

Typography
Course No 40283 / ART 205-03
8:45-10:35 am
Monday + Wednesday + Friday
XARTS 005

On Line Journal [on going] in Blog Format

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

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

Examples

http://the-talking-type.blogspot.com/ http://maguillon.tumblr.com/archive http://priscillastypography.tumblr.com/archive http://letstalktype.typepad.com/lets-talk-type/2011/09/index.html

Examples of blog generators www.blogger.com www.wordpress.com www.tumblr.com

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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 Wednesday, November 28, students will submit their final Annotated Bibliography as digital files 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.

example as blog entry http://paigeaglasser.wordpress.com/2011/12/06/annotated-bibliography/

Billboard as Personal Advertisement

Objectives

Discover the scale and magnitude of a billboard message

Research typeface design and visual language.

Explore the expressive qualities of different type families.

Discover typographic solutions to designing a simple billboard advertisement.

Develop an awareness to typographic forms in the landscape.

Learn how to write effective copy for billboard advertisements.

Materials

digital camera laser prints

Design a billboard advertisement that will inform, persuade, promote, educate an audience. Tell an audience who you are with typographic form.

Photograph a billboard in the city and alter it with your own typographic message. Photograph billboards in the city (3 - 5 minimum) and then select the best composition for optimal readability. Convert billboard photographs to black and white. Adjust for laser print output.

Rules for Typographic Solution

Any typeface. White billboard. 100% black typography only - no shades of gray

Using InDesign, create a one page document.

- 1. Typeset your copy in 15 different typefaces
- 2. Set the type in 16 pt. on 8 1/2" X 11" page with 1/2" margins.
- 3. Export the document as pdf for submission for grade

Using InDesign, create a three page document.

- 1. Original image on 8 1/2" X 11" page
- 2. Image with billboard erased or cleared of its original message on 8 1/2" X 11" page [white background]
- 3. Image with your new message on 8 1/2" X 11" page
- 4. Export the document as pdf for submission for grade

Review typographic solutions in class on Monday, August 27

name					

Billboard as Personal Advertisement evaluation

Stayed current with daily requirements and displayed evidence of time investment. You understood the goals of the exercise and addressed them; and have crafted successful resolutions to the design problem assigned. Your solutions to the project exceeded the expectations of the project's tasks. Additionally, interest, enthusiasm, energy, and passion for design and the learning process have been displayed.	1	2	3	4	5
Displayed the ability to make positive independent decisions and listened to and comprehended verbal and written suggestions. Your personal investment in the project was evident and it is clear that you were aware of your intentions.	1	2	3	4	5
Demonstrated fluency with typography as a tool for cultural representation; in particular, the processes through which typography represents the identity values of its producers and users. You developed an understanding of the various processes that effect typographic communications. Developed an awareness to typographic forms in the landscape.	1	2	3	4	5
Demonstrated skill using typography as a component of visual communication through submission of design process documentation and final project work. Explored the expressive qualities of different type families. Discovered typographic solutions to designing a simple billboard advertisement.	1	2	3	4	5
Actively participated in critiques with thoughtful and intelligent comments, justified your thinking and suggested ideas to others. Accepted constructive criticism, suggestions and ideas openly from both the instructor and classmates.	1	2	3	4	5

total		/	25	=	
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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.

Type as Shape / Typographic Joinery

Objectives / Part 01

Learn the basic anatomy of letterforms.

Research type as shape.

Explore the expressive qualities of different type families.

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

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

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



Materials

X-acto knife + cutting mat straight edge removable tape \ glue stick



Study the presentation provided as background for this project. Select 2 letters of the alphabet that you find interesting as form. The letters can be upper case or lower case, italic, bold, condensed, extended, etc.

Using InDesign, set your two letters as large as possible to fit 2 per page, Select 10 different typefaces from the list on your Study Terms to use as typefaces. Label each sheet so you can remember the typeface family represented.

Cut a 3" X 3" window in the center of a blank letter size sheet of paper. Use the window as a view finder to discover and isolate the most interesting parts of your letterforms. Try to name the parts of the letters as you are viewing their forms.

