

Typography  
GRPH 223-01  
8:00 – 10:50 a.m.  
Tuesday + Thursday  
208 Woods Art Building

# Deliverables

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Office Hours  
Tuesday + Thursday  
3:00 – 4:00 p.m.  
by appointment

[stacyasher.com](http://stacyasher.com)

**Course Deliverables**

Projects, Assignments, Exercises. etc.

Projects 1 - 3 @ 100 points each = 300 points

Exercises 4 @ 25 points each = 100 points

Quizzes Related to Readings 2 @ 25 points each = 50 points

Final Examination = 100 points

Process Book / Documentation = 100 points

Participation = 100 points

Total possible points: 750 points

All exercises, readings, quizzes and activities are intended to contribute to the success of your solutions for the projects and will enhance the over all quality of your visual communications.

**Exercises** [25 pts.]

**Exercise 01**

Words on the Street + Signs of Equality / **Type anatomy + syntax**

**Exercise 02**

Typographic Joinery / Forming a Perfect Union

/ **Type classification**

**Exercise 03**

Publicize your message. Designing it for an audience. / **Type organization**

**Exercise 04** / on-going

Classify your type / Putting it all together.

**Projects** [100 pts.]

**Project 01** - Assign 09.22 - Due 10.13

Setting Type, Type as shape, creating order, hierarchy of information. Stay in the grid! Defining "Reading", Exploration of Typographic Systems and Space.

**Project 02** - Assign 10.15 - Due 11.12

Type History + Theory Research Presentation

Design a "booklet" that showcases your knowledge of typography and history of the Western alphabet. [Includes an Annotated Bibliography]

**Project 03** - Assign 11.12 - Due 12.03

Build a Box to Think Out Of

Learn to build a 3D form, a cube, out of paper and cardboard. Discover how typography can function on more than one picture plane. Reading: Social Media, Identity, and Voice.

**Process Book** [100 pts.] Due 12.10

Showcase your involvement, interest and depth of investigation

**Quizzes Related to Readings** [2 @ 25 pts. = 50] - TBD

**Final Exam** [100] - 12.10

There will be a formal review prior to the exam. The exam is a wonderful method to assess how much you have learned about type anatomy, classification, theory, history and design methodologies.

**Participation** [100 pts.]

Get involved, be present. Get into it!

**In class activities**

Typography and the Underground

Examine an underground newspaper that is included in the exhibition for the Design + Social Justice Symposium. Analyze the typography and how it relates to the content.

Grid Deconstruction

Break down how a publication is designed. Discover how visual hierarchy is built in the process and the grid provides structure for communicating.

Typography, Authority, Audience, History

Who were the early readers of the Medieval times? How did type look and how was it made? Field trip to Love Library Special Collections.

## Exercise 01

Words on the Street / Signs of Equality / Type anatomy

### Objectives

- Discover the variety and formal qualities of a typographic message.
- Develop an awareness to typographic forms in the landscape.
- Research typeface design and visual language.
- Explore the expressive qualities of different type families.
- Discover typographic solutions to designing a simple message.
- Learn how to design a word using found typographic form.

### Materials

- digital camera
- digital storage system and organization
- laser prints
- oversized xerox prints

Design a message that will inform, persuade, promote, educate an audience. Present in typographic form a short word or message about equality, freedom and justice for all in letters that you find in the urban landscape.

You will construct a one word or short phrase in typographic form only. The composition will be designed with found typographic form. This includes letters, or typography that you see on the streets or in a designed environment that is not the internet.

The exercise includes a group field trip to the Nebraska State Capitol to observe the designed world and hunt for visual communications in typographic form that can express equality, freedom and justice for all.

Gather letter forms by photographing individual letters or words. Collecting the entire alphabet will help you create a word or phrase out of found typography with ease. It is required that you gather at least one character and punctuations from the western alphabet in your image collection process.

You will use the found typography from the field trip and walking tour. You may supplement your library of typographic specimens with images you take outside of the tour, but the design should be primarily constructed from the typography you find on our walking tour.

Design, or type set, a visual communication in typographic form that translates an idea or concept you have about freedom and equality. The final solution will be black text on white background only. The typographic message will be printed out on 11 X 17 tabloid size paper and prepared for enlargement.

Large format prints will be made for the installation in Richards Hall during the Design + Social Justice Symposium.

Save your images to:

<https://unl.box.com/s/2xoeta94els7bot8jhuagjexl91715rt>

*Please wait to upload until we review the process on Tuesday.*

### **Rules for Typographic Solution**

Found typography converted to black and white. White background.

Strive for 100% black typography only – avoid shades of gray

Sketch some ideas for combining letters to make words.

Push yourself to make at least 25 iterations as you will need to include these in your process book.

### **Methodology**

1. Print out a selection of letters that you can form your message with.

Print them out in black and white in a size that will fit the 11" X 17" format.

2. Begin by cutting and pasting letters together visually and experiment with visual continuity and cohesiveness.

3. Find a solution in the cutting and pasting process. \*hint: print out a few different sizes of each letter so that you can manipulate the scale of the forms.

4. Strive for a beautiful combination of letters to design an engaging message.

5. Export the document as pdf for submission for grade.

5. Scan the final solution. Adjust for print.

7. Print it out on 11 X 17 for Tuesday's review.

name \_\_\_\_\_

## Exercise 01

### Words on the Street / Signs of Equality / Type anatomy 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. 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 typographic message.

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 = \_\_\_\_\_

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.

Exercise 02

## **Typographic Joinery / Forming a Perfect Union**

### **Objectives**

Learn the basic anatomy of letter forms.

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 and the letters form a logical union.

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

### **Materials**

sketch template

pencils, erasers

Adobe InDesign

Prepare for this exercise by completing the readings assigned on 09.01.

### **Methodology**

Select letters of the alphabet and other typographic characters that you find interesting as form and join them to form a union.

The letters you choose will work together to make a unity. The letters can be upper case or lower case, italic, bold, condensed, extended, etc. You may select other characters in the typeface that are not letters, ie. punctuation,

Explore options with variation in letterforms. The possibilities are endless.

Try many combinations to discover the best possible solution.

Look for continuity in stroke weight and style of the letters. Find beauty in joining two letters together to form a perfect union.

Typeset letters in large format using any of the typefaces listed below.

Aksidenz Grotesk	Baskerville
Bembo	Bodoni
Caslon	Frutiger
Clarendon	Didot
Fraktur	Franklin Gothic
Futura	Garamond
Gill Sans	Avenir
Avant Garde Gothic	Univers
Tahoma	Georgia
Helvetica	Sabon

Use the sketch template provided to make thumbnail sketches that can be inspiration and help you explore options and possibilities.

#### Process

Begin by sketching out various combinations of letters. *Sketch template provided. 2 pages minimum!*

Use InDesign to produce your solution. There will be a demonstration in class on how to complete the exercise in InDesign.

Don't think too hard about representation and forcing meanings to be made.

