

GD230

Typography
Winter 2016
Wednesday
1.30–4.45
Daley 213

INSTRUCTOR

Nathan Matteson
nmatteso@cdm.depaul.edu
matteson@obstructures.org
312 362 7983 [office]
312 961 9868 [text]
CDM 520
W 12–1.15; TH 12–1.15, 5–5.30
M, T, F by appointment

DESCRIPTION

This course is the study of the formal structure of letterforms and text, including the exploration of typography to create and extend meaning, emphasizing the relationship between form and content. Both technical and formal aspects of letterforms are explored, and projects will introduce both micro- and macro-typographic principles. The student will also be introduced to the history of type and typography throughout the modern era.

OBJECTIVE

The purpose of this course is to engender in the student an understanding of the importance of letterforms in visual communication throughout history. By the end of the term you should be able to articulate the fundamentals of typeface anatomy and history, and use basic typographic vocabulary.

During the quarter we will discover how basic design principles apply to typographic form, and will be creating typographic design for the purpose of communicative acts, and creative expression.

GOALS

Upon completion of this course students will be able to:

- Understand the importance of letterforms of communication in reading, print and on screen.
- Articulate the fundamentals of typeface anatomy, vocabulary and history.
- Apply basic design principles to communication with letterforms.
- Create typographic design in service of a communication goal and as a form of creative expression.

PREREQUISITES

GD105, AN1105, OR GPH211

TEXTBOOK

Rob Carter, Ben Day, & Philip Meggs. [Typographic design: form and communication](#). Hoboken: John Wiley and Sons, 2015. (This book has been in multiple editions—any of the most recent three should be sufficient, but be sure that you know what chapters to read each week!)

MATERIALS

You'll want to get these materials as soon as possible. Paper and pens can be purchased nearby at Blick and/or Utrecht. While we will be using software throughout this class, please bring pen and paper each day.

- FLASH DRIVE/EXTERNAL HARD DRIVE. You may also use an online service such as iCloud, DropBox, S3, etc. You are responsible for backing up your own work. Failure to turn in a project will result in a zero grade for that project.
- TRACING PAPER. 9×12 inches is sufficient. If you don't have a preferred paper already, I suggest [Bienfang Graphics 360](#).
- BLACK INK PEN, BLACK MARKER, PENCIL. Again, if you don't already have a preferred writing implement, several companies make good writing tools: [Staedtler](#), [Copic](#), and [Micron](#) come to mind. For what it's worth, I use [these pens](#) almost exclusively. They're impossible to beat for the price, but you can only find them online or outside the country.

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- METAL STRAIGHTEDGE & RULER. This should be at least 18 inches long (not 12). [Get something with a cork back](#)—it not only prevents slippage, but also keeps your ink from smearing.
- X-ACTO KNIFE. Get #11 blades as well. While a box of 100 may seem excessive, I can assure you that you'll use them by the end of the year.
- TRIANGLE. You probably want one with an inking edge. If you're unsure, talk to me. Both 30/60 and 45/45 triangles exist. I'd buy one of each, but if you only buy one, I'd suggest the 30/60.
- MATTE BOARD AND ADHESIVE. I hate mounting work. Even more than you do. And I hate the way it smells when it's been mounted. And I hate how wasteful it is. So I'm not going to make you mount very much of your work. But I will make you mount something—so be prepared.
- ADOBE INDESIGN. Most CDM labs already have InDesign. If you're using your own laptop, any version of InDesign CS6 or later will do.
- FONTS. DePaul provides a large collection of digital fonts for student use. In a CDM Mac lab, these can be found in the Machintosh HD/Users/Shared/FontFolio. Most of the fonts that will be of use to you are in the Western Fonts folder. These are not installed by default—double click them and use FontBook to install them.

ATTENDANCE

You are expected to show up to class prepared and on time. While the university may have policies regarding excused absences (see below), in reality there's being here and there's *not* being here. If you choose to miss class, you (and only you) are responsible for the content you miss when you're absent—make friends with someone early if you anticipate being absent later in the quarter. Please don't expect that I'll be able to 'catch you up' over email. Failure to attend will generally result in a lack of participation, a lesser quality of work, and consequently a reduced grade.

