

# typography

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**zoom office hours:** mon & thurs 12-2

**website:** [gmugd.github.io/type22-fall](https://gmugd.github.io/type22-fall)

## recommended books

*Inside Paragraphs*, Cyrus Highsmith

*Thinking with Type*, Ellen Lupton

*The Elements of Typographic Style*, Robert  
Bringhurst

*A Type Primer*, John Kane

## required materials

Glue Sticks

Scissors

Knife & Cutting Mat

Straight Edge / Metal Ruler

Bone Folder

Scissors

## delivery and timing

We will meet once a week in person on Tuesdays from 1:30 to 4:10 in room 1020 in the Art and Design Building. The classes are required and during our sessions we will discuss work, complete demos, and further our design knowledge. The class is scheduled to run for 15 weeks and you can expect to work for 6 hours outside of class each week.

## prerequisites

AVT 110: Digital Design Studio

## course description

Introduction to the history and use of type. Projects and exercises develop awareness of type as a linguistic and visual communication tool. Introduces typographic design elements, including color, hierarchy, integration with imagery, structure, and content.

## overview

Type is everywhere. The only way to avoid it is to close your eyes and even then you still might see it. During this class we will start by looking at the form and structure of letters and then combine those letters to make words, sentences and paragraphs. We will make type by hand, print type digitally, and set type to be viewed on screen. We will learn that the style, weight, size, and color of the type we choose can say just as much as the words we write with it. We will also have various exercises and demos during class to improve your skills and knowledge of the tools available to you. Finally we will talk about the anatomy of type, the history of type, and the type designers who create the type. By the end of the class you will have a strong basis in the fundamentals of typography to use in your evolving design practice.

## objectives

- Understand the anatomy and evolution of the roman letterform
- Learn the terms and principles of working with type as a designer
- Develop essential craft, critique and presentation skills
- Learn and apply basic layout skills in InDesign
- Understand and explore the use of grid systems

## programs

We will be using the Adobe Creative Suite in this class, primarily InDesign and Illustrator but will also use some Photoshop. An internet browser will also be necessary as we will submit work through Blackboard and document process on Miro. See the Technology Requirements section for more information.

## **content**

This class consists of shorter exercises, in-class demos and workshops, and longer projects. The exercises, demos, and workshops are meant to build skills and learn new concepts and the projects are a place to demonstrate your understanding and ability to combine those skills and concepts.

### **PROJECT 1: PAPER LETTERS**

You will work on making letters from black and white paper focusing on expressive and unique letters, not replicating letters that already exist. You will start by making one letter and then use that letter to create more letters making sure the letters belong next to each other. You will then digitize the letters and further refine them. The goal of this project is to begin to closely examine letterforms and start to notice different aspects of typefaces.

### **PROJECT 2: TYPE SPECIMEN**

Design a single page type specimen for a given typeface. The project will entail a small amount of research to find some specific information about the typeface. That information will be used to inform the design and the final designs will be two colors and printed with a Risograph. You will then get to collect prints from everyone and bind them into a book to keep. The project will focus on principles of typography as well as hierarchy, grids, and craft.

### **PROJECT 3: VARIOUS**

You will have the choice between three different projects—designing a poster, a booklet, or an album. Each project will have unique constraints and guidelines and will be a culmination of the skills and concepts you have learned throughout this course.

## **discussion of work**

You will need to take an active role in both the presentation and discussion of your work. We will review projects in a variety of ways and you are expected to be able to talk and write about your own work and give feedback to your peers about their work. The ability to discuss your work and other student's work is a very important part of your education at Mason. Use this class to improve on those skills.

## **semester schedule**

The schedule on the next page is an outline of what we will be covering this spring. It is subject to additions, subtractions, and shifts. The most current version is on the class website.

## **weekly schedule**

Class is on Tuesdays from 1:30–4:10. Most days we will meet for the entire time but some weeks we will have individual meetings or end early. Unless otherwise specified, all work is due at the beginning of class.

