

# 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.

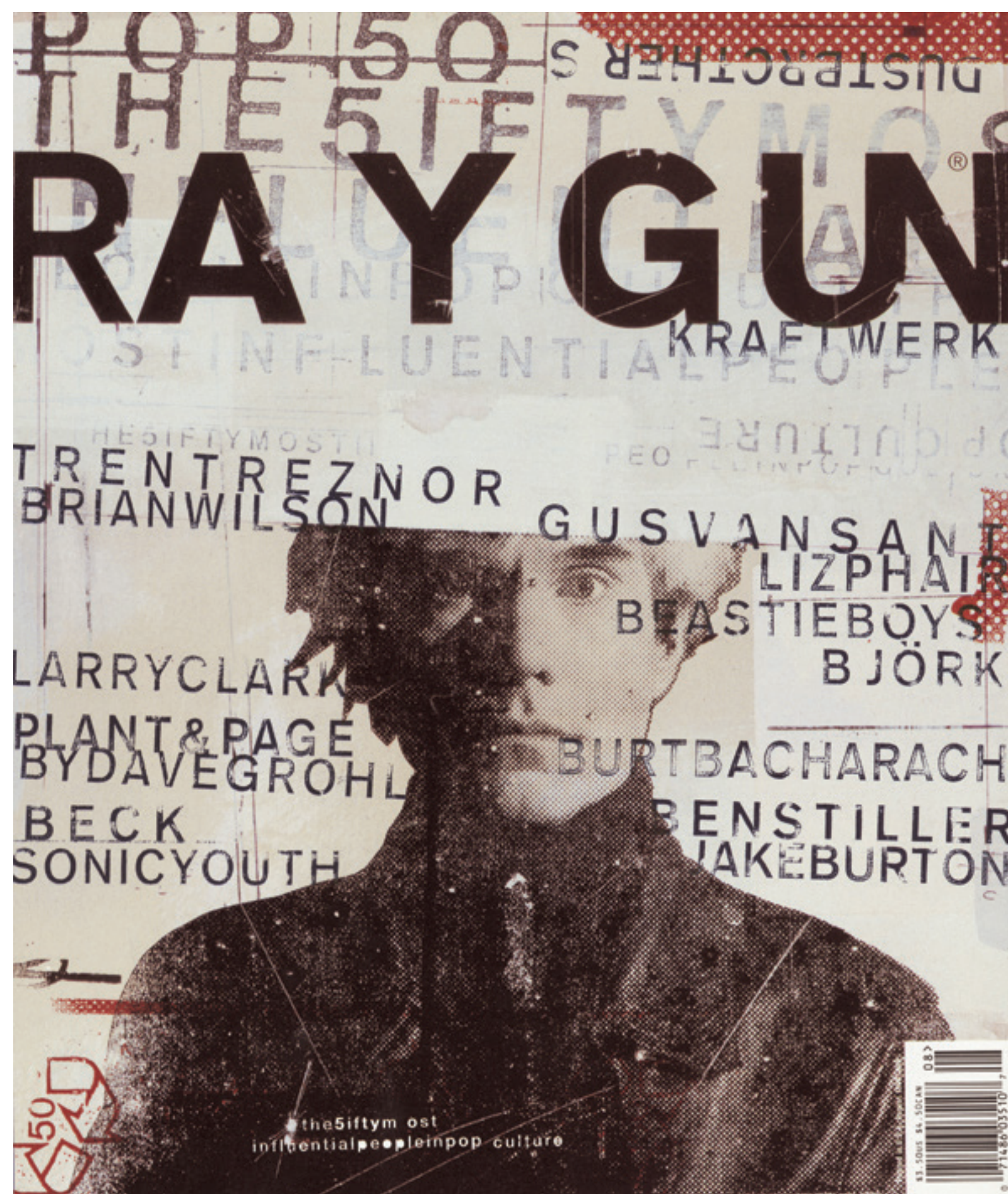


*Designers love  
typefaces.*

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.

Food

# LANEKO

DEPT.  
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ALL TITLES - EVERYDAY

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Get The Savings!