Print your solution in presentation quality for class review on Thursday, September 10. You will have the opportunity to make adjustments based on our review

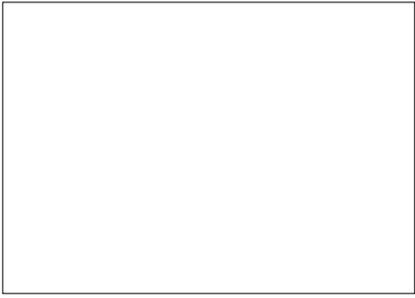
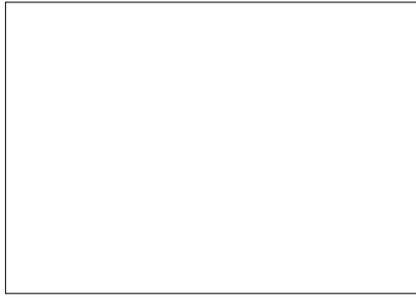
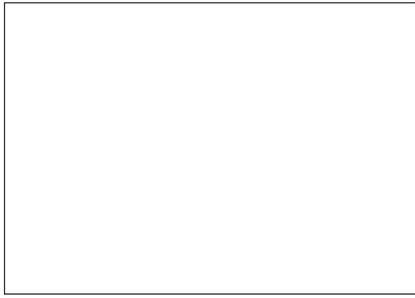
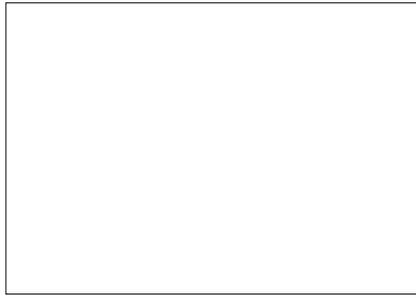
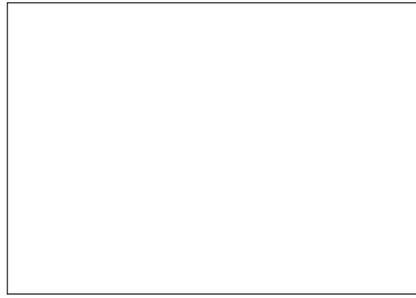
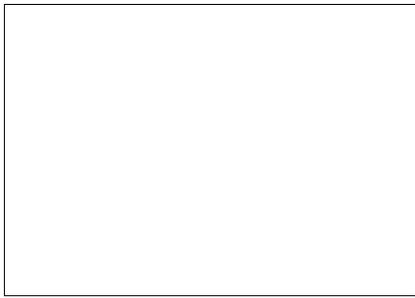
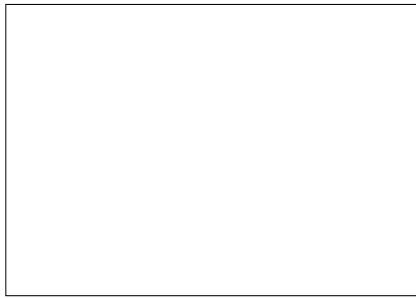
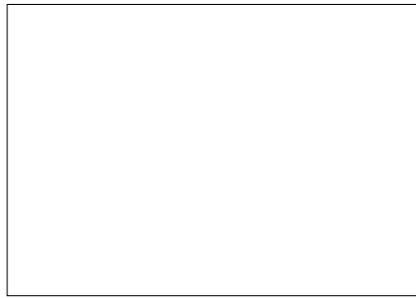
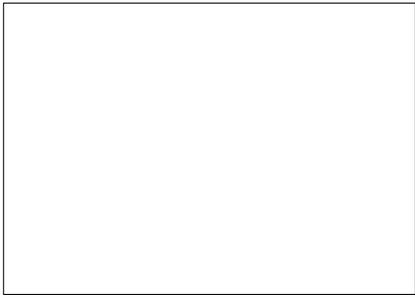
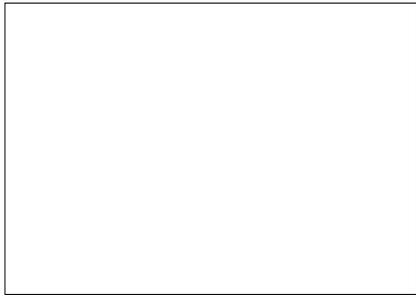
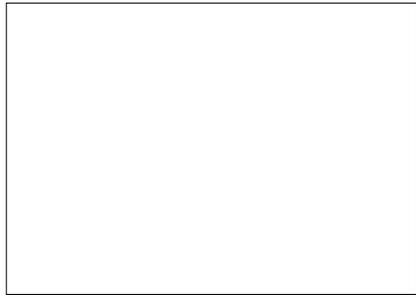
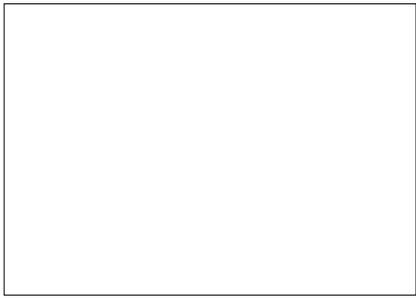
Have fun exploring how shape and stroke weight, typographic variation and scale.

Write 250 words that describe how you came up with your solution. *Describe the typefaces you chose, the anatomy of the letterforms and why you made the decisions that you did.*

Pdf's of your solution to Exercise 02 be turned in to [box.unl.edu](mailto:box.unl.edu) for evaluation on Tuesday, September 15.

final solution:

1. printed on 8 1/2" X 11"
2. black letters on white background only.
3. exported as a .pdf and uploaded to box.



name \_\_\_\_\_

Exercise 02

# Typographic Joinery 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 communication. 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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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"

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Project 01

## **Designing With Type + Type as Image Mechanics of Page Layout**

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

### **Learning Outcomes**

Demonstrate skill using typography as a component of visual communication.

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.

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.

Develop an understanding of the mechanics of page layout through the exploration of: the use of a typographic grid, variations of a typeface, scale, contrast, control of white space, and the creation of order and beauty within a composition.

### **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.

Use guidelines to divide the grid again horizontally. Arrange your bodies of text and images on the grid. Create pages that will accommodate the typographic elements accordingly and in a design that celebrates the elements and principles of design.

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 can create variations of the grid in layout 04, once you have established that you are familiar with the “rules” of the grid in layout 01-03.

You will be assigned one the following typefaces for your studies:

Aksidenz Grotesk	Baskerville	Bembo
Bodoni	Caslon	Frutiger
Clarendon	Didot	Fraktur
Franklin Gothic	Futura	Garamond
Gill Sans	Avenir	Avant Garde Gothic
Univers	Helvetica	Georgia

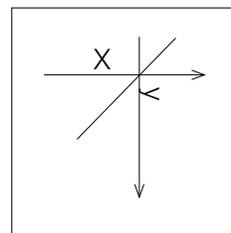
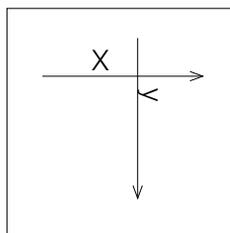
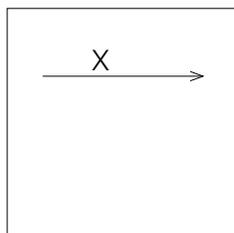
04 layouts will be produced, 10” X 10” each, trimmed to size.

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



The following contents will be integrated into Project 01.

