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Course Outline for GDDM 52

INTRODUCTION TO TYPOGRAPHY

Effective: Spring 2018

I. CATALOG DESCRIPTION:

GDDM 52 — INTRODUCTION TO TYPOGRAPHY — 3.00 units

This course examines letterforms and fundamental typographic principles, with emphasis on the vocabulary of typographic form and its relationship to message/purpose in graphic design. Typography is the backbone of graphic design, and the ability to design effectively with type is essential for a graphic designer. Course includes applied history and theory highlighting type as an element for communication and expression. In-class focus on type legibility, readability, and visual appropriateness.

1.50 Units Lecture 1.50 Units Lab

Strongly Recommended

GDDM 54 - Illustrator I
with a minimum grade of C

GDDM 64 - InDesign I
with a minimum grade of C

Grading Methods:

Letter or P/NP

Discipline:

- Graphic Arts

	MIN
Lecture Hours:	27.00
Lab Hours:	81.00
Total Hours:	108.00

II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: 1

III. PREREQUISITE AND/OR ADVISORY SKILLS:

Before entering this course, it is strongly recommended that the student should be able to:

A. GDDM54

1. Work in the Illustrator interface with facility;
2. Create new Illustrator Documents efficiently and open existing Illustrator Documents for editing and modification: set-up/launch, retrieve, save for print and screen, cross-platform;
3. Understand the total independence in vector images between actual size, screen size, scalable size;
4. Perform basic-to-intermediate level image creation and manipulation tasks using the following Illustrator tools and techniques: Selection and Direct Selection, multiple Shape Tools, multiple Pen Tool variations, Transformations including rotate, scale, skewing, and separate point editing; Color Palette Creation: Master and Sub Layers, Swatches, Gradient Creation and editing, using Illustrator Brushes, Work Spaces,
5. Understand the difference between Illustrator's LIVE and EXPANDED objects and to be able to use each art type appropriately.
6. Employ the use of keyboard shortcuts for common tasks.
7. Troubleshoot at the basic level.

B. GDDM64

1. Create and modifying single and multiple page documents in different formats, such as brochures, newspapers, and books.
2. Setup documents to effectively place, format, and edit text within various page layouts.
3. Setup documents to effectively place and format images within various page layouts.
4. Combine the use of text and images together in a single layout and prepare the document for output.

IV. MEASURABLE OBJECTIVES:

Upon completion of this course, the student should be able to:

- A. Describe how type is used in graphic design and the relationship between type and the visual message it conveys; Manipulate type for effect (e.g., to create a mood, to make an impact)
- B. Identify and use terminology related to the "anatomy of letters", and describe how these elements are used to create and measure fonts in typography. Identify fonts by classification and their place in history;

- C. Make compositional decisions using letterforms as design elements
 - 1. Select typefaces appropriate to a project's design and communication goals
 - 2. Work with a variety of high-contrast visual relationships
 - 3. Use type as shape
- D. Design effective page layouts using appropriate typesetting techniques, paying special attention to typeface choice, size, spacing, line length, and page grid.

V. CONTENT:

- A. Define typography
 - 1. Craft of endowing human language with a durable visual form, and thus with an independent existence
 - 2. Art, practice, or process of printing with type
 - 3. Work of setting and arranging type and of printing from it
- B. Overview of type usage in graphic design
 - 1. Uses: Print
 - a. Advertisements
 - b. Brochures, catalogs, books
 - c. Book covers, posters
 - d. Packaging
 - e. Identity and collateral
 - 2. Screen
 - a. Web pages and online reading
 - b. Overhead presentations
 - c. Animated type and titles
- C. Conveying a message with type
 - 1. As design elements for publication and website
 - 2. Hierarchy, proportion and spacing
 - 3. Header and body text font specification and typesetting
 - 4. As line and illustrations
- D. Setting up and using industry-standard type and type management software cross-platform
 - 1. Description of a font
 - 2. Description of font families
 - 3. Font formats including OpenType, postscript type 1 fonts, truetype fonts, bitmap fonts
- E. Vocabulary: Anatomy of a Letter
 - 1. Baseline
 - 2. X-height
 - 3. X-width
 - 4. Ascender
 - 5. Descender
 - 6. Cap Height
 - 7. Serif
 - 8. Industry-standard used for creating fonts and measurement specifications
- F. Historical Overview of Fonts
 - 1. Representative fonts by classification (Temporal Sequence) and by family name
 - a. Classification: Type Before Gutenberg;
 - 1. Representative fonts: Duc De Berry, Herculaneum, Omnia, Trajan
 - b. Classification: Venetian Old Style;
 - 1. Representative fonts: Jenson
 - c. Classification: Old Style/Transitional;
 - 1. Representative fonts: Bembo, Minion, Caslon, ITC New Baskerville, Caslon 540, ITC Bookman, Times
 - d. Classification: Garalde (Old Style);
 - 1. Representative fonts: Bembo, Minion, Garamond, Galliard, Sabon, Glyphic, Copperplate Gothic, Friz Quadrata
 - e. Classification: Didone/Modern;
 - 1. Representative fonts: Bodoni, New Century Schoolbook, ITC Century, Linotype Didot,
 - f. Classification: Optical;
 - 1. Representative fonts: Minion, Jenson, Warner
 - g. Classification: Slab Serif;
 - 1. Representative fonts: ITC American Typewriter, Glypha, Lubalin
 - h. Classification: Sans Serif;
 - 1. Representative fonts: Myriad, Helvetica, Helvetica Neue, Avant Garde, Kabel, Avenir, Franklin Gothic, Futura, Gill Sans, Helvetica, Helvetica Neue, Trade Gothic, Univers, News Gothic,
 - i. Classification: Adobe Expert;
 - 1. Representative fonts: Adobe Caslon Pro, Adobe Garamond Pro, Adobe Jenson Pro, Adobe Myriad Pro, Adobe Minion Pro, Bembo, Warnock Pro
 - j. Classification: Web Fonts;
 - 1. Representative fonts: Arial, Times, Times New Roman, Courier, Georgia, Verdana, Geneva
 - 2. Trends in type classification and font used from 19th – 21st century
- G. Font Measurement
 - 1. Based on vocabulary standards (e.g. baseline, ascender, descender, x-height, etc.)
 - a. Picas and points
 - b. Font and cap height and width
 - c. Leading
 - d. Kerning
 - e. Word spacing
 - f. Letter spacing
 - g. Tab ruler
 - 2. Further refinements
 - a. Ligatures
 - b. Hanging punctuation
- H. Technical Skills: Create and modify text.
 - 1. Illustrator
 - 2. Photoshop
 - 3. InDesign
 - 4. GoLive
 - 5. Dreamweaver
- I. Overall layout considerations
 - 1. Design and style guides
 - 2. Mocking up a layout
 - 3. The grid
- J. Legibility

