

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

Syllabus

Stacy Asher
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209 Woods Art Building

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

stacyasher.com

Course Description

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

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

Course Web Site

http://stacyasher.com/GRPH223_Typography_UNL_Fall_2015.html

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Enter through Digital Arts Lab 208

Office Hours

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3:00 – 4:00 p.m.

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Learning Outcomes

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

Students will be able to identify, specify, and classify printing types and fonts of historical and cultural significance through completion of a final exam on typographic history.

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

Students will demonstrate skills using typography as a component of visual communication, through submission of design process documentation and final project work.

Students will 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 work.

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

The following topics will be covered

type identification / classification

letterform anatomy

typographic syntax

typographic resonance

typographic hierarchy

typographic space

structure

shaping the page

Become sensitive to the visual concerns of typography and typographic organizations of space.

Introduce industry terms and standards of typography.

Understand the potential of typography and how it can develop new ways of communicating, thinking, and problem solving.

Continue the development of problem solving skills and concepts.

Acquire design skills required for future career opportunities

Learn to work efficiently with digital technology, file management and tools as related to the design process.

Required Text

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

Suggested Text

Thinking with Type, 2nd revised and expanded edition: A Critical Guide for Designers, Writers, Editors, & Students, by Ellen Lupton

The Elements of Typographic Style, by Robert Bringhurst

Typography (Graphic Design in Context) Paperback, by Denise Gonzales Crisp, William F. Temple

Course Structure + General Policies

This course uses a studio format in which information from lectures, in-class demonstrations, group projects and design research are applied to hands-on projects that develop critical and creative processes. Students apply these practices to the production of projects while receiving and providing criticism in group discussions and individual critiques.

Working In Class

Always be prepared to work in class. It is recommended that you keep a sketch/note book that is exclusive for this class and the projects. Always have your sketch/notebook with you along with necessary files, studies, notes. If you have a laptop, always bring it. If you have the ability to store files online, do it to assure that you always have access to your latest files. You will also be required to maintain a directory of files that will be shared through Google Docs. This may require you to sign up for a gmail account.

Software Instruction in Class

Except for occasional review or explanations, teaching software is NOT the primary focus of the class. It is assumed that you come to this class with a basic understanding of the required software. Students can use online lessons, reference books and tutorials taught in the digital lab to further develop application knowledge.

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

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

Preparation for Class

Students are to be prepared at the start of each class with assigned work and supplies. Continual lack of preparation will impact your final grade. A large percentage of class time for this course will be spent in guided discussion as lectures, project critiques and seminars. Students should therefore, expect that this course will follow a “hybrid” lecture/studio format, and that much of the individual project work will develop outside of the class.

Students will plan to spend class time working on project work or research for this class. Text and e-mail messaging, engaging in social media is not allowed during class time. Cell phones are not permitted in class except to retrieve photographs or data that is pertinent to course work.

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

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

Reading Assignments

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

Lab fee

There is a \$35 lab fee for this course some of which may be allocated towards printing expenses applied directly towards "Paper Cut" account. Not all materials will be provided from this fee. When necessary you will need to purchase additional supplies yourself.\

Required Materials + Equipment

External hard drives for backup, archiving and file transfer.

A dedicated sketchbook.

2-3" black, three-ring binder to archive process.

Laptop with Adobe Creative Suite.

Please see <http://arts.unl.edu/art/computer-specifications>

for the Department's Computer Laptop requirement specifications.

Additional materials as needed.

Attendance

Consistent and prompt attendance develops responsible professional behavior. Students are expected to attend all sessions of courses for which they are registered. Tardiness is defined as being ten minutes late for class or departing before class has been dismissed. Three tardies count as one absence. Only two unexcused absences will be allowed. The 3rd absence will lower your final semester grade by one letter; 4th results in two letter grades; 5th results in failure.

Field trips, outside lectures, and any other special events that take place outside of the classroom during class time will also count towards attendance. Students should be informed that the allotted absences [2] are to accommodate routine illness, weddings, car trouble, etc. Doctor appointments, advisor conferences, trips to supply stores and labs, employment, etc., should not be scheduled to conflict with class. Faculty cannot be placed in the position of determining which absences are excusable and which are not. Prolonged illness should be verified by a physician and may require the student to withdraw from class if he/she cannot complete work in a comprehensive and timely manner.

