

INTRODUCTION TO TYPOGRAPHY

GRD 3150 CRN 82556

11:00 – 1:50 T,Th

Liz Throop

Fall 2014

ph. 404.413,5239

lthroop@gsu.edu

office hours by appointment

Wed 9:45 – 10:45

office 358 AH



SYLLABUS

DESCRIPTION

Introduction to Typography. Prerequisites: Art 1010 and 1020 with grades of C or higher. Must be taken concurrently with GrD 3000 (Fall) or GrD 3200 (Spring). Aesthetics and legibility of type through applied design. Specifying type, type terminology, type as compositional element, cultural considerations of type and image. Introduction to drawing and page layout software. Lab Fee \$20.00. 3.000 credit hours.

Students are required to attend class and to participate in critiques using terms and concepts introduced in the class. Students may use Adobe Photoshop, Illustrator, and InDesign available in classroom 211AM.

Assignment sheets for individual projects will be distributed via the class blog. Students are responsible for retrieving handouts, worksheets, etc. from the blog.

<http://www.grd3150.blogspot.com>

COURSE OBJECTIVES

1. Understand type as design element.
2. Develop general craftsmanship and critique skills.
3. Demonstrate typographic sense, by creating projects by hand and on the computer.
4. Apply knowledge of legibility and semantics to communicate with type.
5. Explore cultural and historical forces that shape contemporary typography.
6. Use typographic vocabulary and conventions to communicate with others.
7. Show sensitivity to type structure and form.

Assignments will focus on aesthetics and legibility of type through applied design. Sketching is very important for success in this class. Adobe InDesign CS6 and Illustrator CS6 will be the primary software used for assignments. Although some review and some new functions of this software will take place in class, students will be responsible for gaining proficiency in these design programs, practicing outside of class as much as necessary to keep up with assignments, using Lynda.com and non-credit classes at the Digital Aquarium. Students will use computers, but are expected to articulate goals and rationale for their design decisions.

GRD 3150 is one of the three courses required to apply to the Graphic Design major at the end of Spring semester. All projects from 3000, 3150, and 3200 will become your portfolio to apply to the program. An informational meeting about the application and review process will be announced in class. More info at <http://www2.gsu.edu/~wwwart/892.html>

All communication about this class will be sent to your student email account: check it frequently. The instructor will not send or reply to personal email addresses. Additionally, the instructor will not provide design commentary (critique) over email.

TEXTBOOK:

Designing With Type by James Craig, Irene Scala, Wm. Bevington is required. DWT is available in print and digital versions. DWT's related website is also very helpful. www.DesigningWithType.com and this page contains most of the text! www.DesigningWithType.com/5

InDesign Type (3rd Edition) by Nigel French and *Thinking with Type* by Ellen Lupton are optional.

INTRODUCTION TO TYPOGRAPHY

Fall 2014

Syllabus p. 2

CAMPUS RESOURCES

Lynda.com (free software tutorials): <http://www.gsu.edu/ist/training/lynda.html>

Creative Media Center (CMC): ART 460 – selfserve printing and equipment check-out, run by Phillip Webb, <http://www.cmc.gsu.edu>

The Digital Aquarium: Student Center 390 – assisted printing and software tutorials, <http://technology.gsu.edu/technology-services/it-services/labsand-classrooms/innovative-academic-facilities/digital-aquarium/>

PLAGIARISM

Plagiarism is presenting another's work as though it were your own. Using another's writing, photography, or artwork without permission, regardless of how it has been altered, is illegal. Always create your own imagery – purchasing or using stock imagery is not an option in GSU's design program. For more specific information, see GSU Undergraduate Catalog §1380 Academic Honesty

LAB RULES

Food or drinks are not allowed in the labs at anytime. This includes AH211, AH468, AH460 (The Creative Media Center). Students should purchase an inexpensive pair of earbuds or headphones for use with the schools lab computers.

SAFETY & SECURITY

Georgia State University and the Ernest G. Welch School of Art & Design has installed punch code and/or card reader locks to make our buildings safer for students and faculty. You should treat any lab or studio under card lock as a secure space. Follow these guidelines to help ensure the safety and well-being of everyone:

ALWAYS have your GSU ID card with you when on campus.

