Project 01

A Survey of the History of the Western Alphabet

Research + Timeline + Mapping History Design

Design panels that showcase your knowledge of typography and the history of the development of the western alphabet. Design a timeline with information about an assigned research topic. Explore typographic systems to represent the different levels of information the timeline communicates about. [Includes an Annotated Bibliography]
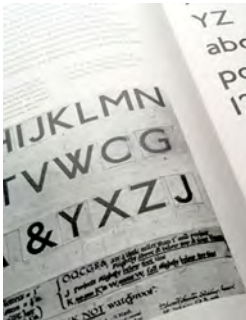
Learning Outcomes

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.

Methodology

Students will be responsible for researching an assigned period of time in the history of typography. The timeline of Chapter One of the *Typography Design: Form + Communication* will serve as an excellent resource and guide to your to initiate your research.

You will be responsible for preparing 5 panels that are inclusive of the research of your assigned time period. Your timeline will be designed using Adobe InDesign and will illustrate the significance of the specified period in typographic history.

The timelines will serve as infographics and 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. This allows room for you to co-author the contents of the the timeline. The designed timeline will demonstrate that you have a solid understanding of the evolution of typography within your assigned timeframe.

Panels will be joined in chronological order to make one overall timeline that represents a survey of the History of the Western Alphabet.

Questions from the contents of the timelines 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.

Submission of entries [5 minimum] in your annotated project bibliographies are required.

Not all cited research will take place on the internet. You may only use the internet to locate resources in print format and obtain a general idea of the topic to investigate. Find books and print materials to use. Get creative with your resources. Go beyond the Google search.

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.

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.

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

scale / contrast

visual hierachy

visual grammer

readability vs. legibility

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

Each timeline 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 digital presentation of your process along with your printed final solutions 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 InDesign. The template will introduce you to principles of effective page layout, the grid, hierarchy and control of white space.

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

Write a short statement about the exercise, describing what you discovered about type classification and letterform anatomy.

Final presentations will be on Tuesday, February 23

Design Strategies

Use guidelines to divide the panel horizontally and vertically. Arrange bodies of text and images on the grid to design effective communications. Create panels that will accommodate the graphic elements accordingly.

Visualize the design of the timeline prior to working in InDesign by using thumbnail sketches to explore possible layout options. *We will design a sketch template in class.*

Each student will create their own layout and typographic system, with all 5 panels using the same underlying grid.

Organize what you collect during the research process. Begin by gathering enough content to start designing a system with. Perhaps make an outline in a Google Doc, adding images and hyperlinks that you want to consider for contents.

Always cite your resources. Take note of URL's etc. Pay hommage to the artists.

Create mock-up panels that demonstrate an understanding of visual hierarchy, layout, and designing with effective typographic systems to create a visual hierarchy.

Work in black and white only and then integrate a spare use of color. Typography must be in a shade of black.

Gather some initial content and then begin the layout process by sketching out options and deciding on the typographic system and general layout, then populate that page with additional contents. I will demonstrate this in class.

Design 5 panels that include important historical information about your assigned era. Format of panels: 11" X 17" portrait. *Minimum of 5 panels will be designed to display the historical information you will be researching.*

Black lines at .25 pt. Only. Black and White text only. Images that you use may be in black and white and in color. Use color sparingly, especially at first when you are designing.

Use 1–2 of the following typefaces for the layouts. *Remember the variations!*

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

Layouts for the panels of the timeline will be produced using an 11" X 17" tabloid page size in portrait format. A grid will be established and applied on all of panels of the timeline design.

