

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 completion of a final exam on typographic history.

Explain the significance of typographic history, with an emphasis on learning the ways in which typography, as a discipline, has been influenced by the economic, social and / or political conditions of a place and time, through participation in group research and presentation, submission of annotated project bibliographies, and writing of final project content.

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

Develop the ability to present research in an effective manner.

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

Survey of the History of Typography

Group Presentations

Students will be working in small groups for this project. Each group will be responsible for researching an assigned period of time in the history of typography. Groups will be responsible for preparing a short presentation that is inclusive of their research. Presentations will be designed to highlight the significance of the specified period in typographic history. Presentations will demonstrate an understanding of the ways in which typography, as a discipline, has been influenced by the economic, social and / or political conditions of a place and time.

A comprehensive study of the time period assigned will be produced. Each group will discuss **architectural styles**, significant works of art, social and cultural influences as well as technological breakthroughs that contributed to the development of typography for the assigned time

period. Each presentation will include an adequate number of illustrations to support the key concepts. All references will be cited in a bibliography at the end pages of your presentation. Topics to be covered are listed under the time period assigned, however, you are not limited to these and additional topics are encouraged to be discovered.

A 24-32 page booklet and a digital presentation of the digital booklet will be produced. The content of your research will be formatted using a template for the layout of the presentations. The template will consist of a basic layout built in InDesign. The template will introduce you to principles of effective page layout, the grid, hierarchy and control of white space.

Each student will be required to include in their annotated bibliography at least 5 readings that pertain to the time period of their groups presentation. Each group will be responsible for presenting the essential information for their assigned topic to the class. Each student will be responsible for contributing to the project's contents and design. Everyone must carry their own weight. The presentation 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.

Questions from the presentations will be included in the Final Exam at the end of the semester and will be an assessment of your understanding of all the material covered in the presentation. **Each publication will include at least 10 annotations for the bibliography of your booklet. This means that each person is required to submit 5 annotations.**

<https://owl.english.purdue.edu/owl/resource/747/02/>

The majority of cited research will take place outside of the internet. If an internet 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 your 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, 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

Plan the content

Beginning

Introduce yourself and the others who are doing the presentation

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

Middle

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

End

Summarize
Give a conclusion

Questions

Group 5 The late 19th century and the early years of the 20th century

A.D. 1850-1960's

William Morris, Arts and Crafts Movement, Edward Johnston: The Search for a Standard Alphabet, Le Corbusier and the grid, De Stijl, Vilmos Husza: the Dutch avant-garde journal, Theo van Doesburg, Stanley Morrison, Eric Gill, Type and the avant-garde artists of the early twentieth century: Jan Tschichold, Piet Zwart, John Heartfield, Filippo Marinetti, Herbert Bayer and the Bauhaus, Alexei Brodovitch, Russian Constructivist, Paul Renner and Futura, Josef Müller Brockmann.

Group 6 The late 20th Century

A.D. 1960-1990

Typography and the road sign, The Basel School of Design, 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

Group 7 The early 90's to the present

A.D. 1990-the present

Digital Design Tools [Adobe] Deconstruction and Typography, Barry Deck's typeface Template Gothic, Emigre Fonts, Rudy Vanderlans, Cranbrook Academy of Art, Ed Fella, P. Scott Makela, Typographic Innovation: Stephan Sagemeister, Matthew Carter, David Carson, Martin Venezky, Rick Poynor, Hoefler & Frere Jones, Web Safe Fonts, Type and the Internet [CSS + html etc.] Cell Phones, hand held video games, iPhone, iPad, 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.

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

Collaboration

Each student will create their own layouts, all using the same underlying grid. You must use one of the following typefaces for your layouts. Each student will design a template and then chose the best layout from the group to proceed with.

