

Typography

Course No. VA-205

Department of Art + Architecture

University of San Francisco

Mondays / Wednesdays 1:15 - 4:00 p.m.

Fall Semester 2008

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 December 3, students will submit their on line Journals for evaluation. The Annotated Bibliography produced for this course must be included in your journal.

examples

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

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

http://pedestriantype.blogspot.com/2008_02_01_archive.html

examples of blog makers

www.blogspot.com

www.wordpress.com

Annotated Bibliography [on going]

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 December 3, students will submit their final Annotated Bibliography as digital files (Microsoft Word format) and post them to your on line journal.

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.

Project 1

The Evolution of Typography

Learning Outcomes

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 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.

Evolution of Typography

Group Presentations

Students will be working in small groups or pairs for this project. Each group will be responsible for researching an assigned period of time in the history of typography. Groups will be responsible for preparing a short presentation that is inclusive of their research. Presentations will be designed to illustrate the significance of the specified period in typographic history. Presentations 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.

Each student will be responsible for presenting the essential information for their assigned topic to the class. The presentation will demonstrate their understanding of the evolution of typography. Questions from the presentations will be included in the Final Exam at the end of the semester and will be an assessment of your understanding of all the material covered in the presentation. Through participation in group research, submission of annotated project bibliographies is required.

All cited research will take place outside of the internet. You may only use the internet to locate resources in print format and obtain a general idea of the topic to investigate.

A comprehensive study of the time period assigned will be produced. Each group will discuss **architectural styles**, significant works of art, social and cultural influences as well as technological breakthroughs that contributed to the development of typography for the assigned time period. Each presentation will include an adequate number of illustrations to support the key concepts. All references will be cited in a bibliography at the end pages of your presentation. 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.

A 20-30 minute digital presentation with visual examples will be produced. The content of your research will be formatted using a template for the layout of the presentations. The template will consist of a basic layout built in Microsoft Power Point.

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

Final presentations will be September 24.

Plan the content

Beginning

Introduce yourself and the others who are doing the presentation

Explain and put up the main points you will cover (e.g. as bullet-points)

Middle

Go through your points logically and in sequence providing illustrations that support your content.

End

Summarize
Give a conclusion

Questions

The Evolution of Typography

Group 1 The Invention of Writing

3150 B.C - A.D. 1450

graphic communications in ancient Egypt, papyrus, the Chinese contribution, the Phoenician alphabet, Capitalis quadrata, parchment paper
the Medieval manuscript, Majicule Letters, Caroline Minuscules, Gothic Textura Quadrata, or Textura, the late Gothic style, Roman Rustic writing

Group 2 The Invention of Printing

A.D. 1450 - 1800

The Anatomy of a Letterform, Incunabula, 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, Filippo Marinetti, 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, Armin Hoffman, Saul Bass, Paul Rand, Herb Lubalin, Wolfgang Weingart, Karl Gerstner, Gerald Holton, Emil Ruder, Wim Crowel, Lo-Res family, designed by Zuzana Licko for Émigré, 1985. Philippe Apeloig, Neville Brody, The Rise of Digital Communication, PostScript, Pixel Based Fonts

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

Digital Design Tools, Deconstruction and Typography, Barry Deck's typeface Template Gothic, Emigre Fonts, Rudy Vanderlans, Cranbrook Academy of Art, P. Scott Makela, Typographic Innovation: Stephan Sagemeister, Elliot Earls, David Carson, Martin Venezky, Rick Poynor, Type and the Internet, Cell Phones, hand held video games, iPhone, Blackberry. What is happening today with typography? What does it mean to publish?

Project 2

Text Messaging: Marked Typography and Identity in Contemporary Culture

Standard SMS (Short
Messaging Services),
allows for you to
send and receive
text messages via
your cellular phone.

Can character or cultural identity be made visible through typographic form? How can identity, (ethnicity, gender, or age) be constructed and communicated with typographic form?

Can typographic form function as a potential gateway for embedded structures connotative of a unique social and cultural identity?

Learning Objectives

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.

