Professor Peter Andrew, pandrew@sfasu.edu, 936-468-4804 ext. 4451, office B127 advising/hours by appointment.
Students registered for this class are responsible to fulfill syllabus requirements to pass the course.
Graduate level work must demonstrate model performance.

Typography
3 semester hours: 6 hours studio, 3 hours independent work per week.
Studio class for professional practice using type in graphic design.
Levels A, B. Pre-requisite: ARTS 2313 or instructor permission.

Typography includes the skills useful for designing with type in graphic communications.
Effective typography marries form (attractiveness) with function (usefulness).
Projects include professional graphic designs, applied designs, and advertising & editorial layout.

This course is formatted for face-to-face and livestream (synchronous) delivery.
Students in this class must have access to a computer with an Adobe Creative Cloud account.
The ART 121 graphic design studio is available during class times to users who choose to use the lab.
ART 121 lab users must abide by lab rules and etiquette or surrender access rights.
Class usually starts with instructor lecture/demos, followed by individual studio time.
Weekly project uploads are due by 5 PM Friday, unless otherwise noted. Late work unacceptable.
Project deadlines for F2F, Livestream and Online course delivery are the same.

Follow room etiquette when using the SFA graphic design studio. Leave the area clean.
* Abide by pandemic health safety mandates. Currently: N-85 to N-95 grade face mask and 6’ social distance.
* Sanitize work area before and after use.
* Spray aerosols only in spray booths located in the painting, drawing, and sculpture studios.
* Project research becomes a process book. Save research files for final process book submission.
* Save and upload all project work by deadline. Project file naming convention: 5314F21lastnameFirstname01, etc.

Intended Learning Outcomes
Demonstrate graphic design knowledge and proficiency.
Develop creative design problem-solving skills.
Compare personal progress to high quality professional designs.
Participate in individual and group art activities to foster & showcase abilities and skills.

Student Learning Outcomes
Follow directions, meet deadlines, self-motivate, make type designs using art elements and strategies;
Explore creative options within limits;
Position projects appropriately for a variety clients and audiences;
Give feedback, critically discuss and assess design work;
Upload final type design portfolio and process book.

Required
* ARTS 2313 prerequisite.
* Access to computer and Adobe Creative Cloud apps. Self-guided tutorials to learn Adobe Creative Cloud apps.

Each module gives a project to create, design ideas and topic examples.
* All projects and process book submitted by final class day or prescribed deadline(s).
Use this rubric for feedback:
“I like…” Find something positive about the project to praise.
“I wish…” Find something that would benefit the work through correction, revision, or improvement.
“What if…?” Make suggestions about how to specifically modify the project to enhance its effectiveness.

Class Etiquette
Mutual respect is the golden rule. A studio free from distraction is essential for quality design. “Our rights end where our neighbor’s territory begins.” Focus on the project at hand. Accelerate personal progress. Strive for continuous creative growth. Actively solicit feedback from the instructor. Plan dedicated time outside class to complete projects.
In class: Disruptive behavior is inappropriate. Silence phones. Respect work time and demonstrate adult work ethic. Mind current health notices. No food inside the lab. Dispose acrylic rinse water in toilet not in sink drain. Recycle waste.

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* Spray aerosols only in spray booths located in the painting, drawing, and sculpture studios.
* Project research becomes a process book. Save research files for final process book submission.
* Save and upload all project work by deadline. Project file naming convention: 3311F20lastname01, etc.

Grades
1. Completing and submitting weekly projects, fulfilling projects effectively, and giving active feedback,
2. Meeting project submission schedule on time,
3. Submitting portfolio = all revised project files and presentations (pdf web format okay) by last class day.

Attendance implies being active on multiple levels.
Absence above 6 contact hours = 2 classes, or missing 2 project deadlines, adversely affects grades.
No course credit earned = FAILURE, after missing 18 hours = 6 classes, or 5 deadlines.
Late projects unacceptable, projects must be turned in or presented on time.
Projects may be revised and re-submitted until final class day.

SFA General Bulletin Items

Acceptable Student Behavior: Classroom behavior should not interfere with the instructor’s ability to conduct the class or the ability of other students to learn from the instructional program (please see Student Conduct Code, policy D-34.1). The instructor has full discretion over what behavior is appropriate in the classroom. Students who do not attend regularly or who perform poorly may be referred to the Early Alert Program to provide recommendations, resources, or other assistance to help SFA students succeed.