NEVER allow anyone to use your card. If a student or member of the staff or faculty is authorized to be in the area, their cards will give them access. If anyone asks you for your card, report the incident to campus police. Likewise, do not enter a studio or lab by "piggybacking" on someone else.

ALWAYS report suspicious people or activity to the faculty or graduate student in charge of the studio or lab. If, for any reason, there is no faculty or graduate student supervision, report suspicious people or activity to campus police at 404-413-2100.

Do not prop open doors because you will damage the sensitive and expensive locking mechanisms.

ACCOMMODATION OF DISABILITIES

Students who wish to request accommodation for a disability may do so by registering with the Office of Disability Services. Visit <http://www.gsu.edu/disability/> for more information. Students may only be accommodated upon issuance by the Office of Disability Services of a signed Accommodation Plan and are responsible for providing a copy of that plan to instructors of all classes in which accommodations are sought.

RETENTION OF WORK

The Ernest G. Welch School of Art & Design has the right to retain any student project, whether it be for display, accreditation, documentation, or any other educational or legal purpose.

INTRODUCTION TO TYPOGRAPHY

Fall 2014

Syllabus p. 3

POLICIES

The course syllabus provides a general plan for the course; deviations may be necessary.

Your constructive assessment of this course plays an indispensable role in shaping education at Georgia State. Upon completing this course, please take time to fill out the online course evaluation.

Students who wish to request accommodation for disability should do so by registering with the Office of Disability Services. Students may only be accommodated upon issuance by the Office of Disability Services of a signed Accommodation Plan and are responsible for showing that plan to instructors of all classes in which accommodation is sought.

Disruptive Behavior: Students should consult the General Catalog for the university's policy on disruptive behavior. Disrespect towards the professor or towards other students will not be tolerated.

Security: GSU has installed punch code locks to make buildings safer. Treat labs and studios as secure spaces: Always have your GSU ID card with you when on campus and never allow anyone to use your card. Report suspicious people or activity to faculty, or to campus police at 404-413-2100. Never allow someone else to enter a security-code door with you: make them enter the code themselves. Failure to follow security procedures can result in lower grades or expulsion from the class.

ATTENDANCE

Attendance at every class is expected, and the roll is taken at the beginning of each class. If you are enrolled in a course and do not attend the first and second class meetings, you will be asked to drop the course. Classes begin and end at stated times, and you should be in class during the entire class period. Leaving early or arriving late is counted as 1/3 of an absence, so, for example, arriving late to class three times will count as one absence. If you arrive late, it is your responsibility to notify me that you were late, rather than absent – or your attendance record remains as an absence. Final grades will be reduced by one letter grade for each absence after the third.

It is recommended you save your allowable absences for emergencies. With proper written documentation, absences may be excused for university-sponsored events, legal obligations, and religious observances. Refer to the Undergrad/Grad Catalog for details. With written documentation, absences may also be excused due to death or major illness in student's immediate family, illness of a dependent family member, and illness that is too severe or contagious for students to attend class. Students with legitimate reasons for absence may still need to take hardship withdrawal or repeat the class. ¶ You will be held responsible for the material covered in missed classes and must consult with your fellow students to receive all necessary instruction and information.

INTRODUCTION TO TYPOGRAPHY

Fall 2014

Syllabus p. 3

MATERIALS AND SUPPLIES

- Pica ruler
- Right angle (30° / 60° / 90° or 45° / 45° 90°)
- X-acto knife and plenty of #11 blades
- Spray-Mount aerosol adhesive or 3M Transfer Tape
- White vinyl eraser
- Sketchbook or binder for sketches
- Tracing pad
- Bond and graph paper
- Computer output as needed
- Removable storage device w/ your name on it!
- Additional data storage device
- Flat-nibbed carpenter's pencil, mechanical pencil, various pens

EXERCISES AND IN-CLASS WORK

- Drawing letters
- Other activities as announced

GRADING FORMULA

Quizzes and exercises	10%
Type mural	15
Quotation design	15
Flyer	15
Font booklet	20
Process book and digital files	15
Participation	10

GRADING

98 – 100%	A+
93 – 97	A
90 – 92	A-
87 – 89	B+
83 – 86	B
80 – 82	B-
77 – 79	C+
70 – 76	C
60 – 69	D
below 60	F

