

**“A letter is  
two shapes,  
one light,  
one dark.”**

*Gerrit Noordzij, The Stroke*

# Typography 1

## ART 29500

### Fall 2018

#### CLASS HOURS

Fridays 2:00PM–4:50PM

#### INSTRUCTOR

Juan Villanueva  
jv.kafka@gmail.com

#### OFFICE HOURS

Fridays By Appointment Only

#### RECOMMENDED BOOKS

Detail In Typography  
by Jost Hochuli

The Elements of Typographic Style  
by Robert Bringhurst

Inside Paragraphs: Typographic fundamentals by Cyrus Highsmith

#### COURSE DESCRIPTION

This course will focus on exploring type as an abstract structure, system, and tool to solve problems of visual communication. We will cover the micro and macro aesthetics of typography, from the letterform to the printed book as well as type history and contemporary applications.

#### COURSE GOALS

Understand the value of type as a tool to solve problems of visual communication.

Understand letterforms as structures that determine the form and function of a typeface (a system of letterforms).

Demonstrate the ability to critique the work of others and talk about Type & Design using proper terminology.

Create a portfolio of typographic work that documents process and final results.

#### AREAS OF CONCENTRATION

Type History / Writings on Typography / Typeface Design / Typographic Designers / Type Terminology / Type Classification / Critiques / Workshops / Writings / Process / Documentation / Portfolio Presentation

#### COURSE FORMAT

The format of this class is studio-based. Each class will have the following structure:

**CRITIQUE:** Participants are required to present their work at the beginning of each class. Final critiques may feature guest critics.

**LECTURE/WORKSHOP:** Lectures will cover history, theory, and reading assignments. Workshops will cover brief tutorials and in-class assignments.

**STUDIO:** Participants will work on in-class and homework projects under the guidance of the instructor.

## University Policy

### EXPECTATIONS

You're expected to devote 8+ hours each week on projects outside of class in order to properly master techniques and complete assignments.

Read carefully, ask questions, and take notes to gain a full understanding of your projects and critiques.

You're responsible for completing work if you miss a session.

### ETIQUETTE

Do not use your mobile phone during class. Keep it out of view.

In case of an emergency excuse yourself from the classroom.

Computer use during class time is for work relating only to this course.

### ATTENDANCE

Due to the hands-on format of this course, critiques, lectures, workshops, and studio instruction cannot be duplicated.

Class will begin promptly at 2:00pm with a attendance roll-call, homework collection and class critiques.

You are allowed two absences—excused or unexcused. Showing up more than 20 minutes late to class constitutes one full absence. **At three absences, I reserve the right to fail you from the class.**

**Two tardies equal one absence.** A tardy means arriving more than 10 minutes late to class, leaving before class is dismissed, or leaving class to retrieve forgotten supplies or assignments.

### ACADEMIC INTEGRITY POLICY

Any act of academic dishonesty will be dealt with by applying the most stringent penalties permitted. Cheating includes but is not limited to receiving help during exams and submitting homework without properly acknowledging persons who assisted you. Please read the Policy on Academic Integrity posted on the CUNY website with URL: <http://www2.cuny.edu/about/administration/offices/legal-affairs/policies-procedures/academic-integrity-policy/>

### PLAGIARISM

Students are advised to capture and edit their own images and create any visual elements used in their projects. All student created design pieces must be original.

Presenting others' work as your own will result in a failing grade for the project and possibly for the course. When in doubt, ask the instructor.

Always document when you use source material that you didn't create (e.g., images, texts, etc.) and include that documentation in your portfolio.

### DIGITAL FILE MANAGEMENT

Always keep more than one copy of your digital files. Use external drives, cloud storage, and/or consider emailing files to yourself to have a copy in your email to access.

Use the naming conventions indicated on each assignment.

If working on assignments at home, it's your responsibility to make sure files are compatible (especially FONTS) with the labs at CCNY.