Cut out 12 details (3" X 3" squares) and arrange them in compositions of 4 [6" X 6"], for a total of 3 compositions.

Do not try to draw or make recognizable shapes, they don't have to be symmetrical, they don't have to be continuous. Think about contrast and balance.

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

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

Type as Shape / Typographic Joinery

Objectives / Part 02

Explore principles of design by examining the placement of the joined typographic form on a picture plane.

Explore the expressive qualities of the placement of the joined type forms.

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

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

Learn to make enlarged prints for display.

Materials

X-acto knife + cutting mat straight edge removable tape \ glue stick

Study the presentation provided as background for this project. Select 2 letters of the alphabet that you find interesting as form. The letters can be upper case or lower case, italic, bold, condensed, extended, etc.

part 01 Print your solution in presentation quality for class review in class on Wednesday, September 12. We will make adjustments based on our review and then consider placement of the joined form on the picture plane or page. We will review revised solutions for the first part of the class on Friday, September 14. What happens to the typographic forms when the picture plane or page size is increased dramatically?

Rare Book Room - Friday, September 14, 9:15-10:35 am

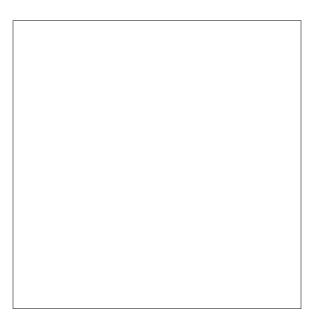
Kinkos Field Trip - Monday, September 17

Once we determine optimal placement, we will take our 8 1/2" X 11" [portrait] compositions to Kinkos to make poster size enlargements. We will then display these enlargements in the XARTS Gallery / Display walls.

Typography Course Projects Fall 2012

Exercise 02

Viewfinder



name			

Type as Shape evaluation

Stayed current with daily requirements and displayed evidence of time investment. You understood the goals of the exercise and addressed them; and have crafted successful resolutions to the design problem assigned.	1	2	3	4	5
Maintained focus throughout the investigation. Displayed clear logical thinking and sequencing. Managed to avoid last minute design, concept, planning, preparation and decisions. Displayed the ability to make positive independent decisions and listened to and comprehended verbal and written suggestions.	1	2	3	4	5
Your personal investment in the project was evident and it is clear that you were aware of your intentions. Your solutions to the project exceeded the expectations of the project's tasks. Interest, enthusiasm, energy, and passion for design and the learning process have been displayed.	1	2	3	4	5
You developed an understanding of the various processes that effect typographic communications and have an understanding of the basic anatomy of letterforms. Explored the expressive qualities of different type families. Developed a sensitivity for shape, proportion, weight, balance and beauty in letterforms.	1	2	3	4	5
Demonstrated skill using typography as a component of visual communicationn. Actively participated in critiques with thoughtful and intelligent comments, justified your thinking and suggested ideas to others. Accepted constructive criticism, suggestions and ideas openly from both the instructor and classmates.	1	2	3	4	5

total ______/ 25 = ______

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

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Project 01

A Survey of the History of Typography

Research + Design Presentations

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.

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.

Survey of the History 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.

Typography Course Projects p07 Fall 2012

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. Submission of entries [5 minimum] in your annotated project bibliographies are 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 InDesign. The template will introduce you to principles of effective page layout, the grid, heirarchy 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 groups presentation.

Final presentations will be on Monday, 09/24 and Wednesday, 09/26.

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 though 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, 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 Centry and the Industrial Revoltion 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, 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 Crouwel, 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, Matthew Carter, David Carson, Martin Venezky, Rick Poynor, Hoefler & Frere Jones, Web Safe Fonts, Type and the Internet [CSS + html etc.] Cell Phones, hand held video games, iPhone, iPad. What is happening today with typography? What does it mean to publish?