Critique + Participation

Class critiques and review of work will be ongoing and are an integral part of the course. Criticism shall be of a constructive nature, with the intent of helping your classmate develop his/her skills. Critique of your classmate's work will assess both strengths and weaknesses. It is no help to simply praise work. Designers really only learn from their mistakes. Students **MUST** take notes when being critiqued, whether by group or one-on-one with instructor.

Grading Policy

Approximately 70% of the course grade is based on assigned projects and exercises. There will be a minimum of 4 major projects during the semester with project details outlined on Blackboard for more specific requirements and objectives.

Approximately 10% of the course grade is based on final process books. Roughly 10% of the course grade is based on active participation in group discussion, doing the assigned reading and completing assignments on time. Please see the course schedule posted on the course web site for specific reading assignments and activities for each day. Roughly 10% of the course grade will be based on written/research assignments, and exams or quizzes.

Grades will be determined based upon several evaluation criteria. These include your successful and timely completion of class assignments, the ability displayed by you to address the conceptual and design issues imposed by the assignments, your workmanship and your participation in class critiques and discussion.

Deadlines

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

Process Book

Students are required to keep a process book [3 ring binder] of all phases of work for each project. The process book is a comprehensive record of your research and investigations. It should be organized and easy to follow and should represent how students think about each project and how they strategically create solutions for each design challenge. A digital publication [.pdf] will be designed as a final project.

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 4 @ 25 points each = 100 points

Final Examination = 100 points

Process Book / Documentation = 100 points

Participation = 100 points

Total possible points: 800 points

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

Grading Standards/Descriptions:

The grading scale is 97-100% = A+, 93-96 = A, 90-92 = A-, 87-89 = B+, 83-86 = B, 80-82 = B-, etc. The following grade descriptions clarify the meaning of letter grades and the grading scale: *C- is not a passing grade for a Department Art & Art History art major.

Letter grade: A = 90% - 100%

The student completes all requirements, on time, in an excellent manner. The required representations are creative, provocative, well developed, exquisitely executed and of impeccable craft. The student generates studies that are not explicitly assigned but contribute to the development of the project(s) or to their own understanding. The student is actively involved in questioning and deliberating upon the issues involved. The student makes excellent, consistent progress.

Letter grade: B = good 80% - 89%

The student completes all requirements, on time, in a good manner. The required representations are creative, well developed and carefully executed. The student generates studies that are not explicitly assigned but which contribute to the development of the project(s) or to their own understanding. The student is involved in questioning the issues involved. The student makes good, consistent progress.

Letter grade: C* = average 70% - 79%

The student completes all requirements, on time, in an average (acceptable) manner. The required representations are average in development and craft. The student makes average progress.

Letter grade: D* = 60% - 69%

The student completes all requirements in a poor manner. The required representations are underdeveloped and without dedication. The student makes poor progress. Students who earn this grade will be discouraged from continuing in the program.

Letter grade: F* = 0 - 59%

The student submits unacceptable work or no work. The required representations are not developed and without dedication. The student makes unacceptable progress and is therefore unprepared to continue in the program.

Plagiarism

Cheating is the actual or attempted practice of fraudulent or deceptive acts for the purpose of improving one's grade or obtaining course credit; such acts also include assisting another to do so. Typically such acts occur in relation to examinations. However, it is the intent of this definition that the term "cheating" not be limited to examination situations only, but that it include any and all actions by a student that are intended to gain an unearned academic advantage by fraudulent or deceptive means. Plagiarism is a specific form of cheating which consists of the misuse of the published and/or unpublished works of others by misrepresenting the materials (i.e. their intellectual property) so used as one's own work. Penalties for cheating and plagiarism range from a zero or "F" on a particular assignment, through an

“F” for the course, to expulsion from the university. For more information on the University’s policy regarding cheating and plagiarism, refer to the University Catalog (Policies and Regulations).

Documentation

Students are required to turn in to Box@UNL all work produced for the class, including process, and final presentation results. Photographic documentation of students in process throughout the semester will be produced for future presentations.

