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

study topics
typographic contrasts

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.

structure and alignment

grouping and space
repetition [unity/variety]

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

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

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

overlapping and layering text
to create visual interest

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

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

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.

dramatic scale / contrast

use of page edge
as a design element

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

readability vs. legibility

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.

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

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, Geofroy 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, chromalithography, Ottmar Mergenthaler, Tolbert Lanston, William Morris' Kelmscott Press, The Lumiére 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 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.

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

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.
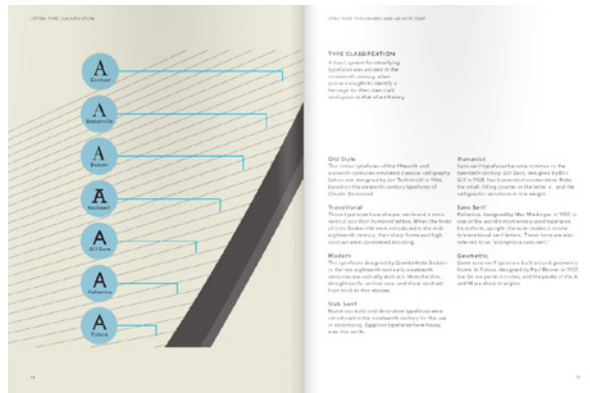
Study Topics

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

8 1/2" X 11"

front cover

1

8 1/2" X 11"

02   03

11" X 17" -Tabloid

8 1/2" X 11"

11" X 17" -Tabloid
04   05
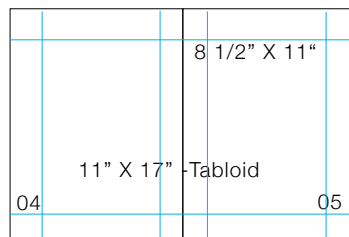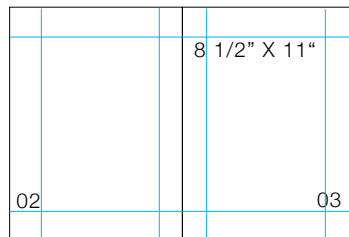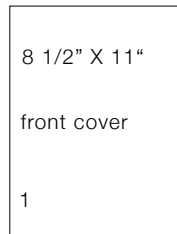
page count must
be divisible by 4.

minimum = 24
maximum = 40

8 1/2" X 11"

back cover

32
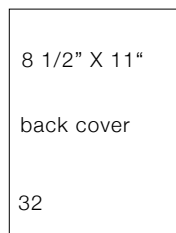
A 24-32 page print and digital
[e-published] booklet will be produced.
The content of research will be for-
matted using a template for the layout
of the presentations that is designed
collectively. The template will consist
of a basic layout built in InDesign.
The template will incorporate principles
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.*
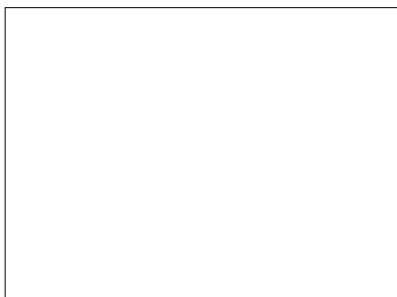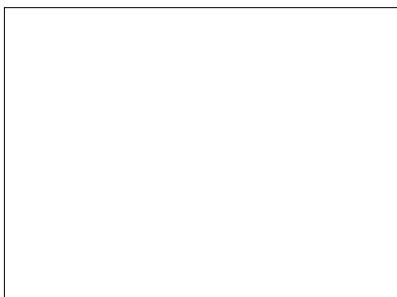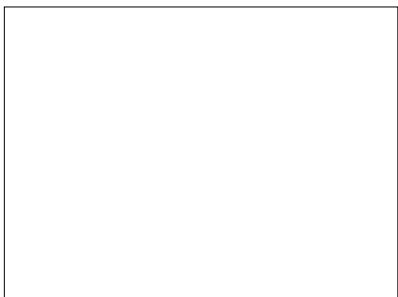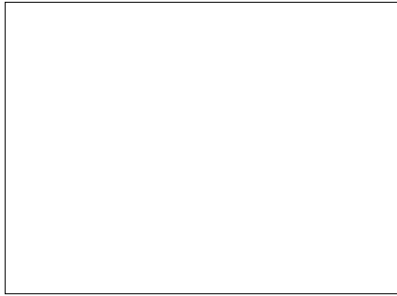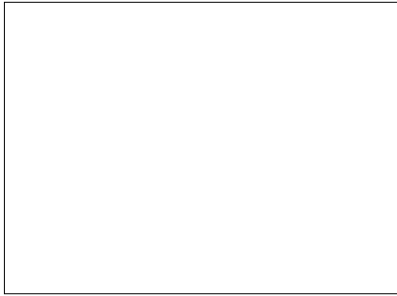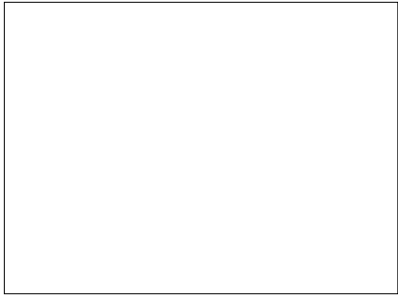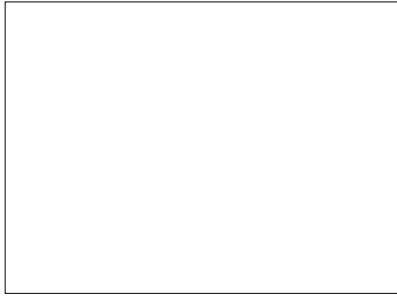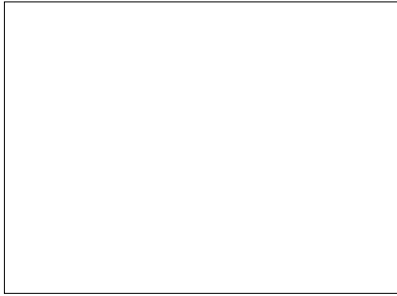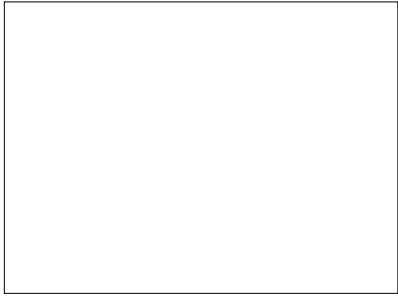
name_____

Project 02

A Survey of the History
of the Western Alphabet

Research + Booklet Design / E-publishing

<u>Learning outcomes and objectives</u>
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 eco-
nomic, 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

<u>Level of research and accuracy of content</u>
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

<u>Quality of publication</u>
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 devel-
oping 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.