

## ADES 2510

### TYPOGRAPHY

# the syllabus // sixteen weeks of typographic greatness //

#### COURSE DESCRIPTION

3 hours. This class will be an introduction to the basic concepts of typography with emphasis on type usage, basic terminology, tools, type as content, typographic arrangement and hierarchy and type in historical and cultural context.

#### COURSE OBJECTIVES

1. Define and demonstrate a mastery of type, type face, type font, parts of the characters, appropriate type selection, typographic measurement systems, leading, posture, weight, size, kerning, word spacing, alignment, line length, type rendering, visual hierarchy, typographic manipulation, communication with type, type identification, typographic awareness.
2. Demonstrate a mastery of the design process: concept, thumbnails, pencil roughs or sketches, tight pencil comprehensives (comps), and computer generated comprehensives.
3. Demonstrate a mastery of the elements and principles of design: composition, balance, contrast, repetition, movement, dominance, tension.
4. Demonstrate a mastery of the principles of Gestalt: figure/ground (form/counterform), unity, repetition, similarity, closure, continuity, proximity

#### REQUIRED BOOKS

*Typography, n. the arrangement, style and appearance of type and typefaces*, by Ambrose/Harris  
(AVA | Academia Publishing)

#### COURSE STRUCTURE

This class will be extremely demanding in mental focus and commitment involving many hours of homework. You may expect that **80-90%** of class time will be spent in critique and discussion of work completed outside of class. The remaining **10-20%** will be spent in in-class work, lecture and demonstration.

#### GRADING

Maximum number of points a student can earn for design and concept is a total of **100%**.

Maximum number of points a student can lose for the following is **20%** of the grade.

You will be graded on the following criteria:

**CRAFT:** supercomps :: presentation :: technical proficiency :: design/ideation

**PERFORMANCE:** attitude :: deadlines :: participation :: engagement :: proactivity/curiosity

**PROFESSIONALISM:** presentation :: follows instructions :: critique :: class interaction

#### GRADE PERCENTAGES

**ASSIGNMENT 1:** Monogram 10%

**ASSIGNMENT 2:** Experimental Typography 5%

**ASSIGNMENT 3:** Evocative Typography 10%

**ASSIGNMENT 4:** Grid/Visual Hierarchy 25%

**ASSIGNMENT 5:** Type Poster 50% (30% front, 20% back)

#### RISK FACTOR

Risk Factor: 2. In level 2 courses, students are exposed to some significant hazards but are not likely to suffer serious bodily injury. In this class those risks are related to x-acto knife usage, adhesives and fumes and repetitive stress injuries related to extended computer use. Students will be informed of any potential health hazards or potential bodily injury connected with the use of any materials and/or processes and will be instructed how to proceed without danger to themselves or others."

#### DISABILITIES

#### ACCOMMODATION

"The College of Visual Arts and Design is committed to full academic access for all qualified students, including those with disabilities. In keeping with this commitment and in order to facilitate equality of educational access, faculty members in the College will make reasonable accommodations for qualified students with a disability, such as appropriate adjustments to the classroom environment and the teaching, testing, or learning methodologies when doing so does not fundamentally alter the course. If you have a disability, it is your responsibility to obtain verifying information from the Office of Disability Accommodation (ODA) and to inform me of your need for an accommodation. Requests for accommodation must be given to me no later than the first week of classes for students registered with the ODA as

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of the beginning of the current semester. If you register with the ODA after the first week of classes, your accommodation requests will be considered after this deadline.

Grades assigned before an accommodation is provided will not be changed. Information about how to obtain academic accommodations can be found in UNT Policy 18.1.14, at [www.unt.edu/oda](http://www.unt.edu/oda), and by visiting the ODA in Room 321 of the University Union. You also may call the ODA at 940.565.4323.

### EMERGENCIES

In case of emergency (alarm will sound), please follow the building evacuation plans posted on each floor of your building and proceed to the nearest parking lot. In case of tornado (campus sirens will sound) or other weather related threat, please go to the nearest hallway or room on your floor without exterior windows and remain there until an all clear signal is sounded. Follow the instructions of your teachers and act accordingly.

