## INFO

GD 5568.01: Graduate Typography
Maryland Institute College of Art
Fall 2016
Thu 4pm – 7pm, BR 413, 402
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## DESCRIPTION

This course serves as a deep immersion into advanced typographic practice. Typographic syntax and refinement will underscore more complex investigations of information hierarchy, grid systems, typographic voice, compositional strategy, and typography across media. Through a structured series of short exercises and sustained projects, students will increase their facility and confidence as typographers.

## OUTCOMES

— Learn to distinguish and create highly nuanced typography
— Strengthen your ability to work independently and collaboratively
— Gain confidence in your ability to professionally handle the typographic component of your work and strengthen you ability to speak persuasively about it
— Learn to set goals and assess progress through careful review, discussion, and analysis of your work practice
— *Develop your perceptual ability: learn to distinguish between good and bad typesetting;* learn to distinguish between well-made and poorly-designed typefaces; *and overall, learn to discern what looks good and what doesn't, and why*
— Learn to effectively manage large bodies of type and hierarchical emphasis and order
— *Learn how to setup and design with two basic types of grids: a column grid and a modular grid. Learn how to use the grid as both a support structure for systematic execution and an opportunity to clearly articulate typographic ideas*
— *Improve your fluency of InDesign: gain essential knowledge and skills in everything from style sheets and master pages to preference settings and shortcuts.*

## ATTENDANCE

Attendance will be mandatory. Students who have the equivalent of more than three absences will no longer be eligible to earn credit for the course. Three latenesses will equal an absence.

## PARTICIPATION

This class will demand active participation and engagement. You must prepare for every class: please bring the necessary tools and materials that will allow you to fully participate; and the proper attitude and professionalism that will enable you and your fellow students to fully engage.

## DOCUMENTATION

Hi-res photo documentation for physical work or proper documentation of screen-based work is due no later than one week after the end of the semester. Failure to submit final files will result in a reduction of 33% credit for the project.

## ASSESSMENT

Assessment of your performance will be based on the following set of equally weighted criteria:

— Enthusiasm for your work and the work of others
— Desire for improvement and growth
— Willingness to experiment and take risks
— In-class participation
— Inventiveness of formal and conceptual thinking
— Quality of craft

## SCHEDULE

This is a tentative schedule and is subject to change. More granular scheduling will be included with project descriptions and class emails.

Week 1, Sep 1
— Introduce class
— Assign Project 1
— Precedents lecture
— Visit Decker Library

Week 2, Sep 8
— Project 1 half-class crit

Week 3, Sep 15
— Project 1 half-class crit

Week 4, Sep 22
— Readings discussion
— InDesign tutorial
— Type foundries lecture

Week 5, Sep 29
— Project 1 final crit

Week 6, Oct 6
— In-class work session

Week 7, Oct 13
— Project 2 crit

Week 8, Oct 20
— InDesign tutorial
— Individual crits
— Nikki Villagomez lecture

Week 9, Oct 27
— Assign Project 3
— Project 2 final crit

Week 10, Nov 3
— Precedents lecture
— Project 3 crit

Week 11, Nov 10
— InDesign tutorial
— In-class work session

Week 12, Nov 17
— Lecture TBD
— Project 3 crit

Week 13, Dec 1
— Project 3 crit

Week 14, Dec 8
— Project 3 final crit

Week 15, Dec 15
— Exhibition and party

"There are two sides to typography. First, it does a practical job of work; and second, it is concerned with artistic form. Both these aspects, the utilitarian and the formal, have ever been true children of their day and age; sometimes form has been accentuated, sometimes function, and in particularly blessed periods form and function have been felicitously balanced."

—Emil Ruder

## DESCRIPTION

For your first project, you will design a type-only poster or digital projection for an artist exhibition. The artist exhibition can be real (i.e. it already happened, is happening, or is scheduled to happen) or hypothetical, but your poster or projection will be an announcement for the exhibition.

The poster or digital projection should capture and connect to the artist's work — its ideas and motifs rather than its formal qualities — through typography. It should set the stage for the artist's ideas. Experiment and play to discover various ways of creating dynamic, graphic compositions with type. Manipulate variables such as spacing, color, weight, style, size, legibility, and type choice in order to establish hierarchy and create interesting typographic relationships.