## [Reading \(process\)](#) [From Wikipedia, the free encyclopedia](#)

### 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.

overlapping and layering text  
to create visual interest

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

dramatic scale / contrast

use of page edge  
as a design element

readability vs. legibility

*How can you grant a  
common resource like a  
wiki entry authority, make it  
relevant, and beautiful?*

Reading is a complex cognitive process of decoding symbols in order to construct or derive 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 practice, development, and refinement. In addition, reading requires creativity and critical analysis. Consumers of literature make ventures with each piece, innately deviating from literal words to create images that make sense to them in the unfamiliar places the texts describe.

Reading is a complex process, it cannot be controlled or restricted to one or two interpretations. There are no concrete laws in reading, but rather allows readers an escape to produce their own products introspectively. This promotes deep exploration of texts during interpretation.

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 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 or tactile signals (as in the case of Braille).

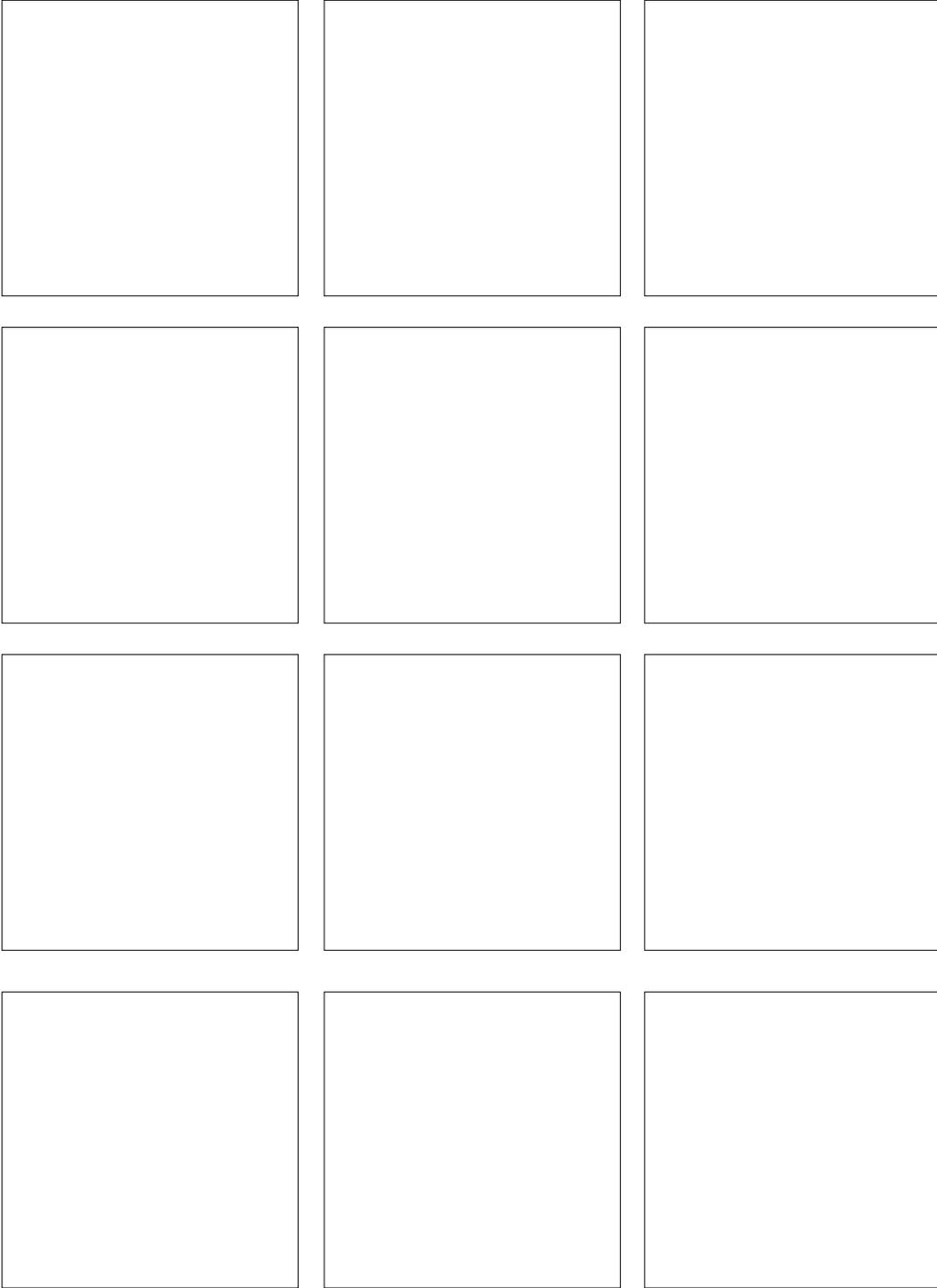
Begin by thoughtfully reading the content you will be designing with.

Next, start sketching options for the layouts. You must have at least 1 complete and thoughtfully executed page of sketches for each layout [4]. I will demonstrate in class how the sketches will be produced.

Sketches due: Thursday, September 24

Process review: Thursday, October 04

**Project deadline: Thursday, October 15**



name \_\_\_\_\_

Project 01

# The Mechanics of Page Layout + 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 6 7 8 9 10

Maintained focused research of type as shape throughout the investigation. Displayed clear logical thinking and sequencing. Managed to avoid last minute design, concept, planning, preparation and decisions. 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

Engaged in visual research and visualized your designs prior to working in InDesign by using thumbnail sketches to explore possible layout options. [1 page for each layout minimum] 1 2 3 4 5 6 7 8 9 10

Demonstrated skill using typography as a component of visual communication. Explored the expressive qualities of different type families. 1 2 3 4 5 6 7 8 9 10

Explored the expressive qualities of different type families. Developed a sensitivity for shape, proportion, weight, balance and beauty in letter forms. Explored letter spacing, leading, and type alignment, adjusting kerning when necessary. 1 2 3 4 5 6 7 8 9 10

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

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 6 7 8 9 10

Your solutions to the project exceeded the expectations of the project's tasks. Additionally, interest, enthusiasm, and passion for design and the learning process have been displayed. 1 2 3 4 5 6 7 8 9 10

**total** \_\_\_\_\_ / 100 = \_\_\_\_\_

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

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Project 02

## A Survey of the History of the Western Alphabet

Research + Booklet Design / E-publishing

### Learning Outcomes

Identify, specify, and classify printing types and fonts of historical and cultural significance through the design, typesetting and publishing of a booklet about an era in typographic history.

Explain the significance of typographic history, with an emphasis on the ways in which typography, as a discipline, has been influenced by the economic, social and / or political conditions of a place and time.

Participate in group research and presentation, submission of annotated project bibliographies, and writing of final project content.

Develop group dynamics / leadership / and effective communications.  
Become familiar with the history, purpose and intention of typographic form.

Develop the ability to present research in an effective manner while examining the mechanics of book design.

Learn to position text within a modular grid and create variations in page layout in order to see the range of possibilities within a design system.

Design typographic systems [Paragraph styles, character styles] to create a visual hierarchy to present research about type history and the development of the western alphabet.

Design a publication that is attractive, easy to navigate and engaging while considering readability and legibility in book design.



## **Survey of the History of Typography**

### **Group Publication Design**

Students will be working in small groups for this project. Each group will be responsible for researching an assigned period of time in the history of typography.

