

Typography
GRPH 223-01
8:00 – 10:50 a.m.
Tuesday + Thursday
208 Woods Art Building

Deliverables

Stacy Asher
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Office Hours
Tuesday + Thursday
3:00 – 4:00 p.m.
or by appointment

stacyasher.com

Course Deliverables

Projects, Assignments, Exercises. etc.

Projects 1 - 3 @ 100 points each = 300 points

Exercises 4 @ 25 points each = 100 points

Quizzes Related to Readings 4 @ 25 points each = 100 points

Final Examination = 100 points

Process Book / Documentation = 100 points

Participation = 100 points

Total possible points: 800 points

All exercises, readings, quizzes and activities are intended to contribute to the success of your solutions for the projects and will enhance the over all quality of your visual communications.

Exercises [25 pts.]

Exercise 01

Words on the Street + Signs of Equality / **Type anatomy + syntax**

Exercise 02

Typographic Joinery / Forming a Perfect Union

/ **Type classification**

Exercise 03

Publicize your message. Designing it for an audience. / **Type organization**

Exercise 04 / on-going

Classify your type / Putting it all together.

Projects [100 pts.]

Project 01 - Assign 09.22 - Due 10.13

Reading: Social Media, Identity, and Setting Type, Type as shape, creating order, hierarchy of information. Stay in the grid!

Project 02 - Assign 10.15 - Due 11.12

Type History + Theory Research Presentation

Design a “deck” that showcases your knowledge of typography!

[Includes an Annotated Bibliography]

Project 03 - Assign 11.12 - Due 12.03

Build a Box to Think Out Of

Learn to build a 3D form, a cube, out of paper and cardboard. Discover how typography can function on more than one picture plane.

Process Book [100 pts.] Due 12.10

Showcase your involvement, interest and depth of investigation

Quizzes Related to Readings [4 @ 25 pts. = 100] - TBD

Final Exam [100] - 12.10

There will be a formal review prior to the exam. The exam is a wonderful method to assess how much you have learned about type anatomy, classification, theory, history and design methodologies.

Participation [100 pts.]

Get involved, be present. Get into it!

In class activities

Typography and the Underground

Examine an underground newspaper that is included in the exhibition for the Design + Social Justice Symposium. Analyze the typography and how it relates to the content.

Grid Deconstruction

Break down how a publication is designed. Discover how visual hierarchy is built in the process and the grid provides structure for communicating.

Typography, Authority, Audience, History

Who were the early readers of the Medieval times? How did type look and how was it made? Field trip to Love Library Special Collections.

Exercise 01

Words on the Street / Signs of Equality / Type anatomy

Objectives

Discover the variety and formal qualities of a typographic message.
Develop an awareness to typographic forms in the landscape.
Research typeface design and visual language.
Explore the expressive qualities of different type families.
Discover typographic solutions to designing a simple message.
Learn how to design a word using found typographic form.

Materials

digital camera
digital storage system and organization
laser prints
oversized xerox prints

Design a message that will inform, persuade, promote, educate an audience.
Present in typographic form a short word or message about equality, freedom and justice for all in letters that you find in the urban landscape.

You will construct a one word or short phrase in typographic form only. The composition will be designed with found typographic form. This includes letters, or typography that you see on the streets or in a designed environment that is not the internet.

The exercise includes a group field trip to the Nebraska State Capitol to observe the designed world and hunt for visual communications in typographic form that can express equality, freedom and justice for all.

Gather letter forms by photographing individual letters or words. Collecting the entire alphabet will help you create a word or phrase out of found typography with ease. It is required that you gather at least one character and punctuations from the western alphabet in your image collection process.

You will use the found typography from the field trip and walking tour. You may supplement your library of typographic specimens with images you take outside of the tour, but the design should be primarily constructed from the typography you find on our walking tour.

Design, or type set, a visual communication in typographic form that translates an idea or concept you have about freedom and equality. The final solution will be black text on white background only. The typographic message will be printed out on 11 X 17 tabloid size paper and prepared for enlargement.

Large format prints will be made for the installation in Richards Hall during the Design + Social Justice Symposium.

Save your images to:

<https://unl.box.com/s/2xoeta94els7bot8jhuagjexl91715rt>

Please wait to upload until we review the process on Tuesday.

Rules for Typographic Solution

Found typography converted to black and white. White background.

Strive for 100% black typography only – avoid shades of gray

Sketch some ideas for combining letters to make words.

Push yourself to make at least 25 iterations as you will need to include these in your process book.

Methodology

1. Print out a selection of letters that you can form your message with.

Print them out in black and white in a size that will fit the 11" X 17" format.

2. Begin by cutting and pasting letters together visually and experiment with visual continuity and cohesiveness.

3. Find a solution in the cutting and pasting process. *hint: print out a few different sizes of each letter so that you can manipulate the scale of the forms.

4. Strive for a beautiful combination of letters to design an engaging message.

5. Export the document as pdf for submission for grade.

5. Scan the final solution. Adjust for print.

7. Print it out on 11 X 17 for Tuesday's review.

name _____

Exercise 01

Words on the Street / Signs of Equality / Type anatomy evaluation

Stayed current with daily requirements and displayed evidence of time investment. You understood the goals of the exercise and addressed them; and have crafted successful resolutions to the design problem assigned. Your solutions to the project exceeded the expectations of the project's tasks. Additionally, interest, enthusiasm, energy, and passion for design and the learning process have been displayed.

1 2 3 4 5

Displayed the ability to make positive independent decisions and listened to and comprehended verbal and written suggestions. Your personal investment in the project was evident and it is clear that you were aware of your intentions.

1 2 3 4 5

Demonstrated fluency with typography as a tool for cultural representation. You developed an understanding of the various processes that effect typographic communications. Developed an awareness to typographic forms in the landscape.

1 2 3 4 5

Demonstrated skill using typography as a component of visual communication through submission of design process documentation and final project work. Explored the expressive qualities of different type families. Discovered typographic solutions to designing a simple typographic message.

1 2 3 4 5

Actively participated in critiques with thoughtful and intelligent comments, justified your thinking and suggested ideas to others. Accepted constructive criticism, suggestions and ideas openly from both the instructor and classmates.

1 2 3 4 5

total _____ / 25 = _____

100 - 90% A 89 - 80% B 79 - 70% C 69 - 60% D

My standards and expectations are high. The discipline of design is very rigorous and competitive. This course and its instructor are reflections of this. With regard to letter grades: The grade of "C" is satisfactory. It is not poor performance. If a student receives this grade they have put forth a reasonable amount of effort and attained acceptable [average] results.

A "B" grade shows the student has pushed beyond the average; they have understood the needs of the project and addressed them; they have employed their learning and have crafted successful resolutions to the design problems assigned. Students receiving a "B" have reached a level which clearly exceeds "competency"

The "A" is reserved for students who have attained excellence. They have, in fact, exceeded the expectations of the project's tasks put before them. Additionally, interest, enthusiasm, energy, and passion for design and the learning process have been displayed.

Exercise 02

Typographic Joinery / Forming a Perfect Union

Objectives

Learn the basic anatomy of letter forms.

Research type as shape.

Explore the expressive qualities of different type families.

Discover visual solutions in which two characters can be combined to form a new abstract symbol and the letters form a logical union.

Develop a sensitivity for shape, proportion, weight, balance and beauty in letter forms.

Materials

sketch template

pencils, erasers

Adobe InDesign

Prepare for this exercise by completing the readings assigned on 09.01.

Methodology

Select letters of the alphabet and other typographic characters that you find interesting as form and join them to form a union.

The letters you choose will work together to make a unity. The letters can be upper case or lower case, italic, bold, condensed, extended, etc. You may select other characters in the typeface that are not letters, ie. punctuation,

Explore options with variation in letterforms. The possibilities are endless.

Try many combinations to discover the best possible solution.

Look for continuity in stroke weight and style of the letters. Find beauty in joining two letters together to form a perfect union.

Typeset letters in large format using any of the typefaces listed below.

Aksidenz Grotesk	Baskerville
Bembo	Bodoni
Caslon	Frutiger
Clarendon	Didot
Fraktur	Franklin Gothic
Futura	Garamond
Gill Sans	Avenir
Avant Garde Gothic	Univers
Tahoma	Georgia
Helvetica	Sabon

Use the sketch template provided to make thumbnail sketches that can be inspiration and help you explore options and possibilities.

Process

Begin by sketching out various combinations of letters. *Sketch template provided. 2 pages minimum!*

Use InDesign to produce your solution. There will be a demonstration in class on how to complete the exercise in InDesign.

Don't think too hard about representation and forcing meanings to be made.

Print your solution in presentation quality for class review on Thursday, September 10. You will have the opportunity to make adjustments based on our review

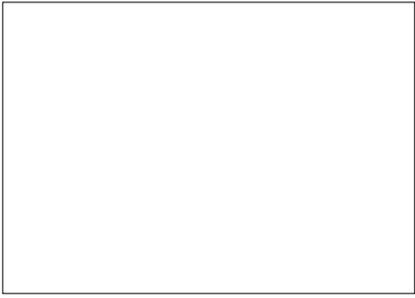
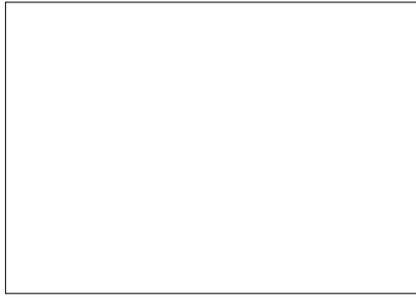
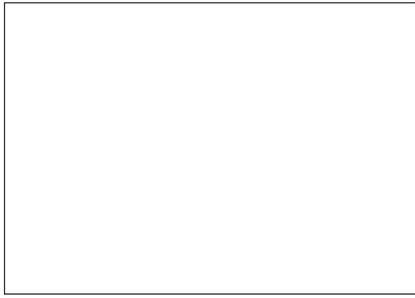
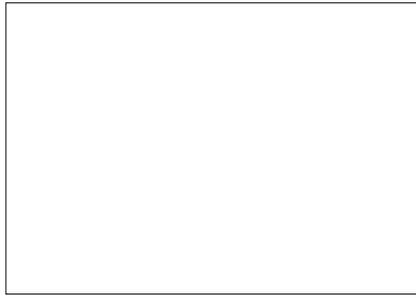
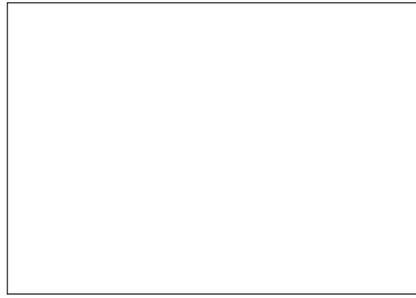
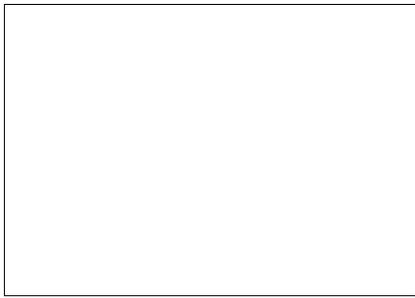
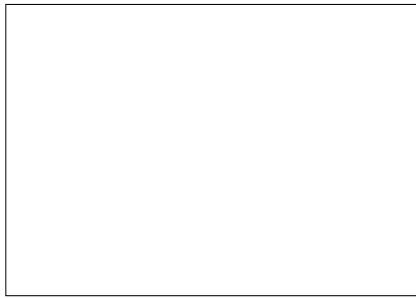
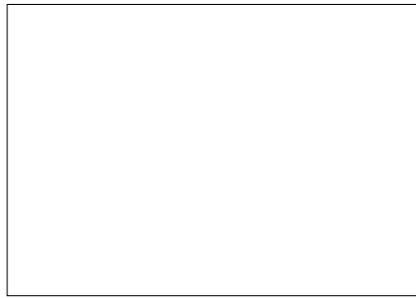
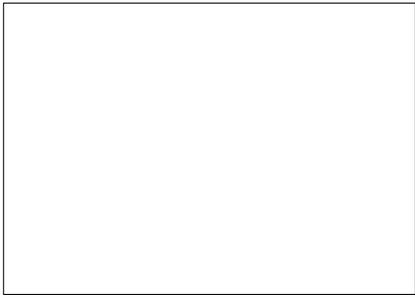
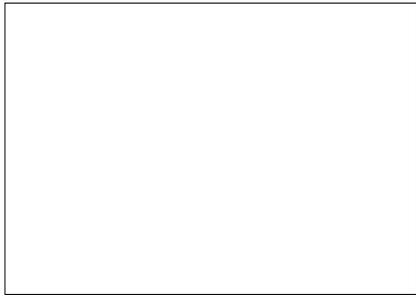
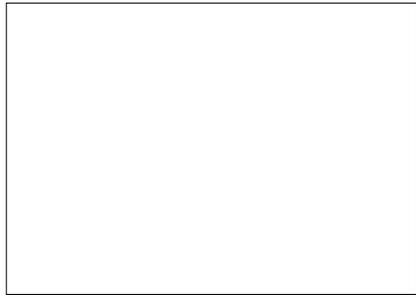
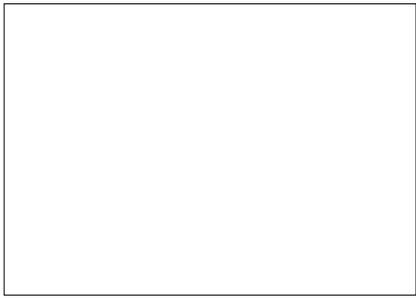
Have fun exploring how shape and stroke weight, typographic variation and scale.

Write 250 words that describe how you came up with your solution. *Describe the typefaces you chose, the anatomy of the letterforms and why you made the decisions that you did.*

Pdf's of your solution to Exercise 02 be turned in to box.unl.edu for evaluation on Tuesday, September 15.

final solution:

1. printed on 8 1/2" X 11"
2. black letters on white background only.
3. exported as a .pdf and uploaded to box.



name _____

Exercise 02

Typographic Joinery evaluation

Stayed current with daily requirements and displayed evidence of time investment. You understood the goals of the exercise and addressed them; and have crafted successful resolutions to the design problem assigned.

1 2 3 4 5

Maintained focus throughout the investigation. Displayed clear logical thinking and sequencing. Managed to avoid last minute design, concept, planning, preparation and decisions. Displayed the ability to make positive independent decisions and listened to and comprehended verbal and written suggestions.

1 2 3 4 5

Your personal investment in the project was evident and it is clear that you were aware of your intentions. Your solutions to the project exceeded the expectations of the project's tasks. Interest, enthusiasm, energy, and passion for design and the learning process have been displayed.

1 2 3 4 5

You developed an understanding of the various processes that effect typographic communications and have an understanding of the basic anatomy of letterforms. Explored the expressive qualities of different type families. Developed a sensitivity for shape, proportion, weight, balance and beauty in letterforms.

1 2 3 4 5

Demonstrated skill using typography as a component of visual communication. Actively participated in critiques with thoughtful and intelligent comments, justified your thinking and suggested ideas to others. Accepted constructive criticism, suggestions and ideas openly from both the instructor and classmates.

1 2 3 4 5

total _____ / 25 = _____

100 - 90% A 89 - 80% B 79 - 70% C 69 - 60% D

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A "B" grade shows the student has pushed beyond the average; they have understood the needs of the project and addressed them; they have employed their learning and have crafted successful resolutions to the design problems assigned. Students receiving a "B" have reached a level which clearly exceeds "competency"

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Project 01

Designing With Type + Type as Image Mechanics of Page Layout

type identification / classification
letterform anatomy
typographic syntax
typographic resonance
typographic hierarchy
typographic space

Learning Outcomes

Demonstrate skill using typography as a component of visual communication.

Locate typography critically within the disciplines of fine art and linguistics, and demonstrate use of typography to meet formal and conceptual objectives within those disciplines.

Demonstrate fluency with typography as a tool for cultural representation in particular, the processes through which typography represents the identity values of its producers and users.

Develop an understanding of the mechanics of page layout through the exploration of: the use of a typographic grid, variations of a typeface, scale, contrast, control of white space, and the creation of order and beauty within a composition.

Mechanics

A grid can consist of a single column framed by margins, or it may have multiple columns. When you design a grid, you typically begin with vertical divisions (columns), and then add horizontal divisions.

Create a new document in InDesign. Your page size is 10" X 10" inches. Create a grid with 1" inch margins all around and three vertical columns with 1/4-inch gutters.

Use guidelines to divide the grid again horizontally. Arrange your bodies of text and images on the grid. Create pages that will accommodate the typographic elements accordingly and in a design that celebrates the elements and principles of design.

Visualize your design prior to working in InDesign by using thumbnail sketches to explore possible layout options.

Create four different layouts, all using the same underlying grid. You can create variations of the grid in layout 04, once you have established that you are familiar with the “rules” of the grid in layout 01-03.

