

## Course descriptions TypeMedia 2018-2019

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| <b>Course Title</b>        | <b>FORM STUDIES 2018-2019</b>  |
| <b>Teacher(s)</b>          | <b>Erik van Blokland</b>   |
| <b>Class(es)</b>           | TypeMedia  |
| <b>Teaching period</b>     | Semester 1   |
| <b>Brief description</b>   | <p><b>Pointed pen contrast studies.</b><br/> This is one of the first assignments in the first semester, a foundational course. See also the contrast research assignments of Peter Verheul. The contrast of the pointed nib forms the foundation of many typefaces of the Eighteenth and Nineteenth Century. Writing and drawing with the pointed nib requires a bit of practice. The pen can produce razor sharp contrast, but it a tricky thing to control. The students explore weight and width variations, as well as different constructions in capitals, lowercase, cursives, italics and different proportions.</p> <p><b>TypeCooker form studies.</b> The TypeCooker method was developed for TypeMedia and has been used in workshops and type design classes in many other schools. TypeCooker practices drawing, design and reasoning skills, without too much emphasis. A student obtains a TypeCooker recipe from the website. This is a list of parameters that are relevant to type. The challenge is to sketch letters that fit as many of the parameters as possible. The assignment is done in different forms: initially all students work with the same recipe, to see how different the work can be despite starting with the same rules. Later on each student draws their own recipes, and critique each others work.</p> |
| <b>Learning objectives</b> | <p><b>Pointed pen contrast studies.</b><br/> Learning goal: student is familiar with the characteristics of this type of contrast and can draw basic forms. The experience in this course connects with the broad nib studies by Peter Verheul: together they form the foundation of the contrast model by Gerrit Noordzij.</p> <p><b>TypeCooker form studies.</b><br/> Learning goal:</p> <ul style="list-style-type: none"> <li>• The assignment has a quick pace, not to get too invested in a particular design.</li> <li>• Quick sketching skills</li> <li>• Making sense of unreasonable requirements, finding sensible solutions for difficult problems</li> <li>• Giving and receiving criticism</li> <li>• Practices a shared vocabulary</li> </ul>   |

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| <p><b>Teaching activities and working methods</b></p>  | <p><b>Pointed pen contrast studies.</b><br/>Materials: Pointed nibs, goache paint, various inks, paper.</p> <p><b>TypeCooker form studies.</b><br/>Materials: Markers, pencils, scissors, tape, white and black paper, tracing paper, whiteout</p> <p><b>Pointed pen contrast studies &amp; TypeCooker form studies.</b></p> <p><b>Prepared presentations first and second semester:</b></p> <ul style="list-style-type: none"> <li>• Introduction to some relevant scientific texts, Charles Bigelow.</li> <li>• Introduction to optics, distance and size</li> <li>• A collection of assorted old type technology</li> <li>• Introduction to contracts, agreements and licenses</li> <li>• RoboFont scripting</li> <li>• Variable font designspaces</li> <li>• Building designspaces with MutatorMath</li> </ul> <p><b>Individual tutoring</b></p> |
| <p><b>Assessment method (including, for example, minimum attendance and other requirements).</b></p> | <p><b>Pointed pen contrast studies.</b><br/>Evaluation criteria:</p> <ul style="list-style-type: none"> <li>• we're not training calligraphers, but the work can demonstrate a understanding of the characteristics of this pen.</li> <li>• Also a visible curiosity towards the possibilities in proportion is good.</li> <li>• If the practicing shows some progress that is a good thing too.</li> </ul> <p><b>TypeCooker form studies.</b><br/>Evaluation criteria:</p> <ul style="list-style-type: none"> <li>• Are all the criteria met?</li> <li>• Can the student analyse the questions and provide good answers?</li> <li>• Can the student analyse the drawings of others?</li> <li>• Quantity, quality</li> </ul>   |
| <p><b>Grading scale</b></p>  | <p>Individual pass or fail + grade given collectively after the final presentation of the first semester</p>   |
| <p><b>Required and recommended sources</b></p>   | <p>See t]m bibliography</p>  |
| <p><b>Study load - for an individual student</b></p>   |  |

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| Study load   | 4 Ecs (4 EC=112 uur total)           |
| Contact hours  | 72 hrs. (4 hours weekly x 18 weeks ) |
| Independent study  | 40 hrs                               |
| <b>Please check the <u>most important</u> competencies involved in this course (max. three!)</b> |                                      |
| Creative ability   | x                                    |
| Capacity for critical reflection   | x                                    |
| Capacity for growth and innovation   | x                                    |
| Organisational ability   |                                      |
| Communicative ability  |                                      |
| External awareness   |                                      |
| Capacity for collaboration   |                                      |

