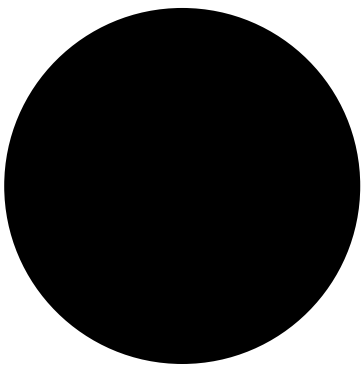
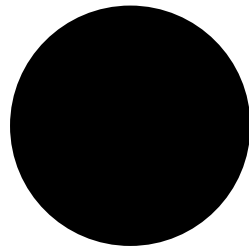
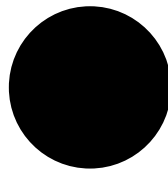
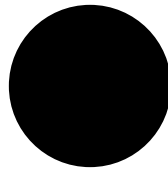
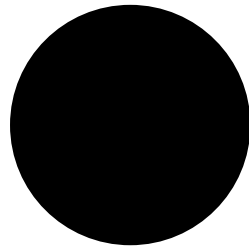
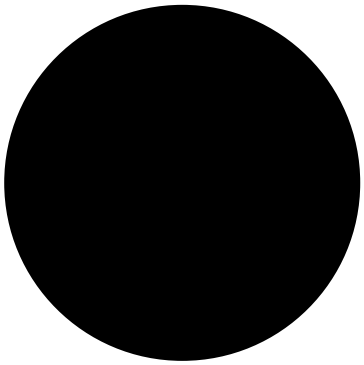


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Type 2: Structure

Fall 2016 Syllabus

**Welcome!**

Tuesdays, 2–6:50 pm  
870 Raymond  
Room S870-210

Thursdays, 2-6:50 pm  
1111 South Arroyo  
Room 338

Dante Carlos  
Instructor,  
Graphic Design

**Summary**

Type 2 is the second in the cumulative 4-part typography foundation sequence, and is a rigorous introduction to the fundamentals of typography, with emphasis on the formal aspects of designing with typographic elements, and the responsibilities inherent in working with language.

**Assignments**

**Typographic Structures:  
Album Cover**  
Week 1–8

An eight week layout exercise, using only type, and culminating in a printed workbook containing 40 designs.

**Type Specimen**  
Week 9–14

A project to design a poster and booklet about a specific typeface, exploring its history, formal qualities and various uses.

Typographic Structures workbook, and type specimen poster/booklet are due Week 14.

**Typography is the way written language looks and works.** It is both aesthetic and functional: typography that is visually engaging invites the viewer or user to read a text, and legible typography allows them to understand what's being communicated.

**Words—and the spaces between words—form the basic units of typography.** With just these two parts alone, a designer or artist has a nearly unlimited range of expression. As a class, we will look at both.

**Typography can perform many functions and have many personalities.** Whether it's a systemic table of data, or a flashy billboard, or an expressive and animated motion piece (and everything inbetween), a designer can use type to add nuance that can help a user navigate a text, or make a piece of communication more distinct.

**In our first assignment, we'll demonstrate how a single typeface can behave in multiple ways.** Each week, we will create typographic compositions for a record cover by manipulating elements of visual design (such as scale, negative space, alignment, order, density, symmetry/asymmetry, and alignments, etc).

By changing these basic parameters, designers can direct the way someone reads a text (heirarchy), or how their eye moves around the typographic space in an interesting way.

All compositions will be compiled into a reference book, which will be due at the end of the term.

**In the second assignment, each of you will thoroughly research and examine a different typeface and design printed pieces to educate the rest of us about it.** Through research, we will learn about who designed them, the technology used to create them, it's historical context, and how it's been used since.

Through examining a letterform's particular visual properties (such as their shape, stroke, stresses, proportion, weights, italics, etc.) you will see what makes one typeface distinct from another.

This research will be combined into a clearly designed and functional typographic specimen booklet and poster, which is also due at the end of the term.

At the end of the term, each of you should be able to confidently understand and talk about the formal properties of typographic elements, demonstrate how typographic choices enhance and clarify communication, see how type operates in different contexts, and to recognize typographic styles and historical precedents.

## Type 2: Structure

### **Required Materials**

- InDesign
- access to a laser printer
- about a \$100 to produce a workbook, poster and booklet for your final.

If any of these requirements are an issue, please let me know so we can figure out a way to make it work.

### **Conduct**

Showing up to class, being prepared, neatly presenting your work, respecting the work of others, and participating in critiques and discussions is a very important part of your individual assessment, in addition to the assignments. And it also benefits everyone.

Three tardies equal an absence, and three absences is an automatic fail. Communication is key: please let me know if anything comes up that may affect your attendance.

### **Contact**

My e-mail address is carlos@inside.artcenter.edu.

If you miss class, find out what we covered and come prepared the following week. Please exchange contact information with one of your classmates so you can keep each other informed.

## Fall 2016 Syllabus

### **Recommended Reading**

**Typographie:  
A Manual of Design**  
Emil Ruder

**The Elements of  
Typographic Style**  
Robert Bringhurst

**Typography:  
Macro and Micro**  
Willi Kunz

**Compendium for  
Literates**  
Karl Gerstner

**Graphic Design Manual**  
Armin Hoffman

**Thinking With Type**  
Ellen Lupton

**TYPO (Typography)**  
Friedrich Friedl

**Design is Attitude**  
Helmut Schmid

**20th Century Type Remix**  
Lewis Blackwell

**Typographic Design:  
Form and Communication**  
Carter/Day/Meggs

**My Way to Typography**  
Wolfgang Weingart