

1 The Making of Letters

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ART 4930 The Making of Letters
Sect 602 Summer A 2017

Class M/W 8:00AM-11:30PM
 HBR 141

Office HBR 117

description In Type 1, you learn fundamental rules regarding typographic anatomy, layout, formatting, grid structures, context, and meaning in relation to form, primarily by working with a range of existing, classic typefaces. In this course however, you are encouraged to learn about letterform anatomy and systems by breaking these rules and building your own, from the ground up. By investigating a wide range of experimental letterform generative processes through physical means, you will come away with an unique swatch of treatments, one of which will be digitized and developed into a typeface.

This condensed, six week studio course covers:

- 1) Hand lettering tools, techniques, and processes
- 2) How to digitize hand-lettered specimens + make a font
- 3) Contemporary type designers, studios, and foundries
- 4) Unique typographic applications including letterpress

deliverables 1) Four Complete + Unique Lettering Swatch Phrases
 2) One Original + Type-able (.OTF file) Typeface
 3) Type Sample or Gig Poster: showcases original typeface
 4) Your Choice: Custom application using your typeface
 5) Cards For Humanity: Handlettered + Letterpress Printed

policy All assignments, critiques, and classes* are mandatory and participation is expected. Readings advised. All work is due pinned up for crit at the start of class, even if you're absent. Assignments will NOT be accepted by email. Late work is NOT accepted [F].

- * You get 1 freebie absence, no questions asked.
 2 absences = drop one letter grade, 3 total absences = Fail. Bring any missed work to following class. If work

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is not presented on the next attended class period, you will not receive credit for the work (meaning a 0).
Tardy = anytime past roll-call; 2 Tardies = 1 Absence.

Your faculty, as a general rule, will work with you if you communicate effectively in advance of absences and problems. We respond to emails. We do not respond to "Day Before" emails. No grace is extended for computer problems: DO NOT lose your work.

No plagiarism. Stealing = failure. Appropriation is not theft. See also, RIP: A Remix Manifesto.

structure Given the open structure of the class, self-discipline is integral and considered in overall course evaluation. Critiques require mandatory participation. Materials must be physically brought in to class. Class time is to be used for production: Anyone without something to work on will be asked to leave. Revisions are always ongoing.

grading 5 Projects = 20% each (Due at end of semester)
Basis: authorship, craft, finesse, time management, ideas, content, form, experimentation, investigation, inventiveness, originality, relevancy, coherence, evolution, impressiveness, participation, attitude, attendance. Grades received at culmination of course.

documentation Final Class: At the end of the semester, students must hand in ALL physical work along with relevant digital files [collected digitally]. Photograph all physical work prior to final crit. Bring all physical work to final crit. Documentation required to receive a final grade.

suggested text New Typographic Design, by Fawcett-Tang
Made With FontFont, by Jan Middendorp + Erik Spiekermann
Vintage Graphics, by Steven Heller + Louise Fili
Scripts: Elegant Lettering from Design's Golden Age,
by Steven Heller + Louise Fili
Dimensional Typography: Words in Space, by Abbott Miller
Hand to Type: Scripts, Hand-Lettering and Calligraphy
by R. Klanten + Jan Middendorp
Typography Sketchbooks, by Steven Heller + Lita Talarico
Little Book of Lettering by Emily Gregory

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Drawing Type: Intro to Illustrating Letterforms,
by Alex Fowkes
Creative Lettering and Beyond, by Gabri Joy Kirkendall
Leon Ferrari & Mira Schendel: Tangled Alphabets,
by Andrea Giunta
I Wonder, by Marian Bantjes
Elegantissima: The Design and Typography of Louise Fili
Lettering & Type, by Bruce Willen + Nolen Strals
Fraktur Mon Amour, by Judith Schalansky
Edward Fella: Letters on America Hardcover, by Blackwell
Type in Motion, by Jeff Bellantoni + Matt Woolman
American Wood Type, by Rob Roy Kelly
Type Addicted, by Victionary
Type, Image, Message, by Skolos + Wedell
Hand Job, by Mike Perry
Jurriaan Schrofer, by Adrian Shaughnessy
Drop Caps: 100 Postcards, by Jessica Hische
In Progress, by Jessica Hische
House Industries: 100 Postcards
Body Type, by Ina Saltz
Sign Painters, by Levine & Macon
New Vintage Type by Steven Heller
The Annual of The Type Directors Club, Vol. 1-37