## PROCESS

You will be randomly assigned an artist from the following list:

| | |
|---|---|
| Albers, Anni | Mori, Mariko |
| Beuys, Joseph | Ono, Yoko |
| Chicago, Judy | Pettibon, Raymond |
| Dumas, Marlene | Rauch, Neo |
| Eliasson, Olafur | Sze, Sarah |
| Genzken, Isa | Tillmanns, Wolfgang |
| Hesse, Eva | Vollmer, Ruth |
| Klein, Yves | Walker, Kara |
| Lawrence, Jacob | Zhang Enli |

Your project will begin with research on your assigned artist, and to kick off this research, we will make a visit to MICA's Artist File. Located on the lower level of the Decker Library, the Artist File "contains items of an ephemeral nature such as small catalogs, brochures, and announcements" from hundreds of artists including "the great masters of art history and major contemporary artists, especially those who have exhibited in the last five years." Your artist is represented in the file. As part of your research to form a body of knowledge about your artist from which you will mine design ideas, it's helpful to observe relevant precedent design examples, so it's a good place to start.

## REQUIREMENTS

— Just text, including: the title, the name of the artist, the location, and the dates of the exhibition
— Additional text is welcome but not necessary
— Poster: black-and-white or color, 24 × 36 inches, single-sided
— Digital projection: static (no motion), within a 24 × 36 inch area on any surface
— Type: Limited to the use of a single typeface

## DEADLINES

Week 2, Sep 8: Half-class crit
— Present at least six different 1:4-scale (6 × 9 in.) black-and-white designs for your poster/projection
— Include research/process if you think it would be helpful to your presentation

Week 3, Sep 15: Half-class crit
— Present a full-scale (24 × 36 in.) black-and-white poster/projection (tiled is fine) accompanied by a 1:4 scale (6 × 9 in.) color version

Week 5, Sep 29: Full-class crit
— Present your final full-scale color poster/projection

## DESCRIPTION

For your second project, you will design a printed brochure or interactive digital piece that employs diagrams to illuminate one aspect of your life according to a clear conceptual and visual framework: this could include any of many habits or proclivities related to eating, dining, friendship, hygiene, family, clothing, childhood, communication, quirks, dating/relationships, etc. Language and formal syntax, color, and configuration must grow out of the hierarchy and nature of the content.

## PROCESS

The first and most important challenge with this assignment is to identify a rich area from which to mine data. You could start by making lists in your notebook, or gathering and organizing photographs, or making a mindmap, but start wide, loose, and open — explore, accumulate, organize, and categorize things related to you and your life: your interests, ticks, collections, obsessions, etc. Dive deep into your data, beyond the most expected, ordinary things until something surprising or interesting emerges.

Next — and this needs to be considered when choosing the theme of the collection — imagine ways that the information can be configured, grouped, organized, and displayed so that the physical, formal manifestation supports the idea of the collection of facts, and the presentation of information is inherently interesting for the reader or user to experience.

## REQUIREMENTS

— Print: 11 × 17 inches, folded (e.g. trifold) or a different folded format but must be hand-held/mailable
— Digital: single-page website with simple interactivity
— Black-and-white (and the many greys formed through typographic color), plus selective applications of color as appropriate to the subject
— Type: Limited to the use of two typefaces

## DEADLINES

Week 7, Oct 13: Half-class crit
— Present a rough draft of your bio-diagram
— Include research/process if you think it would be helpful to your presentation

Week 8, Sep 20: Small group crits
— Present a refined version of your bio-diagram

Week 9, Sep 27: Full-class crit
— Present your final bio-diagram

## DESCRIPTION

In 1946, Max Bill wrote an article entitled "Über Typografie" ("On Typography") that served as a founding statement of Swiss modernist typography. Soon after this article was published, Jan Tschichold replied with "Glaube and Wirklichkeit," ("Belief and Reality") which sought to refute many of Bill's opinions, and reflected Tschichold's own turn from a modernist to a traditionalist typographer. Paul Renner then added a third, more neutral voice to the debate with "On Modern Typography."

For your third project, you will design a publication that features these three articles, while adding a fourth voice — your own — through three ways: the design of the publication, your own notes on the articles, and relevant imagery of your choosing.

## PROCESS

You will begin with a close-read of the three articles. As you read, take notes on specific points and craft a response. These notes should articulate your own thoughts and opinions about what each of the authors are saying: what you agree or disagree with, what you find interesting or relevant, and why. You will then typeset all three original texts, plus your notes as an additional textual element.