Key Moments in the Evolution of Typographic Style

Timeline of Key Historical Points:

1469 Nicolas Jenson's Roman First Serif	**1501** Francesco Griffo's Italic First Italic	**1682** Nicolas Kis' Roman First Transitional Serif	**1816** William Caslon IV's Sans serif First Sans Serif	**1953** Mistral First Informal Script	**1984** Chicago First Font for Apple Computers

| **1452** Gutenberg's Bible Letters First foundry blackletter | **1495** Gutenberg's Bible Letters First Oldstyle Serif | **1557** Robert Granjon's Civilite First Humanistic Script | **1784** Firmin Didot's Roman First Modern Serif | **1817** Figgins' Antique Roman First Slab Serif | **1957** Helvetica Most Used Sans Serif |

Progression of Typographic Styles:

Type — Type — Type — Type — Type — Type — Type — Type — Type

| Blackletter | Oldstyle Serif | Italics | Humanistic Script | Transitional Serif | Modern Serif | Sans Serif | Slab Serif | Informal Script |

Creative Commons ."Top 100 Types of All Time." Last modified July 21, 2007.
http://100types.com/100types.com.timeline.html

A 5 panel timeline will individually be designed and produced. The layout 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. You are required to add a minimum of 5 additional topics. There are many things listed in the timeline that are not included in the assigned time period.

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University of Nebraska-Lincoln

A History *of* Typography

For as long as the written word has existed, typefaces and typography have been apart. From its roots in the midst of times and origins of communication to the million pound industry it is today, very little has done as much to influence the graphical world we see.

http://visual.ly/history-typography

Ideographs

Ideographs substituted symbols and abstractions for pictures of events. A symbol of a star represented the heavens or a peace pipe represented peace. Native Americans and Egyptians are examples of some folks who used ideographs. Chinese alphabets are still based on ideographs.

Phoenicians

At around 1200 BC, the Phoenicians gained their independence from the Egyptians and developed their own alphabet that was the first to be composed **Exclusively of Letters.**
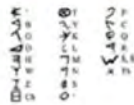
Romans

The Romans further developed the alphabet by using 23 letters from the Etruscans who based their language on the Greek. The Romans contributed short finishing strokes at the end of letters known as **Serifs**. Roman letters feature the first examples of thick and thin strokes.

Guttenberg

In the 1400's Guttenberg invented a system of moveable type that **revolutionized** the world and allowed for dramatic mass printing of materials.

Aldus Manutius

In 1500, a printer by the name of Aldus Manutius for the first time invented the concept of pocket or portable books. He also developed the first **Italic** typeface, one of the first typeface variations.

William Caslon

In 1734, William Caslon issued the typeface bearing his name which included **Straighter Serifs** and greater contrasts between major and minor strokes.

Didot & Bodoni

In 1780 Firmin Didot and Giambattista Bodoni of Italy developed the **First Modern Romans.** The moderns carry the transitionals to the extreme. Thin strokes are hairlines, plus a full vertical stress.

Pictograms

The first type of messages that we find in the history records were a series of pictures that told a story known as pictograms.

Hieroglyphics

From Ideographs developed a system pioneered by the Egyptians known as Hieroglyphics. The Egyptians still used drawings to represent objects or ideas, but were the first to use objects to represent sounds.

Greeks

The Greeks adopted the Phoenician language and began to develop the true beginnings of our modern alphabet. The Greeks refined the Phoenician language by adding the **first vowels** (5 of them).

Charlemagne

Around 732 Charlemagne ordered a system of writing called the Caroline Miniscule which for the first time was the **First Lowercases** that were more than just small versions of uppercase letters.

Claude Garamond

In 1490 Claude Garamond from France was the first that developed the first true printing typeface not designed to imitate handwriting, but designed on **Rigid Geometric principles.** Garamond also began the tradition of naming the typeface after himself. Garamond became the dominant typeface for the next 200 years.
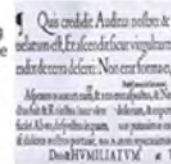
Robert Granjon

In 1557, Robert Granjon invented the **First Cursive Typeface**, which was built to simulate handwriting.
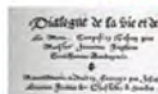
John Baskerville

In 1757, John Baskerville introduced the **First Transitional Roman** which increased contrast between thick and thin strokes, had a nearly vertical stress in the counters and very sharp serifs.

