COURSE TITLE:
ID202A Hand Lettering > Fall 2011 > 3 credits

ROOM & TIME:
Blair 609 > Tuesdays and Thursdays > 3:15pm–6:00pm

INSTRUCTOR:
James O’Brien > jobrien@cva.edu > office 651-757-4033 > mobile 612-819-2837

OFFICE HOURS:
Summit 306 > Mondays & Wednesdays > 2:45–3:15 (and by appointment)

I. COURSE DESCRIPTION
In this course, students incorporate hand lettering into their illustration process. They explore lettering as free gestural expression, outside of the confines of the computer, made by hand using a variety of traditional media. Students gain appreciation for hand lettering as art as well as learn how to incorporate hand lettering into their illustrations. Hand lettering is the synthesis of typography and illustration.

II. LEARNING OUTCOMES
• Ability to successfully incorporate hand made lettering with imagery while retaining readability of text and establishing textual hierarchy.
• Become familiar with the language of hand lettering and, to a certain extent, typography and its terminology.
• Technical ability in the use of various traditional and nontraditional writing instruments including sticks, brushes, dip pens, and fountain pens.
• Understanding the purpose and usefulness of the journaling and maintaining a sketchbook—observing, discovering, and taking notes about examples of found hand lettering and typography.
• Develop an appreciation for and an understanding the history of typography and the role of hand made lettering in its development from Prehistory to Present Day.

III. ASSESSMENT
Student work and progress will be measured using exercises that address the learning goals listed in section II.

IV. METHOD FOR GRADING
Student work will be graded using a point and letter grade system and will be evaluated on presentation and craftsmanship, clarity of intention, inventiveness, organization and interpretation of directions, individual effort, attendance, and class participation.
Presentation, technical achievement, and craftsmanship: presentation of the work is professional and reflects an overall pride and commitment to the project, craft is clean and does not interfere with the work.
Message, content, and clarity of intention: the message and content are clear and easily read, the audience, client, and market have been considered.
Process, ideation, and inventiveness: solution is unique and well developed, a thorough process of research, investigation, and extensive studies were done prior to the final work, solution is beyond the obvious and the clichéd.
Organization, interpretation of directions, and class participation: followed the directions, met the deadline, participated in the critiques and discussions.
Projects will be graded using a 4-point scale:
• 4.0 Excellent: exceptional work, exceeded expectations
• 3.0 Good: went beyond assignment requirements.
• 2.0 Satisfactory: assignment requirements met.
• 1.0 Needs Improvement: assignment requirements not fully met
• 0.0 Unacceptable: minimum assignment requirements not met.
V. COURSE REQUIREMENTS

A. Evaluation and grading:
Your performance in this class will be evaluated in several different ways during the semester. There will be an evaluation at mid-semester as well as graded evaluations of your assignments. CVA academic policies specify standards for evaluation.

B. Attendance
• Classes that meet 2 times per week recognize 4 absences as grounds for failure.
• Classes that meet 1 time per week recognize 3 absences as grounds for failure.
• 2 tardy are equivalent to 1 absence. After 15 minutes, a tardy becomes an absence.
• A student will forfeit all rights and privileges for the course failed due to attendance and/or tardy absences.
• Excused absences are only granted due to hospitalization and/or death in the family or legally mandated activities such as military service or court appearances. Students are required to show documentation of their circumstance to their Academic Advisor.
• CVA recognizes all religions and will grant excused absences for documented religious holidays. Students are required to register the particular times and dates of these holidays at the beginning of each semester with the office of Academic Affairs. This office will communicate to the given faculty.
• Students are responsible for understanding this policy and tracking their own attendance and tardiness.

C. Academic Honor Code
1. Principles
Every student at the College of Visual Arts must adhere to high standards of honorable behavior. Academic work for all liberal arts and studio classes must be a student’s own, with appropriate credit given for use of the words, images, and ideas of another. If a student uses fraudulent means to obtain grades or other advantages in academic work, he or she has not truly gained in knowledge, understanding, or skill. Grades, honors, and other mark of achievement lose their meaning; the reputation of the College of Visual Arts is diminished and the values of its B.F.A. Degree reduced. It is therefore essential to the integrity of the college that every member of the community — students, faculty, staff, and administration — uphold the highest standards of academic integrity.

2. Definition and examples of Academic Dishonesty
Cheating:
• Copying another student’s answers on a quiz or exam.
• Using notes or other source materials on a quiz or exam without the instructor’s permission.
• Collaborating on a take-home exam meant to be completed individually.
• Using electronic devices such as phones, computers, or calculators during an exam without the instructor’s permission.
• Copying another student’s homework assignment.
• Using answers from an instructor’s version of a textbook for a homework assignment meant to be completed individually.