You will be assigned one the following typefaces for your studies:

Aksidenz Grotesk	Baskerville	Bembo
Bodoni	Caslon	Frutiger
Clarendon	Didot	Fraktur
Franklin Gothic	Futura	Garamond
Gill Sans	Avenir	Avant Garde Gothic
Univers	Helvetica	Georgia

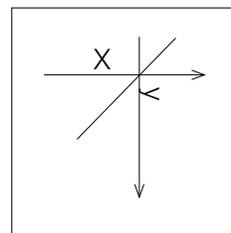
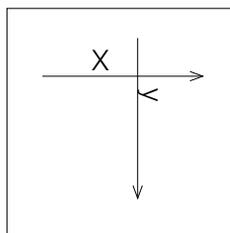
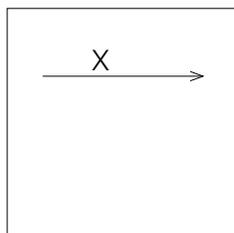
04 layouts will be produced, 10” X 10” each, trimmed to size.

layout 01 - Using one typeface, 9 pt. size only throughout the layouts
type along the X-Axis only

layout 02 - Using one typeface introduce 4-5 other point sizes
type along the X-Axis and Y-Axis

layout 03 - use variations in point size and style within ONE type family
type along the X-Axis, Y-Axis and Z-Axis

layout 04 - use any typeface/s and use variations in point size and style
within any type family/families set type along the X-Axis,
Y-Axis and Z-Axis



The following contents will be integrated into Project 01.

[Reading \(process\)](#) [From Wikipedia, the free encyclopedia](#)

study topics

typographic contrasts

structure and alignment

grouping and space
repetition [unity/variety]

value and shades of gray
[color], use of "color" to
emphasize, use of "color"
to organize content.

overlapping and layering text
to create visual interest

shape as a compositional
element, [white space as
shape]

dramatic scale / contrast

use of page edge
as a design element

readability vs. legibility

*How can you grant a
common resource like a
wiki entry authority, make it
relevant, and beautiful?*

Reading is a complex cognitive process of decoding symbols in order to construct or derive meaning (reading comprehension). It is a means of language acquisition, of communication, and of sharing information and ideas. Like all language, it is a complex interaction between the text and the reader which is shaped by the reader's prior knowledge, experiences, attitude, and language community which is culturally and socially situated. The reading process requires continuous practice, development, and refinement. In addition, reading requires creativity and critical analysis. Consumers of literature make ventures with each piece, innately deviating from literal words to create images that make sense to them in the unfamiliar places the texts describe.

Reading is a complex process, it cannot be controlled or restricted to one or two interpretations. There are no concrete laws in reading, but rather allows readers an escape to produce their own products introspectively. This promotes deep exploration of texts during interpretation.

Readers use a variety of reading strategies to assist with decoding (to translate symbols into sounds or visual representations of speech) and comprehension. Readers may use context clues to identify the meaning of unknown words. Readers integrate the words they have read into their existing framework of knowledge or schema (schemata theory).

Other types of reading are not speech based writing systems, such as music notation or pictograms. The common link is the interpretation of symbols to extract the meaning from the visual notations or tactile signals (as in the case of Braille).

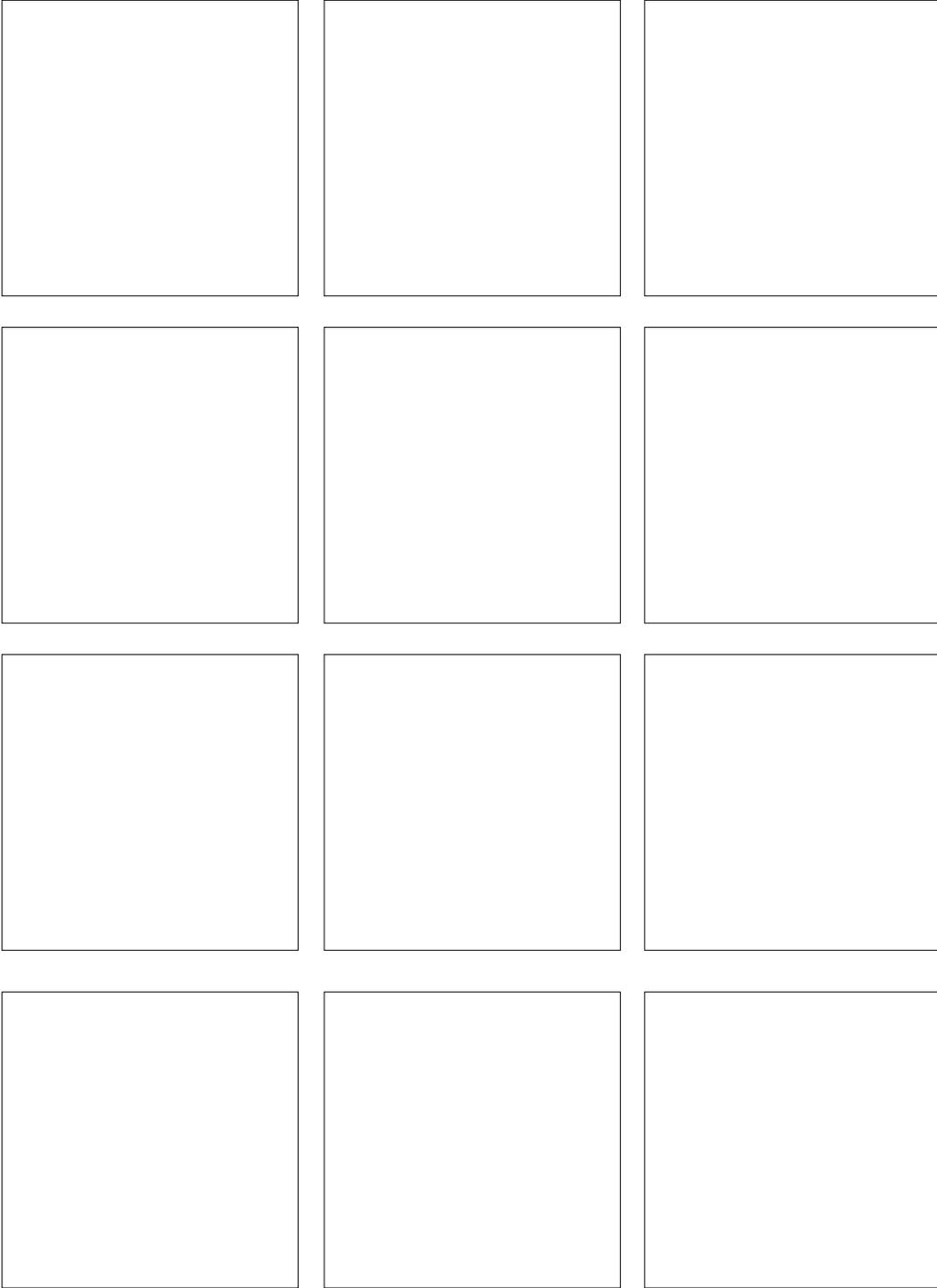
Begin by thoughtfully reading the content you will be designing with.

Next, start sketching options for the layouts. You must have at least 1 complete and thoughtfully executed page of sketches for each layout [4]. I will demonstrate in class how the sketches will be produced.

Sketches due: Thursday, September 24

Process review: Thursday, October 04

Project deadline: Thursday, October 15



name_____

Project 01

The Mechanics of Page Layout + Grid evaluation

Stayed current with daily requirements and displayed evidence of time investment. You understood the goals of the exercise and addressed them; and have crafted successful resolutions to the design problem assigned. 1 2 3 4 5 6 7 8 9 10

Maintained focused research of type as shape throughout the investigation. Displayed clear logical thinking and sequencing. Managed to avoid last minute design, concept, planning, preparation and decisions. 1 2 3 4 5 6 7 8 9 10

Developed an understanding of the following: type identification / classification, letter form anatomy typographic syntax, typographic resonance, typographic hierarchy, typographic space. 1 2 3 4 5 6 7 8 9 10

Engaged in visual research and visualized your designs prior to working in InDesign by using thumbnail sketches to explore possible layout options. [1 page for each layout minimum] 1 2 3 4 5 6 7 8 9 10

Demonstrated skill using typography as a component of visual communication. Explored the expressive qualities of different type families. 1 2 3 4 5 6 7 8 9 10

Explored the expressive qualities of different type families. Developed a sensitivity for shape, proportion, weight, balance and beauty in letter forms. Explored letter spacing, leading, and type alignment, adjusting kerning when necessary. 1 2 3 4 5 6 7 8 9 10

Developed an understanding of type alignment, variations within a type-face, margins, column width, typographic measurements, visual hierarchy, page size and proportion. 1 2 3 4 5 6 7 8 9 10

Actively participated in critiques with thoughtful and intelligent comments, justified your thinking and suggested ideas to others. Accepted constructive criticism, suggestions and ideas openly from both the instructor and classmates. 1 2 3 4 5 6 7 8 9 10

Displayed the ability to make positive independent decisions and listened to and comprehended verbal and written suggestions. Your personal investment in the project was evident and it is clear that you were aware of your intentions. 1 2 3 4 5 6 7 8 9 10

Your solutions to the project exceeded the expectations of the project's tasks. Additionally, interest, enthusiasm, and passion for design and the learning process have been displayed. 1 2 3 4 5 6 7 8 9 10

total _____ / 100 = _____

100 - 90% A 89 - 80% B 79 - 70% C 69 - 60% D

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Project 02

A Survey of the History of the Western Alphabet

Research + Booklet Design / E-publishing

Learning Outcomes

Identify, specify, and classify printing types and fonts of historical and cultural significance through the design, typesetting and publishing of a booklet about an era in typographic history.

Explain the significance of typographic history, with an emphasis on the ways in which typography, as a discipline, has been influenced by the economic, social and / or political conditions of a place and time.

Participate in group research and presentation, submission of annotated project bibliographies, and writing of final project content.

Develop group dynamics / leadership / and effective communications.
Become familiar with the history, purpose and intention of typographic form.

Develop the ability to present research in an effective manner while examining the mechanics of book design.

Learn to position text within a modular grid and create variations in page layout in order to see the range of possibilities within a design system.

Design typographic systems [Paragraph styles, character styles] to create a visual hierarchy to present research about type history and the development of the western alphabet.

Design a publication that is attractive, easy to navigate and engaging while considering readability and legibility in book design.



Survey of the History of Typography

Group Publication Design

Students will be working in small groups for this project. Each group will be responsible for researching an assigned period of time in the history of typography.

A 24-32 page printed and digital booklet will be produced. The content of research will be formatted using an overall template for the layout of the presentations. The template will consist of a basic layout built in InDesign and will be individually designed. Everyone will design a system for the booklet publication. These will be reviewed, adjustments made and an overall system decided on to be used for the group's booklet as a template. The template will exemplify principles of effective page layout, the grid, visual hierarchy and control of white space.

A comprehensive study of the time period assigned will be produced. Groups will be responsible for designing a booklet that is inclusive of their research. The booklets will be designed to highlight the significance of the specified period in typographic history. The booklet will demonstrate an understanding of the ways in which typography, as a discipline, has been influenced by the economic, social and / or political conditions of a place and time.

Topics for research:

- social and cultural influences
- technological breakthroughs
- architectural styles
- significant works of art of the era

The above mentioned contributed to the development of typography for the assigned time period and will be addressed. Each booklet will include an adequate number of illustrations and captions to support the key concepts. All references [image and text] will be cited in a bibliography at the end pages of the booklet.

Topics to be covered are listed under the time period assigned, however, you are not limited to these and additional topics are encouraged to be discovered.

Requirements + Process

Each student will be required to include an annotated bibliography of at least 5 readings that pertain to the time period of their groups booklet.

study topics

typographic contrasts

structure and alignment

grouping and space
repetition [unity/variety]

value and shades of gray
[color], use of "color" to
emphasize, use of "color"
to organize content.

overlapping and layering text
to create visual interest

shape as a compositional
element, [white space as
shape]

dramatic scale / contrast

use of page edge
as a design element

readability vs. legibility

*How can you organize
research about the history
of the western alphabet
and make it relevant, and
beautiful?*

Only typefaces from the study topics are allowed to be used for the design of Project 02.

Each group will be responsible for researching, organizing and designing pages that include the essential information for the assigned topics.

Each student will be responsible for contributing to the project's contents and design. Everyone must carry their own weight.

The booklet design will demonstrate your group's understanding of the specified details in researching about the history of the western alphabet / or of the use of typography.

The booklets will be combined to make an online publication that includes the groups' research and will be published to issuu.com

Questions from the contents of the booklets will be included in the Final Exam will be an assessment of an understanding of all the material covered for the project.

The majority of cited research will take place outside of the internet. If an interest source is used, it must be from a legitimate source. We will discuss parameters for internet resources.

Students are encouraged to use the internet to locate resources in then seek them out in print format Use the internet to obtain a general idea of the topic to investigate and then seek a more academic source to support key concepts.

A Survey of the History of the Western Alphabet

Group 1 The Invention of Writing

3150 B.C—A.D. 1450

Pictographs, graphic communications in ancient Egypt, papyrus, cuneiform, hieroglyphics the Chinese contribution, the Phoenician alphabet, Capitalis quadrata, parchment paper, vellum, the Medieval manuscript, Majuscule Letters, Caroline Minuscules, Gothic Textura, Quadrata, or Textura, the late Gothic style, Roman Rustic writing, Illuminated Manuscripts

Group 2 The Invention of Printing

A.D. 1450—1800

The Anatomy of a Letterform, Incuncabula, The “Blackletter”, Movable type: Johann Gutenberg, The Mainz Psalter, The German Illustrated Book, Roman Typefaces, William Caxton, Claude Garamond, Nicolas Jenson / Adobe Jenson, Johann Fust, and Peter Shoffer, Francesco Griffo, Aldus Manutius, Jean Jannon, paper production and book binding

Group 3 An Era of Typographic Geniuses

late 1700's—1800

The Enlightenment, The Renaissance and Graphic Design, Louis Simonneau, Philippe Grandjean, Pierre Simon Fournier le Jeune, William Caslon, Robert Clee, John Pine, John Baskerville, Louis Rene Luce, Jean Joseph Barbou, Giambattista Bodoni, Firmin Didot, Hermann Berthold, Geoffroy Tory and Humanist design, Engraved Letters, George Bickham, Printing technologies of this era

Group 4 The Nineteenth Century and the Industrial Revolution

A.D. 1800—1900

Letter Typography for an Industrial Age, the Explosion of Advertising, the first photographic printing plate, Robert Thorne, Vincent Figgins, William Caslon IV, *Manual Tipographico*, Condensed and Extra Condensed, Slab Serif, Rob Roy Kelly, Fat Face, Wood and Sharwoods, ornamental type, chromolithography, Ottmar Mergenthaler, Tolbert Lanston, William Morris' Kelmscott Press, The Lumière brothers, Art Nouveau, Frederick Goudy and Bruce Rogers

**Group 5 The late 19th century and the early years of the 20th century
A.D. 1850—1960's**

William Morris, Arts and Crafts Movement, Edward Johnston: The Search for a Standard Alphabet, Le Corbusier and the grid, De Stijl, Vilmos Husza: the Dutch avant-garde journal, Theo van Doesburg, Stanley Morrison, Eric Gill, Type and the avant-garde artists of the early twentieth century: Jan Tschichold, Piet Zwart, John Heartfield, The futurists / Filippo Marinetti, Dada and typography, Herbert Bayer and the Bauhaus, Alexei Brodovitch, Russian Constructivist, Paul Renner and Futura, Josef Müller Brockmann.

Group 01

Natalie Dettmer
Jacob Eiserman

Group 02

Samantha Evans
Emily Gauger

Group 03

Courtney Hill
Coleman Munsterman

Group 04

Tiah Northway
Emily Phillips

Group 05

Abigail Rohde
Megan Rook
Kyle Shemek

Group 06

Feipu Song
Helen Stigge

Group 07

Allison Sutton
Ali Syafie
Danley Walkington

**Group 6 The late 20th Century
A.D. 1960—1990**

Typography and the road sign, The Basel School of Design, Helvetica, Akzidenz Grotesk, Max Miedinger, Armin Hoffman, Saul Bass, Paul Rand, Herb Lubalin, Wolfgang Weingart, Karl Gerstner, Gerald Holton, Emil Ruder, Wim Crouwel, Lo-Res family, designed by Zuzana Licko for Émigré, 1985. Philippe Apeloig, Neville Brody, The Rise of Digital Communication, PostScript, Pixel Based Fonts, Digital Design Tools [Adobe], Type foundries of the day...Who was distributing type?

**Group 7 The early 90's to the present
A.D. 1990—the present**

Barry Deck's typeface Template Gothic, Emigre Fonts, Rudy Vanderlans, Cranbrook Academy of Art, Deconstruction and Typography, Ed Fella, P. Scott Makela, Typographic Innovation: Stephan Sagemeister, Matthew Carter, David Carson, Martin Venezky, Rick Poynor, Hoefler & Frere Jones, Web Safe Fonts, Google fonts, Type and the Internet [CSS + html etc.] Cell Phones, hand held video games, iPhone, iPad, Android, Responsive Typography. What is happening today with typography? Open Source Typography, What does it mean to publish? Highlight contemporary designers that you have discovered.