A note—Time management is an important skill to master and should be worked on all your classes. Staying up all night working is not a badge of honor, it typically means you didn't budget your time correctly. Staying up all night isn't healthy and making sure you are keeping yourself healthy is your first priority.

<b>WEEK 1:</b> 8/23	L1: Overview L2: Letterforms P1: Start
<b>WEEK 2:</b> 8/30	L3, L4, & L5: Anatomy of Letters, Serif versus Sans, & Type Styles D1: Cutting
<b>WEEK 3:</b> 9/6	D2 & D3: Digital Printing & Vector Drawing L6 & L7: Words I & Words II E1: Letter Cropping
<b>WEEK 4:</b> 9/13	L8 & L9: Sentences & Hierarchy D4: Physical Grids E2: Physical Grids E3: Translations P1: Due P2: Start
<b>WEEK 5:</b> 9/20	L10: Paragraphs I D5: Digital Grids E4: Found Letterforms
<b>WEEK 6:</b> 9/27	D6: Separations L11: Paragraphs II E5: Manipulations E6: In the News
<b>WEEK 7:</b> 10/4	E7: Recipe W1: Risograph Printing P3: Start
<b>WEEK 8:</b> 10/11	No Class
<b>WEEK 9:</b> 10/18	L12: Type History W2: Letterpress Demo E8: Type Sampler
<b>WEEK 10:</b> 10/25	L13: Web Type E9: Type on the Web
<b>WEEK 11:</b> 11/1	E10: Social Type
<b>WEEK 12:</b> 11/8	Individual Meetings
<b>WEEK 13:</b> 11/15	W2: Bookbinding Workshop
<b>WEEK 14:</b> 11/22	W3: Zine Workshop
<b>WEEK 15:</b> 11/29	Final critiques

## **open studio**

New this semester! The design faculty will be hosting open studio hours in room 1023. When the open studio is open, you will have access to computers, a space to work, or get feedback and help from the faculty member in the room. The schedule will be posted on the door of 1023.

## **communication**

Your ability to communicate with me is of prime importance in this course. If you are going to be absent, late, or not have your work, it will be your best interest in communicating those things to me in advance. I do not need to know your reasons for being absent, late, or not having your work but I do need to know. A simple, short email will be fine.

The same goes for if you are struggling in this class or having other issues that are hindering your ability to complete work in this class. The more you keep me in the loop the more I can help you and adjust as needed.

## **engagement**

This course has an engagement policy instead of an attendance policy. Your engagement will affect your final grade (and, by extension, the quality of your work) for this course. You are expected to actively and passionately take part in this course in the following ways.

- Attend class meetings
- Create things and be prepared to show them on time.
- Make things thoughtfully, intentionally, and with intensity.
- Meet all deadlines for handing in work and process.
- Actively participate in critiques both in class and out of class.
- Be curious about making things and the things your classmates make.
- Care about yourself & your work, your classmates & their work, and this class.

## **grading**

Grades will be based on quizzes (10%), engagement (25%), exercises (25%), and projects (40%).

### **QUIZZES (10%)**

There will be short, weekly quizzes to assess your knowledge of typographic terms, concepts, and history that will account for 10% of your grade.

### **ENGAGEMENT (25%)**

This percentage will be based on your engagement in the class which is explained on above. Be engaged in this course and its content throughout the semester and this should be an easy 25%.

### **EXERCISES (25%)**

The exercises are meant to be quicker, skill building tasks that improve your projects and design knowledge. They are graded using a basic rubric show on the last page.

### PROJECTS (40%)

Each project will generate two different grades. One grade will be based on your week to week process and the second grade will be based on the final submission. At the end of the semester you will have 6 total project grades that are all weighted equally for this 40%.

### rubrics

Rubrics are used to grade exercises, projects, and checkpoints. The rubrics are on the below and on the next page of this syllabus and tied to each submission on Blackboard. The rubrics are here to allow you to understand how work is graded and to reference while working to self-evaluate.

