

UNIVERSITY OF MINNESOTA DULUTH  
DEPARTMENT OF ART + DESIGN  
FALL 2007

## ART2907:003 Typography 1

Tuesday– MONH 239 lab  
Thursday– ABAH 335 lecture  
8:00–10:50 am

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Office hours M/W 3–4;  
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by appointment

Final Exam Thursday, December 20th, 8a.m.

### Course Overview

ART2907, typography I, is a course in the fundamentals of graphic design. It includes the study of typefaces, type anatomy, and the varied use of typography in the visual communications process. In a broad sense, typography—in deed, graphic design itself—is language based, and functions primarily as a visual representation of the spoken word. The knowledge and use of typography is arguably the most significant part of graphic design, a task that is almost always a visual orchestration of text and image. The act of successfully combining these visual components consists of creating the appropriate relationship between them so that form and content complement each other and thus amplify and clarify meaning. Prerequisite: Graphic Design Major.

The class structure is primarily studio-oriented and project-based. It consists of four major projects, visual presentations by the instructor or master works of typography and other applicable subjects, as well as readings, demonstrations, and class discussions designed to meet the following course objectives:

### Objectives

- n Develop an understanding of letterform structure and letterform components.
- n Gain technical skills with hand and digital type representation and composition, including typographic terminology.
- n Develop an understanding of the principles of typographic legibility through letterform construction and analysis.
- n Develop an understanding of typographic readability through compositional organization and page design.
- n Gain exposure to the potential of typography to express and communicate meaning through form and function.
- n Deepen the awareness of visual and verbal media, including contemporary aesthetic through critical and analytical exercises.

### Projects

In this course, we examine letterforms and typographic anatomy, visual hierarchy, and communicating meaning with type. These six exercises given throughout the semester will be presented in a notebook and comprise 20% of the final course grade. Four major projects will represent 80% of the course grade, each project worth 20%. Assessment criteria includes concept excellence, process documentation, and exactitude of design production.

### Required Textbook

Thinking With Type by Ellen Lupton. Princeton Architectural Press. ISBN 1568984480. <http://www.thinkingwithtype.com>

### Additional Resources

- n A Type Primer by John Kane. Prentice Hall. ISBN 0-13-099071-X.
- n Stop Stealing Sheep and Find Out How Type Works. Second Edition by Erik Spiekermann & E.M. Ginger. Peachpit Press. ISBN 0-201-70339-4.
- n The Elements of Typographic Style, version 2.5 by Robert Bringhurst. Hartley & Marks, Publishers. ISBN 0-88179-132-6.
- n A Typographic Workbook by Kate Clair. John Wiley & Sons, Inc. ISBN 0-471-29237-0

## Grading Policy

Grades will be determined by student performance on class and homework assignments and the major project. Your final grade is determined as follows: 15% (homework plus Sweet!) Internet report assignments; 15% concepts from major project; 15% (group assigned grade for major project); 15% (test-group evaluation for major project); 40% (final execution of major project). Projects will be given a letter grade based on the + or - system.

96–100 = A  
90–95 = A-  
87–89 = B+  
84–86 = B  
80–83 = B-  
77–79 = C+  
74–76 = C  
70–73 = C-  
67–69 = D+  
64–66 = D  
60–63 = D-  
below 60 = F

**A Excellent**—This is usually work done by highly motivated student meeting all or most of the performance criteria as set forth by the problem. Design process is excellent and is well documented. In order to earn an A for the course students must earn "excellent" marks on every project and have superior craftsmanship.  
**B Good**—This work is above average but lacks the qualities that give it the stamp of excellence. It shows better than average design sensitivity.

**C Satisfactory**—This work is average. Work is handed in on time and has fulfilled the requirements for the project, but it lacks strong visual interest and thoughtful and imaginative research.  
**D Poor**—Below Average. This work is handed in on time but is lacking in many or most areas which show a very understanding of project objectives.

