

DE261-01.ST./Typography.I.....  
Cornish.College.of.the.Arts./Fall.2008./M.&W.09:30-11:50./Room.MCC.405.....  
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

All classes begin when scheduled.  
Two late arrivals = one absence.  
30 minutes late or 30 minutes leaving early = one absence.

# Project Policies

## Late Projects

Projects are due at the beginning of class. Projects 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.

All work turned in must also be submitted digitally. Projects created by hand must be scanned or photographed in high resolution. Digital files must be converted into standard, open file formats with embedded imagery and fonts. Acceptable formats include: pdf, jpg, png, and mp4. Native application formats (psd, ai, indd) should be avoided. Files should be submitted via the class website. Files must be named as follows:

Year\_FullName\_ProjectName\_Part1.xxx = 2008\_RickyCastro\_Alphabet\_Part4.jpg

## 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%.

10%	Type Everywhere
10%	HOY
25%	Alphabet
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  
Graphic Design The New Basics, by Ellen Lupton, Jennifer Cole Phillips

## Websites

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

## Recommended Periodicals

Eye  
I.D.  
Print  
Communication Arts  
Graphik Magazine  
CMYK

## 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  
X-Acto Knife with #11 blades  
Utility Knife with a lot of extra blades  
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

## Required Typefaces

Adobe Font Folio Education Essentials, \$149  
<http://www.adobe.com/education/products/fontfolioeducationessentials/>

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# Schedule

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Week 1	9/1 Last day of Summer	9/3 Class Overview Assign Type Everywhere Project Assign HOY Project Watch Helvetica HW: Read Parts of the Letter
Week 2	9/8 Due: Centaur Letters (Individual)	9/10 Due: Centaur Letters (Together) Classify samples / Type Slides HW: Read Bringhurst: Historical Synopsis & Historical Interlude
Week 3	9/15 Due: Bodoni Letters (Individual) Type Everywhere Presentation	9/17 Due: Bodoni Letters (Together) HW: Read Lupton: Letter
Week 4	9/22 Due: Helvetica Letters (Individual) Type Everywhere Presentation	9/24 Due: Helvetica Letters (Together) Assign Alphabet HW: Register with FontStruct, Read Young Serif/Sans Serif
Week 5	9/29 <u>Due: HOY Project</u> HW: Register with FontStruct Type Everywhere Presentation	10/1 Due: 5+ sketches HOYhoy+ HW: Read Typeworkshop
Week 6	10/6 Due: All letters w/ options Type Everywhere Presentation	10/8 Due: All letters complete HW: Read Smeijers Handout
Week 7	10/13 Due: All letters complete Type Everywhere Presentation	10/15 Due: All letters revised
Week 8 Midterm	10/20 Due: Initial specimen sheet Type Everywhere Presentation	10/22 <u>Due: Alphabet</u> Test Assign Expressive Word HW: Read Looking at Type, How Type Works

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

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Week 9	10/27 Due: Matching & Opposite (20 each) HW: Read Dair Type Everywhere Presentation	10/29 Due: Futura Composition Due: 1/2 of Type Everywhere 1-on-1 Meetings
Week 10	11/3 Due: Photo Type Everywhere Presentation	11/5 Due: Photos; Review All
Week 11	11/10 <u>Due: Expressive Word</u> Assign Mondrian Mail Type Everywhere Presentation	11/12 Due: Line Compositions (12) + Valpak HW: Read Lupton Text
Week 12	11/17 Due: 1 font Type Everywhere Presentation	11/19 Due: 2 weights
Week 13	11/24 Due: 2 weights, 2 sizes HW: Read Bringhurst Rhythm Type Everywhere Presentation	11/26 Eat Turkey
Week 14	12/1 Due: Add rules Type Everywhere Presentation	12/3 Due: Anything goes; Review All
Week 15 Finals	12/8 <u>Due: Mondrian Mail</u> Test Type Everywhere Presentation	12/10 <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. Presentations can include slides, lectures, movies, handouts, worksheets, games... 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
- + Understand the structure of letters
- + Learn about optical adjustments used in rendering letterforms
- + Refine hand-skills and craft

## Description

As a way to start thinking about how typefaces are created, you will draw by hand the lowercase letters [h, o, y] in three different typefaces. No tracing from the originals! The three typefaces are: Centaur, Bodoni, and Helvetica.