### exercise rubric (100 points total)

	NO POINTS (0)	NEEDS IMPROVEMENT (6)	SATISFACTORY (8)	EXEMPLARY (10)
CRAFT	Submission not relevant to exercise.	Minimal care for craft.	Some care for craft.	Noticeable care for craft.
EXPLORATION	Submission not relevant to exercise.	No.	Maybe?	Yes!
REQUIREMENTS	Submission not relevant to exercise.	Some met.	Most met.	All met.
SUBMISSION	Submission not relevant to exercise.	Over two days late.	Up to two days late.	Submitted on time.

### project checkpoint rubric (varies)

	UNSATISFACTORY (0%)	NEEDS IMPROVEMENT (25%)	SATISFACTORY (50%)	EXEMPLARY (100%)
EXPLORATION/ CRAFT (25%)	Submission not relevant to checkpoint or repeat submission.	No noticeable exploration and no care for craft.	Some exploration and minimal care for craft.	Noticeable exploration and a care for craft.
IMPROVEMENT (25%)	Submission not relevant to checkpoint or repeat submission.	No noticeable improvement from previous week.	Some improvement from previous week.	Noticeable improvement from previous week.
REQUIREMENTS (25%)	Submission not relevant to checkpoint or repeat submission.	None met.	Some met.	All met.
SUBMISSION (25%)	Submission not relevant to checkpoint or repeat submission.	Over two days late.	Up to two days late.	On time

## project rubric (100 points total)

	UNSATISFACTORY (0)	NEEDS IMPROVEMENT (6)	SATISFACTORY (8)	EXEMPLARY (10)
<b>COMPLETION</b>	None of the requirements of the project are met.	Few of the requirements of the project are met.	Most of the requirements of the project are met.	All requirements of the project are met.
<b>CONTENT</b>	Images are pixelated, text is not real, and glaring typos.	Some images are pixelated, some duplicate or dummy text exists and typos present.	Images are large enough, text is all real but certain parts feel out of place. Text has a few obvious typos.	All images are high enough resolution, text is real and considered, no typos present.
<b>CRAFT</b>	Hastily put together with no care for craft.	Several major craft issues present that show a general lack of care for details.	A few minor craft issues present that could have been addressed.	No craft issues present. Work is put together and finished well.
<b>EXPLORATION</b>	There is no evidence of exploration. Concept doesn't offer anything new.	Very little exploration is evident. The project doesn't exhibit any exploration in concept, layout, or typographical choices.	Some exploration present. The design exhibits explorations in concept, layout, or typographical choices that could be pushed further.	Exploration of concept, layout, and typography are clear, innovative, and effective.
<b>FORM</b>	The design is inconsistent, unorganized and incoherent. The design interferes with meaning.	The design is standard, default, unsurprising. The content and the design are at odds with one another.	The design is clear and organized. The design fits the content and does not distract from it.	The design is compelling and inventive. The design responds to the content, enhances meaning, and takes advantage of its media/format.
<b>GRID &amp; SPACE</b>	No apparent grid is used. Inconsistent spacing between elements, no use of white space.	A grid is present but not used. Elements are spaced but inconsistently, use of white space is minimal.	A grid is used with occasional elements not aligned. Spacing between elements is consistent but too close or too far. Use of white space is apparent.	The design uses a grid and all elements are aligned to it. Elements spaced consistently and appropriately. White space well integrated into the design.
<b>OVERALL</b>	Project is incomplete, hastily done, and missing requirements.	All requirements are present but the form and execution of the project are basic.	Project fulfills requirements but there is still room for improvement.	Project exceeds requirements and the design is well executed showing care for details and concept.
<b>PROCESS</b>	The project was completed without any real process from beginning to end. The project was submitted with little feedback given along the way.	Little process evident through the project. The initial ideas and designs were not pushed very far for the final submission.	Process is evident and minor improvements happened week to week.	Strong process with a commitment to improving and pushing the project throughout the duration.
<b>SUBMISSION</b>	Over a week late.	Up to a week late.	Up to two days late.	Early or on time.
<b>TYPOGRAPHY</b>	No hierarchy to the typography. Typefaces choices conflict with the content and are illegible and/or unreadable. Principles of good typography (tracking, leading, type size, etc.) do not exist.	Basic hierarchy to the typography with minimal differences between elements. Typefaces choices are default and uninspired. Some principles of good typography (tracking, leading, type size, etc.) are apparent.	Clear hierarchy to the typography on the page with some overlap between elements. Typefaces choices are safe and do not take away from the overall design. Most elements follow principles of good typography (tracking, leading, type size, etc.) with a few exceptions.	Clear hierarchy to the typography with identifiable differences between elements. Typefaces choices are smart and add to the overall design. Principles of good typography (tracking, leading, type size, etc.) are followed.