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OR  
SKATEBOARDS  
ON  
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PICK-UP  
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3 1/2" Single Prints  
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NEXT DAY OR FREE

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Fabric Softener  
\$1.99

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Bouquets  
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PARCEL  
PICK-UP  
NO PARKING  
PLEASE

NAZARETH, PA  
circa 1992



**TOPI 4**  
Ethnic Foods      Cereal  
Flour / Sugar      Breakfast On-The-Go  
Baking Mixes / Gels      Pancake Mix / Syrup  
Pie Crusts      Spices / Buts

It's easy to bake  
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Nabisco Pie Crusts

EXTRA SAVINGS  
\$2.55

EXTRA SAVINGS  
\$2.57

Alpi  
-Bi-  
-B  
EXCELLENT SOURCE OF VITAMIN  
O P O P

CORN FLAKES  
WIN A RECIPE



“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

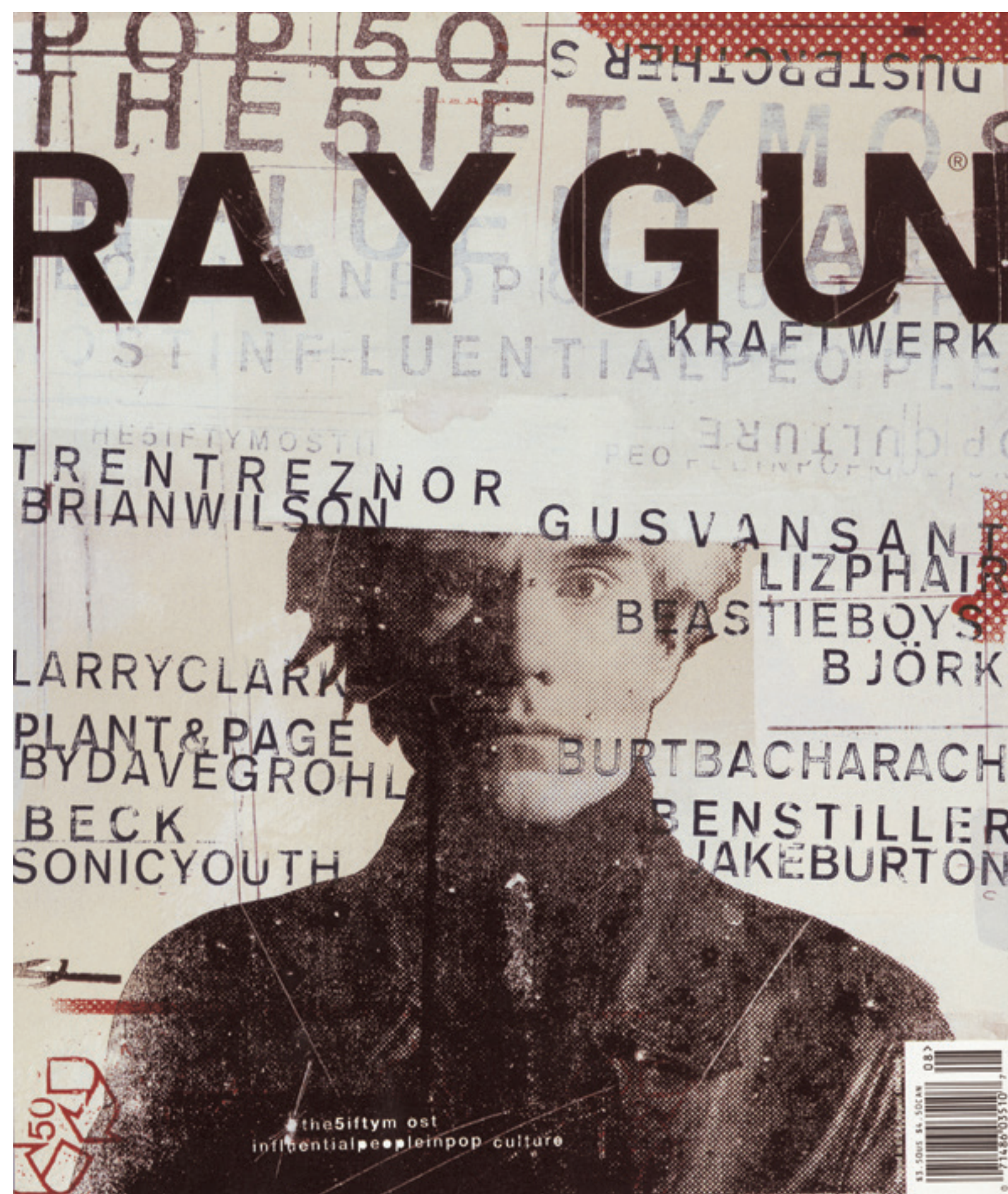
playful



EPIC

**TIGHT**

LOOSE



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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.*

