

DePaul University  
College of Computing and Digital Media  
School of Cinema and Interactive Media/Graphic Design

**GD230 Typography – Winter 2013**

TuTh 1:30-3:30PM  
CDM 526

Professor Dolores Wilber [dwilber@cdm.depaul.edu](mailto:dwilber@cdm.depaul.edu)

Office hours  
TuTh 10:00AM-11:45AM CDM 459  
Register online or email to confirm appt.

**Course description**

This class introduces the function and tradition of typography in visual and verbal communication. Technical and formal aspects are explored aiming to communicate effectively and evocatively. Finished projects are pragmatic and expressionist, emphasizing the relationship between form and content. Project content provided by outside sources as well as based in the student's own research and writing.

Prerequisites  
GD105

This course assumes a basic understanding of visual design principles and a foundation in Adobe Illustrator and Photoshop, which will be our standard mode of operation for the course. You may use InDesign as well if you wish. However, this is NOT a software course. If you find you are at a significant disadvantage with weaker knowledge of a given program, it is strongly suggested that you subscribe to Lynda.com for \$25 a month (which can be renewed month-to-month depending on your needs and interests) to make significant progress with various computer applications.

**Assignments**

As a rule, incomplete grades are not given in this course. Late assignments are not accepted without prior consent by the instructor. In order for an assignment to go to final, you MUST have submitted one version for group critique and subsequent improvement prior to the final. Failure to do so will result in a failed grade. Design requires a feedback loop of project submission for review, feedback, implementation of changes and resubmission. This is required of every assignment in the course. All levels of critique require a work-in-progress post to the class blog as a jpg. Your blog posts should be entitled with your last name and the project title. Example: SMITH\_FOUNDTYPE\_CRITIQUE 1.jpg.

**Attendance & Punctuality**

Attendance is mandatory; three unexcused absences result in a lower grade (from B to C, for instance); an excused absence is allowed in the case of a medical or personal emergency (illness with doctor's letter; death in the family). An absence is defined as not showing up for class or showing up 5 minutes or more late for class. Repeated absences result in further grade reductions.

**Grading Formula**

The project section describes the grading formula. Student grades are based upon completion of assignments when due, quality of work, active class participation and attendance.

**Plagiarism**

Plagiarism on assignments or cheating on tests are serious offenses and result in failure of the course. There are no exceptions to this rule. If you are in doubt about the definitions of plagiarism and cheating, consult the DePaul Student Handbook.

**Vandalism**

Treat all equipment with care! Access to the computer labs is limited to those students who are currently enrolled in the class. You cannot allow students into the lab who are not in this class.

**Supplies**

You will need a portable hard drive or flash/key drive, minimum 2-4 GB, available from Microcenter, Best Buy, Walgreens, etc. If you save your work on the computer hard drives, be advised that the drives are emptied regularly and you can never be assured that your work will not be accidentally deleted at any time.

**Harassment**

The policy as specified in the DePaul Student Handbook will be adhered to in this class.

**Syllabus Changes**

I will make every effort to adhere to the syllabus, but sometimes, changes may occur. You are responsible for keeping up with changes that occur even when you are not in class—so keep in touch with your fellow students and the teacher. An email after an unexcused absence will not be able to cover all that happened in a class period.

**Required Textbooks**

Stocked at the DePaul Center Loop Campus Bookstore:

TYPOGRAPHIC DESIGN: FORM AND COMMUNICATION [PAPERBACK]

Rob Carter, Ben Day, Philip B. Meggs

Publication Date: November 1, 2011 | ISBN-10: 047064821X | ISBN-13: 978-0470648216 | Edition: 5

<http://www.typographicdesign4e.com/>

**Other Excellent Beginning Type Resources**

*Thinking with Type: A Critical Guide for Designers, Writers, Editors...*, Ellen Lupton, PAPress 2004

ISBN 1568984480

<http://www.papress.com/thinkingwithtype/>

**Supplies**

Sketchbook, 8 x 10 inch or larger

Assorted retractable pencils, black felt tip markers (razor point) and sketching tools of your choice

