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## Course Outline for VCOM 52

### INTRODUCTION TO TYPOGRAPHY

Effective: Fall 2009

#### I. CATALOG DESCRIPTION:

VCOM 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, exploration of appropriate use of type families, type trends and typographic design used for an ethnically diverse, international audience. In-class focus on the mechanics of type design, type legibility, visual appropriateness, and project-based work exploring creative and technical aspects involved in designing text using the newest versions of Adobe Creative Suite software.

2.00 Units Lecture 1.00 Units Studio Lab

#### **Strongly Recommended**

GDDM 50 - Graphic Design/Digital Media Fundamentals

#### **Grading Methods:**

Letter or P/NP

#### **Discipline:**

	<b>MIN</b>
<b>Lecture Hours:</b>	36.00
<b>Studio Lab Hours:</b>	72.00
<b>Total Hours:</b>	36.00

#### 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. GDDM50

#### 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;
- B. Access and use fonts and font management software at the intermediate level cross-platform;
- C. Identify and use terminology related to the "anatomy of letters", and describe how these elements are used to create and measure fonts in typography;
- D. Identify fonts by classification and their place in history;
- E. Create and modify type, and perform precision type measurement at the basic to intermediate level using Adobe Create Suite software;
- F. Create and utilize hand-made and digital layout mock ups, set up with grids for organization;
- G. Design effective, legible print and screen text;
- H. Identify the 20 most used typeface families, web fonts, and their recommended uses;
  - I. Manipulate type for effect (e.g., to create a mood, to make an impact);
- J. Research, specify and purchase fonts.

#### 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, Herculanum, 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
- N. A Guide to presentation, critique or feedback in design
  - 1. Strategy and concept development
    - a. What is the purpose of the design?
    - b. What information must be communicated?
    - c. Does the design meet the objectives?
    - d. What is the design concept?
    - e. Does the design concept fit the strategy?
  - 2. Design
    - a. Did the designer use principles of graphic space such as balance, emphasis, rhythm and unity?
    - b. Did the designer experiment? Did the designer take a creative leap or produce a competent piece?
    - c. What visuals were used and why?
    - d. What point of view was expressed, if any?
    - e. What creative approaches were employed?

- f. Is the design solution (e.g., design, color, type, style, personality) appropriate for the client's product/service? Can you suggest improvement(s) to the next iteration?
- 3. Craft
  - a. Did the techniques and materials used best represent the design concept?
  - b. Is it well-crafted?
  - c. It is presented professionally and appropriately?

#### VI. METHODS OF INSTRUCTION:

- A. Practical exercises on and off the computer
- B. Lecture, demonstration and discussion on type-related topics
- C. Reading and self-paced tutorials
- D. Student critique sessions
- E. Appropriate materials and relevant software exploration
- F. Computer lab time directly with instructor
- G. Examples of student and professional work

#### 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. Papers
- 2. Oral Presentation
- 3. Projects
- 4. Other:

##### a. Methods:

- 1. Written assignments, design exercises and projects including presentation, discussion and critique sessions

##### B. Frequency

- 1. Frequency
  - a. Weekly and bi-weekly exercises
  - b. Bi-weekly projects and presentation, oral and visual
  - c. Midterm
  - d. Final project including presentation and critique
- 2. Examples:
  - a. Through quiz and written assignments:
    - 1. describe how type is used in graphic design and the relationship between type and the visual message it conveys;
    - 2. identify and use terminology called "anatomy of letters", and describe how it is used to create and measure fonts in typography;
    - 3. identify fonts by classification and family name;
    - 4. identify the 20 most used typeface families, web fonts, and their recommended uses.
  - b. Through observation in lab show:
    - 1. an ability to access and use fonts and font management software at the intermediate level cross-platform.
  - c. Through observation in lab and hands-on projects demonstrate:
    - 1. an increased ability to create and modify type, and perform precision type measurement from the basic to intermediate level using Adobe Creative Suite software;
    - 2. an increased ability to create and utilize hand-made and digital layout mock ups, set up with grids for organization;
    - 3. an increased ability to design effective, legible print and screen text;
    - 4. ability to manipulate type for effect (e.g., to create a mood, to make an impact);
    - 5. ability to research and purchase fonts.
  - d. Review and evaluate student's assigned projects, their comprehension and application of the terms and concepts listed above

#### IX. TYPICAL TEXTS:

- 1. Lupton, Ellen *Thinking with Type*, Princeton Architectural Press, 2004.
- 2. Online resource such as: [adobe.com/type.html](http://adobe.com/type.html)

#### X. OTHER MATERIALS REQUIRED OF STUDENTS:

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