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BRIGID SULLIVAN

Typography for Graphic Design

Course 21-3340 05

Taught by Ron Kovach



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TECHNICAL

MELINETIMELINETIMELINETIMEL

Typography and history go hand-in-hand. The following pages show a timeline of design genres classified by time period and design characteristics.

Genre Genre Genre Genre Genre

Timeline Timeline Timeline



VOX SYSTEM VOX SYSTEM VOX SYSTEM VOX SYSTEM

The Vox system classifies typefaces by time period and typeface characteristics. Devised by Maximilien Vox in 1954, it was adopted in 1962 by the Association Typographique Internationale (ATypI) and in 1967 as a British Standards Classification of Typefaces (BS 2961:1967), which is a very basic interpretation of the earlier Vox-AT.

Humanist

Centaur & Jensen

1450-90s

low contrast, pronounced
inclined stress, high
ascenders, deep descenders,
good for letterpress

Garalde

Bembo & Garamond

1450-1790s

old style faces, medium
contrast, medium stress

Transitional

Baskerville & Times Roman

1690s

high contrast, vertical/near
vertical stress

Didone

Bodoni & Walbaum

1740s-Current

pronounced/extreme contrast,
vertical/near vertical stress,
hairline serifs

Mechanistic

Slab Serif

Rockwell & Scala

1840s

low contrast, bracketed/
square serifs

Lineal

Sans Serif

Grotesque, News & Trade,
Gothic

1900s

variable contrast, variable
stroke at junctions, wide sets

Neo Grotesque

Helvetica & Univers

1900s-Current

minimal contrast,
slightly condensed

Geometric

Eurostyle & Futura

1930-50s

zero contrast, geometric,
single story

Humanist Sans

Sans Serif

Gill Sans & Optima

1920s

minimal contrast, low x-height

Glyphic

Albertus & Trajan

107 AD-Current

historic and modern letter
cutting, chiseled form, sharp
terminal serifs, angle finials

Script

Minstral & Shelly

Graphic

Benguiat & Stencil

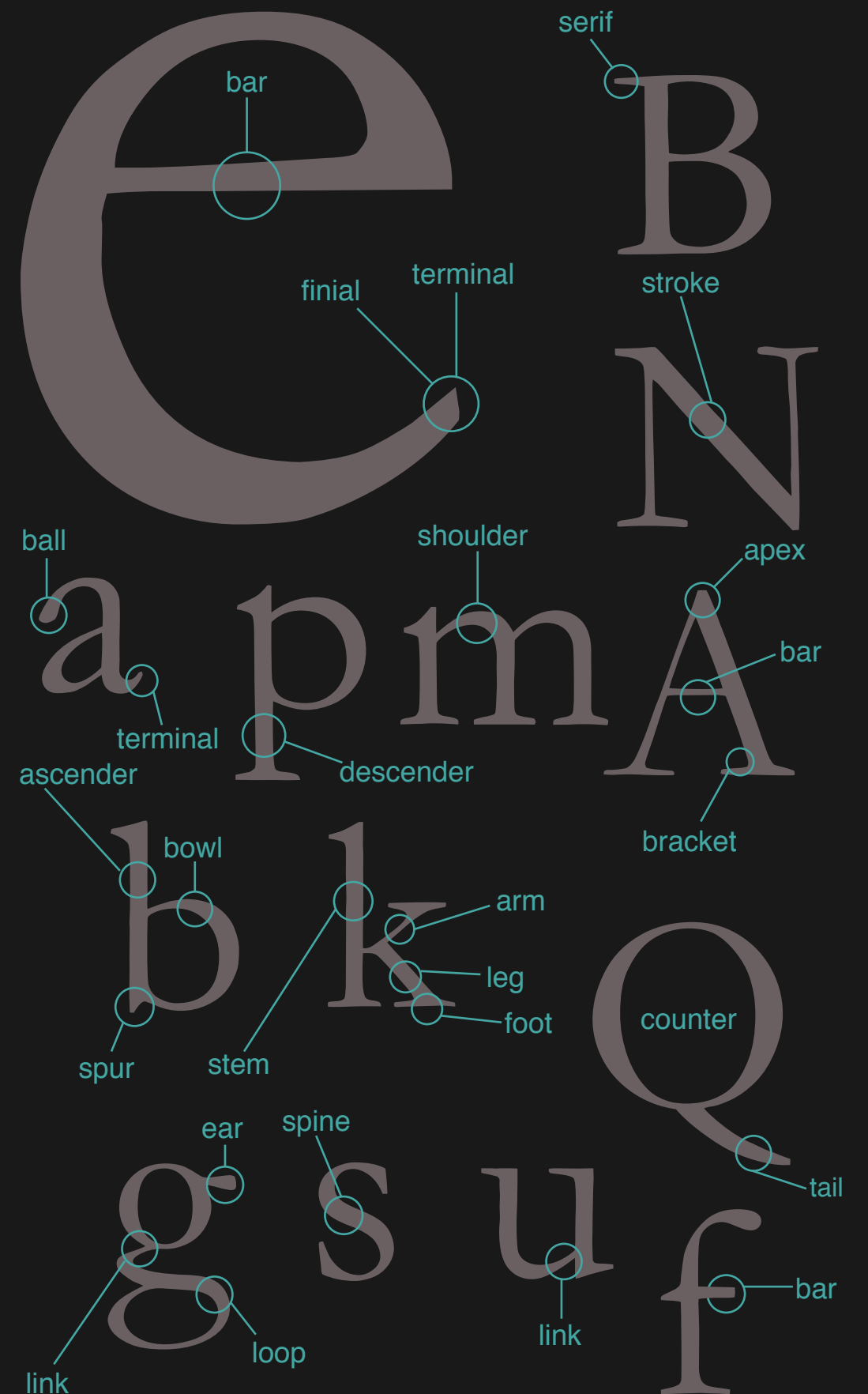
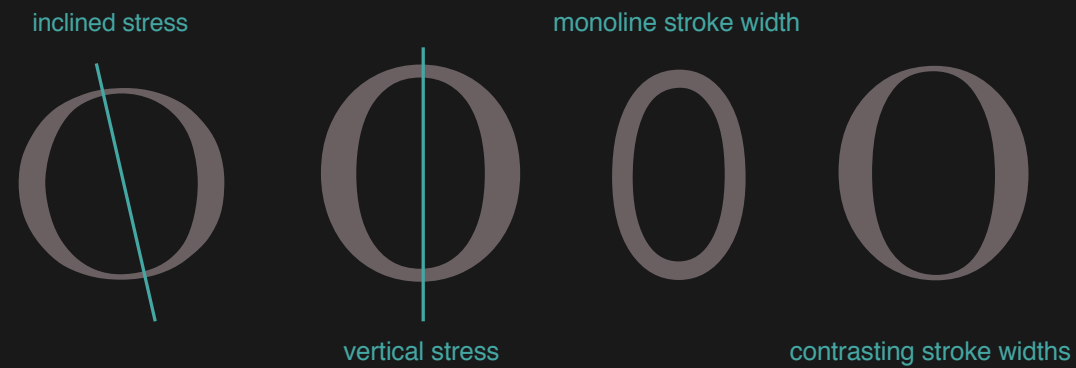
S50FONTS50FONTS50FONTS50FONTS50F