Project 01 Typography / History evaluation										
Learning outcomes and objectives Presentation of research illustrates the ability to Identify, specify, and classify printing types and fonts of historical and cultural significance.	1	2	3	4	5	6	7	8	9	10
Explained the significance of typographic history, with an emphasis on revealing the ways in which typography, as a discipline, has been influenced by the economic, social and / or political conditions of a place and time.	1	2	3	4	5	6	7	8	9	10
Successfully submitted comprehensive bibliographies and provided necessary image credits. Annotated bibliography will include at least 5 readings that pertain to the time period of group presentation.	1	2	3	4	5	6	7	8	9	10
Level of research and accuracy of content Cited research occurred beyond the facility of the internet. The Internet was used primarily to locate resources in print format and to obtain a general idea of the topics to further research.	1	2	3	4	5	6	7	8	9	10
A comprehensive study of the time period assigned was produced. Discussed architectural styles, significant works of art, social and cultural influences as well as technological breakthroughs.	1	2	3	4	5	6	7	8	9	1(
Presentation included an adequate amount of typographic content. Typographic elements are highly considered and effective. Considered readability and legibility. Line spacing, letter spacing and typographic variations are used effectively.	1	2	3	4	5	6	7	8	9	1(
Quality of presentation Presentation was thorough, concise: adequate length A 20-30 minute digital presentation with visual examples was produced.	1	2	3	4	5	6	7	8	9	10
Successfully designed a presentation that was engaging and interesting to experience. Quality of voice and projection was considered. The pacing and rhythm of the visual aids was considered. Presentation included an introduction, middle and summary or conclusion.	1	2	3	4	5	6	7	8	9	1(
Project 01 was approached with a high level of interest and commitment. You exhibited a positive attitude and made effective use of time. You became familiar with the history, purpose and intention of typographic form, while developing group dynamics, leadership skills and effective communications.	1	2	3	4	5	6	7	8	9	1(
Craftsmanship Image resolution of images and illustration is clear and effective. Page layout is consistent [typography, grid, alignment, hierarchy]. Slides were not overly crowded and difficult to interpret because of effective use of white space.	1	2	3	4	5	6	7	8	9	10
		t	otal	_			/ 10	0 = _		
100 - 90% A 89 - 80% B	79	- 70	1%	С	6	89 - 6	60%	D		
My standards and expectations are high. The discipline of design is very rigorous and competitive. This could	rse and it	ts inst	ructor	are re	eflectio	ons of				

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The "A" is reserved for students who have attained excellence. They have, in fact, exceeded the expectations of the project's tasks put before them. Additionally, interest, enthusiasm, energy, and passion for design and the learning process have $\frac{d^2}{dt^2} = \frac{dt^2}{dt^2} = \frac{dt^2}$

name_____

Project 02

Designing With Type + Type as Image Mechanics of Page Layout

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

Learning Outcomes

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

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

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

Mechanics

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

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

Incorporate the following texts into your designs:

- 2-3 bodies of text [2-3 paragraphs each]
- 2-3 bodies of text [titles]
- 2-3 bodies of text [subtitles]
- 2-3 captions

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

Create four different layouts, all using the same underlying grid. You may choose one the following typefaces for your studies:

Helvetica Baskerville Bembo Bodoni

Caslon Century Schoolbook

Clarendon Didot
Franklin Cothic Univers
Futura Garamond
Gill Sans Meta

04 layouts, 10" X 10" each, trimmed to size.

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

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

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

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

study topics

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

The following contents will be integrated into Project 02. The text below will be divided into the following categories:

2-3 bodies of text [2-3 paragraphs each]

2-3 bodies of text [titles]2-3 bodies of text [subtitles]

2-3 captions

http://en.wikipedia.org/wiki/Reading_(process)
Reading (process)
From Wikipedia, the free encyclopedia
See also: Phonics, and Synthetic_phonics

Reading is a complex cognitive process of decoding symbols for the intention of constructing or deriving meaning (reading comprehension). It is a means of language acquisition, of communication, and of sharing information and ideas. Like all language, it is a complex interaction between the text and the reader which is shaped by the reader's prior knowledge, experiences, attitude, and language community which is culturally and socially situated. The reading process requires continuous practices, development, and refinement.