Methodology

Use guidelines to divide the page horizontally and vertically. Arrange bodies of text and images on the grid. Create pages that will accommodate the graphic elements accordingly. Visualize the design of the booklet prior to working in InDesign by using thumbnail sketches to explore possible layout options.

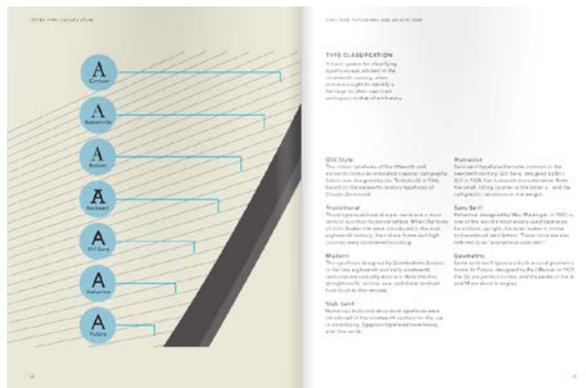
Initially each student will create their own layouts, all using the same underlying grid. Gather enough content to begin designing a system with. Create mock-up pages that demonstrate an understanding of visual hierarchy, page layout, and designing effective typographic systems.

An overall layout and typographic system will be chosen and will be used for the group's booklet design. Each student will design a template and then chose the best one from the group to proceed with. Gather some initial content and then begin the layout process by sketching out options.

Use 1–2 of the following typefaces for the layouts.

Helvetica	Baskerville	Bembo
Bodoni	Caslon	Century Schoolbook
Clarendon	Didot	Franklin Gothic
Univers	Futura	Garamond
Gill Sans	Avant Garde Gothic	Avenir

Layouts for the booklet will be produced using an 8 1/2" X 11" letter page size in portrait format. A grid will be established and applied on all of pages of the booklet publication.



Study Topics

visual hierarchy / Fibonacci sequencing
structure and alignment
use of the grid to create typographic space
value and shades of gray [in bodies of text]
typographic variations for emphasis
margins
column width
characters per line
typographic measure
typographic etiquette
typographic rags
leading
kerning
alignment
Image quality: high resolution
Images converted from RGB / CMYK
pagination and sequencing
file management
packaging, archiving
building InDesign booklets

Resources

*Typographic Design:
Form and Communication*,
5th edition,
by Rob Carter, Ben Day,
Phillip B. Meggs

Chapter 01: The Evolution
of Typography

Chapter 05: The
Typographic Grid

Chapter 07: Typographic
Technology

Course Syllabus

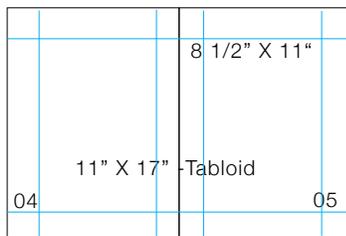
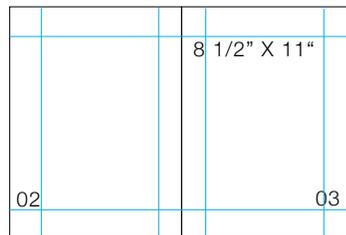
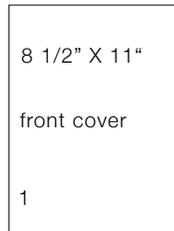
[Suggested Reading List](#)

Deadline

Thursday, November 12
Project 02 Review
Woods Art Building / 208

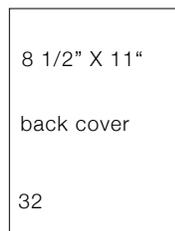


Typography
Course Projects
Fall 2015



page count must
be divisible by 4.

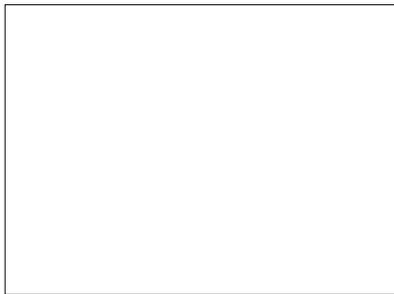
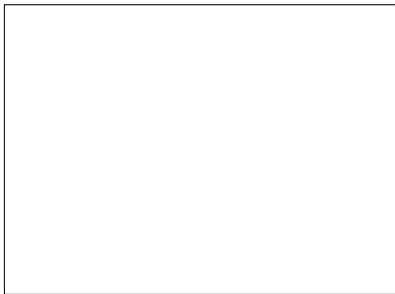
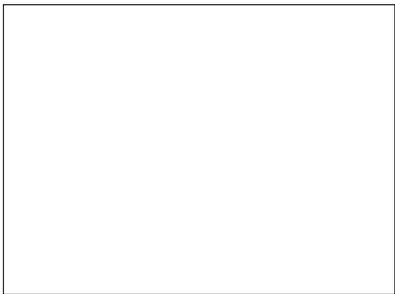
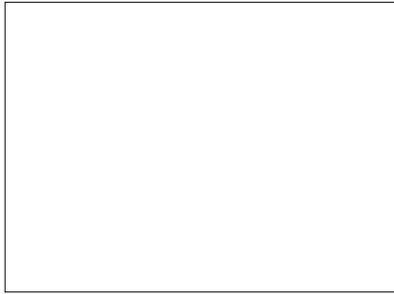
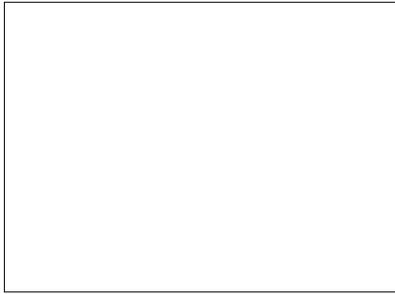
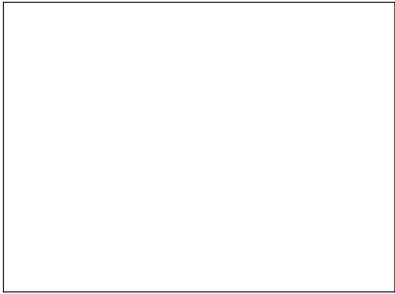
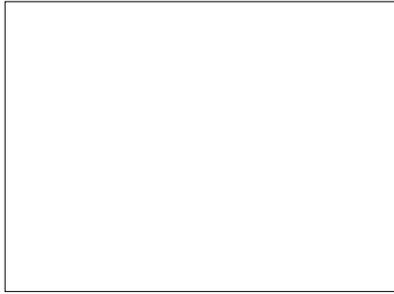
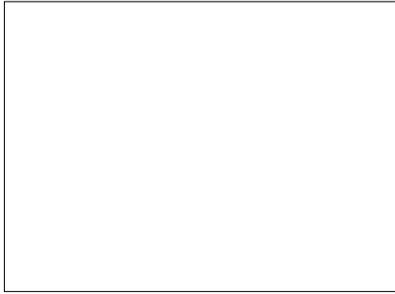
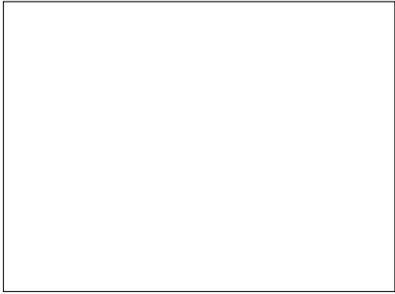
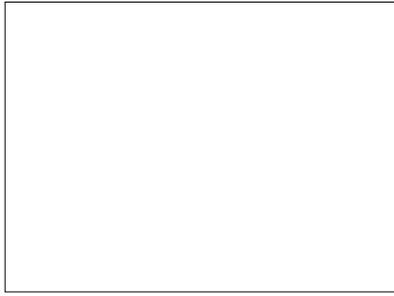
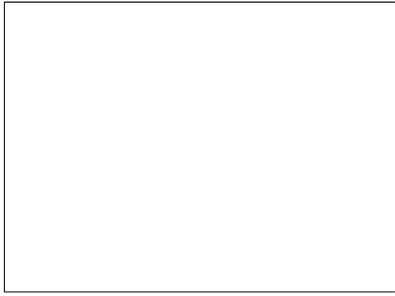
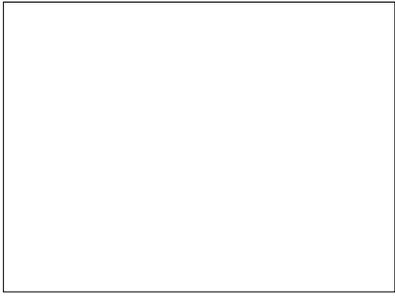
minimum = 24
maximum = 40



A 24-32 page print and digital [e-published] booklet will be produced. The content of research will be formatted using a template for the layout of the presentations that is designed collectively. The template will consist of a basic layout built in InDesign. The template will incorporate principles of effective page layout, the grid, visual hierarchy and control of white space.

Reference *Chapter 01: The Evolution of Typography* from your text book. Typography is an intensely visual form of communication. Because the visible language communicates thoughts and information through human sight, its history is presented in this chapter in chronological visual form in four timelines. This evolution is shown in the context of world events, architectural development, and art history.

Add to your assigned topics as you would like. There are many things listed in the timeline that are not included in the assigned time period.



Project 02

A Survey of the History of the Western Alphabet

Research + Booklet Design / E-publishing

Learning outcomes and objectives

Presentation of research illustrates the ability to identify, specify, and classify printing types and fonts of historical and cultural significance.

1 2 3 4 5 6 7 8 9 10

Explained the significance of typographic history, with an emphasis on revealing the ways in which typography, as a discipline, has been influenced by the economic, social and / or political conditions of a place and time.

1 2 3 4 5 6 7 8 9 10

Successfully submitted comprehensive bibliographies and provided necessary image credits. Annotated bibliography will include at least 5 readings [per designer] that pertain to the time period of group presentation.

1 2 3 4 5 6 7 8 9 10

Level of research and accuracy of content

Cited research occurred beyond the facility of the internet. The Internet was used primarily to locate resources in print format and to obtain a general idea of the topics to further research.

1 2 3 4 5 6 7 8 9 10

A comprehensive study of the time period assigned was produced. Discussed architectural styles, significant works of art, social and cultural influences as well as technological breakthroughs.

1 2 3 4 5 6 7 8 9 10

Booklets included an adequate amount of typographic content. Typographic elements are highly considered and effective. Considered readability and legibility. Line spacing, letter spacing and typographic variations are used effectively.

1 2 3 4 5 6 7 8 9 10

Quality of publication

Successfully designed a booklet that was engaging and interesting to experience. The pacing and rhythm of the pagination was considered.

1 2 3 4 5 6 7 8 9 10

Project 02 was approached with a high level of interest and commitment and the quality of work is a result of a positive attitude and effective use of studio time.

1 2 3 4 5 6 7 8 9 10

Type history, purpose and intention of typographic form are realized while developing positive group dynamics, leadership skills and effective communications.

1 2 3 4 5 6 7 8 9 10

Image resolution and quality of illustrations is clear and effective and minimal in size. The file size of your final output is manageable for e-publishing.

1 2 3 4 5 6 7 8 9 10

Page layout is consistent [typography, grid, alignment, hierarchy]. Pages were not overly crowded and difficult to interpret because of effective use of white space.

1 2 3 4 5 6 7 8 9 10

total _____ / 100 = _____

100 - 90% A 89 - 80% B 79 - 70% C 69 - 60% D

My standards and expectations are high. The discipline of design is very rigorous and competitive. This course and its instructor are reflections of this. With regard to letter grades: The grade of "C" is satisfactory. It is not poor performance. If a student receives this grade they have put forth a reasonable amount of effort and attained acceptable [average] results.

A "B" grade shows the student has pushed beyond the average; they have understood the needs of the project and addressed them; they have employed their learning and have crafted successful resolutions to the design problems assigned. Students receiving a "B" have reached a level which clearly exceeds "competency"

The "A" is reserved for students who have attained excellence. They have, in fact, exceeded the expectations of the project's tasks put before them. Additionally, interest, enthusiasm, energy, and passion for design and the learning process have been displayed.

Project 03

Text Messaging / Building Blocks Making Friends / Mediating

Research + Typographic Space / Design + Documentation
Text as Image / Typographic Form + Communication



“Text messaging, or texting, is the act of composing and sending brief, electronic messages between two or more mobile phones, or fixed or portable devices over a phone network. The term originally referred to messages sent using the Short Message Service (SMS). It has grown to include messages containing image, video, and sound content (known as MMS messages). The sender of a text message is known as a texter, while the service itself has different colloquialisms depending on the region. It may simply be referred to as a text in North America, the United Kingdom, Australia, New Zealand and the Philippines, an SMS in most of mainland Europe, and an MMS or SMS in the Middle East, Africa, and Asia.”

In a straight and concise definition for the purposes of this English language article, text messaging by phones or mobile phones should include all 26 letters of the alphabet and 10 numerals, i.e., alpha-numeric messages, or text, to be sent by texter or received by the textee.

https://en.wikipedia.org/wiki/Text_messaging

Learning Outcomes

Identify, specify, and classify printing types and fonts of historical and cultural significance through the design, typesetting and publishing of a three cubes that display typographic content of text messaging.

Explain the significance of typographic history, with an emphasis on the ways in which typography, as a discipline, has been influenced by the economic, social and / or political conditions of a place and time.

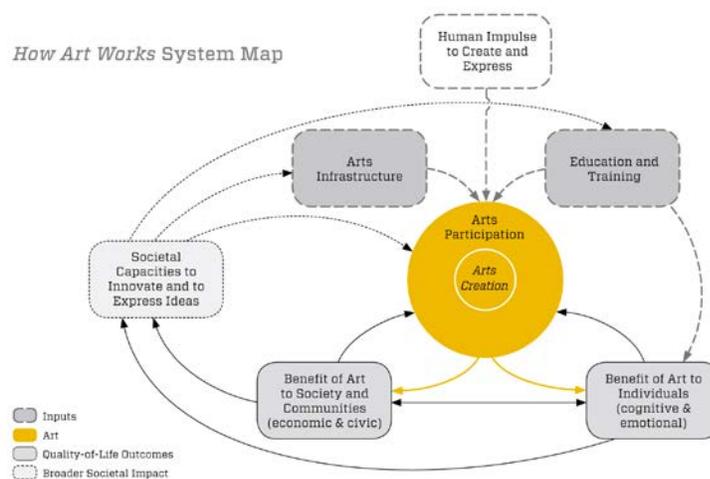
Develop group dynamics / leadership / and effective communications.
Become familiar with the history, purpose and intention of typographic form.

Develop the ability to present research in an effective manner while examining the mechanics of typographic space.

Learn to position text within a modular grid and create variations in page layout in order to see the range of possibilities within a design system.

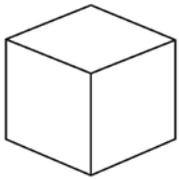
Design typographic systems [Paragraph styles, character styles] to create a visual hierarchy to present research about how text messaging can be communicated in a unique format.

Design 3 cubes of text that is attractive, fun to navigate and engaging while considering readability and legibility in graphic design.



Requirements

1. Design cubes that include primarily text and supporting imagery.
2. Craft and materiality will be highly considered. Learn how to be patient, decisive and act on your intuition. Work rigorously, studiously and use your time effectively.
3. Design the most “attractive” cubes of text you can.
4. Document the cubes to gather provocative imagery that can be used in a poster to summarize your project’s contents.
5. Develop craft in engineering 3D paper models.
6. Learn to document 3D work and translate it into a 2D poster format. Photograph arrangements of your cubes for the final poster.



01 Voice = 01 cube

Methodology 01

Collect threads of conversation between you and someone else. The threads can be from text messaging, social media chats, and email as long as they are text based. Select threads based on the variety of the content and the tone of the voices. Think about how the words resonate and how the syntax [the sequence in which words are put together to form sentences] effects the communications.

Imagine typesetting the conversation threads. “Private” messages will become “public” as the text will be used for your typographic studies. Select text threads based on ones you feel comfortable sharing.

Cut and paste the threads into an InDesign document and export it as a .pdf.

Print it out for class on November 19.

Methodology 02

Design 6 cubes using the text messaging dialogues that you select.

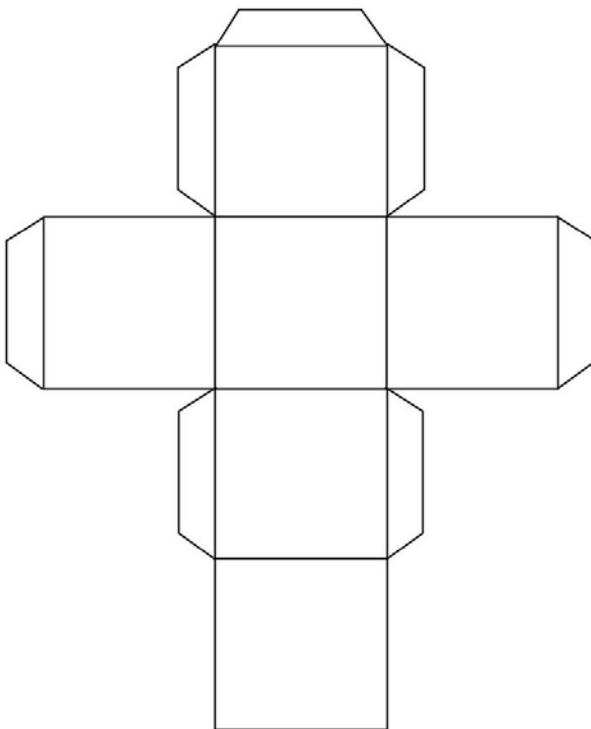
Each Cube represents a different voice.

