


## Typography

Fall 2011

The background of the page is a close-up photograph of large, three-dimensional letters. Some letters are red and some are white, set against a light grey background. The letters are arranged in a grid-like pattern, with some letters partially visible at the edges of the frame. The lighting creates soft shadows, giving the letters a sense of depth and texture.

**Typography - 41231 - ART 205 - 03**  
3:00 pm - 5:45 pm  
Mondays and Wednesdays  
XARTS 006  
**UNIVERSITY OF SAN FRANCISCO**

Stacy Asher  
Adjunct Professor  
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Office Hours:  
Tuesdays 6:45–7:45 p.m.  
XARTS 006

**Course Description**

This course will introduce students to the practice, history, and theory of typography. Through design research, independent project work, and collaborative exercises; students will produce typographic solutions to applied and experimental problems using typography as their primary, if not exclusive, design element. Course work will include independent student research, sustained project work, and critiques, emphasizing the perceptual and contextual properties of typographic design. Lectures, readings, and guided discussions will supplement project work, introducing students to the topics of letter form design, printing history, typographic classification, and textual representations.

To successfully complete this course, students will be expected to understand and emulate the principles of typographic practice that began in the early Renaissance and continue with contemporary digital design. Students will also be expected to demonstrate both leadership and collaboration skills while working with their fellow students towards the completion of group project work.

**Professor:** Stacy Asher

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### **Learning Outcomes**

By the end of the semester, students will be expected to:

Identify, specify, and classify printing types and fonts of historical and cultural significance through completion of a final exam on typographic history.

Explain the significance of typographic history, with an emphasis on learning the ways in which typography, as a discipline, has been influenced by the economic, social and/or political conditions of a place and time, through participation in group seminars, submission of annotated project bibliographies, and writing of final project text.

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.

### **Course Structure + General Policies**

The course assignments address the complex issues of typography. Each project or problem, is carefully structured to create conditions conducive to discovering the language of typography. These conditions encourage exploration of visual communication concepts and design principles, allowing students to develop more personally expressive ways of solving communication problems. Approximately one semester will be spent in lecture and class discussion; the remainder of the class will be spent in critique of student work. All students should be prepared to spend a significant amount of time outside of the allotted class time on process and production of projects. Under this instructive approach, personal and intuitive concepts are stressed over specific technical skills. These skills and techniques needed to execute the assignments are not taught; they must be developed through involvement with the problems.

All students are expected to actively participate in class critique, class discussions and work with peers to provide constructive feedback; this will provide a positive studio experience. Lack of participation will impact your final grade. Students who do not participate in class critique or individual discussions with faculty when scheduled should not expect private critique with faculty at a later date.

If at anytime during the semester you want feedback on your project or performance, or wish to discuss any issue related to school or the field of design, please feel free to see me during office hours or arrange an other convenient time.

### **Preparation for Class**

Students are to be prepared at the start of each class with assigned work and supplies. Continual lack of preparation will impact your final grade. A large percentage of class time for this course will be spent in guided discussion as lectures, project critiques and seminars. Students should therefore, expect that this course will follow a “hybrid” lecture/studio format, and that much of the individual project work will develop outside of the class. Students should plan to spend class time working on project work or research for this class. Any student found working on assigned project work for another course, or concentrating on personal, extracurricular interests, including internet use, will be asked to leave class and will be given an absence for the period. Text and e-mail messaging is not allowed during class time. Students should not spend class time using the library or any other research facility on campus without the professor’s consent.

Class preparation is essential to receiving feedback on one’s work. If, at the beginning of class, you are not prepared with the required number or type of sketches, materials, etc., do not post your work on the board for feedback. Do not work on your project, other projects or talk with others about irrelevant issues during critiques.

Students who miss lectures and class discussions due to absence must obtain notes for the classes missed and assignments from a classmate prior to the next class period. I will be glad to clarify information pertaining to the course. It is not possible to repeat lectures that elaborate on project descriptions on an individual basis. Students should make every attempt to obtain general information from classmates before discussing details with faculty.

Cell phones must be turned off in class time. Students will not be allowed to listen to music via speakers or headsets during class time.

### **Reading Assignments**

Students in this course are expected to participate by developing a visual awareness of form and content in design, reviewing outside periodicals and design publications. From time to time readings from required and supplemental materials will be assigned. Discussion will follow these readings to clarify, pose questions and ensure understanding of the material which relate to Typography. A quiz may be given on the discussion days.

### **Religious beliefs**

You must declare your intention to observe holidays [include name of holiday and dates] in writing within the first two weeks of the semester.

### **Plagiarism**

Students will observe and respect the university's policy regarding plagiarism as noted in the college's Academic Honesty Policy. As this policy stipulates, all writing submitted for this course, whether in "draft" form or final form, must not represent the words or ideas of another person without reference or citation. Any student who violates plagiarism standards or any other Academic Integrity standards can expect to receive a failing grade for the project and the course. Failure to abide by this rule will result in failing the course and could result in expulsion from the college.

