

Typography
has one plain duty before it
and that is to convey information
in writing.
No argument or consideration
can absolve typography from this duty.
A printed work which cannot be read
becomes a product without purpose.

Emil Ruder
Typographie
1965

Today, at the level of mass-communications,
it appears that the linguistic message is indeed
present in every image:
as title, caption, accompanying press article,
film dialogue, comic strip balloon . . .
We are still, and more than ever,
a civilization of writing.

Roland Barthes
The Rhetoric of the Image
1977

**Design must
seduce, shape,
and perhaps more importantly,
evoke emotional response.**

April Greiman
Hybrid Imagery
1990

Letterforms surround us in our daily lives.
They permeate every aspect of the visual environment
and play an essential role in our information-hungry society.
The way in which we are presented with information
can substantially affect how we absorb it;
thought and meaning are diluted by poor arrangement
of forms on the page, and are similarly
clarified, reinforced, and elevated by skillful composition.

Typography is the point where content and form meet;
good typography is the successful union of the two.
As information technology promises to make everyone
capable of designing and producing printed documents,
the study of the arrangement of
visual information on a given surface
assumes a fresh significance,
if we are not to be blessed with
yet more typographic mediocrity.

from *Octavo*,
an international journal of typography
1987

*We use the letters of our alphabet everyday
with the utmost ease and unconcern,
taking them almost as much for granted
as the air we breathe.*

Douglas C McMurtrie
1888 – 1944

I am convinced that
intensive investigation
of elementary
typographic exercises
is a pre-requisite
for the solution of
complex typographic
problems.

Wolfgang Weingart
1985

GOALS

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Effective visual communication depends upon clear, appropriate, and functional typography. Explored to its full potential, typographic design has an inherent ability to inform, to facilitate the dissemination of ideas, to improve our visual environment, to enhance our aesthetic discernment, and to excite us visually. Letterforms are intrinsic to our culture; their history needs to be understood, their forms respected, and their use disciplined. Their potential for expression is limited only by our imagination.

The objective of this course is to help you understand the fundamental principles of typographic design and information design, in addition to working with the tools, vocabulary, and technology available to the graphic designer for producing typography. The desired outcome is a student capable of producing appropriate, discriminating, and inventive work.

- To learn the basics of what good typography is and how to achieve it; learning to see, to “taste,” and to make.
- To develop a love and respect for letters, their forms, history, vocabulary, and potential for expression and communication.
- To challenge you to explore and experiment with type.
- To learn the use of the tools available to the communication designer for producing good typography, on paper and online.
- To become an intelligent and discriminating user of these tools by working with them and evaluating their effectiveness.

PROCEDURES AND REQUIREMENTS

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“... solutions come from *within* the problem.
... ideas come from working with the material
and are not supplied or preconceived.”

Thomas Dietre, graphic designer and educator

This is a studio course, which means that class time will be spent working in the studio. We place a great deal of importance upon student/teacher interaction during the design process. Therefore, your presence in class is required. Absences will be frowned upon, but understanding that unforeseen circumstances will occur, we’ll overlook three absences. Four to six absences will drop your final grade by one letter grade; seven or more absences will earn you a failing grade. We suggest that you schedule doctor’s (and other) appointments for times other than class sessions. Concerning out-of-class work, you are expected to spend an adequate amount of time to keep up with class assignments; this may average around six hours per week.

Assigned projects will vary in content, complexity, and duration. Projects will be assigned with specifications and deadlines imposed. A failure to work within these constraints will affect the grade of the particular project. All projects will be critiqued, both in-progress and in final form. A final grade will be given each project, but we will be evaluating your performance all along. At any point, if something is unclear, don’t hesitate to ask us.

Critiques are a very important part of a studio course. They develop your ability to objectively evaluate your work and your colleagues' work. Critiques ask you to verbalize your thoughts, learn a new vocabulary, and, most importantly, they develop your ability to maturely accept criticism and work constructively with it. Your active verbal contribution will be expected and welcomed at all critiques.

