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.

Why is this important?

Typography is one of the cornerstones
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.

They have strong opinions about them.
They get defensive about them.
(It can be annoying. Don't be annoying.)

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

Aisle 4
Ethnic Foods
Cereal
Flour / Sugar
Breakfast On-The-Go
Baking Mixes / Oils
Pancake Mix / Syrup
Pie Crusts
Spices / Nuts
Nabisco Pie Crusts
PICK ONE UP!
EXTRA SAVINGS
$2.55
$2.57
Raisin Bran
Golden Crisp
Shredded Wheat
Original
Cocoa Pebbles
Corn Flakes
Kellogg's

WINNER!
BEST
MUSICAL
EMPHIS
BEST NEW COMEDY
McDonald's
Restaurant
DON'T
BELIEVE THE
LIBERAL
MEDIA!
TOSHIBA
LED LIGHTING
TOSHIBA
PITBULL
Hankook
driving emotion
Kodak
Kodak
WRATH OF THE TITANS
MARCH 30

“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

L O O S E

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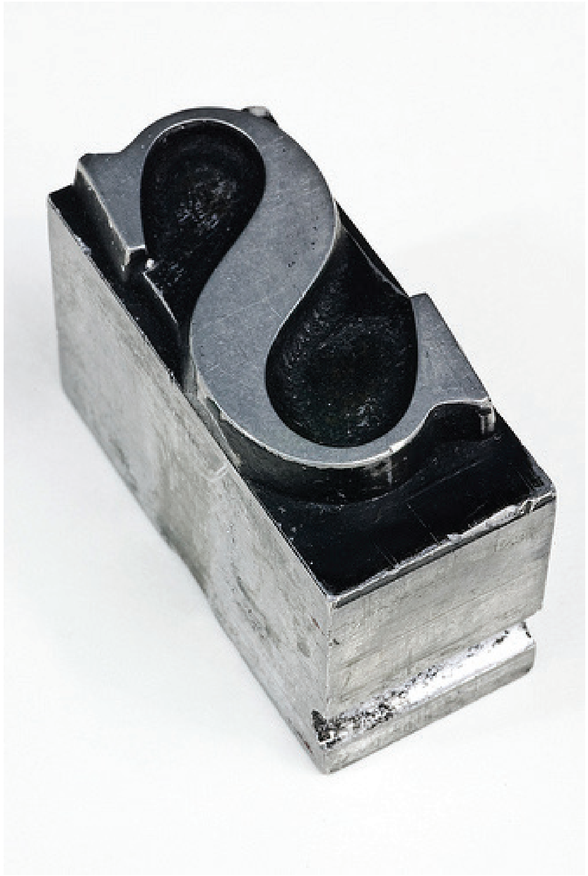
ascender
baseline
blackletter
body
matter
bold
small caps
counter
descender
display type
em
en
family
folio
grid
italic
justify
kerning
leading
letterspacing
ligature
meanline
oblique
old style figures
pagination
pica
point
quad
rag
roman
rule
serif
sans-serif
slab-serif
small caps
swash
value
verso
widow
orphan
word space
x-height

“Typeface”

vs.

“Font”

typeface	design of the letterforms
font	delivery mechanism



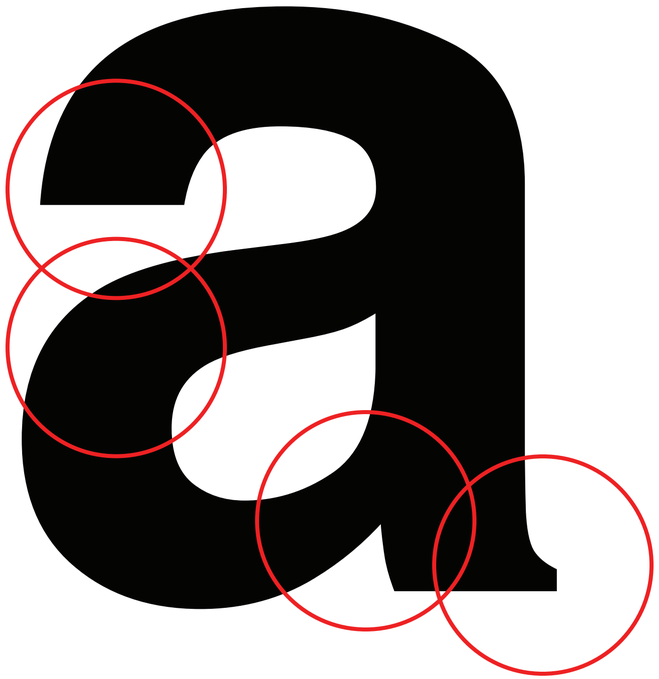
In metal type, the design is embodied in the punches from which molds are made. A font consists of the cast metal printing types. In digital systems, the typeface is the visual design, while the font is the software that allows you to install, access, and output the design. A single typeface might be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