Class Attendance and Excused Absences: Regular and punctual attendance is expected at all classes, labs and activities for which a student is registered. For classes where attendance is a factor in the course grade, the instructor shall make his policy known in writing at the beginning of each term and shall maintain an accurate record of attendance. Regardless of attendance, every student is responsible for course content and assignments. University policy excuses students from attendance for absence related to health, family emergencies and student participation in university-sponsored events. Students are responsible for providing documentation satisfactory to the instructor for missed classes. Students with acceptable excuses may be permitted to make up work for absence to a maximum of three weeks of a semester or one week of a summer term when the nature of the work missed permits. In case of absence by participation in University-sponsored events, announcement via MySFA by the provost constitutes official excuse. Event faculty sponsors must submit an e-mail attachment with written absence explanation, date, time and alphabetical list of students attending to the office of the provost for posting.

Grading System: Student grades are determined by daily work, oral/written quizzes, and final exams. A means excellent; B good; C average; D passing; F failure; QF quit failure; WH incomplete/grade withheld; WF withdrew failing; WP withdrew passing. WP/WF are assigned only when a student has withdrawn from the university after mid-term or with approval of the student's academic dean. No grade can be taken from the record unless mistakenly recorded. Specified courses are graded on a pass/fail (P/F) system with no other grade awarded. A student who earns F can get credit only by repeating the course. A gives four grade points per semester hour; B three grade points; C two grade points; D one grade point; and F, WH, WF and WP, no grade points. The semester hours undertaken in all courses, except remedial courses, repeat courses and courses dropped with grades of W or WP, are counted in the grade point average. WF counts as hours attempted with 0 grade points earned in computing grade point average. WP does not count as hours attempted in computing grade point average. At instructor’s discretion and with approval of the director, WH is earned only if the student cannot complete the course due to unavoidable circumstances. Students must complete work within one calendar year from the semester when they receive WH, or the grade automatically becomes F. If students register for the same course in future terms, WH automatically becomes F and is counted as a repeat course for the purpose of computing the grade point average.

Academic Integrity: All university faculty and students are responsible for academic integrity. Faculty promote integrity by instructing on the practice of honesty, abiding by university policy on penalties for cheating and plagiarism, and by personal example. Definition of Academic Dishonesty: Academic dishonesty includes cheating and plagiarism. Cheating includes (but not limited to) using or attempting to use unauthorized materials to aid in achieving a better grade in a course; falsifying or inventing any information intended to deceive (including citations and assignments); and/or helping or attempting to help another in cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they are your own. Examples of plagiarism: submitting an assignment as if it were your own work when it is partly the work of another; submitting a work that has been purchased or obtained from an Internet source or other source without due credit; and using the words or ideas of an author in your work without giving the author due credit. Complete policy at http://www.sfasu.edu/policies/academic_integrity.asp
Students with Disabilities: To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004/468-1004 (TOO) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to http://www.sfasu.edu/disabilityservices/

Safety: “If you are pregnant or become pregnant while taking this course or have a medical condition that could increase your sensitivity to chemical exposure, it is important for you to take all precautions concerning your own personal safety. While reasonable measures have been taken to ensure your safety, there is a risk in this class of exposure to material that could prove harmful to persons at risk. Please contact the professor should you have questions or concerns. Students who need accommodations for certified disabilities should work through the Office of Disability Services and then your professor.” - SFA General Counsel

COVID-19 MASK POLICY
Masks (cloth face coverings) must be worn over the nose and mouth at all times in this class and appropriate physical distancing must be observed. Students not wearing a mask and/or not observing appropriate physical distancing will be asked to leave class. All incidents of not wearing a mask and/or not observing appropriate physical distancing will be reported to the Office of Student Rights and Responsibilities. Students who are reported for multiple infractions of not wearing a mask and/or not observing appropriate physical distancing may be subject to disciplinary actions. 
Personal hand sanitizer and additional health precautions encouraged.

SFA ONLINE: https://www.sfasu.edu/academics/sfaonline
Brightspace and Zoom support information and tutorial videos: https://www.sfactl.com/student-support
Brightspace Support team: 936.468.1919, d2l@sfasu.edu

AARC: Academic Assistance and Resource Center (AARC)

Diversity Statement: https://www.dropbox.com/s/fz9d4ml2j01pb0z/20210802-DEI-EquityStatement-07.mp4?dl=0

Mental Health and Wellness
SFA values students’ mental health and the role it plays in academic and overall student success. SFA provides a variety of resources to support students’ mental health and wellness. Many of these resources are free, and all of them are confidential.