materials TypeTool 3 and/or RoboFont, Adobe Illustrator/InDesign/
Photoshop, Boxcar photopolymer K152 plate, light table
or LightTracer light box (suggested), flat edged (chisel
tip) felt marker, assorted Micron Pens (005 through 08),
India ink, assorted pencils, Staedtler Mars plastic white
eraser, tracing paper, pad of white sketchbook paper,
pad of newsprint, 2+ sheets of 22"X30" white Stonehenge,
artist tape, Scotch tape, assorted brushes, 36" cork-
backed metal ruler, X-Acto knife #11, replacement blades
#11, scissors, self-healing cutting mat 12 X 18"

Materials will vary on a student-to-student basis: TBA.

TypeTool 3 1 year subscription to Type Tool: [academic discount]
Purchase from: <http://www.fontlab.com/academic-purchases>
For clarification, here is the PDF:
www.fontlab.com/downloads/documents/AcademicOrderForm.pdf
The PDF is also attached to the end of this document
That gets emailed to: orders@fontlab.com

RoboFont <http://doc.robofont.com/download>
[Free 1-year student license is available on Canvas:
DO NOT SHARE WITH ANYONE ELSE OR OUR PRIVILEGES WILL BE
REVOKED BY FREDERIK BERLAEN, ROBOFONT CONTRIBUTOR]

Boxcar Press <https://www.boxcarpress.com>

Plates: Minimum Plate Size is 50 square inches for \$35.50
K152 photopolymer plate fits our Proofing Press
<https://www.boxcarpress.com/plate-choices-pricing>

File Prep: CMYK mode, K=100%, right-reading,
outline type, Export Press Quality Print PDF
<https://www.boxcarpress.com/file-preparation>

collaboration Students are encouraged to collaborate in various ways
as a reflection of design reality. Please ask about how
to make a collaborative project function. Minimally, use
your peers to help critique and document work.

disability From the Office of Student Disability Services:
Any student with a disability is encouraged to meet
with me privately during the first week of class to
discuss accommodations. Each student must bring a
current Memorandum of Accommodations from the Office of
Student Disability Services, which is a prerequisite
for receiving accommodations. Accommodated examinations
through the Office of Student Disability Services require
two weeks notice.

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ALCs CONTENT/DISCIPLINE SKILLS

- 01 Demonstrate the ability to create and develop visual form in response to communication problems, including an understanding of principles of visual organization/ composition, information hierarchy, symbolic representation, typography, aesthetics, and the construction of meaningful messages.
- 02 Possess an understanding of tools and technology. Relevant tools and technologies include, but are not limited to, drawing, offset printing, photography, and time-based and interactive media (film, video, computer multimedia).
- 03 Demonstrate a basic understanding of design business practices, including ability to organize projects and work as a productive creative team member.

COMMUNICATION SKILLS

- 04 Write clearly and effectively: well-organized, well-developed papers.
- 05 Exhibit functional oral communication

CRITICAL THINKING SKILLS

- 06 Solve visual communication problems, including skills of problem identification, research and information gathering, analysis, generation of alternative solutions, prototyping and user testing, and evaluation of outcomes.
- 07 Demonstrate ability in conceptual, logical, and intuitive thinking as applied to graphical analysis.

CIVIC ENGAGEMENT

- 08 Show respect for persons of different cultures, genders, and ethnicities
- 09 Gain experience beyond the classroom working with area cultural or non-profit institutions.
- 10 Recognize the social and ethical responsibility of creating visual design.

