Tracing Paper, various sizes, roll or pad.  
1 inch black photo tape, or 1 inch white art tape.  
StudioTac, high-tac for mounting, low-tac for paste-up, or Spray Mount  
Fine-line pens, pencils, plastic erasers

\* More supplies will be listed with each project handout

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# Schedule

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Week 1	9/4 Class Overview Assign Type Everywhere Project Assign HOY Project Mounting Demo HW: Read Parts of the Letter	9/6 Due: Centaur Letters (Individual) Show and Tell
Week 2	9/11 Due: Centaur Letters (Together) Classify samples / Type Slides HW: Read Bringhurst: Historical Synopsis & Historical Interlude	9/13 Due: Bodoni Letters (Individual) Show and Tell
Week 3	9/18 Due: Bodoni Letters (Together) HW: Read Lupton: Letter Type Everywhere Presentation	9/20 Due: Helvetica Letters (Individual) Show and Tell
Week 4	9/25 Due: Helvetica Letters (Together) Assign My Type of Town HW: Read Young Serif/Sans Serif Type Everywhere Presentation	9/27 <u>Due: HOY Project</u> HW: Research neighborhoods Show and Tell
Week 5	10/2 Due: Research presentations HW: Read Typeworkshop Type Everywhere Presentation	10/4 Due: 5 sketches HOYhoy+ Show and Tell
Week 6	10/9 Due: Chosen direction refined HW: Read Smeijers Handout Type Everywhere Presentation	10/11 Due: All letters complete Show and Tell
Week 7	10/16 Due: All letters revised, spaced Type Everywhere Presentation	10/18 Due: Refine boards Show and Tell
Week 8 Midterm	10/23 <u>Due: My Type of Town</u> Test Assign Expressive Word HW: Read Looking at Type, How Type Works Type Everywhere Presentation	10/25 Due: Matching & Opposite (10 each) HW: Read Dair Show and Tell

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## Schedule..... ..... ..... .....

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Week 9	10/30 Due: Futura Composition Type Everywhere Presentation	11/1 Due: Photo Concepts Due: 1/2 of Type Everywhere 1-on-1 Meetings Show and Tell
Week 10	11/6 Due: Photos; Review All Type Everywhere Presentation	11/8 <u>Due: Expressive Word</u> Assign Layout Show and Tell
Week 11	11/13 Due: Line Compositions [12] + Valpak HW: Read Lupton Text Type Everywhere Presentation	11/15 Due: 1 font Show and Tell
Week 12	11/20 Due: 2 fonts [+weight] Type Everywhere Presentation	11/22 Eat Turkey Show and Tell
Week 13	11/27 Due: 3 fonts [+size] HW: Read Bringhurst Rhythm Type Everywhere Presentation	11/29 Due: Add rules Show and Tell
Week 14	12/4 Due: Anything goes; Review All Type Everywhere Presentation	12/6 <u>Due: Layout</u> Show and Tell
Week 15 Finals	12/11 Test Type Everywhere Presentation	12/13 <u>Due Type Everywhere</u> Party

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# Ongoing Project: Type Everywhere

## Objectives

- + Become more aware of type in your everyday surroundings
- + Learn how to identify typefaces
- + Learn about the history of typefaces and their designers
- + Practice presentation skills

## Description

Find and research typefaces you see around you.

### Part 1

Each week, find at least three examples of a single typeface you may come across in everyday life. (Signs, packaging, magazines, etc...) Steal, copy, or photograph each example. Once you have identified the typeface, write a short paragraph on it's origin, it's history, and the story of the designer who created it. Be sure to include why it was made and the philosophy behind the typeface.

### Part 2

Each week, one or two students will give a 10 minute presentation on one of the typefaces they found. No two presentations can be of the same typeface. If you can, include an example of the entire character set of the typeface.

### Part 3

At the end of the semester, compile all your typefaces into a book.

## Final Format

A book with 15 typefaces and their histories.

## Reading

Bringhurst: Prowling the Specimen Books

Lupton: Inside covers

FontBook, by FontShop (on reserve at Cornish Library)

Berthold Body Types E2, Vol. 1. (on reserve at Cornish Library)

See links for foundry websites

# Project 1:

# HOY

## Objectives

- + Learn the history and classification of typefaces
- + Refine hand-skills and craft
- + Understand the structure of letters

## Description

As a way to start thinking about how typefaces are created, you will draw the lowercase letters “h,” “o,” and “y” in three different typefaces purely by studying them. You may not trace them as that would defy the purpose of this exercise. The three typefaces are: Centaur, Bodoni, and Helvetica. All typefaces should be drawn in pencil first, then filled in with ink. Each letter should share the same baseline and fit within 4 inches.

## Supplies

Various art supplies  
Bristol board, vellum finish  
Tracing paper and/or frosted mylar  
Fine-line pens  
Non-photo blue pencil  
Letter sized paper

## Part 1

Draw by hand the letters “h”, “o”, and “y”. No tracing or copying.