On-campus Resources: SFA Counseling Services, Rusk Building, 3rd Floor, 936.468.2401, www.sfasu.edu/counselingservices
SFA Human Services Counseling Clinic, Human Services, Room 202, 936.468.1041, www.sfasu.edu/humanservices/139.asp
Crisis Resources: Burke 24-hour crisis line: 1.800.392.8343, Suicide Prevention Lifeline: 1.800.273.TALK (8255), Crisis Text Line: Text HELLO to 741-741

Calendar 14342 ARTS 5314-001 Graduate Typography, F21. F2F/Livestream M/W 2 - 4:40, SFA Art graphic lab B121. Professor Peter Andrew, pandrew@sfasu.edu, 936-468-4804 ext. 4451, office B127 advising/hours by appointment. Students registered for this class are responsible to fulfill syllabus requirements to pass the course.

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Week 1
M 8/23 Syllabus & project overview. Intro to typography.
W 8/25 InDesign review.

Week 2
M 8/30 Good, Bad & Ugly Type. 4 examples: legible/illegible & attractive/unattractive combinations.
W 9/1 Good, Bad & Ugly Type, revise illegible/unattractive into legible/attractive. Project 1 Due 5 PM.

Week 3
M 9/6 Thank You! Personalized greeting card.
W 9/8 Personalized greeting card. Project 2 Due 5 PM.
F 9/10 Communication Arts Student Type Contest https://www.commarts.com/competition/2022-typography

Week 4
M 9/13 Font Heraldry, coat of arms using type.
W 9/15 Font Heraldry, coat of arms using type. Project 3 Due 5 PM.

Week 5
M 9/20 Artists’ Type, hand-made fine art using type.
W 9/22 Artists’ Type, hand-made fine art using type. Project 4 Due 5 PM.

Week 6
M 9/27 Facebook Font Artist, typographers home page.
W 9/29 Facebook Font Artist, typographers home page. Project 5 Due 5 PM.

Week 7
M 10/4 Style Guide, propose blog/magazine.
W 10/6 Style Guide, propose blog/magazine. Project 6.1 Due 5 PM.

Week 8 Mid-semester
M 10/11 Online style guide presentations.
W 10/13 Online style guide presentations.

Week 9
M 10/18 Magazine/Blog Editorial Layout, editorial feature/blog post.
W 10/20 Magazine/Blog Editorial Layout, editorial feature/blog post. Project 6.2 Due 5 PM.

Week 10
M 10/25 Magazine cover/blog home page design.
W 10/27 Magazine cover/blog home page design. Project 6.3 Due 5 PM.

Week 11
M 11/1 Annual Report for a Cause research and planning.
W 11/3 Annual Report for a Cause research and planning. Project 7.1 Due 5 PM.

Week 12
W 11/10 Annual Report with a Cause editorial layout. Project 7.2 Due 5 PM.

Week 13
M 11/15 Annual Report with a Cause cover design.
W 11/17 Annual Report with a Cause cover design. Project 7.3 Due 5 PM.

Thanksgiving Holiday Week

Week 14
M 11/29 Resumé design.
W 12/1 Resumé design. Project 8 Due 5 PM.

Week 15
M 12/6 Final Portfolios & Process Books Due 4 - 6 PM

Projects 14342 ARTS 5314-001 Graduate Typography, F21. F2F/Livestream M/W 2 - 4:40, SFA Art graphic lab B121. Professor Peter Andrew, pandrew@sfasu.edu, 936-468-4804 ext. 4451, office B127 advising/hours by appointment.

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Project 1 Good, Bad & Ugly Type. Legibility meets attractive design, or “form follows function.”
Project 2 Thank You! Personalized greeting cards.
Project 3 Font Heraldry. Typographic family coat of arms.
Project 4 Artists’ Type. Use type to create hand-made fine art.
Project 5 Facebook Font. Research and create a Facebook page for an acclaimed type designer.
Project 6.1 Zine/Blog Style Guide. Research and analyze style guides. Propose a blog or magazine concept.
Project 6.2 Zine/Blog Editorial Layout. Design an editorial feature article or blog post using type.
Project 6.3 Zine Cover Design. Design a magazine cover or blog home page using type.
Project 7.1 Annual Report with a Cause Research and Planning. Research a non-profit for an annual report.
Project 7.2 Annual Report with a Cause Editorial Layout. Design an editorial feature or website link for the non-profit.
Project 7.3 Annual Report with a Cause Cover Design. Design the annual report cover or web home page for the non-profit.
Project 8 Resumé.