Files + Materials

All students will have access to the box.unl.edu server to store class files during the semester. Files can be accessed from anywhere (the classroom, dorm room, home) so there will be no excuse for not being prepared for working in class. All files (machine & server) must be backed up regularly on an external hard drive. All class files will be deleted two weeks after the final class. Students must follow course guidelines for file naming and organization.

Students with Disabilities

You must be registered with Services for Student with Disabilities on Campus in order to receive accommodation. Their phone number is: 402-472-3787. You must identify yourself to the instructor in a timely manner as an individual with a disability when seeking an accommodation.

Documentation

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

Students are required to keep a process book [3 ring binder] of all phases of work for each project. At times I may request that I access your course

projects and process books for documentation. Various projects and you may be required to submit your work for public documentation.

Research Paper with Annotated Bibliography

Each student will turn in a final research paper that includes 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 as featured in the Recommended Reading list, followed by a 100-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.

Students will submit their final research paper and presentations to the instructor as digital files [.pdf format] Students will simultaneously submit their papers to Turnitin, the plagiarism prevention website at www.turnitin.com.

Supply List

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

- Schaedler Precision Rulers
- Scissors
- X-Acto Knife and #11 blades
- Cutting mat
- Drafting Tape or artist's tape, white
- External jump drive for storage, transfer and backing up files.
- Digital Camera
- Xeroxes as needed
- Sketchbook
- Various drawing tools
- Various brushes [full range of size and qualities]
- Black, 3-ring binders for process books [3 total]
- PUSH PINS

A small digital camera will also be useful. If you don't have one, there are a few cameras that belong to the Department of Art + Art History's [Digital Lab](#).

Recommended Reading - Historical Research

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

- Bolter, Jay David. *Writing Space: Computers, Hypertext, and the Remediation of Print*. Mahwah, N. J.: Lawrence Erlbaum Associates, 2001.
- Bojko, Szymon. *New Graphic Design in Revolutionary Russia*. New York: Praeger, 1972.
- Bosshard, Hans Rudolf. *Der Typografische Raster/The Typographic Grid*. Sulgen, Switzerland: Verlag Niggli, 2000.
- Boyarski, Dan, and Christine Neuwirth, Jodi Forlizzi, and Susan Harkness Regli. "A Study of Fonts Designed for Screen Display." *CHI 98* (April 1998): 18–23.
- Bringhurst, Robert. *The Elements of Typographic Style*. Vancouver: Hartley and Marks, 1992, 1997.
- Brody, Neville, and Blackwell, Lewis. *G3: New Dimensions in Graphic Design*. New York: Rizzoli, 1996.
- Burke, Christopher. *Paul Renner: The Art of Typography*. New York: Princeton Architectural Press, 1998.
- Burns, Aaron. *Typography*. New York: Van Nostrand Reinhold, 1961.
- Bruckner, D. J. R. *Frederic Goudy*. New York: Harry Abrams, 1990.
- Cafilisch, Max. *Schriftanalysen: Untersuchungen zur Geschichte typographischer Schriften*. St Gallen: Typotron, 2003.
- Cantz, Hatje. *Karl Gerstner: Review of 5 x 10 Years of Graphic Design etc.* Ostfildern-Ruit, Germany: Hatje Cantz Verlag, 2001.
- Carter, Harry. *A View of early typography. The Lyell Lectures, 1968*. Oxford: The Clarendon Press, 1969; rev edn London: Hyphen Press, 2002 (with an introduction by James Mosley).
- Carter, Rob. *American Typography Today*. New York: Van Nostrand Reinhold, 1989.
- Carter, Sebastian. *Twentieth Century Type Designers*. New York: W. W. Norton & Co., 1995.
- Chang, Amos I. *The Tao of Architecture*. Princeton, NJ: Princeton University Press, 1981.
- Craig, James, Korol Scala, Irene, and Bevington, William.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