A list of 50 quality fonts provided by the professor as a reference for the students to design with.

Akzidenz-Grotesk Hermann Berthold 1896 Neo-Grotesque		Helvetica Max Merdinger 1957 Neo Grotesque		News Gothic Morris Fuller Benton 1908 Grotesque
Avante Garde Herb Lubalin, Tom Carnase 1970-77 Geometric	Fedra Sans Peter Bil'ak 2001 Neo-Grotesque	Hoefler Text Jonathan Hoefler 1991 Garalde		OCR American Type Founders 1968 Slab Serif sans the serif Monospaced
Adobe Caslon [Based on William Caslon, 1738] designed by Carol Twombly 1990 Garalde	Fenice Aldo Novarese 1980 Didone [modern]	Interstate Tobias Frere-Jones 1993-1999 Neo-Grotesque		Officina Erik Spiekermann 1990 Slab Serif
Baskerville John Baskerville 1757 Transitional	Filosofia Zuzana Licko 1996 Didone	Jenson Robert Slimbach 1996 Humanist		Optima Hermann Zapf 1958 Humanist Sans
Bembo 1495 Francesco Griffo Garalde	Fruitiger Adrian Frutiger 1975 Humanist Sans	Letter Gothic Roger Roberson 1956-1962 Neo-Grotesque [newer, Albert Pinaggersa, 1998]		Quadraat Fred Smeijers 1992 Transitional
Benguiat Ed Benguiat 1977 *Based on Art Nouveau Period Graphic	Franklin Gothic Morris Fuller Benton 1902 Grotesque	Matrix Zuzana Licko 1986 Graphic		Palatino Hermann Zapf 1948 Garalde
Bodoni Giambattista Bodoni 1798 Didone	Futura Paul Renner 1927 Geometric	Meta Erik Spiekermann 1985 - 1991 Neo-Grotesque		Rockwell Frank Hinman Pierpont 1934 Slab Serif
Centaur Bruce Rogers 1914 Humanist	Georgia Matthew Carter 1993 Transitional	Minion Robert Slimbach 1990 Garalde		Sabon Jan Tschichold 1964 Garalde]
Century Expande Morris Fuller Benton 1900 Transitional	Gill Sans Eric Gill 1928 Humansist Sans	Mrs Eaves Zuzana Licko 1996 Transitional		Scala Michael Majoor 1990 Mechanistic
Didot Firmin Didot 1784-181 Didone	Garamond Claude Garamond 1540s Garalde	Neutraface Christian Schwartz 2002 Geometric		Stencil R Hunter Middleton Graphic
Eurostile Aldo Novarese 1962 Geometric	Glypha Adrian Frutiger 1977 Mechanistic	Nobel Sjoerd Henrik de Roos 1929 Geometric		Stone Serif Summer Stone 1984 Transitional
	Gotham Tobias Frere-Jones 2000 Geometric sans-serif			Thesis Serif Lucas de Groot 1994 Humanist
				Times New Roman Stanley Morison and Victor Lardent 1932 Transitional
				Trade Gothic Jackson Burke 1949 Grotesque
				Trajan Carol Twombly 1989 Glyphic *Based on letterforms Roman Square Capitals
				Univers Adrian Frutiger 1957 Neo-Grotesque
				Verdana Matthew Carter 1996 Neo-Grotesque
				Walbaum Justus Erich Walbaum 1804 Didone

