Course Description
Typography 1 will introduce you to designing with type for graphic design. Readings outline the historical context of letter forms, while studio-based projects focus on practical analysis, visual and conceptual interaction of type and image, and the creative exploration of type as a formal element.

Course Pre/Co-requisites, Recommended Preparation:
GRC 200. Co-req: GRC 220

Course Materials:
Basic materials provided to the student through lab fees such as the Adobe Creative suite, printing ink, and paper. The student is expected to purchase supplies such as sketchbook, USB thumb drive, tracing paper, Bristol board, pencils (range of soft and hard), precision archival pens (various widths), erasers, Schaedler Precision Ruler, regular ruler, tape, scoring bone tool, Xacto knife, and additional paper as needed

Course Objectives
Understand the basics of typography: kerning, leading, rag left, hyphenation, color. Work with vocabulary of visual, print and typographic terms. Develop design and artistic sensibilities; become increasingly articulate in discussion about typography, design and visual communication. Increase awareness of professional practice in graphic design. Create portfolio pieces that demonstrate effective use of typography; demonstrate accompanying applied design and layout skills.

Core Curriculum: This course fulfills Core Objective 7 (artistic composition, interpretation, and expression). It also develops and reinforces Core Objective 1 (Effective Composition & Communication) and Core Objective 3 (Critical Analysis & Use of Information).

GRC 210 Typography 1 provides substantial attention devoted to the critical interpretation and understanding of typography achieved through lectures, class discussions, studio design projects, and formal critique. Composition, interpretation, hierarchy and expression are fundamental to design projects as well as central to both written and oral analysis. In addition to instruction regarding materials, processes, and craftsmanship related to design production, students are presented course lectures, artist lectures and professional exhibitions that introduce the relevant historical, cultural, aesthetic and theoretical traditions of design forms and practices.
Students will apply craftsmanship/material technique and critical analysis to study, interpret, and create design pieces in the context of individual identity, society and culture. Students will have the opportunity to express their interpretations in a variety of formats. Creative design projects, class discussion, and critiques provide context for students to pursue and demonstrate CO7, CO1, and CO3 objectives; the course provides students the opportunity to explore creative expression, apply and integrate practical critical analysis, demonstrate awareness of one’s own beliefs, develop well-supported positions that respectfully consider alternative viewpoints, and synthesize and integrate information from multiple sources.

**Student Learning Outcomes:**

1. The student will be able to evaluate and apply various design thinking processes in response to visual communication problems that lead to well-grounded and creative conclusions. (CO7)
2. The student will be able to produce well-supported positions that thoroughly and respectfully consider alternative viewpoints in class discussion, critique, and written assignment. (CO1, CO3 and CO7)
3. Student will examine typographic elements and language and apply to projects (CO7)
4. Student will research and articulate historical achievements, current major issues, processes, and directions in typographic design. (CO7)
5. Students will develop intermediate design software skills. (CO7)

**Required Reading**

*The Elements of Typographic Style* Robert Bringhurst  
*Thinking with Type* Ellen Lupton

**Suggested Reading**

*Type Matters* Jim Williams  
*Anatomy of A Typeface* Alexander Lawson  
*The Stroke: Theory of Writing* Gerrit Noordzij  
*About Face: Reviving the Rules of Typography* David Jury  
*A History of Graphic Design* Phillip Meggs

**Websites**

linotype.com  
ilovetypography.com  
incredibletypes.com  
typeverything.com  
typedia.com  
frienotype.com  
fonts.com
Type Designers/Type Foundries
Hoefler & Frere-Jones: www.typography.com
Jean François Porchez: typofonderie.com
Monotype: monotype.com
Erik Spiekermann/Font Shop: www.fontshop.com
Emigre: www.emigre.com
Sibylle Hagmann/Kontour: kontour.com
Village: vllg.com
T 26: www.t26.com
PSY/OPS: www.psyops.com
House Industries: www.houseind.com

Studio Etiquette:
No smoking in the building. No friends, children, dogs, etc. No headphones or cell phones in class.

