

typo gra phy

DOING THINGS WITH LETTERS

elec tive

GRAPH-W322-01

GRAPH-W322-01

Wintersession 2022
3 Credits

Design Center,
Rm 210

Mon, Tues, and
alternate Weds:
1 - 6 pm

Est. Cost: \$60

ADIE FEIN

afein@risd.edu
630-408-4650

Office Hours
Sat & Sun: 4 pm
Zoom, Design Center,
or Grad GD Studio

[Sign up](#)

PLATFORMS

[Canvas](#)

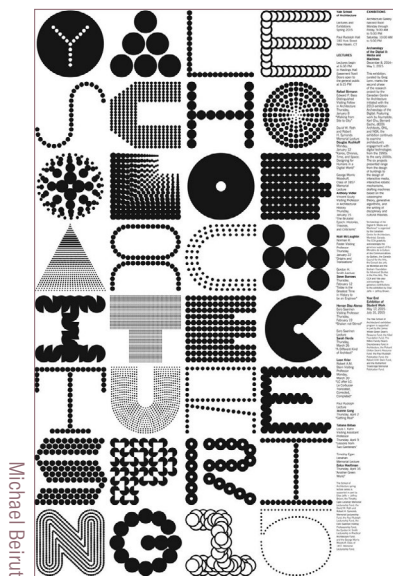
[Google Drive](#)

[Slack](#)

[Zoom](#)

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COURSE

DESCRIPTION

The objective of this course is to introduce the student to the basic concepts, skills and processes of typographical design. Design problems will be assigned to investigate fundamental aspects of typography (organization; proportion; composition; space; texture; rhythm and meaning). Projects may include the design of such objects as letterhead, packaging and poster.

GOALS

To appreciate typography: the design of letters; the artful or “good” application of fonts; their use in the world

To understand the mechanics and mores of “good” typography

To use type to support your unique, individual practice

OUTCOMES

- 5% Develop a typographic vocabulary: anatomy, classification, history
- 5% Recognize historical and contemporary type and their applications
- 10% Understand fundamental typographic concepts: hierarchy, legibility, color, etc.
- 10% Gain proficiency in the type tools within Adobe Illustrator and InDesign
- 5% Locate and use fonts that meet the design(er)’s needs
- 20% Use type competently and skillfully in a variety of forms
- 5% Use a variety of tools and methods to produce typographic work
- 15% Create typographic systems that operate through a series of pages/items

TOOLS

Laptop with WiFi

Adobe Creative Suite: Illustrator, InDesign

Google Drive Suite: Docs, Sheets, Slides

Zoom for first three days and for office hours upon request

Slack for correspondence and documentation

Printer for test prints and critique pin-up

feed back

CRITIQUE STATEMENT

Critique is a valuable learning for both the critic and the designer. The designer receiving feedback will communicate ideas, defend choices, receive and process judgments. The critic providing feedback will articulate impressions, ask relevant questions, imagine alternate choices. Both critic and designer will consider the professional and educational contexts of critique: their trends, vocabularies, stakes, goals. Critique in this course is designed to advance students work, of course, and also designed to exercise the various analytical and communication skills that typify good feedback.

This course will include a variety of critique structures: informal and formal; group and individual; faculty and guest. Compared to faculty, other students may have equal (or even better!) understanding and analysis of the work, and so peer critique will be prominent in this course. Peer critique will be structured to support different types of engagement, such as written and visual feedback rather than just verbal. Critique will often directly address the skills being practiced at that moment; in which case, models and guides will direct students in giving and receiving feedback.

Presenting work for critique is a vulnerable act. Students display their thinking, goals, skills—and comment on these can feel personal. Risk taking in the classroom is good, but risk implies possible failure; students will feel safe to present unfinished or unresolved projects. Positive experiences in critique require trust, and therefore my goal is to create a comfortable and safe environment that enables good criticism. This begins in the classroom, where we build a community that is committed to one another's success. This extends to the feedback process, where students will feel respected, seen, and heard, even when disagreeing. Students will absorb meaningful yet adverse feedback if they understand it is made in good faith, and the critic will give better feedback if they understand and appreciate the project. Community is a pathway to insight.

ASKING FOR HELP

Critique is the dominant model for feedback in art and design schools. This can deceive us into thinking the only way of asking for help in the classroom is to seek out criticism. This is not true. The following are a few appropriate ways of asking for help:

I am feeling overwhelmed/frustrated by this project/exercise. Help!

I do not think I can finish in the time allotted. Help!

I have not slept in three days. Help!

I do not know how to achieve an effect with this tool/program. How do I do it?

This tool/program/process is not producing the expected outcome. How do I do it?

My method/process/tool it is taking a long time. Are there other ways to do it?

I cannot afford/locate this image/font/program/tool/etc., What are other options?

I do not know this word/concept/reference. What does it mean?

I am unfamiliar with all of the parts of a book/website/brand/etc. What are they?

evaluation

GRADE PERCENTAGES

- 25% Participation and attendance: involvement in class activities, peer evaluation, contribution in critiques, weekly progress on projects. Absence or lateness to class will affect grades.
- 25% Research and process: presentations, proposals, inquiry supporting studio work.
- 50% Studio projects: documentation of process and final outcome uploaded to Google Drive; presentation of final outcome in class.