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

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

Read Lupton and Kane and have an understanding of the following:

type alignment variations within a typeface

margins column width typographic measurements visual heirarchy

page size and proportion

Begin sketching options for the three layouts. Sketches are due on Monday, 10/22 Project deadline: November 12



Designing with Type evaluation

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

1 2 3 4

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

2 3 4 5

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

1 2 3 4 5

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

2 3 4 5

Discovered typographic solutions through explorations of page layout and grid.

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

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

2 3 4

total _____/ 25 = ____

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

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Type as Identity

Objectives

Research type as identity

Explore the expressive qualities of type variations within one type face. Discover visual solutions in which typography can create a personal identity or logotype.

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

Wordmark A wordmar

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

Logotype

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

Materials

X-acto knife + cutting mat straight edge removable tape \ glue stick

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

Letterhead = 8 1/2" X 11" paper size Envelopes = Standard #10, 4.125" x 9.5" Business Card = 3.5" × 2", standard size - horizontal

Include the following components:

Name

Web Site Address / URL / [fictional]

Telephone Number

Mailing Address / Street Address

City, State. Zip

Typographic forms only. No lines. rules, etc.

100% black only

One typeface / exploring all the variations and multiple point sizes Create a separate document in InDesign for each stationary piece [3 total]

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



Project 03

Typography as Service / Creating Identity

Research + Design Presentations

Client BURTON MORRIS, LLC Nursing Communication

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

Contacts

Megan Morris, Executive Creative Director

Medized

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

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

Organizations

NURSE San Francisco Speaking of Nurses... NurseBitch

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

Project 03

Typography as Service / Creating Identity

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

Learning Outcomes

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

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

Project

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

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

Explorations will include the following typefaces.

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

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

Deliverables or designed collateral

Logotype or Wordmark for the organization's URL Stationary Package

Web Site [mocking up a home page to place typographic solution into context] Web Banner, size to be determined

3-5 Zazzle Products

http://www.zazzle.com/

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

Typographic Standards Manual

This publication will serve the company by defining how typography is used on all designed elements that the logotype or typographic lock up is applied to. This is a small publication 10-15 pages, printed and bound and a digital e-pub or .pdf. Details for this publication will be defined in class on 11/09. layout will be 8 1/2" X 11" page / 11 " X 17" spread example:

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

Presentation

logotype / typographic lock up stationary package web page zazzle products typographic standards manual

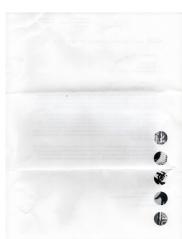
Form of presentation will be discussed in further detail in class next week. Digital files will be projected and printed prototypes will be presented.

To be turned in:
Printed and Bound Presentation
.pdf of presentation
Printed and Bound Typographic Standards Manual.

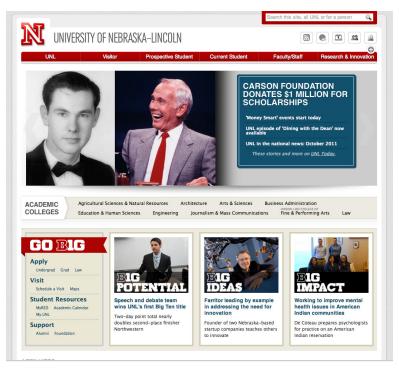
Due Date: Wednesday, December 07







UNIVERSITY OF NEBRASKA-LINCOLN





ETHAN ALLEN





Project 03

Typography as Service / Creating Identity

Methodology

Working with one of the three companies complete the following:

Typographic Study / Typeface Exploration

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

Investigate 25 typefaces for the company's name. Include the following:
Bau, Frutiger, Futura, Gill Sans, Grotesque, DIN, Interstate, ITC Franklin Gothic,
Meta, Neue Helvetica, Profile, Quadraat Sans, Univers, Baskerville, Didot, Bodoni

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

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

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

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

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

Review Process on Monday, November 14

Complete Exercise 04

Grid exercise / web page analysis

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

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

Typographic Space / Grid

Objectives

Research typographic space Explore grid design Develop a grid system for your web page for Project 03

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



Methodology

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

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



Make a new layer to draw a grid system on.