WEEK	Tuesday	THURSDAY	READING
Aug 26 - 28	Introductions	Drawing letters	Ch. 1, especially Anatomy
Sept 2 - 4	Begin Mural Project	Discuss mural thumbnails	Ch. 2 Classic Faces Ch. 8 Specimens
Sept 9 - 11	Pin up mural printouts	Work on murals in class	Ch. 3 Design w/Text
Sept 16 - 18	Pin up mural designs	CRITIQUE MURALS	Ch. 4 Design w/ Display
Sept 23 - 25	Pre-quiz through Ch. 4 Discuss Quote Project	Pin up thumbnails of quotes	
Sept 30 - Oct 2	Peer critique printouts	CRITIQUE QUOTES	
Oct 7 - 9	Watch Helvetica: the movie	Begin Flyer Project: Tnails and InDesign	Ch. 6 Projects "Grids" and "Brochure."
Oct 14 - 16	Pin up best sketches	Print out and peer review	Ch. 7 "Copy Preparation" only.
Oct 21 - 23	CRITIQUE FLYERS	QUIZ Discuss InDesign	Review all reading
Oct 28 - 30	Begin Booklet Project, sketch flatplans	Peer crit b/w printouts.	
Nov 4 - 6	Discuss topics, sketch thumbnails.	Pin up front, back covers. Practice bookbinding.	
Nov 11 - 13	Text entered & keyed as head, subhead, text, etc.	Turn in rough of booklet.	
Nov 18 - 20	Upload PDF of booklet to date.	In-progress crit.	
Nov 25 - 27	break	break	
Dec 2 - 4	Peer crit printed-out drafts.	CRITIQUE BOOKLETS	
Dec 9	All digital files and process books turned in by 5pm.		

- A (4.0) Work exceeded requirements of the assignment as a result of thorough exploration. Used medium in novel and skillful manner; solution presented novel response to core challenges of the assignment.
- B (3.0) Work fulfilled stated requirements; used media and principles of design effectively; drew from research and preparation.
- C (2.0) Work addressed requirements of the assignment but showed only perfunctory exploration. Competent work or work that may be above average in some respects but not fully resolved.
- D (1.0) Assignment completed and turned in, but showed weak understanding of design principles and use of the medium.
- F (0) Work not completed; showed misunderstanding of the assignment or disregard for medium.

Final grade for the semester is based on project grades plus class participation. Poor attendance, plagiarism, or other behavior that violates GSU code of conduct will also impact your grade.

You must drop this course yourself on or before Tuesday October 14 to receive a "W."

LETTERING

Letter a single word, by hand, onto board without tracing or otherwise automatically transferring the image. Drawing is an opportunity to observe proportions and structure – in letterforms as well as landscapes and objects.

Draw your word on paper provided. Draw lightly at first, then step back to compare proportions, then refine outlines before filling in. You may want to begin with pencil and end with heavy marker.

FACTORS FOR EVALUATION

- Evidence of your exploration and modification of design via preparatory sketches.
- Evidence of sensitivity to the letters, including harmony of proportions.
- Your contributions to group discussion, including offering and receiving criticism.
- Craftsmanship including attention to detail.

Georgia

PROJECT I: TYPE ANATOMY MURALS

CRITERIA

Design a three-panel mural for a large public space that educates viewers about type anatomy terms. Use contrast of size, association, rotation, etc. to create a formal transition across the three panels. Your overall arrangement should show a sensitivity to whatever letter style you choose.

Create labels for the type anatomy which are systematic, accurate, clear, and do not overwhelm the overall composition of the murals.

PROJECT OBJECTIVES

- Engage in a thorough process of exploration, evaluation, and refinement.
- Demonstrate your skills of composition: balance, contrast, use of positive and negative space, etc.
- Show craftsmanship through attention to detail in both your layout and in your construction of your final boards.
- Describe how your design effectively fulfills project criteria

CONSTRAINTS/REQUIREMENTS

- Define at least 15 different anatomical terms from the list below.
- Use one or two typefaces from the list provided, or get approval for your face
- Do not distort letterforms or make them unrecognizable
- Basic typographic elements (punctuation, bars, special characters) may be used
- Use up to three colors, including black
- Work in Illustrator
- Print out and mount three 8"x8" panels