LATE WORK

Punctuality is integral to a successful design career. So too is turning in your work on time. I do accept work up to 24 hours late—though at the expense of a reduced grade. I also accept revisions of work for a potentially improved grade! So please turn in your work *on time*, and revise it as necessary *after* it's due. The importance of these two skills cannot be over-stated.

COMMUNICATION

I make every effort to reply to email in a timely fashion, though people's definition of 'timely' may vary. If you don't get a reply within 24 hours, email again. Beware that if your email doesn't contain a question or other request for a reply, you may not get one! You're also welcome to text me if you prefer. However, if you have questions about your work, it's always best to schedule a time to meet rather than attempt meaningful discourse through emails or texts.

CLASSROOM CONDUCT

Given the nature of our work, we'll be having discussions and lectures during

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class. You are expected to participate in these exchanges in a professional manner. Participation in critiques and reviews is not optional. You are expected to both comment on your peers' work as well as offer your work for feedback.

When you're discussing someone else's work, treat them with respect. When someone else is talking about your work, don't take it personally.

COURSE STRUCTURE

This class will consist of weekly lectures and class discussions, reinforced by weekly design projects that culminate in a larger-scale final project, due during exam week. Other than lecture/discussion time, classes will consist of regular group critiques, as well as lab time.

GRADING POLICIES

Grades are perhaps the least interesting (and, from a professional standpoint, possibly least *important*) component of a design education. Generally, employers won't be asking you what your GPA is, or nit-picking over the fact that you graduated *magna cum laude* rather than *summa cum laude*. They are however an important part of teaching methodology, and they should at least mean something.

Final grades will be based on your projects and quizzes throughout the term, as well as class participation. Final grades are calculated based on standard deviation (ie, a so-called bell curve)—though this does *not* mean that only one person gets an A and most people get Cs.

Participation includes (but is not limited to) contributing to discussions in class; participating in critiques and design reviews; asking your peers for help during lab time, and offering help if you're able. Failure to be an active member of the class will result in a lower grade.

Each project grade is based on the following components of your work.

- **THOUGHT.** This is the intellectual or conceptual component of a project. You might equate it with 'art direction' or 'strategy'.
- **STRUCTURE.** Your use of the basic 'elements and principles of design' as we say. How well you've managed to communicate the previous component. Sometimes we call these two aspects of our work: form and content.
- **CRAFT.** Ability to follow project parameters and instructions. Attention to detail. Desire to have a clean X-acto cut rather than a raggedy one.
- **PROCESS.** This is where we collect some aspects of our work that are perhaps a bit more intangible. Both 'effort' and 'professionalism' fall into this category. Your ability to show up to class on time, participate meaningfully in critiques, attempt things that seem beyond your reach, etc.

The grade 'breakdown' is as follows:

- **PARTICIPATION.** 20%
- **PROJECTS.** 40%
- **QUIZZES.** 20%
- **FINAL PROJECT.** 20%

OTHER RESOURCES

There are many excellent books about typography—and even more rotten

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ones. If you're looking for something worthwhile other than the required text, I'd recommend the following.

- Robert Bringhurst. *The elements of typographic style*. Vancouver: Hartley & Marks, 2002.
- Eric Gill. *An essay on typography*. Boston: David R Godine, 1993.
- Walter Tracy. *Letters of credit*. Boston: David R Godine, 2003.
- Harry Carter. *A view of early typography up to about 1600*. London: Hyphen Press, 2002.
- Alexander Lawson. *Anatomy of a typeface*. Boston: David R Godine, 2010.

Also, please sign up for the DePaul Graphic Design Mail List: mailman.depaul.edu/mailman/listinfo/design.