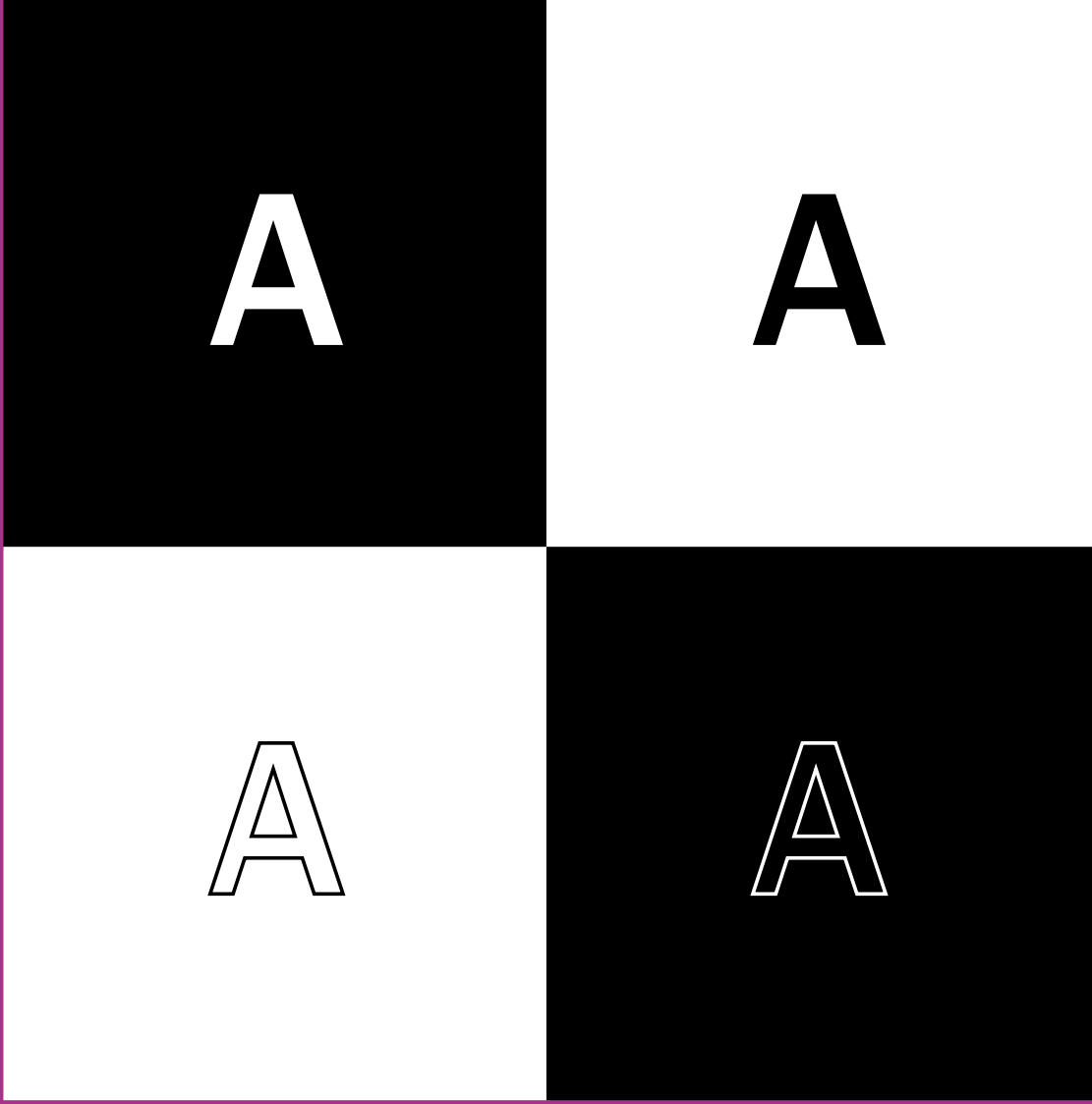