### ATTENDANCE POLICY

Good attendance and punctuality are expected for this class and will strongly affect your grades. Roll will be taken at the beginning of every class. You be considered late if you arrive after roll has been taken. If you are late, it is your responsibility during that class period to make sure the instructor knows that you are present by leaving a note with your name, date and time of arrival with the instructor. If not received, you will be marked as absent. You will receive two (2) free tardies. After the first two tardies, every four (4) tardies will equal one (1) unexcused absence. Only three (3) unexcused absences will be accepted. The fourth unexcused absence will lower your final semester grade by one letter grade. The fifth unexcused absence will lower your grade by two letter grades. The sixth unexcused absence will lower your grade by three letter grades and so on. A total of seven absences, excused or unexcused, will result in you receiving a failing grade (F) for the class. There are no excused absences for anything but a verifiable death in the immediate family or with a doctor's note on his/her stationery with a telephone number. The doctor's note must be presented at the next class. A receipt is unacceptable. If you are more than thirty minutes late, it will be counted as an unexcused absence.

If you are absent, you are responsible for contacting a class member in order to get any information or assignments that were given in class. The instructor will not use any class time to repeat missed lectures or assignments. Do not call the main office to leave the instructor a note that you are missing class for any reason. Under no circumstances should you leave a project with anyone in the main or design office. The office will not accept any projects. Incomplete daily work may result in additional unexcused absences at the discretion of the professor.

### ELECTRONIC DEVICES

Cell phones should be turned off when class begins. Laptops will only be opened for in class work. *No facebooking, checking email or text messaging will be allowed. Failure to comply with this rule may result in point deductions in the professionalism section of your grade or an unexcused absence at the discretion of the professor.* Let your instructor know in advance if you have an extenuating circumstance with regard to the above rules.

### GRADING POLICY

All projects are due on the day and time given at the beginning of class. No late projects will be accepted for grading. You are responsible for turning in work on time regardless of attendance.

### PLAGIARISM

Plagiarism is literary or artistic theft. It is the false assumption of authorship; the wrongful act of taking the product of another person's mind and presenting it as one's own. Copying someone else's writing or art, intact or with inconsequential changes, and adding one's name to the result constitutes plagiarism. Plagiarism will result in the immediate failure of the class and may result in expulsion from the university. Disciplinary probation, suspension from the university, expulsion (permanent), or revocation of degree. (See student guidebook)

### RIGHTS

### & RESPONSIBILITIES

Each University of North Texas student is entitled to certain rights associated with higher education institutions. See [www.unt.edu/csrr](http://www.unt.edu/csrr) for further information.

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# *the syllabus* // *continued...* //

#### **FINANCIAL AID** .....

##### **FINANCIAL AID SATISFACTORY ACADEMIC PROGRESS**

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 2.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. Please visit <http://financialaid.unt.edu/satisfactory-academic-progress-requirements> for more information about financial aid Satisfactory Academic Progress. It may be wise for you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course being doing so.

#### **CHANGES** .....

Instructor reserves the right to make adjustments/changes to the course syllabus with or without notice.

# *the contract* // sign it! //

I acknowledge that I have read the course syllabus. I understand the course structure, grading, attendance policies, as well as the risk factor rating. I hereby agree to the syllabus and its provisions.

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**NAME (PRINT)**

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**SIGNATURE**

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**DATE**

Please fill in your contact information below:

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**YOUR E-MAIL ADDRESS**

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**YOUR PERMANENT ADDRESS**

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**YOUR PHONE NUMBER**

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**YOUR CELL PHONE NUMBER**

May we include your e-mail address on the Communication Design List Serve?

**PLEASE CHECK:**     **YES**     **NO**

May I include your e-mail address and phone number on a class phone list for distribution to the rest of the class?

**PLEASE CHECK:**     **YES**     **NO**

“I agree to the terms and conditions outlined in the *Permission to Use Student Work* contract.”

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**PRINT NAME**

**SIGNATURE**

**DATE**

And

“I agree to the terms and conditions outlined in the UNT *Legal Model Release Form* contract.”