A 24-32 page printed and digital booklet will be produced. The content of research will be formatted using an overall template for the layout of the presentations. The template will consist of a basic layout built in InDesign and will be individually designed. Everyone will design a system for the booklet publication. These will be reviewed, adjustments made and an overall system decided on to be used for the group's booklet as a template. The template will exemplify principles of effective page layout, the grid, visual hierarchy and control of white space.

A comprehensive study of the time period assigned will be produced. Groups will be responsible for designing a booklet that is inclusive of their research. The booklets will be designed to highlight the significance of the specified period in typographic history. The booklet will demonstrate an understanding of the ways in which typography, as a discipline, has been influenced by the economic, social and / or political conditions of a place and time.

Topics for research:

- social and cultural influences
- technological breakthroughs
- architectural styles
- significant works of art of the era

The above mentioned contributed to the development of typography for the assigned time period and will be addressed. Each booklet will include an adequate number of illustrations and captions to support the key concepts. All references [image and text] will be cited in a bibliography at the end pages of the booklet.

Topics to be covered are listed under the time period assigned, however, you are not limited to these and additional topics are encouraged to be discovered.

### Requirements + Process

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

#### 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.

overlapping and layering text  
to create visual interest

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

dramatic scale / contrast

use of page edge  
as a design element

readability vs. legibility

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

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

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

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

The booklet design will demonstrate your group's understanding of the specified details in researching about the history of the western alphabet / or of the use of typography.

The booklets will be combined to make an online publication that includes the groups' research and will be published to [issuu.com](http://issuu.com)

Questions from the contents of the booklets will be included in the Final Exam will be an assessment of an understanding of all the material covered for the project.

The majority of cited research will take place outside of the internet. If an interest source is used, it must be from a legitimate source. We will discuss parameters for internet resources.

Students are encouraged to use the internet to locate resources in then seek them out in print format Use the internet to obtain a general idea of the topic to investigate and then seek a more academic source to support key concepts.

## **A Survey of the History of the Western Alphabet**

### **Group 1 The Invention of Writing**

3150 B.C—A.D. 1450

Pictographs, graphic communications in ancient Egypt, papyrus, cuneiform, hieroglyphics the Chinese contribution, the Phoenician alphabet, Capitalis quadrata, parchment paper, vellum, the Medieval manuscript, Majuscule Letters, Caroline Minuscules, Gothic Textura, Quadrata, or Textura, the late Gothic style, Roman Rustic writing, Illuminated Manuscripts

### **Group 2 The Invention of Printing**

A.D. 1450—1800

The Anatomy of a Letterform, Incuncabula, The “Blackletter”, Movable type: Johann Gutenberg, The Mainz Psalter, The German Illustrated Book, Roman Typefaces, William Caxton, Claude Garamond, Nicolas Jenson / Adobe Jenson, Johann Fust, and Peter Shoffer, Francesco Griffo, Aldus Manutius, Jean Jannon, paper production and book binding

### **Group 3 An Era of Typographic Geniuses**

late 1700's—1800

The Enlightenment, The Renaissance and Graphic Design, Louis Simonneau, Philippe Grandjean, Pierre Simon Fournier le Jeune, William Caslon, Robert Clee, John Pine, John Baskerville, Louis Rene Luce, Jean Joseph Barbou, Giambattista Bodoni, Firmin Didot, Hermann Berthold, 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, The futurists / Filippo Marinetti, Dada and typography, Herbert Bayer and the Bauhaus, Alexei Brodovitch, Russian Constructivist, Paul Renner and Futura, Josef Müller Brockmann.

**Group 01**

Natalie Dettmer  
Jacob Eiserman

**Group 02**

Samantha Evans  
Emily Gauger

**Group 03**

Courtney Hill  
Coleman Munsterman

**Group 04**

Tiah Northway  
Emily Phillips

**Group 05**

Abigail Rohde  
Megan Rook  
Kyle Shemek

**Group 06**

Feipu Song  
Helen Stigge

**Group 07**

Allison Sutton  
Ali Syafie  
Danley Walkington

**Group 6** The late 20th Century  
A.D. 1960—1990

Typography and the road sign, The Basel School of Design, Helvetica, Akzidenz Grotesk, Max Miedinger, Armin Hoffman, Saul Bass, Paul Rand, Herb Lubalin, Wolfgang Weingart, Karl Gerstner, Gerald Holton, Emil Ruder, Wim Crouwel, Lo-Res family, designed by Zuzana Licko for Émigré, 1985. Philippe Apeloig, Neville Brody, The Rise of Digital Communication, PostScript, Pixel Based Fonts, Digital Design Tools [Adobe], Type foundries of the day...Who was distributing type?

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

Barry Deck's typeface Template Gothic, Emigre Fonts, Rudy Vanderlans, Cranbrook Academy of Art, Deconstruction and Typography, Ed Fella, P. Scott Makela, Typographic Innovation: Stephan Sagemeister, Matthew Carter, David Carson, Martin Venezky, Rick Poynor, Hoefler & Frere Jones, Web Safe Fonts, Google fonts, Type and the Internet [CSS + html etc.] Cell Phones, hand held video games, iPhone, iPad, Android, Responsive Typography. What is happening today with typography? Open Source Typography, What does it mean to publish? Highlight contemporary designers that you have discovered.

### Methodology

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

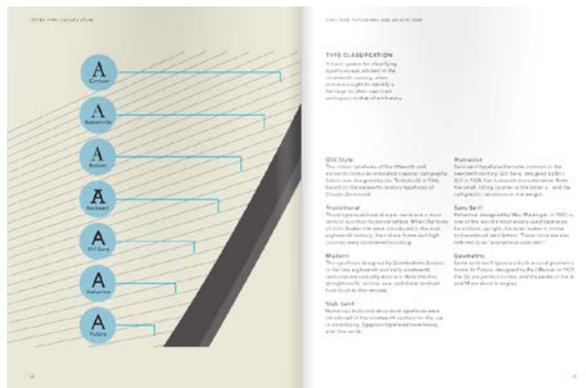
Initially each student will create their own layouts, all using the same underlying grid. Gather enough content to begin designing a system with. Create mock-up pages that demonstrate an understanding of visual hierarchy, page layout, and designing effective typographic systems.

An overall layout and typographic system will be chosen and will be used for the group's booklet design. Each student will design a template and then chose the best one from the group to proceed with. Gather some initial content and then begin the layout process by sketching out options.

Use 1–2 of the following typefaces for the layouts.

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

Layouts for the booklet will be produced using an 8 1/2" X 11" letter page size in portrait format. A grid will be established and applied on all of pages of the booklet publication.



