

CORE STUDIO TYPOGRAPHY

Mondays/Thursdays 9:00–11:40am
Room 200

This first-semester Sophomore requirement introduces students to the history and current practice of type in all areas of communication design: from the simplest publication to the most advanced information graphics and screen-based interactive media. Students will learn to see, understand, and manipulate the visual aspect of language as a powerful communicative tool. This class will teach students an understanding of the properties of typefaces, their context and how typography helps readers read and navigate a text. The class will investigate letterform structure and type classification systems, typographic terminology, history of type and printing, principles of spacing, use of typographic contrast in composition, legibility, hierarchy, and typographic form as a tool for expression and communication.

What is typography?

Simply:

the art of designing
with the letters of
the alphabet

More specifically:

designing the rhythm,
tone, texture, proportion
and hierarchy of written
content in space.

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and hierarchy of written
content in space.

*Why is typography
important?*

Type is one of the corner stones of graphic design. Often times, the message we're asked to transmit is held in the written word. It's important to know how to treat that text to amplify its communicative power.

Also:

As a graphic designer, you will be judged by your typography skills.

It's the best way to gauge a designer's attention to detail and understanding of various content.

*Designers love
typefaces.*



Opernhaus Zürich Eröffnung der Spielzeit 1966/67

Tannhäuser

Samstag, 3. September
19.00 Uhr
Neuinszenierung

Romantische Oper von Richard Wagner
Musikalische Leitung: Christian Vöchting
Inszenierung: Hans Hotter
Bühnenbild und Kostüme: Max Röthlisberger
Choreographie: Renate Ebermann
Chöre: Hans Erismann

Bluthochzeit

Mittwoch, 7. September
20.00 Uhr
Erstaufführung

Lyrische Tragödie von Federico Garcia Lorca
Musik von Wolfgang Fortner
Musikalische Leitung: Armin Jordan
Inszenierung: Kurt Ehrhardt
Bühnenbild und Kostüme: Toni Businger

Personal story:

My earliest memory is
one of typography.



NAZARETH, PA
circa 1992



4
Ethnic Foods Cereal
Flour / Sugar Breakfast On-The-Go
Baking Mixes / Oils Pancake Mix / Syrup
Pie Crusts Spices / Nuts



“Typography is language
made visible.”

—*Ellen Lupton*

You know more
than you think.

The cast:

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z

1 2 3 4 5 6 7 8 9 0

< > () ! . , “ ; \$ # % ^ & * @ - +

Times New Roman

Helvetica

Courier New

Baskerville

Impact

Comic Sans

(this presentation is set in Times New Roman)

Typefaces have meaning.

US TAX SERVICES

US TAX SERVICES

bold

elegant

playful

EPIC

TIGHT

LOOSE

ascender
baseline
blackletter
body
matter
bold
small caps
counter
descender
display type
em
en
family
folio

grid
italic
justify
kerning
leading
letterspacing
ligature
meanline
oblique
old style figures
pagination
pica
point
quad

rag
roman
rule
serif
sans-serif
slab-serif
small caps
swash
value
verso
widow
orphan
word space
x-height

“Typeface”

vs.