Plagiarizing:
• Presenting for either a liberal arts or studio class the work of another without acknowledgement, as though it were your own.
• Using the “cut and paste” method of constructing a paper from internet or print sources without synthesizing the ideas to create your own independent thesis or identifying the sources.
• Using information, ideas, or images from any source (internet, book, article, a classmate’s research paper or artwork) without proper attribution.
• Using the exact words of another without using quotation marks and citing the source.
• Paraphrasing the words of another without citing the source.

Making multiple submissions:
• Submitting, without prior permission, a paper, project, or other assignment completed in one class to fulfill a requirement for another class.

Facilitating academic dishonesty:
• Allowing another student to copy answers from your exam paper.
• Giving or selling another student a completed assignment, project, or paper.
• Informing students in a later section of a class the questions on an exam.

Stealing or defacing materials or other property:
• Theft or defacement of any materials or property belonging to another student or member of the staff or faculty.
• Theft or defacement of any materials or property belonging to the college.
• Theft or defacement of library books or other materials.
Theft of proprietary software
Using materials in an unauthorized manner:
- Unauthorized entry into college property such as classrooms, studios, computer lab, faculty offices, or library.
- Unauthorized use or manipulation of studio equipment or computer programs.
Falsifying academic records:
- Alteration of grade books or files.
- Use of personal relationships to gain grades or favors.
- Any attempt to obtain grades or credit through fraudulent means.

The College of Visual Arts will treat violations of the honor code with the utmost seriousness. If a student is accused of academic dishonesty, the student will be informed of the alleged violation and the evidence on which the allegation is based. If circumstances warrant, the instructor and relevant department chair, in consultation with the academic dean, may decide on a penalty such as a failing grade or 0 on the assignment or exam or a failing grade in the course. A record of the violation will be filed in the office of the dean, who will maintain a permanent record of reported student violations. Students may appeal to the relevant department chair. If dissatisfied with that decision, the student may appeal to the academic dean. The decision from that office will be final. In special circumstances a student may appeal to a standing hearing committee. Second and subsequent violations of the honor code will be dealt with by the academic dean. Students may appeal decisions to the standing committee, the decision of which is final.

4. Penalties for Violations
Penalties for students found to have engaged in academic dishonesty may include:
- Grade of F or 0 (zero) on an assignment, paper, or exam.
- Grade of F for the course.
- Suspension from the college.
- Expulsion from the college.

D. Student Responsibilities
- Treat each and every class time as an opportunity to learn.
- Abide by the CVA Attendance Policy, Honor Code, Grievance Procedure, and Code of Conduct.
- Arrive to class on time, with all materials, ready to work steadily throughout the session. Be prepared with all of your required materials for every class.
- Take notes during class demonstrations and discussions and maintain these notes along with class handouts and assignment sheets.
- All course work and assignments must be turned in on time and completed to the best of your ability. Late work will receive a lower grade, by at least one full letter grade (i.e., "B" to "C"). No late work will be accepted after one week of the original due date. Missing work will receive 0 points equaling a letter grade of "F."
- Cite all research, text and image sources, visit these sites for citation help and information:
- Participate and contribute to class critiques. Class participation will considered when calculating your final grade for the course.
- Confront difficulties in your work in the spirit of learning, creative exploration, and personal growth.
- Ask for help from your instructor when needed and take advantage of all available support services including advising, tutorials, and workshops.
- Respect your fellow students at all times.
- Disruptive behavior will not be tolerated, anyone disregarding this will be asked to leave the class. Avoid loud discussions during work time and especially avoid personal conversations during critiques and class discussion times. Make sure you use headphones or have your computer speaker on mute when visiting a website that includes audio.
- You are responsible for cleaning up your work area at the end of each class. Clean up any mess you make, let me know if anyone using your work area before you left a mess.
- Electronic devices (iPods, cell phones, etc.) are not allowed in class; turn them off. Mobile phones need to be turned off during class time as well, merely muting them is not allowed. No calls are to be made or answered during work sessions. No checking phones or texting allowed during class time. Also no email and web browsing during class time, unless for project research. Each class session will have break time where students will be able to use their phone and check email.
- No smoking anywhere in any CVA building. Smoke only in designated outdoor smoking areas on campus.
- Beverages and food are allowed according to classroom and computer lab rules.
VI. RESOURCES AND READINGS