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| <b>Course Title</b>                            | <b>REVIVAL RESEARCH 2018-2019</b>  |
| <b>Teacher(s)</b>                              | <b>Paul van der Laan</b>   |
| <b>Class(es)</b>                               | TypeMedia  |
| <b>Teaching period</b>                         | Semester 1   |
| <b>Brief description</b>                       | For the revival project – which runs weekly through the first semester – students work on the digitisation of an already existing typeface. The original typeface needs to be taken from a book of choice under the condition that the book has been printed before 1940, and the type size is in the range 8 – 12 pt. This means that they have to deal with source material that has been printed with metal type – a technology with many aspects (randomness, optical sizes) that are different from the cool perfection of digital type today.  |
| <b>Learning objectives</b>                     | <p>Students need to capture the essence of the original through the use of scanners, USB microscopes, magnifying glasses, etc. The character set of the revival needs to contain at least a basic set of uppercase, lowercase letters, numerals and punctuation marks. Often shapes in the spirit of the original design have to be invented by the student. The revival process needs to be documented.</p> <p>At the end of the project the finished typeface needs to be presented in a specimen, and simultaneously students need to submit a written essay of at least 2,000 words.</p> <p>The essay has to describe the background research together with the design process, all richly illustrated and with a complete list of sources used.</p>   |
| <b>Teaching activities and working methods</b> | <p>In tandem with the process of digitisation, students need to fulfil a research on the origins of the typeface. They need to uncover the background of the typeface and gather as much information as possible about its different aspects: designer(s), foundry, nationality, pedigree, stylistic period, similar designs from the same age, other revivals based on the same source, etc.</p> <p>Since most of the background information is usually not available online, students are stimulated to visit archives, museums and dedicated libraries (University Library of Amsterdam, Museum Meermanno, Royal Library, Plantin Museum Antwerp, Klingspor Archiv Offenbach, etc.). Or to get in contact with experts and historians worldwide (Mathieu Lommen, Indra Kupferschmid, Sébastien Morlighem, James Mosley, etc.).</p> <p>Presentations and individual tutoring</p> |

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| <b>Assessment method (including, for example, minimum attendance and other requirements).</b>    | <p>The revival process is evaluated on the following criteria:</p> <ul style="list-style-type: none"> <li>• Process: how has the student come to the resulting typeface?</li> <li>• Execution: how has the student been able to convert his/her ideas about the typeface into a digital font file.</li> </ul> <p>The essay is evaluated on the following criteria:</p> <ul style="list-style-type: none"> <li>• Content</li> <li>• Execution: layout, typography, use of paper, etc.</li> <li>• Spelling and grammar.</li> </ul> |
| <b>Grading scale</b>   | <i>Individual pass or fail + grade given collectively after the final presentation of the first semester</i>   |
| <b>Required and recommended sources</b>  | See working methods: visits and consulting experts and historians + t]m bibliography   |
| <b>Study load</b>  |  |
| Study load   | 4 Ecs (4 EC=112 uur total)   |
| Contact hours  | 72 hrs. (4 hours weekly x 18 weeks)  |
| Independent study  | 40 hrs.  |
| <b>Please check the <u>most important</u> competencies involved in this course (max. three!)</b> |  |
| Creative ability   |  |
| Capacity for critical reflection   |  |
| Capacity for growth and innovation   | x  |
| Organisational ability   | x  |
| Communicative ability  | x  |
| External awareness   |  |
| Capacity for collaboration   |  |

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| <b>Course Title</b>      | <b>CONTRAST RESEARCH 2018-2019</b>   |
| <b>Teacher(s)</b>        | Peter Verheul  |
| <b>Class(es)</b>         | TypeMedia  |
| <b>Teaching period</b>   | Semester 1   |
| <b>Brief description</b> | <p>The contrast assignment in the first semester is covering fundamental ground for the definition of shaping letterforms of all sorts. The main theory behind it is defined by Gerrit Noordzij (The stroke) and is based on more or less contradicting stroke types defined by two writing tools.<br/> Translation contrast: broad nib.<br/> Expansion contrast: pointed nib.</p> <p>The focus will be mainly on translation contrast and different amounts of contrast. High-, low- and regular contrast.</p> <ul style="list-style-type: none"> <li>• (The expansion contrast will be studied in Erik van Blokland his lessons in the first semester.)</li> <li>• Exercising different construction principles: roman and cursive.</li> <li>• Construction of Roman caps.</li> </ul> <p>Understanding this theory goes together with exercises using different writing tools like writing brush, broad nib pens with media as ink, watercolour, gouache.</p> <p>Also the notion of spacing and proportions will be studied since the first writing exercises.</p> <p>Drawing on paper using black ink and white-out. This starts roughly three weeks after the first lesson. Writing and drawing happen simultaneously from that moment on.</p> <p>Digitizing using Robofont or other font applications. Create different weights using interpolation between the defined contrast extremes.</p> <p>Finally at least one of the weights has to be produced as a completed font.</p> |