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

Copy the guides onto the Master Page.

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

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

Complete the grid by redrawing the modules.

Manage the Snap to Guides and use short cuts.

To be completed in class on Wednesday, November 09.

name			

Typgraphic Space / Grid evaluation

Stayed current with daily requirements and displayed evidence of time investment. You understood the goals of the exercise and addressed them; and have crafted successful resolutions to the design problem assigned.	1	2	3	4	5
Your solution to the exercise has exceeded the expectations of the exercise's tasks. Additionally, interest, enthusiasm, and passion for design and the learning process have been displayed.	1	2	3	4	5
Displayed the ability to make positive independent decisions and listened to and comprehended verbal and written suggestions. Your personal investment in the exercise was evident and it is clear that you were aware of your intentions.	1	2	3	4	5
You developed an understanding of the various processes that effect typographic communications. Explored the typographic grid by re-drawing an existing web page. Shades of gray were used to indicate levels in the typographic hierarchy.	1	2	3	4	5
Demonstrated skill using typography as a component of visual communication, through submission of design process. Completion of exercise serves as a comprehensive design study that will assist you with the typographic solutions for Project 03.	1	2	3	4	5

total	/ 25 =	
totai	/ 25 =	

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

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Terminology / Typography + Identity

Abstract Symbol

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

Alpha-Glyph

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

Alphanumeric

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

Anagram

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

Brandmark

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

Combination Mark

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

Descriptive Symbol

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

Glyph

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

Icon

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

Iconic Logotype

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

Lettermark

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

Lockup

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

Logo

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

Logotype

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

Mark

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

Monogram

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

Pictograph

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

Signature

A distinctive mark indicating identity. A corporate logo.

Seal

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

Symbol

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

Tradedress

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

Trademark

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

Typographic Symbol

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

Wordmark

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

Production Schedule

Wednesday, November 02 Introduce Project 03

Presentation by Burton Morris, LLC

Assign Exercise 03 / Type as Personal Identity

Monday, November 07 Review Exercise 03

Discuss Project 03

Determine design strategy Review production schedule

Assign Exercise 04 / Typographic Space

Wednesday, November 09 Work on Exercise 04

Review Process of Project 03 - desk crit Sketches, studies, typographic explorations