BOOKS: LETTERING AND TYPOGRAPHY


BOOKS: JOURNALING AND SKETCHBOOKS


BOOKS: MAPS AND MISCELLANEOUS


WEBSITES: HAND LETTERING ILLUSTRATORS

- Esther Aarts [http://www.estadiezijn.nl](http://www.estadiezijn.nl)
- Martín Allais [http://www.togetheronemoretime.com](http://www.togetheronemoretime.com)
- Chris Bianchi [http://chrisbianchi.co.uk](http://chrisbianchi.co.uk)
- Jeffrey Bowman [http://www.mrbowlegs.co.uk](http://www.mrbowlegs.co.uk)
- Gemma Correll [http://www.gemmacorrell.com](http://www.gemmacorrell.com)
• Ray Frenden  http://frenden.com/
• Eric Hanson  http://www.er-h.com/
• LK Hanson  http://www.mnartists.org/artistHome.do?rid=171524
• Chris Haughton  http://www.vegetablefriedrice.com
• Sterling Hundley  http://richardsolomon.com/hundley.html
• Meg Hunt  http://www.meghunt.com/1322087/Hand-Lettering
• Linzie Hunter  http://linziehunter.co.uk/
• Jackline  http://www.flickr.com/photos/jaclynejaclyne
• Francisco Martins  http://www.franciscomartins.com
• Chris Piascik  http://chrispiascik.com/
• Paula Scher  http://www.paulaschermaps.com/
• Leanne Shapton  http://leanneshapton.com/
• Laura Varsky  http://lauravarsky.com.ar
• Simon Wild  http://simonwild.com
• Nate Williams  http://www.n8w.com  http://www.flickr.com/photos/n8w/4350444141/

WEBSITES: MISCELLANEOUS
• Handlettering Cite  http://handletteringcite.wordpress.com/

VII. MATERIALS AND SUPPLIES
• Sketching supplies (paper, pencils, erasers, pens, markers, etc.).
• Inking supplies (a bottle of ink India, a dip pen, an inexpensive fountain pen).
• Paper sampler from Wet Paint.
• Image-making supplies (for traditional media elements, individual list depending on personal choice of media, gouache, acrylic, watercolor, etc.).
• Mounting supplies (museum board, adhesive, straight edge ruler, cutting tools).

VIII. COURSE METHODOLOGY
There will be a series of assigned research and illustration projects throughout the course. Class time will be used for individual and group discussions and work time on projects. Coursework will include a number of individual projects with in-class critique and discussion of preliminary concepts, concept development, and final execution. Student work will be evaluated on presentation and craftsmanship, clarity of intention, inventiveness, organization and interpretation of directions, individual effort, and class participation.

Coursework will consist of a series of assigned projects and in-class exercises. Assignments will follow a flexible path from simple to more complex and demanding projects as the semester progresses. Exploration and experimentation will be encouraged along with refinement of familiar methods and techniques. Class time will be used for individual and group critiques and work time on exercises and assignments. Coursework will include individual projects with in-class reviews and critiques and discussion of preliminary concepts, concept development, and final execution.
IX. **COURSE OUTLINE** (schedule and topics may be adjusted)

**WEEKS 1 & 2**

**Project 1: The Story of My Hand**

Our artistic development is grounded in our creating things with our hands, and connecting with those elements that made us the artists we are today. In this project you have the opportunity to write and illustrate your personal history with letterforms, alphabets and writing. Begin with your earliest recollections of learning to print in block letters (if that’s what you learned), and move on through the evolution of your “hand” (that’s a classic term used to describe one’s handwriting). Use examples of your printing and writing, cartoons, drawings and such from childhood and on. Each student is encouraged to develop a singular, individual approach to this project, and on-going consultation with the instructor will be required.

**Reference:**
- Illustrated Letters: Artists and Writers Correspond (Ayala and Gueno)
- English Literary Manuscripts (Kelliher, Hilton and Brown)
- Personal examples of handwriting
- Drawing from Life: The Journal as Art (New)
- Inside the Sketchbooks of the World's Great Graphic Designers (Heller and Tailrico)
- The Sketchbooks of Picasso
- An Illustrated Life: Drawing Inspiration from the Private Sketchbooks of Artists, Illustrators and Designers (Gregory)
- Sketchbooks: The Hidden Art of Designers, Illustrators and Creatives (O'Donnell)

**Learning outcomes:**
- Considering beauty and the aesthetic nature of what we do in our work.
- Understanding and appreciating the use of written forms in our work and in everyday life.
- The importance of keeping a sketchbook/journal, not only as it applies to specific assignments and projects, but to making a record of our development as artists.
- Getting acquainted with the tools and materials used in hand lettering. Hands-on examination of pens and papers and other instruments used for writing.