Assign type styles to indicate the various voices and threads.

Use imagery / icons / emoticons etc. accordingly.

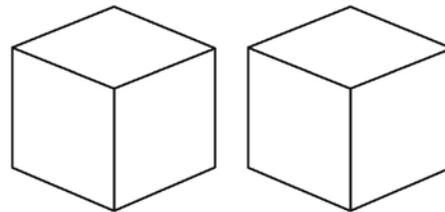
Integrate color systems to make the designs.

<https://color.adobe.com/>



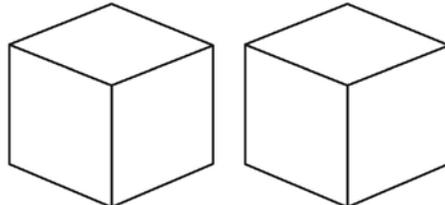
Design each cube with this template found on the web site for the course.

Create multiple iterations to discover the best possible solutions.



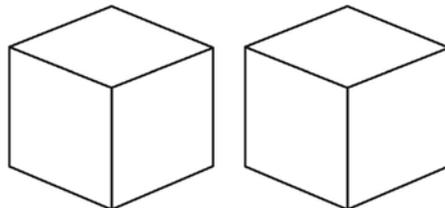
Your Voice 01

Voice you are communicating with 01



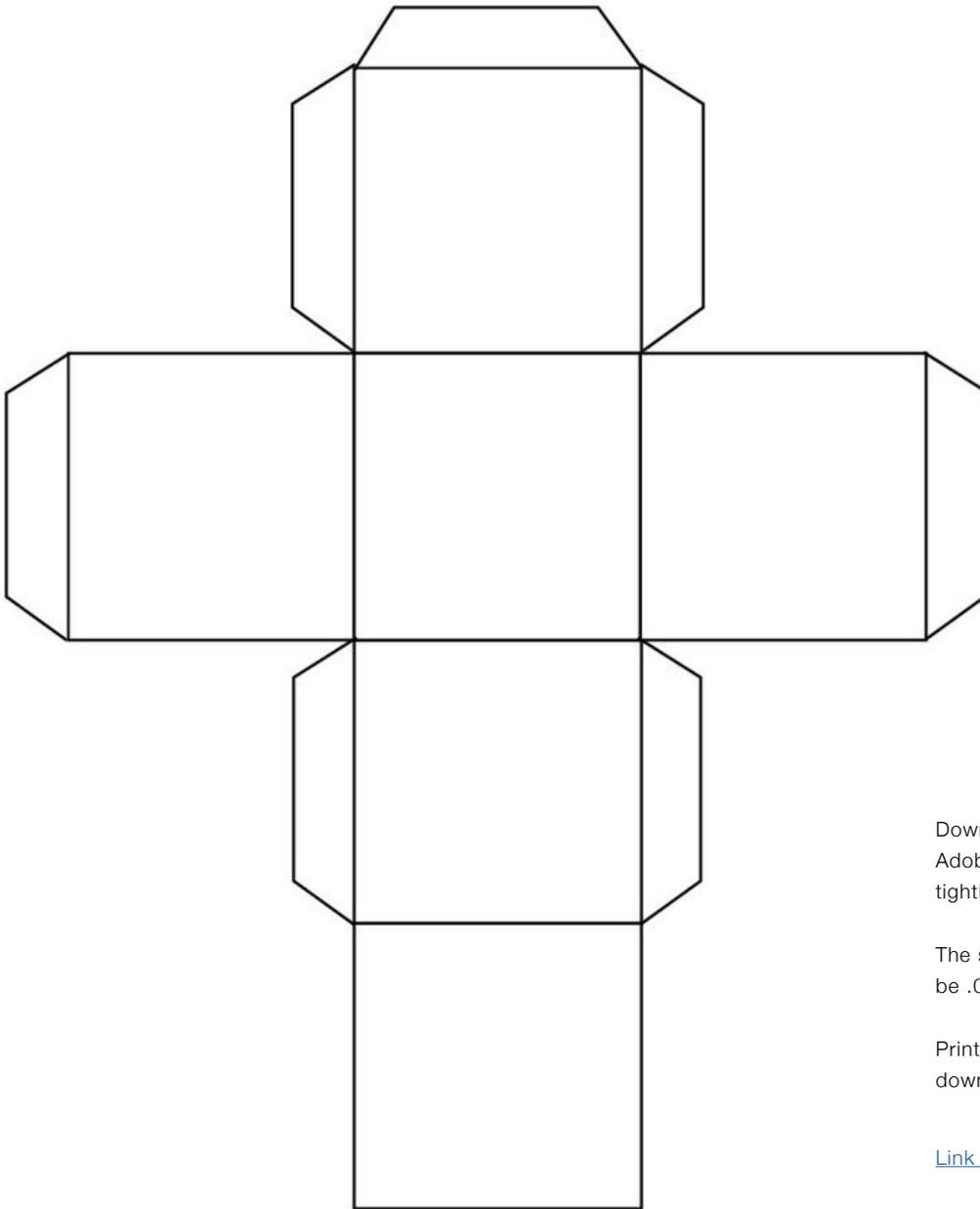
Your Voice 02

Voice you are communicating with 02



Your Voice 03

Voice you are communicating with 03

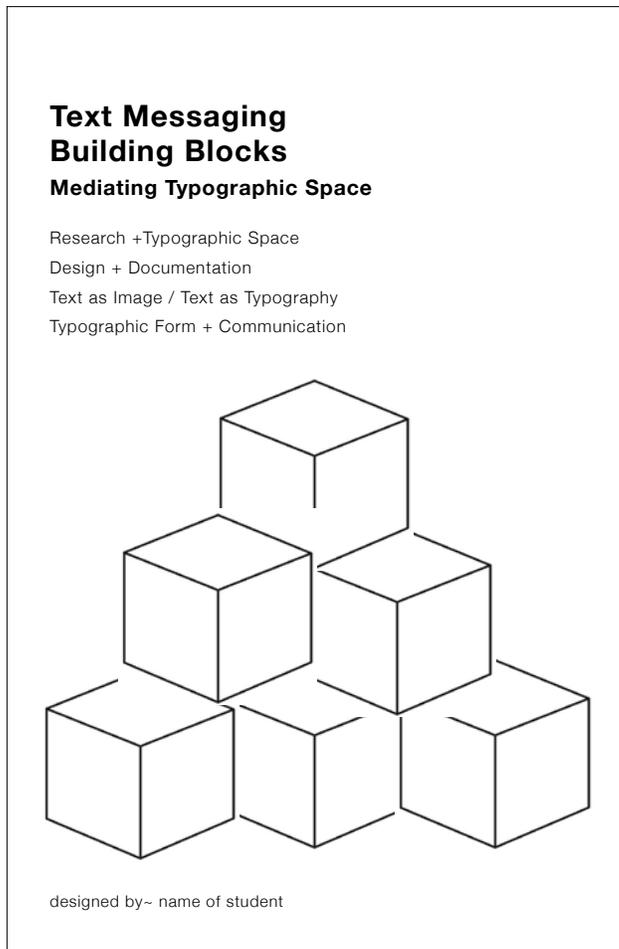


Download and retrace it in Adobe Illustrator so that it fits tightly within an 11" X 17" document.

The stroke weight of the outline should be .0125" or lighter.

Print it out, trim it and fold it down to make cubes.

[Link to cube template](#)



24" X 36"
Poster
Printed in full color

Design a poster with the documentation of an arrangement of your 3D cubes.

How can the text messaging be organized to create an interesting and provocative narrative?

How can the typography systems reveal the different voices, tones and how the conversation's mood?

Can typography represent the conversations effectively and reveal new modes of communications?

*Deadline:
Tuesday, December 08*

Project 03

Text Messaging / Building Blocks Making Friends / Mediating

Research +Typographic Space / Design + Documentation Text as Image / Typographic Form + Communication

Learning outcomes and objectives

Presentation of research illustrates the ability to Identify, specify, and classify printing types and fonts of historical and cultural significance.

1 2 3 4 5 6 7 8 9 10

Explained the significance of typographic history, with an emphasis on revealing the ways in which typography, as a discipline, has been influenced by the economic, social and / or political conditions of a place and time.

1 2 3 4 5 6 7 8 9 10

Successfully submitted comprehensive bibliographies and provided necessary image credits. Annotated bibliography will include at least 5 readings [per designer] that pertain to the time period of group presentation.

1 2 3 4 5 6 7 8 9 10

Level of research and accuracy of content

Cited research occurred beyond the facility of the internet. The Internet was used primarily to locate resources in print format and to obtain a general idea of the topics to further research.

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A comprehensive study of the time period assigned was produced. Discussed architectural styles, significant works of art, social and cultural influences as well as technological breakthroughs.

1 2 3 4 5 6 7 8 9 10

Booklets included an adequate amount of typographic content. Typographic elements are highly considered and effective. Considered readability and legibility. Line spacing, letter spacing and typographic variations are used effectively.

1 2 3 4 5 6 7 8 9 10

Quality of publication

Successfully designed a booklet that was engaging and interesting to experience. The pacing and rhythm of the pagination was considered.

1 2 3 4 5 6 7 8 9 10

Project 02 was approached with a high level of interest and commitment and the quality of work is a result of a positive attitude and effective use of studio time.

1 2 3 4 5 6 7 8 9 10

Type history, purpose and intention of typographic form are realized while developing positive group dynamics, leadership skills and effective communications.

1 2 3 4 5 6 7 8 9 10

Image resolution and quality of illustrations is clear and effective and minimal in size. The file size of your final output is manageable for e-publishing.

1 2 3 4 5 6 7 8 9 10

Page layout is consistent [typography, grid, alignment, hierarchy]. Pages were not overly crowded and difficult to interpret because of effective use of white space.

1 2 3 4 5 6 7 8 9 10

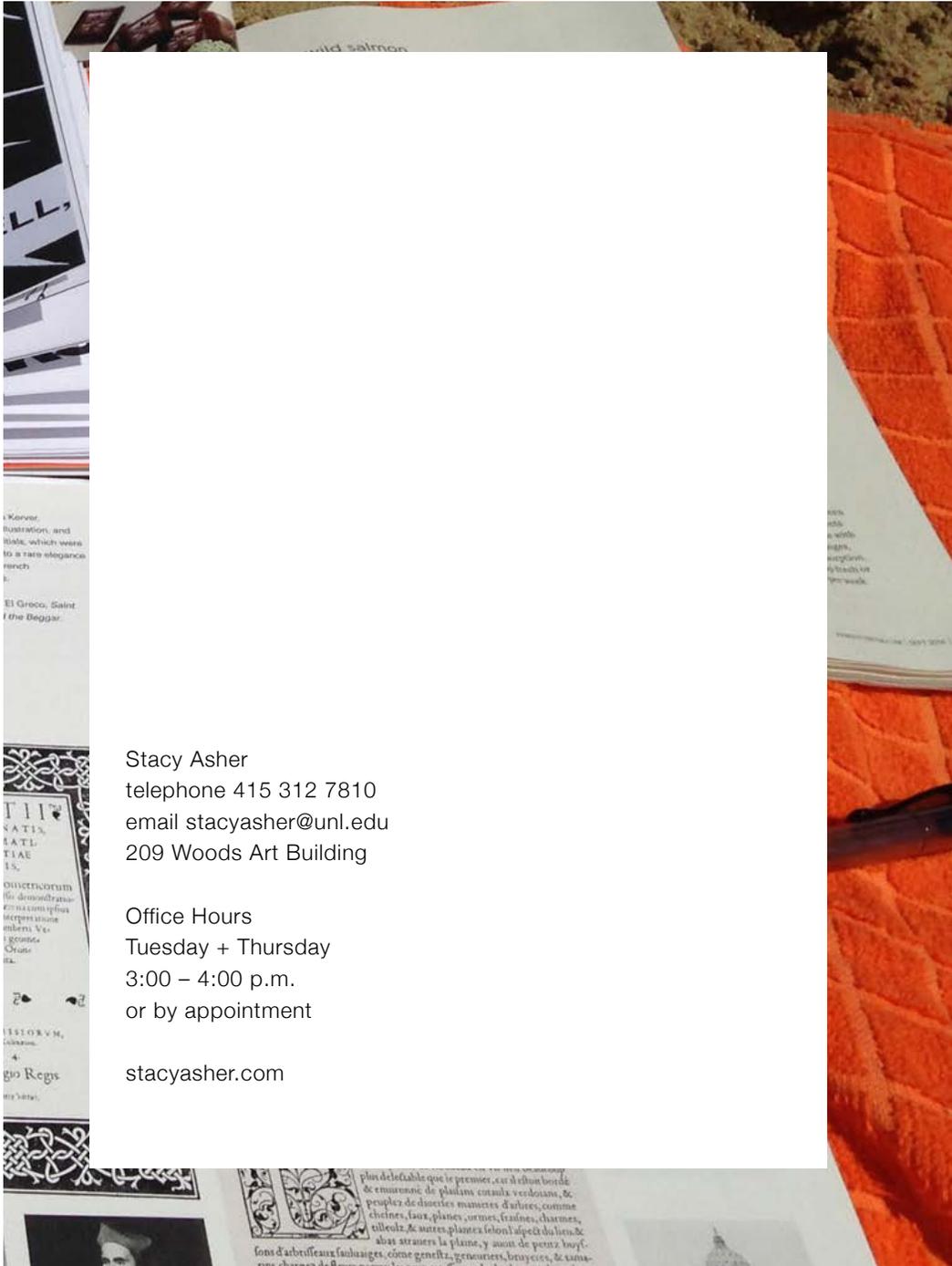
total _____ / 100 = _____

100 - 90% A 89 - 80% B 79 - 70% C 69 - 60% D

My standards and expectations are high. The discipline of design is very rigorous and competitive. This course and its instructor are reflections of this. With regard to letter grades: The grade of "C" is satisfactory. It is not poor performance. If a student receives this grade they have put forth a reasonable amount of effort and attained acceptable [average] results.

A "B" grade shows the student has pushed beyond the average; they have understood the needs of the project and addressed them; they have employed their learning and have crafted successful resolutions to the design problems assigned. Students receiving a "B" have reached a level which clearly exceeds "competency"

The "A" is reserved for students who have attained excellence. They have, in fact, exceeded the Department of Art's Art History program. Additionally, interest, enthusiasm, energy, and passion for design and the learning process have been displayed.



Stacy Asher
telephone 415 312 7810
email stacyasher@unl.edu
209 Woods Art Building

Office Hours
Tuesday + Thursday
3:00 – 4:00 p.m.
or by appointment

stacyasher.com

Typography
Course Projects
Fall 2015

Possible Projects / Exercises / Quizzes

On Line Journal [on going] in Blog Format

Students will build and maintain an online journal of documentation of the evolution of your process throughout the course. Each project and the series of exercises / studies produced will be documented on a personal blog, or other type of digital publisher. This personal journal is worth 100 pts. towards your final grade. This on line journal will be reviewed at various points throughout the semester to ensure adequate entries and caliber of content. This will also be a site for your annotated bibliography to be published.

On Friday, November 30, students will submit their on line journals for evaluation. The Annotated Bibliography produced for this course must be included in your journal.

Examples

<http://the-talking-type.blogspot.com/>

<http://maguillon.tumblr.com/archive>

<http://priscillastypography.tumblr.com/archive>

<http://letstalktype.typepad.com/lets-talk-type/2011/09/index.html>

Examples of blog generators

www.blogger.com

www.wordpress.com

www.tumblr.com

Final Research Paper with Annotated Bibliography [100 pts.]

Each Student will turn in a research paper about a topic that relates to the history or evolution of the western alphabet. The paper will be 1000 words in length and will include adequate visual's to illustrate key concepts and ideas.

Research papers will be in MLA format. See the following link for guides.

<https://owl.english.purdue.edu/owl/resource/747/01/>

An annotated bibliography of ten or more readings (books or design journals only) to represent their cumulative project research. Each annotation must begin with the title, author, and publisher of the chosen text, using the citation style featured in the Recommended Reading list, followed by a 150-word description of this text, including its merits or detriments as a personal research tool and the ways it informed your thinking, your design process, and/ or your work.

On Thursday, December 04, students will submit their Research Paper / Annotated Bibliography as digital files. Each student will be asked to make a short, 7 minute presentation of their research back to the class.