This is a shared workspace/lab that must be kept clean and organized at all times. Please leave it cleaner than when you found it, and always allow time for cleanup. Failure to maintain a clean workspace/lab may result in reduced out-of-class studio time.

Computer Lab Hours: Students are free to work on projects when there is no class in the computer labs. Open lab hours are T/TH 4:00pm-10:00pm, F 8:00am-10:00pm, and closed on holidays unless otherwise posted. Students may also work in the @One lab in the knowledge center (hours are 7:30AM-1:00AM).

Class Critiques: Critiques give you an opportunity to share thoughts, ideas, experiences, and art historical contexts that surround your own work as well as the work of your peers. You all will be dealing with similar problems through assigned projects. Critiques allow you to see and experience various solutions while creating a forum for the group to present and discuss varying outcomes. Orderly and professional participation in this dialogue is crucial in your development as a visual artist. Therefore, all students are expected to attend and take part in all class critiques. Work should be presented in a professional manner.
**Course Calendar/Topics Outline:**
Specific class calendars are made individually each semester. Deadlines are firm, demonstrations are subject to change based on how far along each class is as a group.

**Schedule**

| M  | 8/28  |  Review Syllabus, Outline objectives for the class, overview of type history, classifications, review type anatomy. Purchase books. |
| W  | 8/30  |  Discuss in-class project 1: hand-drawn letterform. Assign Type Specimen Poster (Project I). In class research. |
| M  | 9/4   |  Labor Day- no class |
| W  | 9/6   |  In-class exercise 1 critique: show final drawing. Individual discussion, Continue research for Project I, Developing sketches on paper |
| M  | 9/11  |  In Class work time, Transform sketches using computer aid |
| W  | 9/13  |  In Class work time. |
| M  | 9/18  |  In Class work time, one on one discussion, technical support. |
| W  | 9/20  |  In class work time. Small group feedback, informal critique |
| M  | 9/25  |  In class work time. Small group feedback, informal critique |
| W  | 9/27  |  In class work time, make correction based on the feedback from the critique. |
| M  | 10/2  |  Final critique (Project I) |
| W  | 10/4  |  Assign book cover project (Project II), Start research and gather needed information. |
| M  | 10/9  |  Individual discussion, Start creating sketch layout |
| W  | 10/11 |  In class work time. Assign in-class project 2: Grid layout/one-pager |
| M  | 10/16 |  In class work time, Continue discussion and support, one on one crits. Roughs for in-class prj 2. |
| W  | 10/18 |  In class work time. Crit/review of in-class project 2. |
| M  | 10/23 |  Final Critique (Project II) |
| W  | 10/25 |  Assign Lettering/Logo project (Project III), photograph logo/signage/graffiti around town |
| M  | 10/30 |  Individual Discussion, In-class sketching/ideation |
| W  | 11/1  |  Sketches tightened up, scan & digitize in Illustrator |
| M  | 11/6  |  Continue to finalize lettering, business card, letterhead |
| W  | 11/8  |  Individual Discussion, group crits |
| M  | 11/13 |  Start to sketch business card/letterhead ideas |
| W  | 11/15 |  In class work time/finalize lettering, business card, letterhead |
| M  | 11/20 |  Final Critique (Project III) |
| W  | 11/22 |  Assign Type Mask project (project IV). |
| M  | 11/27 |  Individual discussion, Research, start sketches |
| W  | 11/29 |  In class work time, choose poet/typeface |
| M  | 12/4  |  In class work time, start designing mask |
| W  | 12/6  |  light critique on mask/typeface choice |
| M  | 12/11 |  In class work time; continue designing mask |
| W  | 12/13 |  Last class day: in-class type mask presentations (Project IV); All files due |

*schedule subject to change, additions/subtractions may be made to certain projects & timelines*
Description of Assignments:

In-class Exercise 1: Hand-drawn Letterforms
Choose a word with 3-4 letters (mix of descenders & ascenders), set in Garamond, trace as perfectly as possible on to paper.

