

TYPOGRAPHY I

VCD 23001-003, Spring 2021

John Haller, Instructor

Kent State University, School of Visual Communication Design

Monday & Wednesday 10:15 AM to 12:15 PM

COURSE INFORMATION

DESCRIPTION

Historical study of letterforms and their application to the development of new forms. Execution and use of letterforms as design elements in layout and illustration using fundamental typographic theories and spatial organization rules.

This course builds on design fundamentals covered in VCD 13001 Introduction to VCD Studio. Typography 1 challenges students to focus on the complex ways type and typography are used to express, organize, explain, and explore.

Students will engage with the meaning of the text and then create a way to structure that text purposefully. Projects include a study of the fundamental construction of individual classic letterforms and several that focus on the creative organization of typographic information across multiple two-dimensional surfaces. The projects focus on the progressive relationships between the letter, word, sentence, paragraph, page, spread, and sequence—all mediated by scale, style, content, and context.

LEARNING GOALS

Through this course, students will gain a better understanding of:

- Using type as an expressive communication medium in a variety of formats for a variety of purposes.
- Typographic design as a system for organizing information in an aesthetically pleasing and meaningful way.

LEARNING OUTCOMES

After successfully completing this course, students will be able to:

- Identify type samples by classification, and precisely use type anatomy terminology.
- Use InDesign type formatting tools accurately and consistently size, format, and position Photoshop images into InDesign documents.
- Create a clear and content-appropriate typographic hierarchy in various 2D compositions, effectively integrating type, images, shape, space, and color to support the text's meaning.
- Apply organization methods to synthesize researched information for a visual narrative use typography as individual expression and a tool for storytelling.
- Show a controlled use of micro and microaesthetics of typographic elements.
- Use typography to express emotion, concepts, and perspective.
- Use sketching, collage, computer iterations of design ideas as part of their creative process.
- Create a body of work that demonstrates independent design development.

TOPICS COVERED

- Type history and anatomy.
- Typographic systems.
- Information organization.
- Typography as expression.
- InDesign, Photoshop and Illustrator basics.
- Color basics.

COURSE REQUIREMENTS

- MacBook Pro or equivalent laptop computer. See the [specifications](#) on the VCD website.
- Adobe Creative Cloud: InDesign, Illustrator, and Photoshop. Must be active and up to date.
- Sketching supplies (sketchbook, pencils, tracing paper, etc.).

SUPPLIES

- Adobe Creative Cloud (activated and updated).
- Stainless Steel Ruler, Non-Skid (cork backed).
- Plastic Eraser [or] Pencil-Style Grip Eraser.
- Graphite Drawing and Sketching Pencils.
- Sketchbook of your choice.
- The Punctuation Guide – www.thepunctuationguide.com

TEXTBOOK AND READINGS

There is no textbook for this class. There will be required reading assignments and materials provided to students throughout the course. Additionally, students will participate in LinkedIn Learning educational tutorials to broaden their software skills and understanding of typography.

These books are useful references for the concepts and terminology introduced in this class:

- **Typographic Design: Form and Communication** by Rob Carter, Sandra Maxa, Mark Sanders, Philip B. Meggs, Ben Day. Published by Wiley; 7th edition.
- **Typography Workbook: A Real-World Guide to Using Type in Graphic Design** by Timothy Samara. Published by Rockport Publishers; New edition.
- **Thinking with type: A Critical Guide for Designers, Writers, Editors, & Students** by Ellen Lupton. Published by Princeton Architectural Press; 2nd edition.
- **A Type Primer** by John Kane. Published by Pearson Prentice Hall; 2nd edition.
- **Shaping Text: Type, Typography and the Reader** by Jan Middendorp. Published by Laurence King Publishing; illustrated edition.
- **Stop Stealing Sheep & Find Out How Type Works** by Erik Spiekermann. Published by Adobe Press; 3rd edition.
- **The Elements of Typographic Style** by Robert Bringhurst. Published by Hartley and Marks Publishers; 3rd edition.
- **Typographie: A Manual of Design** by Emil Ruder. Published by Verlag Niggli AG; 7th Revised edition.
- **Wolfgang Weingart: My Way to Typography** by Wolfgang Weingart (Author), K. Wolff (Translator), C. Schelbert (Translator). Published by Lars Müller Publishers; 1st edition.