**Lecture:**
- Handwriting as a utilitarian skill of everyday communication and as an expressive art form. What the written hand reflects about us as individuals and as artists.
- The sketchbook/journal as a tool for creativity, process and as an object of art itself.

**WEEK 3**

**Project 2: Copy a Typeface**

Copying a typeface, like copying a painting, gives insights into how a thing is put together. Find a traditional typeface and make a large copy of it. No tracing. Be mindful as you make the letterforms, that you are drawing the letters. Use a medium that you're comfortable with, whether pencil or pen. Rulers and straightedges are allowed.

**Reference:**
- Writing: The Story of Alphabets and Scripts (Jean)
- The Story of Writing (Jackson)
- The Story of Writing (Robinson)
- The Alphabetic Labyrinth (Drucker)
- Mystery of the Alphabet (Ouaknin)

**Learning outcomes:**
- Understanding the connection between the written form of a letter and its type version.
- Getting a sense of the fact that writing and written forms have their origins in drawing.
- Understanding the difference, in terms of expressiveness and meaning, between the hand-made letter and type.
- Becoming familiar with the tools used in making letters, ranging from sticks and brushes to roller balls and fountain pens.

**Lecture:**
- Introduction and demonstration of various writing instruments, inks and supports.
- Demonstration of how letters can be drawn, aesthetic considerations, how effects can be achieved.
WEEKS 4 & 5

Project 3: Create Your Own Typeface

Based on what you’ve learned about the history and evolution of letterforms and writing, create a typeface of your own, to include a complete font of letters, numbers, punctuation—the works. You can use an existing typeface as a source for your own in terms of what to include, how to arrange it, etc. For this project, record all details of your process, including research and documentation; sketchbook/journal work, the tools you chose; be able to explain your process and why you have created the typeface you have.

Reference:
- Prints and Posters of Ben Shahn (Shahn)
- Hand Job: A Catalog of Type (Perry)
- Fingerprint: The Art of Using Handmade Elements in Graphic Design (Chen Design Associates)

Learning outcomes:
- Understanding the elements of good typography and lettering, considering things like expressiveness, readability and practical application.
- Understanding the connection between drawing and lettering.

Lecture:
- A brief survey of letters and written forms, going back to the earliest examples from the Middle East and Asia, through the Middle Ages and Renaissance to the present.
- Examination of typefaces, going back to the medieval black letter through the advent of moveable type to the present world of digital typefaces.
- A look at the expressive use of hand lettering, ranging from Medieval manuscripts to the work of artists like Ben Shahn and the French Surrealist Guillaume Apollinaire's 'calligrammes'.

WEEK 6

Project 4: Book Jacket Make-Over

Find a book with a bad cover—it can be a classic work of fiction, poetry, memoir, etc. (No airport trash novels, bodice-rippers or vampire series allowed.)—and give it a make-over, using your own illustration and hand lettering. The illustration can be optional if you find a title that lends itself to hand-lettered treatment alone. Be prepared to show your book choice, explain why you chose it, and what you intend to do. Process is important here, and keeping a detailed record of what you do is expected.

Reference:
- Lettering and Type: Creating Letters and Designing Typefaces (Willen and Strals)

Learning outcomes:
- Understanding how an art form like hand lettering can be effectively used in commercial applications.
- Understanding the relationship of form and content in creating lettering that reflects a specific subject.

Lecture:
- The art of the book jacket, good and bad, throughout modern history.

WEEKS 7, 8, & 9

Project 5: Make a Map

Create a hand-drawn map of a subject of your choosing. It can be a real place, based on your own observations; it can be an imaginary place. You can make a map of an abstract concept, such as an “Emotional Map” of your week, or a map of your educational experiences, both experiential and formal. This is, in addition to being an exercise in drawing and lettering, and exercise in imagination where you are encouraged to use letterforms in expressive ways. There will be individual work with the instructor to track the progress of your project.

Reference:
- From Here to There: A Curious Collection from the Hand Drawn Map Association (Harzinski)
- Mail Me Art: Going Postal with the World's Best Illustrators and Designers (DiLeto)
- The Map as Art: Contemporary Artists Explore Cartography (Harmon)
- More Things Like This: 289 Drawings with Funny Words Also on the Same Drawing (The Editors of McSweeney's)
- You Are Here: Personal Geographies and Other Maps of the Imagination (Harmon)
- The Mapping of the Heavens (Whitfield)
- The Charting of the Oceans: Ten Centuries of Maritime Maps (Whitfield)
• The Image of the World: 20 Centuries of World Maps (Whitfield)

Learning outcomes:
• Understanding maps in their historical context and what they mean in the development of cultures, from exploration to warfare to fanciful imaginative creations.
• Gaining an appreciation for the role that maps have played in history.
• Stretching the artistic imagination beyond conventional thinking of what a map is by encouraging new, unique and distinctive approaches to hand lettering as it applies to mapmaking.