One of the course requirements is to keep a 3-ring binder of your exercises, sketches, ideas, notations, and final pieces. Keep your sketches (from thumbnails to laser output) for every project and organize them for review at any time over the semester. This notebook provides you, your teachers, and anyone else interested in your work with a look at the breadth and depth of your design process. Find a method of editing and organizing your work that is logical and clear, and allows for adding new material as the course progresses. Anyone should be able to review your notebook at any time and understand its contents. At the end of the semester, you will turn in your notebook and a CD of all your final work. Failure to keep a notebook and hand it in will result in an Incomplete for your grade.

Recommended texts for this class are

Stop Stealing Sheep by Erik Spiekermann and E.M. Davis
Typography: Macro- and Micro-Aesthetics by Willi Kunz
The Elements of Typographic Style by Robert Bringhurst

These books are in the CMU Library and available on Amazon.com.

You will also need a Zip disk handy at all times.

GRADES

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Your final grade will be based on these criteria (each counting 33%):

Design Process:

idea generation and exploration,
evaluation of ideas,
development and refinement of a selected idea,
verbal presentation of your work.

Your Work:

the quality of your ideas,
the breadth of exploration and experimentation,
and the craftsmanship employed on the final pieces;
the overall organization and completion of your CD and notebook.

Your Attitude:

punctual attendance,
meeting of deadlines,
contributing at critiques,
dealing constructively with criticism,
exhibiting a full sense of commitment to this class and your work.