- **Typography: Macro and Microaesthetics** by Willi Kunz. Published by Arthur Niggli; Rev., Expanded Edition., English Language Edition.
- **The New Typography** by Jan Tschichold (Author), Ruari McLean (Translator). Published by University of California Press; 1st edition.
- **Texts on Type: Critical Writings on Typography** by Steven Heller and Phillip B. Meggs. Published by Allworth Press; 1st edition.
- **Inside Paragraphs: Typographic Fundamentals** by Cyrus Highsmith. Published by Princeton Architectural Press; 2nd edition.

These additional resources are useful for the concepts and terminology introduced in this class:

- **Inge Druckrey: Teaching to See** – vimeo.com/et/inge
- **Graphic Means: A History of Graphic Design Production** – graphicmeans.com
- **Linotype: The Film - In Search of the Eighth Wonder of the World** available for free with an Amazon Prime membership.
- **FontShop for Students** – fontshop.com
- **I Love Typography** – www.ilovetypography.com
- **Typedia: A Shared Encyclopedia of Typefaces** – www.typedia.com
- **Typographica: Reviews, Books, Commentary** – www.typographica.org
- **Fonts In Use: Type at Work in the Real World** – www.fontsinuse.com

EXPECTATIONS

BE CREATIVE AND EXPERIMENTAL — Within the parameters of each assignment try to be creative and experimental. Be open and willing to learn.

COMPLEMENT COURSEWORK WITH VISUAL RESEARCH — You are training your mind to be critical, and there is no better way to do this than to analyze graphic design, fine art, nature, and other visual stimuli. You can expand your visual vocabulary and stimulate critical thought by visiting libraries, bookstores, galleries, and museums. Be aware of Kent State University and the School of Visual Communication and Design sponsored events that can expand your knowledge, such as guest lecturers, portfolio shows, gallery exhibits, and informational postings.

TAKE NOTES — Organize all handouts and use a sketchbook (or notepad) for sketching ideas, research, or inspiration from class or elsewhere. This should be done throughout the semester and represent your thoughts and interpretations of the design process.

FOLLOW DIRECTIONS — Read the course material carefully. If something is not clear to you, it is your responsibility to ask the instructor.

BE ON TIME — Late arrivals are recorded and count against your attendance grade. Demonstrations and presentations will not be repeated if you are late or absent.

ATTEND CLASS — Since this is a studio class, a significant part of the instruction and learning occurs in the classroom during class time. There aren't textbooks or online videos that serve as a substitute. For that reason, attendance is required and recorded. Excessive absences, late arrivals, and early departures (as defined in the VCD Handbook) will have a negative impact on your final grade for the course.

READ THE VCD STUDENT HANDBOOK — Understand the policies of this program. The handbook is available [here](#).

PARTICIPATE IN CLASS — Critiques and discussions are essential to your growth as a designer and will be taken into consideration when grades are calculated.

COMPLETE ASSIGNMENTS ON TIME — Projects are due at the beginning of class (unless otherwise noted). If you are going to miss class the day your project is due, you must arrange to have the project delivered that day (or before) regardless of the reason; otherwise, it is considered late.

- Grades for projects turned in after the start of class on the project due date, and before class is over will automatically be lowered one half letter grade. (For example, C+ becomes C; B becomes B-.)
- Grades for projects turned in after class time is over will be lowered by one full letter each day the project is late, including the day it is due, and each weekend day. (For example, a project submitted after class is over on the same day, B+ becomes C+. A project submitted the day after a project is due: B+ becomes D+ because it is two days late.)
- Exceptions to this rule are rare but have been permitted on a case by case basis. Confer with the instructor before the project is due to discuss individual circumstances.