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**PRINT NAME**

**SIGNATURE**

**DATE**

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# *the schedule* // sixteen weeks of typographic greatness //

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#### WEEK 1 :: A 26-30

**W**

**INTRO:** Syllabus, attendance, required book and supplies  
**LECTURE:** Basic introduction to Typography | Monogram design & history  
**ASSIGN:** Monogram Design

**F**

**IN CLASS:** Work in and out of class: 40 monogram thumbnails, (20 serif/20 sans serif)

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#### WEEK 2 :: S 2-6 (2 DAYS)

**M** Labor Day, no class

**W**

**CRITIQUE:** 40 monogram thumbnails  
**ASSIGN:** 20 monogram revisions, (10 serif/10 sans serif)

**F**

**CRITIQUE:** 20 monogram revisions, (10 serif/10 sans serif)  
**ASSIGN:** 2 final full-size tight pencil monogram, due at the beginning of next class

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#### WEEK 3 :: S 9-13

**M**

**CRITIQUE:** Final full-size tight pencil monograms (1 serif/1 sans serif)  
**ASSIGN:** 2 final full-size tight pencil monogram digitized in Adobe Illustrator

**W**

**CRITIQUE:** 2 final full-size tight pencil monogram digitized in Adobe Illustrator  
**ASSIGN:** Final monogram, mounted

**F**

**DUE:** Final monogram, mounted  
**LECTURE:** Experimental/outsider/vernacular type  
**ASSIGN:** Materials assembly for work in class on Monday

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#### WEEK 4 :: S 16-20

**M**

**IN CLASS:** Experimental type production  
**ASSIGN:** Scanning and manipulation of selected best solutions  
Personality for evocative typography. Word research (definition, synonyms and visual research) + typeface selections due Friday, September 20

**W**

**CRITIQUE:** Scanned solutions  
**ASSIGN:** Final scanned solutions

**F**

**DUE:** Final scanned solutions  
**DUE:** Word search + visual research + typeface selections for evocative typography  
**LECTURE:** Evocative typography  
Show examples of type as content/communication/expression  
**ASSIGN:** Evocative typography: Word List and initial typeface selections

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### TYPOGRAPHY

# *the schedule* // *continued* //

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#### WEEK 5 :: S 23-27

M | W | F

**CRITIQUE:** Evocative typography: Word lists and initial typeface selections

**ASSIGN:** Evocative typography: Working process for remainder of the assignment

1. Generate variations by manipulating some combination of **KERNING, CHARACTER SPACING, ALIGNMENT, BASELINE SHIFTS, SCALE & CHARACTER MANIPULATIONS**
2. Select the best 3 direction from all revisions – create a tight pencil drawing
3. Generate tight pencil revisions/variations each for the best directions
4. Select most successful variation
5. Generate final tight pencil drawing and scan
6. Import scan into Illustrator for further visual refinement
7. Generate initial laser output for review
8. Upon review, generate additional tissue tracing refinements as necessary
9. Refine original computer file or re-scan final tracings for further refinement
10. Generate final laser output and initial color output for review

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#### WEEK 6 :: O 30-N 4

M | W | F

**CRITIQUE:** Work progress

**ASSIGN:** Continued Work Progress

1. Generate variations by manipulating some combination of **KERNING, CHARACTER SPACING, ALIGNMENT, BASELINE SHIFTS, SCALE & CHARACTER MANIPULATIONS**
2. Select the best 3 direction from all revisions – create a tight pencil drawing
3. Generate tight pencil revisions/variations each for the best directions
4. Select most successful variation
5. Generate final tight pencil drawing and scan
6. Import scan into Illustrator for further visual refinement
7. Generate initial laser output for review
8. Upon review, generate additional tissue tracing refinements as necessary
9. Refine original computer file or re-scan final tracings for further refinement
10. Generate final laser output and initial color output for review