Lecture:
• What is a map? Examining the map as a human creation.
• The concept of mapping. What does a map do, and what can a map do? Examining the furthest notions of the map and the possibilities thereof.

WEEK 10
Project 6: Quotations and Art
Find a quotation that you respond to and create an illustration using the quotation in the piece, with the intention of it being published in a newspaper or magazine or on the Web. As part of your process, you’ll be called on to explain what inspires you about the quotation, and what your approach will be in executing the work. Your process/record of how you arrived at the final product will be a crucial part of the project.

Reference:
• Prints and Posters of Ben Shahn (Shahn)
• Works produced by LK Hanson for the Minneapolis Star Tribune’s “You Don’t Say” feature.

Learning outcomes:
• Understanding the relationship between image and words, where the words are a significant element in the work.
• Gaining an appreciation for the use of hand lettering in the work of artists like Ben Shahn, Matisse and others.

Lecture:
• An examination of how words and image can work together in the use of illustrated quotations

Weeks 11, 12, & 13
Project 7: Make a Gig Poster
This will be joint project with LK Hanson's class; details to come.

References:
• GigPosters.com http://gigposters.com/
• Aesthetic Apparatus http://www.aestheticapparatus.com/
• Burlesque Design http://burlesquedesign.com/
• Art Crank http://artcrank.com/minneapolis

Learning outcomes:
• Ability to successfully incorporate hand made lettering with imagery while retaining readability of text and establishing textual hierarchy.
• Become familiar with the language of hand lettering and, to a certain extent, typography and its terminology.
• Technical ability in the use of various traditional and nontraditional writing instruments including sticks, brushes, dip pens, and fountain pens.

Lecture:
• Visiting artists will discuss and present their work.

Weeks 14, 15, & 16
Project 8: Make a Handmade Book
This will be joint project with LK Hanson's class; details to come.

References:
**Learning outcomes:**

- Ability to successfully incorporate hand made lettering with imagery while retaining readability of text and establishing textual hierarchy.
- Become familiar with the language of hand lettering and, to a certain extent, typography and its terminology.
- Technical ability in the use of various traditional and nontraditional writing instruments including sticks, brushes, dip pens, and fountain pens.
- Understanding the purpose and usefulness of the journaling and maintaining a sketchbook—observing, discovering, and taking notes about examples of found hand lettering and typography.
- Develop an appreciation for and an understanding the history of typography and the role of hand made lettering in its development from Prehistory to Present Day.

**Lecture:**

- Visiting artists will discuss and present their work.
X. AGREEMENT

I have received, read, and understand the course syllabus for IL214 Intro to Digital Illustration as well as the CVA Student Policies. The instructor of the class explained the material contained within the syllabus.

I hereby agree to abide by the structures outlined in the syllabus and by the policies dictated in the CVA Student Policies.

Student name: _____________________________________________________________________________

Student signature: _________________________________________________________________________
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OFFICE HOURS:
Summit 306 > Mondays & Wednesdays > 2:45–3:15 (and by appointment)

INTRODUCTORY QUESTIONNAIRE

Name: ________________________________________________________________

CVA mailbox number: __________________________________________________

Hometown: _____________________________________________________________

Previous school: _________________________________________________________

Mailing address: _________________________________________________________

CVA email address: _______________________________________________________

Other email address: _____________________________________________________

Home phone: ___________________________________________________________

Mobile phone: __________________________________________________________

Faculty advisor: ________________________________________________________
Program or course title; Program or course objective(s); Program or course duration in hours; Course numbers and titles (in the case of a program); Giga-fren. 13 a) Minimum Guidelines and Suggestions (please customize these to make them your own): i) ii) iii) Duplicate the information from the top part of your course outline: course title, course code, credit value, teacher, and overall expectations. Giga-fren. Title Requirements and Quality Standards Here are Some Techniques we do Recommend: Focus the title/subtitle on what students will learn... Thank you. Your feedback has been recorded. Please enter the course URL as www.udemy.com/course/course_name. Click here for help. Udemy. Trust & Safety. Course Material Basics. Course Title: Quality Standards. Title Requirements and Quality Standards. Here are Some Techniques we do Recommend