- Drucker, Johanna. *The Alphabetic Labyrinth: The Letters in History and Imagination*. London: Thames and Hudson, 1995
- Dwiggins, William Addison. *Layout in Advertising*. New York: Harper and Brothers, 1948.
- Earls, David. *Designing Typefaces: Insight*, Rockport Publishers, 2002.
- Eckersley, Richard et al. *Glossary of Typesetting Terms*. Chicago: University of Chicago Press, 1994.
- Eisenstein, Elizabeth L. *The Printing Press as an Agent of Change: Communications and Cultural Transformations in Early Modern Europe*. Cambridge University Press, 1979
- Elam, Kimberly. *Grid Systems: Principles of Organizing Type (Design Briefs)*
- Elam, Kimberly. *Geometry of Design*. New York: Princeton Architectural Press, 2001.
- Elam, Kimberly. *Expressive Typography: The Word as Image*. New York: Van Nostrand Reinhold, 1990.
- Eskilson, Stephen. *Graphic Design: A New History*: Yale University Press, 2007.
- Evans, Poppy. *Forms, Folds, and Sizes: All the Details Graphic Designers Need to Know but Can Never Find*. Beverly, MA: Rockport Publishers, 2004.
- Felici, James. *The Complete Manual of Typography: A Guide to Setting Perfect Type*. Berkeley, CA: Peachpit Press, 2003.
- Fiske, John. "Popular Culture" in Franc Lentricchia and Thomas McLaughlin, eds. *Critical Terms for Literary Study*. Chicago: The University of Chicago Press, 1995.
- Friedl, Fiedrich, Ott, Nicolaus, and Stein, Bernard. *Typography: An Encyclopedic Survey*. New York: Black Dog, 1998.
- Friedman, Mildred, ed. *De Stijl: 1917–1931, Visions of Utopia*. New York: Abbeville Press, 1982.
- Frutiger, Adrian. *Type, Sign, Symbol*. Zurich: ABC Verlag, 1980.
- Gardner, William. *Alphabet at Work*. New York: St. Martins Press, 1982.
- Gerstner, Karl. *Designing Programmes*. Switzerland: Arthur Niggli Ltd., 1964.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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- Hiebert, Kenneth J. *Graphic Design Processes: Universal to Unique*. New York: Van Nostrand Reinhold, 1992.
- Hinrichs, Kit. *Typewise*. Cincinnati: North Light, 1990.
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- Hurlburt, Alan. *The Grid. A Modular System for Design*. New York: Van Nostrand Rheinhold, 1978.
- Jaspert, W. Pincus, Berry, W. Turner, Jaspert, W. P., and Johnson, A. F. *The Encyclopaedia of Typefaces*. New York: Blandford Press, 1986.
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- Jury, David. *About Face: Reviving the Rules of Typography*. East Sussex, UK: RotoVision, 2001.
- Jute, André. *Grids: The Structure of Graphic Design*. Switzerland: RotoVision, 1996.
- Kane, John. *A Type Primer*. Upper Saddle River, NJ: Prentice Hall, 2003.
- Kelly, Rob Roy. *American Wood Type 1828–1900*. New York: Van Nostrand Reinhold, 1969.
- Kepes, Gyorgy. *Sign, Symbol, Image*. New York: George Braziller, 1966.
- Kinross, Robin. *Modern Typography: An Essay in Critical History*. London: Hyphen Press, 1992.
- Kunz, Willi. *Typography: Macro+Micro Aesthetics*. Switzerland: Verlag Arthur Niggli, 1998.
- Knobler, Nathan. *The Visual Dialogue*. New York: Holt, Reinhart and Winston, 1967.

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

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

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

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

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

Manovich, Lev. *The Language of New Media*. Cambridge: MIT Press, 2002.

Meggs, Phillip. *The History of Graphic Design*. New York, NY: John Wiley & Sons. 1998.

Meggs, Philip, and Carter, Rob. *Typographic Specimens: The Great Typefaces*. New York: John Wiley & Sons, 1993.

Meggs, Philip B., and McKelvey, Roy, eds. *Revival of the Fittest: Digital Versions of Classic Typefaces*. New York: RC Publications, 2000.

Meggs, Philip B. *Type and Image: The Language of Graphic Design*. New York: John Wiley & Sons, 1989.

McCoy, Katherine and Michael McCoy. *Cranbrook Design: The New Discourse*. New York: Rizzoli, 1990.

Macmillan, Neil. *An A-Z of Type Designers* Published by Yale University Press, 2006

McLean, Ruari. *The Thames and Hudson Manual of Typography*. Thames and Hudson, 1980

McLuhan, Marshall. *The Gutenberg Galaxy. The Making of Typographic Man*. Toronto: University of Toronto Press, 1962.