GRADE DESCRIPTION

- A Excellent in all areas. Deliberate sincere work, process demonstrates risk taking and experimentation, receptive to criticism, articulates individual perspective, contributes to classroom community, good communication, identifies and progresses toward personal goals, full attendance and participation.
- B Good, proficient. Positive attitude toward learning and classroom community. Work meets requirements and is good, proficient—occasionally exceptional—but may be lack refinement such that the final outcome does not adequately represent its ideas, intentions, or ambitions.
- C Acceptable, gets by. Meets project requirements but work shows minimal experimentation, complexity, refinement, or quality of craft.
- D Poor, inadequate. Fails to grasp the basics, does not meet all project requirements, or struggles to complete work, attend class, or participate.
- F Failing. Incomplete and missing work, multiple absences, limited participation.

RUBRIC

See next page.

SUBMISSION

Projects can be revised throughout the semester. Final work must be uploaded to the Student Work folder on Google Drive by 6 PM, February 10. Any work not uploaded will receive a failing grade.

NOTE For Wintersession 2022, RISD will use a Pass/No Credit system (P/NC). P/NC grading does not impact a student's Grade Point Average. Pass grades count in earned credits towards degree requirements. ('D' is the lowest passing grade.) NC grades do not count towards any earned credits.

However, students will still receive grades on projects, at mid-terms, etc. Grades are one method of communicating students' improvement, and are an important supplement to other forms of feedback, like critique.

A exceptional

B,C good, acceptable

D,F Inadequate, failing

PARTICIPATION & ENGAGEMENT

| | | | |
|------------------------------|---|---|---|
| Attendance | No unexcused absences. Typically on time and prepared. | At most one unexcused absent. At most late to class twice. Occasionally unprepared for class. | Frequently late or absent without excuse. Frequently unprepared for class. |
| Critique | Actively participates, including during others' critique. Asks meaningful questions. Provides relevant references. Offers descriptive impressions. | Occasionally speaks during or participates in critique. Occasionally appears distracted. | Rarely speaks during class. Rarely participates in non-verbal or peer critique. Distracted during others' critique. |
| Exercises & Demos | Actively participates. Asks for clarification; asks questions relevant to their needs Demonstrates respect for peers. | Occasionally participates. Occasionally asks questions. | Rarely participates. Rarely ask questions when lost, in need of help, etc. Frequently interrupts or is otherwise rude to peers. |

PRESEARCH & INQUIRY

| | | | |
|------------------------------|---|--|---|
| Slide presentation(s) | Presentation is clear and informative. Verbal explanation is thoughtful and organized. Visuals are well-made and support content. | Presentation is clear but missing sections. Verbal explanation is thoughtful but minimal; or does not offer more information than apparent from slides Good but too few visuals; or helpful but low-quality visuals. | Presentation demonstrates minimal research and little explanation of subject. Visuals are minimal, low quality, or poorly made. |
| Process | Process demonstrates experimentation and evolution. Concept is richer than at start. Evidence of sketching or other possible forms. Research is thorough and goes beyond material presented in class. | Process shows too narrow focus: much formal iteration but little research and conceptual exploration; or a well-developed concept with no supporting sketching. | Process shows little or no conceptual or visual evolution from beginning concept. Process shows little or no experimentation or iteration. No or minimal research is pursued. |

PARTICIPATION & ENGAGEMENT

| | | | |
|-----------------------------|---|--|---|
| Presentation of work | Presentation of work is well-paced, structured, and clear. Presentation explains motivations, references, goals, process, etc. of work. Presentation illustrates concept behind work (its importance and resolution). Audience follows conceptual leaps. | Presentation is compelling but misses important points. Overall concept is clear but details or conceptual leaps are confusing. One or multiple of the following are not explained fully: process, references, concept, final product. | Presentation is minimal: narrative is weak, process is absent; if slide show, few or poor images, too much or too little text. Framing of work is irrelevant to assignment themes or goals. Audience does not understand concept. |
| Final product | Meets the project requirements. Outcome is well made, showing care for craft. Outcome is visually exciting and formally interesting. Outcome is grounded in a well-developed concept. | Meets the project requirements. Outcome is sloppy or lacking finish. Outcome is competent but visually uninspired and likely does not demonstrate a response to critique. | Does not meet project requirements. Outcome does not show understanding or proficiency with tools and techniques. Outcome is sloppy, poorly executed, or incomplete. Outcome is ill-considered or irrelevant. |

A exceptional

B,C good, acceptable

D,F Inadequate, failing

expect ations

FACULTY

Students are required to attend class regularly and on time in accordance with RISD's attendance policy. Students will be responsible for completing outside work and managing the deadlines for projects. In class, students are required to participate in discussions and critiques.

Instructors and students are expected to respect the ideas of their peers and engage constructively with the work of others. Students should feel welcome to express themselves while also respecting their classmates' identities, pronouns, boundaries, etc. There are readings to help with critique in the readings folder.

In this course, good communication is highly valued. The instructor is expected to clearly state deadlines, requirements, schedules, and so on. Students are expected to communicate any concerns, confusions, conflicts, and so on. We will only be successful if we understand and appreciate our mutual goals.

An "A" student will be on time, present in class, and ready to engage in the subject matter. They will challenge themselves during class time and in-class exercises. Their attention in class along with personal commitment to the subject matter and making will be noticeable in their presented work. Ultimately, they will present a final project that displays an understanding of class concepts and be prepared to discuss their work knowledgeably.

An "A" instructor will be on time and enthusiastically facilitating students' learning. They will effectively respond to student concern and modify the course where appropriate to address students' needs. They will grade objectively and consistently. They will accommodate differences in students' learning.

COMMUNITY AGREEMENT

On the first day of class, we will spend time develop a 'code of conduct:' expectations, goals, ways of communications, or other rules that we want to guide our behavior—faculty and student—in the classroom. This is an opportunity to expand or challenge the expectations provided above.