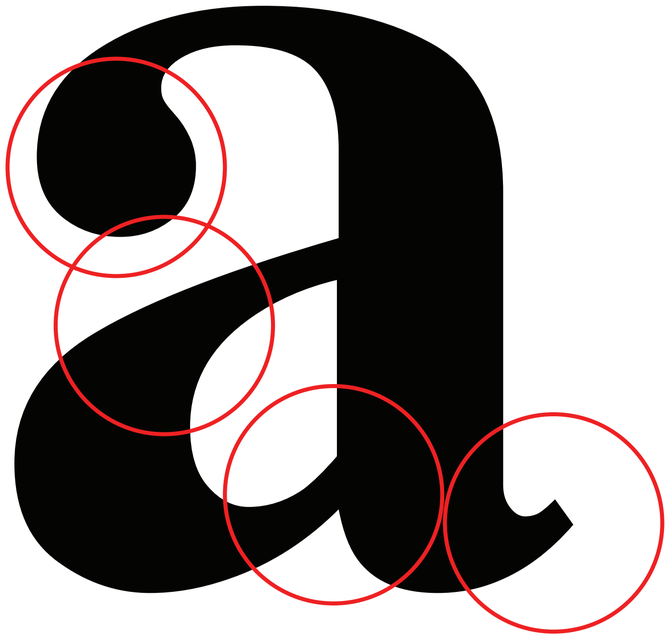
letter → word → sentence → paragraph → page

letter → word → sentence → paragraph → page

Learning typography begins with **looking**.

Spot the difference:





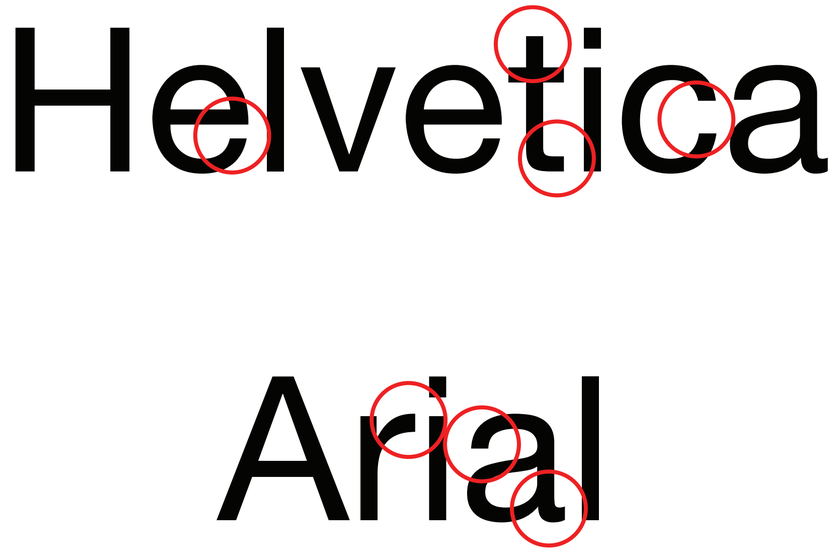
Spot the difference:

Helvetica

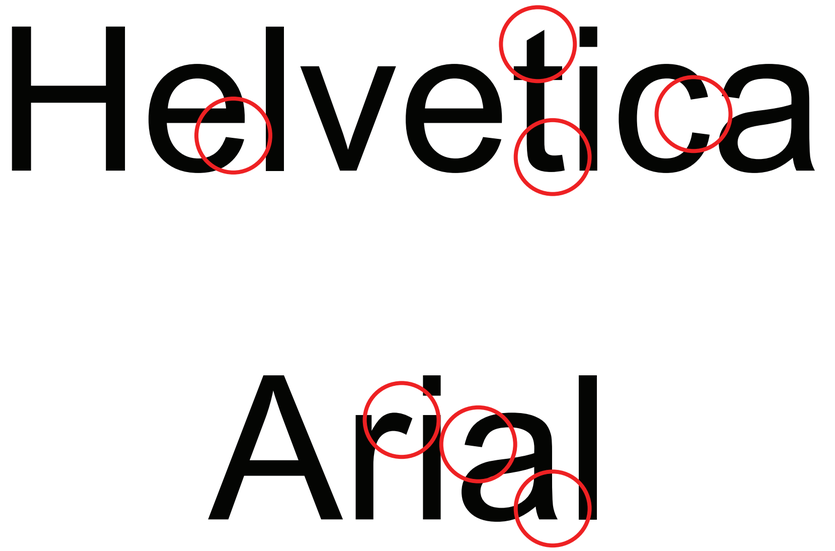
Arial

Helvetica

Arial



Helvetica



Arial

“Typography exists to honor content.”

—*Robert Bringhurst*

PROJECT 1

CAP HEIGHT
X-HEIGHT
BASELINE
Fancy
STEM
BOWL
SERIF
DESCENDER
LIGATURE
ASCENDER
flesh
FINIAL
TERMINAL
ASCENDER
fresh
SPINE
UPPERCASE
SMALL CAPITAL
Blood
CROSS BAR
COUNTER
LOWERCASE

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 closerly 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.