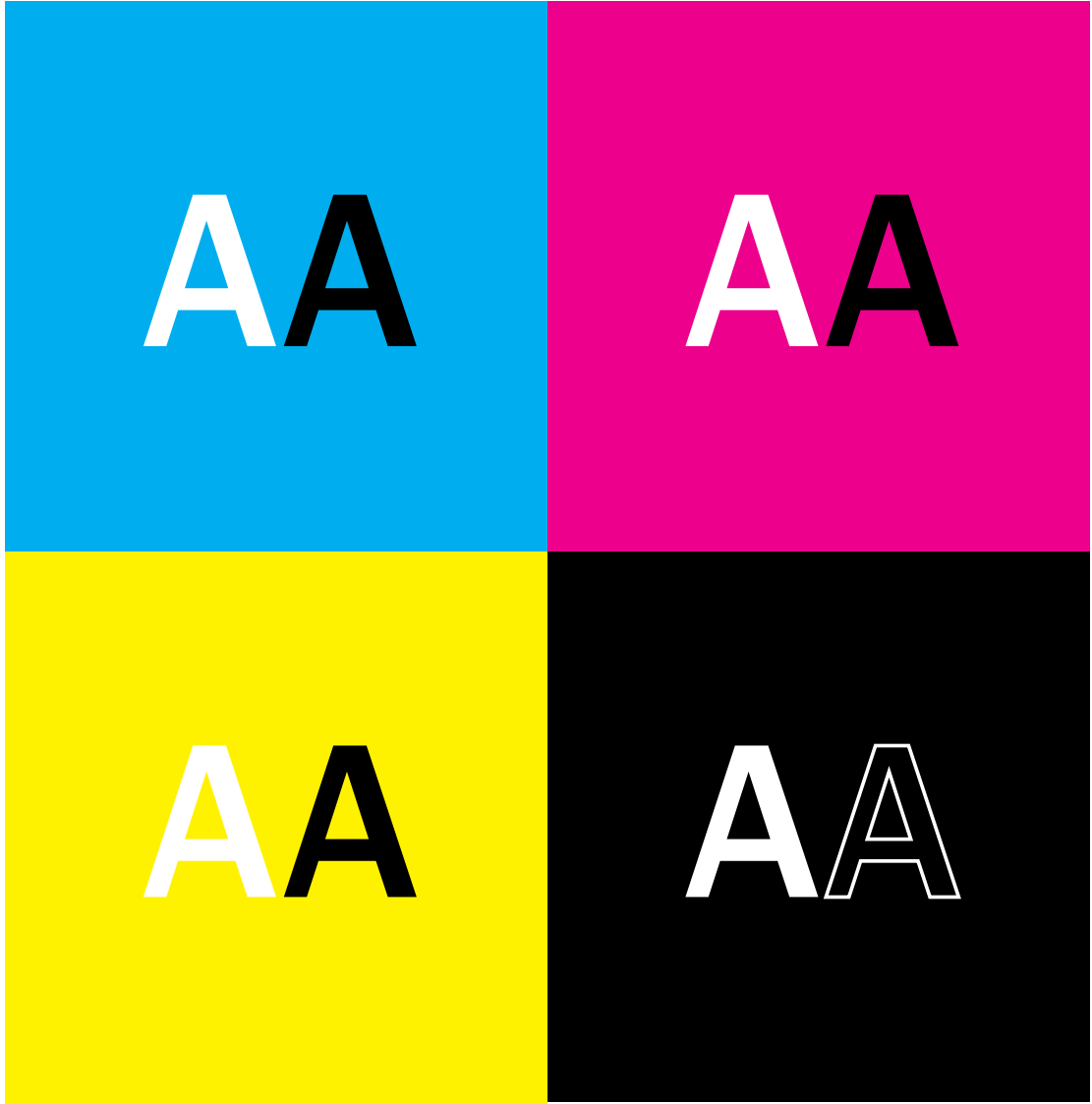
ATOMYANATOMYANATOMYANAT