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#### WEEK 7 :: O 7-11

M | W

**CRITIQUE:** Work progress

**ASSIGN:** Continued Work Progress

1. Generate variations by manipulating some combination of **KERNING, CHARACTER SPACING, ALIGNMENT, BASELINE SHIFTS, SCALE & CHARACTER MANIPULATIONS**
2. Select the best 3 direction from all revisions – create a tight pencil drawing
3. Generate tight pencil revisions/variations each for the best directions
4. Select most successful variation
5. Generate final tight pencil drawing and scan
6. Import scan into Illustrator for further visual refinement
7. Generate initial laser output for review
8. Upon review, generate additional tissue tracing refinements as necessary
9. Refine original computer file or re-scan final tracings for further refinement
10. Generate final laser output and initial color output for review

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# *the schedule* // *continued* //

#### **F**

**DUE:** Final evocative typography, mounted  
**ASSIGN:** Research for typographic poster design, due Friday, October 28th

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#### **WEEK 8 :: O 14-18**

#### **M**

**LECTURE:** Visual hierarchy  
**ASSIGN:** Hierarchy exercise 1

#### **W**

**CRITIQUE:** Hierarchy exercise 1  
**ASSIGN:** Refinements/Hierarchy exercise 1

#### **F**

**DUE:** Refinements/Hierarchy exercise 1  
**ASSIGN:** Hierarchy exercise 2

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#### **WEEK 9 :: O 21-25**

#### **M**

**CRITIQUE:** Hierarchy exercise 2  
**ASSIGN:** Hierarchy exercise 3

#### **W**

**CRITIQUE:** Hierarchy exercise 3  
**ASSIGN:** Revisions to exercises 1-3

#### **F**

**CRITIQUE:** Revisions to exercises 1-3  
**ASSIGN:** Final versions to all hierarchy exercises

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#### **WEEK 10 :: O 28 - N1**

#### **M**

**DUE:** Final versions to all hierarchy exercises  
**LECTURE:** Type poster, plastic evocative nature of type  
**CRITIQUE:** 25 typeface possibilities for emotional or evocative front  
**CRITIQUE:** Research/text for topic, typed  
**ASSIGN:** Front side — 30 thumbnail explorations. (3 x 4.5 inches)  
Screen version adaptations (15 half size web/15 full size smartphone)  
**ASSIGN:** Revisions 25 typeface possibilities for emotional or evocative front

#### **W**

**CRITIQUE:** 25 typeface possibilities for emotional or evocative front  
**CRITIQUE:** Front side — 30 thumbnail explorations. (3 x 4.5 inches)  
Screen version adaptations (15 half size web/15 full size smartphone)  
**ASSIGN:** Revisions front side — 20 thumbnail explorations. (3 x 4.5 inches)  
Screen version adaptations (10 half size web/10 full size smartphone)

#### **F**

**CRITIQUE:** Front side — 20 thumbnail explorations. (3 x 4.5 inches)  
Screen version adaptations (10 half size web/10 full size smartphone)

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# *the schedule* // *continued* //

**ASSIGN:** Revisions front side — 20 thumbnail explorations. (3 x 4.5 inches)  
Screen version adaptations (5 half size web/5 full size smartphone)

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**WEEK 11 :: N 4-8**

**M**

**CRITIQUE:** Front side — 20 thumbnail explorations. (3 x 4.5 inches)  
Screen version adaptations (5 half size web/5 full size smartphone)

**ASSIGN:** Revisions: Front side — 10 thumbnail explorations. (3 x 4.5 inches)  
Screen version adaptations (web/smartphone as needed)

**W**

**CRITIQUE:** Revisions: Front side — 10 thumbnail explorations. (3 x 4.5 inches)  
Screen version adaptations (web/smartphone as needed)

**ASSIGN:** Revisions: 5 half-size explorations of selected work from critique  
Screen version adaptations (web/smartphone as needed)

**F**

**CRITIQUE:** Revisions: 5 half-size explorations of selected work from critique

**ASSIGN:** Final full-size tight pencil/all versions

**ASSIGN:** 20 color palette studies

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**WEEK 12 :: N 11-15**

**M**

**CRITIQUE:** Final full-size tight pencils & review 20 color palettes, color revisions as necessary

**ASSIGN:** Final revisions as necessary to full-size tight pencils/all versions

**W**

**CRITIQUE:** Final revisions as necessary to full-size tight pencil

**ASSIGN:** Front side — computer implementation, printed half-size for ongoing crits  
Web and smartphone — imported .pdf for onscreen viewing