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- 01 MAY 15 M intro course : Lettering Lecture : ASSIGN Deliverables :
look/photograph books : **WORKSHOP 1 Kit of Parts / Modular Numerals** : HOMEWORK Acquire Materials + Finish Modular +
10+ photos of different + cool signs/lettering specimens
- 02 MAY 17 W Critique Modular : **WORKSHOP 2 Collaborative Drop Caps**
(in class) : **WORKSHOP 3 Fabricated** (FINISH BOTH FOR HW) :
pair-up letterpress partners for plates and design cards
: find + interview your "humanity"
- 03 MAY 22 M Critique Fabricated AND Drop Caps : DEMO Vectoring in
Illustrator : **WORKSHOP 4 Mutation** (FINISH FOR HW)
- 04 MAY 24 W Critique Mutation : Crit Letterpress Card Designs :
send file to Boxcar : DEMO Letterpress (TA = Ian Thureau) :
WORKSHOP 5 Negative Space Priority (FINISH FOR HW)
- ** MAY 29 M MEMORIAL DAY: NO CLASS
- 05 MAY 31 W Critique Negative Space : **WORKSHOP 6 3D** (FINISH FOR HW) :
DEMO Making a Font in TypeTool : LP
- 06 JUN 05 M Crit 3D : DEMO RoboFont with Peter Sather : **WORKSHOP 7**
Context-Dependent (FINISH HW) : LP
- 07 JUN 07 W Crit Context : **WORKSHOP 8 PhotoGrid** (FINISH FOR HW) : LP
- 08 JUN 12 M Crit Photo Grid : Critique Typeface : Open Studio : LP
- 09 JUN 14 W Crit Type Sample or Gig Poster : Open Studio : LP
- 10 JUN 19 M Open Studio : LP
- 11 JUN 21 W Critique : **ALL 4 DELIVERABLES DUE FOR GRADE** : deliver
prints + digital-file documentation : individual meetings

******* BRING EVERYDAY:** Assorted Micron Pens (005-08), flat-edged
(chisel tip) felt marker, India ink, assorted pencils,
Staedtler Mars plastic white eraser, tracing paper, pad
of white sketchbook paper, pad of newsprint, artist
tape, Scotch tape, assorted brushes, 36" cork-backed
metal ruler, X-Acto knife with replacement blades #11,
scissors, cutting mat 12 X 18", light box, digital camera

HW = Homework

LP = Letterpress partners print their plates

Assignment The Making of Letters

- 4 Deliverables 1) Lettering Swatches
- Exhibit 3 to 5 word phrases
 - 10 X 10" or 9 X 12" (pick proportions that make sense)
 - Inkjet printed on Epson Doubleweight Matte
 - Polish 4 of your best studies from the 8 workshops:
- Modular:** Kit of parts, repetition of form, follows grid
- Drop Caps:** Reiterated, eclectic found signage
- Fabricated:** Inking with unconventional objects
- Mutation:** Combine 2 subjects (for example, letter+object, U&lc, roman+bold, calligraphy+bitmap)
- Negative Space Priority:** Inside + in between letterforms
- 3D:** Paper engineering + lighting, translated back to 2D via photography, photocopier, scanner
- Context-Dependent:** What strokes are absolutely essential?
- Photo Grid:** A) Photography that composes space to read alphabetically, or B) Strip a photo for its grid which then informs systematic treatment of letterforms
- 2) Original Typeface
- Formal decisions cater to the needs of the typeface
 - Complete alphanumeric set, also includes glyphs:
! @ # \$ % ^ & * () [] | \ / - _ = + , . ? < > ' "
 - U&lc (upper and lower case)
 - Choose 1 of the workshop swatches to develop and expand
 - Origin: Physically handmade letterforms (inked)
 - Digitized: Must be type-able .OTF file (via TypeTool)
 - Hand-in: inked specimen, .OTF file, and 11 X 17" laser print clearly showing alphanumeric set and glyphs
- 3) A. Type Sample Poster
- 24 X 36", dedicated to your typeface, inkjet print
 - Highlights its most relevant and distinctive qualities
 - You may only use your typeface and no other images
 - Shows complete digitized U&lc alphanumeric set + glyphs
 - Include the following information: typeface name, the designer, type foundry; not required but you might consider: describing the anatomy, classification/style, formal characteristics, families/weights, what it is drawn for (purpose), context, and process work
- B. OR Gig Poster
- 24 X 36", any print method
 - Uses your typeface and makes sense with the event
 - 3 levels of hierarchy, text + image, +1 other font

Assignment The Making of Letters

4) Your Choice: Custom Application

- Must make sense with the purpose of your typeface
- "Considerably involved," meaning it wasn't conceived/produced last minute. On the same scale as 1 and 2.
- Utilizes your typeface and is primarily typographic
- Either time-based or physical in nature (no digital "mockups," i.e. it's the finished product)

5) Cards For Humanity

Handlettered letterpress calling cards

Edition of 250

Must be for someone else, recommended: an artist

Before designing, casually interview + get to know this person well over lunch or drinks

Traditional = 2 x 3.5", however size is optional

1 ink color [black]

Single or Double Sided

Utilizes an original hand-lettered treatment

Imagery is optional

Paper choice/color is considered, Letraset is traditional

Specs Basis of Grades: impressiveness, uniqueness, authorship, craft, finesse, time management, ideas, content, form, experimentation, investigation, inventiveness, originality, relevancy, coherence, evolution, attitude, participation, attendance.