You can locate the Community Agreement here:

https://docs.google.com/document/d/1jNpE9Yvivi1bqLChiIJ-iLxb1mfWQW-sAU7_bCHfJg-gI/edit?usp=sharing

land acknowledgment

STATEMENT & RESOURCES

Rhode Island School of Design is built on what is now called College Hill, part of the ancestral homelands of the Narragansett Nation. Indigenous people from many nations—near and far—live, study and work in Providence today. The amplification of Native voices and histories is crucial to rectifying the many violent legacies of colonialism, and we gratefully acknowledge the ongoing critical contributions of Indigenous people across our state, region and nation.

You are encouraged to read [Regarding Indigenous Land Acknowledgments at Brown University](#) by Sherenté Mishitashin Harris, Niantic/Narragansett, and Dr. Mack Scott, Narragansett. The authors discuss the history of the Narragansett on the area Brown University now occupies, the role of Narragansett in the construction of Brown University, and the purpose of land acknowledgements.

This course is an introduction to typography that seeks to empower the students to achieve their personal goals—that is, written language has power. We should reflect, then, upon the power of written language to communicate, to commune, and to disrupt, to colonize. Many indigenous, ethnic, and regional languages have been supplanted by English and the Latin alphabet. Many have been excluded from or altered by digital typographic systems, like [Unicode](#). You can locate lists of historical and living [writing systems online](#).

Further, we should reflect on graphic design's historical ambition of producing clear, immediate, far-reaching, and universal communication. Why does communication need to be logical, understandable, or even readable? Which writing system should be universal, and who, historically and currently, makes that decision? What is lost and gained when local culture is made accessible, global? What does it mean to translate between writing systems? What forms of ownership, community, or knowledge does writing privilege? How might this course or this institution be promoting communication methods that make non-Western forms of communication less visible or less valuable?

You are encouraged to visit the [Tomaquag Museum](#) to consider the historical and present issues and achievements of Rhode Island's Indigenous peoples. You are also encouraged to explore the work of contemporary indigenous artists working in Providence, like Yani Smith and Deborah Spears Moorehead. For a list of Indigenous artists working in this region, see the [Northeast Indigenous Arts Alliance](#).

Many of us do not consider Providence home. Please look out this in-progress global map of [Native lands](#). This is a project of Native Land Digital, an Indigenous-led, Canadian non-profit, with an Indigenous Executive Director and Board of Directors.

LINKS flylib.com/books/en/1.536.1.46/1/
worldwritingsystems.org
tomaquagmuseum.org
neindigenousarts.org
native-land.ca

insti tutional poli cies

ACADEMIC POLICIES & STANDARDS OF CONDUCT

Your participation and projects must abide by the following:

RISD Academic Code of Conduct:

policies.risd.edu/academic/academic-code-of-conduct/

RISD Code of Student Conduct:

policies.risd.edu/student-life/code-of-student-conduct/

Policies as detailed in the current RISD course announcement:

risdregistrar.wordpress.com/course-announcement/

An Installation Site Permit is necessary for any projects that use non-classroom space or that could pose a safety risk. A form is available here with further details:

info.risd.edu/environmental-health-safety/

Projects may not pose hazards that threaten or cause physical harm to yourself or others. Projects may not cause damage to studio, shop, lab equipment, or school facilities.

PLAGIARISM STATEMENT

The passing off of someone else's ideas, writing, or work as one's own is plagiarism. Plagiarism may result in immediate failure of the course.

Appropriate methods and forms of attribution vary by discipline. Graphic designers routinely work with material that comes from others, like book text or corporate logos. Within this course, the use of others' material*, with attribution, is reasonable and expected. In the professional field, graphic designers frequently reference, parody, and appropriate other designers' work. It is normal to be influenced by and to influence others. For more, see John Caserta's [It's probably not plagiarism](#). The unaltered, direct use of another's text or images without attribution, however, is clear-cut plagiarism.

You must know what constitutes plagiarism and avoid it. Attribute and cite your sources. All student work is expected to follow RISD's Academic Code of Conduct. Students are expected to seek out relevant guidelines on their own (the RISD Writing Center offers resources and guidance), to ask faculty when in doubt about standards, and to recognize that they are ultimately responsible for proper citation.

BACK UP STATEMENT

You are strongly encouraged to set up a regular backup and archiving strategy for your work. Consider using both cloud storage (Dropbox, Google Drive, iCloud, etc.) and an external hard drive.

**** For educational purposes, most material can be used freely. This is called fair use. However, be aware that certain items—like some typefaces—may have license agreements that limit their applications.

insti tutional poli cies

ATTENDANCE POLICY

Attendance is mandatory. There is not an allowed number of absences. Prompt (on-time) arrival to class is expected. Arriving to class late (tardiness) is not acceptable. Three late arrivals will be considered an unexcused absence. If you must miss a class for any reason, notify faculty in advance and as soon as possible. Should you miss a class, you are responsible for gathering missed material and getting back on track.

Please be aware that if you have 2 or more unexcused absences you may be withdrawn from class. If you are not withdrawn due to absences, you can expect grade reductions. An unexcused absence will result in a 25% reduction in your final grade. This equates to a full drop in letter grade on a 4.0 scale. Please see the full RISD Class Attendance policy at:

policies.risd.edu/academic/class-attendance/

DIVERSITY STATEMENT

The RISD community is dedicated to the advancement of knowledge and the development of integrity. In order to thrive and excel, this community must preserve the freedom of thought and expression of all its members. A culture of respect that honors the rights, safety, dignity, and worth of every individual is essential to preserve such freedom. We affirm our respect for the rights and well-being of all members.