### Study Topics

visual hierarchy / Fibonacci sequencing  
structure and alignment  
use of the grid to create typographic space  
value and shades of gray [in bodies of text]  
typographic variations for emphasis  
margins  
column width  
characters per line  
typographic measure  
typographic etiquette  
typographic rags  
leading  
kerning  
alignment  
Image quality: high resolution  
Images converted from RGB / CMYK  
pagination and sequencing  
file management  
packaging, archiving  
building InDesign booklets

### Resources

*Typographic Design: Form and Communication*, 5th edition, by Rob Carter, Ben Day, Phillip B. Meggs

Chapter 01: The Evolution of Typography

Chapter 05: The Typographic Grid

Chapter 07: Typographic Technology

### Course Syllabus

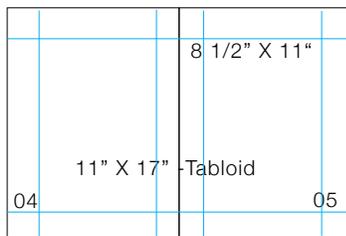
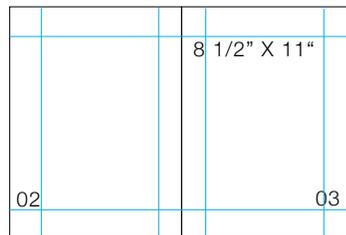
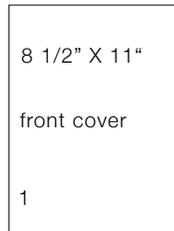
[Suggested Reading List](#)

### Deadline

Thursday, November 12  
Project 02 Review  
Woods Art Building / 208

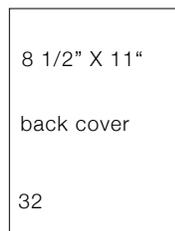


Typography  
Course Projects  
Fall 2015



page count must  
be divisible by 4.

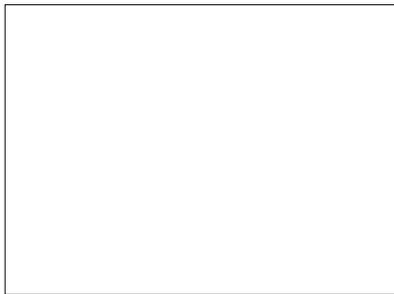
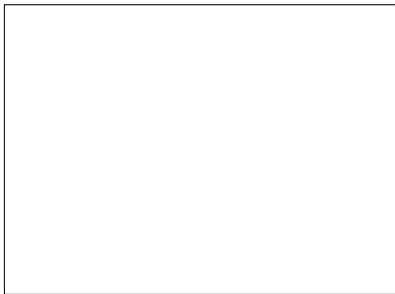
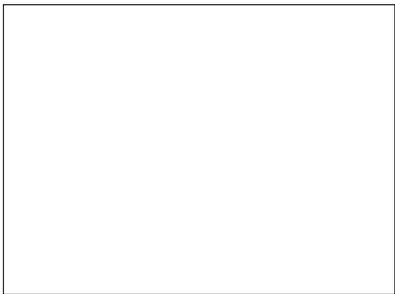
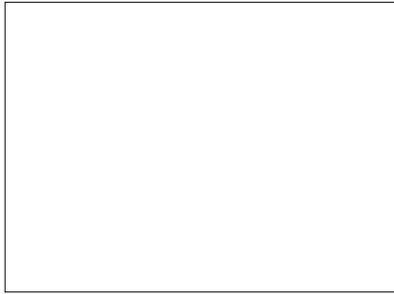
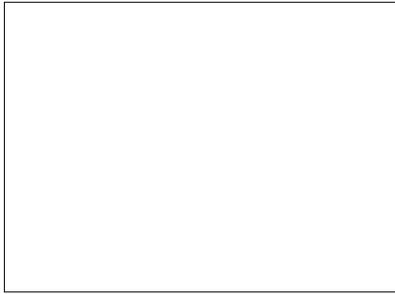
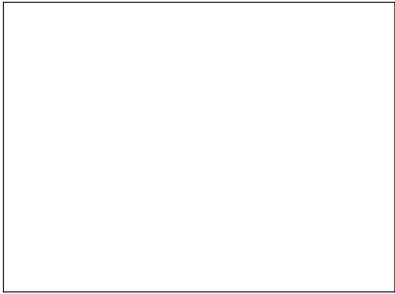
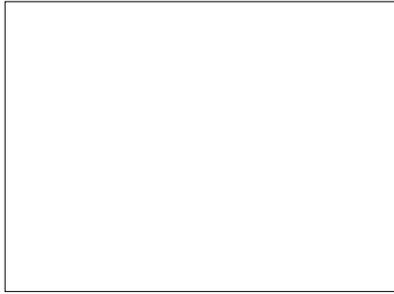
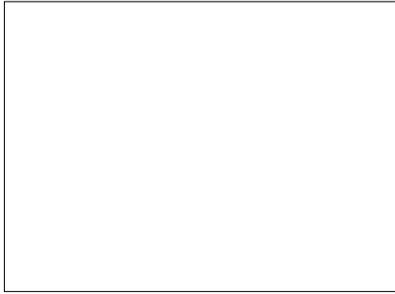
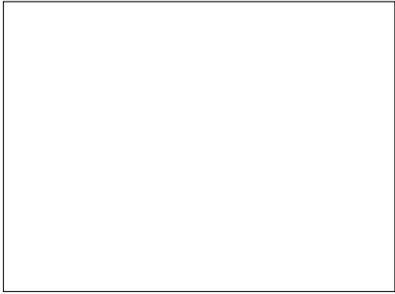
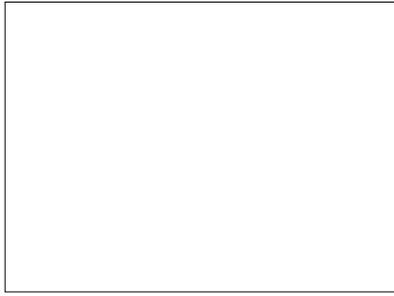
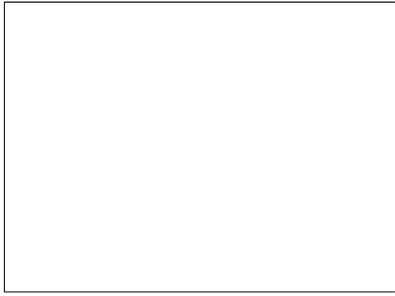
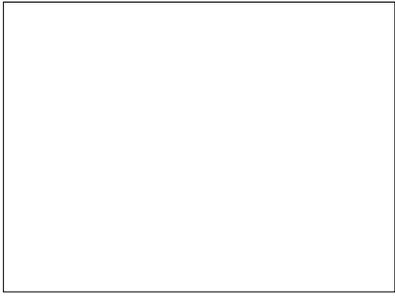
minimum = 24  
maximum = 40



A 24-32 page print and digital [e-published] booklet will be produced. The content of research will be formatted using a template for the layout of the presentations that is designed collectively. The template will consist of a basic layout built in InDesign. The template will incorporate principles of effective page layout, the grid, visual hierarchy and control of white space.

Reference *Chapter 01: The Evolution of Typography* from your text book. Typography is an intensely visual form of communication. Because the visible language communicates thoughts and information through human sight, its history is presented in this chapter in chronological visual form in four timelines. This evolution is shown in the context of world events, architectural development, and art history.

*Add to your assigned topics as you would like. There are many things listed in the timeline that are not included in the assigned time period.*



Project 02

# A Survey of the History of the Western Alphabet

Research + Booklet Design / E-publishing

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 [per designer] 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 10

Booklets included an adequate amount of typographic content. Typographic elements are highly considered and effective. Considered readability and legibility. Line spacing, letter spacing and typographic variations are used effectively.