McMurtrie, Douglas. *The Book: The Story of Printing and Bookmaking*. New York: Dorset Press, 1943.

Morison, Stanley. *Letter Forms*. London: Nattali & Maurice, 1968.

Morison, Stanley. *A Tally of Types Cut for Machine Composition and Introduced at the University Press, Cambridge 1922-1932*.

Morison, Stanley. *First Principles of Typography*. Cambridge, England: Cambridge University Press, 1936.

Moulthrop, Stuart. "You Say You Want a Revolution? Hypertext and the Laws of Media." *The New Media Reader*. Noah Wardrip-Fruin and Nick Monfort, eds. Cambridge, Mass.: MIT Press, 2003. 691–703.

Müller-Brockmann, Josef. *The Graphic Artist and his Design Problems*. Switzerland: Arthur Niggli Ltd., 1961.

Nesbitt, Alexander. *The History and Technique of Lettering*. New York: Dover, 1950.

Nielsen, Jakob. *Designing Web Usability*. Indianapolis: New Riders, 2000.

Noordzij, Gerrit. *Letterletter: An Inconsistent Collection of Tentative Theories That Do Not Claim Any Authority Other Than That of Common Sense*. Vancouver: Hartley and Marks, 2000.

Ong, Walter. *Orality and Literacy: The Technologizing of the Word*. New York: Methuen, 1982.

Pardoe, F. E. *John Baskerville of Birmingham: Letter-Founder and Printer*. London: Frederick Muller Limited, 1975.

Perfect, Christopher, and Austen, Jeremy. *The Complete Typographer: A Manual for Designing with Type*. Englewood Cliffs, NJ: Prentice Hall, 1992.

Petersen, Ad. Sandberg: *Designer + Director of the Stedelijk*. Rotterdam: 010 Publishers, 2004.

Poynor, Rick. *Designing Pornotopia: Travels in Visual Culture*. Laurence King Publishing, 2006

Poynor, Rick. *Typography Now: The Next Wave*. Yale University Press, 2003

Poynor, Rick. *No More Rules: Graphic Design and Postmodernism*, Yale University Press, 2003

Poynor, Rick. *Communicate: Independent British Graphic Design Since the Sixties*. David Crowley, Nico Macdonald, Barbican Art Gallery, John O'Reilly Contributor Rick Poynor, David Crowley, Nico Macdonald, John O'Reilly: Yale University Press, 2004

- Poynor, Rick. *Typographica*. New York: Princeton Architectural Press, 2002
- Quay, David, and Broos, Kees. *Wim Crouwel Alphabets*. Amsterdam: BIS Publishers, 2003.
- Rand, Paul. *Design Form and Chaos*. New Haven: Yale University Press, 1993.
- Rehe, Rolf F. *Typography: How to Make It Most Legible*. Carmel, CA: Design Research Publications, 1974.
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**Web Sites Dedicated to Design and
Typography**

www.adobe.com
www.andreubalius.com
www.balladora.blogspot.com
www.bitstream.com
www.cgm.cs.mcgill.ca/~luc/fonts.html
www.chronotext.org
www.counterspace.motivo.com
www.designobserver.com
www.designingwithtype.com
www.emigre.com
www.etapes.com
www.eurotypo.com
www.fonthaus.com
www.fonts.com
www.userpage.fu-berlin.de/~cantsin/permutations
www.gutenberg.de/museum.htm
www.hillmancurtis.com
www.hi-res.net
www.identifont.com
www.inputoutput.de
www.itcfonts.com
www.klingspor-museum.de/EUeberdasMuseum.html
www.laurenceking.co.uk
www.microsoft.com/typography
www.museum.antwerpen.be/plantin_moretus
www.museumfuerangewandtekunst.frankfurt.de/index_2.html
www.nenne.com/typography
www.octavo.com
www.optimism-modernity.org.uk
www.page-online.de/index.php
www.pala8.blogspot.com
www.papiermuseum.ch
www.paris.blog.lemonde.fr
www.posterpage.ch/pbookm.htm
www.plainlanguagenetwork.org
www.printing-museum.org/en/information/access/index.html
www.promo.net/pg/
www.stbride.org/
www.thetypestudio.com
www.tomato.co.uk
www.typebooks.org
www.typeoff.com
www.typeevents.com
www.typographer.org
www.typographi.com
www.typographicdesign4e.com
www.typolexikon.de
www.typophile.com
www.typotheque.com
www.weareallastronauts.de
www.yeehawindustries.com