As a final ingredient, you will add images and corresponding captions. The content of the images is up to you, but the images should connect to the subject matter in some way: anything from examples of the authors' works, to examples of contemporary graphic design that reflect the authors' stances, to your own photographs or illustrations that capture the authors' ideas in some way — any imagery that supports the text is fair game.

In summary, you will make a publication that consists of:
— The three essays mentioned above
— Your notes as marginalia, footnotes, an additional essay, or some other text form of your choosing
— Relevant imagery of your choosing

## REQUIREMENTS

— Your publication must include a cover, a table of contents, and a colophon, plus any other conventional or unconventional elements that suit your design idea
— Black-and-white or color
— Format, binding, and other production details are up to you, but keep in mind that you must produce two copies, including one that you will give to me, so you may want to keep it simple

## SCHEDULE

Detailed schedule to come.

## AMERICANS WITH DISABILITIES ACT

Any student who may need an accommodation based on the potential impact of a disability should contact the Learning Resource Center at 410-225-2416, in Bunting 458, to establish eligibility and coordinate reasonable accommodations.

## ENVIRONMENTAL HEALTH AND SAFETY (EHS)

Students are responsible to follow health and safety guidelines relevant to their individual activities, processes, and to review MICA's Emergency Action Plan and attend EHS training. Students are required to purchase personal protection equipment appropriate for their major or class. Those students who do not have the proper personal protection equipment will not be permitted to attend class until safe measures and personal protection are in place.

## PLAGIARISM

Each discipline within the arts has specific and appropriate means for students to cite or acknowledge sources and the ideas and material of others used in their own work. Students have the responsibility to become familiar with such processes and to carefully follow their use in developing original work.

— Policy

MICA will not tolerate plagiarism, which is defined as claiming authorship of, or using someone else's ideas or work without proper acknowledgement. Without proper attribution, a student may NOT replicate another's work, paraphrase another's ideas, or appropriate images in a manner that violates the specific rules against plagiarism in the student's department. In addition, students may not submit the same work for credit in more than one course without the explicit approval of all of the instructors of the courses involved.

— Consequences

When an instructor has evidence that a student has plagiarized work submitted for course credit, the instructor will confront the student and impose penalties that may include failing the course. In the case of a serious violation or repeated infractions from the same student, the instructor will report the infractions to the department chair or program director. Depending on the circumstances of the case, the department chair or program director may then report the student to the appropriate dean or provost, who may choose to impose further penalties, including expulsion.

— Appeal Process

Students who are penalized by an instructor or department for committing plagiarism have the right to appeal the charge and penalties that ensue. Within three weeks of institutional action, the student must submit a letter of appeal to the department chairperson or program director, or relevant dean or provost related to the course for which actions were taken. The academic officer will assign three members of the relevant department/division to serve on a review panel. The panel will meet with the student and the instructor of record and will review all relevant and available materials. The panel will determine whether or not to confirm the charge and penalties. The findings of the panel are final. The panel will notify the instructor, the chairperson, division, the student, and the Office of Academic Affairs of their findings and any recommendations for change in penalties.

## TITLE IX NOTIFICATION

Maryland Institute College of Art seeks to provide an educational environment based on mutual respect that is free from discrimination and harassment. If you have encountered sexual harassment/misconduct/assault, please know that there are multiple ways to report it and you are encouraged to do so (www.mica.edu/equal_opportunity). Additionally, in order to meet our commitments to equity and to comply with Title IX of the Education Amendments of 1972 and guidance from the Office for Civil Rights, faculty and staff members are required to report disclosures of sexual violence made to them by students, except when prior notice regarding a specific classroom assignment or discussion is provided. If you require academic accommodations due to an incident involving sexual harassment or discrimination, please contact Student Affairs at 410.225.2422 or Human Resources at 410.225.2363.

## STUDENTS WITH EXTENDED ILLNESS OR CAUSE FOR LEGITIMATE ABSENCE

In the case of extended illness or other absences that may keep the student from attending a class for more than three meetings, undergraduate students must contact the Student Development Specialist in the Division of Student Affairs. The Student Development Specialist will then work with the student to determine the cause and appropriateness of the absences and subsequently notify instructors as necessary. Graduate students must contact the instructor, program director, and the Office of Graduate Studies. Students in art education or professional studies programs must contact the Dean for the Center for Art Education or the Associate Dean for Open Studies, respectively. The appropriate administrator will facilitate a conversation with relevant faculty to determine whether the student can achieve satisfactory academic progress, which is ultimately at the sole discretion of the faculty member.