### **Evaluation**

Final Grades are the result of many areas of evaluation. Semester grades will incorporate a variety of factors, notably conceptual development, engagement with design process, quality of presentation, attendance, effort, level of interest and participation in class, three projects, annotated bibliography, an on-line journal and one final examination.

While attendance and class preparation appear to relate most directly to professionalism [attendance, deadlines, verbal articulation, participation], they also affect other areas of evaluation. Faculty rely on classroom observation and discussion in evaluating a student's process [in addition to the process notebook]. Students who attend class and are prepared for the

scheduled activities/discussions, reveal valuable information about their performance that may not be evident in the final comprehensive. In the absence of such information, faculty must resort to an unsatisfactory rating in evaluating the student's process.

The final evaluation of work [realization] involves more than totaling the grades on individual projects and/or determining that all assignments have been completed. Faculty assess students' abilities in realizing concepts and controlling the visual elements of communication throughout the semester. Improvement and the mastery of increasingly complex material are evaluated. Students who miss lectures, project explanations, and class discussions may be able to complete projects within deadlines but rarely demonstrate the understanding of students who attends on a regular basis. Since faculty organize courses of study so that projects build one upon another, students who miss information or fail to understand projects early on are at a disadvantage throughout the semester.

Three projects will be assigned during the semester. Project work assumes that each student will devote an equivalent amount of time to homework assignments each week (six hours) as to time spent in class. Each project must be turned in for grading following the critique, and projects cannot be returned until grading is completed. Students will be expected to save the beginning and intermediate stages of their work for each project in comprehensive fashion, and to submit these stages as an organized body of work (process book) for project grading. Any project that receives a grade below D must be reworked; no student will be able to pass the course with a F grade for any project.

Grading: Total possible points: 700

Projects 1 - 3 @ 100 points each = 300 points

Excercises 4 @ 25 points each = 100 points

Annotated Bibliography = 100 pts.

Personal Typography on line journal = 100 points

Final Examination = 100 points

100 – 94% A, 93 – 90% A-, 89 – 87% B+, 86 – 84% B, 83 – 80% B-,

79 – 77% C+, 76 – 74% C, 73 – 70% C-, 69% and below D

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.

#### **Deadlines**

All projects and exercises are due on the day and time given, always at the beginning of class unless otherwise noted. Projects that are late will not be accepted.

#### **Attendance Policy**

Consistent and prompt attendance develops responsible professional behavior and insures that students have access to the full range of experiences and information necessary to complete class assignments and acquire skills and knowledge emphasized in a university education.

Consistent with college practice, students are expected to attend all sessions of courses for which they are registered. Only two unexcused absences will be allowed. The third unexcused absence will lower your final semester grade by one letter. The fourth unexcused absence will result in an unconditional absences failing the course. Field trips, outside lectures, and any other special events that take place outside of the classroom during class time will also count towards final attendance.



Students should be informed that the allotted absences [2] are to accommodate routine illness, weddings, car trouble, etc. doctor appointments, advisor conferences, trips to supply stores and labs, employment, etc., should not be scheduled to conflict with class. Faculty cannot be placed in the position of determining which absences are excusable and which are not. All students are expected to attend class on a regular basis. Prolonged illness should be verified by a physician and may require the student to withdraw from class if he/she cannot complete work in a comprehensive and timely manner.

Tardiness is defined as being ten minutes late for class or departing before class has been formally dismissed by the professor. Two tardies are counted as one absence. [note: tardiness that exceeds 45 minutes will be counted as an absence] It should be further noted that faculty are frequently called upon to recommend students for professional positions upon graduation and are contacted by potential employers as references. In such instances, reliability is always discussed. Students with a responsible record of attendance are likely to receive favorable recommendations.

Students arriving late for any critique or final presentation will be asked to leave their work with the professor and will not be allowed to remain in class for the critique.

#### **Documentation**

Students are also required to turn in a DVD of all work produced for the class, including process, and final presentation results. Photographic documentation of students in process throughout the semester will be produced.

Students are required to keep a process book [3 ring binder] of all phases of work for each project. At times I may request that I access your course projects and process books for documentation. Various projects and you may be required to submit your work for public documentation.

In addition, 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. This personal journal [100 pts.] will count 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 November 30, students will submit their on line Journals for evaluation. The Annotated Bibliography produced for this course must be included in your journal. The Annotated Bibliography will be turned in on November 28.

examples

<http://www.notesondesign.net/design/sustainable-typography/>

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

[http://pedestriantype.blogspot.com/2008\\_02\\_01\\_archive.html](http://pedestriantype.blogspot.com/2008_02_01_archive.html)

#### **Accommodations**

Students with disabilities who may need academic accommodations should discuss options with me during the first two weeks of class.

#### **Annotated Bibliography**

Each Student will turn in an annotated bibliography of ten or more readings (books or design journals only) to represent their cumulative project research for the semester. 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 November 30, students will submit their Annotated Bibliography to the instructor as digital files (Microsoft Word format) and have posted them to your on line journal. Students should simultaneously submit them to Turnitin, the plagiarism prevention website at [www.turnitin.com](http://www.turnitin.com). I will provide the necessary log in information as we get closer to the deadline.