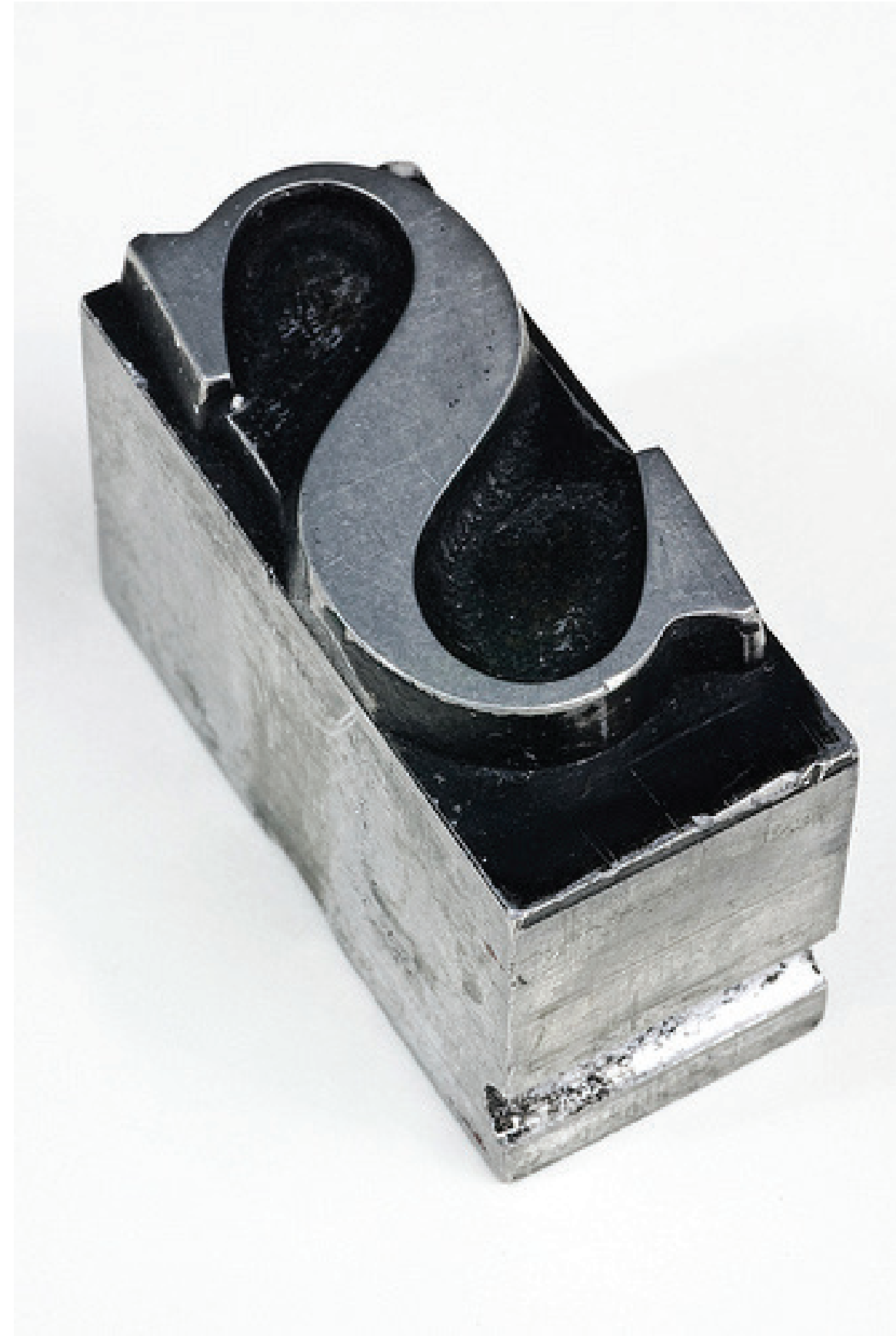
**“Font”**

*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  $\rightarrow$  word  $\rightarrow$  sentence  $\rightarrow$  paragraph  $\rightarrow$  page