- + Each letter must fit within a 4 inch height
- + Each letters must be in proportion to each other
- + Each letter must be on its own sheet of paper, trimmed to 10 x 8 inches [wide].
- + Each sheet must be pure black and white, photocopied onto white paper.

Start with Centaur.  
Use tracing paper, pencils, black ink pens, as needed.

## Part 2

Refine your letter shapes after the critique. Combine all three letters on one paper to spell “hoy”.

- + All letters must fit within a 4 inch height
- + The letters must be equally spaced, visually, not mathematically
- + Paper must be trimmed to 10 x 8 inches [wide].
- + Letters must be pure black and white, photocopied onto white paper.

## Part 3, 4, 5, 6

Repeat with Bodoni. Then Helvetica.

## Part 7

Mount and flap all four drawings onto 4 boards.

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HOY.....  
.....  
.....  
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Final Format

3 each 10 x 8 inch panels "hoy" only, mounted and flapped on 14 x 12.25 inch board (2 inch borders, 2.25 inch bottom border).

Reading

Bringhurst: Historical Synopsis & Historical Interlude  
Doyald Young: Art of the Letter, Parts of the Letter  
Lupton: Letter  
Classification Compilation Handout  
[typophile.com/courses/type101](http://typophile.com/courses/type101)  
Print Magazine: Reviled Fonts

Exercises

Classify 50 Specimens  
Research Typefaces used by Industry

# Project 2:

# My Type of Town

## Objectives

- + Experience the process of creating a typeface
- + Improve hand skills
- + Continue learning font terminology/anatomy
- + Gain a sensitive eye towards detail of type forms
- + Learn the general classifications of type

## Description

Students will use the City of Seattle to choose as inspiration for a typeface from which they will design selected letters. Areas of town are: Fremont, Ballard, Belltown, Georgetown, Queen Anne, Lake City, Magnolia, Capitol Hill, Phinney Ridge, Central District (CD), Pioneer Square, Columbia City, U- District, Westlake Area, West Seattle, International District, Other (per my approval). The selected letters will spell out the name "verbsgohuman26." You will design both an upper-case version as well as a lower-case as well as the two numbers 2 and 6. This typeface should be treated as a text face, not a display face. Typebase.com is a helpful website to reference throughout this project.

## Suggested Supplies

- + 11 x 14 Marker Paper or Heavy Trace
- + Hard lead pencils (H or 2H), Pencil sharpeners
- + Triangle, T-Square
- + Black markers-thick and thin
- + pen/brush and ink
- + Illustrator (the program)

## Suggested Process

Create your letters at 4 inches in (pencil) sketch form on marker paper or thick trace. When you are satisfied with your sketches, photocopy the original 4" sketches of the letters to be refined. Manually refine forms for even widths, thicknesses, boldness, etc. Scan refined sketches as 150 dpi tiffs, grayscale. Place sketches into illustrator and trace letters with pen tool. Once all letters are traced, scale all letters to a 2" cap height. Output letters and check for errors - correct and refine any imbalanced letter forms. Space letters/words visually on a 17 x 11" area.

## Final Display Board

Your typeface culminates in the creation of a 11 x 17 display board (horizontally or vertically). Each board must contain the name of your typeface, the uppercase and lowercase word "verbsgohuman" and the name of your typeface (which you might have to use another font from your computer.) You should show several sizes of your typeface, for instance: 72, 36, 24, 18, 12, 9

All letters should be evenly spaced - optically, not mathematically. Flush mount the final output on white foam-core board. I would also like you to hand in your initial sketches to show your process.

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## My Type of Town.....

### Evaluation Criteria

Evaluation Criteria

- + Letter form construction:
- + Letter form balance
- + Letter form symmetry
- + Positive/negative relationships
- + Graceful curves
- + Uniqueness of forms

Unity/ variety within the alphabet system:

- + Coordinating vertical thicknesses
- + Coordinating horizontal thicknesses
- + Uniform width of letters (equal levels of contraction/expansion)
- + Even black density across text display

Board construction:

- + Even letter/word spacing
- + Clean mounting and trimming

### Helpful Websites During This Project:

[www.adobe.com/type](http://www.adobe.com/type)

[www.bertholdtypes.com](http://www.bertholdtypes.com)

[www.daltonmaag.com](http://www.daltonmaag.com)

[www.fontbureau.com](http://www.fontbureau.com)

[www.fontfont.com](http://www.fontfont.com)

[www.linotype.com](http://www.linotype.com)

[www.monotype.com](http://www.monotype.com)

[www.spiekermann.com](http://www.spiekermann.com) - site of Erik Spiekerman, German type designer

[www.gerardunger.com](http://www.gerardunger.com) - site of Gerard Unger, Dutch type designer

[www.emigre.com](http://www.emigre.com) - site of Zuzana Licko and Rudy Vanderlans

[www.typofonderie.com](http://www.typofonderie.com) - site of Jean François Porchez, French type designer

[www.typography.com](http://www.typography.com) - site of the Hoefler foundry, founded by Jonathan Hoefler