### **Supply List**

Students should have the following items available for use on a daily basis:

Epson single -weight or presentation weight matte paper for project printing, various sizes up to 17" X 22"

Schaedler Precision Rulers

Scissors

X-Acto Knife and #11 blades

Cutting mat

Rubber Cement (Best Test)

Drafting Tape or artist's tape, white

Recordable CD or DVD Roms and external jump drive for storage, transfer and backing up files.

Digital Camera

Xeroxes as needed

Sketchbook

Various drawing tools

Black, 3-ring binders for process books [3 total]

PUSH PINS

A small digital camera will also be useful. If you don't have one, there are a few cameras that belong to the Art + Architecture Department on loan from the Media Kiosk in Cowell Hall. Media Studies Equipment Desk: 415-422-6949 / [medialab@usfca.edu](mailto:medialab@usfca.edu) / Cowell G12

### **Required Text**

Lupton, Ellen, Thinking with Type: A Critical Guide for Designers, Writers, Editors, & Students, (Princeton Architectural Press, 2004)

<http://www.papress.com/other/thinkingwithtype/index.htm>

### **Suggested Text**

Kane, John, A Type Primer, (Prentice Hall, 2002)

Bringinghurst, Robert. The Elements of Typographic Style, 2nd edition.

New York, NY: (Hartley & Marks Publishers, 2002)

**Recommended Reading - Historical Research**

Aicher, Otl. *Typographie*. Berlin: Ernst & Sohn, 1988.

Anderson, Donald M. *A Renaissance Alphabet*. Madison, WI: University of Wisconsin Press, 1971.

Arnheim, Rudolf. "What Abstraction is Not" in *Visual Thinking*. Berkeley: University of California Press, 1969

Arnheim, Rudolf. *The Power of the Center: A Study of Composition in the Visual Arts*. Berkeley, CA: University of California Press, 1982.

Ashwin, Clive. *History of Graphic Design and Communication: A SourceBook*. Pembrige Press, 1983. Original from the University of Michigan

Barthes, Roland. *Image/Music/Text*. Trans. Stephen Heath. New York: Hill and Wang, 1977.

Baudrillard, Jean. *For a Critique of the Political Economy of the Sign*. St. Louis, Mo.: Telos Press, 1981.

Bellantoni, Jeff, and Woolman, Matt. *Type in Motion*. London: Thames& Hudson, 2000.

Benjamin, Walter. *Reflections*. Ed. Peter Demetz. New York: Schocken Books, 1978.

Berry, John D. *Language Culture Type: International Type Design in the Age of Unicode*. Association typographique internationale, Graphis U.S., Inc: Watson-Guptill, 2002.

Bevington, William. *Typography: The Principles. A Basic Guide to Using Type*. New York: The Center for Design and Typography, The Cooper Union, 1991.

Bigelow, Charles, Duensing, Paul Hayden, and Gentry, Linnea. *Fine Print on Type: The Best of Fine Print on Type and Typography*. San Francisco: Fine Print/Bedford Arts, 1988.

Binns, Betty. *Better Type*. New York: Watson-Guptill, 1989.

Blackwell, Lewis. *Twentieth-Century Type*. New Haven: Yale University Press, 2004.

Blackwell, Lewis, and David Carson. *The End of Print: The Grafik Design of David Carson*. San Francisco: Chronicle Books, 2000.

Bolter, Jay David. *Writing Space: Computers, Hypertext, and the Remediation of Print*. Mahwah, N. J.: Lawrence Erlbaum Associates, 2001.

Bojko, Szymon. *New Graphic Design in Revolutionary Russia*. New York: Praeger, 1972.

Bosshard, Hans Rudolf. *Der Typografische Raster/The Typographic Grid*. Sulgen, Switzerland: Verlag Niggli, 2000.

Boyerski, Dan, and Christine Neuwirth, Jodi Forlizzi, and Susan Harkness Regli. "A Study of Fonts Designed for Screen Display." *CHI 98* (April 1998): 18–23.

Bringhurst, Robert. *The Elements of Typographic Style*. Vancouver: Hartley and Marks, 1992, 1997.

Brody, Neville, and Blackwell, Lewis. *G3: New Dimensions in Graphic Design*. New York: Rizzoli, 1996.

Burke, Christopher. *Paul Renner: The Art of Typography*. New York: Princeton Architectural Press, 1998.

Burns, Aaron. *Typography*. New York: Van Nostrand Reinhold, 1961.

Bruckner, D. J. R. *Frederic Goudy*. New York: Harry Abrams, 1990.

Cafilisch, Max. *Schriftanalysen: Untersuchungen zur Geschichte typographischer Schriften*. St Gallen: Typotron, 2003.

Cantz, Hatje. *Karl Gerstner: Review of 5 x 10 Years of Graphic Design etc.* Ostfildern-Ruit, Germany: Hatje Cantz Verlag, 2001.

Carter, Harry. *A View of early typography. The Lyell Lectures, 1968*. Oxford: The Clarendon Press, 1969; rev edn London: Hyphen Press, 2002 (with an introduction by James Mosley).

Carter, Rob. *American Typography Today*. New York: Van Nostrand Reinhold, 1989.