Everything Due Class 11 [JUN 21]
(See Schedule for periodic Critique dates)

Cheat Sheet The Making of Letters

Type Designers Marian Bantjes
 Jessica Hische
 Ellen Lupton
 Erik Spiekerman / Edenspiekerman
 House Industries
 Ken Barber / House Industries
 Ben Kiel / Typefounding
 Tobias Frere-Jones / Hoeffler & Co.
 Jonathan Hoeffler / Hoeffler & Co.
 Laurie Haycock + P. Scott Makela
 Kyle Cooper
 Ruxandra Duru
 Jeff Keedy
 Gail Anderson / TDC
 Jonathan Barnbrook / Virus
 Erik van Blokland / LettError
 Just Van Rossum / LettError
 Christian Schwartz / Commercial Type
 Anna Fahrmaier, Thomas Gabriel, Michael Hochleitner /
 Type Jockeys
 Tal Leming / Type Supply
 Martin Majoor + Jose Buenvenga
 Willi Kunz
 Ed Fella
 Nick Sherman / Type@Cooper
 Paul Barnes
 Dan Milne / Type Lab
 Village Type
 Ed Benguiat
 Louise Fili
 Jesse Ragan / Pencil Factory
 Alex Trochut
 Ewan Clayton
 Jean François Porchez / Typofonderie
 Stephane Elbaz
 Karen Charatan
 Luca Barcellona
 Matteo Bologna / Mucca Design
 Doug Clouse + Angela Voulangas / The Graphics Office
 Paul Shaw
 Cyrus Highsmith
 Mark Jamra

Cheat Sheet The Making of Letters

Daniel Morris
Dan Rhatigan
Sara Soskolne
Alexander Tochilovsky
Erik Brandt
Deanne Cheuk
Jim Datz
Carin Goldberg
Post Typography
Veronica Burian + José Scaglione / TypeTogether
Ina Saltz
Herb Lubalin
Rob Carter
David Shields
Rob Roy Kelley
Elliott Earls
Zuzana Licko / Emigre
Miguel Sousa
Paul Hunt / Adobe
Christopher Slye / Adobe
Sandie Maxa
Oliver Munday
Todd Childers
Sam Cox + Justin LaRosa / Physical Fiction: Lego Pixel
Letterpress
Chris Clark
Stone Type Foundry
Ellen Lupton
Kim Elam
Steve Heller
Jan Middendorp
Abbott Miller 3D Type
Mike Perry
Michael Bierut
David Barringer
Herbert Bayer
Kris Sowersby / Klim Type Foundry
Wolfgang Weingart
Nomads
Jim Sherraden / Hatch Show Print

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We have a special program for **students** and faculty at accredited colleges and universities. Upon presentation of academic credentials (usually an identification card from the institution) and the order form below we will give a significant discount for a **time-limited student license** of selected Fontlab Ltd. products listed below. The student license is valid for **one year from the date of purchase** (except TypeTool which is a full license, not time-limited).