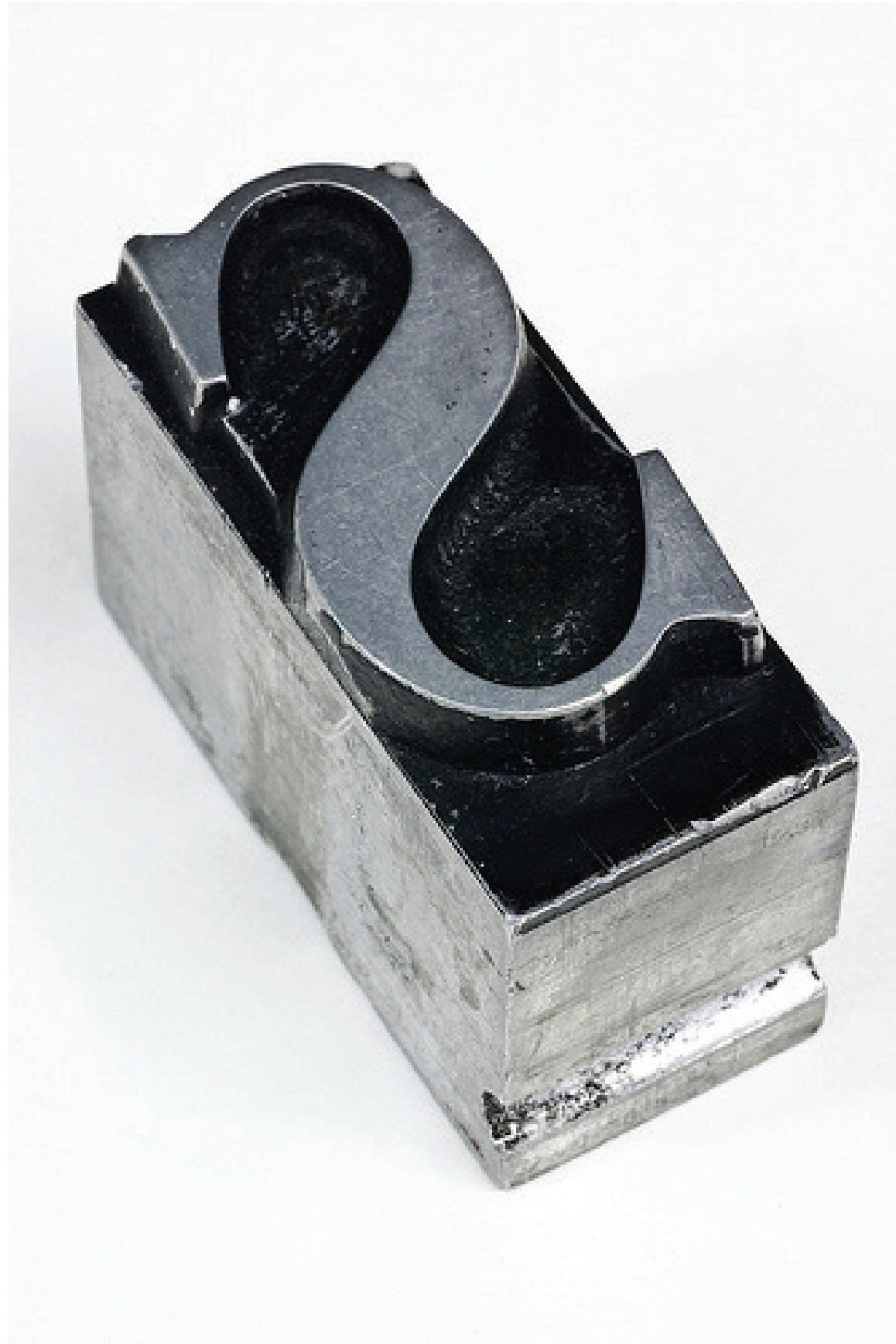
“Font”

typeface

design of the letterforms

font

delivery mechanism



In metal type, the design is embodied in the punches from which molds are made. A font consists of the cast metal printing types. In digital systems, the typeface is the visual design, while the font is the software that allows you to install, access, and output the design. A single typeface might be available in several font formats.

letter \rightarrow word \rightarrow sentence \rightarrow paragraph \rightarrow page