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| <b>Learning objectives</b>   | <b>The outcome is:</b><br>Understanding and analysis of contrast, rhythm, form and proportion in type.<br>Improved drawing skills in different media. Understanding behavior of letter shapes at different sizes.<br>Ability to express the analyzed specific characterizations of letter shapes using shared vocabulary.<br><br>Students who enter the tjm course have their different individual qualities. After having made the assignments the different students altogether will have a more shared uniform level of skills.   |
| <b>Teaching activities and working methods</b>   | <b>Prepared presentations first and second semester:</b><br>- Introduction contrast, introduction cursive<br>- Gerrit Noordzij and his work. An introduction to the originator of type design theory at the KABK<br>- Custom fonts for different clients<br>- Some daily practice type design projects<br>- Lettering<br>- Oswald Cooper, Frederic Goudy, William Addison Dwiggins<br>- Eugen Nerdinger, Lisa Beck and the Augsburg school<br><br><b>Weekly there will be a group presentation and discussion about the results of each student.</b><br><br><b>Individual tutoring</b> |
| <b>Assessment method (including, for example, minimum attendance and other requirements).</b>    | Evaluation of the end result:<br>- Presentation of the work<br>- Completeness and thoroughness of the study<br>- Level of ability and understanding of writing, drawing, digitizing exercises<br>- Individual approach to the given assignments  |
| <b>Grading scale</b>   | Individual pass or fail + grade given collectively after the final presentation of the first semester  |
| <b>Required and recommended sources</b>  | See Teaching Activities above and tjm bibliography   |
| <b>Study load</b>  |  |
| Study load   | 4 Ecs (4 EC=112 uur total)   |
| Contact hours  | 72 hrs. (4 hours weekly x 18 lessons)  |
| Independent study  | 40 hrs   |
| <b>Please check the <u>most important</u> competencies involved in this course (max. three!)</b> |  |

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| Creative ability                   | x |
| Capacity for critical reflection   | x |
| Capacity for growth and innovation | x |
| Organisational ability             |   |
| Communicative ability              |   |
| External awareness                 |   |
| Capacity for collaboration         |   |

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| <b>Course Title</b>  | <b>TYPE AND LANGUAGE 2018-2019</b>   |
| <b>Teacher(s)</b>  | Peter Bilak  |
| <b>Class(es)</b>   | TypeMedia  |
| <b>Teaching period</b>   | Semester 1   |
| <b>Brief description</b>   | <p>In my classes, I look less at technical know-how (which is covered well in other classes), but instead focus on three components that make type design into what it is — design, technology and the language. We start by understanding what written form of language is, how relationship between letters and sounds are completely arbitrary and can be expressed in many different ways. We look at different writing scripts, and more in depth analysing Greek, which is the closest script to Latin, looking for a methodology how to approach a design of unfamiliar glyphs, and foreign scripts in general. We look closely at relationship between forms of related and unrelated writing scripts, and devise methods how to approach working with a writing script that is unfamiliar to the student.</p> <p>In the second part of the semester, we look at relationships between forms of the Latin typefaces, and what constitutes a typeface family, analysing individual design parameters, how they need to be related and differs from each other. We also have reading 1-2 assignments per semester, and a group discussion of the required reading.</p> |
| <b>Learning objectives</b>   | We scrutinise motivations for designing typefaces, seeing the relationship between the design brief and the outcome. We conclude series of classes by defining objectives for design of a typeface and how to self-judge the results.  |
| <b>Teaching activities and working methods</b>   | Class room presentations and individual tutoring   |
| <b>Assessment method (including, for example, minimum attendance and other requirements).</b>    | Is the student capable of self-assessment, recognising mistakes, and planning next steps? Is the quantity of work sufficient? Is the quality of outcome sufficient?  |
| <b>Grading scale</b>   | Individual pass or fail + grade given collectively after the final presentation of the first semester  |
| <b>Required and recommended sources</b>  | See tjm bibliography   |
| <b>Study load</b>  |  |
| Study load   | 3 Ecs (3 x 28 hrs = 84 hrs. total)   |
| Contact hours  | 56 hrs. (4 hours weekly x 14 lessons)  |
| Independent study  | 28 hrs.  |
| <b>Please check the <u>most important</u> competencies involved in this course (max. three!)</b> |  |
| Creative ability   | x  |
| Capacity for critical reflection   | x  |
| Capacity for growth and innovation   | x  |