The next pages diagram type anatomy, or the parts of letters.
An understanding of the letterform allows us to describe its
characteristics in detail and helps us classify fonts.



COLORTYPE&COLORTYPE&COL

Color can make a big impact on how typography is perceived. White letters on a black or dark background appear larger than black letters on white or a light background. Readability is made easier when there is a big contrast between the color of the letterforms and the background. A light, bright background (like yellow) and a light letterform (like white) is difficult to read.



NTALIGNMENTALIGNMENTALIGN

Alignment of elements is extremely important in design. The following exercises show examples of type aligned visually, not mechanically, and are adjusted line-by-line. To visually align type, one must identify where a viewer's eye perceives the shape of a letter to begin based on the thickness of the letter strokes.

JOE DUFFY

IS GIVING A BIG
DOG-AND-PONY

SHOW TO ANYONE WHO WANTS TO LISTEN.
HE'S OUT ON THE STREETS TRYING TO MAKE REVOLUTION
ON A DAILY BASIS. HE WONDER WHY ARE WE TRYING TO REPLACE PERFECTLY
REAL LIFE ACTIVITES WITH TWO-DIMENSIONAL, LOWER BANDWITH ACTIVITIES?

IT MAKES YOU NERVOUS!

DIG
ORE
WET

YOUT LAYOUT LAYOUT LAYOUT LA

Simple layout details can effect the readability of type. The following pages show how different design choices like font size, leading and alignment can change the readability of type.

Column width and leading go hand-in-hand. In general the wider the column, more leading is preferred. Flush right, flush left or centered alignment impacts readability.

From left to right: 10 over 10, 10 over 12, 10 over 14. Flush left rag right, centered, flush right rag left. Font used is Helvetica.

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From top to bottom: 10 over 10, 10 over 14, 10 over 16. Font used is Helvetica.

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Helvetica, Regular

This page shows size and weight for serif and sans serif fonts. 8
This page shows size and weight for serif and sans serif fonts. 9
This page shows size and weight for serif and sans serif fonts. 10
This page shows size and weight for serif and sans serif fonts. 11
This page shows size and weight for serif and sans serif fonts. 12
This page shows size and weight for serif and sans serif fonts. 13

Futura, Medium

This page shows size and weight for serif and sans serif fonts. 8
This page shows size and weight for serif and sans serif fonts. 9
This page shows size and weight for serif and sans serif fonts. 10
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This page shows size and weight for serif and sans serif fonts. 13

Baskerville, Regular

This page shows size and weight for serif and sans serif fonts. 8
This page shows size and weight for serif and sans serif fonts. 9
This page shows size and weight for serif and sans serif fonts. 10
This page shows size and weight for serif and sans serif fonts. 11
This page shows size and weight for serif and sans serif fonts. 12
This page shows size and weight or serif and sans serif fonts. 13

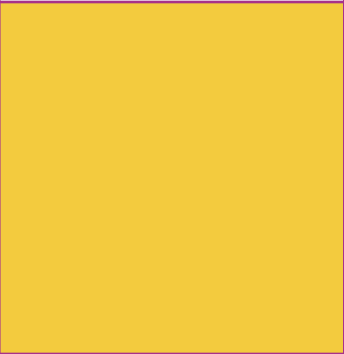
Baskerville, Regular

This page shows size and weight for serif and sans serif fonts. 8
This page shows size and weight for serif and sans serif fonts. 9
This page shows size and weight for serif and sans serif fonts. 10
This page shows size and weight for serif and sans serif fonts. 11
This page shows size and weight for serif and sans serif fonts. 12
This page shows size and weight or serif and sans serif fonts. 13

MODULAR GRID

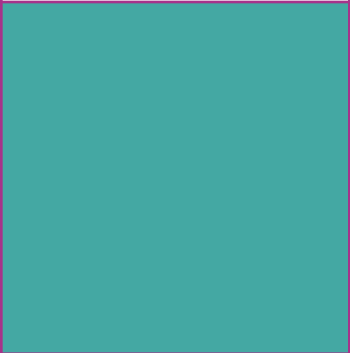
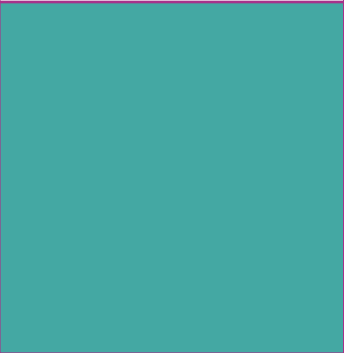
A modular grid has consistent horizontal divisions from top to bottom in addition to vertical divisions from left to right. This whole book follows a three-column modular grid.

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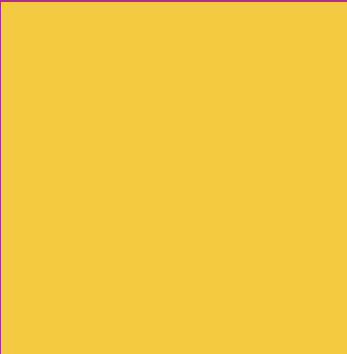


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The next two pages show a digital skill exercise in recreating business logos done using the pen tool in Adobe Illustrator.