If you don't have a computer, you need to be able to make time outside of class hours to work in the CCNY computer labs.

## Materials

MARK MAKING	SUBSTRATES	MEASURING	CUTTING	ADHERING	STORAGE
Micron Pens 005, 03, and 01	Moleskine Cahier Journal (Quad Ruled) 5" × 8-1/4"	Metallic Ruler Cork Backed 18"	X-acto knife Box of #11 Blades  Cutting Mat 11" × 17"	White Artist Tape 1"  Glue stick  Push Pins 3/8-Inch Point 1/2-Inch Heads 100/Box, Clear	Flash drive 16 GB or more  Google Drive or Dropbox Cloud Storage is highly recommended but not required
Pencil and Pen					
Kneaded Eraser	Tracing Paper Pad, 50-Sheet 9" × 12"				
Black Chisel Tip Sharpie					
White-Out					

**\*You don't have to buy new materials if** you already have some of the items on the list or are comfortable with using the limited supplies available at the lab. However, I expect everyone to have with them at all times, a mark making tool and a writing/drawing surface.

# Grading

## PARTICIPATION

To get an A for participation in each class you must check all the items on this list. Each unchecked item drops one full grade.

- Be on time
- Have your work ready for critique at the beginning of each class
- Complete in-class assignments
- Document work—process, final pieces, writings, etc.

## PROJECTS

All late work will drop one full grade for each class day that it is late. Incomplete or absent work will affect the portfolio grade.

Every project will be graded on proper process documentation, writing observations, research, craft, conceptual development, work ethic, refinement, and final product.

## PORTFOLIO

There will be a Portfolio project review at the end of each part. The Portfolio is a project that collects all the projects from each part of the syllabus.

The Portfolio grade will be based on the grades from each project, as well as proper curation of the work in the Portfolio.

Portfolios A and B should contain all the projects from each part of the class only.

Final Exam Portfolio should contain all the projects including work from Portfolio A and B.

DISTRIBUTION	A	B	C	D	F
25%: Participation	100 –90 Excellent	89 –80 Very Good	79 –70 Average	69 –60 Pass	59–00 Failure
25%: Portfolio A	Conceptual mastery; investigative agility; refined	Compelling conceptual development;	Completed work;	Completed work;	Incomplete work
25%: Portfolio B	formal craft; prolific	thorough investigation; solid formal	vague conceptual	neglect for conceptual development;	and indifference
25%: Final Exam Portfolio	work ethic; efficient thinking.	craft; prolific work ethic.	undeveloped formal craft; sound work ethic.	neglect of formal craft; disregard of work ethic.	towards the studio.

# Part A

## Formation

### ABSTRACT

Participants will learn the basic elements of typographic communication by developing an understanding of letterforms. By deconstructing, reinterpreting, and giving form to the beginnings of an original typeface, they will develop the vocabulary, craftsmanship, critical skills, and personal discipline that typographic design demands.

### PROJECTS

Some projects will last 1 or more weeks.  
All work—process, revisions, writings, and final pieces—must be documented and included in Portfolio A.

### TOPICS

Letterforms, Type Terminology, Type History, Type Classification, Lettering, Color, Contrast, Composition, Drafting, Digitizing, Adobe Illustrator, Prototyping, Type Design, Type Proofs, Type Specimens, Choosing Fonts, Typesetting, Legibility, Readability, Adobe InDesign, Portfolio.