LEARN ABOUT PROCESS — Students will be applying several methods of design development—sketching, tracing, collage, and research (looking at existing work). Be willing to try a new approach, even though it might be uncomfortable, unproductive, or inefficient at first. Thumbnail and rough sketches will be used for discussion and evaluated regularly.

ITERATION IS CRITICAL — Expect to save all variations of your projects. You might be asked to submit them with your final projects.

CRAFTSMANSHIP — Complete each assignment with the highest caliber of craftsmanship. Poor craft will negatively affect your grades. All final projects are to be presented to professional standards. Demos and examples will be provided.

SCHEDULE

The course schedule is available on Google drive. [\[google drive link\]](#)

ASSESSMENT

GRADING

All projects, exercises, and homework are due on the day specified on the assignment brief and Blackboard Learn. Late work will not be accepted without prior permission. Per Kent State University policy, I will assign your final grade based on the following designations within each grade range. Kent State University does not offer grades of A+ or D-.

Letter Grade	Percentage	Letter Grade	Percentage
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A	100% - 93%	C+	79% - 76%
A-	92% - 90%	C	75% - 73%
B+	89% - 86%	C-	72% - 70%
B	85% - 83%	D+	69% - 66%
B-	82% - 80%	D	66% - 60%
		F	Below 60%

ASSIGNMENTS

Assignment	Time in Weeks	Points
E1 - Type Identification and Classification	0.5	2.5
E2 - Letterform Drawings (Five Parts)	0.5	2.5
Q1 - Type Classification, Anatomy, Typesetting & History	0.5	2.5
Q2 - InDesign & Photoshop	0.5	2.5
P1 - Expressive Typography: Haiku	3	15
P2 - Typographic Systems: Lecture Series Poster	3	20
P3 - Typographic Systems: 2-Page Spread	2.5	25
P4 - Sequential Typographic Design: Booklet	5.5	30
Total	15 Weeks	100 Points

RUBRIC

Process and Documentation

- Steady, punctual progress on design development; effective and neat presentation of phases of this work for class critiques; constructive, consistent participation in critiques.
- Articulation and interrogation of ideas and typographic approaches in critiques and annotations and reflections in process-book.
- Process a consistent engagement level in classroom, homework, and explorations; evidence of organized thinking and methodical workflow to investigate the best solution; careful and thoughtful explorations.
- A creative range of ideas explored, focused use of the iterative process, and innovative thinking to solve visual problems.

Craftsmanship

- Neat sketches, prototypes, and presentations as described in the project specifications.
- Careful handling of typographic form, from the individual drawing of a symbol to the careful handling of a paragraph, with particular regard to hyphenation and punctuation, the proximity of elements, and meaningful decisions about space and rhythms.
- Outcomes are presented with care and respect for the work that went into them.

Technical Skill

- Use of necessary software for the project; submission of digital files that meet project specifications.

Design Concept

- Explored and developed a range of design approaches, refinement of a single concept based on expanded, self-initiated investigations, and class critiques.
- Engagement with the semantics of content provided or curated, the design solution complements the text and images' meaning.

Execution

- Use type, structural grids, color, images, and format as detailed in the project directions.
- Carefully considered the creation and use of visual rhythms and grammar.
- Articulation and interrogation of ideas and typographic approaches in critiques and annotations and reflections in process-book.
- Exploratory approach process showing multiple iterations and permutations before the final product, clearly driven by an underlying concept, or aiming to ask a particular question.
- The above as evidenced in successful outcomes in the following formal aspects:
 - Composition alignments, implied movements and visual rhythms, use of space, and visual hierarchy.
 - Typographic treatment selection of typeface(s), textural relationships and relative values of elements, and typographic hierarchy.
 - Structure (related to composition, but sequential) presentation of narrative is consistent with the flow of content, consideration to pacing and reader perceptions, spatial and typographic hierarchies of individual areas/spreads are maintained, or carefully broken, and global hierarchies are easy to follow.