**F Unacceptable**—Work that is not on time or is so despicable as to be an affront to design sensibilities.

## Attendance and Punctuality

In the work world, skipped meetings, tardiness, and missed deadlines are wholly unacceptable. Often designers will lose pay and/or future work as a result of failing to professionally notify a client of a deadline. In this class, you are required to act professionally. Call the instructor if you must miss class for any reason, whatsoever. Emailing an excuse to a client (or to you, instructor) is unprofessional. At the instructor's discretion, late homework or late projects may be accepted in the rare case of emergency or illness. Grades for late work will be lowered one level (A to A-, B- to C+, etc.) for each business day late beyond the original deadline.

Students are expected to attend all class meetings as scheduled. Arriving too late or leaving early will be considered an absence. You are excused for two absences per semester; each absence that exceeds this number will result in the lowering of your final grade one full letter grade (A to B, B to C, etc.). If you must miss class, you are responsible for getting lecture notes from a classmate. Attendance on critique days is crucial. Attendance critiques even if you are unprepared or not finished with your work—half the learning is in critiquing others. Missing one of these days will lower your project grade by one full letter grade for attendance. In addition to any penalties incurred for turning in late work, requests for an incomplete will be addressed on an individual basis but require completion the next semester. Final exams cannot be made up.

## Academic Dishonesty and Copyright

Academic dishonesty tarnishes UMD's reputation and discredits the accomplishments of students. UMD is committed to providing students every possible opportunity to grow in mind and spirit. This pledge can only be redeemed in an environment of trust, honesty, and fairness. As a result, academic dishonesty is regarded as a serious offense by all members of the academic community. In keeping with this ideal, this course will adhere to UMD's Student Academic Integrity Policy, which can be found at [www.d.umn.edu/ass/conduct/integrity/](http://www.d.umn.edu/ass/conduct/integrity/). This policy sanctions student engaging in academic dishonesty with penalties up to and including expulsion from the university for repeat offenders.

Copying another's words, work, or ideas against the law. Work which is found to be in violation of United States or International Copyright Laws will automatically receive a failing grade. In addition, the department head may deem further admonishments in accordance with University policies.

## Conduct

The instructor will enforce and students are expected to follow the University Student Conduct Code (<http://www.d.umn.edu/ass/conduct/code/>). Appropriate classroom conduct promotes an environment of academic achievement and integrity. Disruptive classroom behavior that is substantially or repeatedly interrupting either the instructor's ability to teach or student learning is prohibited. Disruptive behavior includes inappropriate use of technology in the classroom. Examples include ringing cell phones, text-messaging, watching videos, playing computer games, emailing, or surfing the Internet on your computer instead of note-taking or the instructor-sanctioned activities.

## Accommodations

It is University policy to provide on a flexible and individualized basis reasonable accommodations to students with disabilities that may affect their ability to participate in course activities or to meet course requirements. Students with disabilities are encouraged to contact UMD Disability Services & Resources to discuss their individual needs for accommodations. In addition, please let me know as soon as possible if you have a disability for which accommodations will be requested.

## Materials

Storage media: USB flash drive, iPod, external hard drive. Secondary regular backup on CD or DVD are critical, make a devoted practice of using them, as losing a file is not a valid excuse for missing deadlines.

Sketchbook and drawing media.

Ebony Pencil and Drawing Pencils

Tracing Paper

Hot Press Illustration Board

Masking Tape

Self-adhesive foam core

## Recommended websites and periodicals:

Course textbook site <http://www.thinkingwithtype.com>

Print <http://www.printmag.com>

Eye <http://www.eyemagazine.com>

Emigre <http://www.emigre.com>

Graphis <http://www.graphis.com>

Communication Arts <http://www.commarts.com>

How <http://www.howdesign.com>

Wired <http://www.wired.com>

Baseline <http://www.baselinemagazine.com>

I.D. <http://www.idonline.com>

AIGA Journal <http://www.aiga.com>

AIGA Minnesota <http://www.aigaminn.com>

<http://www.misprintedtype.com>

<http://www.baddesignskills.com>

<http://typography.art.udel.edu>

<http://www.typehype.net>

art+design lounge <http://www.blog.lib.umn.edu/jebbersvi/lounge>

UMD Student Design Organization <http://www.d.umn.edu/~sdo>

## Art+Design Lounge

<http://blog.lib.umn.edu/jebbersvi/lounge>

## Annuals

AIGA

Art Directors

Communication Arts

The 100 Show

Graphis

The Type Club