## Supplies

See-through paper: tracing paper, marker paper, etc...  
Fine-line ink pens, black  
Non-photo blue pencil  
Letter sized paper

## Part 1

The first typeface will be Centaur.

Draw each letter [h, o, y] on separate pieces of paper. The letters should be in proportion to each other, with the distance from the top of the "h" to the bottom of the "y" equal to 4 inches. Start with pencil sketches, then trace and fill in with black ink. Photocopy your final drawings onto clean pieces of paper so blacks and whites are clean. Final paper size is 10 x 8 inches, landscape.

## Part 2

Refine your letter shapes after the critique. Combine all three letters onto one sheet of paper to spell "hoy". Make the spaces between the "h" and "o" equal to the space between "o" and "y". Again, photocopy your finals. Final papers size is 10 x 8 inches, landscape.

## Part 3, 4, 5, 6

Repeat with Bodoni. Then Helvetica.

## Part 7

Mount and flap all four drawings onto 4 boards.

**HOY**

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).

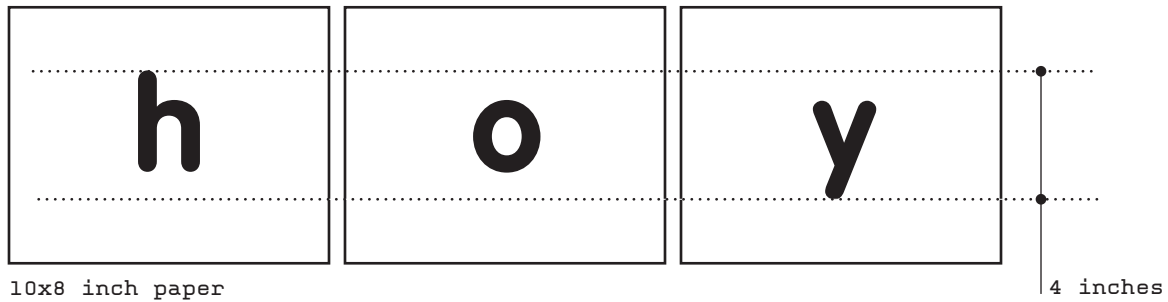
Reading

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

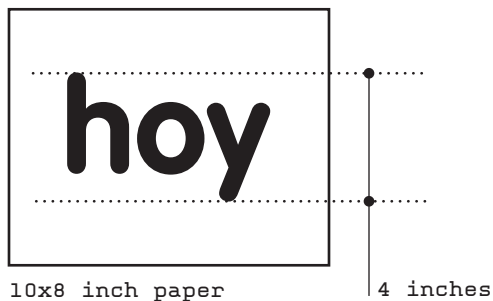
Exercises

- Classify 50 Specimens
- Research Typefaces used by Industry

Each letter on a page



All letters together



# Project 2:

# Alphabet

## Objectives

- + Experience the process of creating a typeface
- + Continue learning font terminology/anatomy
- + Gain a sensitive eye towards detail of type forms
- + Learn how to create harmony within an entire typeface

## Description

Students will create their own typeface using FontStruct.  
<http://fontstruct.fontshop.com/>

## Suggested Process

- + Register for an account on FontStruct. Experiment with the tools to get a feel for them.
- + Sketch possible letterforms on paper. Start with both basic letters to give the face rhythm and proportion [HOVhoy], and the fancy letters that give a face character [ags]. Try out multiple solutions. Try both display and text-face options.
- + Select a direction.
- + Translate your sketches into FontStruct. Work smartly. Start with letters whose parts you can reuse.
- + Print out samples often, for yourself and for crits. Try your face out in both big sizes and paragraphs.
- + Create all the letters and symbols for your font.
- + Name your typeface.