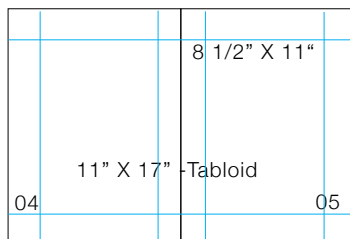
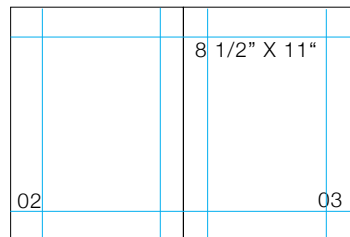
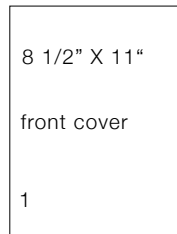
| | |
|-----------------|--------------------|
| Helvetica | Baskerville |
| Bembo | Bodoni |
| Caslon | Century Schoolbook |
| Clarendon | Didot |
| Franklin Gothic | Univers |
| Futura | Garamond |
| Gill Sans | Avant Garde Gothic |

All presentation layouts will be produced using an 8 1/2" X 11" letter page size format, portrait. A grid must be established and followed on all pages of the booklet publication. *Each student will complete 50 studies to illustrate an in-depth investigation into grid and system.*

study topics

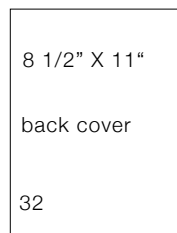
visual hierarchy / fibonacci sequencing
structure and alignment
use of the grid
value and shades of gray [in bodies of text]
typographic variations for emphasis
margins
column width
characters per line
typographic etiquette
typographic rags
leading
kerning
alignment
Image quality: high resolution
Images converted from RGB / CMYK
pagination and sequencing

Typography
Course Projects
Spring 2015



page count must
be divisible by 8.

minimum = 24
maximum = 32



A 24-32 page booklet and a digital presentation of the digital booklet will be produced. The content of your research will be formatted using a template for the layout of the presentations. The template will consist of a basic layout built in InDesign. The template will introduce you to principles of effective page layout, the grid, hierarchy and control of white space

Your group will present your final design and publication back to the class during final critique.

All publications will be published to issuu.

<http://issuu.com/>

name_____

Project 03

Typography / History evaluation

Learning outcomes and objectives

Presentation of research illustrates the ability to identify, specify, and classify printing types and fonts of historical and cultural significance.

1 2 3 4 5 6 7 8 9 10

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

1 2 3 4 5 6 7 8 9 10

Successfully submitted comprehensive bibliographies and provided necessary image credits. Annotated bibliography will include at least 5 readings that pertain to the time period of group presentation.

1 2 3 4 5 6 7 8 9 10

Level of research and accuracy of content

Cited research occurred beyond the facility of the internet. The Internet was used primarily to locate resources in print format and to obtain a general idea of the topics to further research.

1 2 3 4 5 6 7 8 9 10

A comprehensive study of the time period assigned was produced. Discussed architectural styles, significant works of art, social and cultural influences as well as technological breakthroughs.

1 2 3 4 5 6 7 8 9 10

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

1 2 3 4 5 6 7 8 9 10

Quality of presentation

Presentation was thorough, concise: adequate length A 20-30 minute digital presentation with visual examples was produced.

1 2 3 4 5 6 7 8 9 10

Successfully designed a presentation that was engaging and interesting to experience. Quality of voice and projection was considered. The pacing and rhythm of the visual aids was considered. Presentation included an introduction, middle and summary or conclusion.

1 2 3 4 5 6 7 8 9 10

Project 01 was approached with a high level of interest and commitment. You exhibited a positive attitude and made effective use of time. You became familiar with the history, purpose and intention of typographic form, while developing group dynamics, leadership skills and effective communications.

1 2 3 4 5 6 7 8 9 10

Craftsmanship

Image resolution of images and illustration is clear and effective. Page layout is consistent [typography, grid, alignment, hierarchy]. Slides were not overly crowded and difficult to interpret because of effective use of white space.

1 2 3 4 5 6 7 8 9 10

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.