Mandates:
• Hand-drawn with pencil
• Include drawn baseline, x-height, cap height (ascender/descender lines if appropriate)
• Baseline to Cap height= 2”, determine x-height (letter x)
• Final: 11 x 8.5 bristol (or similar thickness paper), letters filled in with black ink

Supplies:
• Pencils, erasers, bristol board, tracing paper, Schaedler ruler

In-class Exercise 2: Playing with the Grid
Lay out 1 page using a 6 x 8 grid. Include headline, subhead, body copy, photo

Mandates:
• Find an article on the NY Times website, copy/paste text
• 6 x 8 grid
• Black and white
• Present on 10 x 16 page, trim to size
• Use at least 2 typefaces

Project 1: Type Specimen Poster
Create a type specimen poster, choose from: Garmond, Bembo, Caslon, Baskerville, Bodoni, Didone, Clarendon, Helvetica, or Futura. Showcase the typeface & it’s attributes. Research type designer and integrate history behind typeface/type designer into project. Short paragraph should describe type designer/typeface chosen.

Mandates:
• Type only (no photography or illustration)
• Showcase glyphs (alphabet) & numerals
• Work in black & white only- no color!
• 24 x 36 vertical format for final presentation

Project 2: Text Formatting- Book Cover
Choose a literary classic, and re-design a book cover (front, spine, back) using type only.
**Mandates:**
- Focus on type as the concept
- Try to incorporate 2 typefaces
- Title, author on cover, spine
- Measure real book, create flat document to include front, spine, and back cover
- Final comp must be cut out, scored/folded & on actual book!

**Project 3: Lettering/Logo Design**

Find & photograph examples of lettering/logos/graffiti around town, bring to next class to share. TBD property will be the subject matter you can work with. Create custom lettering/type in Illustrator. Once lettering is finessed, create business card and letterhead to accompany logo.

**Mandates:**
- Type only
- Work in black & white (color for final)
- Logo to be shown on 11 x 8.5 paper, business card/letterhead fit to 17 x 11 paper for final presentation

**Project 4: Type Mask**

Research/choose well-known poet, choose typeface that compliments feel of poem. Create a mask made out of chosen typeface, letter forms only, cut out/mock up. For final, student will recite passage from poem in class while holding up type mask.

**Mandates:**
- Type only!
- Printed/cut out/comped up mask for final
- Short paragraph/passage must be recited in final presentation

**Grading:**

Your final grade is formulated on your overall performance that includes the following: technical proficiency, conceptual and aesthetic development, attendance, participation in critiques/discussions, time management, attitude and progression of the projects. Having a positive attitude in regard to your work and class is very important! Final grades will be given after the project is turned in either digitally or photographed (if a 3-dimensional piece such as a booklet, etc).

A= (90-100%) Outstanding. Takes the problem beyond assignments to a personal solution through technical ability, creativity and ambition (often working harder than expected), and exerts enthusiastic effort into every project. True critical thinking combined with technical excellence. Employs profound effort in research along with participation in all discussions and
critiques, often volunteering thoughtful comments and questions. Student is always prepared for class, pays attention to detail, and manifests quality work (willing to invest whatever time required in order to produce quality work) with an excellent working attitude.

B= (80-90%) Above Average. The student completes assignments on time, but may be lacking in imagination or skill. Sound research and effort combined with above average imagination and creativity, good execution and a good working attitude.

C= (70-79%) Average. Completes all assignments on time but lacks effort, ambition, and skill. Average research and effort combined with ordinary creativity, fair execution and a good working attitude

D= (60-69%) Deficient. Excessive absence or lack of growth in class work. All projects are turned in but work shows little research, effort, imagination, creativity, or poorly executed work with a poor working attitude.

F= (0-59%) Failure. Extreme deficiency in amount of work, excessive absences, lack of growth in studio work. All projects are not turned in and the work that is turned in shows no improvement, imagination, creativity, is badly executed and created without worthwhile effort.

I= Incomplete. Assigned only for those whose circumstances have been extreme (hospitalization, etc.).