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Your name: _____

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Your address: _____

City, State/Province: _____ Fax number: _____

Zip/Postal code, country: _____ Phone number: _____

Your email address: _____

Credit card number: _____ Expiry date: ____/____

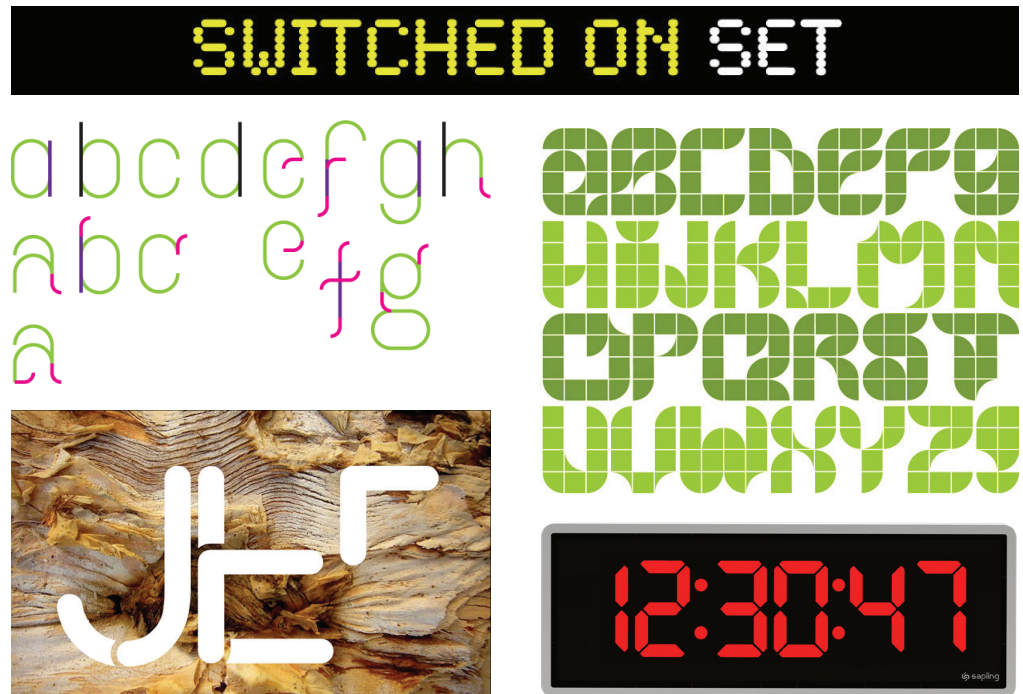
I want to order the one-year (except TypeTool) student license for the product(s) checked below:

FontLab Studio 5	US\$119	<input type="checkbox"/> for Mac OS X	<input type="checkbox"/> for Windows
Fontographer 5	US\$79	<input type="checkbox"/> for Mac OS X	<input type="checkbox"/> for Windows
TypeTool 3	US\$29.99	<input type="checkbox"/> for Mac OS X	<input type="checkbox"/> for Windows

Date: _____ Signature: _____

Note: In addition we offer an even deeper discount to college, university and high school departments who wish to populate a graphic design computer laboratory with any of the above products. This requires a purchase of 8 or more copies of one of the products and the appointment of a single person at the institution to be the contact person for support and maintenance between Fontlab Ltd. and the institution. Please contact Lisa Devlin, orders@fontlab.com, or download the Institutional Order Form for further details.

Modular



Drop Caps



Fabricated

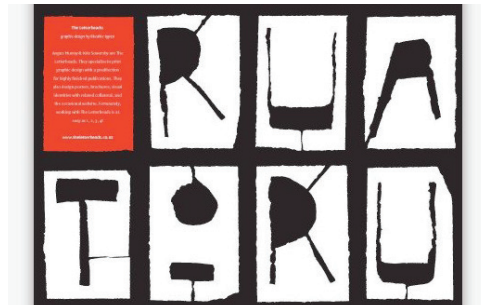


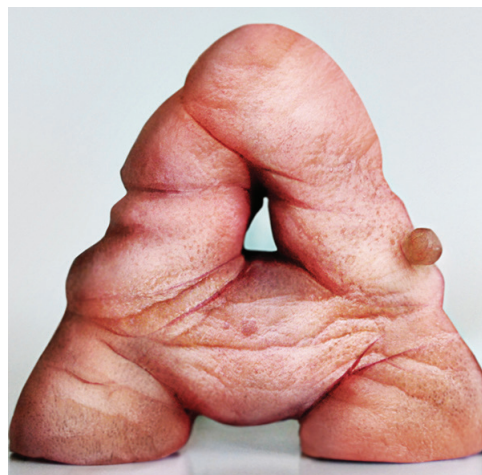
Photo Grid



Mutation

Dead History Bold

!#\$%&()*+, .0
123456789?"
"@ABCDEFGH
IJKLMNOP
QRSTUVWXYZ
[]abcdefghijklmnopqrstuvwxyz
{}£¢•