Metal cork-backed ruler, 18 inch, minimum, cork prevents slippage

T-square, 18 to 24 inch metal

Triangles

X-acto knife with #11 blades and scissors

Self-healing cutting mat, 18 x 24 inch

Easy-stick drafting tape or removable scotch tape, 1/2 inch or 3/4 inch

Kneaded eraser

Glue stick

Black mounting board, 15 x 20 inch

Can of spray-mount or photo-mount for mounting work, photo mount is stronger

(You can also look into Studio-Tac or Grafix Double Tack Mounting film which is not toxic as is spray-mount)

A memory drive, 4 GB or larger, for storage or portable discs

Type gauge (plastic translucent only)

This is a ruler that measure in points and picas (in addition to inches) and also features actual "type" that you can overlay on a body of text. Examples will be shown in class.

**Art Material Suppliers**

Genesis (student discount of 20% off)

2417 N. Western; (Fullerton Bus west to Western Ave.)

773 292-2992

The Art Store

1574 N. Kingsbury (you can see it from North Avenue)

312-573-0110

Utrecht Art Supply

33 N. Wabash Ave.

(312) 922-7565

<http://www.utrechtart.com>

**Paper Source**

northeast corner of Franklin & Chicago Ave.

(Chicago stop on the CTA Brown line)

located across the street from Pearl (see above) - excellent array of art papers

**DePaul Design Mailing List**

**All students are strongly encouraged to sign-up for the DePaul Graphic Design mailing list**

**Design@mailman.depaul.edu**

**<http://mailman.depaul.edu/mailman/listinfo/design>**

## **Projects**

Please note that all assignments are required

YOU MUST COMPLETE EVERY ASSIGNMENT FOR A FINAL GRADE IN THE CLASS

### **CLASS PARTICIPATION**

(10% of final grade)

#### **PROJECT: VOCABULARY - TYPE DEFINITIONS**

(required)

PURPOSE: *To learn descriptive technical terms used in the graphic design profession.*

[http://www.typographicdesign4e.com/resources\\_glossary.html](http://www.typographicdesign4e.com/resources_glossary.html)

Know all of the vocabulary on this list. We will do a project in class (without books) to complete this project.

#### **PROJECT: TYPOGRAPHY ANATOMY**

(10% of final grade)

PURPOSE: *To examine typographic form for purposes of identification and appropriate use*

(1)

Select one serif and one sans serif typeface. Type the entire typeface all characters and symbols, upper and lower case. Present each on an 8.5x11" (landscape) file format with the typeface as large as possible to fit on a page (Upper case on one page, lower case on a second page, symbols and other glyphs on the third page. Label the top of the page for each typeface with your name.

(2)

Of the selected typefaces, make digital or hand-written notations adjacent to the characters regarding the anatomy, form and feeling of the face. Pay particular attention to the A, E, G, O, S and W (Capital and lower case letters), using the technical terms you have learned from the readings and the Vocabulary Assignment.

(3)

In a separate essay (300 words) talk about the character and feeling of the typefaces you have chosen comparing them to a car model or bicycle, a kind of clothing attire/designer/look, and/or a kind of music style/group/son. I am aiming here to have you compare your selections to examples in popular culture. Post these to the blog.

The following websites will help with this assignment.

<http://designtaxi.com/news/352020/In-Typography-Dating-Game-Match-Make-Typefaces/>

<http://www.typeconnection.com/>

(4)

You must also play **typeconnection** (link above) mating game and do a class presentation on the methodology that worked for you and which typeface pairings you preferred.

Read: Chapter 2 The Anatomy of Typography in *Typographic Design: Form and Communication*

#### **PROJECT: PROJECT: TYPE SPECIFICATION & DESIGNING WITH TEXT TYPE**

(10% of final grade)

PURPOSE: *To develop skills in analyzing previously existing structures and the ability to re-create and create grid systems.*

Trace, measure and specify two pages from the textbook: cover and one inside page. Use a sheet of tracing paper 8.5x11 or 11x17 inches. See examples shown in class. All measurements must be in points and picas including all vertical and horizontal measurements. Use the type gauge for completion of this assignment.