**Breakdown of Grading**

Exercises are worth 10 pts (except exercise 6, that is worth 20)
Projects are worth 20 pts

**For exercises:**
- 5 pts each
- Concept
- Presentation/Participation

**For projects:**
- 5 pts each
- Hand skills
- Presentation/Participation
- Concept
- Development

**Grading scale percentages are as follows:**
- 94-100% = A
- 90-93% = A-
- 87-89% = B+
- 83-86% = B
- 80-82% = B-
- 77-79% = C+
- 73-76% = C
- 70-72% = C-
- 67-69% = D+
- 63-66% = D
- 60-62% = D-
- 59 and below = F

**Missing work**

Missing work may be the result of poor attendance, or missing important information shared in class. Avoid this by making sure you get to class, and on time, and participate in critiques.

**Attendance:** Attendance is mandatory and it is your responsibility to be on time. It is required that you attend every class. If you miss a class, for whatever reason, you are responsible for making up missed work and collecting missed handouts.
Demonstrations/lectures will not be repeated under any condition. Over three absences (unexcused or otherwise) will result in the lowering of your overall final grade by one full letter. Each successive absence will further lower your grade. Thus, if you have 4 absences, an A will turn into a B and 7 absences is an automatic failure. In case of unexpected emergencies, notify your instructor as soon as possible. Proper documentation must be handed in within a reasonable amount of time. Consideration will be given to legitimate excuses of which include: illness, hospitalization, death in the immediate family, etc. Coming to class ten minutes late will be considered an absence for that day, leaving class early will also be considered an absence. There will be no tolerance for tardiness.

**Remember, after 3 absences your overall grade lowers by a full letter for each additional absence.**

**Deadlines:** All assigned work must be ready for critique at the appropriate deadline. Late projects will be docked a full letter grade for each class period it is late. Incomplete work will not be critiqued. An absence on critique day will count as an F/zero with no chance to make-up the assignment. An A project turned in 4 class periods late will be considered an F. Under no circumstances may anyone miss the final critique! This is the same as missing a final exam in any academic class. If you miss the final, you will be docked a full letter grade from your overall final grade.

**ADDITIONAL POLICIES:**

**Statement of Disability Services:**
"Any student with a disability needing academic adjustments or accommodations is requested to speak with the Disability Resource Center (Pennington Student Achievement Center, Suite 230) as soon as possible to arrange for appropriate accommodations."

**Statement on Academic Dishonesty:**
"Cheating, plagiarism or otherwise obtaining grades under false pretenses constitute academic dishonesty according to the code of this university. Academic dishonesty will not be tolerated and penalties can include filing a final grade of "F"; reducing the student's final course grade one or two full grade points; awarding a failing mark on the coursework in question; or requiring the student to retake or resubmit the coursework. For more details, see the University of Nevada, Reno General Catalog."

**Statement for Academic Success Services:**
Your student fees cover usage of the Math Center (784-4433 or [www.unr.edu/mathcenter/](http://www.unr.edu/mathcenter/)), Tutoring Center (784-6801 or [www.unr.edu/tutoring-center](http://www.unr.edu/tutoring-center)), and University Writing Center (784-6030 or [http://www.unr.edu/writing-center](http://www.unr.edu/writing-center)). These centers support your classroom learning; it is your responsibility to take advantage of their services. Keep in mind that seeking help outside of class is the sign of a responsible and successful student."
Statement on Audio and Video Recording:
Surreptitious or covert video-taping of class or unauthorized audio recording of class is prohibited by law and by Board of Regents policy. This class may be videotaped or audio recorded only with the written permission of the instructor. In order to accommodate students with disabilities, some students may have been given permission to record class lectures and discussions. Therefore, students should understand that their comments during class may be recorded.

Equal Opportunity and Title IX
The University of Nevada, Reno is committed to providing a safe learning and work environment for all. If you believe you have experienced discrimination, sexual harassment, sexual assault, domestic/dating violence, or stalking, whether on or off campus, or need information related to immigration concerns, please contact the University's Equal Opportunity & Title IX office at 775-784-1547. Resources and interim measures are available to assist you. For more information, please visit: https://www.unr.edu/equal-opportunity-title-ix.