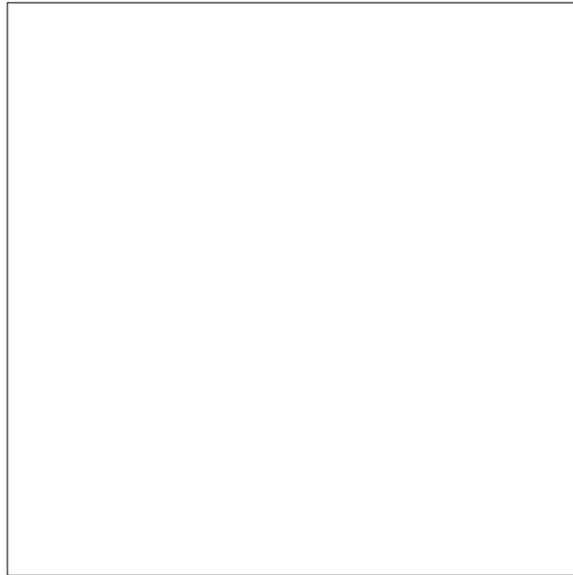
Students should simultaneously submit them to Turnitin, the plagiarism prevention web site at www.turnitin.com. I will provide the necessary log in information as we get closer to the deadline.

Typography
Course Projects
Fall 2015

ä

Exercise 02

Viewfinder



Project 01

Designing With Type + Type as Image Mechanics of Page Layout

type identification / classification
letterform anatomy
typographic syntax
typographic resonance
typographic hierarchy
typographic space

Learning Outcomes

Demonstrates skill using typography as a component of visual communication, through submission of design process documentation and final project work.

Locate typography critically within the disciplines of fine art and linguistics, and demonstrate use of typography to meet formal and conceptual objectives within those disciplines, through visual presentation of project plans and submission of final project work.

Demonstrate fluency with typography as a tool for cultural representation in particular, the processes through which typography represents the identity values of its producers and users, through visual representation of conceptual project plans and submission of final project work.

Mechanics

A grid can consist of a single column framed by margins, or it may have multiple columns. When you design a grid, you typically begin with vertical divisions (columns), and then add horizontal divisions.

Create a new document in InDesign. Your page size is 10" X 10" inches. Create a grid with 1" inch margins all around and three vertical columns with 1/4-inch gutters.

Use guidelines to divide the grid again horizontally. Arrange your bodies of text and images on the grid. Create pages that will accommodate the graphic elements accordingly. Visualize your design prior to working in InDesign by using thumbnail sketches to explore possible layout options.

Create four different layouts, all using the same underlying grid. You will be assigned one of the following typefaces for your studies:

Helvetica	Baskerville
Bembo	Bodoni
Caslon	Century Schoolbook
Clarendon	Didot
Franklin Gothic	Univers
Futura	Garamond
Gill Sans	Meta

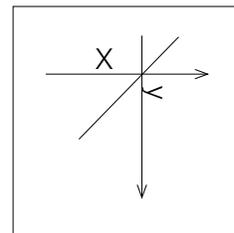
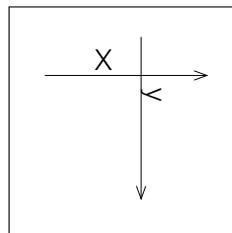
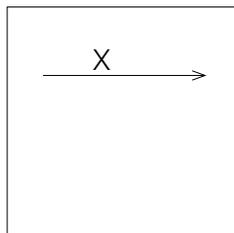
04 layouts will be produced, 10" X 10" each, trimmed to size.

layout 01 - Using one typeface, 9 pt. size only throughout the layouts
type along the X-Axis only

layout 02 - Using one typeface introduce 4-5 other point sizes
type along the X-Axis and Y-Axis

layout 03 - use variations in point size and style within ONE type family
type along the X-Axis, Y-Axis and Z-Axis

layout 04 - use any typeface/s and use variations in point size and style
within any type family/families set type along the X-Axis,
Y-Axis and Z-Axis



The following contents will be integrated into Project 01.

The Declaration of Independence: A Transcription
IN CONGRESS, July 4, 1776.

The unanimous Declaration of the thirteen united States of America,

study topics

typographic contrasts
structure and alignment
groups and space
repetition [unity/variety]
value and shades of gray
color to emphasize
color organize
overlapping and layered text
shape as a
compositional element
dramatic scale
contrast
use of page edge
as a design element

When in the Course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume among the powers of the earth, the separate and equal station to which the Laws of Nature and of Nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation.

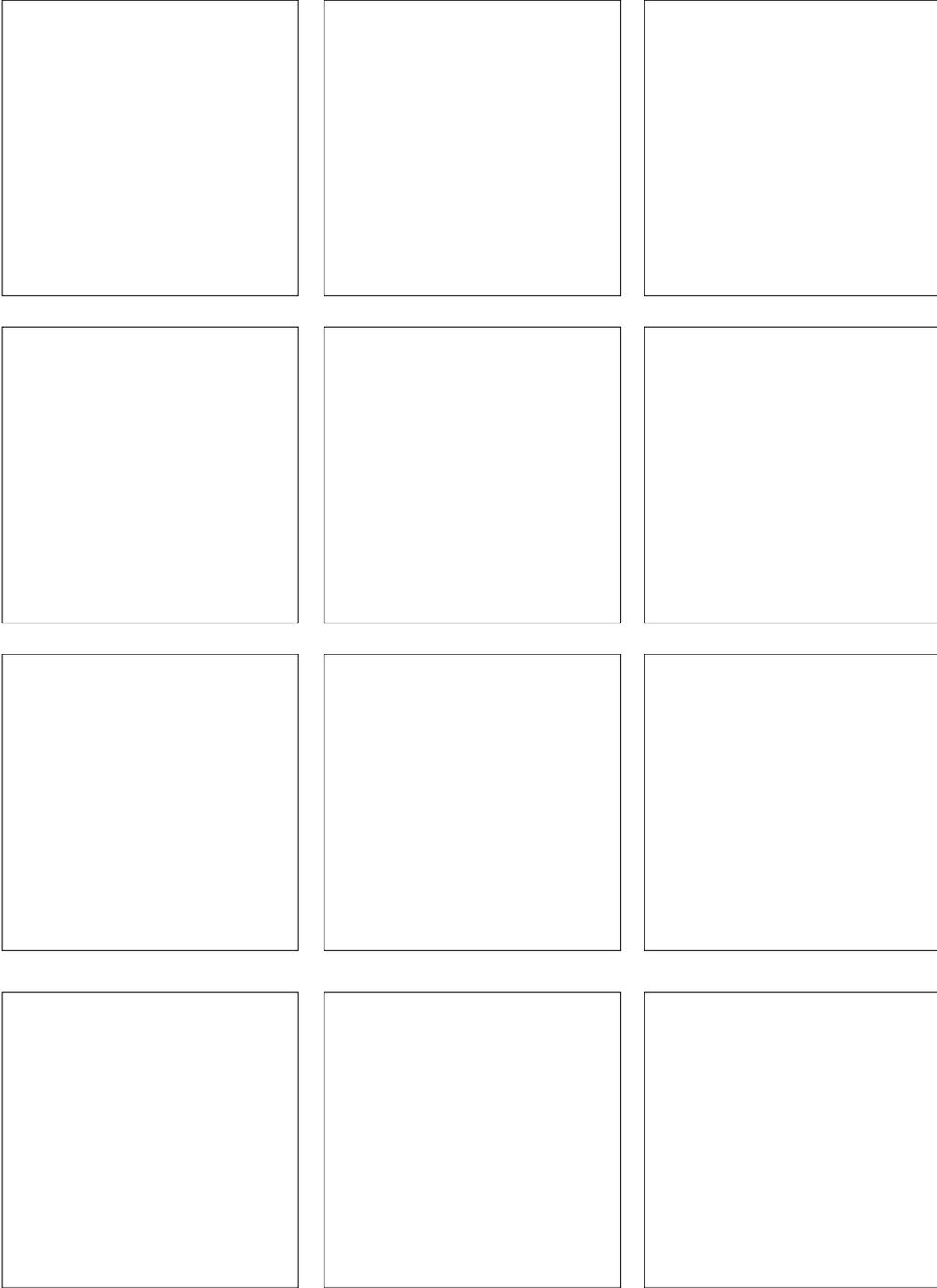
We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness.--That to secure these rights, Governments are instituted among Men, deriving their just powers from the consent of the governed, --That whenever any Form of Government becomes destructive of these ends, it is the Right of the People to alter or to abolish it, and to institute new Government, laying its foundation on such principles and organizing its powers in such form, as to them shall seem most likely to effect their Safety and Happiness. Prudence, indeed, will dictate that Governments long established should not be changed for light and transient causes; and accordingly all experience hath shewn, that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed.

Begin sketching options for the three layouts. You must have at least 2 pages of sketches for each layout. I will demonstrate in class how the sketches will be produced.

Sketches are due on Thursday, September 11.

Project deadline: Tuesday, September 30.

We will have also complete Exercise 03 during Project 01. Date TBD.



Project 01

name _____

The Mechanics of Page Layout + Grid evaluation

Stayed current with daily requirements and displayed evidence of time investment. You understood the goals of the exercise and addressed them; and have crafted successful resolutions to the design problem assigned.

1 2 3 4 5 6 7 8 9 10

Maintained focused research of type as shape throughout the investigation. Displayed clear logical thinking and sequencing. Managed to avoid last minute design, concept, planning, preparation and decisions.

1 2 3 4 5 6 7 8 9 10

Developed an understanding of the following: type identification / classification, letter form anatomy typographic syntax, typographic resonance, typographic hierarchy, typographic space.

1 2 3 4 5 6 7 8 9 10

1 2 3 4 5 6 7 8 9 10

Demonstrated skill using typography as a component of visual communication, through submission of design process documentation and final project work. Explored the expressive qualities of different type families.

1 2 3 4 5 6 7 8 9 10

Explored the expressive qualities of different type families. Developed a sensitivity for shape, proportion, weight, balance and beauty in letter forms. Explored letter spacing, leading, and type alignment, adjusting kerning when necessary.

1 2 3 4 5 6 7 8 9 10

Developed an understanding of type alignment, variations within a typeface, margins, column width, typographic measurements, visual hierarchy, page size and proportion.

1 2 3 4 5 6 7 8 9 10

Actively participated in critiques with thoughtful and intelligent comments, justified your thinking and suggested ideas to others. Accepted constructive criticism, suggestions and ideas openly from both the instructor and classmates.

1 2 3 4 5 6 7 8 9 10

Displayed the ability to make positive independent decisions and listened to and comprehended verbal and written suggestions. Your personal investment in the project was evident and it is clear that you were aware of your intentions.

1 2 3 4 5 6 7 8 9 10

Your solutions to the project exceeded the expectations of the project's tasks. Additionally, interest, enthusiasm, and passion for design and the learning process have been displayed.

1 2 3 4 5 6 7 8 9 10

total _____ / 100 = _____

100 - 90% A 89 - 80% B 79 - 70% C 69 - 60% D

My standards and expectations are high. The discipline of design is very rigorous and competitive. This course and its instructor are reflections of this. With regard to letter grades: The grade of "C" is satisfactory. It is not poor performance. If a student receives this grade they have put forth a reasonable amount of effort and attained acceptable [average] results.

A "B" grade shows the student has pushed beyond the average; they have understood the needs of the project and addressed them; they have employed their learning and have crafted successful resolutions to the design problems assigned. Students receiving a "B" have reached a level which clearly exceeds "competency"

The "A" is reserved for students who have attained excellence. They have, in fact, exceeded the expectations of the project's tasks put before them. Additionally, interest, enthusiasm, energy, and passion for design and the learning process have been displayed.

Kerning with Perfection evaluation

Stayed current with daily requirements and displayed evidence of time investment. You understood the goals of the exercise and addressed them; and have crafted successful resolutions to the design problem assigned. 1 2 3 4 5

Maintained focus throughout the investigation. Displayed clear logical thinking and sequencing. Managed to avoid last minute design, concept, planning, preparation and decisions. Displayed the ability to make positive independent decisions and listened to and comprehended verbal and written suggestions. 1 2 3 4 5

Your personal investment in the project was evident and it is clear that you were aware of your intentions. Your solutions to the project exceeded the expectations of the project's tasks. Additionally, interest, enthusiasm, energy, and passion for design and the learning process have been displayed. 1 2 3 4 5

Demonstrated skill using typography as a component of visual communication, through submission of design process documentation and final project work. You followed directions and were able to work effectively in Adobe Illustrator to kern type. 1 2 3 4 5

Explored the subtle nuances of kerning and developed an eye for kerning correctly. You were able to see the negative space, in between letters and adjusted the kerning correctly. 1 2 3 4 5

total _____ / 25 = _____

100 - 90% A 89 - 80% B 79 - 70% C 69 - 60% D

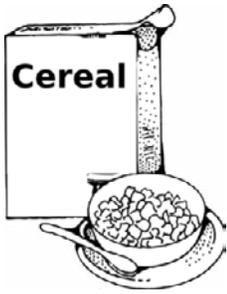
My standards and expectations are high. The discipline of design is very rigorous and competitive. This course and its instructor are reflections of this. With regard to letter grades: The grade of "C" is satisfactory. It is not poor performance. If a student receives this grade they have put forth a reasonable amount of effort and attained acceptable [average] results.

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Project 02

Typography and Visual Hierarchy



Rethink the cereal box packaging and reinvent how to read a cereal box.

Create a series of designs using typography only as a visual element and all of the word messaging on a box of cereal. A grid based composition for each panel will be produced, exploring type size relationships, spatial interval, and weight. A second composition will be generated with more dynamic movement and scale change. The third package will be a further study of color as a form of expression.



Objectives

Learn how to design compositions and packaging using only typographic form.

Research type as shape, image, syntax and communication.

Explore the expressive qualities of a typeface.

Discover visual solutions in which typographic treatments can be combined to form a visually attractive cereal box.

Develop a sensitivity for shape, proportion, weight, balance and beauty in typography.

Learn to use the pen tool to create vector graphics using Adobe Illustrator

Observe visual notations that each layout makes, analyzing eye movement, massing, and structure.

As your layouts develop, hue, tone, texture, and shape are incorporated into the design along with the typographic elements.

Materials

Drawing materials, sketch templates

X-acto knife + cutting mat

straight edge / ruler

removable tape / glue stick

Assigned Readings

Typographic Design: Form and Communication, Legibility, pages 73–90,

The Typographic Grid, pages 91–110

Typography (Graphic Design in Context), Reading Systems, pages 59–76, Typography

Takes the Lead, pages 77 - 111, {special attention to the section on color in the Primer on page 104}

Methodology 01

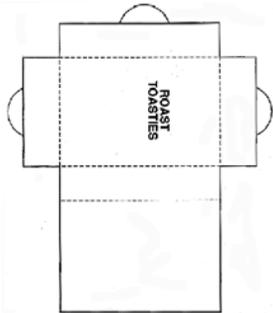
Select a box of cereal to use as a prototype for study. Examine the use of letterforms on the box. Note the use of upper case or lower case, italic, bold, condensed, extended, etc.

Part 01 - Research

Using InDesign, set the name of the cereal in 50 different typefaces. You must select at least 10 different typefaces from the list on your Study Terms. The typeface you chose to work with will be used for all three layouts.

Create three different layouts, all using the same underlying grid. To ensure that you chose a typeface with a large amount of variation consider using one of the following typefaces for your studies:

Helvetica	Baskerville	Officina Sans
Bembo	Bodoni	Gotham
Caslon	Century Schoolbook	Minion
Clarendon	Didot	Times New Roman
Franklin Gothic	Univers	Avenir
Futura	Garamond	Bell Gothic
Gill Sans	Univers	Avant Garde Gothic



03 Package designs / iterations will be produced. You must design all sides of the box. Front, back, top, bottom and side panels. The Nutrition Label is an important and highly detailed part of the package design. You may rethink this or design conventionally.

layout 01 - Using one typeface and variations in various point sizes and styles within ONE type family. Set type along the X-Axis, Y-Axis, Black text only on white background.

layout 02 - Use any typeface/s for the cereal name but still work with the typeface you selected for layout 01 for the rest of the text. Use variations in point size and style within any type family/families set type along the X-Axis, Y-Axis and Z-Axis. Black text only on white background. You may also use basic black shapes, minimally.

layout 03 - Use any typeface/s for the Cereal name and use variations in point size and style within any type family/families set type along the X-Axis, Y-Axis and Z-Axis, You may incorporate color into your design by changing the hue of the text and background.





Imagine these boxes in typographic form only. How can you make the visual language of the box as expressive without using illustration or pictures? How can color be used to enhance your designs?

Consider incorporating [onomatopoeia](#) [Crunch, Snap, Pop, Crisp etc.] to enliven your designs.