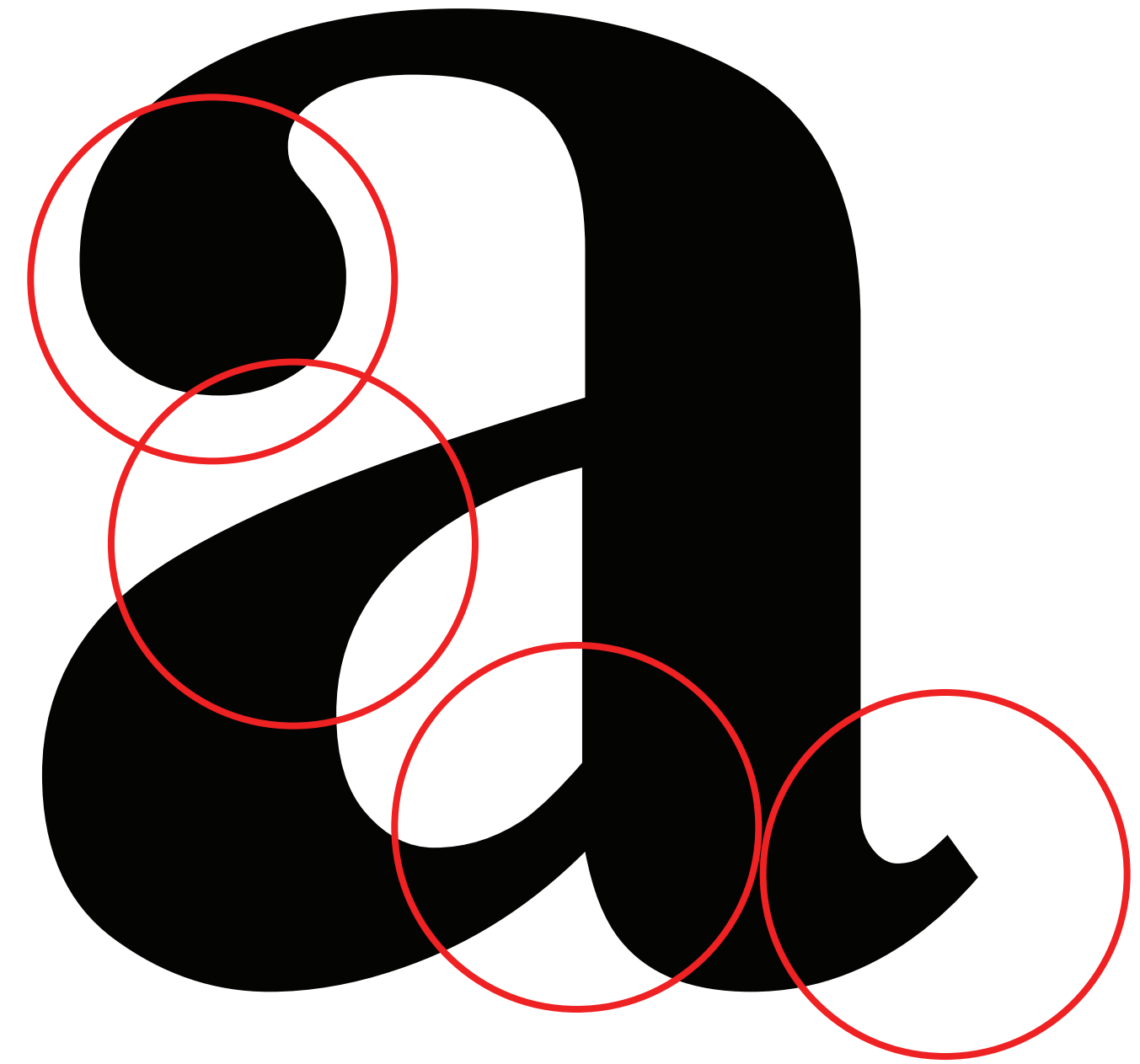
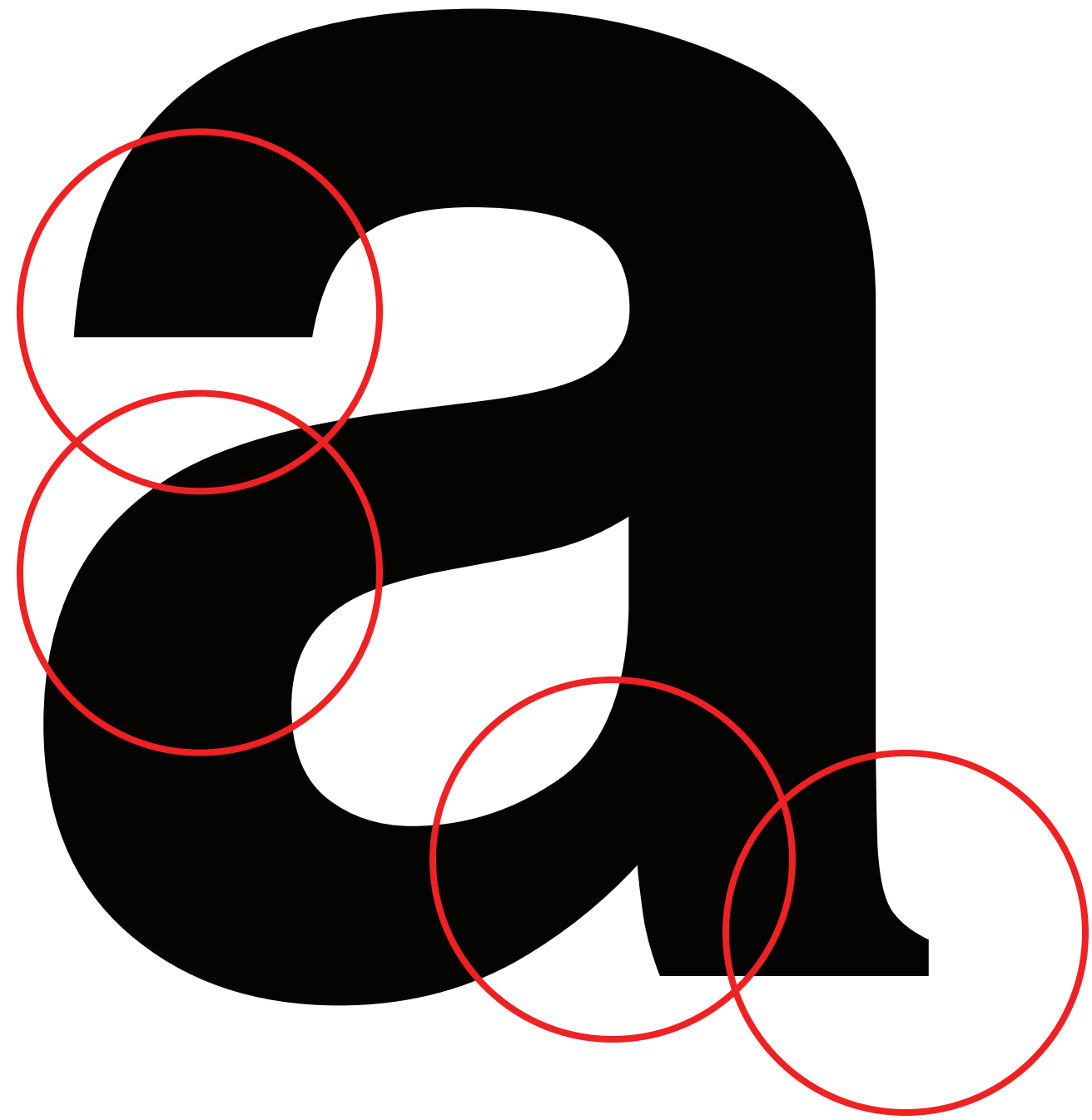
**letter** → word → sentence → paragraph → page