Because of power differentials between instructor and student—or within the environment of the classroom—it can often be challenging to speak about perceived bias, intentional offense, or other harms that might affect students. This course may address political or contentious topics. Students should feel safe to discuss their own identities, beliefs, and experiences. If anything in class is preventing your full participation or causing discomfort or harm, and you do not feel comfortable disclosing your identity, you can make anonymous comments to the instructor using this form:

forms.gle/6fpsUpAfQoNqncx5

DISABILITY SUPPORT

Disability Support Services (DSS) creates an accessible community at RISD that provides all students with the support needed to succeed academically. The office works to accommodate students with cognitive (learning), psychological and/or physical disabilities. Please see this link for more information:

info.risd.edu/disability-support-services-dss/

calendar

WEEK ONE

MON, JAN 10

Syllabus review

Community Agreement

lect. History of Type

HW *Seeing Type & Grids*

TUE, JAN 11

DUE *Seeing Type & Grids*

lect. What is Type

demo Illustrator 1

ex. Digitize Letters

lect. Form in Type

demo Illustrator 2

ex. Expressive Type

HW *Just My Type (JMT)*

WED, JAN 11

DUE *Expressive Type*

lect. Type Classification & Pairing

ex. Type Pairing

crit Expressive Type

demo InDesign 1

lect. Grids

ex. Type in Grids

HW *Project 1: Typographic Poster (P1)*

WEEK TWO

MON, JAN 17

MLK DAY: NO CLASS

TUE, JAN 18

DUE *Project 1: Typographic Poster*

crit. P1: Silent Critique

lect. Hierachy

demo InDesign 2

ex. Postcards

lect. The Book & Page

Field Trip

HW *Project 2: Class Zine (P2)*



Emil Ruder

NOTE One, schedule may change. Two, most days will begin with a community building activity; let Adie know if you have an idea for one or would like to lead one.

calendar

WEEK THREE

MON, JAN 24

- DUE *JMT: Andrew, Kyle*
- crit. P2 progress
- demo InDesign 3
- ex. Loooonng Text
- lect. Typographic Systems
Visit Type Shop
- HW *Project 3: Type System (P3)*

TUE, JAN 25

- DUE *JMT: Ash, Jiikyeon*
- crit. P2 progress
Mid-Semester review
- lect. Fine Type
- demo InDesign 4
- ex. Detail in type

WED, JAN 26

- DUE *JMT: Esther, Farwz*
P3 Proposals
- Crit P2 process
P3 proposals
- Lect. Craft

WEEK FOUR

MON, JAN 31

- DUE *JMT: Elisa, Selena*
Project 2: Class Zine
- crit. P2 with Guest Critic

TUE, FEB 1

- DUE *JMT: Darrian, Olivia*
- crit. P3 process

WEEK FIVE

MON, FEB 7

- DUE *JMT: Nerukessa, Daebee*
- crit. P3 process

TUE, FEB 8

- DUE *JMT: Jamie, Natalia*
- Course Reviews
- crit. Optional meetings

WED, FEB 9

- DUE *Project 3*
- crit. P3 with Guest Critic
Reflection
Walk about
Conclusion



NOTE One, schedule may change. Two, most days will begin with a community building activity; let Adie know if you have an idea for one or would like to lead one.

home work

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- p. 15 Project 01: Typographic Poster
- p. 17 Project 02: Class Zine
- p. 19 Project 03: Type System for a Compound Work

LINKS

Class Folder

https://drive.google.com/drive/folders/1pJQSIImnZdX_IzD8EPG4y0CuS-REM_FtQL?usp=sharing

Student Work*

https://drive.google.com/drive/folders/11V-Mlw6KdLy18pt8cMx_OMVswqs-4bCen?usp=sharing

Homework folder

https://drive.google.com/drive/folders/1M-PkkfqZ4obnb5uLD9qd0Gt_7Xn-L6aK_?usp=sharing

In-class exercises

https://drive.google.com/drive/folders/1kLBt_qU52tJgCtiNLs31zkESHH-F1X2Pn?usp=sharing

Lectures

<https://drive.google.com/drive/folders/1m81xq3N5E3mo3b4FY91zRWzd-MQsd-FYV?usp=sharing>

Reading list[†]

https://docs.google.com/document/d/1Mzdime-Bh4js34YwDvvh7r0AUrXTS_pIiKJIUm0VEJs/edit?usp=sharing



Marian Bantjes

**** Final documentation of projects, exercises, and presentations must be in this folder by 6 PM, Feb 10.

†††† Readings are not required. They are supplementary to in-class lectures and exercises. You will know more about typography if you do all the readings—but that may be more knowledge than you need ☺

home work just my type

DESCRIPTION

Select one type foundry or a type designer.* Create a 5–10 minute presentation on your subject. Choose a subject that excites or intrigues you!

Your presentation should cover basic history, show at least two typefaces, and show the typefaces in use. Your presentation should include a title slide, some body text, and captions—set in at least two fonts. Your presentation should include at least 10 high-quality images. Images might be of type designers, inspiration, typefaces, process sketches, etc. We would especially benefit from seeing the typeface in use, like the font in a book or on a poster. † Images should be captioned with an image title or description, if known, the author and date.

You should talk about the history of your subject while presenting, but you do not need to do exhaustive research. You will not be graded on writing or speaking skill. *The goal is to present new typefaces to the class and to contextualize them.* Who made it? What machines were the typefaces made for, like the computer or letterpress? What purpose were the typefaces made for, like telephone directories or posters? Most important of all, though, is to show the class original, interesting work and demonstrate enthusiasm for your subject.

This is a typography course, so you will be graded on the design of the presentation. Consider your type system (font choice, size, hierarchy, etc.) and its relation to the subject you have selected; consider how your type interacts with images. Your system should support, not distract from, the items you are presenting.