CREATIVE

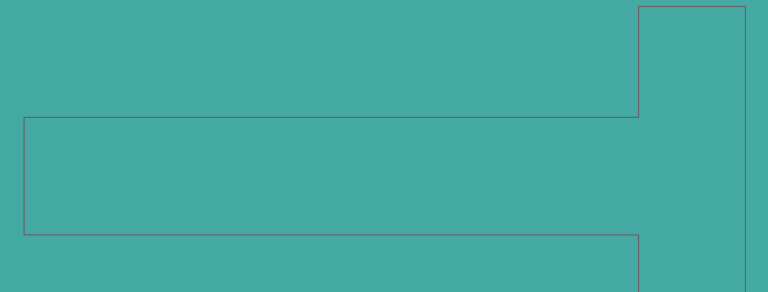
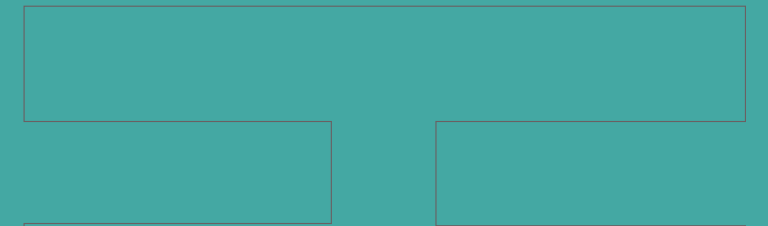
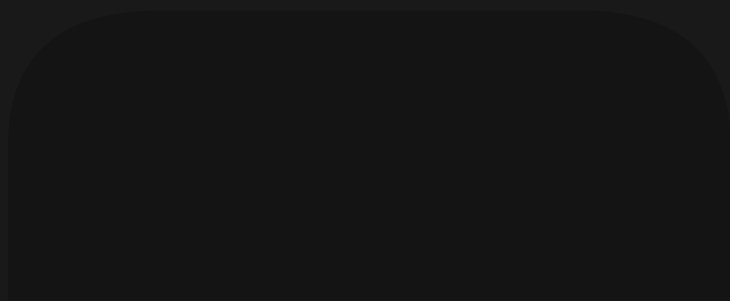
RDASIMAGEWORDASIMAGEWORD

This assignment was to illustrate the meaning of any six words of the designer's choosing. The challenge was to refrain from using outside imagery beyond the letterforms themselves.



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REPOSTERS GENRE POSTERS GE

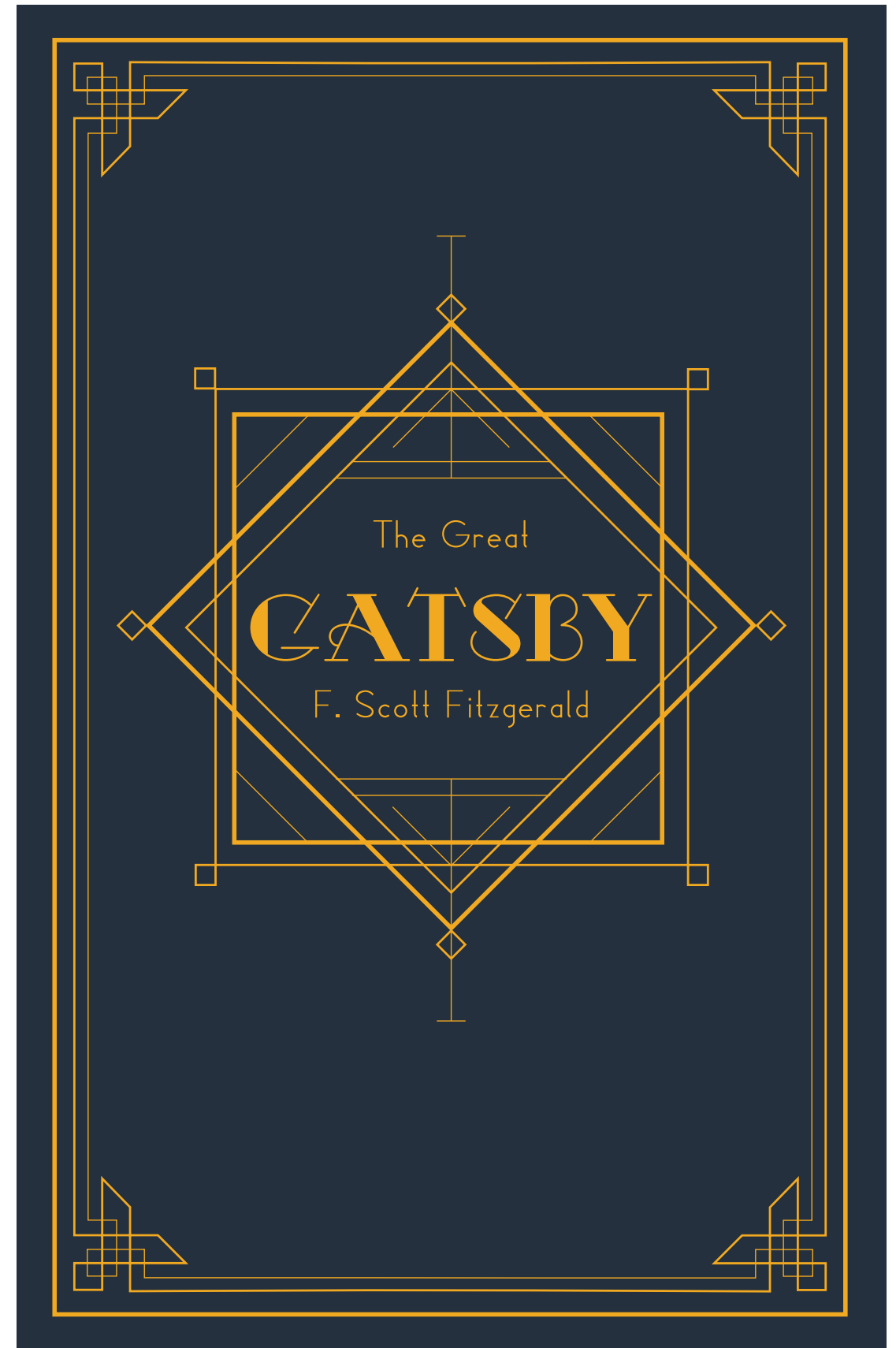
The class was instructed to create five posters, each representing a different design genre from the timeline presented on pages 12 and 13. An emphasis was to be placed on the typography in the posters.