Methodology 02

Use guidelines to divide the box panels into a grid structure. Begin by arranging the bodies of text and images on the grid. Photocopy or scan the box flat and then white out the text and sketch out the typography on the template. **demonstration at Kinkos*

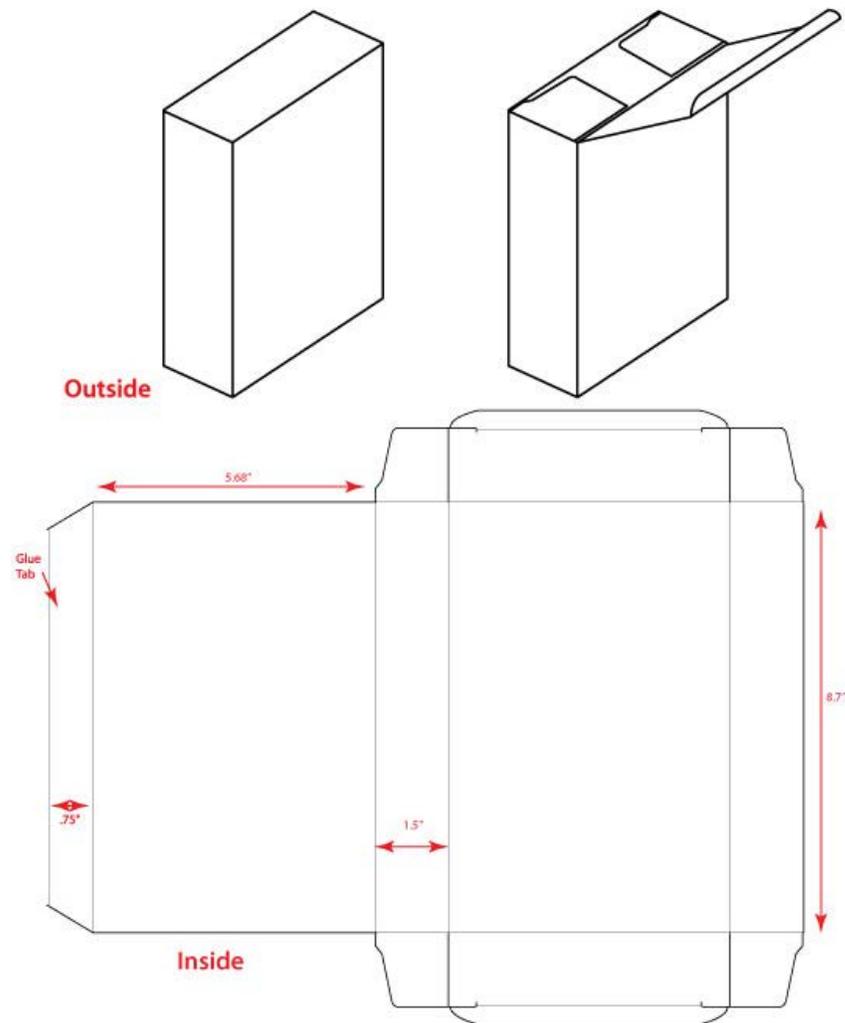
Create pages that will accommodate the graphic elements accordingly. Visualize your design prior to working in InDesign by using thumbnail sketches to explore possible layout options.

All three layouts must be mocked up in 3D format. You will then turn in one of the three as a final piece, paying attention to craft and quality of production.

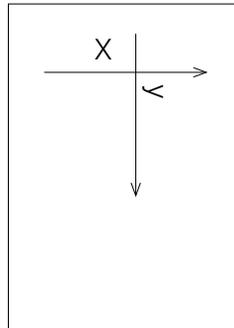
There will be two exercises completed during the project to help you with your design process.

Final Review of Project 02

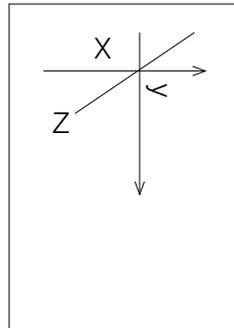
Tuesday, October 28



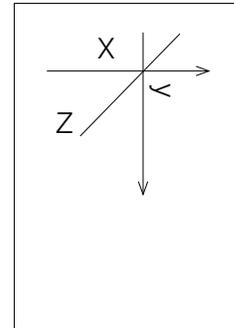
Use guidelines to divide the box panels into a grid structure. Begin by arranging the bodies of text and images on the grid. Photocopy or scan the box flat and then white out the text and sketch out the typography on the template. **demonstration at Kinkos*



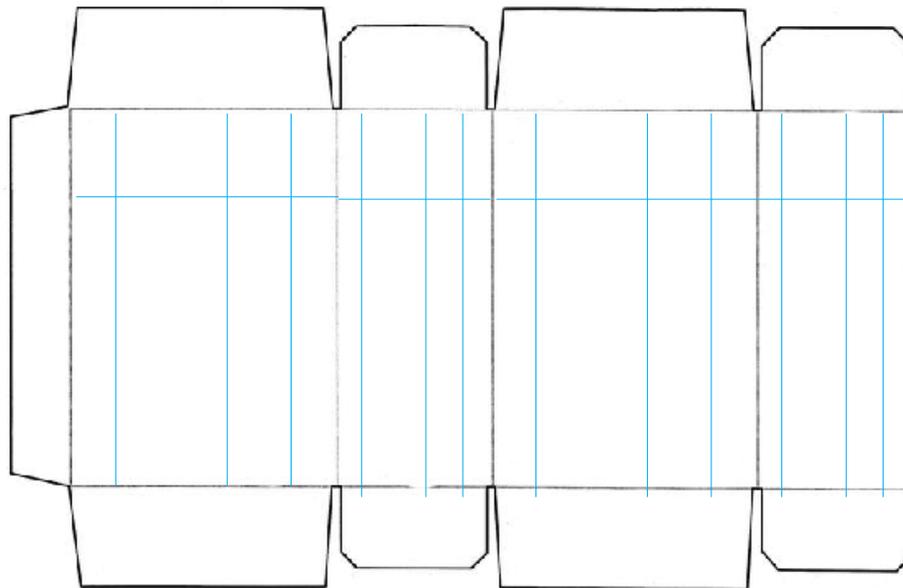
layout 01



layout 02



layout 03



Use guidelines to divide the box panels into a grid structure. Begin by arranging the bodies of text and images on the grid.

Exercise 02

Typography and Visual Hierarchy

Objectives / Part 01

Learn the basic anatomy of letter forms.

Research type as shape.

Explore the expressive qualities of different type families.

Discover visual solutions in which two characters can be combined to form a new abstract symbol or monogram.

Develop a sensitivity for shape, proportion, weight, balance and beauty in letter forms.

Learn to use the pen tool to create vector graphics using Adobe Illustrator

Materials

X-acto knife + cutting mat

straight edge

removable tape \ glue stick

Prepare for this exercise by completing the readings assigned on 09.02.

Select 2 letters of the alphabet that you find interesting as form. The letters can be upper case or lower case, italic, bold, condensed, extended, etc.

Using InDesign, set your two letters as large as possible to fit 2 per page,

Select 10 different typefaces from the list on your Study Terms to use as typefaces. Label each sheet so you can remember the typeface family represented.

Cut a 3" X 3" window in the center of a blank letter size sheet of paper.

Use the window as a view finder to discover and isolate the most interesting parts of your letter forms. Try to name the parts of the letters as you are viewing their forms.

Cut out 12 details (3" X 3" squares) and arrange them in compositions of 4 [6" X 6"], for a total of 3 compositions. Do not try to draw or make recognizable shapes, they don't have to be symmetrical, they don't have to be continuous. Think about contrast and balance.

Glue the letter form arrangements down on 8.5" X 11" paper. Label each composition on the back with the typefaces used in that composition.

Select the best solution and create a vector graphic of the image using Adobe Illustrator.

name_____

Project 01

Typography / History evaluation

Learning outcomes and objectives

Presentation of research illustrates the ability to identify, specify, and classify printing types and fonts of historical and cultural significance.

1 2 3 4 5 6 7 8 9 10

Explained the significance of typographic history, with an emphasis on revealing the ways in which typography, as a discipline, has been influenced by the economic, social and / or political conditions of a place and time.

1 2 3 4 5 6 7 8 9 10

Successfully submitted comprehensive bibliographies and provided necessary image credits. Annotated bibliography will include at least 5 readings that pertain to the time period of group presentation.

1 2 3 4 5 6 7 8 9 10

Level of research and accuracy of content

Cited research occurred beyond the facility of the internet. The Internet was used primarily to locate resources in print format and to obtain a general idea of the topics to further research.

1 2 3 4 5 6 7 8 9 10

A comprehensive study of the time period assigned was produced. Discussed architectural styles, significant works of art, social and cultural influences as well as technological breakthroughs.

1 2 3 4 5 6 7 8 9 10

Presentation included an adequate amount of typographic content. Typographic elements are highly considered and effective. Considered readability and legibility. Line spacing, letter spacing and typographic variations are used effectively.

1 2 3 4 5 6 7 8 9 10

Quality of presentation

Presentation was thorough, concise: adequate length A 20-30 minute digital presentation with visual examples was produced.

1 2 3 4 5 6 7 8 9 10

Successfully designed a presentation that was engaging and interesting to experience. Quality of voice and projection was considered. The pacing and rhythm of the visual aids was considered. Presentation included an introduction, middle and summary or conclusion.

1 2 3 4 5 6 7 8 9 10

Project 01 was approached with a high level of interest and commitment. You exhibited a positive attitude and made effective use of time. You became familiar with the history, purpose and intention of typographic form, while developing group dynamics, leadership skills and effective communications.

1 2 3 4 5 6 7 8 9 10

Craftsmanship

Image resolution of images and illustration is clear and effective. Page layout is consistent [typography, grid, alignment, hierarchy]. Slides were not overly crowded and difficult to interpret because of effective use of white space.

1 2 3 4 5 6 7 8 9 10

total _____ / 100 = _____

100 - 90% A 89 - 80% B 79 - 70% C 69 - 60% D

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The "A" is reserved for students who have attained excellence. They have, in fact, exceeded the expectations of the project's tasks put before them. Additionally, interest, enthusiasm, energy, and passion for design and the learning process have been displayed.

Typography
Course Projects
Fall 2015



Typography
Course Projects
Fall 2015

Project 04

Type as Identity

Objectives

Research type as identity

Explore the expressive qualities of type variations within one type face.

Discover visual solutions in which typography can create a personal identity or logotype.

Develop a sensitivity for shape, proportion, weight, balance and beauty in letterforms and page design

Wordmark

A wordmark is often text only with unique typographic treatments (Microsoft, Sears, Yahoo). Most often however, the company name is incorporated together with simple graphic treatments to create a clean, simple identity. The representation of the word essentially becomes a symbol of the company. Also referred to as alphanumeric or typographic symbol.

Logotype

A logotype is a typographic symbol that is a powerful visual representation of a company and forms the basis of its corporate identity. The word "logo" is short for "logotype," referring to a company signature or mark. It is a name, symbol or trademark designed for easy and definitive recognition. A logotype refers to a broad group of designs commonly used as corporate signatures including symbols, glyphs, logos, marks icons etc.

Materials

X-acto knife + cutting mat

straight edge

removable tape \ glue stick

Design a stationary package. Select one typeface and use variations of it to design a business card, letterhead and envelope for personal use.

Letterhead = 8 1/2" X 11" paper size

Envelopes = Standard #10, 4.125" x 9.5"

Business Card = 3.5" x 2", standard size - horizontal

Include the following components:

Name

Web Site Address / URL / [fictional]

Telephone Number

Mailing Address / Street Address

City, State, Zip



Typographic forms only.

No lines, rules, etc.

100% black only

One typeface / exploring all the variations and multiple point sizes

Create a separate document in InDesign for each stationary piece [3 total]

Print and trim each piece of stationary for presentation on Monday, 11/07.

Project 03

Typography as Service / Creating Identity

Research + Design Presentations

Client

BURTON MORRIS, LLC

Nursing Communication

Burton Morris is a research-based/competent company motivated to meet the communication needs of nurses. They are invested in providing the nursing community with available research and communication practices/resources to enhance nurse-patient interaction.

Contacts

Megan Morris, Executive Creative Director

Medized

Bryan B. Whaley, Ph.D., Professor, College of Arts and Sciences

University of San Francisco

Burton Morris is an LLC with 3 organizations. Each of the organizations are concerned with nurses and the nursing profession. They are requiring typographic identities and the following designed collateral: logotype or wordmark for the organization's URL, stationary package, web site, web banner] A graphic design standards manual for the company's will be produced to define how typography is used on all designed elements.

Organizations

NURSE San Francisco

Speaking of Nurses...

NurseBitch

Burton Morris will describe the nature of each web site in class on 11/02. They will also discuss the goals of the company and provide direction on how typography may be of service to them.

Project 00

Typography as Service / Creating Identity

type identification / classification
letter form anatomy
typographic syntax
typographic resonance
typographic hierarchy
typographic space

Learning Outcomes

Demonstrates skill using typography as a component of visual communication, through submission of design process documentation and final project work.

Locate typography critically within the disciplines of fine art and linguistics, and demonstrate use of typography to meet formal and conceptual objectives within those disciplines, through visual presentation of project plans and submission of final project work.

Demonstrate fluency with typography as a tool for cultural representation in particular, the processes through which typography represents the identity values of its producers and users, through visual representation of conceptual project plans and submission of final project work.

Project

Design a typographic identity system for one of the Burton Morris' companies: NURSE San Francisco, Speaking of Nurses..., NurseBitch

15 students / 3 organizations / 5 students for each organization.

Explorations will include the following typefaces.

Bau, Frutiger, Futura, Gill Sans, Grotesque, DIN, Interstate, ITC Franklin Gothic, Meta, Neue Helvetica, Profile, Quadraat Sans, Univers, Baskerville, Didot, Bodoni

Additional typefaces may be explored however the font families will be chosen for the range of weights available within it.

Deliverables or designed collateral

Logotype or Wordmark for the organization's URL

Stationary Package

Web Site [mocking up a home page to place typographic solution into context]

Web Banner, size to be determined

3-5 Zazzle Products

<http://www.zazzle.com/>

mocking up what the logotype would look like on collateral, ie. mugs, mouspads, pens, key chains, etc.

Typographic Standards Manual

This publication will serve the company by defining how typography is used on all designed elements that the logotype or typographic lock up is applied to. This is a small publication 10-15 pages, printed and bound and a digital e-pub or .pdf.

Details for this publication will be defined in class on 11/09.

layout will be 8 1/2" X 11" page / 11 " X 17" spread

example:

<http://www.willamette.edu/dept/comm/graphic/manual/>

Presentation

logotype / typographic lock up

stationary package

web page

zazzle products

typographic standards manual

Form of presentation will be discussed in further detail in class next week.

Digital files will be projected and printed prototypes will be presented.

To be turned in:

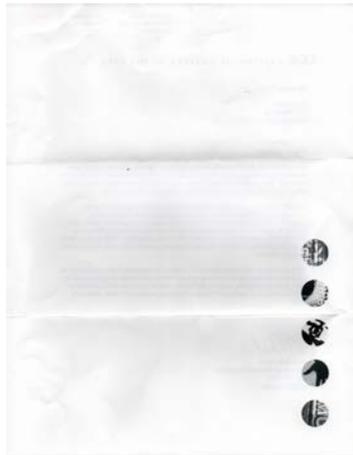
Printed and Bound Presentation

.pdf of presentation

Printed and Bound Typographic Standards Manual.

Due Date: Wednesday, December 07

Typography
Course Projects
Fall 2015



1111 Eighth Street San Francisco, CA 94107 415.703.9530
5212 Broadway Oakland, CA 94618 510.594.3600
cca.edu

CCa CALIFORNIA COLLEGE OF THE ARTS

November 2, 2011

Stacy Asher
413 Shradler St
San Francisco, CA 94117

Dear Stacy Asher,

It is with pleasure that I write this letter to you today. Our new graduate students have taken the full challenge of their studies at California College of the Arts. It is with this in mind that I take a moment to thank you for recommending Greer Gainer to the graduate programs at CCA. We were very pleased to receive your recommendation.

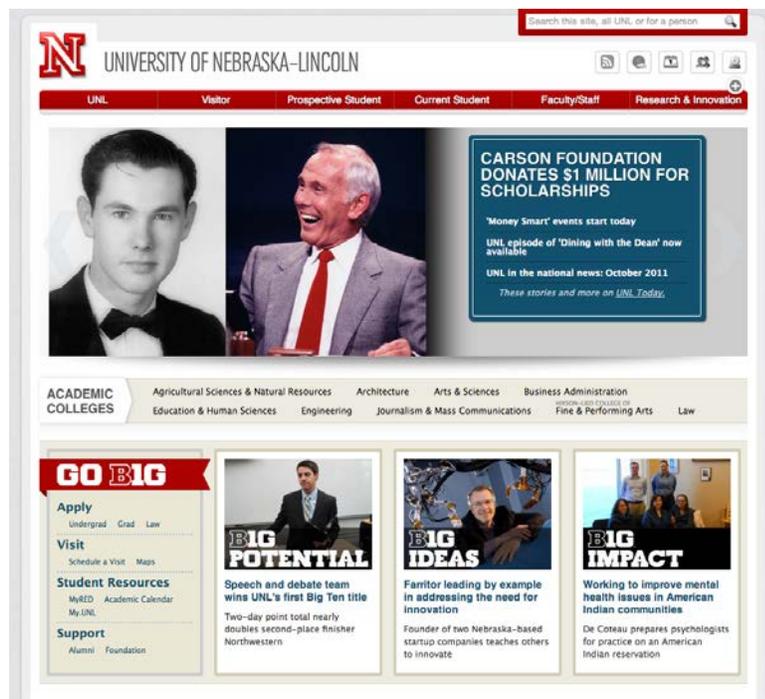
As more people return to school for further training and development during this economically challenging time, the application process has become ever more competitive and your letter was of tremendous assistance to our graduate faculty. The increase in applications always makes the task of choosing our students all the more difficult. With your help the process was a less daunting challenge. With so many highly qualified applicants we believe this year's incoming graduate class is one of great ability, integrity, and skill.