And be aware that DePaul has recently acquired an institution-wide license for lynda.com, which is a wonderful resource for all kinds of technical training. You'll need to sign in with your DePaul user and password using the link found at software.depaul.edu/training. Lynda.com covers everything from using Photoshop, to mic'ing a drumkit, to writing an operating agreement for your startup.

COURSE TOPICAL SCHEDULE

WEEK	DATE	TOPIC
One	Jan 6	LECTURE: Introduction. Early history of writing and letters. Letter anatomy. PROJECT: Nine glyphs. READING: Anatomy.
		<i>Last day to add or swap classes</i>
Two	13	LECTURE: Incunabula. QUIZ: Anatomy. REVIEW: Nine glyphs.
	15	<i>Last day to select pass/fail option</i>
	17	<i>Last day to drop without penalty</i>
Three	20	LECTURE: Renaissance. PROJECT: Twentieth-seventh letter. READING: Legibility. DUE: Nine glyphs.
	22	<i>Last day to select auditor status</i>
Four	27	LECTURE: Enlightenment. REVIEW: Twentieth-seventh letter. READING: Syntax. QUIZ: Legibility.
Five	Feb 3	LECTURE: Industrial revolution. PROJECT: Kerning. REVIEW: Nine glyphs. READING: Technology. QUIZ: Syntax. DUE: Twentieth-seventh letter.
Six	10	LECTURE: Reading physiology. InDesign basics. PROJECT: Typesetting. READING: Grid. QUIZ: Technology. DUE: Kerning.
Seven	17	LECTURE: Grids & proportion. InDesign stylesheets. PROJECT: Poster iteration. QUIZ: Grid.
	21	<i>Last day to withdraw</i>

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Eight		24	PROJECT & REVIEW: Poster iteration. DUE: Typesetting.
Nine	Mar	2	LECTURE: Type & image. PROJECT & REVIEW: Poster iteration.
Ten		9	PROJECT & REVIEW: Poster iteration.
Eleven		16	Final presentations, 11:30–1:45

MY SCHEDULE

I'll be available on-campus outside of class during the week. My office is CDM520, and my office hours are listed on the CDM website and on this syllabus. It's important to realize that I *encourage* you to make use of my office hours. Typography is a vast topic that encompasses a variety of activities. It's easy to get overwhelmed—don't let this happen to you! Ask for help early, ask for help often. If you're not free when I'm typically available, email me and we can probably set up another time.

COMPUTER LABS

Computer labs are available for your use outside of class. For schedule information, please check here: <http://www.cdm.depaul.edu/Current%20Students/Pages/Labs.aspx>. You'll need to swipe into the rooms with your DePaul ID, so please be sure it's activated.

TEACHING EVALUATIONS

Evaluations are a way for students to provide valuable feedback regarding their instructor and the course. Detailed feedback will enable the instructor to continuously tailor teaching methods and course content to meet the learning goals of the course and the academic needs of the students. They are a requirement of the course and are key to continue to provide you with the highest quality of teaching. The evaluations are anonymous; the instructor and administration do not track who entered what responses. A program is used to check if the student completed the evaluations, but the evaluation is completely separate from the student's identity. Since 100% participation is our goal, students are sent periodic reminders over three weeks. Students do not receive reminders once they complete the evaluation. Students complete the evaluation online in CampusConnect.

ACADEMIC INTEGRITY

This course will be subject to the university's academic integrity policy. More information can be found at academicintegrity.depaul.edu. If you have any questions be sure to consult with your professor.

ACADEMIC POLICIES

All students are required to manage their class schedules each term in accordance with the deadlines for enrolling and withdrawing as indicated in the University Academic Calendar. Information on enrollment, withdrawal, grading and incompletes can be found at: <http://www.cdm.depaul.edu/Current%20Students/Pages/PoliciesandProcedures.aspx>

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PLAGIARISM

The university and school policy on plagiarism can be summarized as follows: Students in this course should be aware of the strong sanctions that can be imposed against someone guilty of plagiarism. If proven, a charge of plagiarism could result in an automatic F in the course and possible expulsion. The strongest of sanctions will be imposed on anyone who submits as his/her own work any assignment which has been prepared by someone else. If you have any questions or doubts about what plagiarism entails or how to properly acknowledge source materials be sure to consult the instructor.