Art Nouveau means “new art”. It arose as a response to the strict geometry of Neoclassicism and aimed to get away from all previous design conventions. Art Nouveau can be recognized for its ornamental style using organic lines and type that interacts with the imagery. Each letter on this poster is hand-placed and tilted to get the letters to interact with each other a bit more than the original font. The words are also copied to create a drop shadow. The illustrations around the words were created using the Adobe Capture app to create an image trace of plant life.

Art Deco Art Deco Art Deco

Art Deco is a design style that is influenced by many art styles from the early 20th century. It is considered a elegant and glamorous style while still remaining very functional. This genre of art has no philosophical basis and is purely decorative. Art Deco is characterized by smooth lines, geometric shapes and streamlined forms. All of the lines on this poster are hand drawn using the pen tool in Illustrator. The lines of type are hand-placed.



Bauhaus Bauhaus Bauhaus Bauhaus Bauhaus

The Bauhaus school has a huge influence in design. The Bauhaus asked how the “modernization process could be mastered by means of design” and sought to embrace technological developments. Bauhaus focuses on clean geometric forms and visual compositions that are balanced creating a highly simplistic aesthetic. This poster focuses on type that is interacting with each other and the color blocks to create geometric visual spaces.



Swiss Swiss Swiss Swiss Swiss

Swiss or International Style type design is part of the modernist movement. It emphasizes cleanliness and readability. The main design characteristics of this genre are layouts using a strict grid and sans-serif type. This style also often utilizes photography instead of illustration and features overlapping and transparent elements. This poster is inspired by the Swiss style's use of transparent elements and sans-serif fonts.





Postmodern design refers to a large category of contemporary art. It rejects all the characteristics of modern art. Postmodern style art is often created through artistic experimentation with new technology and media which is often why it does not follow strict design conventions. This poster was inspired by David Carson's work and uses several quotes from him.

DETAILS

Every week we were required to keep summaries of the class sessions. Here are my journal entries from class in chronological order.

Week 1

Ron wants things to be done his way to show that we know how to follow instructions to help us with skills needed to work under an Art Director post grad. Elementalism: taking a piece away until it breaks and then put that final piece back in. For example, now that technology allows us to control type so much we don't need to use punctuation when designing. You can make up your own rules when designing in this class as long as you are consistent. I.e. always capitalize the first letter of the first word in a line or don't capitalize any words. Why summarize? "I didn't have time to write you a short note, so I wrote you a long one." Meaning I didn't have time to think over the important words and details so I gave you a bunch of unimportant bit of my stream of thought.

9.7.16

Week 2

Genre characteristics, Old style: minimal color, centered text, serif fonts, mostly caps, wide gutters
Swiss: modern, follows a grid, extremely tight kerning but doesn't touch
Art nouveau: organic shapes, hand drawn, female forms
Russian constructivism: red and black, angular, mechanical
Art deco: very distinctive fonts with bars at different heights, geometry
Urban: grunge, bold, messy graffiti
Bauhaus: similar to constructivism but more slick

Post modernism: sans serif fonts, diagonals, photographs, transparency, overlapping elements, tight kerning, variations of bolds and caps.