**SEPT 10** Bahia Shehab  
**SEPT 29** Jon Henry  
**OCT 20** Silas Munro  
**NOV 3** Ellen Lesperance

## **visual voices**

Visual Voices is a year-long series of lectures by artists, art historians and others about contemporary art and art practice. Visual Voices lectures are held on four Thursday evenings from 7:30 – 9:00 p.m.

For Fall 2022, this lecture series will be held online.

<https://www.masonexhibitions.org/visual-voices-fall-2022>

## **school of art social media accounts**

IG: @gmusoa / FB: gmu.soa / TW: gmusoa

## **commitment to diversity**

This class will be conducted as an intentionally inclusive community that celebrates diversity and welcomes the participation in the life of the university of faculty, staff and students who reflect the diversity of our plural society. All may feel free to speak and to be heard without fear that the content of the opinions they express will bias the evaluation of their academic performance or hinder their opportunities for participation in class activities. In turn, all are expected to be respectful of each other without regard to race, class, linguistic background, religion, political beliefs, gender identity, sex, sexual orientation, ethnicity, age, veteran's status, or physical ability.

## **anti-racism statement**

The School of Art plays an integral role in building an educational environment that is committed to anti-racism and inclusive excellence. An anti-racist approach to higher education acknowledges the ways that individual, interpersonal, institutional, and structural manifestations of racism against Black, Indigenous, and other people of color contribute to inequality and injustice in our classrooms, on our campuses, and in our communities. It strives to provide our community members with resources to interrupt cycles of racism so as to cultivate a more equitable, inclusive, and just environment for all of our students, staff, faculty, alumni, and friends, regardless of racial background. An anti-racism approach is an active and ongoing, long-term process. In all our efforts, we uphold a commitment to creating honest, respectful, supportive, and healing spaces where members of our community can meaningfully dialogue and learn from each other's lived experiences for the betterment of our entire community.

## **land acknowledgment**

At the place George Mason University occupies, we give greetings and thanksgivings to these Potomac River life sources, the Doeg ancestors, who Virginia annihilated in violent campaigns while ripping their lands apart with the brutal system of African American enslavement, to the recognized Virginia tribes who have lovingly stewarded these lands for millennia including the Rappahannock, Pamunkey, Upper Mattaponi, Chickahominy, Eastern Chickahominy, Nansemond, Monacan, Mattaponi, Patawomeck, and Nottaway, past, present, and future, and to the Piscataway tribes, who have lived on both sides of the river from time immemorial.

## **students with disabilities and learning differences**

Students with disabilities who seek accommodations in a course must be registered with the George Mason University Office of Disability Services (ODS) and inform their instructor, in writing, at the beginning of the semester <http://ods.gmu.edu>

## **attendance policies**

Students are expected to attend the class periods of the courses for which they register. In-class (including sections that meet online) participation is important not only to the individual student, but also to the class as a whole. Because class participation may be a factor in grading, instructors may use absence, tardiness, or early departure as de facto evidence of nonparticipation. Students who miss an exam with an acceptable excuse may be penalized according to the individual instructor's grading policy, as stated in the course syllabus.