PROCESS

1. Discuss various formal contrasts which can form a progression. Explore various typefaces for your mural.
2. Create ten or more thumbnails showing various progressions. Thumbnails should be hand drawn at 2" x 6." Your transition should have a clearly differentiated beginning, middle, and end. Sketch letters as mass, rather than like handwriting or printing.
3. Develop the strongest sketch in Adobe Illustrator, starting with the two end panels. Print out black and white versions and miniature color palette variations.
4. Sketch five or more versions of your labelling system. Make it secondary to the main composition through size, saturation of color, weight of letters, etc. What keeps it unified as a system?
5. In Adobe Illustrator, apply your labels. Be sure to have someone help you proofread copy, as typos are unacceptable.
6. Present the final composition as three flush-mounted printouts, labelled on back with your name, date, and typeface(s).

ANATOMY TERMS

aperture	counter	link	stroke
apex	crossbar	lowercase letter	tail
arm	descender	meanline	terminal
ascender	ear	overhang	uppercase letter
baseline	eye	serif	vertex
bold	italic	shoulder	x-height
capline	leg	spine	

MURAL CONSIDERATIONS

TRANSITIONS

Obvious transitions are dark to light, heavy to light, chaos to order, messy to neat. More compelling transitions are less literal and more figurative, but they are also more difficult to convey visually – whisper to shout, trickle to deluge, inside to outside. The most challenging part of the transition is the midpoint, which should equally reflect both polarities. The central panel is not an abrupt transition from cold to hot, but a warm midpoint.

TYPEFACE CHARACTERISTICS

For this project, be sure that your progression does not rely upon a background gradient or other non-typographic elements. Pay attention to a typeface's unique personality. Consider whether the feeling it conveys (rigid, playful, coarse, delicate, etc.) relates to other aspects of your mural.

2D PRINCIPLES

This project is largely about applying 2D principles to create a cohesive composition. Some variables available to you are: scale, transparency, pattern, letter weight, angle/orientation, and overlap. Greater contrasts will probably make your mural more dramatic and memorable.

CHOOSING LETTERS

Choose specific letters that illustrate the anatomical terms that you're using – it could be as few as four or five. You'll need a K or an R to illustrate "leg." If you want to use 'eye,' you must include a lowercase e. "Link" and "loop" are only relevant to a two-story lowercase g.

LABEL SYSTEM

A system is characterized by consistency: the best place to start is to make all the labels the same, then introduce consistent variations only as needed. Position labels as consistently as possible: for instance always 1/4" to the right of the item you are labelling.

COLOR

Careful consideration of colors can transform a mediocre solution into an excellent one. Be wary of typical colors (red, black, white). Try a deep hue instead of black. Relating label color to the background color can make your labels less attention-getting.

SCORING

Day-to-day engagement, including participation in critique	0 – 3
Exploration and refinement	0 – 3
Formal composition	0 – 3
Craftsmanship in design and boards	0 – 3
Presentation, articulation of goals	0 – 3

COMPOSE WITH TYPE: FLYER

Create two versions of a 5½"W x 8½"H announcement. Your flyer may be for the upcoming exhibition "African Cosmos: Stellar Arts" or for MODA's "Second Sundays." Use only one font to create hierarchy through size, arrangement, and color. Research at

CARLOS MUSEUM AT EMORY

SMITHSONIAN INSTITUTION EXHIBITS

MODA SECOND SUNDAYS

Discuss thumbnail sketches for layouts.

October 9 – Create 30+ thumbnails (small sketches). Practice setting type in Adobe InDesign.

October 14 – Lab day, printing.

October 16 – Pin up.

October 21 – Critique; turn in board displaying both flyers and all work-up sketches.

FIRST SOLUTION: One typeface, one weight acceptable. You must use grid provided, meaning that the majority of elements should align with the grid on at least two sides. You may use one color beside black.

Use placement on page, type size, typeface, punctuation, capitalization, leading, alignment, spacing, or underlining to guide the reader through the sequence of information.

SECOND SOLUTION: You may use as many different typefaces, different weights, and different colors as you wish. The size of the page, the grid, and the copy may not be changed.