## Final Display Board

Create an 11 x 17 specimen sheet of your typeface that includes the following:

- + Name of typeface
- + Entire character set
- + A paragraph describing inspiration and background info
- + Sample words

Mount and flap on 13 x 19 inch black letramax board (1 inch borders).

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# Alphabet.....

## Helpful Websites During This Project:

- www.adobe.com/type
- www.bertholdtypes.com
- www.daltonmaag.com
- www.fontbureau.com
- www.fontfont.com
- www.linotype.com
- www.monotype.com
- www.spiekermann.com - site of Erik Spiekerman, German type designer
- www.gerardunger.com - site of Gerard Unger, Dutch type designer
- www.emigre.com - site of Zuzana Licko and Rudy Vanderlans
- www.typofonderie.com - site of Jean François Porchez, French type designer
- www.typography.com - site of the Hoefler foundry, founded by Jonathan Hoefler
- www.ourtype.com - site of Fred Smeijers, Dutch type designer
- www.lucasfonts.com - site of Lucas de Groot, Dutch type designer
- www.typography.net - site of Jeremy Tankard, British type designer
- www.elsnerandflake.com - site of Veronika Elsner and Günther Flake
- www.keithtam.net - site of Keith Tam, Canadian type designer
- www.underware.nl

## Reading:

- <http://www.typeworkshop.com/>
- Smeijers
- Young Serif/Sans Serif
- Foundry specimin sheets

# Project 3:

# Expressive Word

## Objectives

- + Explore the expressive qualities of typefaces
- + Familiarize yourself with the different foundries that sell type
- + Learn how to think creatively within restrictions
- + Learn how to experiment without using your computer

## Description

Represent a single word 4 different ways to convey meaning.

## Prelude

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

## Part 1 & 2

Typeface: 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. Use multiple foundries. (It's okay if the letterforms are a little pixelated.) Next, 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. Present all of your options to class. Select one of each as your favorite.

## Part 3

Now, express your word's meaning by composing your word's letters on a page. You must use only Futura Bold. Use the whole page and experiment with different tactics: scale, position, repetition, etc. Present all of your options to class. Select one of each as your favorite.

## Part 4

Next, create a "real-life" version of your word. You must spell your word in its 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  
Watching Words Move

## Expressive Word.....

afraid	confident	fed up	impatient	passionate	strong
aggravated	confused	fidgety	impressed	peaceful	subdued
amazed	content	flattered	inhibited	pessimistic	surprised
ambivalent	crazy	foolish	insecure	playful	suspicious
angry	defeated	forlorn	interested	pleased	tender
annoyed	defensive	free	intimidated	possessive	tense
anxious	delighted	friendly	irritable	pressured	terrified
apathetic	depressed	frustrated	jealous	protective	tired
ashamed	detached	furious	joyful	puzzled	trapped
bashful	devastated	glad	lazy	refreshed	ugly
bewildered	disappointed	glum	lonely	regretful	uneasy
bitter	disgusted	grateful	loving	relieved	vulnerable
blasé	disturbed	happy	lukewarm	resentful	warm
bored	ecstatic	harassed	mad	restless	weak
brave	edgy	helpless	mean	ridiculous	wise
calm	elated	high	miserable	romantic	wonderful
cantankerous	embarrassed	hopeful	mixed up	sad	worried
carefree	empty	horrible	mortified	sentimental	
cheerful	enthusiastic	hostile	neglected	sexy	
cocky	envious	humiliated	nervous	shaky	
cold	excited	hurried	numb	shocked	
comfortable	exhausted	hurt	optimistic	shy	
concerned	fearful	hysterical	paranoid	sorry	

# 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 - 8 x 8 inch compositions using 5 lines.

- + Each composition should be on 8 x 8 inch paper, trimmed.
- + Lines must be black, paper must be white
- + Lines may only be horizontal or vertical
- + Lines can cross each other
- + Lines must either end at another line, or end at the edge of the page
- + 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. You can 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, lay out your text using only one size and weight of your typeface. You can fill in the spaces with text and/or follow the lines. 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, add rules (lines).

## Part 7

Create 8 more layouts, anything goes.

## Final Format

4 each 8 x 8 inch panels (best 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