**ASSIGN:** 20 grid studies/thumbnails/layout design — poster backs (3 x 4.5 inches)  
Adaptations of selected layouts and copy to web and smartphone formats

**LECTURE:** Review: typographic hierarchy/grid and structure

**F**

**CRITIQUE:** 20 grid studies/thumbnails — poster backs (3 x 4.5 inches)

Adaptations of selected layouts and copy to web and smartphone formats

**CRITIQUE:** Front side — computer implementation, printed half-size

(You will continue to bring the front side of the poster to class for the remainder of the semester for revisions per instructor request... it won't be written on the schedule)

**ASSIGN:** 10 grid studies/thumbnails/layout design — poster backs (6 x 9 inches)

Adaptations of selected layouts and copy to web and smartphone formats

**WEEK 13 :: N 18-22**

**M**

**CRITIQUE:** 10 grid studies/thumbnails/layout design — poster backs (6 x 9 inches)

Adaptations of selected layouts and copy to web and smartphone formats

**ASSIGN:** Select and refine the best two directions — poster backs

Select and refine the best two directions — web and smartphone

**W**

**CRITIQUE:** Best two directions — poster backs



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***the schedule*** // *continued* //

Best two directions — web and smartphone  
**ASSIGN:** Computer implementation to best direction — poster back  
Computer implementation to best direction — web and smartphone

**F**  
**CRITIQUE:** Computer implementation to best comp/direction — poster back  
Computer implementation to best direction — web and smartphone  
**ASSIGN:** Computer implementation to best comp/direction — poster back  
Computer implementation to best direction — web and smartphone

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**WEEK 14 :: N 25-29 (2 DAYS 22 THANKSGIVING)**

**M**  
**CRITIQUE:** Computer implementation to best comp/direction — poster back on plotter paper  
Computer implementation to best direction — web and smartphone/onscreen format  
**ASSIGN:** Revisions to both the front and back of poster, print out half-size on plotter paper  
Revisions to web and smartphone/onscreen format

**W**  
**CRITIQUE:** Revisions to both the front and back of poster, print out full-size on plotter paper  
Revisions to web and smartphone/onscreen format  
**ASSIGN:** Revisions to both the front and back of poster, print out full-size on plotter paper  
Revisions to web and smartphone/onscreen format

**F**            **THANKSGIVING HOLIDAY**

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**WEEK 15 :: D 2-6 (2 DAYS, FRIDAY OFF)**

**M**  
**CRITIQUE:** Revisions to both the front and back of poster, print out full-size on plotter paper  
Revisions to web and smartphone/onscreen format  
**ASSIGN:** Revisions to both the front and back of poster, print out full-size on plotter paper

**W**  
**CRITIQUE:** Revisions to both the front and back of poster, print out full-size on plotter paper  
**ASSIGN:** Final full-size (24 x 36") on plotter paper  
**DUE:** Monday, December 9 by noon (12 p.m.)

**F**            **NO CLASS, READING DAY**

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**WEEK 16 :: D 9-13 (FINALS)**

**M**  
**DUE:** Full size poster front & back/plotter color

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**ASSIGN:** Revisions to both the front and back of poster, print out full-size on plotter paper  
Revisions to web and smartphone/onscreen format

**W**

**CRITIQUE:** Revisions to both the front and back of poster, print out full-size on plotter paper  
Revisions to web and smartphone/onscreen format

**ASSIGN:** Final full-size (24 x 36") on plotter paper  
Final web and smartphone presentatons/.pdf for onscreen viewing

**DUE:** Monday, December 9 by noon (12 p.m.)

**F**

**NO CLASS, READING DAY**

.....  
**WEEK 16 :: D 9-13 (FINALS)**

**M**

**DUE:** Full size poster front & back/plotter color  
Final web and smartphone presentatons/.pdf for onscreen viewing