RECOMMENDED READING

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Bringhurst, Robert

The Elements of Typographic Style

Chappell, Warren

A Short History of the Printed Word

Gerstner, Karl

Compendium for Literates

Hiebert, Ken

Design Processes: universal and unique
Design Sources

Hofmann, Armin

Graphic Design Manual

Lupton & Miller

Design Writing Research

Muller-Brockman, Josef

Grid Systems in Graphic Design
History of Visual Communication

Rand, Paul

A Designer's Art
Design Form and Chaos
From Lascaux to Brooklyn

Rehe, Rolf

Typography: how to make it most legible

Ruder, Emil

Typographie

Ruegg, Ruedi

Basic Typography: Design with Letters

Spencer, Herbert

Pioneers of Modern Typography
The Visible Word

Tschichold, Jan

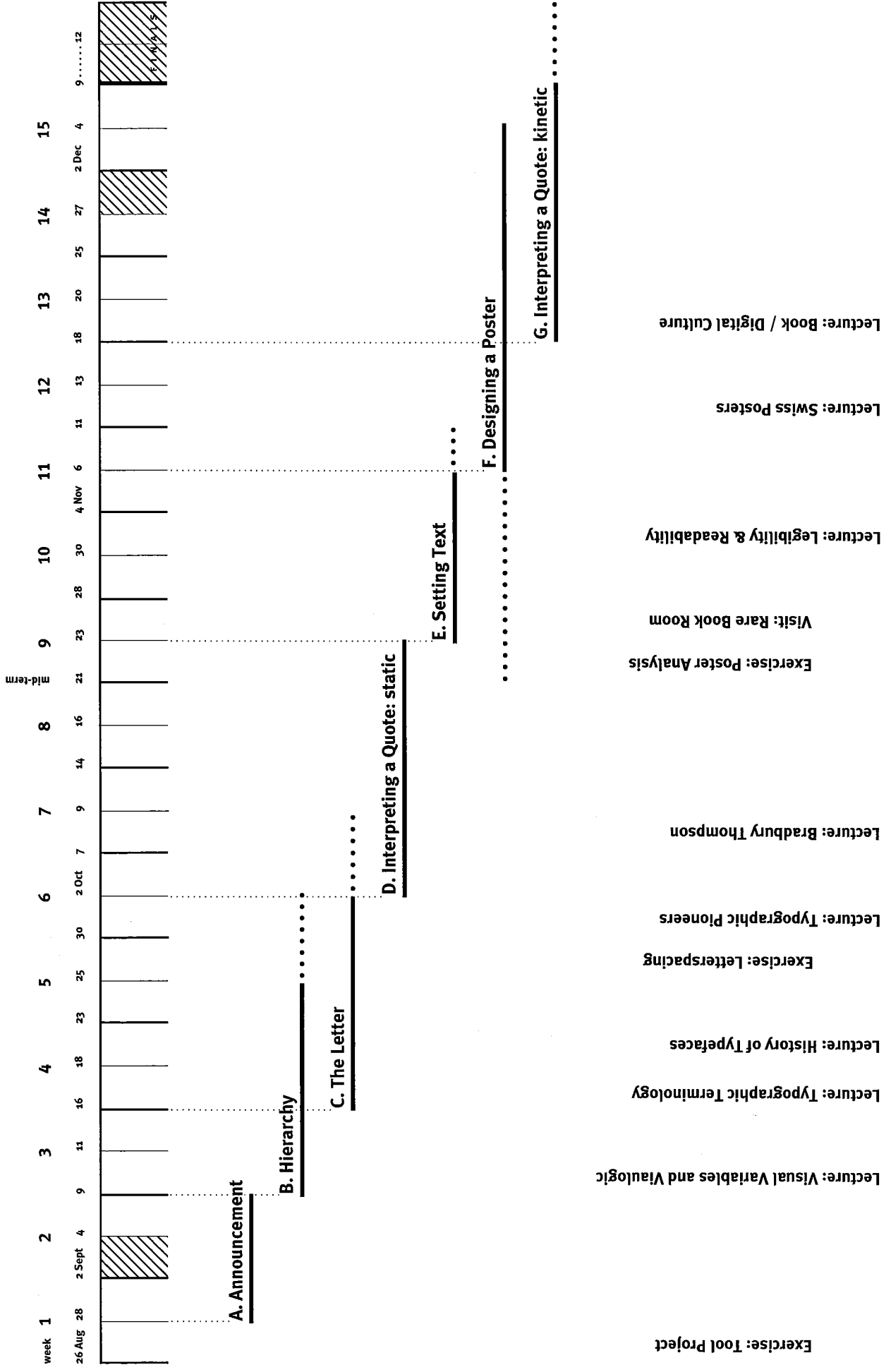
The New Typography

Tufte, Edward

The Visual Display of Quantitative Information
Envisioning Information
Visual Explanations

Wurman, Richard Saul

Information Anxiety
Information Architects



The Letter & the Typeface

Your goal is to capture the visual characteristics of a particular typeface. Each typeface has shapes, details, and nuances that are unique to that face. Present a composite picture of your assigned typeface using the grid below, a pen or marker, and tracing paper.

You have been given the name of a typeface. Set its letters and numbers at 200 points in size, and print them. With the grid lightly drawn on a piece of tracing paper, select parts of letterforms, trace them, and color them in black. As you begin tracing, consider figure/ground relationships, clarity and ambiguity, and overall composition. You may decide to enlarge or reduce the size of the letters based on your evolving sketches. Eventually, all nine squares will be filled with sections of letters, all nine describing the essence of your typeface.