You will present to the class on a pre-scheduled day, see page 13. If you need help choosing a subject, see page 14. To avoid duplicates, record your designer or foundry [on this sheet](#).

REQUIREMENTS

Due: see schedule on page 13.

5–10 minute slide presentation on one foundry and at least three of their typefaces.

Minimum 10 images with captions.

Minimum use of at least two typefaces in the presentation design.

Minimum use of the following textual elements in the presentation design: title slide; captions; and body text.

**** The subject does not need to be a full-time type designer. However, they must have created complete typefaces that are used by others, whether given away online or made for a company's private use. A person who creates one-off lettering or calligraphy—like Jessica Hische or Marian Bantjes—is not allowed. We want to see fonts that can be located and used.

†††† This means 'locate the font in use in the real world;' not 'make a poster using the font.' See Resources.

home work just my type

GOALS (WHY?)

To explore individual interests and their intersection with typography

To become familiar with one type designer or foundry and their catalogue

To consider the historical, technological, and/or commercial context(s) that inform type design

To practice talking about type and letters

LEARNING OUTCOMES (WHAT?)

Create a small typographic system

Develop a functional type hierarchy

Produce an effective presentation

RESOURCES (HELP!)

[FontsInUse.com](https://fontsinuse.com)

[FontInLogo.com](https://fontinlogo.com)

[Typewolf.com](https://typewolf.com)

[Behance.com](https://behance.com)*

SCHEDULE

Jan 24 Andrew, Kyle

Jan 25 Ash, Jihyeon

Jan 26 Esther, Fawz

Jan 31 Elisa, Selena

Feb 1 Darrian, Olivia

Feb 7 Nerukessa, Daehee

Feb 8 Jamie, Natalia



**** Confirm (through visual comparison) that the actual font is being used.

home work just my type

TYPE DESIGNERS

| | | |
|---------------------|------------------|--------------------|
| Adrian Frutiger | Hermann Zapf | Paul Renner |
| Agyei Archer | James Goggin | Peter Bil'ak |
| Aldo Novarese | Joshua Darden | Richard Lipton |
| Alice Savoie | Louis Filli | Robin Mientjes |
| Carol Twombly | Lucas de Groot | Shiva Nallaperumal |
| David Jonathan Ross | Lynne Yun | Stephen Coles |
| David Rudnick | Martin Majoor | Tes Seals |
| Ed Benguiat | Masahiro Naruse | Tobias Frere-Jones |
| Elliott Grunewald | Matthew Carter | Veronika Burian |
| Frederic Goudy | Nick Sherman | William Dwiggins |
| Gerard Unger | Nina Strossinger | Zuzana Licko |

TYPE FOUNDRIES

| | | |
|---------------------|---------------------|--------------------|
| 205TF | Grilli Type | R-Typography |
| A Is For Fonts | Hex Type Company | RP Type Foundry |
| Benoit Bodhuin | Hoefler & Co. | Sharp Type |
| Black Foundry | House Industries | Storm Type Foundry |
| Colophon Foundry | Indian Type Foundry | Swiss Typefaces |
| Commercial Type | Klim Type Foundry | TypeTogether |
| Coppers and Brasses | Letters from Sweden | Undercase Type |
| Darden Studio | Milieu Grotesque | Underware |
| Dinamo Typefaces | Occupant Fonts | URW++ |
| Emigre Fonts | Pangram Pangram | Velvetyne |
| Font Bureau | Production Type | VJ Type |

Type Foundries Archive, list of 362 foundries
type-foundries-archive.com

home work pl: type poster

DESCRIPTION

You must develop three posters to advertise a chosen topic. Your posters must be created in Adobe Illustrator and 11" × 17".

*The primary goal of the assignment is to practice the tools learned this week and to use typography expressively, so that it communicates a quality of your subject. Therefore, your posters must be composed primarily of type, but you may use one image or illustration in each poster.**

You should go through an iterative process, in which you experiment very quickly with different concepts and forms. (See *Behind the Cover* by the New York Times Magazine for examples of an iterative process.†) Your three posters should show three entirely distinct conceptual or formal directions. To help find entry into the poster design process, you will use a grid. One poster must use a uniform grid, and one poster must use a found grid.

Your three posters must be visually unique from one another.‡ Your posters may share similar ideas and common elements (you can re-use the same text and image/illustration across the posters, for example) but there should be differences in execution. A few of these categories should change between each poster: image choice; font choices; typographic treatments and arrangements; composition; color; scale.

REQUIREMENTS

Due: Tuesday, Jan 18

Three distinct typographic posters.

Each poster can have at most one image/illustration

Each poster must use at least one typeface

Minimum content: Title, Date, Time, Location

One poster must use a uniform grid, and one poster must use a found grid

**** You can do your own lettering (draw letters, calligraphy) which will not count as your one image or illustration. However, you must use at least one typeface. A logo, like the RISD seal, will not count as an image/illustration. Primitive forms (a circle) and color (blue background) also do not count.

++++ The following are good examples, most have two or more conceptual directions and all have iterations: [Tech & Design](#); [Quarantine Journal](#); [Voting](#); [Voyages](#); [Trump & the GOP](#); [Sweatpants Forever](#); [Deutsche Bank](#); [Nowhere](#); [Consumer Protection](#).

++++ Adie will determine if the posters are different enough from one another. You may be asked to redo the assignment if they are too similar.



Ralph Schraivoge

home work pl: type poster

POSSIBLE CONTENT

Use whatever content interests you. The below is free content for if you need help.

RISD GD Speaker Series

Bahia Shebab. September 23, 2021. 12 PM. GD Commons, RISD, Providence, RI.