Read: Chapter 4 Legibility in *Typographic Design: Form and Communication*  
Chapter 5 The Typographic Grid in *Typographic Design: Form and Communication*

### **PROJECT: FOUND TYPE**

(20% of final grade)

PURPOSE: *To develop skills identifying and using typographic form in the everyday environment*

Use a digital camera to shoot at least 24 images seen on the street in a neighborhood or environment of your choice. At least some of the type should be hand drawn. Do this in the spirit of the work of Ed Fella as seen in class. Present your type in a scanned format identifying whether it is serif or sans serif (even if it is hand-drawn) in a 3x3 grid (9inx9in; each separate image is 3inx3in). Compose a sentence about the neighborhood using the found type. Present the typographic designed sentence on a 9x9 inch format; draw from the work of Ed Fella for inspiration.

Read: Chapter 1, The Evolution of Typography,  
Chapter 3, Syntax and Communication  
Chapter 6, The Typographic Message Ed Fella  
<http://vimeo.com/8868251>  
<http://pinterest.com/thinkmule/roughography/>

### **PROJECT: TYPOGRAPHIC EXPRESSION**

(30% of final grade)

PURPOSE: *To communicate effectively and evocatively with typographic form.*

Illustrate the "Seven Deadly Sins" (jealousy, lust, anger, gluttony, sloth, envy, pride)  
Present the word and definition in an 8x8" (square) format. In addition to posting projects on the blog, these will be mounted on black board flush with trim.

Read: *Typographic Design, Form and Communication*, Chapter 7,  
Case Studies in Typographic Design

### **PROJECT: MUSIC TYPOGRAPHY POSTER**

(20% of final grade)

PURPOSE: *To develop research skills in design and art; to develop expressionistic forms of illustration using typography as form; to communicate a complex theme evocatively and with resonance*

Subject: A piece of music with or without lyrics

Choose a piece of music that you would like to illustrate in a large format utilizing only typography. Examples will be shown.

Bring a recording of the music to class or have a YOUTUBE link to present in the class. Analyze the different parts of the music answering the following questions in your design solution:

- (1) What are the distinctive parts of the recording; what is the structure?
- (2) Is there a repetitive chorus or beat?
- (3) What is the tempo, rhythm?
- (4) What feelings are evoked by the music?

### **PLEASE NOTE:**

**NO IMAGES ARE USED IN ANY PROJECTS FOR THIS CLASS. ONLY TYPOGRAPHY!**

### **Mandatory: Lecture/Exhibition attendance**

Write and post a 300-word blog entry on a public lecture, exhibition, film or type designer. This is due by the last day of class.

**Class Blog**

<http://gd230typographywinter2013.blogspot.com/>

This is the site where all students in the DePaul GD 230 Typography class will post their projects, their project descriptions, comments on readings and share information. Each student must post a reading reflection of at least 300-words per week with an image that is not in the book that is found noteworthy. Each project must be posted before the class that it is due so that all students can comments online. When a project critique is due, each student must post a comment on 3 different student blog posts that is specific, penetrating and helpful. These are not meant to be "Awesome" postings but are meant to give your best feedback on how to improve the project in a respectful and collaborative manner. This is practice for our in-class discussions and for work environment collaborations. Happy postings! Timely posts are part of your class participation grade!

## Syllabus

### WEEK ONE

#### 1.8 Tuesday

Introduction to class and student projects

---

Screen excerpts of film *Helvetica*

#### 1.10 Thursday

*Typographic Design, Form and Communication*, Chapter 2, The Anatomy of Typography

Work and finish in class:

#### **PROJECT: VOCABULARY - TYPE DEFINITIONS**

Post to blog and present in class.

### WEEK TWO

#### 1.15 Tuesday

#### **PROJECT: TYPOGRAPHY ANATOMY**

Select one serif and one sans serif face; use your book and computer fonts for examples.