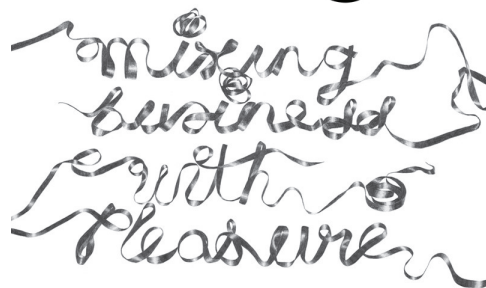
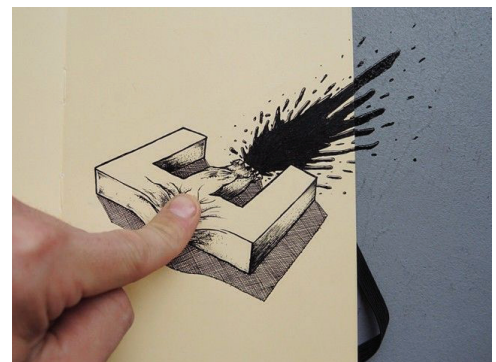
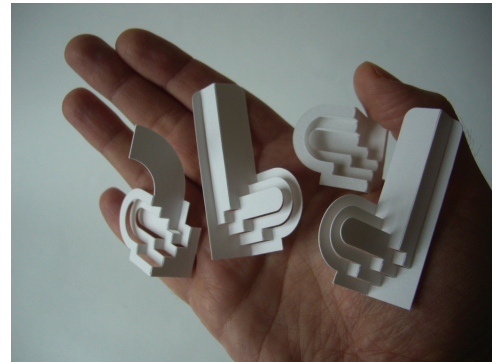
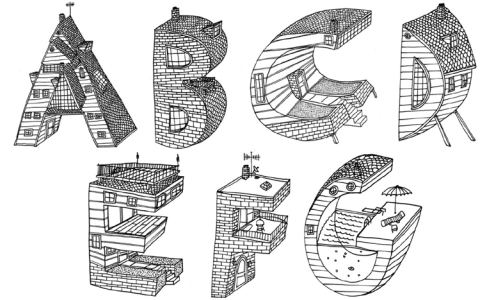
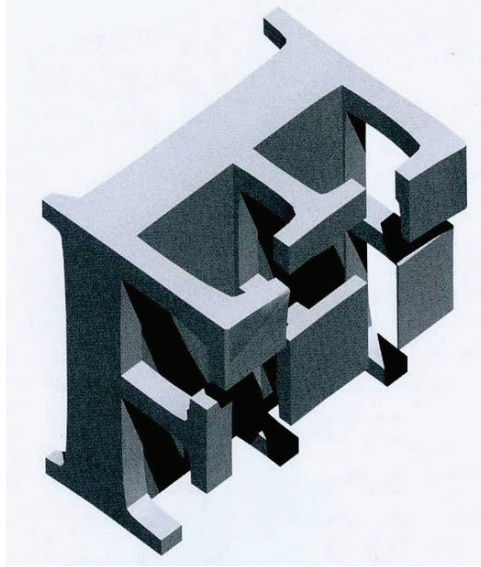
Assignment The Making of Letters

Negative Space
Priority



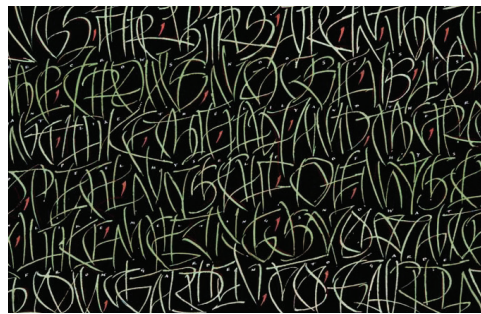
Assignment The Making of Letters

3D



Context-
Dependent

KINGS
FEATURES
FASHION



prozac was an experiment
to make a universal alphabet
with as few shapes as
possible. After much work we
managed to convey the
whole font using just six
shapes which are clipped or
rotated. The name prozac
comes from the deconstruction
of the font. It looks like it
was designed by deconstruction
in a 'utopian' environment
where everyone speaks
and no one is left out. It
the relationship between
simplicity and complexity and
the complexity of modern
communication through words.

a comment on the power of language – the idea that certain
is fascinating these words which speak with a certain in-
visibly painful. They are also great indicators of the soci-
etals lose their offensive nature others become unspeak-

IS A COMMENT ON THE POWER OF LANGUAGE – THE
WORDS ARE "FORBIDDEN" IS FASCINATING THESE WORDS
THAT A CERTAIN INVIOLATION CAN BE ALMOST PHYSICALLY
AS GREAT INDICATORS OF THE SOCIAL STRUCTURE: SO
EITHER OFFENSIVE NATURE, OTHERS BECOME UNSPEAK-

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