Deem Journal. October 26, 2021. 12 PM. GD Commons, RISD, Providence, RI.

Lynne Yun. November 18, 2021. 12 PM. GD Commons, RISD, Providence, RI.

risd.gd

Frederick Law Olmsted Lecture

Jamaica Kincaid. October 14, 2021. 6:30 PM. Gund Hall, Harvard, Cambridge, MA.

gsd.harvard.edu/event/jamaica-kincaid

Lollapalooza

Various Artists. July 28–31, 2022. Various times. Grand Park, Chicago, IL.

lollapalooza.com/schedule

GOALS (WHY?)

To practice using type and Adobe Illustrator

To practice formal typographic skills, like scale

To use typography in an expressive way

To use a grid

LEARNING OUTCOMES (WHAT?)

Apply type as a visual, formal element

Experimentation with type: voice, form, etc.

Use hierarchy to clarify complex information

Use a grid to organize a page and its content

RESOURCES (HELP!)

[instagram.com/Typosters](https://www.instagram.com/Typosters)

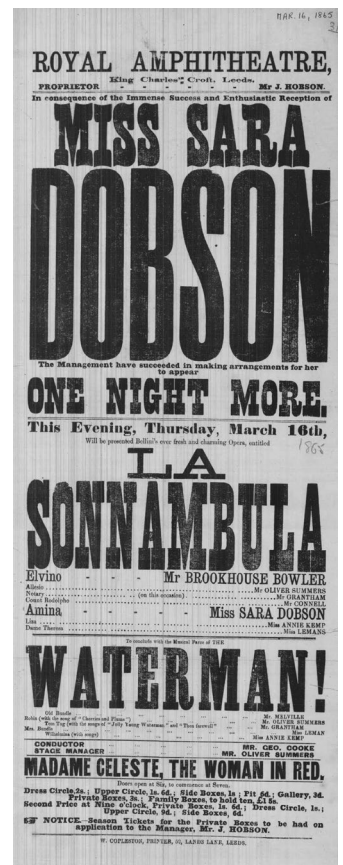
[TypographicPosters.com](https://www.typographicposters.com)

Poster Layout Using The Grid

[youtube.com/watch?v=WA9VPyS2dWE](https://www.youtube.com/watch?v=WA9VPyS2dWE)

How to Create Grids, Guides in Illustrator:

[youtube.com/watch?v=0eQ951lhJLI](https://www.youtube.com/watch?v=0eQ951lhJLI)



Unknown

home work p2: class zine

DESCRIPTION

Stephen Duncombe defines zines as non-commercial, non-professional, small circulation, self-published magazines. Because zines are typically made by an individual (or small group) with low-cost material and printing tools, they have served as a refuge for political dissidents, marginal groups, and peripheral aesthetic movements—as well as those with niche interests, like sci-fi nerds or wargame bros. As such, zines are motivated by a desire to express oneself, to share knowledge, to create community. We are going to make a collective zine: each student will make pages, and we will spiral bind the pages into a full book.

The only design constraint is the page size (8" × 10") and some design requirements, like 300+ words and three images (see Requirements below). The content can be whatever you'd like: an essay; a comic; poems; lyrics; love letters; quotations; a film transcript. Zines are well-known for using appropriation as an artistic strategy; so you can write the text (and make the images) that go on the pages yourself—or you can take them from another source.* *The primary goal for the project is to develop a complex typographic voice that supports the selected content.*

Our class zine could have a theme or other common elements to unify the works throughout the book—but only if the majority of students want that. We could choose a broad theme (like love, illusion, friendship, or the color blue) or a narrower theme (like sushi, Star Wars, Taylor Swift, or Providence). We could choose to use: a similar style of image; uniform placement of page numbers; uniform title pages; uniform margins; limit the color palette (e.g. black, white, and red only). Of course, we could choose to have individual responses, no commonality across works.

Note that we may have a guest critic for the final review of this project.

REQUIREMENTS

Due: Monday, Jan 31

Minimum six pages, 8" × 10"

Minimum content: Title, your name, author of text (if relevant), colophon; three images; plus 300 words

Use at least three typefaces set using at least two paragraph styles

Running head, page numbers, and grid set on parent page

Title Page

**** Talk to Adie if you feel lost choosing content, and we can figure something out together. Or, if you just want a prompt: One, write a letter to your future self using [Letters To The Future](#) as a reference. Two, interview a classmate using [The Proust Questionnaire](#); the content will be a transcript of your conversation.

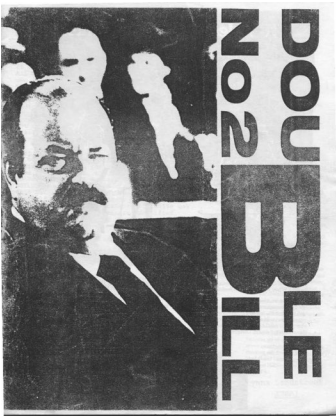
home work p2: class zine

GOALS (WHY?)

- To practice type tools and Adobe InDesign
- To set long-form type across a series of pages
- To create a system and typographic voice that supports content
- To pair typefaces meaningfully

LEARNING OUTCOMES (WHAT?)

- A visual concept that operates through a sequence of pages
- Organizational principles that support efficiency, consistency, and legibility
- Effective composition of text, images, and supporting type (like page numbers)



RESOURCES (HELP!)