SCORING

Flyers are both readable and legible while conforming to stated restrictions. 0 – 4

Flyers shows understanding of how contrast, balance, and structure (grid) enhance the text. 0 – 4

Craftsmanship, including absence of typos and neat presentation. 0 – 4

Your contribution to class discussion during work sessions and critiques. 0 – 4

Work shows evidence of exploration, going beyond obvious formulas. 0 – 4

QUOTATION DESIGN

Visually enhance the meaning of a quotation, using typographic variables and 2D principles, with a focus on what the typography connotes (acts like) rather than limiting it to what it denotes (looks like). Creating pictures out of the type or adding illustrations are not appropriate. Your design should be adaptable for framed prints, t-shirts, murals, etc. Present your design on a 12"x18" board.

OBJECTIVES

1. Choose a quotation that has strong connotations which you can relate to typographic variables such as typeface choice, line breaks, line spacing, word spacing, text size, text weight, etc. Some quotes are just too abstract for this project.
2. Relate your quotation to placement of elements, color palette, balance, texture, scale, pattern, hierarchy, etc.
3. Make text both legible and readable. Engage the reader quickly or slowly by forcing them to read down a stack of one-word lines or emphasize a word by putting it on its own line.
4. Demonstrate your competence with hand sketching, with Illustrator, and with mounting boards.
5. Articulate how your solution fulfills your goals for the project.

IMPLEMENTATION

- One quotation (minimum five words, maximum two sentences), plus author's name and design credit
- Use one to two typefaces from the list of good typefaces
- Minimize distortion of the letterforms or over emphasis of particular words in your quotation
- Unlimited colors
- Create in Illustrator
- 12" X 18" poster, horizontal or vertical format.
- A 12" x 18" process page is also required at critique, showing an organized, thorough evolution of your approach from sketches to final, including keywords.

PROCESS

1. Gather ten possible quotations and highlight the most suitable.
2. Research the context of each quote and the "voice." Create a list of key words for each. Look at imagery, textures, color palettes, etc. that relate to the key words. Relate these to possible typefaces.
3. Develop ten or more thumbnails for the quote. Explore various line breaks and arrangements. Explore placement on the page.
4. Develop the strongest sketch digitally, first in black and white. Explore different typefaces, colors, etc., to emphasize key words.
5. For critique, present the final composition on board alongside your process page.

INTRODUCTION TO TYPOGRAPHY

Fall 2014

p. 2

CONTEXT

Your quote was made during a certain event, and during a specific time in history. What else was going on in the world? Were these words spoken to incite or to pacify? Were they in mourning or celebration? Did anything of note precede or follow this quotation? Would the reader be expected to know the context of the quote?

VOICE

If possible, listen to the quote as spoken by the author. What is the texture of the voice? The volume? Is it bellowed, whispered? Is it joking or suggestive? Are the words spoken with deliberate slowness or frantic speed?

CADENCE

Read your quote aloud, noting the rhythm and flow. Consider which words are surprising or key to the overall feeling of the quote. Explore the many different ways to emphasize a word within a phrase, such as size, color, weight, case, spacing, etc. Emphasizing a word or two can give some phrases more impact, but can also be like the poke in the ribs that ruins a joke.

PLACEMENT

Consider how the quote interacts with the page: is it tucked fearfully into the corner, or spoken parenthetically? Should be asymmetrical or perfectly centered? Should we read it conventionally (top to bottom, left to right), or does the design lead us into an unexpected journey across or into the page?

SCORING

Day-to-day engagement, including participation in critique	0 – 4
Exploration and refinement of both word and image	0 – 4
Formal composition	0 – 4
Craftsmanship in design and boards	0 – 4
Presentation, articulation of goals	0 – 4

FONT SHOWCASE BOOKLET

Create an eight-page specimen book to promote a font for a type publisher. Your booklet should sell this typeface to designers. Show off the unique features and qualities of the typeface, using a theme of your choice for content. The main point is for designers to be able to evaluate the face's sizes, weights, texture, legibility, and readability. They should be able to see how the font works in headlines and paragraphs.

SPECIFIC OBJECTIVES

1. Research a typeface and appropriate topic for the text, considering formal and semantic issues.
2. Develop a booklet through sketching, assembling mood boards, and exploring variations digitally.
3. Use a page grid to create overall visual cohesion. Employ typographic hierarchies to enhance legibility
4. Create folding dummies and other techniques to build a well-crafted comp.
5. Articulate how your and your classmates' projects achieve design goals.