Plagiarism in web design can be a tricky thing. While it's common-place to copy and paste small bits of code that you find in tutorials and such, lifting large portions of code—or blatantly copying the design of another site—is a different matter. If you're concerned with whether or not you're on the right side of the law, please don't hesitate to ask me. If you are in fact copying the bulk of your code, without making significant changes, your grade will be reduced, and you will risk failing the course. This is a situation in which it is definitely better to ask for permission rather than forgiveness.

Also, be aware that I am obligated as a professor in the university to report all academic integrity violations, no matter how minor they may seem.

STUDENTS WITH DISABILITIES

Students who feel they may need an accommodation based on the impact of a disability should contact the instructor privately to discuss their specific needs. All discussions will remain confidential.

To ensure that you receive the most appropriate accommodation based on your needs, contact the instructor as early as possible in the quarter (preferably within the first week of class), and make sure that you have contacted the Center for Students with Disabilities (CSD) at: csd@depaul.edu.

Lewis Center 1420, 25 East Jackson Blvd.

Phone number: (312) 362–8002

Fax: (312) 362–6544

TTY: (773) 325–7296

WITHDRAWAL

Students who withdraw from the course do so by using the Campus Connection system (campusconnect.depaul.edu). Withdrawals processed via this system are effective the day on which they are made. Simply ceasing to attend, or notifying the instructor, or nonpayment of tuition, does not constitute an official withdrawal from class and will result in academic as well as financial penalty.

RETROACTIVE WITHDRAWAL

This policy exists to assist students for whom extenuating circumstances prevented them from meeting the withdrawal deadline. During their college career students may be allowed one medical/personal administrative withdrawal and one college office administrative withdrawal, each for one or more courses in a single term. Repeated requests will not be considered. Submitting

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an appeal for retroactive withdrawal does not guarantee approval.

College office appeals for CDM students must be submitted online via MyCDM. The deadlines for submitting appeals are as follows:

- AUTUMN. Last day of the last final exam of the subsequent winter quarter
- WINTER. Last day of the last final exam of the subsequent spring quarter
- SPRING. Last day of the last final exam of the subsequent autumn quarter
- SUMMER. Last day of the last final exam of the subsequent autumn quarter

EXCUSED ABSENCE

In order to petition for an excused absence, students who miss class due to illness or significant personal circumstances should complete the Absence Notification process through the Dean of Students office. The form can be accessed at studentaffairs.depaul.edu/dos/forms.html. Students must submit supporting documentation alongside the form. The professor reserves the sole right whether to offer an excused absence and/or academic accommodations for an excused absence.

INCOMPLETE

An incomplete grade is a special, temporary grade that may be assigned by an instructor when unforeseeable circumstances prevent a student from completing course requirements by the end of the term and when otherwise the student had a record of *satisfactory progress* in the course.

An incomplete grade is given only for an exceptional reason such as a death in the family, a serious illness, etc. Any such reason must be documented. Any incomplete request must be made at least two weeks before the final, and approved by the Dean of the College of Computing and Digital Media. Any consequences resulting from a poor grade for the course will not be considered as valid reasons for such a request.

CDM policy requires the student to initiate the request for incomplete grade before the end of the term in which the course is taken. Prior to submitting the incomplete request, the student must discuss the circumstances with the instructor. Students may initiate the incomplete request process in MyCDM.

- All incomplete requests must be approved by the instructor of the course and a CDM Associate Dean. Only exceptions cases will receive such approval.
- If approved, students are required to complete all remaining course requirement independently in consultation with the instructor by the deadline indicated on the incomplete request form.
- By default, an incomplete grade will automatically change to a grade of F after two quarters have elapsed (excluding summer) unless another grade is recorded by the instructor.
- An incomplete grade does *not* grant the student permission to attend the same course in a future quarter.

This syllabus is subject to change at any time, with notice.