Monday, November 14 Review typographic lock up / logotype variations

Present three options

Refine lock ups

Write content for typographic standards

Wednesday, November 16 Work on Project 03

Edit content for typographic standards

Monday, November 21 Work on Project 03

Present Process / web page mock up

stationary package / zazzle

Begin layout studies for Graphic Design Manual

Wednesday, November 23 Work on Project 03

Graphic Standards Manual

Review Process

Typography Course Projects Fall 2012

Monday, November 28 Work on Project 03

Review presentation and deliverables

Review for Final Exam

Discuss Annotated Bibliography, Blog and Final

Process Book

Wednesday, November 30 Review Process for Project 03

Review for Final Exam

Monday, December 05 Final Exam

Wednesday, December 07 Presentations for Project 03

Turn in Complete Process Book DVD of all course projects, exercises

and research

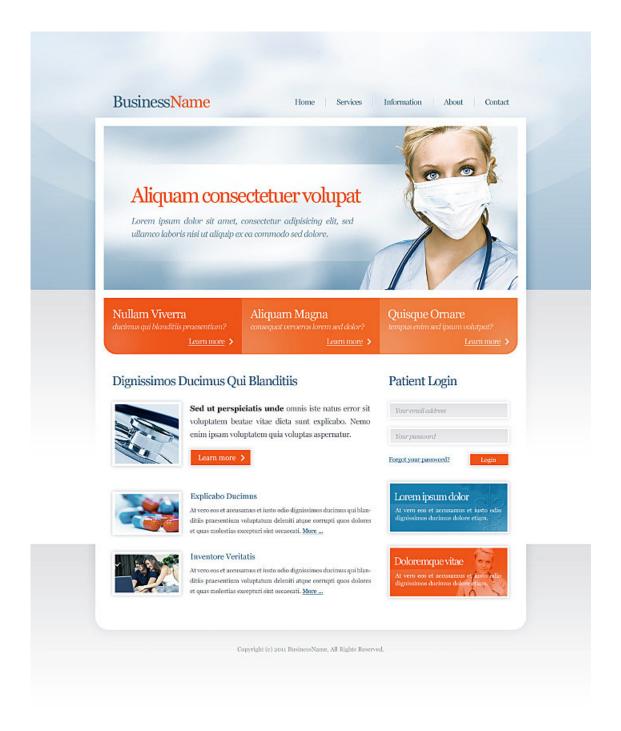
http://spyrestudios.com/40-sexy-and-creative-typographic-logodesigns/

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

Medized http://medized.com/MediZed_I_Sustainable_Architectural_Visualization.html

Speaking of Nurses http://www.ethanallen.com/











Typography Course Projects Fall 2012



Included Layouts

Homepage

Two Column

One Column





Typgraphic Identity evaluation

Stayed current with daily requirements and displayed evidence of time investment. You understood the goals of the exercise and addressed them by crafting successful resolutions to the design problem assigned.	1	2	3	4	5	6	7	8	9	10
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Maintained focus throughout the investigation. Displayed clear logical thinking and sequencing. Managed to avoid last minute design, concept, planning, preparation and decisions. Displayed the ability to make positive independent decisions and listened to and comprehended verbal and written suggestions.	1	2	3	4	5	6	7	8	9	10
Your personal investment in the project was evident and it is clear that you were aware of your intentions. Your solutions to the project exceeded the expectations of the project's tasks.	1	2	3	4	5	6	7	8	9	10
Actively participated in critiques with thoughtful and intelligent comments, justified your thinking and suggested ideas to others. Accepted constructive criticism, suggestions and ideas openly from both the instructor and classmates.	1	2	3	4	5	6	7	8	9	10
Demonstrated fluency with typography as a tool for cultural representation; in particular, the processes through which typography represents the identity values of its producers and users.	1	2	3	4	5	6	7	8	9	10
You developed an understanding of the various processes that effect typographic communications.	1	2	3	4	5	6	7	8	9	10
Demonstrated skill using typography as a component of visual communication, through submission of design process documentation and final project work.	1	2	3	4	5	6	7	8	9	10
Explored the expressive qualities and variations of the assigned typeface. Researched the original typeface design and adapted an appropriate visual language for your typographic identity solution.	1	2	3	4	5	6	7	8	9	10
Developed an understanding of the following: type identification / classification, letter form anatomy typographic syntax, typographic resonance, typographic hierarchy, typographic space.	1	2	3	4	5	6	7	8	9	10
Produced typographic solutions and successfully designed a typographic identity for Burton Morris. Additionally, interest, enthusiasm, energy, and passion for design and the learning process have been displayed.	1	2	3	4	5	6	7	8	9	10
		t	otal	_	/ 100 =					
100 - 90% A 89 - 80% B	79	- 70)%	С		69 - (60%	D		
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A "B" grade shows the student has pushed beyond the average; they have understood the needs of the project and addressed them; they have employed their learning and have crafted successful resolutions to the design problems assigned. Students receiving a "B" have reached a level which clearly exceeds "competency"

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.