[www.ourtype.com](http://www.ourtype.com) - site of Fred Smeijers, Dutch type designer

[www.lucasfonts.com](http://www.lucasfonts.com) - site of Lucas de Groot, Dutch type designer

[www.typography.net](http://www.typography.net) - site of Jeremy Tankard, British type designer

[www.elsnerandflake.com](http://www.elsnerandflake.com) - site of Veronika Elsner and Günther Flake

[www.keithtam.net](http://www.keithtam.net) - site of Keith Tam, Canadian type designer

[www.underware.nl](http://www.underware.nl)

### Reading:

<http://www.typeworkshop.com/>

Smeijers

Young Serif/Sans Serif

# Project 3: Expressive Word

## Objectives

Explore the expressive qualities of typefaces  
Learn how to use an iterative process to come up with a solution  
Learn how to think creatively within restrictions  
Learn how to experiment with other tools

## Description

Represent a word in multiple ways to convey meaning.

## Part 1

In class, you will select a word out of a hat, and use it for the remainder of this project.

Using only the font testing tools found on type foundry websites, set your word in 20 different typefaces that each emphasize your word's meaning. Now, set your word in 20 different typefaces that are the exact opposite of it's meaning. Each word should be black on white, centered on an 8 x 8 inch panel. Select your favorite and present your options to class.

## Part 2

Now, express your word's meaning using only Futura Bold. Select your favorite and present your options to class.

## Part 3

Using all of the ideas generated from the prior process, create a "real-life" version of your word. You must spell your word in it's entirety. For class, hand in an 8 x 8 inch photograph of your creation. Your photograph may be in black and white or color.

## Final Format

4 each 8 x 8 inch panels (1 from each step), mounted and flapped on 12 x 12.25 inch board (2 inch borders, 2.25 inch bottom border).

## Reading

Branding w/ Type: How type works  
Stealing Sheep: Looking at Type  
Spiekermann Video  
Motion Graphics Video  
Type as Image Slides

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## Expressive Word.....

Action	Excitement	Obedience	Truth
Admiration	Faith	Object	Trust
Agent	Family	Opinions	Understanding
Agreement	Fanatic	Orders	Unguarded
Anger	Fear	Outrage	Values
Anxiety	Freedom	Peace	Vanity
Army	Friends	Power	Variety
Attack	Generosity	Powerlessness	War
Belief	Gift	Prejudice	Weakness
Bomb	Grace	Pride	Weapon
Boredom	Greed	Priorities	
Bravery	Grief	Prisoner	Some words from:
Calm	Happiness	Profit	From <a href="http://www.baba-prague.com/spiritus/words.html">http://www.baba-prague.com/spiritus/words.html</a>
Charity	Hate	Propaganda	
Community	Help	Rebellion	
Compassion	Home	Reconstruction	
Competition	Hope	Relief	
Confidence	Hype	Religion	
Conflict	Hypocrisy	Respect	
Consequence	Inequality	Results	
Constraint	Inheritance	Sacrifice	
Control	Innocence	Safety	
Cooperation	Insanity	Scale	
Courage	Insecurity	Scepticism	
Cruelty	Joke	Scope	
Damage	Joy	Security	
Death	Kindness	Sense	
Deception	Laughter	Shelter	
Desire	Lies	Silence	
Destruction	Loss	Spontaneity	
Disguise	Love	Stability	
Diversity	Madness	Structure	
Dominance	Money	Support	
Duty	Mother	Terrorism	
Empathy	Negotiation	Threat	
Envy	News	Transition	

# Project 4:

# Mondrian Mail

## Objectives

Explore methods of creating hierarchy  
Learn how to treat type as composition  
Explore typographic concepts relating to page layout

## Part 1

Create 12 compositions using 5 lines.

- + Each composition should be on 8 x 8 inch paper, trimmed.
- + Lines must be black, paper must be white
- + Each line must be horizontal or vertical; lines may cross
- + Each line must start or end at the edge of the paper or another line
- + Each line must touch the edge of the paper at least once
- + 3 lines must be of equal weight and thin, 2 lines must be of equal weight and thicker

## Part 2

Select one piece of junk mail from "Val-pack". This text will be used for the rest of the project. It is possible to omit text as long as the primary messages and hierarchy remain. Select one sans-serif text typefaces with multiple weights. This typeface will be used for the rest of the project.

## Part 3

Using one of your compositions as a guide, layout your text using only one size and weight of your typeface. How can you create hierarchy? Explore justification, alignment, leading, whitespace.

## Part 4

Create 8 more layouts allowing two weights.

## Part 5

Create 8 more layouts allowing two weights and two sizes.

## Part 6

Create 8 more layouts, anything goes.

## Part 7

Present your best 4, one from each.

## Final Format

4 each 8 x 8 inch panels (1 from each step), mounted and flapped on 12 x 12.25 inch board (2 inch borders, 2.25 inch bottom border).

## Reading

Lupton: Text  
Bringhurst: Rhythm & Proportion