Process book: a pdf web-formatted document that records your concepts and research along project development. May
be compared to a professional scrap book or back story. Helps to arrange the process book in time-order, start to finish.

Portfolio: the above seven completed and revised projects plus the process book.

**Vocabulary**
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**Type design considerations:**
- media format (screen, print, static vs time-based)
- design strategy (arrangement, motif, meaning)
- art, type
- color

**Design principles:**
- unity & variety
- hierarchy (aesthetic attraction & legibility, “form & function”, appropriateness, taste)
- emotion (power, story, drama, )

**Type strategies:**
- balance, symmetry, formal mirror symmetry, asymmetry, hierarchy
- dominance, focal point, emphasis
- scale, size contrast
- economy, less is more, minimalism
- movement, repetition

**Creative Process**
- accept, commit, own
- define, describe
- research, analyze, absorb, break apart
- generate ideas, synthesize, assemble, brainstorm, thumbnail sketch
- select, rank, develop the most workable idea, rough draft
- produce, implement, make, finish the project
- evaluate, feedback, learn

**Historic styles:**
- Prehistoric, 2,500,000 to 1500 BC: nomadic homo sapiens (Stone, Bronze, Iron Ages)
  - 125,000 to 20,000 BC: cave art paintings
- Neolithic, 8000 to 3000 BC: nomad to agriculture switch, development of written language
- Sumerian, 5000 to 1800 BC: Cuneiform
- Egyptian: 3000 to 300 BC: Hieroglyphic
- Indian: 2000 BC to today: Sanskrit (invention of zero)
- Greek: 700 to 200 BC: Alphabet
- Roman, 300 BC to 1500 AD: Alphabet
- Script: Carolingian miniscule, calligraphic
- Blackletter (Gothic, Fraktur), 1100 to 1600’s: Gutenberg **Invention of printing**
- Old Style, 1500 – 1600’s: Garamond
- Transitional, 1700’s: Caslon, Baskerville
- Modern (Neo-Classical), late 1780 to 1800’s: Bodoni
Slab Serif, 1800’s: Courier, Rockwell, Egyptienne
Sans Serif, 1815 to today: Grotesque, Helvetica, Arial
Decorative 1800’s to today: Stencil, Rosewood
Digital (Glyphic), 1970’s to today: Adobe True Type, Multiple Master Fonts, Emigre type foundry, more

Type anatomy
- stroke: line weight, as in light, medium, bold
- stress: thick-thin relationships
- slant: angle of strokes, as in italic
- sans-serif: undecorated character strokes, no end caps
- serif: decorated character strokes, end caps

Type classification (serif, sans-serif, decorative, script)
- character: glyph “carving”, pictograph, single mark or letter from alphabet set, graphic mark
- font: complete set of characters in one style, size, & weight, “reservoir, source”
- family: group of fonts in one style including different weights & sizes
- lower case: small letters, minuscules
- style: distinguishing identity, characteristic, manner of a specific time period, movement, place or person
- text: body copy, typically between 7 and 14 point
- UPPER CASE: capitals, majuscules

Type hierarchy
- Style: Old Style Serif
  - Families: Garamond
    - Fonts: Garamond variations (regular, italic, light, light italic, bold, bold italic, extra bold, extra bold italic)
    - Characters: letters, numbers, punctuation, alternates, symbols

Type measurement
- units, points (12 points = 1 pica), picas (6 picas = 1 inch)
- type height, type size; measured in points vertically from ascender to descender
- x-height, baseline, cap height, ascender, descender, counter
- leading, line space (measured in points vertically from baseline to baseline
- line width (column width, measured in picas horizontally from left to right margins)
- letterspace, em space, en space, units
- kerning, letterspace, tracking
- column depth (measured in inches)
- grid (column formats)

Arrangement of type
- neat left (left justify)
- neat right (right justify)
- justified (left & right margins vertically align)
- centered
- custom wrap

Specifying type, type spec formula:
- type height (points) over leading (points) by line width (picas), style, weight, arrangement.
- Example: “Ten-point Times bold on twelve-point leading, neat left and ragged right columns 18 picas wide, upper and lower case.”
- Written: 10 x 18 Times bold, neat left, U&lc
Editorial layout basics
  advertising to editorial ratio
  art to copy ratio
  live area versus margins
  grid
  gutter
  columns
  column format
  column inches
  editorial layout type hierarchy: masthead, chapter headline, topper, headline, sub-headline, byline, body text or copy, biography, artwork (photos, illustrations, graphics), credits, captions, sidebar, teaser