Vincent Figgins

In 1815 Vincent Figgins designed a face with square serifs for the first time and this became known as the

A Survey of the History
of the Western Alphabet

Jose Arellano
Peter Barnes
Anna Binder
Imani Brown
Hannah Caulkins
Nicci Champoux
Ashley Collins
Cole Hankins
Lacey Houck
Kierstin Kurczek
Alexandra Laing
Cal Malone
Cyan Paulson
Shea Thompson
Eric VonDerfecht
Alan Wang
AJ Wiley

The Invention of Writing

3150 B.C - A.D. 1450

Section 01 - Cave paintings and primitive cultures, the first writing systems, Cuneiform, graphic communications in ancient Egypt, papyrus, the Chinese contribution, the Phoenician alphabet, Capitalis quadrata, parchment paper.
What is the zeitgeist of the time?
+ 5 minimum from your research

Section 02 - the Medieval manuscript, Majiscule Letters, Caroline Minuscules, Gothic Textura Quadrata, or Textura, the late Gothic style, Roman Rustic writing
What is the zeitgeist of the time?
+ 5 minimum from your research

The Invention of Printing

A.D. 1450 - 1800

Section 03 - The Anatomy of a Letterform, Incuncabula, The "Blackletter", Movable type: Johann Gutenberg, The Mainz Psalter, The German Illustrated Book, The Nuremburg Chronicles, Susanne Muerer, Albrecht Durer.
What is the zeitgeist of the time?
+ 5 minimum from your research

Section 04 - 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
What is the zeitgeist of the time?
+ 5 minimum from your research

An Era of Typographic Geniuses

late 1700's - 1800

Section 05 - 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
What is the zeitgeist of the time?
+ 5 minimum from your research

Section 06 - Barbou, Giambattista Bodoni, Firmin Didot, Hermann Berthold, Geofroy Tory and Humanist design, Engraved Letters, George Bickham, Printing technologies of this era.
What is the zeitgeist of the time?
+ 5 minimum from your research

The Nineteenth Century and the Industrial Revolution
A.D. 1800-1900
Section 07 - 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.
What is the zeitgeist of the time?
+ 5 minimum from your research

Section 08 - 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.
What is the zeitgeist of the time?
+ 5 minimum from your research

The late 19th century and the early years of the 20th century
A.D. 1850-1960's
Section 09 - 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.
What is the zeitgeist of the time?
+ 5 minimum from your research

Section 10 - 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.
What is the zeitgeist of the time?
+ 5 minimum from your research

The late 20th Century
A.D. 1960-1990
Section 11 - 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.
What is the zeitgeist of the time?
+ 5 minimum from your research

Section 12 - Wim Crouwel, Lo-Res family, designed by Zuzana Licko for Émigré,
1985. Philippe Apeloig, Neville Brody, The Rise of Digital Communication, Post-
Script, Pixel Based Fonts.
What is the zeitgeist of the time?
+ 5 minimum from your research

The early 90's to the present
A.D. 1990- 2004
Section 13 - Digital Design Tools, Deconstruction and Typography, Barry Deck's
typeface Template Gothic, Emigre Fonts, Rudy Vanderlans, Cranbrook Academy of
Art, P. Scott Makela.
What is the zeitgeist of the time?
+ 5 minimum from your research

Section 14 - Typographic Innovation: Stephan Sagemeister, Matthew Carter, David
Carson, Martin Venezky, Rick Poynor, Hoefler & Frere Jones, Others mentioned in
Helvetica the documentary.
What is the zeitgeist of the time?
+ 5 minimum from your research

The 21st Century and Typogaphy
A. D. 2005 - 2017
Section 15 - Web Safe Fonts, Type and the Internet [CSS + html etc.] Cell
Phones, hand-held video games, iPhone, iPad. What is happening today with ty-
pography? What does it mean to publish?
What is the zeitgeist of the time?
+ 5 minimum from your research

