

# typography

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**zoom office hours:** check blackboard

**website:** [gmugd.github.io/type24-summer](https://gmugd.github.io/type24-summer)

## recommended books

*Inside Paragraphs*, Cyrus Highsmith

*Thinking with Type*, Ellen Lupton

*The Elements of Typographic Style*, Robert  
Brinhurst

*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 twice a week on Zoom on Tuesdays and Thursdays from 4:30 to 7:10.

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 9 weeks and you can expect to work for 12 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 Figma. 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 summer. It is subject to additions, subtractions, and shifts. The most current version is on the class website.

## **weekly schedule**

Class is on Tuesdays and Thursdays from 4:30–7:10. 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>DAY 1:</b> 5/28	L1 & L2: Overview & Letterforms E0: name.png P1: Paper Letters
<b>DAY 2:</b> 5/30	L3–L5: Anatomy of Letters, Type Classification, & Type Styles E1: Letter Cropping D1: Cutting
<b>DAY 3:</b> 6/4	L6 & L7: Words I & Choosing a Typeface D2 & D3: Digital Printing & Vector Drawing E2: Physical Grids
<b>DAY 4:</b> 6/6	L8 & L9: Sentences & Hierarchy E3: Translations P1: Due P2: Type Specimen
<b>DAY 5:</b> 6/11	L10: Paragraphs I D5: Digital Grids E4: Found Letterforms
<b>DAY 6:</b> 6/13	L11: Paragraphs II D6: Separations E5: In the News
<b>DAY 7:</b> 6/18	E6: Manipulations P3: Various
<b>DAY 8:</b> 6/20	D7: InDesign Booklets E7: Recipe
<b>DAY 9:</b> 6/25	W1: Risograph E8: Type Sampler
<b>DAY 10:</b> 6/27	E9: Social Type
<b>DAY 11:</b> 7/2	W2: Letterpress Individual Meetings
<b>DAY 12:</b> 7/4	No Class
<b>DAY 13:</b> 7/9	W3: Bookbinding
<b>DAY 14:</b> 7/11	W4: Zines
<b>DAY 15:</b> 7/16	Final critiques

## **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)
DESIGN	Submission not relevant to exercise.	Basic.	Safe.	Pushed.
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 (25%)	Submission not relevant to checkpoint or repeat submission.	No noticeable exploration.	Some exploration.	Noticeable exploration.
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 (4–6)	SATISFACTORY (7–9)	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 typographic choices.	Some exploration present. The design exhibits explorations in concept, layout, or typographic 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 generally consistent. 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. Typeface 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. Typeface choices are smart and add to the overall design. Principles of good typography (tracking, leading, type size, etc.) are followed.

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

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

## **writing center and library resources**

Students who need intensive help with grammar, structure or mechanics in their writing should make use of the services of Writing Center. For Spring 2024, 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 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 Summer 2024: <https://go.gmu.edu/sg Grimm4>

## **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.

## **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 non-participation. 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.

## **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/>

## **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)

## **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.

## **caps at mason is here for you**

CAPS 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 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.

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 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.



## **student support and advocacy center**

The Student Support and Advocacy Center assists students who are encountering a life crisis or significant barriers that impact their academic and personal success and/or overall functioning. Our goal through individual consultations is to best understand the student's situation, answer questions, provide guidance, and make connections to appropriate on and off-campus resources.

For more information, please visit this website: <https://ssac.gmu.edu/>

## **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.

## **important deadlines**

See University's Academic Calendar: [https://registrar.gmu.edu/calendars/summer\\_2024/](https://registrar.gmu.edu/calendars/summer_2024/)

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.

**MAY 27:** Memorial Day, University Closed

**JUNE 19:** Juneteenth, University Closed

**JULY 4:** Independence Day, University Closed

## **mason gen ed/mason**

This class fulfills a Mason Core requirement for Arts. Mason courses in the film making, visual and performing arts stress generative, inquiry-based learning through direct aesthetic and creative experience in the studio environment. Art history courses address the intrinsic relationship of personal and cultural creativity, and the manifestation of aesthetics, visual culture, and visual narrative within historical contexts.

Arts goal: Courses aim to achieve a majority of the following learning outcomes: students will be able to identify and analyze the formal elements of a particular art form using vocabulary appropriate to that form; demonstrate an understanding of the relationship between artistic technique and the expression of a work's underlying concept; analyze cultural productions using standards appropriate to the form and cultural context; analyze and interpret material or performance culture in its social, historical, and personal contexts; and engage in the artistic process, including conception, creation, and ongoing critical analysis.

## **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>. If you cannot afford an Adobe license, you may submit a request for funding to the Student Emergency Assistance Fund. Please visit <https://ulife.gmu.edu/student-emergency-assistance-funding-2-2/> to apply. 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/>.