Learning typography  
begins with **looking**.

Spot the difference:

**a**

**a**



Spot the difference:

Helvetica

Helvetica

Arial

Arial

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. The letters 'F', 'a', and 'y' are highlighted in red. Red lines with labels point to various parts of the letters: "CAP HEIGHT" points to the top of the 'F'; "X-HEIGHT" points to the height of the lowercase 'a'; "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 'y'; 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". In "flesh", the 'f' and 'l' are in a cursive script, while 'e', 's', and 'h' are in a serif font. In "fresh", all letters are in a serif font. Red highlights and labels identify calligraphic features: "LIGATURE" points to the connection between 'f' and 'l'; "ASCENDER" points to the top of the 'l' and the top of the 'r'; "TERMINAL" points to the top of the 'h'; "FINIAL" points to the bottom curve of the 'f'; and "SPINE" points to the vertical part of the 'h'.

UPPERCASE SMALL CAPITAL

Blood

CROSS BAR COUNTER LOWERCASE

A diagram of the word "Blood" in a serif font. The letters 'B', 'L', and 'o' are highlighted in red. Red lines with labels point to various parts: "UPPERCASE" points to the top of the 'B'; "SMALL CAPITAL" points to the top of the 'L'; "CROSS BAR" points to the horizontal bar of the 'B'; "COUNTER" points to the dot of the 'o'; and "LOWERCASE" points to the bottom of 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.