The following topics will be covered:

type identification / classification

letterform anatomy

typographic syntax

typographic resonance

typographic heirarchy

typographic space

shaping the page

The project will demonstrate the extent to which cultural identity can be “made visible” through typographic form, the way in which bodies are being represented in contemporary modes of communication, and the extent to which identity is being constructed through these representations

You will also be discovering the potential role of typographic form as visual agents of identity in sites of electronic orality.

Methodology

Review your cell phone inbox and sent messages. Locate a series of conversations or exchanges that you would like to explore typographic form with or you may use the following formula.

SENT

Select 5 bodies of text from the sent box of your text messaging system (your voice) from your archive of text messaging.

INBOX

select 2 voices from your archive of text messaging.
select 5 bodies of text from each voice

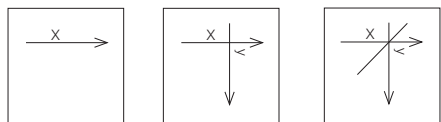
Exercise 1

The text may be set using only one variation of fonts from one of the following font families: Aksidenz Grotesk, Baskerville, Bembo, Bodoni, Caslon, Century Schoolbook, Clarendon, Didot, Fraktur, Franklin Gothic, Futura, Garamond, Gill Sans, Meta, Univers.

Produce a series of compositions with the following formatting options:
one typeface, one variation, one point size

Using at least 3 - 5 text exchanges per page, create 3, 8" X 8" compositions

1. typographic forms on the X axis only
2. typographic forms on the X axis and Y axis
3. typographic forms on the X axis and Y axis as well as the diagonal.



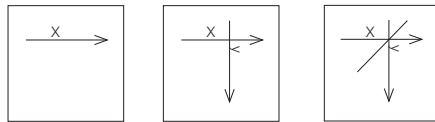
Exercise 2

The text may be set using only one variation of fonts from one of the following font families: Aksidenz Grotesk, Baskerville, Bembo, Bodoni, Caslon, Century Schoolbook, Clarendon, Didot, Fraktur, Franklin Gothic, Futura, Garamond, Gill Sans, Meta, Univers.

Produce a series of compositions with the following formatting options:
one typeface, variations of weight, one point size

Using at least 3 - 5 text exchanges per page, create 3, 8" X 8" compositions

1. typographic forms on the X axis only
2. typographic forms on the X axis and Y axis
3. typographic forms on the X axis and Y axis as well as the diagonal.



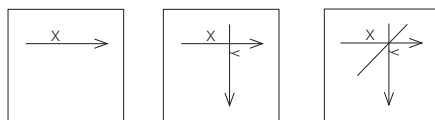
Exercise 3

The text may be set using only one variation of fonts from one of the following font families: Aksidenz Grotesk, Baskerville, Bembo, Bodoni, Caslon, Century Schoolbook, Clarendon, Didot, Fraktur, Franklin Gothic, Futura, Garamond, Gill Sans, Meta, Univers.

Produce a series of compositions with the following formatting options:
one typeface, variations of weight, variation of pt. size.

Using at least 3 - 5 text exchanges per page, create 3, 8" X 8" compositions

1. typographic forms on the X axis only
2. typographic forms on the X axis and Y axis
3. typographic forms on the X axis and Y axis as well as the diagonal.



Exercise 4...the wild card

The text may be set using any variation of fonts from the following font families: Aksidenz Grotesk, Baskerville, Bembo, Bodoni, Caslon, Century Schoolbook, Clarendon, Didot, Fraktur, Franklin Gothic, Futura, Garamond, Gill Sans, Meta, Univers.

Produce a series of compositions with the following formatting options:
any typeface, any variations of weight and style, any variations of pt. size.

Using at least 3 - 5 text exchanges per page, create 1, 8" X 8" composition using one of the following layout options.

1. typographic forms on the X axis only
2. typographic forms on the X axis and Y axis
3. typographic forms on the X axis and Y axis as well as the diagonal.

Production Schedule

Wednesday, October 1	review process from exercise 1
Monday, October 6	critique exercise 1
Wednesday, October 8	review process from exercise 2
Monday, October 13	critique exercise 2
Wednesday, October 15	review process from exercise 3
Monday, October 20	critique exercise 3
Wednesday, October 22	review process from exercise 4
Monday, October 27	final critique of project 2