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| Organisational ability     |  |
| Communicative ability      |  |
| External awareness         |  |
| Capacity for collaboration |  |

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| <b>Course Title</b>      | <b>LETTER CARVING 2018-2019</b>   |
| <b>Teacher(s)</b>        | <b>Françoise Berserik</b>   |
| <b>Class(es)</b>         | TypeMedia   |
| <b>Teaching period</b>   | Semester 1  |
| <b>Brief description</b> | <p>My lessons start half October. By then I have collected quite a number of small bits of limestone. The first lesson includes some explanation of the different stones available: mostly marble and Belgian blue. Then instruction on pencils for sketching on paper and pencils for drawing on stone. Then we draw the first exercise on our stone: a combination of a serifed and a sans serifed ending. Then: learning how to hold the chisel and the hammer or dummy. We carve a v-shape and we carve 'flat'. I am running around where the students are struggling, sharpening their chisels, correcting the way they hold their chisel, showing how important the light is. After 2,5 - 3 hours we are all quite tired.</p> <p>During the next lesson a week later, we start on the next exercise: a capital R with classic proportions. This is an opportunity for much discussion. I have to approve of their sketches before they can draw them onto their stone (with canon paper). Each year there are several students who have not drawn anything, but have just printed out an enlarged printing type capital R. I make sure that they understand that it has to be adapted for V-shape carving, especially the serif endings. I always encourage sketching, and try to show them how to keep the best elements in a sketch and use them for a next (better) one. After the R-exercise they are free to do what they like (but always show me a sketch first), keeping in mind that the final project is a word of at least 5 letters, to be finished by the beginning of February. This word can be in any script, and does not have to mean anything. They now know how to sharpen their chisels and are beginning to get more confidence. They also know that the shape inside the character, the counter, is very important and I am very critical of proportions and letter spacing. Some of them like to try raised carving; much more work but very exciting; so many new possibilities in combination with the v-shape.</p> <p>Now it is time to have one or two guests coming to our lessons; either a student from another department, or one of my graphic designers colleagues who is keen to learn something on carving. This is nice for the students; a fresh person coming. (The guests are requested to bring a (homemade) cake for tea.) The lessons are very informal anyway: everyone who is attracted by our hammering can enter the classroom, look around and ask questions.</p> |

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| <b>Learning objectives</b>   | The aim of the letter carving lessons is to look at lettering in a new way.<br>The students always emphasize the practical knowledge: learning how to carve in stone, and the correct use of tools and paper. |
| <b>Teaching activities and working methods</b>   | Individual tutoring and class room presentations  |
| <b>Assessment method (including, for example, minimum attendance and other requirements).</b>    | An R-exercise in stone and in sketch<br>A 5 letter word in stone and in sketch<br><br>The right proportions and letter spacing.<br>Correct use of tools.  |
| <b>Grading scale</b>   | Individual pass or fail + grade given collectively after the final presentation of the first semester   |
| <b>Required and recommended sources</b>  | See tjm bibliography  |
| <b>Study load</b>  |   |
| Study load   | 3 Ecs (3 x 28 hrs = 84 hrs. total)  |
| Contact hours  | 56 hrs. total (4 hours weekly x 14 lessons)   |
| Independent study  | 28 hrs. total   |
| <b>Please check the <u>most important</u> competencies involved in this course (max. three!)</b> |   |
| Creative ability   | x   |
| Capacity for critical reflection   |   |
| Capacity for growth and innovation   | x   |
| Organisational ability   |   |
| Communicative ability  |   |
| External awareness   |   |
| Capacity for collaboration   |   |