Carter, Sebastian. *Twentieth Century Type Designers*. New York: W. W. Norton & Co., 1995.

Chang, Amos I. *The Tao of Architecture*. Princeton, NJ: Princeton University Press, 1981. Craig, James, Korol Scala, Irene, and Bevington, William.

Cheng, Karen. *Designing Type*. New Haven: Yale University Press, 2006.

*The Chicago Manual of Style, 15th Edition*. Chicago: University of Chicago Press, 2003.

Christin, Anne-Marie. *A History of Writing, from Hieroglyph to Multimedia*. Paris: Flammarion, 2002.

Crain, Patricia. *The Story of A: The Alphabetization of America from The New England Primer to The Scarlet Letter*. Stanford, CA: Stanford University Press, 2000

Craig, James, Irene Korol Scala, William Bevington. *Designing with Type: The Essential Guide to Typography*, Published by Watson-Guptill, 2006

Dair, Carl. *Design with Type*. Toronto: University of Toronto Press, 1967.

Damase, Jacque. *Revolution Typographique*. Geneva: Galerie Mott, 1966.

de Saussure, Ferdinand. "The Linguistic Sign" in Robert E. Innis, ed., *Semiotics: An Introductory Anthology*. Bloomington: Indiana University Press, 1985

Denman, Frank. *The shaping of our alphabet: A study of changing type styles*. New York: Alfred A. Knopf, 1955.

Derrida, Jacques. *Of Grammatology*. Trans. Gayatri Chakravorty Spivak. Baltimore: Johns Hopkins University Press, 1976.

Diamond, Jared. *Guns, Germs, and Steel: The Fates of Human Societies*. New York: W. W. Norton, 1997.

Doczi, Gregory. *The Power of Limits: Proportional Harmonies in Nature, Art and Architecture*. Boulder, CO: Shambhala Publications, 1981.

Dooijes, Dick. *Mijn Leven Met Letters*. Amsterdam: De Buitenkant, 1991.

Dowding, Geoffrey. *Fine Points in the Spacing and Arrangement of Type*. Point Roberts, WA: Hartley and Marks, 1993.

Dowding, Geoffrey. *The history of printing types: an illustrated summary of the main stages in the development of type design from 1440 up to the present day*. 1961; rep New Castle, DE: Oak Knoll Press, 1998.

Drogin, Marc. *Medieval Calligraphy: Its History and Technique*. Montclair, NJ: Allanheld and Schram, 1980.

Drucker, Johanna. *The Alphabetic Labyrinth: The Letters in History and Imagination*. London: Thames and Hudson, 1995

Dwiggins, William Addison. *Layout in Advertising*. New York: Harper and Brothers, 1948.

Earls, David. *Designing Typefaces: Insight*, Rockport Publishers, 2002

Eckersley, Richard et al. *Glossary of Typesetting Terms*. Chicago: University of Chicago Press, 1994.

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Eisenstein, Elizabeth L. *The Printing Press as an Agent of Change: Communications and Cultural Transformations in Early Modern Europe*. Cambridge University Press, 1979

Elam, Kimberly. *Grid Systems: Principles of Organizing Type (Design Briefs)*

Elam, Kimberly. *Geometry of Design*. New York: Princeton Architectural Press, 2001.

Elam, Kimberly. *Expressive Typography: The Word as Image*. New York: Van Nostrand Reinhold, 1990.

Eskilson, Stephen. *Graphic Design: A New History*: Yale University Press, 2007.

Evans, Poppy. *Forms, Folds, and Sizes: All the Details Graphic Designers Need to Know but Can Never Find*. Beverly, MA: Rockport Publishers, 2004.

Felici, James. *The Complete Manual of Typography: A Guide to Setting Perfect Type*. Berkeley, CA: Peachpit Press, 2003.

Fiske, John. "Popular Culture" in Franc Lentricchia and Thomas McLaughlin, eds. *Critical Terms for Literary Study*. Chicago: The University of Chicago Press, 1995.

Friedl, Friedrich, Ott, Nicolaus, and Stein, Bernard. *Typography: An Encyclopedic Survey*. New York: Black Dog, 1998.

Friedman, Mildred, ed. *De Stijl: 1917–1931, Visions of Utopia*. New York: Abbeville Press, 1982.

Frutiger, Adrian. *Type, Sign, Symbol*. Zurich: ABC Verlag, 1980.

Gardner, William. *Alphabet at Work*. New York: St. Martins Press, 1982.

Gerstner, Karl. *Designing Programmes*. Switzerland: Arthur Niggli Ltd., 1964.

Gerstner, Karl. *Compendium for Literates: A System for Writing*. Translated by Dennis Q. Stephenson. Cambridge, MA: MIT Press, 1974.

Gill, Eric. *Essay on typography*, High Wycombe, 1930 (reprinted 1988, with an introduction by Christopher Skelton)

Goines, David Lance. *A Constructed Roman Alphabet*. Boston: David R. Godine, 1981.

Goudy, Frederic W. *The Alphabet and Elements of Lettering*. New York: Dover, 1963.

Goudy, Frederic W. *Typologia: Studies in Type Design and Type-making*. Berkeley, CA: University of California Press, 1940.