We know that our connections beyond CCA are just as important as the relationships we cultivate on campus. We invite you to visit our website periodically at www.cca.edu for news about our programs, students, and faculty. And of course you should please feel free to contact me at anytime if I can be of assistance as you direct future students to CCA.

Sincerely yours,


Noel Dahl, MFA
Director of Graduate Admissions
415.703.9537
ndahl@cca.edu





ETHAN ALLEN

The screenshot shows the Ethan Allen website homepage. At the top, the logo "ETHAN ALLEN" is on the left, and navigation links "Shop the November Sale", "Catalogs", "My Account", "My Cart (0)", and "My Projects" are on the right. Below the logo is a horizontal menu with "5 SIGNATURE LIFESTYLES", "SHOP PRODUCTS", "SHOP ROOMS", "DESIGN ONLINE", and "INSPIRATION & MORE". The main banner features a man in a suit sitting on a chair against a background of black and white horizontal stripes. The text on the banner reads: "ASPIRATIONAL & ATTAINABLE", "THE NOVEMBER SALE", "HIGH-CONTRAST DESIGN.", "EYE-CATCHING SAVINGS.", and "START SHOPPING NOW ►". Below the banner are three promotional boxes: "Don't Miss Our Exciting Holiday Style Workshop", "The November Sale Save on select furnishings for every room.", and "STAY CONNECTED" with social media icons. The footer contains sections for "OUR COMPANY", "SERVICES & RESOURCES", "NEED HELP?", "THE TRADE", and "STAY CONNECTED".

keyword / Item #

ETHAN ALLEN

Find a Design Center | Free Design Help | Free Shipping
Shop the November Sale | Catalogs | My Account | My Cart (0) | My Projects

5 SIGNATURE LIFESTYLES SHOP PRODUCTS SHOP ROOMS DESIGN ONLINE INSPIRATION & MORE

ASPIRATIONAL & ATTAINABLE
THE NOVEMBER SALE
HIGH-CONTRAST DESIGN.
EYE-CATCHING SAVINGS.
START SHOPPING NOW ►

Don't Miss Our Exciting
Holiday Style Workshop.
Our advice is endless but seating
is limited! RSVP Today!
Learn more.

The November Sale
Save on select furnishings for
every room.
Browse online catalog now. >

OUR COMPANY
about us
our heritage
design center locations
press releases
investor relations
the ethan allen experience
career opportunities
privacy policy
facebook sweepstakes rules

SERVICES & RESOURCES
free design service
free shipping & local delivery
financing options
purchase terms & conditions
custom programs
warranty/repair & care
furniture protection plan
ethanallen.com account
style workshops
gift cards

NEED HELP?
1.800.524.5571
orders@ethanallen.com
customer service
apply & manage finance plus card
order tracking
measuring for furniture delivery
removal from mailings
warranty & non-warranty service
need parts or touch-up markers?
recalls

THE TRADE
interior design affiliate program
contract furniture needs

STAY CONNECTED
SIGN UP FOR EMAILS
YouTube Facebook

©2011 Ethan Allen Global, Inc.

The advertisement features a man in a dark suit sitting on a chair with a patterned seat. The background is a dark, minimalist setting. The text on the left reads: "VINTAGE" in large letters, followed by a paragraph: "A visually engaging mix of color and texture. A masterful display of the art of juxtaposition. Its thoughtful, collected vibe springs from a peaceful coexistence of seemingly unrelated elements. An eye-catching interplay of sunwashed fabrics, distressed finishes, and bold and graphic patterns adds an element of surprise to any room."

VINTAGE

A visually engaging mix of color and texture. A masterful display of the art of juxtaposition. Its thoughtful, collected vibe springs from a peaceful coexistence of seemingly unrelated elements. An eye-catching interplay of sunwashed fabrics, distressed finishes, and bold and graphic patterns adds an element of surprise to any room.

Project 00

Typography as Service / Creating Identity

Methodology

Working with one of the three companies complete the following:

Typographic Study / Typeface Exploration

Type the company's name on an 8 1/2 " X 11" document. Set the type in any typeface at 16 pt. / 20 pt.

Investigate 25 typefaces for the company's name. Include the following:

Bau, Frutiger, Futura, Gill Sans, Grotesque, DIN, Interstate, ITC Franklin Gothic, Meta, Neue Helvetica, Profile, Quadraat Sans, Univers, Baskerville, Didot, Bodoni

Additional typefaces may be explored however the font families will be chosen for the range of weights available within it.

Analyze and assess which typefaces convey the visual language of the organization. Choose 3 that are working best.

Study the company's name in these three typefaces creating 10 variations for each. For example: 16 pt. / 20 pt. All Uppercase, semi-bold, 16 pt. / 20 pt. All Small -Caps, semi-bold, etc. You might want to adjust size and leading accordingly. Some typefaces will look very small next to others in the same point size.

Make sketches or complete studies of how the typographic forms will occupy space. Sketch layouts for business card, web page, web banner etc.

Continue to find a solution by making adjustments to the variations and creating combinations of typeface display. This study will help you go forward with your final solution.

Review Process on Monday, November 14

Complete Exercise 04

Grid exercise / web page analysis

This exercise will help you explore typographic space and page layout.

Exercise 04 will be completed in class on Wednesday, November 09

Exercise 04

Typographic Space / Grid

Objectives

Research typographic space

Explore grid design

Develop a grid system for your web page for Project 03

Find a web site that you think is good design and layout. Select a web page that you are interested in understanding how it is constructed. Select 2 options for investigation and bring screen grabs with you to class on Wednesday, November 09.



Methodology

Place web page image onto the letter sized page in landscape format.

Create a layer for the placed image and name the layer. Lock layer with web page image on it.

Make a new layer to draw a grid system on.

View rulers to pull down guides and turn these on and off to preview the layout. Remember to zoom in and out freely to be precise.

Copy the guides onto the Master Page.

Note how the bodies of text and other typographic elements on the page are creating shapes with shades of gray. These shapes are modules.

Create modules with the rectangle shape tool, fill the shapes with a shade of gray that simulates the shade of gray of the bodies of text.

Complete the grid by redrawing the modules.

Manage the Snap to Guides and use short cuts.

To be completed in class on Wednesday, November 09.

name _____

Exercise 04

Typographic Space / Grid evaluation

Stayed current with daily requirements and displayed evidence of time investment. You understood the goals of the exercise and addressed them; and have crafted successful resolutions to the design problem assigned.

1 2 3 4 5

Your solution to the exercise has exceeded the expectations of the exercise's tasks. Additionally, interest, enthusiasm, and passion for design and the learning process have been displayed.

1 2 3 4 5

Displayed the ability to make positive independent decisions and listened to and comprehended verbal and written suggestions. Your personal investment in the exercise was evident and it is clear that you were aware of your intentions.

1 2 3 4 5

You developed an understanding of the various processes that effect typographic communications. Explored the typographic grid by re-drawing an existing web page. Shades of gray were used to indicate levels in the typographic hierarchy.

1 2 3 4 5

Demonstrated skill using typography as a component of visual communication, through submission of design process. Completion of exercise serves as a comprehensive design study that will assist you with the typographic solutions for Project 03.

1 2 3 4 5

total _____ / 25 = _____

100 - 90% A 89 - 80% B 79 - 70% C 69 - 60% D

My standards and expectations are high. The discipline of design is very rigorous and competitive. This course and its instructor are reflections of this. With regard to letter grades: The grade of "C" is satisfactory. It is not poor performance. If a student receives this grade they have put forth a reasonable amount of effort and attained acceptable [average] results.

A "B" grade shows the student has pushed beyond the average; they have understood the needs of the project and addressed them; they have employed their learning and have crafted successful resolutions to the design problems assigned. Students receiving a "B" have reached a level which clearly exceeds "competency"

The "A" is reserved for students who have attained excellence. They have, in fact, exceeded the expectations of the project's tasks put before them. Additionally, interest, enthusiasm, energy, and passion for design and the learning process have been displayed.

Terminology / Typography + Identity

Abstract Symbol

Abstract symbols usually represent images in a stylized, simplified manner - sometimes with representational images that can be deciphered. The abstract symbol does not clearly refer to the organization it represents and will elicit associations only after the public has been exposed to it for a while. When a business concept is abstract or complex and the name is also non-descript, it most often calls for an abstract logo reflecting the most important attribute(s) of your business.

Alpha-Glyph

Also called a lettermark, an alpha-glyph is similar to a glyph, but uses a letter or letters from the name of a company to represent the company. (Honda, Acura, Mazda, and Hyundai.) Anagrams and monograms are glyphs.

Alphanumeric

An alphanumeric logo is the name of a company or brand spelled out, literally, with a unique typographic treatment that is unique unto the name itself and can therefore be trademarked and treated as a logo. (Kellogg's, FedEx, Microsoft, Sony, Ford) Letter-spacing, color, font choice, word relationships and other factors play into the creation of an alphanumeric logo. Also referred to as a typographic symbol or wordmark.

Anagram

Literally, this means the letters of a word are read backwards. Can also refer to the change of one word into another by the transposition of letters. Often, the letters of a word read out of order to discover hidden meaning.

Brandmark

A simple but strong graphic symbol, often an abstract symbol, that complements an aspect of a business or service and represents a company by association.

Combination Mark

Combination marks are also referred to as iconic logotypes, or descriptive symbols. A combination mark generally combines a brandmark symbol with a wordmark.

Descriptive Symbol

A mark that relates a company's products or services representationally. This type of symbol works best when it suggests the character of the organization, rather than showing products. Also referred to as combination marks or iconic logotypes.

Glyph

A glyph is symbol, icon, pictograph, etc., that is used as a graphic representation of a company. Glyphs are most often used for secondary communication devices however, such as signs and instructional devices.

Icon

Refers to a mark without words that represents a company by association.

Iconic Logotype

Iconic logotypes are also referred to as combination marks or descriptive symbols. An iconic logotype generally combines a brandmark symbol with a wordmark.

Lettermark

Similar to a wordmark, a lettermark is a typographic symbol, usually involving initials or abbreviations. Monograms and anagrams are lettermarks. The representation of the letter(s) essentially become a symbol of the company. Also referred to as an alpha-glyph.

Lockup

A lockup is the final form of a logo with all of its elements locked in their relative positions.

Logo

A logo is a graphical, illustrative or typographical representation of a company's identity. The word "logo" is short for "logotype."

Logotype

A logotype is a typographic symbol that is a powerful visual representation of a company and forms the basis of its corporate identity. The word "logo" is short for "logotype," referring to a company signature or mark. It is a name, symbol or trademark designed for easy and definitive recognition. A logotype refers to a broad group of designs commonly used as corporate signatures including symbols, glyphs, logos, marks icons etc.

Mark

A sign made in lieu of a signature. A corporate logotype.

Monogram

A typographic symbol that is composed of one or more letters, typically the initials of a name devoid of any containing form.

Pictograph

A pictograph is a symbol that is used to wholly communicate a simple message without words, such as in traffic signs and restroom door signage.

Signature

A distinctive mark indicating identity. A corporate logo.

Seal

A word, group of words or initials designed to fit within a form. A typographic symbol.

Symbol

Refers to a mark without words that represents a company by association.

Trade dress

Color(s) that are strategically selected to reflect the brand attributes of a company. The final colors applied to the lockup of the brandmark and typography ultimately define the trade dress of the logo.

Trademark

Any corporate mark, when registered and protected by law is referred to as a trademark.

Typographic Symbol

A typographic symbol is often text only with unique typographic treatments. Most often however, the company name is incorporated together with simple graphic treatments to create a clean, simple identity. The representation of the word essentially becomes a symbol of the company. Also referred to as alphanumeric or wordmark.

Wordmark

A wordmark is often text only with unique typographic treatments (Microsoft, Sears, Yahoo). Most often however, the company name is incorporated together with simple graphic treatments to create a clean, simple identity. The representation of the word essentially becomes a symbol of the company. Also referred to as alphanumeric or typographic symbol.

Production Schedule

Wednesday, November 02	Introduce Project 03 Presentation by Burton Morris, LLC Assign Exercise 03 / Type as Personal Identity
Monday, November 07	Review Exercise 03 Discuss Project 03 Determine design strategy Review production schedule Assign Exercise 04 / Typographic Space
Wednesday, November 09	Work on Exercise 04 Review Process of Project 03 - desk crit Sketches, studies, typographic explorations
Monday, November 14	Review typographic lock up / logotype variations Present three options Refine lock ups Write content for typographic standards
Wednesday, November 16	Work on Project 03 Edit content for typographic standards
Monday, November 21	Work on Project 03 Present Process / web page mock up stationary package / zazzle Begin layout studies for Graphic Design Manual
Wednesday, November 23	Work on Project 03 Graphic Standards Manual Review Process

Typography
Course Projects
Fall 2015

Monday, November 28	Work on Project 03 Review presentation and deliverables Review for Final Exam Discuss Annotated Bibliography, Blog and Final Process Book
Wednesday, November 30	Review Process for Project 03 Review for Final Exam
Monday, December 05	Final Exam
Wednesday, December 07	Presentations for Project 03 Turn in Complete Process Book DVD of all course projects, exercises and research

<http://spyrestudios.com/40-sexy-and-creative-typographic-logo-designs/>

<http://www.depts.ttu.edu/communications/identityguidelines/glossary.php>

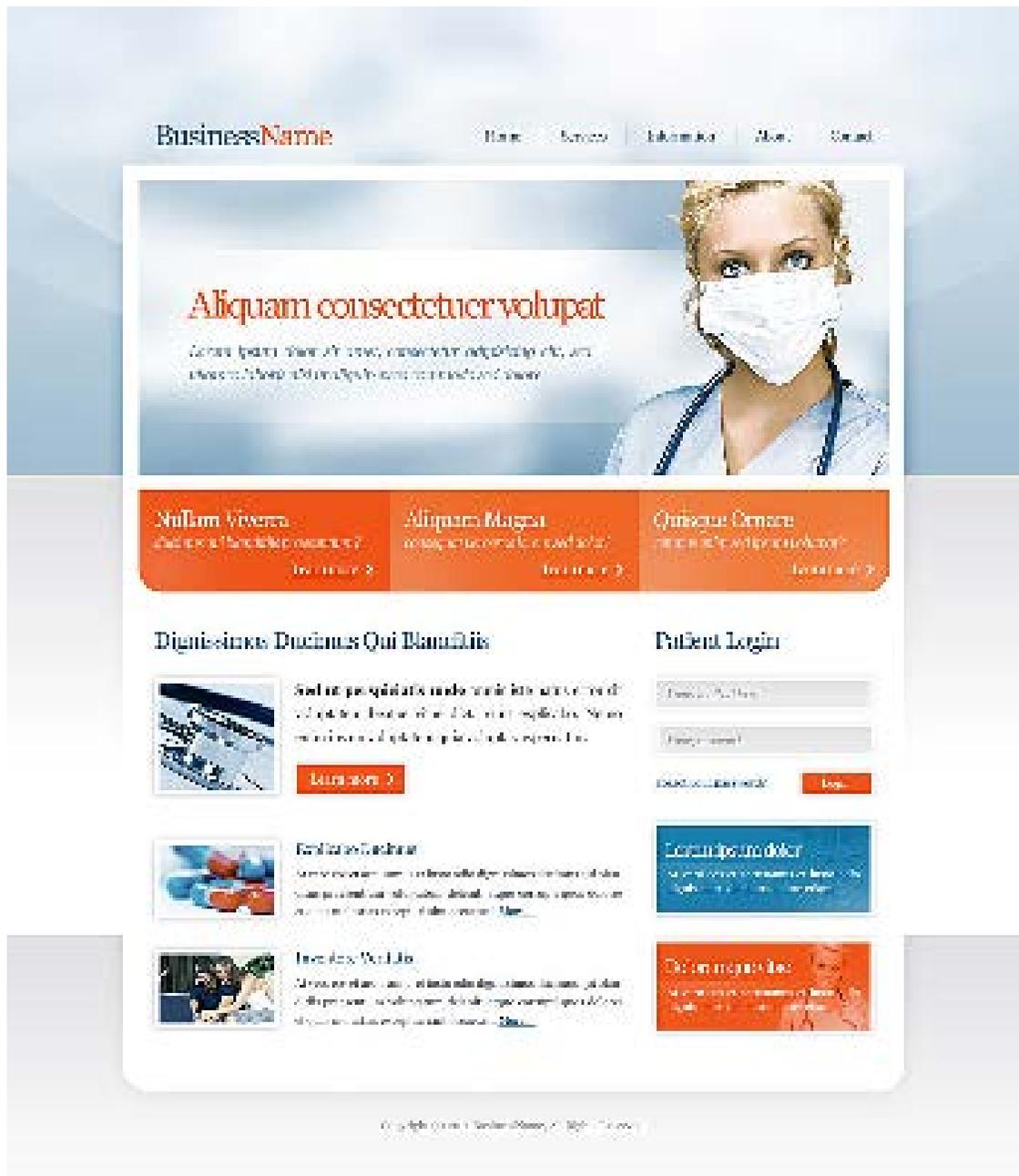
Medized

http://medized.com/MediZed_I_Sustainable_Architectural_Visualization.html

Speaking of Nurses

<http://www.ethanallen.com/>









Included Layouts

Homepage

Two Column

One Column



Project 03

Typographic Identity evaluation

Stayed current with daily requirements and displayed evidence of time investment. You understood the goals of the exercise and addressed them by crafting successful resolutions to the design problem assigned. 1 2 3 4 5 6 7 8 9 10