1 2 3 4 5 6 7 8 9 10

Quality of publication

Successfully designed a booklet that was engaging and interesting to experience. The pacing and rhythm of the pagination was considered.

1 2 3 4 5 6 7 8 9 10

Project 02 was approached with a high level of interest and commitment and the quality of work is a result of a positive attitude and effective use of studio time.

1 2 3 4 5 6 7 8 9 10

Type history, purpose and intention of typographic form are realized while developing positive group dynamics, leadership skills and effective communications.

1 2 3 4 5 6 7 8 9 10

Image resolution and quality of illustrations is clear and effective and minimal in size. The file size of your final output is manageable for e-publishing.

1 2 3 4 5 6 7 8 9 10

Page layout is consistent [typography, grid, alignment, hierarchy]. Pages were not overly crowded and difficult to interpret because of effective use of white space.

1 2 3 4 5 6 7 8 9 10

**total** \_\_\_\_\_ / 100 = \_\_\_\_\_

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

My standards and expectations are high. The discipline of design is very rigorous and competitive. This course and its instructor are reflections of this. With regard to letter grades: The grade of "C" is satisfactory. It is not poor performance. If a student receives this grade they have put forth a reasonable amount of effort and attained acceptable [average] results.

A "B" grade shows the student has pushed beyond the average; they have understood the needs of the project and addressed them; they have employed their learning and have crafted successful resolutions to the design problems assigned. Students receiving a "B" have reached a level which clearly exceeds "competency"

The "A" is reserved for students who have attained excellence. They have, in fact, exceeded the expectations of the project's tasks put before them. Additionally, interest, enthusiasm, energy, and passion for design and the learning process have been displayed.

Project 03

## **Text Messaging / Building Blocks Making Friends / Mediating**

Research + Typographic Space / Design + Documentation  
Text as Image / Typographic Form + Communication



“Text messaging, or texting, is the act of composing and sending brief, electronic messages between two or more mobile phones, or fixed or portable devices over a phone network. The term originally referred to messages sent using the Short Message Service (SMS). It has grown to include messages containing image, video, and sound content (known as MMS messages). The sender of a text message is known as a texter, while the service itself has different colloquialisms depending on the region. It may simply be referred to as a text in North America, the United Kingdom, Australia, New Zealand and the Philippines, an SMS in most of mainland Europe, and an MMS or SMS in the Middle East, Africa, and Asia.”

In a straight and concise definition for the purposes of this English language article, text messaging by phones or mobile phones should include all 26 letters of the alphabet and 10 numerals, i.e., alpha-numeric messages, or text, to be sent by texter or received by the textee.

[https://en.wikipedia.org/wiki/Text\\_messaging](https://en.wikipedia.org/wiki/Text_messaging)

**Learning Outcomes**

Identify, specify, and classify printing types and fonts of historical and cultural significance through the design, typesetting and publishing of six cubes that display typographic content of text messaging.

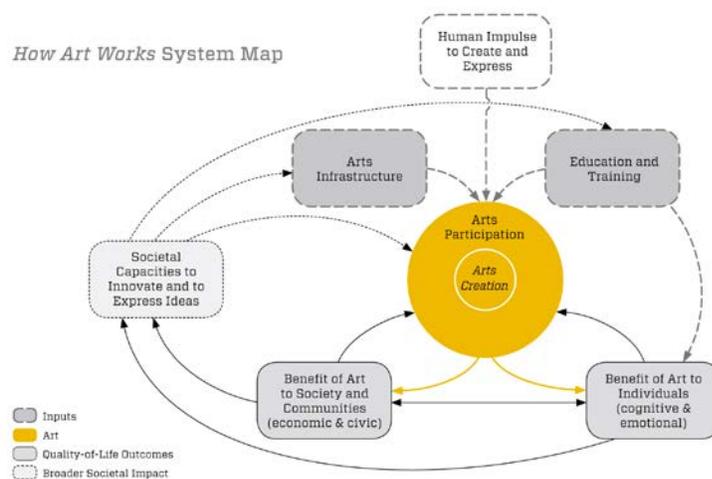
Explain the significance of typographic history, with an emphasis on the ways in which typography, as a discipline, has been influenced by the economic, social and / or political conditions of a place and time.

Develop interpersonal skills, presentation dynamics, leadership and effective communications. Become familiar with the history, purpose and intention of typographic form and articulated your thoughts and ideas with confidence and demonstration of an understanding of your process.

Develop the ability to present research in an effective manner while examining the mechanics of typographic space.

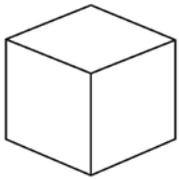
Learn to position text within a modular grid and create variations in page layout in order to see the range of possibilities within a design system.

Design typographic systems [Paragraph styles, character styles] to create a visual hierarchy to present research about how text messaging can be communicated in a unique format.



### Requirements

1. Design cubes that include primarily text and supporting imagery.
2. Craft and materiality will be highly considered. Learn how to be patient, decisive and act on your intuition. Work rigorously, studiously and use your time effectively.
3. Design the most “attractive” cubes of text you can.
4. Document the cubes to gather provocative imagery that can be used in a poster to summarize your project’s contents.
5. Develop craft in engineering 3D paper models.
6. Learn to document 3D work and translate it into a 2D poster format. Photograph arrangements of your cubes for the final poster.



01 Voice = 01 cube

### Methodology 01

Collect threads of conversation between you and someone else. The threads can be from text messaging, social media chats, and email as long as they are text based. Select threads based on the variety of the content and the tone of the voices. Think about how the words resonate and how the syntax [the sequence in which words are put together to form sentences] effects the communications.

Imagine typesetting the conversation threads. “Private” messages will become “public” as the text will be used for your typographic studies. Select text threads based on ones you feel comfortable sharing.

Cut and paste the threads into an InDesign document and export it as a .pdf.

Print it out for class on November 19.

## Methodology 02

Design 6 cubes using the text messaging dialogues that you select.

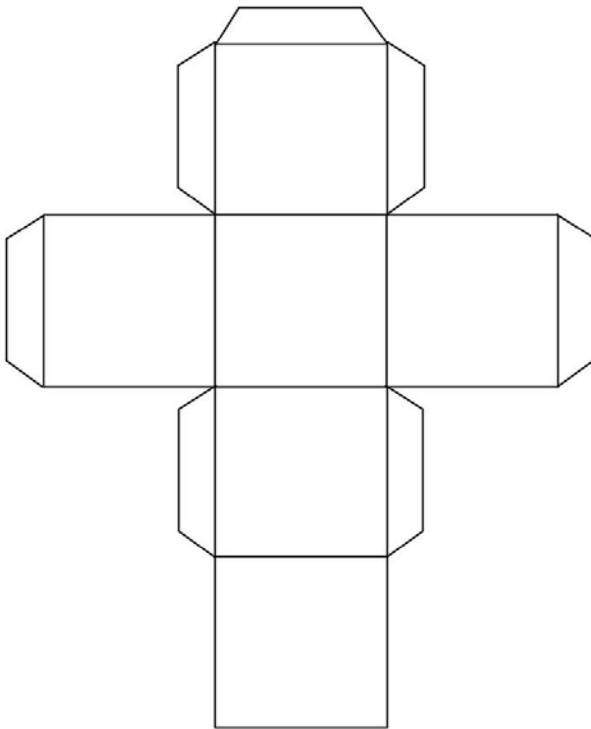
Each Cube represents a different voice.