Gibson, William. *Neuromancer*. New York: Ace Books, 1984.

Gray, Nicolette. *A History of Lettering*. Oxford: Phaidon Press, 1986.

Gray, Nicolette. *Nineteenth Century Ornamented Typefaces*. Berkeley, CA: University of California Press, 1977.

Hall, Stuart, "Encoding / Decoding" in *Culture, Media, Language*. London: Routledge, 1980.

Harlan, Calvin. *Vision and Invention: A Course in Art Fundamentals*. New York: Prentiss Hall, 1969.

Helfand, Jessica. *Screen: Essays on Graphic Design, New Media, and Visual Culture*. New York: Princeton Architectural Press, 2001.

Heller, Steven, and Meggs, Philip B. eds. *Texts on Type: Critical Writings on Typography*. New York: Allworth, 2001.

Heller, Steven. Editor. *The Education of a Typographer*. New York, NY: Allworth Press, 2004.

Heller, Steven and Louise Fili. *Typology: Type Design from the Victorian Era to the Digital Age*. San Francisco, CA: Chronicle Books, 1999.

Heller, Steven, Elinor Pettit. *Graphic Design Time Line: A Century of Design Milestones*. Allworth Communications, Inc., 2000.

Heller, Steven and Georgette Ballance, eds. *Graphic Design History*. New York: Allworth Communications, Inc., 2001.

Heller, Steven, and Philip B. Meggs, eds. *Texts on Type: Critical Writings on Typography*. New York: Allworth Press, 2001.

Hochuli, Jost, and Robin Kinross. *Designing Books: Practice and Theory*. London: Hyphen Press, 1996.

Hiebert, Kenneth J. *Graphic Design Processes: Universal to Unique*. New York: Van Nostrand Reinhold, 1992.

Hinrichs, Kit. *Typewise*. Cincinnati: North Light, 1990.

Hoffman, Armin. *Graphic Design Manual: Principles and Practice*. New York: Van Nostrand Reinhold, 1992.



Hollis, Richard. *Swiss Graphic Design: The Origins and Growth of an International Style, 1920–1965*. London: Laurence King, 2006.

Hurlburt, Alan. *The Grid. A Modular System for Design*. New York: Van Nostrand Reinhold, 1978.

Jaspert, W. Pincus, Berry, W. Turner, Jaspert, W. P., and Johnson, A. F. *The Encyclopedia of Typefaces*. New York: Blandford Press, 1986.

Johnston, Edward. *Writing & Illuminating & Lettering*. London: Sir Isaac Pitman & Sons, 1932.

Jury, David. *About Face: Reviving the Rules of Typography*. East Sussex, UK: RotoVision, 2001.

Jute, André. *Grids: The Structure of Graphic Design*. Switzerland: RotoVision, 1996.

Kane, John. *A Type Primer*. Upper Saddle River, NJ: Prentice Hall, 2003.

Kelly, Rob Roy. *American Wood Type 1828–1900*. New York: Van Nostrand Reinhold, 1969.

Kepes, Gyorgy. *Sign, Symbol, Image*. New York: George Braziller, 1966.

Kinross, Robin. *Modern Typography: An Essay in Critical History*. London: Hyphen Press, 1992.

Kunz, Willi. *Typography: Macro+Micro Aesthetics*. Switzerland: Verlag Arthur Niggli, 1998.

Knobler, Nathan. *The Visual Dialogue*. New York: Holt, Reinhart and Winston, 1967.

Lawson, Alexander. *Anatomy of a Typeface*. Boston: Godine, 1990.

Lewis, John. *Anatomy of Printing: The Influence of Art and History on Its Design*. New York: Watson-Guption, 1970.

Lobell, Frank. *Between Silence and Light: Spirit in the Architecture of Louis I. Kahn*. Boulder, CO: Shambhala Publications, 1979.

Loxley, Simon. *TYPE: The Secret History of Letters*. London, New York, I.F. Tauris & Co. 2004

McGrew, Mac. *American Metal Typefaces of the Twentieth Century*. New Castle, DE: Oak Knoll Books, 1993.