Maintained focus throughout the investigation. Displayed clear logical thinking and sequencing. Managed to avoid last minute design, concept, planning, preparation and decisions. Displayed the ability to make positive independent decisions and listened to and comprehended verbal and written suggestions. 1 2 3 4 5 6 7 8 9 10

Your personal investment in the project was evident and it is clear that you were aware of your intentions. Your solutions to the project exceeded the expectations of the project's tasks. 1 2 3 4 5 6 7 8 9 10

Actively participated in critiques with thoughtful and intelligent comments, justified your thinking and suggested ideas to others. Accepted constructive criticism, suggestions and ideas openly from both the instructor and classmates. 1 2 3 4 5 6 7 8 9 10

Demonstrated fluency with typography as a tool for cultural representation; in particular, the processes through which typography represents the identity values of its producers and users. 1 2 3 4 5 6 7 8 9 10

You developed an understanding of the various processes that effect typographic communications. 1 2 3 4 5 6 7 8 9 10

Demonstrated skill using typography as a component of visual communication, through submission of design process documentation and final project work. 1 2 3 4 5 6 7 8 9 10

Explored the expressive qualities and variations of the assigned typeface. Researched the original typeface design and adapted an appropriate visual language for your typographic identity solution. 1 2 3 4 5 6 7 8 9 10

Developed an understanding of the following: type identification / classification, letter form anatomy typographic syntax, typographic resonance, typographic hierarchy, typographic space. 1 2 3 4 5 6 7 8 9 10

Produced typographic solutions and successfully designed a typographic identity for Burton Morris. Additionally, interest, enthusiasm, energy, and passion for design and the learning process have been displayed. 1 2 3 4 5 6 7 8 9 10

total _____ / 100 = _____

100 - 90% A 89 - 80% B 79 - 70% C 69 - 60% D

My standards and expectations are high. The discipline of design is very rigorous and competitive. This course and its instructor are reflections of this. With regard to letter grades: The grade of "C" is satisfactory. It is not poor performance. If a student receives this grade they have put forth a reasonable amount of effort and attained acceptable [average] results.

A "B" grade shows the student has pushed beyond the average; they have understood the needs of the project and addressed them; they have employed their learning and have crafted successful resolutions to the design problems assigned. Students receiving a "B" have reached a level which clearly exceeds "competency"

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Project 04

Type Specimen Posters / Advertisements

type identification / classification

letter form anatomy

typographic syntax

typographic resonance

typographic heirarchy

typographic space

Learning Outcomes

Demonstrates skill using typography as a component of visual communication, through submission of design process documentation and final project work.

Locate typography critically within the disciplines of fine art and linguistics, and demonstrate use of typography to meet formal and conceptual objectives within those disciplines, through visual presentation of project plans and submission of final project work.

Demonstrate fluency with typography as a tool for cultural representation in particular, the processes through which typography represents the identity values of its producers and users, through visual representation of conceptual project plans and submission of final project work.

Project

Design a type specimen poster series for one of the following typefaces:

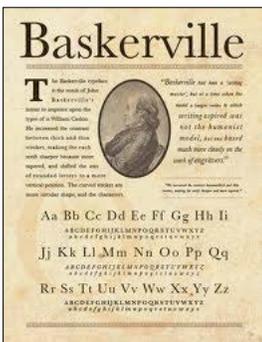
Bauhaus, Bembo, Bodoni, Caslon, Century Schoolbook, Clarendon, Frutiger, Futura, Gill Sans, Aksidenz Grotesk, DIN, Interstate, ITC Franklin Gothic, Meta, Neue Helvetica, Profile, Quadraat Sans, Univers, Baskerville, Didot, Garamond

Each of these font families has been chosen for the range of weights available within it.

Poster sizes: 11 X 17 and 27 x 41

Advertisement placements: billboard /OR bus shelter, magazine ad, newspaper ad, web site banner, two products from Zazzle.com

Due Date: Wednesday, December 05



You may use typographic elements only. Carefully consider the typographic hierarchy of the information presented.

A viewer should be able to easily understand the “calendar of events” in your description of the typeface and to quickly learn who the main speakers are. The poster must also convey the excitement or zeitgeist of the typographic design in its era. The information itself must constitute the “imagery” of the poster.

Include the following:

name of typeface

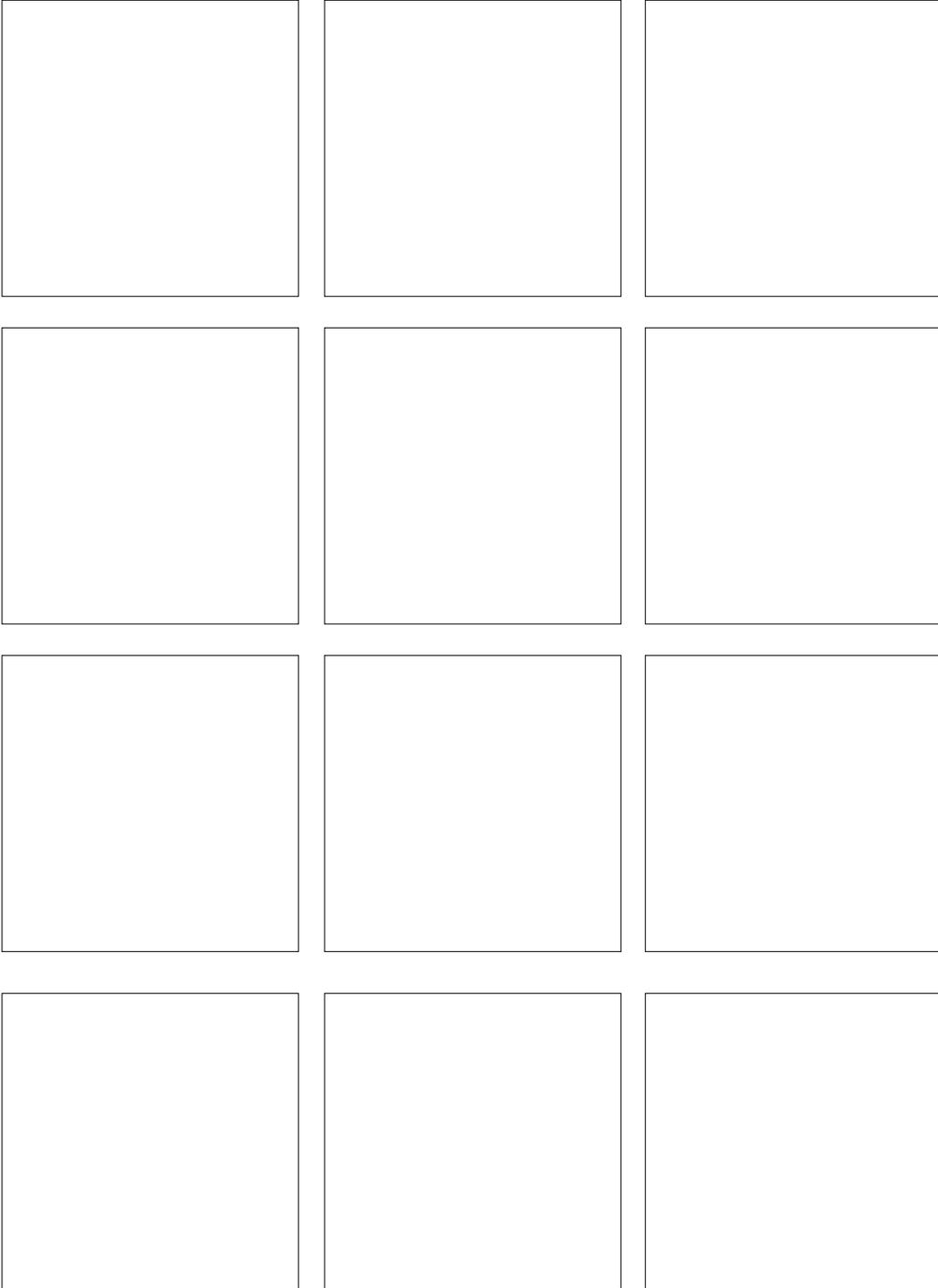
2-3 paragraphs about the history of the typeface

type specimens of each variation within the type family

“A type specimen is a publication that shows the range of a particular typeface in use. Printers and typographers have produced type specimens for hundreds of years. In the digital age, type specimens have become more experimental, and they remain a crucial way to promote and explain typefaces to designers who might want to buy and use them. Your type specimen can use any “content” to display the typeface at different sizes and in different conditions. You could download content from wikipedia.com, or make your own content on any subject. Various approaches to the project are shown here.”

Your poster must be purely typographic. However, you may use colors, shapes, and lines as well as text.

Begin by sketching loosely to formulate ideas for layout options. [Use the included sketch template]



100 300 500 700 900



23/ março [18h40]

MUSEO é uma iniciativa com objetivo principal promover o desenvolvimento de fontes tipográficas gratuitas. Museo é grátis para download e distribuição gratuita. Porém, Museo é grátis para download e distribuição em arquivos de fontes. Mas também muito eficaz em fontes-matris. Ele suporta uma ampla variedade de idiomas e está com suporte e conteúdo regular.

MUSEO Jos Buivenga

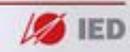
A maneira como o holandês Jos Buivenga ganhou destaque na cena tipográfica é bastante notável. Durante anos, seus amigos on-line e seus fãs puderam acompanhar o desenvolvimento dos seus tipos através do seu site e também puderam baixar os resultados sem nenhum custo. Quando começou a vender seu primeiro trabalho comercial, a fonte Museo, através do MyFonts.com ano passado, vários países foram oferecidos gratuitamente. Essa generosidade fez com que a Museo se tornasse um bestseller matricial.

Durante os últimos anos, você fez uso exemplar de redes de comunicação online e ferramentas de rede para divulgar suas fontes por aí: um blog, um site para distribuir fontes grátis, um grupo do Flickr, Twitter, as contribuições para fonttypography.com [...] não são como uma estratégia calculada. Você parece gostar completamente deste tipo de comunicação.

Nos primeiros dias as pessoas mandavam e-mail pedindo fontes livres. Logo começou a receber mais de 20 solicitações por dia, então eu decidi oferecer as fontes para download livremente. Daí em diante tudo mudou. Meu e-mail não de parou de soar e eu comecei a receber cartas e mensagens. Um blog e naturalmente, o melhor lugar para isso, além de também me oferecer a oportunidade de ser uma resposta direta sobre os projetos em andamento. Isso é também a razão pela qual eu tenho Flickr, Twitter e sites para baixar as fontes para não é uma fonte que eu realmente recomendaria.

Créditos: Charalito - "The face behind the font"
Issue #20 - Sep 2010

Rue Maréchal, 427 - 9^e
Estrada Paris, França



ROTIS SAN SERIF

CAPS 8/10 PT. +20 TRACKING.

IDEOGRAPHY IS BASED ON PICTORIAL SYMBOLS
THAT REPRESENT MEANINGS, AND HAVE
SEMANTIC BASIS. LITERALLY BEAUTIFUL
LETTERS IN THE FRENCH DIALECT THE
TERM BELLES LETTRES DOES APTLY
DESCRIBE WORKS OF GRAPHIC
DESIGN IN WHICH TYPE PLAYS
A COMPLEX AESTHETIC ROLE,
ELEVATING PRINTED TEXT

T
YP
OGR
APHIC
SPECIMENS

ROMAN 6/9 PT. +40 TRACKING.

Ideographic systems are often based on pictorial symbols and also do represent meanings. They also have semantic basis. Also meaning beautiful letter in French dialect, the term belles lettres aptly describes workings of graphic design in which type does play an aesthetic role, elevating print to the realm of high art. This exhibition explores contemporary type treatment, looking at how designers employ contrast, scale, layering, et also formal manipulation to reiterate and transform content. Drawn now entirely the SFMDMA collection, Lettres are posters, magazines, brochures, as well as books done by bound

ab
qe

BOLD 78 PT.

ITALIC 6/9 PT. +60 TRACKING.

IDEOGRAPHIC SYSTEMS are based mainly on pictorial symbols which represent meanings, and have semantic basis. Literally beautiful letters in the French dialect, the term belles lettres aptly describes

Helvetica

NEUE

1963-1971
Neue Helvetica is a reworking of the typeface with a more structurally unified set of heights and widths. It was developed at D. Stempel AG, Linotype's daughter company. The studio manager was Wolfgang Schimpf, and his assistant was Reinhard Haus; the manager of the project was René Kerfant. Erik Spiekermann was the design consultant and designed the literature for the launch in 1963. Other redesigns include improved legibility, heavier punctuation marks, increased spacing in numbers.

The font family adopted the numbering system previously used in Univers. Neue Helvetica also comes in Outline, but not Textbook or Rounded fonts. The font family includes 51 fonts, which includes fonts in 9 weights in 3 widths (8, 9, 8 in normal, condensed, extended widths respectively), and a outline font based on Helvetica 75 Bold Outline.

Neue Helvetica Central European and Neue Helvetica Cyrillic are versions containing Central European and Cyrillic characters, respectively. They do not come in OpenType variants. Unlike Neue Helvetica Central European, the Cyrillic glyphs in Neue Helvetica Cyrillic are not found in the core Neue Helvetica Pro/Com fonts.

1963-1971
A
BC
DEF
GHIJ
KLMNO
PQRSTU
V W X W Z

1963-1971
ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

1963-1971
ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

1963-1971
ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz



humanist
sans-serif

Adrian Frutiger 1 9 7 5 ↓

Frutiger
LT STD

SWITZERLAND
CH

FRANCE
FR

Designed by Swiss typographer Adrian Frutiger, this font initially was commissioned in 1960 for new signage at the Charles de Gaulle Airport in France. Instead of using a previously designed typeface family like Univers, Frutiger decided to design a new one, loosely based on Univers with a touch of GBI Sans and create a new, clean font that could be easily read from all angles. The font was finally completed in 1965 and put on airport signs that same year. The font was then released to the public in 1976 under the Stempel Type Foundry. Since then, it has become popular in the advertising world for its easy legibility, and has been closely associated to other clean fonts such as Helvetica.

Project 03

Type Specimen Collateral

Typeface / Advertisement placements

billboard

bus shelter

magazine ad

newspaper ad

web site banner

3 - 5 products from Zazzle.com

Project 03

Type Specimen evaluation

Stayed current with daily requirements and displayed evidence of time investment. You understood the goals of the exercise and addressed them by crafting successful resolutions to the design problem assigned.	1	2	3	4	5	6	7	8	9	10
Maintained focus throughout the investigation. Displayed clear logical thinking and sequencing. Managed to avoid last minute design, concept, planning, preparation and decisions. Displayed the ability to make positive independent decisions and listened to and comprehended verbal and written suggestions.	1	2	3	4	5	6	7	8	9	10
Your personal investment in the project was evident and it is clear that you were aware of your intentions. Your solutions to the project exceeded the expectations of the project's tasks.	1	2	3	4	5	6	7	8	9	10
Actively participated in critiques with thoughtful and intelligent comments, justified your thinking and suggested ideas to others. Accepted constructive criticism, suggestions and ideas openly from both the instructor and classmates.	1	2	3	4	5	6	7	8	9	10
Demonstrated fluency with typography as a tool for cultural representation; in particular, the processes through which typography represents the identity values of its producers and users.	1	2	3	4	5	6	7	8	9	10
You developed an understanding of the various processes that effect typographic communications.	1	2	3	4	5	6	7	8	9	10
Demonstrated skill using typography as a component of visual communication, through submission of design process documentation and final project work.	1	2	3	4	5	6	7	8	9	10
Explored the expressive qualities and variations of the assigned typeface. Researched the original typeface design and adapted an appropriate visual language and copy for the type specimen collateral campaign.	1	2	3	4	5	6	7	8	9	10
Developed an understanding of the following: type identification / classification, letter form anatomy typographic syntax, typographic resonance, typographic hierarchy, typographic space.	1	2	3	4	5	6	7	8	9	10
Produced typographic solutions and successfully designed a type specimen poster. Additionally, interest, enthusiasm, energy, and passion for design and the learning process have been displayed.	1	2	3	4	5	6	7	8	9	10

total _____ / 100 = _____

100 - 90% A 89 - 80% B 79 - 70% C 69 - 60% D

My standards and expectations are high. The discipline of design is very rigorous and competitive. This course and its instructor are reflections of this. With regard to letter grades: The grade of "C" is satisfactory. It is not poor performance. If a student receives this grade they have put forth a reasonable amount of effort and attained acceptable [average] results.

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