## **writing center and library resources**

Students who are in need of intensive help with grammar, structure or mechanics in their writing should make use of the services of Writing Center. For Fall 2022, the Writing Center is holding all sessions online, with writers choosing between meeting their tutor in real time on Zoom or uploading a draft for their tutor's written feedback. Please send your questions to [wcenter@gmu.edu](mailto:wcenter@gmu.edu)

Provisions Research Center for Art & Social Change is located in Room LOO1 of the Art & Design Building. This student resource assists students in exploring and engaging new models for artmaking that lead to a more inclusive, equitable, and connected society. Provisions is also a hub for developing art projects through Mason Exhibitions, the Mural Brigade, and art partners throughout the metropolitan area, and beyond. Contact Don Russell for more information: [drusse10@gmu.edu](mailto:drusse10@gmu.edu)

Art and Art History Librarian, Stephanie Grimm, will offer appointments and virtual office hours for the Fall 2022 semester: <https://go.gmu.edu/sgrimm4>

## **mason gen ed/mason core**

This course satisfies a Mason Core Integration Requirement for Synthesis and Capstone. The purpose of the synthesis course is to provide students with the opportunity to synthesize the knowledge, skills and values gained from the general education curriculum. Synthesis courses strive to expand students' ability to master new content, think critically, and develop life-long learning skills across the disciplines. While it is not feasible to design courses that cover "all" areas of general education, synthesis courses should function as a careful alignment of disciplinary goals with a range of general education learning outcomes.

## **honor code**

To promote a stronger sense of mutual responsibility, respect, trust, and fairness among all members of the George Mason University Community and with the desire for greater academic and personal achievement, we, the student members of the university community, have set forth this Honor Code: Student Members of the George Mason University community pledge not to cheat, plagiarize, steal, or lie in matters related to academic work. <https://oai.gmu.edu/mason-honor-code/>



## statement on ethics in teaching and practicing art and design

As professionals responsible for the education of undergraduate and graduate art and design students, the faculty of the School of Art adheres to the ethical standards and practices incorporated in the professional Code of Ethics of our national accreditation organization, The National Association of Schools of Art and Design (NASAD).

## important deadlines

Once the add and drop deadlines have passed, instructors do not have the authority to approve requests from students to add or drop/withdraw late. Requests for late adds (up until the last day of classes) must be made by the student in the School of Art office (or the office of the department offering the course), and generally are only approved in the case of a documented university error (such as a problem with financial aid being processed), LATE ADD fee will apply. Requests for non-selective withdrawals and retroactive adds (adds after the last day of classes) must be approved by the academic dean of the college in which the student's major is located. For AVT majors, that is the CVPA Office of Academic Affairs in College Hall.

## covid protocols and face coverings

For all vaccinated or unvaccinated students, faculty, staff, contractors, and visitors, face coverings are optional in all indoor University Facilities (i.e. indoor or enclosed spaces including buildings and vehicles) and traveling to/from sites off University Property for work or study if in a vehicle with other individuals. For more information, please visit: <https://www.gmu.edu/safe-return-campus>

For all vaccinated or unvaccinated students, faculty, staff, contractors, and visitors, face coverings are mandatory:

- In health care facilities or designated waiting spaces for health care patients (for example, Student Health Services, COVID testing sites, Intercollegiate Athletics training and medical facilities, Peterson Population Health Center, CAPS)
- Students in quarantine and isolation as instructed by Student Health Services
- All indoor environments offering programs for minors ages 2 to 5

## responsible employee disclosure

As a faculty member, I am designated as a "Responsible Employee," and must report all disclosures of sexual assault, interpersonal violence, and stalking to Mason's Title IX Coordinator per University Policy 1202. If you wish to speak with someone confidentially, please contact one of Mason's confidential resources, such as Student Support and Advocacy Center (SSAC) at 703-380-1434 or Counseling and Psychological Services (CAPS) at 703-993-2380. You may also seek assistance from Mason's Title IX Coordinator by calling 703-993-8730, or emailing [titleix@gmu.edu](mailto:titleix@gmu.edu)

## official communications via mason e-mail

Students are responsible for the content of university communications sent to their George Mason University e-mail account and are required to activate their account and check it regularly. All communication from the university, college, school, and program will be sent to students solely through their Mason e-mail account.