Queer Zine Archive
archive.qzap.org/

POC Zine Project
poczineproject.tumblr.com/

DC Punk Archive
digdc.dclibrary.org/islandora/object/dcplislandora%3A38043

Indigenous zine resources
guides.library.ubc.ca/indigenousnewmedia/zines

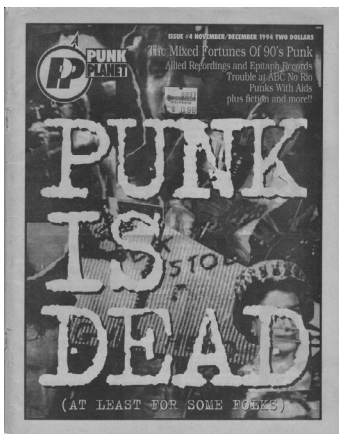
Architecture zine exhibition
gavin-browning.com/afewzines

Comic Zine Archive
poopsheetfoundation.com

Quarantine Public Library
quarantinepubliclibrary.com/

Zines on Archive.org
archive.org/details/zines

RISD Zine Collection
digitalcommons.risd.edu/specialcollections_zinecollection/



home work p3: type system for a com pound work

DESCRIPTION

A type system is a set of standards that apply typography consistently across wide-ranging applications. A type system determines in advance how each kind of text will be styled: titles, headings, body text, captions, footnotes, pull quotes, etc. Each will be assigned a particular size, weight, spacing, color, and so on. And then wherever that kind of text is encountered it is treated consistently. A stationary set may include letterhead, envelopes, postcards, business cards

A compound work is a thing made up of many diverse pieces. A book is composed of many pages. A website is composed of many webpages. An online advertising campaign may be composed of banner ads, pop-up ads, social media ads, and pre-roll video ads. An application package may be composed of a portfolio, a resume, a cover letter, and a business card.

For this project, your goal is to create a type system and apply it to a compound work. This prompt is abstract as possible to accommodate whatever you are interested in, to support whatever you need to work on. You will propose two concepts to the class on Wednesday, Jan 26, and the project is due on Wednesday, Feb 9.

Here are some possibilities: magazine; tarot deck; portfolio; calendar; a wayfinding system; iPhone app; website; product packaging; film trailer; greeting card series; interpretive signage; application package; blueprint with explanatory writing; animated title sequence; weekly planner; restaurant menus; schematic with technical writing; a choose-your-own adventure; festival program; bar coasters; t-shirt series; gift set; photography monograph; invoices; album with liner notes; information graphics; advent calendar; postcard series; an exhibition with interpretive text; a board game; a syllabus; medication label; temporary tattoos; a presentation deck.

Note that we may have a guest critic for the final review of this project.

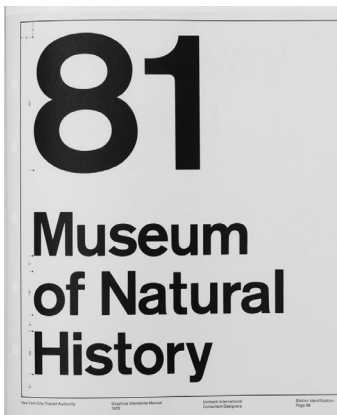
REQUIREMENTS

Due: Proposals on Jan 26; Final on Wednesday, Feb 9.

You must propose a project of significant enough typographic complexity that it is clearly a capstone project. Whatever object you choose will suggest its own requirements. Adie and you will determine individual goals for your project.

Two guidelines for the assignment: Use a significant amount of text (at least 900 words); That is sophisticated enough to demand many styles (at least five styles).

**** Talk to Adie if you feel lost choosing content. There are two prepared prompts: Conduct and typeset a long interview on a personally meaningful research topic; Design a recipe book using premade content.



home work p3: type system for a com pound work

GOALS (WHY?)

Utilize the typographic principles learned throughout the semester

Use your developed typographic vocabulary to explain and justify your typographic choices

Thoughtful combination of typography's and your discipline's customs

Consider how typography might fit into your practice or support the presentation of your work

LEARNING OUTCOMES (WHAT?)

A complex typographic system using multiple paragraph and character styles that operate across a variety of items, media, and/or uses

Effective compositions of text, image, and material that meaningfully support your project's goals

RESOURCES (HELP!)

boot-boyz.biz

andren.tumblr.com

instagram.com/typescarf

underconsideration.com/artofthemenu/

Portfolio of Under Consideration. Look particularly at the conference identities. underconsideration.com/category/favorite_things_weve_made/

Wayfinding systems are designed guides that lead people through an environment tumblr.com/tagged/wayfinding

The works of these artists:

Adam Pendleton

Guerrilla Girls

Mel Bochner

Adrian Piper

Jenny Holzer

Shirin Neshat

Barbara Kruger

Kameelah Janan Rasheed

Steve Powers

Ben Eine

Kay Rosen

Ulises Carrión

Bruce Nauman

Lalla A. Essaydi

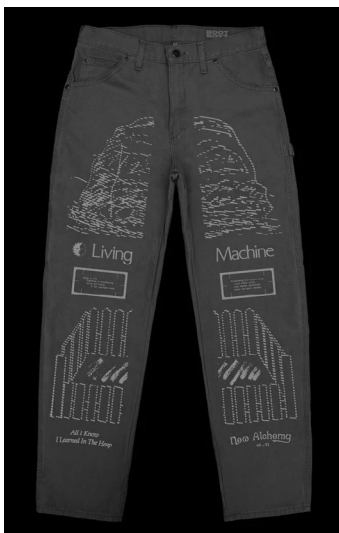
Xu Bing

Christopher Wool

Laurence Weiner

Ed Ruscha

Mar Arza



Boot Boyz Biz

reading & resources

LEARNING ADOBE PROGRAMS

Illustrator video tutorials from Adobe

helpx.adobe.com/illustrator/tutorials.html

InDesign video tutorials from Adobe

helpx.adobe.com/indesign/tutorials.html

How to download fonts from Adobe Fonts

<https://www.linkedin.com/learning/learning-adobe-fonts-formerly-ty-pekkit/expand-your-font-library-with-adobe-fonts?autoAdvance=true&autoSkip=false&autoplay=true&resume=true&u=57686553>