CONSTRAINTS/LIMITATIONS

- Use a typeface that has a wide variety of typestyles (at least Roman, Italic, Bold, Bold Italic) Demonstrate how the typeface can be used and what makes it distinctive – showing individual letters, lines of type, and running text.
- Build your booklet in InDesign
- 4.25"x 7.5" booklet (folded), 8.5"x 7.5" (flat). Booklet will be saddlestitched, which we will practice class.
- Use a typeface from the list of Good Typefaces
- Minimize distortion of the letterforms; the typeface should always be recognizable
- Unlimited colors
- No more than one image per page (photo or illustration, created by you); 1"x1" maximum size
- Your layout and text should be appealing without distracting from the beautiful font. Keep everything legible, avoiding centered paragraphs, flush-right paragraphs, and other freakish treatments.
- Pages should be stylistically unified without being monotonous. Sketching out an overview in thumbnails is important for working out pacing.

REQUIRED CONTENT CHECKLIST

Front cover should include the name of the typeface.

Back cover should include the publisher, their logo, and their web address.

Structural grid throughout (odd or even columns) to organize content and give the booklet cohesion

Use at least seven paragraphs of body text throughout the booklet.

Establish three or more levels of content/typographic hierarchy throughout (i.e., headline, subhead, body text, caption).

Note typeface names, weights, styles, sizes, and leading without making your labelling obtrusive.

Show the full array of characters (full alphabet, all numbers, any special characters) in at least two typestyles (roman, italic, bold, bold italic, thin, heavy, etc.), and upper and lowercase.

Credit the source of text (possibly you).

SCORING

Day-to-day engagement, including participation in critique	0 – 4
Exploration and refinement of both text and image	0 – 4
Formal composition	0 – 4
Craftsmanship in design and boards	0 – 4
Presentation, articulation of goals	0 – 4

INTRODUCTION TO TYPOGRAPHY

Fall 2014

Font Showcase p. 2

PROCESS

1. Develop three topic ideas. Research/gather all text content (about 10 paragraphs) for the strongest idea. Your content should either tell a story (linear), break down into three logical sections (one per interior spread), or break down into six sections (one per interior page). Decide on possible typefaces for the topic.
2. Practice making dummies in class. Sketch on dummies to develop layouts. Vary your approach in each dummy.
3. Create actual-size sketches/folding dummies of the strongest thumbnail layout, using two types of grids, an odd column (3 or 5) and an even column (4 or 6). Use graph paper, or lay out the grid digitally and print it at low opacity to sketch over it. Finalize all text.
4. Translate most effective/successful grid layout into InDesign. We will work in order: spread one, spread two, spread three, front and back covers.
- 5 Prepare and bring to critique:
 - Folding, bound prototypes of your booklet for critique and for me to keep
 - One 12' x 18' process page.
 - A PDF of your final design, uploaded per instructions.

TOPICS

No restrictions, except self promotion and offensive material is not appropriate. Consider ways your typeface could or should be used in terms of its historical origins, formal connotations, or special features. For example a mathematical topic might be appropriate for a font with both old style and lining numerals. Text about fashion or gourmet food might show off a font with very strong contrasts and delicate hairlines. The text needs to make some sense but does not need to say everything on your topic. Consider how the topic can be divided into just a few words or paragraphs per page.

TYPOGRAPHY, LAYOUT, COHESION

- Use distinctive characters to demonstrate how letters work together.
- Use individual characters and words as graphic elements to activate page layouts.
- Pay attention to the texture, or color, that your letterforms create – and how this varies as you change leading, tracking, etc. Note effects on both positive and negative space.
- Showcase your typeface as both headline and body text.
- Consider how contrasts of scale, weight, texture, and color can enhance the effect you desire.
- Develop multiple **FLAT PLANS** to work out rhythm and contrast from page to page and spread to spread.
- Use a few contrasting sizes of type to create far more unity than using many small variations. After you've created your digital document, go through it and reduce the number of font sizes to four or fewer. After you've created your digital document, go through it and align consistently the spaces between headers and paragraphs, and between two paragraphs. Indentation should be used consistently throughout.
- Use a grid to align page components such as margins, page numbers, headers, and space between columns.