Assign type styles to indicate the various voices and threads.

Use imagery / icons / emoticons etc. accordingly.

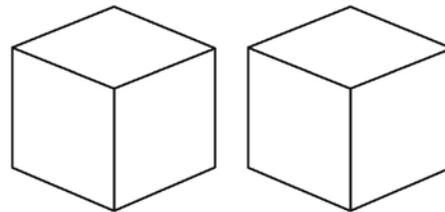
Integrate color systems to make the designs.

<https://color.adobe.com/>



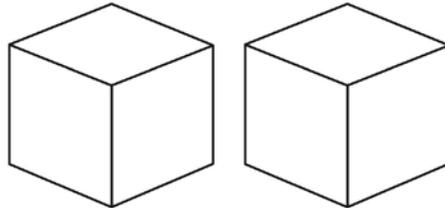
Design each cube with this template found on the web site for the course.

Create multiple iterations to discover the best possible solutions.



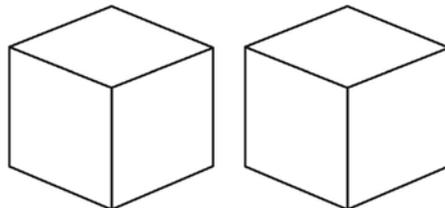
Your Voice 01

Voice you are communicating with 01



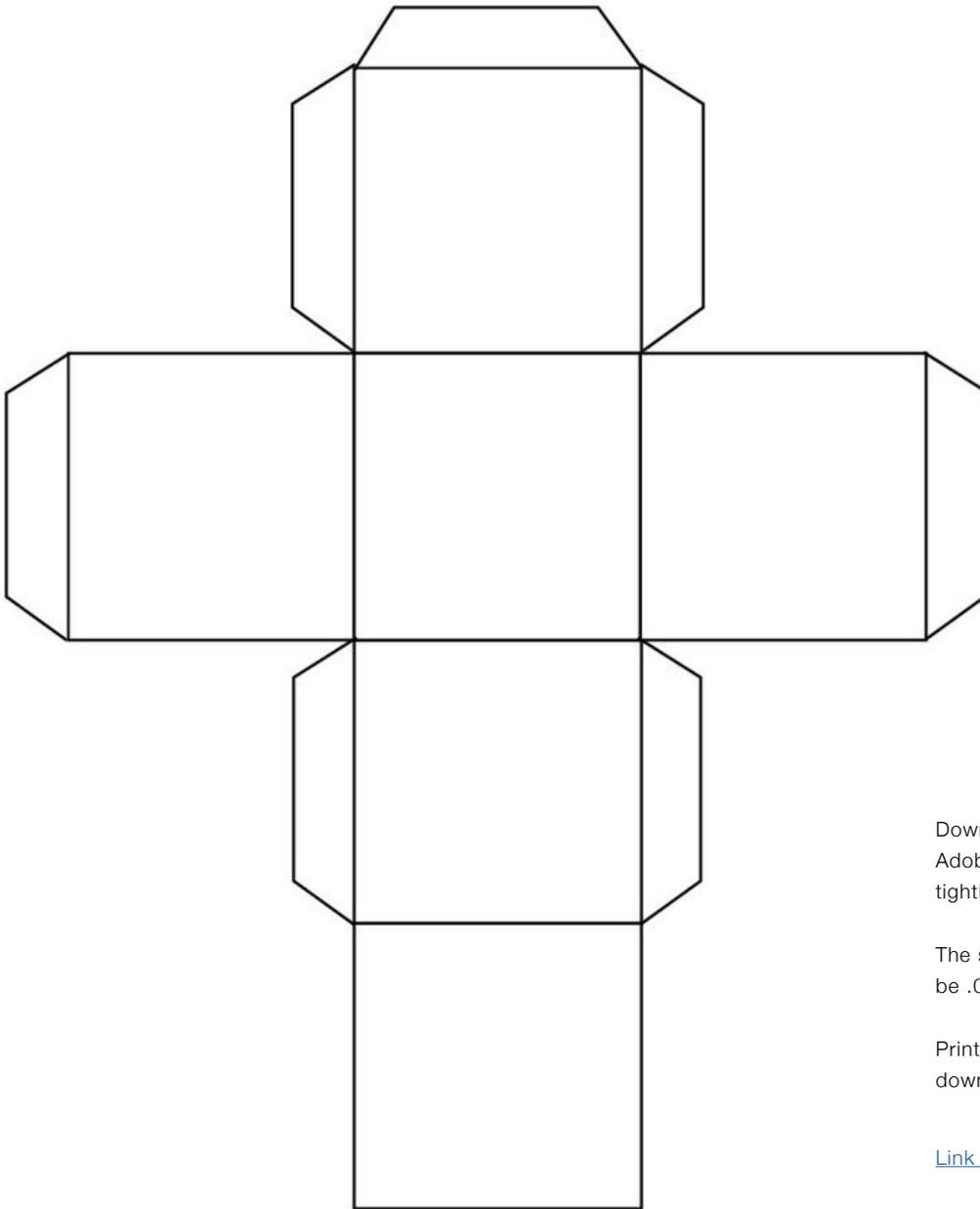
Your Voice 02

Voice you are communicating with 02



Your Voice 03

Voice you are communicating with 03

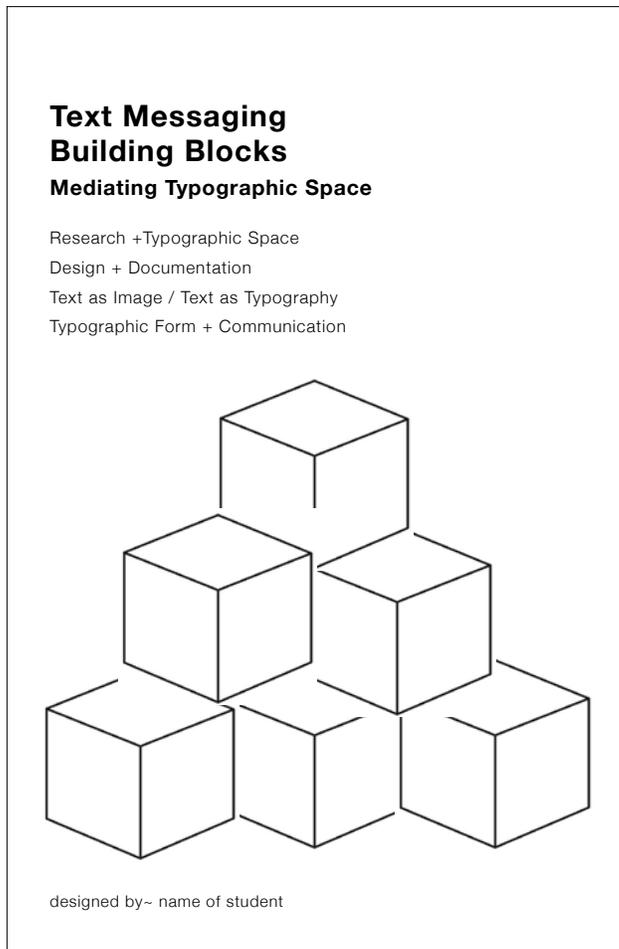


Download and retrace it in Adobe Illustrator so that it fits tightly within an 11" X 17" document.