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| <b>Course Title</b>   | <b>CODING 2018-2019</b>  |
| <b>Teacher(s)</b>   | <b>Just van Rossum</b>   |
| <b>Class(es)</b>  | TypeMedia  |
| <b>Teaching period</b>  | Semester 1   |
| <b>Brief description</b>  | <p>In this class I teach the students to program in Python at a basic level. They are mostly using the DrawBot programming environment, which offers them instantaneous visual feedback and encourages experimentation. The class takes place during the first semester of the TM year. We go through the basics of the Python programming language, covering the syntax and essential data types. During the lessons, many examples are made and discussed. The DrawBot environment is used and explained thoroughly, and the students learn to program all kinds of visualizations with it.</p> <p>As the students' skills develop, more challenging exercises are given, culminating in the main assignment: to program a set of parametric letters. This means designing and programming letters that are changeable through parameters.</p>   |
| <b>Learning objectives</b>  | <p>The aims of this class are multifold:</p> <ul style="list-style-type: none"> <li>- Programming is a good exercise in logical thinking, which is essential when developing a typeface family</li> <li>- Programming is a good exercise in working neatly and precisely. The Python language is quite strict and forces students to get all the syntactic details right.</li> <li>- Programming is a good exercise in formulating thoughts and processes. To get an idea across as a computer program, that idea needs to be extremely well formulated, as the computer will not try to second guess what the programmer may mean.</li> <li>- Within the profession of type design, programming has an increasingly important role, both on the production level (for example to be able to automate repetitive tasks) as well as on the design level (for example to be able to quickly generate many variants of a solution, or to build solutions that are too laborious to construct by hand).</li> </ul> |
| <b>Teaching activities and working methods</b>  | Individual exercises, tutoring and class room presentations.   |
| <b>Assessment method (including, for example, minimum attendance and other requirements).</b> | <p>As the students' skills develop, more challenging exercises are given, culminating in the main assignment: to program a set of parametric letters. This means designing and programming letters that are changeable through parameters.</p>   |

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| <b>Grading scale</b>   | Individual pass or fail + grade given collectively after the final presentation of the first semester |
| <b>Required and recommended sources</b>  | See t]m bibliography  |
| <b>Study load</b>  |   |
| Study load   | 3 Ecs (3 x 28 hrs = 84 hrs. total)  |
| Contact hours  | 56 hrs. (4 hours weekly x 14 lessons)   |
| Independent study  | 28 hrs.   |
| <b>Please check the <u>most important</u> competencies involved in this course (max. three!)</b> |   |
| Creative ability   | x   |
| Capacity for critical reflection   |   |
| Capacity for growth and innovation   | x   |
| Organisational ability   |   |
| Communicative ability  |   |
| External awareness   |   |
| Capacity for collaboration   |   |

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| <b>Course Title</b>   | <b>WRITING SYSTEMS 2018-2019: FDK Workshop</b>   |
| <b>Teacher(s)</b>   | Frank Grießhammer  |
| <b>Class(es)</b>  | TypeMedia  |
| <b>Teaching period</b>  | Semester 1   |
| <b>Brief description</b>  | <p>The Adobe FDK workshop introduces font production concepts through the tools of Adobe Font Development Kit for OpenType (AFDKO). It is intended to give type design students an insight into how typefaces actually work, and to have more confidence when it comes to solving technical challenges.</p> <p>The one-week program typically includes:</p> <ul style="list-style-type: none"> <li>• brief introduction to using the command line</li> <li>• overview of tools provided in the Adobe FDK</li> <li>• introduction to building fonts using the Adobe FDK</li> <li>• introduction to GREP (regular expressions)</li> <li>• introduction of PS and TT hinting with examples</li> <li>• overview and application of OpenType features</li> <li>• a number of exercises to apply and understand typical FDK workflows</li> </ul> <p>Depending on the available time and progress, the workshop can be enhanced with one or several of the following topics:</p> <ul style="list-style-type: none"> <li>• building and implementing webfonts</li> <li>• building and using color fonts</li> <li>• authoring variable fonts</li> </ul> |
| <b>Learning objectives</b>  | It is intended to give type design students an insight into how typefaces actually work, and to have more confidence when it comes to solving technical challenges.  |
| <b>Teaching activities and working methods</b>  | Class room presentations and excercises  |
| <b>Assessment method (including, for example, minimum attendance and other requirements).</b> | Attending the presentations and finishing the excercises.  |
| <b>Grading scale</b>  | Individual Pass/fail   |
| <b>Required and recommended sources</b>   | See description.   |
| <b>Study load</b>   |  |

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| Study load   | 1 EC = 28 hrs.             |
| Contact hours  | 25 hrs.(one week workshop) |
| Independent study  | 3 hrs.                     |
| <b>Please check the <u>most important</u> competencies involved in this course (max. three!)</b> |                            |
| Creative ability   | x                          |
| Capacity for critical reflection   |                            |
| Capacity for growth and innovation   | x                          |
| Organisational ability   |                            |
| Communicative ability  |                            |
| External awareness   |                            |
| Capacity for collaboration   |                            |