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Section 16 - Typography today? Typotalks, AIGA and Typography, Design Observer
and Typography, Experimental JetSet, Top schools for education in Typography in
the world. Responsive Typography and the web. Google Fonts.
What is the zeitgeist of the time?
+ 5 minimum from your research

Section 17 -Contemporary designers, hand lettering and the latest trends, tattoos
and typography, Type in motion, Type as title graphics, Typography and AR, VR.
AR, the future of typography
What is the zeitgeist of the time?
+ 5 minimum from your research
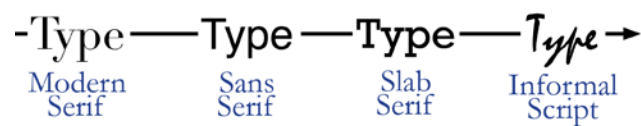
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1452	1495	1557	1784	1817	1957
Gutenberg's Bible Letters / First foundry blackletter	Gutenberg's Bible Letters / First Oldstyle Serif	Robert Granjon's Civilite / First Humanistic Script	Firmin Didot's Roman / First Modern Serif	Figgin's Antique Roman / First Slab Serif	Helvetica / Most Used Sans Serif

Progression of Typographic Styles:

Blackletter — Oldstyle Serif — Italics — Humanistic Script — Transitional Serif — Modern Serif — Sans Serif — Slab Serif — Informal Script

Creative Commons ,"Top 100 Types of All Time," Last modified July 21, 2007.
http://100types.com/100types.com.timeline.html

1816	1953	1984
William Calson IV's Sans serif / First Sans Serif	Mistral / First Informal Script	Chicago / First Font for Apple Computers

Serif	1817	1957
	Figgin's Antique Roman / First Slab Serif	Helvetica / Most Used Sans Serif

Modern Serif — Sans Serif — Slab Serif — Informal Script

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University of Nebraska-Lincoln

GRAPHIC DESIGN HISTORY TIMELINE

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01 ARTISTS

BEGGARSTAFFS	EDWARD PENFIELD	GUSTAV KLIMT	ALEXANDER RODCHENKO	FORUNATO DEPERO
LUCIAN BERNHARD	PETER BEHRENS	KOLOMAN MOSER	VAVARA STEPANOVA	MARCEL DUCHAMP
HANS RUDI ERDT	MARCELLO DUDOVICH	ALFRED ROLLER	GUSTAV KLUTSIS	KURT SCHWITTERS
JULIUS KLINGER	ADOLFO HOHENSTEIN	JOSEF HOFFMAN	EL LISSITZKY	JOHN HEARTFIELD
LUDWIG HOHLWEIN	PRIVAT LIVEMONT	PETER BEHRENS	STENBERG BROTHERS	MAN RAY

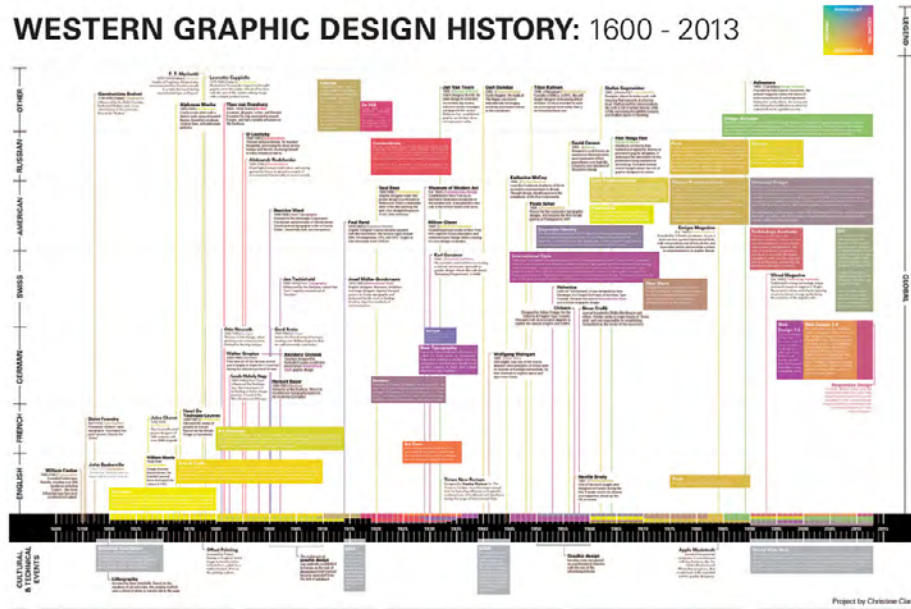|				
A. M. CASSANDRE	WALTER GROPIUS	LESTER BEALL	PAUL RAND	JAN TSCHICHOLD
JEAN CARLU	LASZLO MOHOLY-NAGY	ERTÉ	BRADBURY THOMPSON	ERIC GILL
PAUL COLIN	HERBERT BAYER	MEHEMED AGHA	SAUL BASS	PIET ZWAR
PIET MONDRIAN	VASILY KANDINSKY	ALEXEJ BRODOVICH	ALVIN LUSTIG	GERD ARNTZ
THEO VAN DOESBURG	JOOS SCHMIDT	HERBERT MATTER		LADISLAV SUTNAR