1. Conventional length of text lines
2. Size of type
- K. Most-Used fonts
- L. Choosing and manipulating fonts for expression
- M. Research, purchase and specify fonts, online and off
 1. Choosing appropriate type fonts, families and styles

VI. METHODS OF INSTRUCTION:

- A. **Critique** -
- B. **Lecture** -
- C. **Research** -
- D. **Projects** -
- E. **Student Presentations** -
- F. **Lecture** -

VII. TYPICAL ASSIGNMENTS:

- A. Reading and oral presentation assignment: The Power of Word(s) and Graphics
 1. Project objectives
 - a. Gain knowledge observing professional level work.
 - b. Gain knowledge recognizing type used and designed in the 20th century.
 - c. Gain experience in critique and presentation skills using industry standard vocabulary.
 2. Project criteria and instructions
 - a. Read Blackwell's, 20th Century Type: refer to pages 72, 80-81, 85, 91, 98, 100-104, 107, 108, 11 specifically.
 - b. Notice the powerful impact that is created when one strong graphic image is combined with forceful type.
 - c. Write and prepare to orally defend a 2-minute presentation analyzing, comparing and contrasting the use of type in any two images from the reading.
- B. Hands-on project: Expressive Type
 1. Project objectives
 - a. Gain practice at selecting type that enhances meaning.
 - b. Experiment with type manipulation to enhance meaning.
 - c. Explore type through research online and off.
 2. Combine type and imagery in a harmonious manner.
 - a. Select a typeface that is expressive of each of the following words and manipulate it in a way that further enhances the meaning of the words listed below.
 - b. Select one of the words you manipulated and incorporate it into a 2-color composition that includes an image (self-created or stock or scan OK) that supports the meaning of the word. Use color sparingly and with care. Apply design principles such as repetition, rhythm and scale to create a dynamic composition. 1. Stodgy 2. Crush 3. Ornate
 4. Sludge
- C. Hands-on project: Book Cover or Poster Design
 1. Project objectives
 - a. Experience designing a real-world project with knowledge gained through reading, research, and classroom assignments.
 - b. Gain experience using type and elements of design to enhance meaning.
 - c. Develop an appreciation of type as letterforms in a composition.
 - d. Gain further experience selecting appropriate typeface(s) and manipulating them for mood.
 - e. Explore ways of manipulating type and design elements for legibility.
 - f. Gain technical skills used to create, measure and manipulate type.
 2. Project criteria and instructions
 - a. Design a book cover, poster or advertisement containing three lines of text (e.g., Title, Subtitle, Author or Place and Date of event).
 - b. Establish hierarchy of information through type size.
 - c. Use type as a graphical element in at least two lines of text.
 - d. Convey a mood through the style of type specified in the title font.
 - e. Type must remain legible.
 - f. Add one graphic (stock or scan OK) that illuminates/describes and "sells" the book, product.
 - g. Finished art size: 11" x 17" mounted on a matte board with 3" borders

VIII. EVALUATION:

A. **Methods**

1. Research Projects
2. Oral Presentation
3. Projects
4. Class Work
5. Home Work

B. **Frequency**

1. Research Project - one major research project on historical typeface
2. Oral presentation - for each major project
3. Projects - 4-5 major projects for the semester
4. class work - per class
5. home work - as necessary

IX. TYPICAL TEXTS:

1. Lupton, Ellen. *Thinking with Type*. 2 ed., Princeton Architectural Press, 2010.
2. Krause, Jim. *Lessons in Typography*. 1 ed., New Riders, 2015.
3. Bringhurst, Robert. *The Elements of Typographic Style*. 4 ed., Hartley and Marks Publishers, 2013.
4. Garfield, Simon. *Just My Type: A Book About Fonts*. 1 ed., Avery, 2012.
5. Spiekermann, Erik. *Stop Stealing Sheep & Find Out How Type Works*. 3 ed., Adobe Press, 2013.
6. Rabinowitz, Tova. *Exploring Typography*. 2 ed., Course Technology, 2015.
7. Online resource such as: adobe.com/type.html

X. OTHER MATERIALS REQUIRED OF STUDENTS:

- A. Required list of supplies to complete all of the assigned studies