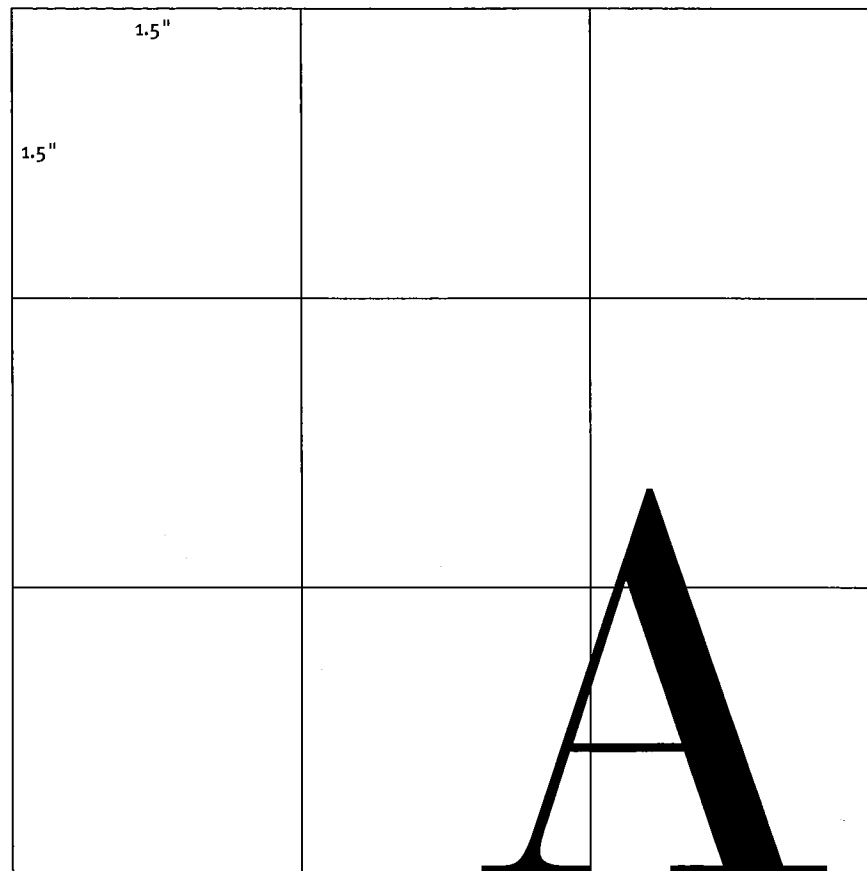
Explore a lot! That's the only way to really get to know your typeface. Generate many nine-square compositions and post them at your desk. Live with them and adjust them on and off over the next two weeks. In the end, you will turn in one final composition, rendered carefully by hand on special vellum that we will supply.

Typography comprises a limited set of basic elements: letters, numbers, and punctuation marks.

Willi Kunz

Typography:

Macro+Microaesthetics



200 pt Bauer Bodoni Bold

Calendar

| | | |
|---|------|---|
| M | 9/16 | project assigned; lecture on typographic terminology |
| W | 9/18 | review of first sketches (at least 5) |
| M | 9/23 | review of developed sketches; review of typeface classification |
| W | 9/25 | work session; vellum available for final |
| M | 9/30 | project due |

Interpreting a Quote

The Problem

How can hierarchy, position, letterspacing, wordspacing, linespacing, and contrast be used to enhance the meaning of the words in your quote? Explore the possibilities.

Constraints

7" square with .75" margins left and right, and 2" margins top and bottom.
Draw the square with a .5 rule.
Text in 10pt Frutiger, one weight only (your choice).
Horizontal type only.

Calendar

M 9/30 project assigned; begin sketching by hand
W 10/2 work in class
M 10/7 review of first typeset ideas (at least 5); lecture on Bradbury Thompson
W 10/9 critique of developed idea
M 10/14 final typeset piece due

Interpreting a Quote : Part 2.

The Problem

Building on your early explorations, you now have the additional elements of **size** and **weight** variations to consider.
Explore the possibilities as *widely* as possible.

Constraints

7" square with .75" margins left and right, and 2" margins top and bottom.
Draw the square with a .5 rule.
Text in Frutiger, your choice of weights and sizes.

Calendar

W 10/14 project assigned; sketching by hand
M 10/21 first review of ideas executed on the computer (10 ideas min.)
W 10/23 work session
M 10/28 final critique

Faced with a design problem, designers really have three options:
1) do something, 2) undo what is there, or 3) do nothing.
Our design education and Western culture teach us how to use
only the first tool.

Tucker Viemeister, 1992

If you asked me what I came into this world to do,
I will tell you — I came to live out loud!

Emil Zola

Typography has one plain duty before it and that is to convey
information in writing. No argument or consideration can absolve
typography from this duty. A printed work which cannot be read
becomes a product without purpose.

Emil Ruder, 1965

Design must seduce, shape, and perhaps more importantly,
evoke emotional response.

April Greiman, 1990

Catalogues, posters, advertisements of all sorts.
Believe me, they contain the poetry of our epoch.

Guillaume Apollinaire, 1913

Life can only be understood backwards,
but it must be lived forwards.