- Manovich, Lev. *The Language of New Media*. Cambridge: MIT Press, 2002.
- Meggs, Phillip. *The History of Graphic Design*. New York, NY: John Wiley & Sons, 1998.
- Meggs, Philip, and Carter, Rob. *Typographic Specimens: The Great Typefaces*. New York: John Wiley & Sons, 1993.
- Meggs, Philip B., and McKelvey, Roy, eds. *Revival of the Fittest: Digital Versions of Classic Typefaces*. New York: RC Publications, 2000.
- Meggs, Philip B. *Type and Image: The Language of Graphic Design*. New York: John Wiley & Sons, 1989.
- McCoy, Katherine and Michael McCoy. *Cranbrook Design: The New Discourse*. New York: Rizzoli, 1990.
- Macmillan, Neil. *An A-Z of Type Designers Published by Yale University Press*, 2006
- McLean, Ruari. *The Thames and Hudson Manual of Typography*. Thames and Hudson, 1980
- McLuhan, Marshall. *The Gutenberg Galaxy. The Making of Typographic Man*. Toronto: University of Toronto Press, 1962.
- McMurtrie, Douglas. *The Book: The Story of Printing and Bookmaking*. New York: Dorset Press, 1943.
- Morison, Stanley. *Letter Forms*. London: Nattali & Maurice, 1968.
- Morison, Stanley. *A Tally of Types Cut for Machine Composition and Introduced at the University Press, Cambridge 1922-1932*.
- Morison, Stanley. *First Principles of Typography*. Cambridge, England: Cambridge University Press, 1936.
- Moulthrop, Stuart. "You Say You Want a Revolution? Hypertext and the Laws of Media." *The New Media Reader*. Noah Wardrip-Fruin and Nick Monfort, eds. Cambridge, Mass.: MIT Press, 2003. 691-703.
- Müller-Brockmann, Josef. *The Graphic Artist and his Design Problems*. Switzerland: Arthur Niggli Ltd., 1961.
- Nesbitt, Alexander. *The History and Technique of Lettering*. New York: Dover, 1950.

- Nielsen, Jakob. *Designing Web Usability*. Indianapolis: New Riders, 2000.
- Noordzij, Gerrit. *Letterletter: An Inconsistent Collection of Tentative Theories That Do Not Claim Any Authority Other Than That of Common Sense*. Vancouver: Hartley and Marks, 2000.
- Ong, Walter. *Orality and Literacy: The Technologizing of the Word*. New York: Methuen, 1982.
- Pardoe, F. E. *John Baskerville of Birmingham: Letter-Founder and Printer*. London: Frederick Muller Limited, 1975.
- Perfect, Christopher, and Austen, Jeremy. *The Complete Typographer: A Manual for Designing with Type*. Englewood Cliffs, NJ: Prentice Hall, 1992.
- Petersen, Ad. Sandberg: *Designer + Director of the Stedelijk*. Rotterdam: 010 Publishers, 2004.
- Poynor, Rick. *Designing Pornotopia: Travels in Visual Culture*. Laurence King Publishing, 2006
- Poynor, Rick. *Typography Now: The Next Wave*. Yale University Press, 2003
- Poynor, Rick. *No More Rules: Graphic Design and Postmodernism*, Yale University Press, 2003
- Poynor, Rick. *Communicate: Independent British Graphic Design Since the Sixties*. David Crowley, Nico Macdonald, Barbican Art Gallery, John O'Reilly Contributor Rick Poynor, David Crowley, Nico Macdonald, John O'Reilly: Yale University Press, 2004
- Poynor, Rick. *Typographica*. New York: Princeton Architectural Press, 2002
- Quay, David, and Broos, Kees. *Wim Crouwel Alphabets*. Amsterdam: BIS Publishers, 2003.
- Rand, Paul. *Design Form and Chaos*. New Haven: Yale University Press, 1993.
- Rehe, Rolf F. *Typography: How to Make It Most Legible*. Carmel, CA: Design Research Publications, 1974.
- Richardson, Margaret. *Type Graphics: The Power of Type in Graphic Design*. Gloucester, MA: Rockport, 2000.
- Roberts, Raymond. *Typographic Design: Handbooks to Printing*. London: Ernest Bend Limited, 1966.

Ronell, Avital. *The Telephone Book: Technology, Schizophrenia, Electric Speech*. Lincoln: University of Nebraska Press, 1989.

Rogers, Bruce. *Paragraphs on Printing*. New York: Dover, 1980.

Ruder, Emil. *Typography: A Manual of Design*. Switzerland: Verlag Arthur Niggli, 1967.

Ruder, Emil. *Typography*. Switzerland: Arthur Niggli Ltd., and New York: Hastings House, 1981. First published in 1967.

Rüegg, Ruedi. *Basic Typography: Design with Letters*. New York: Van Nostrand Reinhold, 1989.

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**Web Sites Dedicated to Design and Typography**