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| <b>Course Title</b>  | <b>WRITING SYSTEMS 2018-2019: Arabic Type Design / Workshop</b>  |  |
| <b>Teacher(s)</b>  | <b>Krystian Sarkis</b>   |  |
| <b>Class(es)</b>   | TypeMedia  |  |
| <b>Teaching period</b>   | Semester 1   |  |
| <b>Brief description</b>   | The Arabic script is a complex and elaborate system. It is rather impossible to delve deep in the classical traditions of writing within the scope of this course. This is why it is planned as a general intensive introduction to the script, its formal and aesthetic characteristics from a typographic perspective, through a series of theoretical and practical talks, short exercises and a main project. The students are guided through a hands-on approach, similar to TypeCooker (adapted to Arabic) to conceive a project, consciously experiment with one or more characteristics and draw a solid start for an Arabic typeface. |  |
| <b>Learning objectives</b>   | A general intensive introduction to the Arabic script, its formal and aesthetic characteristics from a typographic perspective.  |  |
| <b>Teaching activities and working methods</b>   | A series of theoretical and practical talks, short exercises and a main project.   |  |
| <b>Assessment method (including, for example, minimum attendance and other requirements).</b>    | Attending the presentations and finishing the exercises.   |  |
| <b>Grading scale</b>   | Individual pass or fail  |  |
| <b>Required and recommended sources</b>  | See tjm bibliography   |  |
| <b>Study load</b>  |  |  |
| Study load   | 1 EC (28 hrs.)   |  |
| Contact hours  | 24 hrs (4 hrs. x 6 weeks)  |  |
| Independent study  | 4 hrs.   |  |
| <b>Please check the <u>most important</u> competencies involved in this course (max. three!)</b> |  |  |
| Creative ability   | x  |  |
| Capacity for critical reflection   |  |  |
| Capacity for growth and innovation   | x  |  |
| Organisational ability   |  |  |
| Communicative ability  |  |  |
| External awareness   |  |  |
| Capacity for collaboration   |  |  |

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| <b>Course Title</b>  | <b>WRITING SYSTEMS 2018-2019: Cyrillic Type Design Workshop</b>  |  |
| <b>Teacher(s)</b>  | <b>Ilya Ruderman</b>   |  |
| <b>Class(es)</b>   | TypeMedia  |  |
| <b>Teaching period</b>   | Semester 2   |  |
| <b>Brief description</b>   | This short workshop combines both theory and practice. To provide an understanding of the script everything starts with some basics: a short lecture explains three fundamental logics of skeletons: uppercases, lowercases and handwritten forms. Another lecture introduces the Brief History of Cyrillic with almost hundred references of the historical materials organised by the type of the script. This way students began to understand the roots of some shapes, Cyrillic traditions and the periods of evolution. The main part of the workshop is an actual production of Basic Cyrillic codepage. Step by step guide of how to create each glyph, where to look, what to take care of. |  |
| <b>Learning objectives</b>   | Understanding the roots of some shapes, Cyrillic traditions and the periods of evolution.  |  |
| <b>Teaching activities and working methods</b>   | A series of theoretical, practical talks and production of a basic Cyrillic codepage.  |  |
| <b>Assessment method (including, for example, minimum attendance and other requirements).</b>    | Attending the presentations and finishing the excercises.  |  |
| <b>Grading scale</b>   | Individual pass or fail  |  |
| <b>Required and recommended sources</b>  | see TypeMedia bibliography   |  |
| <b>Study load</b>  |  |  |
| Study load   | 2/3 EC = 19 hrs.   |  |
| Contact hours  | 18 hrs. total (3-day workshop)   |  |
| Independent study  | 1 hrs.   |  |
| <b>Please check the <u>most important</u> competencies involved in this course (max. three!)</b> |  |  |
| Creative ability   | x  |  |
| Capacity for critical reflection   |  |  |
| Capacity for growth and innovation   | x  |  |
| Organisational ability   |  |  |
| Communicative ability  |  |  |
| External awareness   |  |  |
| Capacity for collaboration   |  |  |

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| <b>Course Title</b>   | <b>WRITING SYSTEMS 2018-2019: Letter Press Workshop</b>   |
| <b>Teacher(s)</b>   | <b>Sanne Beeren</b>   |
| <b>Class(es)</b>  | TypeMedia   |
| <b>Teaching period</b>  | Semester 1  |
| <b>Brief description</b>  | <p>The letterpress workshop is a small workshop. There are two printing presses and many metal and wood types. Bright inks are available and any colour is possibly made.</p> <p>The students will work two afternoons or mornings in small groups in the workshop. They will use the old types but will combine them with type produced by themselves. It can be a design of their own or an existing design. The type can be produced by hand from lino, by the lasercut machine (from wood, rubber, or another textured material) or can be made from photopolymer. They can try out different inks and papers. It is a paintlike approach to type.</p> <p>The students will also typeset a piece of text with the metal moveable type. They experience terms as 'kerning', 'interlinie', 'points' and get a brief inside in type history.</p> |
| <b>Learning objectives</b>  | <ul style="list-style-type: none"> <li>-Getting to know the letterpress workshop at the KABK</li> <li>-Produce a type to be printed on the printing press</li> <li>-They get a hands-on experience with typographic keywords like 'kerning', 'interlinie' and 'points' and will get a brief inside in type history.</li> </ul>  |
| <b>Teaching activities and working methods</b>  | Practical excercises with the printing press.   |
| <b>Assessment method (including, for example, minimum attendance and other requirements).</b> | Attending the workshop  |
| <b>Grading scale</b>  | Individual pass/fail  |
| <b>Required and recommended sources</b>   | -   |
| <b>Study load</b>   |   |
| Study load  | 1/3 ECT = 9 hrs.  |
| Contact hours   | 9 hrs.  |
| Independent study   | 0 hrs.  |