BOOKS: TYPOGRAPHY

The Anatomy of Type by Stephen Coles

»» The Elements of Typographic Style by Robert Bringhurst

Inside Paragraphs by Cyrus Highsmith

»» Thinking with Type by Ellen Lupton

A Type Primer by John Kane

Typographie by Emil Ruder

BOOKS: HISTORY

Baseline Shift: Untold Stories of Women in Graphic Design History by Briar Levit

How Many Female Type Designers Do You Know?: I Know Many and Talked to Some by Yulia Popova

Just My Type: A Book About Fonts by Simon Garfield

New Aesthetic 2: A Collection of Independent Type Design by Sophia Brinkgerd and Leonhard Laupichler

»» The Visual History of Type: A visual survey of 320 typefaces by Paul McNeil

Women in Graphic Design: 1890-2012 by Gerda Breuer

NOTE Entries marked by a right feathered arrow »» are popular & commonly used resources.

reading & resources

FILMS & TV

Abstract: The Art of Design, episode on Paula Scher

Artist Series by Hillman Curtis

<https://www.aiga.org/artist-series-videos>

Graphic Means: A History of Graphic Design Production

»»→ Helvetica

Linotype: The Film

The Machine That Made Us

<https://www.youtube.com/watch?v=uQ88yC35NjI>

WEBSITES

Alphabettes

alphabettes.org

Femme Type

femme-type.com

»»→ Fonts In Use

fontsinuse.com

I Love Typography

ilovetypography.com

Letterform Archive

letterformarchive.org

Practical Typography

Practicaltypography.com

Typewolf

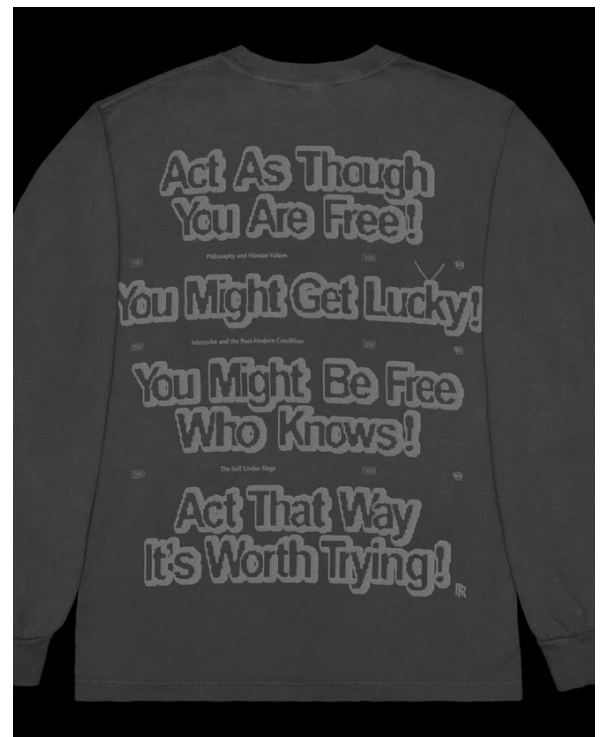
typewolf.com

Typographica

typographica.org

Women in Type

women-in-type.com



Boot Boyz Biz

NOTE Entries marked by a right feathered arrow »»→ are popular & commonly used resources.

reading & resour ces

LIBRE & OPEN-SOURCE FONTS*



Adobe Fonts

fonts.adobe.com

Beautiful Web Type

beautifulwebtype.com

Free Fonts by Womxn

design-research.be/by-womxn

Free Font Library

typotheque.luuse.io

Adobe Fonts by Women

fonts.adobe.com/collections/fonts-by-women



Google Fonts

fonts.google.com

League of Moveable Type

theleagueofmoveabletype.com

Open Foundry

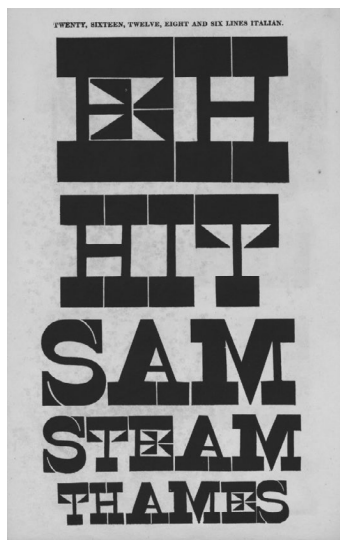
open-foundry.com

Velvetyne

velvetyne.fr

Collettivo

collettivo.it



**** a.k.a. legal, free fonts

NOTE Entries marked by a right feathered arrow »→ are popular & commonly used resources.

reading & resources

TYPE FOUNDRIES

Type Foundries Archive, list of 362 foundries
type-foundries-archive.com

205TF
205.tf

A if for Apple
aisforfonts.com

Benoit Bodhuin
bb-bureau.fr

Colophon
colophon-foundry.org

Commercial Type
commercialtype.com

Dinamo
abcdinamo.com

David Jonathan Ross
djr.com

Grilli Type
grillitype.com

Klim Type Foundry
klim.co.nz

Occupant Fonts
occupantfonts.com

Ohno
ohnotype.co

Radim Pesko
radimpesko.com

R-Typography
r-typography.com

Sharp Type
sharptype.co

Underware
underware.nl

Velvetyne
velvetyne.fr/



Wolfgang Weingart