The stroke weight of the outline should be .0125" or lighter.

Print it out, trim it and fold it down to make cubes.

[Link to cube template](#)



24" X 36"  
Poster  
Printed in full color

*Design a poster with the documentation of an arrangement of your 3D cubes. Learn to photograph with care and showcase your work!*

*How can the text messaging be organized to create an interesting and provocative narrative?*

*How can the typography systems reveal the different voices, tones and the "mood" of the conversations?*

*Can typography represent the conversations effectively and reveal new modes of communications?*

*Deadline:  
Tuesday, December 08*

Project 03

# Text Messaging / Building Blocks Making Friends / Mediating

Research + Typographic Space / Design + Documentation Text as Image / Typographic Form + Communication

Learning outcomes and objectives

Developed excellent craft in engineering 3D paper models. Each round of 3D models improved in craftsmanship and skill.

1 2 3 4 5 6 7 8 9 10

Stayed current with process and each round of presentations of your work [research] showed investment in time and a commitment to the evolution of the project and finding successful solutions to the design project.

1 2 3 4 5 6 7 8 9 10

Identify, specify, and classify printing types and fonts of historical and cultural significance through the design, typesetting and publishing of six cubes that display typographic content of text messaging.

1 2 3 4 5 6 7 8 9 10

Become even more familiar with the history, purpose and intention of typographic form and articulated your thoughts and ideas with confidence and a demonstration of a clear understanding of your process.

1 2 3 4 5 6 7 8 9 10

Designed typographic systems [character styles] to create a visual hierarchy. Assigned styles to represent unique voices and presented your research about how text messaging can be communicated in a unique and attractive format.

1 2 3 4 5 6 7 8 9 10

Learned to position text within a modular grid and create variations in a layout in order to see the range of possibilities within a design system. Line spacing, letter spacing and typographic variations are used effectively.

1 2 3 4 5 6 7 8 9 10

Final layouts feel consistent and cohesive [typography, grid, alignment, hierarchy, color + system]. Panels were not overly crowded and difficult to interpret because of effective use of white space. Successfully designed a series of cubes that are engaging and interesting to experience. The pacing and rhythm of the distribution of text was highly considered. [the principles of design are highly considered]

1 2 3 4 5 6 7 8 9 10

Project 03 was approached with a high level of interest and commitment and the quality of work is a result of a positive attitude and effective use of studio time.

1 2 3 4 5 6 7 8 9 10

Designed 3 cubes of text that are attractive, fun to navigate and look at and are engaging. Readability and legibility in graphic design are considered and rigorously explored.

1 2 3 4 5 6 7 8 9 10

Effectively documented the 3D work [cubes] and translated the imagery into a successful 2D poster format. Photographs of the arrangements of the cubes for the final poster are thoughtfully created and the overall poster design is a hallmark of graphic design.

1 2 3 4 5 6 7 8 9 10

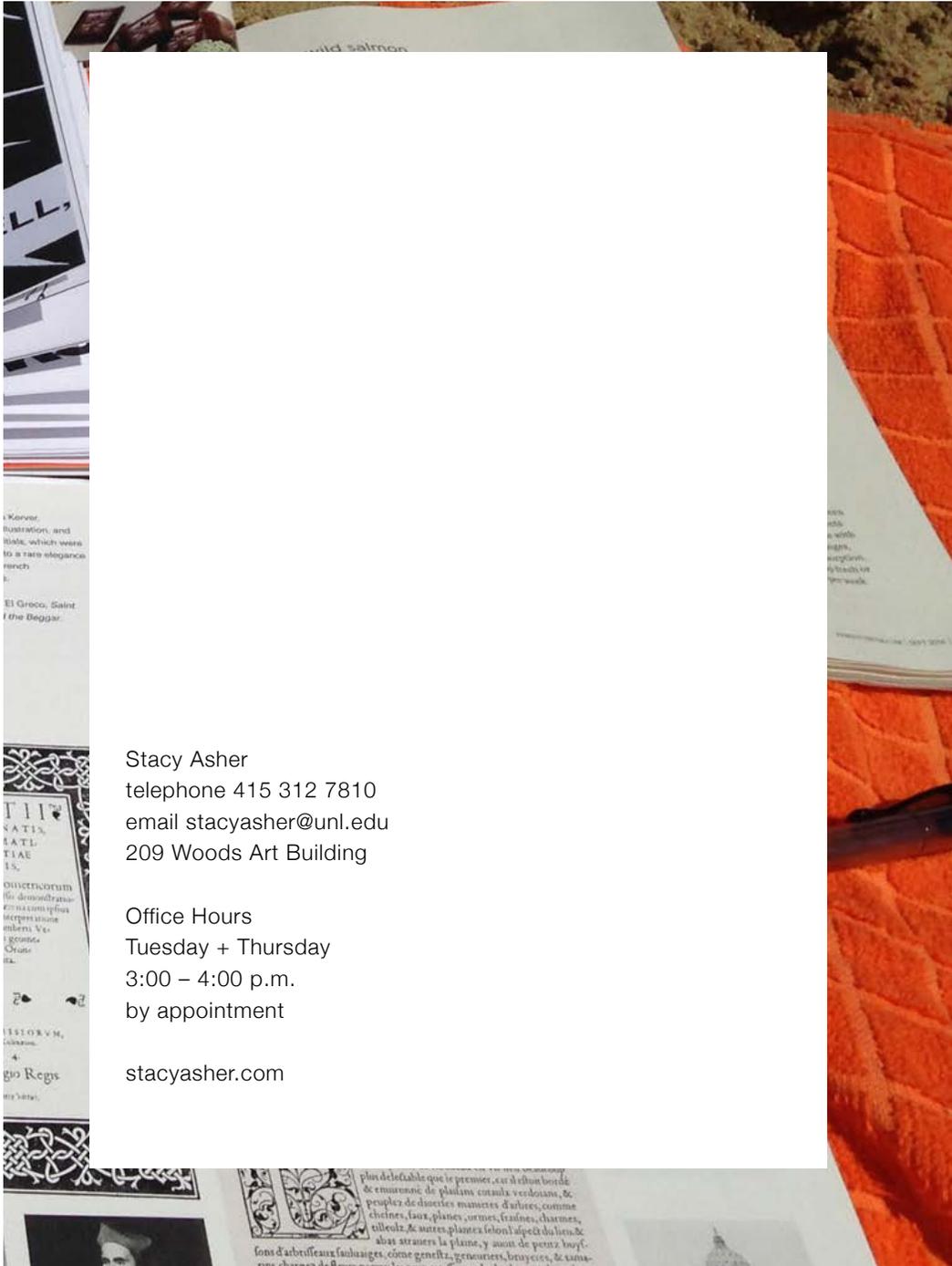
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209 Woods Art Building

Office Hours  
Tuesday + Thursday  
3:00 – 4:00 p.m.  
by appointment

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