[www.adobe.com](http://www.adobe.com)  
[www.andreubalius.com](http://www.andreubalius.com)  
[www.balladora.blogspot.com](http://www.balladora.blogspot.com)  
[www.bitstream.com](http://www.bitstream.com)  
[www.cgm.cs.mcgill.ca/~luc/fonts.html](http://www.cgm.cs.mcgill.ca/~luc/fonts.html)  
[www.chronotext.org](http://www.chronotext.org)  
[www.counterspace.motivo.com](http://www.counterspace.motivo.com)  
[www.designobserver.com](http://www.designobserver.com)  
[www.designingwithtype.com](http://www.designingwithtype.com)  
[www.emigre.com](http://www.emigre.com)  
[www.etapes.com](http://www.etapes.com)  
[www.eurotypo.com](http://www.eurotypo.com)  
[www.fonthaus.com](http://www.fonthaus.com)  
[www.fonts.com](http://www.fonts.com)  
[www.userpage.fu-berlin.de/~cantsin/permutations](http://www.userpage.fu-berlin.de/~cantsin/permutations)  
[www.gutenberg.de/museum.htm](http://www.gutenberg.de/museum.htm)  
[www.hillmancurtis.com](http://www.hillmancurtis.com)  
[www.hi-res.net](http://www.hi-res.net)  
[www.identifont.com](http://www.identifont.com)  
[www.inputoutput.de](http://www.inputoutput.de)  
[www.itcfonts.com](http://www.itcfonts.com)  
[www.klingspor-museum.de/EUeberdasMuseum.html](http://www.klingspor-museum.de/EUeberdasMuseum.html)  
[www.laurenceking.co.uk](http://www.laurenceking.co.uk)  
[www.microsoft.com/typography](http://www.microsoft.com/typography)  
[www.museum.antwerpen.be/plantin\\_moretus](http://www.museum.antwerpen.be/plantin_moretus)  
[www.museumfuerangewandtekunst.frankfurt.de/index\\_2.html](http://www.museumfuerangewandtekunst.frankfurt.de/index_2.html)  
[www.nenne.com/typography](http://www.nenne.com/typography)  
[www.octavo.com](http://www.octavo.com)  
[www.optimism-modernity.org.uk](http://www.optimism-modernity.org.uk)  
[www.page-online.de/index.php](http://www.page-online.de/index.php)  
[www.pala8.blogspot.com](http://www.pala8.blogspot.com)  
[www.papiermuseum.ch](http://www.papiermuseum.ch)  
[www.paris.blog.lemonde.fr](http://www.paris.blog.lemonde.fr)  
[www.posterpage.ch/pbookm.htm](http://www.posterpage.ch/pbookm.htm)  
[www.plainlanguagenetwork.org](http://www.plainlanguagenetwork.org)  
[www.printing-museum.org/en/information/access/index.html](http://www.printing-museum.org/en/information/access/index.html)  
[www.promo.net/pg/](http://www.promo.net/pg/)  
[www.stbride.org/](http://www.stbride.org/)  
[www.thetypestudio.com](http://www.thetypestudio.com)  
[www.tomato.co.uk](http://www.tomato.co.uk)  
[www.typebooks.org](http://www.typebooks.org)

[www.typeoff.com](http://www.typeoff.com)  
[www.typevents.com](http://www.typevents.com)  
[www.typographer.org](http://www.typographer.org)  
[www.typographi.com](http://www.typographi.com)  
[www.typographicdesign4e.com](http://www.typographicdesign4e.com)  
[www.typlexikon.de](http://www.typlexikon.de)  
[www.typhophile.com](http://www.typhophile.com)  
[www.typotheque.com](http://www.typotheque.com)  
[www.weareallastronauts.de](http://www.weareallastronauts.de)  
[www.yeehawindustries.com](http://www.yeehawindustries.com)

#### Type Distributors

Adobe  
Identifont  
The Font Bureau, Inc.  
FontFont  
Typotheque  
FontHaus  
Emigre  
T.26 Digital Type Foundry  
Bauer Types  
FontSeek  
Linotype FontExplorer X  
Abstract Fonts  
Adobe Type Library  
P22 Online  
Village  
Type Review  
Chris MacGregor's Internet Type  
Foundry Index  
MyFonts  
Fonts & Things  
Type.co.uk  
ITC Fonts

#### Type Foundries

[www.adobe.com](http://www.adobe.com)  
[www.agfamotype.com](http://www.agfamotype.com)  
[www.bertholdtypes.com](http://www.bertholdtypes.com)  
[www.bitstream.com](http://www.bitstream.com)  
[www.chank.com](http://www.chank.com)

[www.digitalthread.com](http://www.digitalthread.com)  
[www.dutchtypelibrary.com](http://www.dutchtypelibrary.com)  
[www.emigre.com](http://www.emigre.com)  
[www.extensis.com/suitcase](http://www.extensis.com/suitcase)  
[www.fontbureau.com](http://www.fontbureau.com)  
[www.fontcraft.com](http://www.fontcraft.com)  
[www.fontexplorer.com](http://www.fontexplorer.com)  
[www.fontfabrik.com](http://www.fontfabrik.com)  
[www.fontfont.com](http://www.fontfont.com)  
[www.fonthaus.com](http://www.fonthaus.com)  
[www.fonthead.com](http://www.fonthead.com)  
[www.fontpool.com](http://www.fontpool.com)  
[www.fontshop.com](http://www.fontshop.com)  
[www.foundrytypes.co.uk](http://www.foundrytypes.co.uk)  
[www.hollandfonts.com](http://www.hollandfonts.com)  
[www.houseind.com](http://www.houseind.com)  
[www.identifont.com](http://www.identifont.com)  
[www.itcfonts.com](http://www.itcfonts.com)  
[www.linotype.com](http://www.linotype.com)  
[www.lineto.com](http://www.lineto.com)  
[www.lucasfonts.com](http://www.lucasfonts.com)  
[www.luth.no](http://www.luth.no)  
[www.macfonts.com](http://www.macfonts.com)  
[www.microsoft.com/typography](http://www.microsoft.com/typography)  
[www.myfonts.com](http://www.myfonts.com)  
[www.p22.com](http://www.p22.com)  
[www.pampatype.com](http://www.pampatype.com)  
[www.secretonix.pt](http://www.secretonix.pt)  
[www.stixfonts.org](http://www.stixfonts.org)  
[www.stormtype.com](http://www.stormtype.com)  
[www.teff.nl](http://www.teff.nl)  
[www.thedesignencyclopedia](http://www.thedesignencyclopedia)  
[www.typebox.com](http://www.typebox.com)  
[www.typpofonderie.com](http://www.typpofonderie.com)  
[www.typographer.com](http://www.typographer.com)  
[www.typonauten.de](http://www.typonauten.de)  
[www.typhophile.com](http://www.typhophile.com)  
[www.typotheque.com](http://www.typotheque.com)  
[www.typography.art.udel.edu](http://www.typography.art.udel.edu)  
[www.typehype.net](http://www.typehype.net)  
[www.veer.com/products/type/](http://www.veer.com/products/type/)  
[www.wcfonts.com](http://www.wcfonts.com)  
[www.webfxmall.com/fonts](http://www.webfxmall.com/fonts)  
[www.1001Fonts.com](http://www.1001Fonts.com)  
[www.stormtype.com](http://www.stormtype.com)