02 MOVEMENTS

NEW TYPOGRAPHY AND ISOTYPE MOVEMENT
NEW YORK SCHOOL
ROOTS OF MODERN AMERICAN DESIGN
BAUHAUS
ART DECO AND DE STIJL
FUTURISM, DADA, CUBISM AND SURREALISM
CONSTRUCTIVISM
VIENNA SECESSION AND NEW OBJECTIVITY
ART NOUVEAU
PICTORAL MODERNISM AND PLAKATSTIL

03 EVENTS

AIRPLANE +   WORLD WAR I X   WORLD WAR II X
TITANIC SINKS   GREAT DEPRESSION

04 TIMELINE

01 02 03 04 05 06 07 08 09   11 12 13 14 15 16 17 18 19   21 22 23 24 25 26 27 28 29   31 32 33 34 35 36 37 38 39   41 42 43 44 45 46 47 48 49
1900   1910   1920   1930   1940   1950

WESTERN GRAPHIC DESIGN HISTORY: 1600 - 2013

Project by Christine Clark

1897
BIERES DE LA MEUSE
Alphonse Mucha. French Art
Nouveau. Hand drawn figures and
letters with curving rhythm
matching overall composition.

1902
FRANKLIN GOTHIC
Typeface by Morris Fuller Benton.
Named for the American printer
Benjamin Franklin. Produced to
meet high demand for Sans-Serif
faces.

1914
BRITONS, WANTS YOU
Alfred Leete. Wartime
propaganda. Poster designed to
recruit British soldiers.
Conservative taste and
traditional style.

1915
BLAST: WAR NUMBER,
NO2
Futurist mixed with cubism show-
ing violent imagery. Movement is
more clear and more broken.

1919
SALON DADA
Tristan Tzara. Wide range of
typography laid out on several
different axes. Mixture of upper and
lower case, and many layers.

1922
DE STIJL
Post-war movement embracing
order that was a response to the
trauma of the first World War.
Means "The Style."

1898
VER SACRUM
Koloman Moser. Integrated
typography, ornament, and image
into undefined artwork.

1905
PRIESTER MATCHES
(GERMANY)
Lucian Bernard. Removed elements
that could possibly compete with focal
point. Radical simplification also known
as Sachplakat.

1914
ZANG TUMB TUMB
Filippo Marinetti. Different
typefaces. First Futurist book.

1917
0 KRIEGSANLEINE
Julius Klinger. Sachplakat
principles. Uses 8 as both textual
and graphical. Complimentary
colors.

1919
BEAT THE WHITES WITH
THE RED WEDGE
El Lissitsky. Russian Constructivism
demonstrates suprematist principles
employed as propoganda in service
of the revolution.

1924
MERZ
A journal edited by Kurt Schwitters.
Text that overlays shapes.

Typography
Course Projects
Spring 2017

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