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| <b>Please check the <u>most important</u> competencies involved in this course (max. three!)</b> |   |
| Creative ability   | x |
| Capacity for critical reflection   |   |
| Capacity for growth and innovation   | x |
| Organisational ability   |   |
| Communicative ability  |   |
| External awareness   |   |
| Capacity for collaboration   |   |
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|---|--|
| <b>Course Title</b>   | <b>EXCURSIONS IN NL AND ABROAD 2018-2019</b>   |
| <b>Teacher(s)</b>   | <b>Jan Willem Stas and others</b>  |
| <b>Class(es)</b>  | TypeMedia  |
| <b>Teaching period</b>  | Semester 1 and 2   |
| <b>Brief description</b>  | <p>All of the TypeMedia students come from different countries and continents.</p> <p>Because they spent almost all of their time in the t]m classroom during the year, its my mission to show them around in our Dutch landscape and get them in touch with the main collections and institutions in different cities in the field of design, art and architecture.</p> <p>The yearly program is based on the existing and upcoming exhibitions, lectures and conferences and topics are rooted in our history of design.</p> <p>The excursions are accompanied by introductory lectures.</p> <p>Other excursions:</p> <p>Antwerp: One-day visit to Plantin Moretus</p> <p>Berlin: TypoLabs 3-day Conference</p> <p>Amsterdam: TypeAmsterdam one-day Conference</p> |
| <b>Learning objectives</b>  | Students get to know the main Dutch collections and institutions in different cities in the field of design, art and architecture.   |
| <b>Teaching activities and working methods</b>  | A series of excursions.  |
| <b>Assessment method (including, for example, minimum attendance and other requirements).</b> | Attending the excursions.  |
| <b>Grading scale</b>  | Individual pass or fail  |
| <b>Required and recommended sources</b>   |  |
| <b>Study load</b>   |  |
| Study load  | 3 EC   |
| Contact hours   | 84 hrs   |
| Independent study   | 0 hrs.   |

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| <b>Please check the most important competencies involved in this course (max. three!)</b> |   |
| Creative ability  |   |
| Capacity for critical reflection  |   |
| Capacity for growth and innovation  | x |
| Organisational ability  | x |
| Communicative ability   | x |
| External awareness  |   |
| Capacity for collaboration  |   |
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| <b>Course Title</b>   | <b>DESIGN THEORY 2018-2019</b>  |
| <b>Teacher(s)</b>   | <b>Petr van Blokland</b>  |
| <b>Class(es)</b>  | TypeMedia   |
| <b>Teaching period</b>  | Semester 1  |
| <b>Brief description</b>  | <p>In a series of 11 evening lessons, students are introduced to a wide range of topics, all closely or distant related to type design. Selection of the topics and the amount of focus they get during the year is also part of the program.</p> <p>Introductions to various methods of designing the design process (from sketching techniques, patterns, to algorithm for AI applications) give the students points of view on their own profession, answering questions such as: How can they still be designers 20 years from now?</p> <p>Topics include: definitions of design, feed-back loops, typographic parameters, models to design corporate identities, patterns for programming design tools and productions tools, the role of mathematics in design, criteria to select type for a specific task, design education, interacting with customers, the history of curves, history of programming, history of font technology, brainstorm techniques, game theory, starting and running a business and some Skype-presentations with type designers. To name a few.</p> <p>The amount of time spent on each of these subjects can vary from briefly mentioning it in relation to other issues. Or they can be the main topic for one or two lessons. How to select, order and fill the schedule for the upcoming year is part of the first lesson.</p> <p>After the last lesson, the students are asked to write a small "master-piece" in a limited amount of time, to prove that they succeeded the lessons.</p> <p>An important issue in the evaluation is that they show their capabilities to think and design as Masters by designing the process and the context of their designs as much as designing type itself.</p> |
| <b>Learning objectives</b>  | Students learn to think and design as Masters by designing the process and the context of their designs as much as designing type itself.   |
| <b>Teaching activities and working methods</b>  | Class room presentatations, discussions, paper.   |
| <b>Assessment method (including, for example, minimum attendance and other requirements).</b> | After the last lesson, the students are asked to write a small "master-piece" in a limited amount of time, to prove that they succeeded the lessons.  |
| <b>Grading scale</b>  | Individual pass or fail   |