PROJECT LIST	WEEK 1	WEEK 2	WEEK 3	WEEK 4	WEEK 5
Name Tag	Class Introduction	Letter g	Lettering C	Lettering C	Revival A & B
Type Grid	Syllabus and blog overview	Critique	Critique	Critique	Critique
Letter g		Type & Lettering	Letter R	Revival A	Typeface Design
Lettering A	Name Tag Project	Lecture	Digitizing Type	Critique	Lecture
Lettering B	Type Grid	Lettering Workshop	Lecture	Type Prototyping	Type Portfolio
Lettering C	Drawing	Lettering A & B	Digitizing Type	Workshop	Workshop
Letter R	Workshop	(in-class projects)	Workshop	Revival B	Portfolio A
Type A	<b>HW</b>	<b>HW</b>	<b>HW</b>	<b>HW</b>	<b>HW</b>
Prototype A	Letter g	Lettering C	Lettering C & Revival A	Lettering C & Revival A	Portfolio A
Prototype B					
Portfolio A					

## Part B Transformation

### ABSTRACT

Participants will learn basic and advanced typesetting techniques and apply them to explore space, proportion, rhythm, and composition. Through the design of a Type Specimen, they will develop critical thinking by taking existing forms of content and transforming them into powerful visual statements.

### PROJECTS

Some projects will last 1 or more weeks.  
All work—process, revisions, writings, and final pieces—must be documented and included in Portfolio B.

### TOPICS

Grid Systems, Basic Typesetting, Advanced Typesetting, Setting up Files, Character and Paragraph Styles, Baseline Grid, Margins and Columns, Glyphs Palette, Open Type Features, Bookbinding, Type Specimens, Advertising, Curating, Type Foundries, Type Proofs, Form and Function, Portfolio.

### PROJECT LIST

Word A  
Title A  
Comp A  
Comp B  
Comp C  
Story A  
Story B  
Specimen A  
Specimen B  
Portfolio B

### WEEK 6

Portfolio A  
Critique  
Grids Lecture  
Typesetting  
Workshop 1  
Word A  
Title A  
**HW**  
Comp A, B, C

### WEEK 7

Comp A, B, C  
Critique  
Typesetting Lecture  
Typesetting  
Workshop 2  
Story A  
**HW**  
Story B

### WEEK 8

Midterm Review  
Story B Critique  
Type Specimens  
Lecture 1  
Type Specimen  
Workshop  
**HW**  
Specimen A

### WEEK 9

Specimen A  
Critique  
Type Specimens  
Lecture 2  
Specimen B  
Studio  
**HW**  
Specimen B

### WEEK 10

Specimen B  
Critique  
Type Foundries  
Lecture  
Portfolio B  
Studio  
**HW**  
Portfolio B

# Part C

## Synthesis

### ABSTRACT

Participants will synthesize the lessons on Formation (part 1) and TransFormation (part 2) to design a poster. By using typographic elements, they will deconstruct, reinterpret, and develop a typographic system to expand the original poster into a cohesive series.

### PROJECTS

Some projects will last 1 or more weeks.  
All work—process, revisions, writings, and final pieces—must be documented and included in the Final Portfolio.

### TOPICS

Type Systems, Infographics, Posters, Research, Type in Design History, Contemporary Typography, Experimental Typography, The Future of Type, Portfolio.

### PROJECT LIST

Final Project A  
Final Project B  
Final Portfolio

### WEEK 11

Portfolio B  
Critique  
  
Final Project  
Lecture

### HW

Final Project A & B

### WEEK 12

Final Project A & B  
Critique  
  
Final Project  
Studio

### HW

Final Project A & B

### WEEK 13

Final Project A & B  
Critique  
  
Final Project  
Studio

### HW

Final Project A & B

### WEEK 14

Final Project  
Critique  
  
Work on Final  
Portfolio

### HW

Final Portfolio

### WEEK 15

Final Exam  
Portfolio Review



## Midterm & Final Exam

### ABSTRACT

The Midterm Review is a one-on-one informal *performance review* session that takes place during studio time.

The Final Exam is a formal one-on-one *critique session* with the instructor. Each participant must bring their Final Portfolio and be on time to their specified appointments.

### MIDTERM REVIEW

October 19  
2:00PM - 4:50PM

### FINAL EXAM

December 21  
2:00PM - 4:50PM

**Always remember**



**Typography Matters!**