9.14.16

Week 3

In class three we spent of most the time going over genres again and briefly looked at people's assignments. We also talked about optical alignment in preparation for the assignments this week. Optical alignment takes into consideration how the shape of a word looks based on thicks, thins and curves rather than the actual start of end point of a letterform. We also did tip and trick. Someone showed us how to undo mistakes while using the magnetic lasso tool. We also learned a shortcut to adjust kerning by holding down the option key while using the arrows to move the letters.

9.21.16

Week 4

From 1:30-2:35 we reviewed everyone's assignments and then took a break. When we returned we talked about the upcoming assignments and quiz. When talking about the quiz and Vox system I learned that the difference between the fonts Helvetica and Univers is that Helvetica has a square tittle and Univers has a round one. We also learned that it is a typographic crime to just slant any font to make it an italic and that you should really use fonts that are designed specifically to be italics. Then we spent the rest of the class analyzing a furniture book mostly talking about their margins and use of type while trying to find patterns or rules that the designer followed. It was also mentioned that while designing with columns the leading has to line up or the baseline of one line needs to be in the middle of the other. At the end of class I presented for tip and trick showing the art board tool.

9.28.16

Week 5

We went through everyone's assignments. Looking at other work and thinking deeper about the assignment helped give me more inspiration for my words as image and now I'm going in a new direction. Then we spent quite a bit of time setting up a book grid in anticipation for making our final book. I learned that when setting up a book the left hand pages always have to have an even number. For tip and trick we learned how to use a clipping mask. You put an image behind a shape and press command 7 to crop the image to the shape.

10.5.16

Week 6

We began class going over everyone's assignments. When critiquing my word as image I got the note to remove the inner lines of the letter G to match the idea of filling in the spaces of "dark". I may also erase the inner lines of the H or at least the bar to continue that idea. When looking at people's grids I also learned that the vertical lines of a grid are less strict than horizontal lines. We also talked about CMYK and RGB. I already knew CMYK was for print and RGB was for digital media but I learned that CMYK is additive because as you add ink/color the color gets darker and RGB is subtractive because as you add color it gets lighter. For tip and trick Joshua showed us how to add folios (with adding special characters) and Morgan showed us how to remove a master setting from a page. We then analyzed Arper and I learned that often designers follow the rule that models always need to look in toward the gutter and not out beyond the book.

10.12.16

Week 7

Most of the time in class was spent going through everyone's word as image assignments. We also spent time looking at past student book samples to help us get inspired as we being to focus more on our book layouts. Our books should be done by class 12 to have them proofed and then finalize everything by class 13 to send to the printer because it takes several days to get printed. Some ideas I jotted down that I want to tryout and experiment with for my book are transparent and overlapping text boxes, large transparent folios, section titles alone on a page or spread and possibly bleeding off the page. We also analyzed other company books from Jai and Alessi.

10.19.16

Week 8

Tip and tricks: Katie showed text wrap in Illustrator and Lucy showed a copy cut shortcut where you hold option and drag the selection that you want to copy. A colophon is a page explaining everything you used including fonts and programs. The homework is to sketch page plans in a storyboard. The book should be 60 pages and try to plan what goes on each page.

10.26.16

Week 9

Madeline showed us how to change one word throughout an entire InDesign document for tip and trick. You hit command F for find and change and then type in the word you're looking to fix. I brought in a book sample from the paper show called "Act Now!" After going to the paper show I want to redo the style of my book. I want a much stronger color scheme that will pull all of my pages together and unify them while allowing me to have more variation in layouts without the design seeming haphazard.

11.2.16

Week 10

We watched a video showing how to render a bottle and then went through the critique. I realized during critique that I wanted to keep notes of the rules that I set for myself within the book design to make sure everything is unified. Ron showed us an example of a book he made showing work from a previous class. Then we talked about the modular grid. While we had work time we watched a video teaching us how to make 3D text using Photoshop.

11.9.16

Week 11

Kat from the print center came in to talk to us about submitting our books for printing and binding. We need to have our cover and backs in a separate file from the guts of our books. She talked about saving the file and packaging as well. For tip and trick Ashley showed us the when using InDesign you can hold shift and command to shrink items proportionally. When going through the critique I took notes that I want to be the last part of the index. I've decided to make the section titles go vertically down the outer sides and highlight one of the words in grey. We decided that the cover design I'm going with was the first one I created. I was told I don't need to worry so much about my color patterns so this will help me fix a few design issues I was having. A quick note I took as a terminology reminder was that the periods in a table of contents are called dot leaders.

11.16.16

Week 12

To start class, we looked at Morgan's design page on Pinterest and Ron showed us his social media pages for Design Applause. Then we critiqued and I made a to-do list of remaining loose ends I needed to tie up in my book. I printed a few pages to make sure the color and sizes of everything looked alright. When printing Ron and I discussed different combinations of CMYK I could use for my black backgrounds.

11.23.16



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