### Design Organizations

American Institute of Graphic Arts (AIGA)

Art Directors Club of New York

Association Typographique Internationale (ATypI)

British Design and Art Direction Club (D&AD)

Graphic Artists Guild

International Council of Graphic Design Associations

International Society of Typographic Designers (ISTD)

Society for Environmental Graphic Design (SEGD)

Society of Graphic Designers of Canada (GDC)

Society of Typographic Aficionados (STA)

Type Directors Club (TDC)

The Typophiles

University and College Designers Association (UCDA)



**Additional Resources**

Unleashed: Designer as Author Thesis Projects

<http://design.sva.edu/unleashed>

typeinvaders!

A game for zapping dumb quotes.

[www.typehype.net/typeinvaders.html](http://www.typehype.net/typeinvaders.html)

Russian Avant-Garde Books

Beautiful site produced by MoMA; lets you turn pages of avant-garde books.

[www.moma.org/exhibitions/2002/russian/index.html](http://www.moma.org/exhibitions/2002/russian/index.html)

Design films by Hillman Curtis

[www.hillmancurtis.com/hc\\_web/film\\_video.shtml](http://www.hillmancurtis.com/hc_web/film_video.shtml)

The Art of the Title Sequence, with clips.

[www.artofthetitle.com/](http://www.artofthetitle.com/)

A good source for sharing resources

[www.creativecommons.org](http://www.creativecommons.org)

A site in San Francisco worth visiting.

The Center for the Book

[www.sfcbook.org](http://www.sfcbook.org)

**Study Topics**

Expect to be able to identify the font characters included by sight, and to specify the correct historical period, date of design, and original designer for each family shown below.

Aksidenz Grotesk	Baskerville
Bembo	Bodoni
Caslon	Century Schoolbook
Clarendon	Didot
Fraktur	Franklin Gothic
Futura	Garamond
Gill Sans	Meta
Trump Mediaeval	Univers

Study the terminology listed below, and expect to be able to describe the significance of at least fifteen of the following terms:

ampersand	ascender	axis
baseline	blackletter	bleed
bracket	cap height	counter
dingbat	descender	em/en
expert set	figures	folio
flush left/right	foundry	glyph
gothic	grotesque	gutter
humanist	justify	kerning
ligature	lining figures	lower-case
measure	non-lining figures	orphan
point/pica system	recto/verso	roman
serif	slab serif	terminal
thicks/thins	tracking	uncial
upper-case	widow	x-height

**Typographic Sorts**

opening quotation	“	option [
closing quotation	”	option shift [
inch marks	“	“
opening single quotation	‘	option ]
closing single quotation	’	option shift ]
apostrophe	’	option shift ]
em dash	—	option shift -
en dash	–	option -
hyphen	-	-
ellipsis	...	option ;
fraction bar	/	option shift 1
forward slash	/	/
ligature ae	æ	option ‘
ligature fi	fi	option shift 5
ligature fl	fl	option shift 6
bullet	•	option 8
cedilla	ç	option c
accent acute	á é	option e followed by
character		
accent grave	à è	option ` followed by char-
acter		
tilde	ñ	option n
umlaut	ü	option u followed by
character		
circumflex	^	option i
copyright	©	option g
registered	®	option r
trademark	™	option 2
degree	°	option shift 8
section	§	option 6
paragraph	¶	option 7
dagger	†	option t
cents	¢	option 4

Fonts with expert sets” will include a variety of other useful sorts, such as single-keystroke fractions.

**Student Commitment**

Course Structure + General Policies

Having read the Course Syllabus, you are now aware of the importance of responsible attendance, class preparation, policies and procedures. Please complete the information below and sign, acknowledging that you fully understand what you have read.

Date\_\_\_\_\_ 2011

Signature \_\_\_\_\_

Print Name\_\_\_\_\_

Address \_\_\_\_\_

Phone\_\_\_\_\_

email \_\_\_\_\_

Why are you interested in this course on typography?

What do you expect to achieve from this course?

What are your artistic strengths?

What are your personal strengths?

What would you like to improve on during this course?