Also: Adobe.com; dafont.com and urbanfonts.com

Play and present in class:

<http://designtaxi.com/news/352020/In-Typography-Dating-Game-Match-Make-Typefaces/>

<http://www.typeconnection.com/>

#### **PROJECT: TYPE SPECIFICATION & DESIGNING WITH TEXT TYPE**

Bring tracing paper, type gauge, pencils, triangles, rulers with you to WORK IN CLASS for THURSDAY!!!!

#### **PROJECT: FOUND TYPE**

See project description. Bring developed photographs to class next Tuesday, 1/22.

#### 1.17 Thursday

#### **PROJECT: TYPOGRAPHY ANATOMY**

Present examples with annotations. Please post 300-words on the blog about the typefaces you have selected as described in the assignment.

#### **PROJECT: TYPE SPECIFICATION & DESIGNING WITH TEXT TYPE**

Select a partner for this project. Each of you should do one of the pages that are due. Turn in by end of day next Thursday.

### WEEK THREE

#### 1.22 Tuesday

Read: Chapter 4 Legibility  
Chapter 5 The Typographic Grid

#### **PROJECT: FOUND TYPE**

See project description. Post at least 12 photos to blog by today! You will edit down to 9 photos. These do NOT have to be cropped by today's class.

#### 1.24 Thursday

Small groups critiques:

#### **PROJECT: TYPE SPECIFICATION & DESIGNING WITH TEXT TYPE**

### WEEK FOUR

#### 1.29 Tuesday

Read: Chapter 1, The Evolution of Typography,  
Chapter 3, Syntax and Communication  
Chapter 6, The Typographic Message

First critique: **PROJECT: FOUND TYPE**

### **1.31 Thursday**

Work in class: **PROJECT: FOUND TYPE**

## **WEEK FIVE**

### **2.5 Tuesday**

**Final critique:** **PROJECT: FOUND TYPE**

### **2.7 Thursday**

Read: Chapter 7, Case Studies in Typographic Design

### **PROJECT: TYPOGRAPHIC EXPRESSION/SEVEN DEADLY SINS**

Illustrate each of the "Seven Deadly Sins" (jealousy, lust, anger, gluttony, sloth, covetousness, pride)  
Bring definition and materials you need to work on this project in class Monday. (See project description.)  
Work in class

## **WEEK SIX**

### **2.12 Tuesday**

Read: Chapter 7, Case Studies in Typographic Design

**First critique:** Present concept for project.

### **2.14 Thursday**

Work in class: **PROJECT: TYPOGRAPHIC EXPRESSION/SEVEN DEADLY SINS**

## **WEEK SEVEN**

### **2.19 Tuesday**

**First critique:** **PROJECT: TYPOGRAPHIC EXPRESSION/SEVEN DEADLY SINS**

Present at least three of the "sins."

### **2.21 Thursday**

Work in class: **PROJECT: TYPOGRAPHIC EXPRESSION/SEVEN DEADLY SINS**

Present all of the "sins."

## **WEEK 8**

### **2.26 Tuesday**

**Final critique:** **PROJECT: TYPOGRAPHIC EXPRESSION/SEVEN DEADLY SINS**

Full-color print-outs mounted flush 8x8 on black board.

### **2.28 Thursday**

**PROJECT: MUSIC MOVEMENTS** (See project description)

Present excerpt from your selection of music on Youtube or digital file.

## **WEEK 9**

### **3.5 Tuesday**

**PROJECT: MUSIC MOVEMENTS** (See project description)

Present excerpt from your selection of music (bring CD or digital file)

### **3.7 Thursday**

Work in class: **PROJECT MUSIC MOVEMENTS**

## **WEEK 10**

### **3.12 Tuesday**

**First critique:** **PROJECT: MUSIC MOVEMENTS**

### **3.14 Thursday**

Work in class: **PROJECT: MUSIC MOVEMENTS**

### **FINAL 3.26**

**11:45-2PM PROJECT: MUSIC MOVEMENTS**

**Final critique:** posted to blog and printout mounted on black board trimmed to size.