**AUG 22** First Day of Fall Classes

**AUG 22** Last Day to Submit Domicile  
Reclassification Application

**AUG 29** Last Day to Add: All Individual Sections  
Forms Due

**SEPT 5** Labor Day: University Closed

**SEPT 6** Last Day to Drop: With 100% Tuition  
Refund

**SEPT 13** Final Drop Deadline: Last Day for 50%  
Tuition Refund

**SEPT 14-27** Unrestricted Withdrawal Period:  
100% Tuition Liability

**OCT 10** Fall Break (classes do not meet)

**OCT 11** Monday Classes/Labs Meet (Tues.  
Classes Do Not Meet This Week)

**SEPT 19-OCT 14** Mid-term Evaluation Period

**SEPT 28-OCT 24** Selective Withdrawal Period  
(Undergraduate students only)

**OCT 21** Incomplete Work from Spring/Summer  
2022 Due to Instructor

**NOV 23-27** Thanksgiving Recess - No Classes  
(University Closed Nov. 23-27)

**DEC 2** Dissertation/Thesis Deadline

**DEC 3** Last Day of Class

**DEC 5-6** Reading Day(s)

**DEC 7-14** Examination Period

**DEC 15** Winter Graduation

**DEC 17** Degree Conferral Date

## **caps at mason**

Counseling & Psychological Services provides a wide range of free services to students. CAPS offers crisis, counseling, and psychiatric services virtually, and limited services in person. Services are provided by a staff of licensed clinical psychologists, licensed professional counselors, licensed social workers, doctoral-level trainees, and a board-certified psychiatrist. Our individual and group counseling, workshops, and community education programs are designed to enhance students' personal experience and academic performance. For distance learners, please see our Resources for Distance Learning (<https://caps.gmu.edu/resources-for-distance-learning/>) page. We also provide consultation to faculty and staff who have concerns about a student

CAPS provides short-term mental health services for enrolled students. When a student's needs require a different level of care, CAPS works with students to transition care to community providers. If a student is currently seeing a professional in the community for therapy and can continue to work with them, we encourage the student to continue care with their current provider.

In order to begin services with CAPS, please call us at 703-993-2380 during our business hours. Due to the rise in COVID cases, we are only offering services via telehealth during this time.

If you are experiencing a crisis after our business hours or on weekends or holidays, please call us at 703-993-2380. Please select option 1 in our phone system to be connected to an after-hours crisis counselor.

If you are interested in connecting with a provider in the community for long term counseling, please visit our Find a Community Provider (<https://caps.gmu.edu/community-provider-search/>) page for our database of community provider options and other options for connecting with a therapist. If you have student health insurance through Aetna, you may also choose to access services through TelaDoc ([https://www.aetnastudenthealth.com/schools/Peace\\_of\\_Mind\\_8.5x11.pdf](https://www.aetnastudenthealth.com/schools/Peace_of_Mind_8.5x11.pdf)).

## **technology requirements**

Note that this course requires/strongly recommends the use of Adobe Creative Cloud applications. If you do not already have an Adobe license and are interested in purchasing one or have an Adobe license and need to renew it, please visit <https://www.adobe.com/creativecloud/buy/students.html>. Please note that the Adobe license agreement is on an annual basis.

The Collaborative Learning Hub Located in Johnson Center 311 (703-993-3141), the lab offers in-person one-on-one support for the Adobe Creative Suite, Microsoft Office, Blackboard, and a variety of other software. Dual monitor PCs make the lab ideal for collaborating on group projects, Macs are also available; as well as a digital recording space, collaborative tables, and a SMART Board. Reservations are strongly encouraged due to COVID-19 precautions and limited amounts of resources, but walk-ins will still be accepted so long as the occupancy of the lab does not exceed the maximum of 16 people <https://its.gmu.edu/service/club/>.