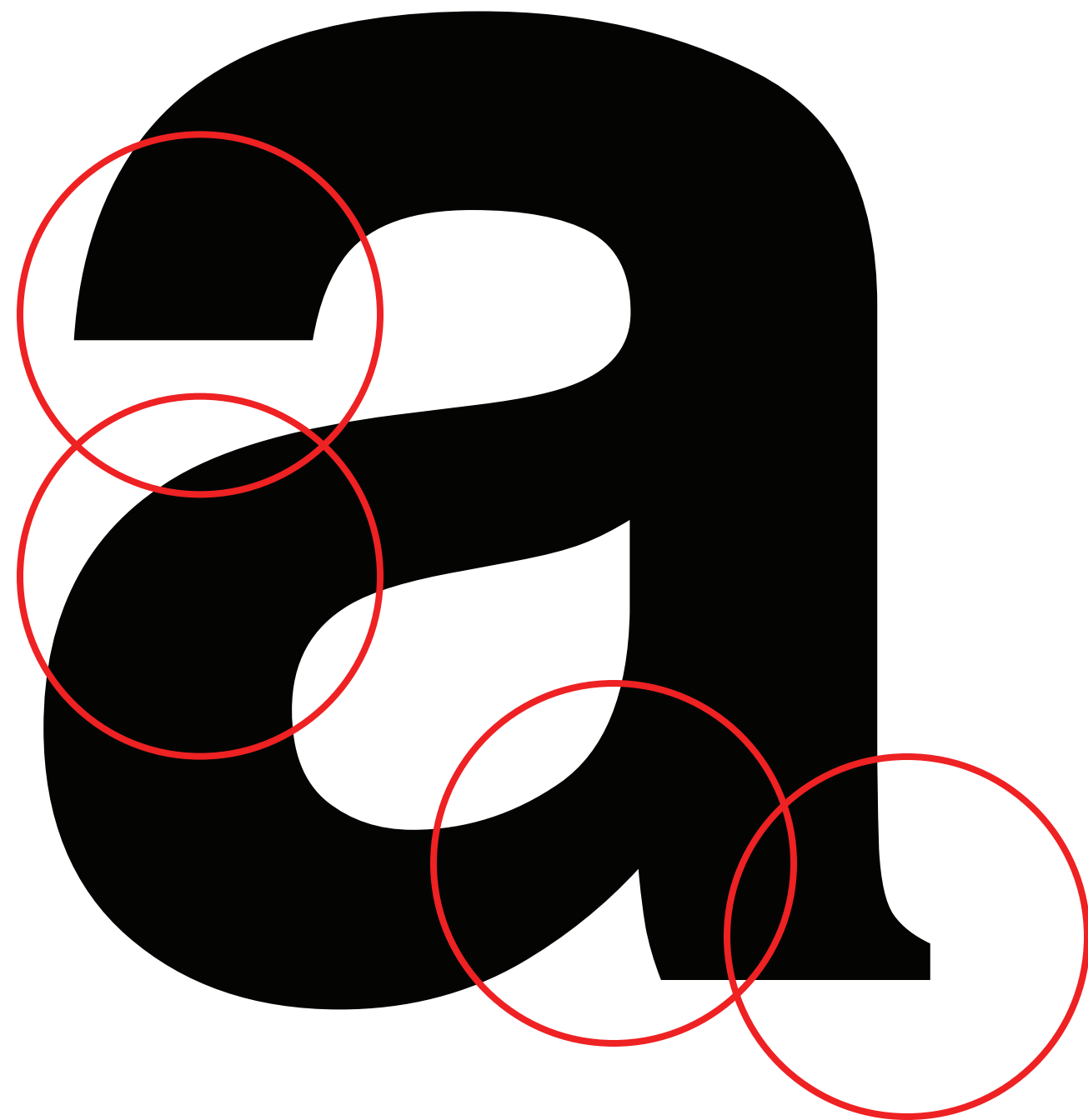
Learning typography
begins with looking.

Spot the difference:

a

a

A lot!



Spot the difference:

Helvetica

Arial

Helvetica

Arial

Spot the difference:

Helvetica

Helvetica

Arial

Arial

Helvetica

Arial

“Typography exists to
honor content.”

—*Robert Bringhurst*

PROJECT 1

CAP HEIGHT
X-HEIGHT
BASELINE

Fancy

STEM BOWL SERIF DESCENDER

A diagram of the word "Fancy" in a serif font. Red lines and labels point to specific parts of the letters: "CAP HEIGHT" points to the top of the 'F'; "X-HEIGHT" points to the height of the 'a' and 'n'; "BASELINE" points to the bottom of the letters; "STEM" points to the vertical part of the 'F'; "BOWL" points to the rounded part of the 'a'; "SERIF" points to the small horizontal lines at the end of the 'n'; and "DESCENDER" points to the tail of the 'y'.

LIGATURE ASCENDER TERMINAL ASCENDER

flesh fresh

FINIAL SPINE

A diagram showing the words "flesh" and "fresh". "flesh" is in a cursive script, and "fresh" is in a serif font. Red lines and labels point to specific parts: "LIGATURE" points to the connection between 'f' and 'l' in "flesh"; "ASCENDER" points to the tall 'l' in "flesh" and the tall 'r' in "fresh"; "TERMINAL" points to the end of the 'e' in "fresh"; "FINIAL" points to the end of the 'h' in "flesh"; and "SPINE" points to the vertical part of the 'h' in "fresh".

UPPERCASE SMALL CAPITAL

Blood

CROSS BAR COUNTER LOWERCASE

A diagram of the word "Blood" in a serif font. Red lines and labels point to specific parts: "UPPERCASE" points to the 'B'; "SMALL CAPITAL" points to the 'l'; "CROSS BAR" points to the horizontal bar of the 'B'; "COUNTER" points to the space between the 'l' and the 'o'; and "LOWERCASE" points to the 'o'.

A typeface is made of a collection of individual characters. These characters – consisting of letters, numerals, punctuation marks, and symbols – though retain familiar shapes, feature unique characteristics across different typefaces. We think we know the shapes of letters — what a lowercase ‘a’ looks like or a capital ‘W’, for example – yet the differences from typeface to typeface can vary dramatically.

For the first project, we will explore these differences by looking closely at anatomy and shapes of individual letterforms.

By cropping, resizing, and experimenting with the orientation of letterforms, create a visually interesting composition using the letters from your first and last name.