PARTICIPATION & ATTENDANCE

Students participate in a variety of measurable ways. Participation is key to success in all VCD classes, from those held in-person (face-to-face) or those online in both synchronous and asynchronous formats. Students enrolled in VCD courses are expected to maintain ongoing course engagement to uphold positive academic standing with the University. In an online environment, attendance is more than just logging into a course, or the Learning Management System (LMS), also known as Blackboard Learn. Your academic engagement with the course content, course tools, course instructor, and other students measures your online attendance. The following recommended behavior for success in VCD classes is how an instructor will measure participation:

PARTICIPATE IN THE FIRST WEEK OF CLASSES — All students are expected to log in to the LMS (Blackboard Learn) and access online courses during the first week of class. All VCD courses open on the first day of the term. However, in some instances, individual instructors may open a course earlier. If your class meets in-person (face to face), you are required to attend.

PARTICIPATE THROUGHOUT THE TERM — As the term progresses, all students are expected to maintain an ongoing presence in their courses by participating in course-related activities, including the following:

- Reading announcements.
- Attend synchronous meetings (in-person or online).
- Taking exams online.
- Participating in group work.
- Posting to discussion forums.

- Submitting assignments.
- Participation in an online critique with classmates.
- Participating in partnered critique with a classmate.
- Participating in a full class critique synchronously with your class and instructor.
- Carrying out the requirements set forth by the instructor.

CHECK THE LMS REGULARLY — We expect students to log in to the LMS (Blackboard Learn) several times a week to stay informed of news, announcements, grades, assignments, and other relevant course information.

NOTICE OF FEDERAL STUDENT AID AND ONLINE ATTENDANCE — Federal regulations require that online students establish attendance/participation in coursework each term to be eligible for federal financial aid. Kent State University verifies student attendance in accordance with this regulation.

In a distance education context, logging into an online class is not sufficient, by itself, to demonstrate attendance by the student. Students must establish a record of participation in academically related activities in order to comply with this requirement.

Academically related activities include, but are not limited to:

- physically attending a class where there is an opportunity for direct interaction between the instructor and students;
- submitting an academic assignment;
- taking an exam, an interactive tutorial or computer-assisted instruction;
- attending a study group that is assigned by the school;
- participating in an online discussion about academic matters or initiating contact with a faculty member to ask a question about the academic subject studied in the course.

Academically related activities do NOT include activities where a student may be present, but not academically engaged, such as:

- living in institutional housing;
- participating in the school's meal plan;
- logging into an online class without active participation or participating in academic counseling or advice.

Students who have not established attendance/participation in online courses may have their federal financial aid eligibility adjusted. See the Undergraduate Student Handbook for more details; you can find a copy of it [here](#).

POLICIES

SCHOOL OF VISUAL COMMUNICATION DESIGN DIVERSITY STATEMENT

The Kent State University School of Visual Communication Design (VCD) encourages a fully inclusive environment and a socially active community diverse in culture, race, gender, and personal interests. Our school welcomes, affirms, and empowers all students, faculty, and staff to increase diversity within our

professions through innovation, curiosity, and collaboration, which is essential to our mission to enrich, image, and shape a more equitable future. VCD continually enhances diversity through our teaching, research, and outreach to advocate for real social change while learning from one another.

TITLE IX

Kent State University seeks to provide an environment free of discrimination and harassment. It does not tolerate sex discrimination of any kind, including sexual misconduct, sexual harassment, relationship/sexual violence, and stalking. If you have been the victim of sexual harassment, sexual misconduct, or sexual assault, we encourage you to report this.

Reporting Options

If you report this to a staff and/or faculty member, they are considered a mandated reporter who is required to notify our university's Title IX Coordinator at 330-672-7535 as per our policy 5-16.2 (<https://www.kent.edu/policyreg>.)

OR

If you wish to keep the information confidential, you may contact Kent State University counseling services at 330-672-2487 or 330-672-2208 to speak with a licensed counselor/psychologist.