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| <b>Required and recommended sources</b>   | See TypeMedia bibliography   |
| <b>Study load</b>   |                              |
| Study load  | 3 EC (84 hrs.)               |
| Contact hours   | 44 hrs. (4 hrs x 11 lessons) |
| Independent study   | 40 hrs.                      |
| <b>Please check the most important competencies involved in this course (max. three!)</b> |                              |
| Creative ability  | x                            |
| Capacity for critical reflection  | x                            |
| Capacity for growth and innovation  |                              |
| Organisational ability  |                              |
| Communicative ability   |                              |
| External awareness  |                              |
| Capacity for collaboration  |                              |
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| <b>Course Title</b>   | <b>TypeMedia Semester 2</b>   |
| <b>Teacher(s)</b>   | <b>Erik van Blokland<br/>Peter Verheul<br/>Paul van der Laan<br/>Just van Rossum<br/>Fred Smeijers<br/>Various guest tutors</b>   |
| <b>Class(es)</b>  | TypeMedia   |
| <b>Teaching period</b>  | Semester 2  |
| <b>Brief description</b>  | During the 2nd semester the student defines and designs a complete typeface according to specific requirements, but also with considerable freedom. At fixed intervals the student then has to do a presentation, documenting the process, ideas, versions, paths taken.<br><br>The teachers discuss the exam project, progress etc. with each student almost every week. The results are then assessed collectively during the exam. |
| <b>Learning objectives</b>  | See above   |
| <b>Teaching activities and working methods</b>  | Individual tutorials almost every week (Erik van Blokland, Peter Verheul, Paul van der Laan), regularly (Fred Smeijers, Just van Rossum, various guest tutors).   |
| <b>Assessment method (including, for example, minimum attendance and other requirements).</b> | 4 process presentations and a final exam. The process presentations all take place in the KABK Cinema. Apart from the digital presentation, the students also make a hardcopy handout.<br><br>For the final exam students do a presentation, make a Process book, A Specimen book, a Handout, a Poster and a TypeMedia graduation exhibition.   |
| <b>Grading scale</b>  | <i>Individual pass or fail + grade given collectively after the exam presentation at the end of the second semester</i>   |
| <b>Required and recommended sources</b>   | See t]m bibliography  |
| <b>Study load</b>   |   |
| Study load  | 10 ECS (10 x 28 hrs. = 280 hrs.)  |
| Contact hours   | 18 weeks x 12 hrs. = 216 hrs  |
| Independent study   | 64 hrs.   |
| Please check the <u>most important</u> competencies involved in this course (max. three!)     |   |

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| Creative ability                   | x |
| Capacity for critical reflection   | x |
| Capacity for growth and innovation | x |
| Organisational ability             |   |
| Communicative ability              |   |
| External awareness                 |   |
| Capacity for collaboration         |   |

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| <b>ECS verdeling 2018-2019<br/>voor Osiris dd 8 april 2017</b> |    |
| <b>Semester 1</b>  |    |
| Form studies - Erik van Blokland                               | 4  |
| Contrast research - Peter Verheul                              | 4  |
| Revival research - Paul van der Laan                           | 4  |
| Letter carving - Fransje Berserik                              | 3  |
| Type & Language - Peter Bil'ak (3 lessons in sem 2)            | 3  |
| Design theory - Petr van Blokland                              | 3  |
| Coding - Just van Rossum                                       | 3  |
| Excursions - Jan Willem Stas and others                        | 3  |
| Workshops Writing Systems                                      | 3  |
|  | 30 |
| <b>Semester 2</b>  |    |
| Tutoring - Erik van Blokland                                   | 4  |
| Tutoring - Peter Verheul                                       | 4  |
| Tutoring - Paul van der Laan                                   | 4  |
| Tutoring - Just van Rossum                                     | 1  |
| Tutoring - Fred Smeijers                                       | 1  |
| Tutoring - various guest tutors                                | 4  |
| Excursions - Jan Willem Stas and others                        | 1  |
| Workshop Writing Systems                                       | 1  |
| Final Project, Process, Exhibition, Exam                       | 9  |
| Final Project, Handing in materials                            | 1  |
|  | 30 |