Soren Kierkegaard

The interviewer should just tell me the words
he wants me to say and I'll repeat them after him.

Andy Warhol, 1968

Contrast is perhaps the most important element in all modern design.

Jan Tschichold

Nobody sees a flower, really — it's so small — we haven't time,
and to see takes time, like to have a friend takes time.

Georgia O'Keeffe

A great square has no corners:
A great work is never done with;
A great shout comes from a whisper,
And the greatest of forms is beyond shape.

Tao without substance
Invisible
Ever-creating
Forever creating.

Lao-Tzu

Type can be a tool, a toy, and a teacher;
it can provide a means of livelihood,
a hobby for relaxation,
an intellectual stimulant,
and a spiritual satisfaction.

I believe an avid interest in Type
necessarily includes a zest for everyday life.

Bradbury Thompson, 1956

Nothing is less real than realism. Details are confusing.
It is only by selection, by elimination, by emphasis
that we get at the real meaning of things.

Georgia O'Keeffe, 1922

The mind starts working the moment you are born
and doesn't stop until you get up to make a speech.

Steve Allen

Enviably leaves,
becoming so beautiful
just before falling...

Shiki

Mid-term Evaluation

student

mid-term grade

+

-

Hierarchy (Richard L Gregory)



Letter/Grid



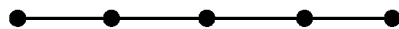
Quote 1 (same size, weight)



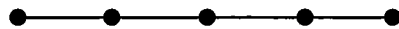
Quote 2 (size & weight variations)



Attendance/Punctuality



Contribution to Critiques



Design Process



Overall Engagement



A series of horizontal lines for writing answers, corresponding to each evaluation category.

51.201 Typography One: Type as Image

Fall Semester 2002, MW 8:30 – 11:20 am, M. -5

Karen Moyer and Dan Boyarski, instructors

Soojin Jun, TA

set your full name in 48 pt. Times,
all caps, default letterspacing,
and centered on the page; look at the
letterspacing and adjust accordingly;
your goal is an even optical
letterspacing across your name.

.....
YOUR FULL NAME HERE

Part 3

Interpreting a Quote : Kinetic Typography

The Problem

Working with time as a design element, explore the potential of sequencing and/or moving type as a way to express your quote. You may build on what you did with your earlier print solutions, or you may start from scratch; the choice is yours, but choose carefully. Don't forget your original intent of expressing the "voice" of the speaker, as this is a third variation of the quote project. Remember to say the words out loud and listen to how you use speed, pacing, rhythm, pauses, and volume to enhance their meaning. Capture the essence of this reading with you kinetic piece.

time=sequence

time=movement

time=rhythm

time=pacing

Constraints

There are very few constraints. You may use any typeface(s) within the Frutiger family, any color and texture, but no representational images, as this is still a typographic project. This being a digital piece, take advantage of knowing AfterEffects. If you are familiar with another software package, like Director or Flash, then go ahead and use it. Your final piece should be saved as a *QuickTime movie* with your name as its title. Our TA, Soojin Jun, can help you with any questions regarding AfterEffects, as can Chris Thomas, who will occasionally be in class.

Calendar

| | | |
|----|-------|---|
| M | 11/11 | project assigned; lecture on kinetic typography |
| W | 11/20 | review of storyboards |
| M | 11/25 | work session in class with individual crits |
| M | 12/2 | review of kinetic sketches |
| TH | 12/12 | final showing and critique, 9:00 am, A-11 |

format size cannot exceed 600 x 800 pixels

at the end of the piece, wait a few seconds, then present these credits:

Your name
Typography One
Fall 2002
School of Design
Carnegie Mellon University

Final Evaluation

student

mid-term grade

final grade

+

-

Quote 2 (size & weight variations)



Letterspacing your name



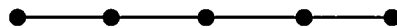
Poster



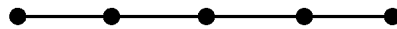
Kinetic Quote



Attendance/Punctuality



Contribution to Critiques



Design Process



Overall Engagement

