**GD 212  Typography 1**  
Fall 2011

| 3 credits | John McVey, instructor |
| meets in Hardie 207-208 | oh : after class, or by appointment (Tuesday a.m.) |
| Monday and Wednesday, 12:30-3:10 | jmcevey@montserrat.edu |
| | 617 661 4276 |

An intensive introduction to the fundamentals of the manipulation and management of type, from individual letterforms to large bodies of textual information, for digital and paper platforms. Attention to formal, technological, rhetorical, and historical issues. While the focus is on page layout and vector graphics programs, the school's letterpress facilities may also be employed.

Fulfills: Typography I Requirement (Graphic Design students); Book Arts Requirement; Studio Elective

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**format**

design exercises; attention to principles, projects, tools

**tools**

InDesign, Illustrator CS5.

pencil and paper, tracing paper, possibly lead type.

**methods**

We are trying to get at principles, computer techniques, and practical (and perhaps impractical) projects simultaneously. I will try to introduce concepts and material in a developmental sequence, but am known to wander, get ahead of myself, bring in extraneous material.

**texts**


*Adobe Font Folio 11, Type Reference Guide* — recommended


Cohen is extremely useful as a reference manual. Bringhurst is good for traditional typographic practice (particularly related to book design). Lupton is a good, smart introduction, balancing “book” and functional/advertising-oriented typography. There will be occasional reading assignments from these and other sources.

Please keep an eye on magazines that emphasize typography, including *Baseline* and *Eye*, which are available in the Montserrat Library.

**criteria for credit, grades**

Physical and mental presence matters. Absences are noted, as are late arrivals and early departures
(which can add up to an “absence”). Regular attendance does not guarantee an “A,” but can certainly contribute!

Presence means, presence of mind, and presence with or at work, and having done the reading or the writing or the making. Have work ready (= printed out) for crits.

Participation 20%, projects 80% (or 70% if I institute quizzes, which would count for 10%).

Keep files organized. At the end of the semester, you will assemble a digital portfolio of work done in class.

Always have available print credits, and work to show when it is due for a crit.

**exercises**

1. **FORM AND SPACE** (1 week,)
   
   2-dimensional design thinking (lines, mass, figure/ground positive/negative)

2. **FONT SPECIMEN** (1.5 weeks)
   
   3 × 2 pages minimum

3. **PARAGRAPH STUDIES** (2 weeks)
   
   attention to overall typographic color and readability, appropriateness to text. selection of font(s). size, leading, measure, H&J settings. Paragraph styles, optical margin alignment.

4. **EXPRESSIVE TYPOGRAPHY** (1 week +)

5. **PUBLICATION** (2 weeks)
   
   containing prose and poetry; front matter (title, table of contents)

6. **GRID** (2 weeks)
   
   formal exercise,

7. **LISTS** (1 week)
   
   using tables, numbered (and other) lists; outdents, etc.

8. **FORMS** (1 week)
   
   “Almost very form can be divided into three areas: information for the user, interaction (i.e., the fields that need to be filled) and administrative information about the form itself.”

   ex Borries Schweisinger. *The Form Book: Creating Forms for Printed and Online Use*. Thames & Hudson. 2010 : 150

9. **FORMS : ETIQUETTE AND TYPOGRAPHY** (2–3 weeks)
   
   relationship to etiquette, proper form.

   see

   Thomas Edie Hill. *The new revised Hill’s manual of social and business forms: a guide to correct writing with approved methods in speaking and acting in the various relations of life*. Chicago, 1897

   and earlier editions, available online and listed at

   http://www.delicious.com/designstories/thomas.edie.hill
We will develop typographic-intense books on “social and business forms.”

10 PORTFOLIO (repackaging of all work done to date, in new document)

? LETTERPRESS EXERCISE
  pending, may not be possible

This list is tentative and subject to change, depending on our progress and the issues that arise.