Type Distributors

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

www.foundrytypes.co.uk
www.hollandfonts.com
www.houseind.com
www.identifont.com
www.itcfonts.com
www.linotype.com
www.lineto.com
www.lucasfonts.com
www.luth.no
www.macfonts.com
www.microsoft.com/typography
www.myfonts.com
www.p22.com
www.pampatype.com
www.secretionix.pt
www.stixfonts.org
www.stormtype.com
www.teff.nl
www.thedesignencyclopedia
www.typebox.com
www.typosfonderie.com
www.typographer.com
www.typonauten.de
www.typophile.com
www.typosphere.com
www.typography.art.udel.edu
www.typehype.net
www.veer.com/products/type/
www.wcfonts.com
www.webfxmall.com/fonts
www.1001Fonts.com
www.stormtype.com

Type Foundries

www.adobe.com
www.agfamotype.com
www.bertholdtypes.com
www.bitstream.com
www.chank.com
www.digitalthread.com
www.dutchtypelibrary.com
www.emigre.com
www.extensis.com/suitcase
www.fontbureau.com
www.fontcraft.com
www.fontexplorer.com
www.fontfabrik.com
www.fontfont.com
www.fonthaus.com
www.fonthead.com
www.fontpool.com
www.fontshop.com

Design Organizations

American Institute of Graphic Arts (AIGA)

Art Directors Club of New York

Association Typographique Internationale (ATypI)

British Design and Art Direction Club (D&AD)

Graphic Artists Guild

International Council of Graphic Design Associations

International Society of Typographic Designers (ISTD)

Society for Environmental Graphic Design (SEGD)

Society of Graphic Designers of Canada (GDC)

Society of Typographic Aficionados (STA)

Type Directors Club (TDC)

The Typophiles

University and College Designers Association (UCDA)

Additional Resources

AIGA

What designers need to know

www.aiga.org/guide-designersneedknow/

Who becomes a designer?

<http://www.aiga.org/guide-whobecomesdesigner/>

What is graphic design

<http://www.aiga.org/guide-whatisgraphicdesign/>

Unleashed: Designer as Author Thesis Projects

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

Russian Avant-Garde Books

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

www.moma.org/exhibitions/2002/russian/index.html

Design films by Hillman Curtis

www.hillmancurtis.com/hc_web/film_video.shtml

The Art of the Title Sequence, with clips.

www.artofthetitle.com/

A good source for sharing resources

www.creativecommons.org

The Letter Fountain

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

Kern Type, the kerning game

<http://type.method.ac/>

Thirteen typefaces for graphic designers | David Airey ...

www.davidairey.com/13-typefaces-every-graphic-designer-needs/

The 100 best free fonts | Design | Creative Bloq

<http://www.creativebloq.com/graphic-design-tips/best-free-fonts-for-designers-1233380>

Typography rules and terms | Typography | Creative Bloq

www.creativebloq.com/typography/what-is-typography-123652

Thinking with Type

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

Study Topics

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

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

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

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

Demonstrate an understanding of type anatomy, classification and history

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Typographic Sorts

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

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

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Student Commitment

Course Structure + General Policies

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

Date_____ 2015

Signature _____

Print Name_____

Address _____

Phone_____

email _____

Why are you interested in this course on typography?

What do you expect to achieve from this course?

What are your artistic strengths?

What are your personal strengths?

What do you like to read?

Typography

date _____

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Natalie Dettmer _____

Jacob Eiserman _____

Samantha Evans _____

Emily Gauger _____

Courtney Hill _____

Coleman Munsterman _____

Tiah Northway _____

Emily Phillips _____

Abigail Rohde _____

Megan Rook _____

Kyle Shemek _____

Feipu Song _____

Helen Stigge _____

Allison Sutton _____

Ali Syafie _____

Danley Walkington _____

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