Type Specimen Posters / Advertisements

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

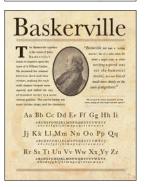


Learning Outcomes

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

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

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



Project

Design a type specimen poster series for one of the following typefaces: Bauhaus, Bembo, Bodoni, Caslon, Century Schoolbook, Clarendon, Frutiger, Futura, Gill Sans, Aksidenz Grotesk, DIN, Interstate, ITC Franklin Gothic, Meta, Neue Helvetica, Profile, Quadraat Sans, Univers, Baskerville, Didot, Garamond

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

Poster sizes: 11 X 17 and 27 x 41

Advertisment placements: billboard /OR bus shelter, magazine ad, newspaper ad,

web site banner, two products from Zazzle.com

Due Date: Wednesday, December 05

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

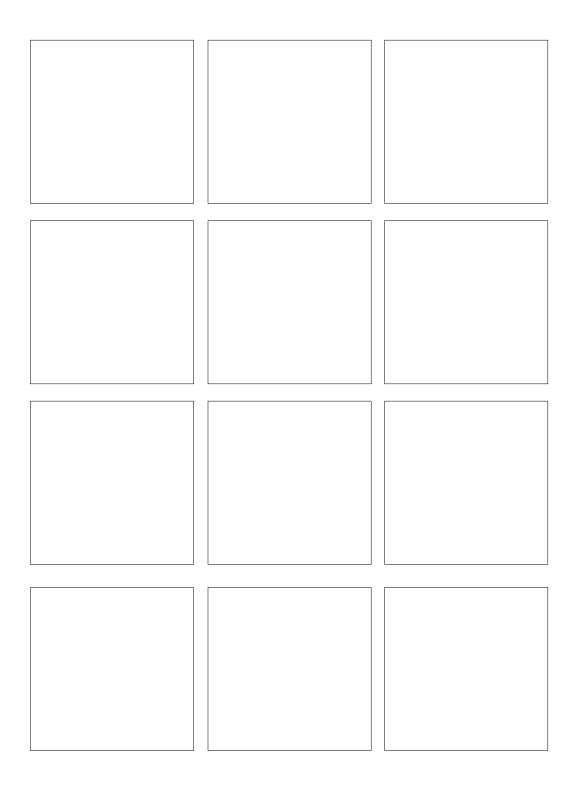
A viewer should be able to easily understand the "calendar of events" in your description of the typeface and to quickly learn who the main speakers are. The poster must also convey the excitement or zeitgeist of the typographic design in its era. The information itself must constitute the "imagery"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

Include the following:
name of typeface
2-3 paragraphs about the history of the typeface
type specimens of each variation within the type family

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

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

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





ROTIS SAN SERIF

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

SPECIMENS

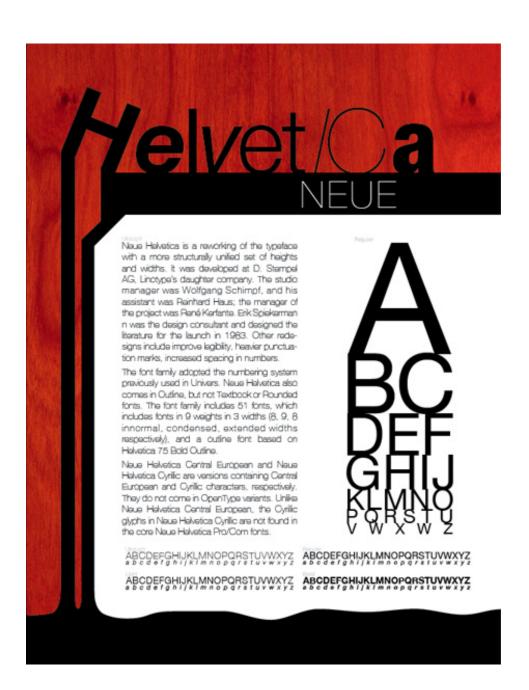
ROMAN 6/9 PT. +40 TRACKING.

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

ab qe

ITALIC EJ9 PF. +60 TRACKINO.
IDEOGRAPHIC SYSTEMS are based
mainly on pictorial symbols which
represent meanings, and have
semantic basis. Literally beautiful
letters in the French dialect, the
term belies lettres aptly describes

breaking artists today such as Saul Bass, Michael Bierut, and Swanlund.







Type Specimen Collateral

Typeface / Advertisment placements

billboard	
bus shelter	
magazine ad	
newspaper ad	
web site banner	
3 - 5 products from Zazzle.co	m

Type Specimen evaluation

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