Additionally, you may also report any gender based discrimination and harassment to:

- Police Emergency: 911
- Kent State Police: 330-672-2212
- Center for Sexual and Relationship Violence (SRVSS): 330-672-9230

For more information about Title IX at KSU, please visit: <http://www.kent.edu/sss> or contact the Office of Compliance, Equal Opportunity and Affirmative Action at 330-672-2038 or aa_eeo@kent.edu.

UNIVERSITY POLICY 3342-3-01.3

Kent State University is committed to inclusive and accessible educational experiences for all students. University Policy 3342-3-01.3 requires that students with disabilities be provided reasonable accommodations to ensure equal access to course content. Students with disabilities are encouraged to connect with Student Accessibility Services as early as possible to establish accommodations. If you anticipate or experience academic barriers based on a disability (including mental health, chronic medical conditions, or injuries), please let me know immediately.

Student Accessibility Services (SAS) Contact Information

Location: University Library, Suite 100

Email: sas@kent.edu

Phone: 330-672-3391; VP 330-968-0490

Web: www.kent.edu/sas

Also posted here: <https://www.kent.edu/sas/access-classroom>

NOTICE OF INSTRUCTORS COPYRIGHT AND INTELLECTUAL PROPERTY RIGHTS

Any intellectual property displayed or distributed to students during this course (including but not limited to presentations, notes, lecture handouts, course syllabus, course schedule, quizzes, examinations) by the instructor remains the intellectual property of the instructor. Meaning that the student may not distribute, publish, sell, or provide such intellectual property to any other person or entity for any reason, commercial or otherwise, without the instructor's express, written permission. The notes students write on their own belong to the student and can be used as they wish.

INSTRUCTOR INFORMATION

BIOGRAPHY

Hello, my name is John Haller. I hold a Master of Fine Arts and a Bachelor of Fine Arts in Visual Communication Design from Kent State University, as well as a Bachelor of Arts in Theatre Arts Directing from the University of Northern Colorado. My graduate research explored how visual language can reduce barriers to patient understanding and help prevent medication errors through the development of a patient-centered prescription label.

Growing up in an Army family gave me an early appreciation for travel. Each summer, my parents took my sister and me on road trips that often carried us thousands of miles from home. Having crossed the United States several times, I have visited nearly every state. Some of my favorite memories include California's redwood forests, Mount Shasta, and Death Valley; Wyoming's Grand Tetons; Arizona's Painted Desert; and Oregon's Crater Lake.

As a boy, I dreamed of exploring the country in a van. As an adult, that dream evolved into walking the Appalachian Trail, a footpath stretching from Springer Mountain in Georgia to Mount Katahdin in Maine. Hiking continues to reflect my love of exploration and the outdoors.

Theatre has been another lifelong passion. My first role was Uncle Henry in my third-grade production of *The Wizard of Oz* at Grand Avenue Christian Dayspring Academy in California. At thirteen, while living in Colorado, I began pursuing theatre more seriously. At eighteen, I signed my first professional contract, becoming the youngest company member to receive a full-season contract at the prestigious Little Theatre of the Rockies in Greeley, Colorado.

After moving from Colorado to Michigan, I had the privilege of working with producers Neil Rosen and Pat Paulson at the Cherry County Playhouse in Muskegon. There, I worked alongside performers including Rita Moreno, Charlotte Rae, Ruth Buzzi, Jo Anne Worley, Abe Vigoda, and Phyllis Diller. I moved to Ohio in 2005 and remain active in local community theatre, where I continue to enjoy the creativity and collaboration that first drew me to the stage. I am incredibly excited to be teaching this class, a class that changed my life for the better.

TEACHING PHILOSOPHY

I teach design as a way of thinking, not just a set of tools. In my classroom, students explore, think critically, and develop their own design voice through a studio process built on sketching, iteration, and honest critique. I

ground that exploration in the fundamentals of typography, layout, hierarchy, craft, and concept development, because strong foundations give students the freedom to take creative risks. Drawing on a lifetime in theatre, I run critique as a collaborative rehearsal where every voice contributes and every draft moves the work forward. My goal is measurable growth in each student's skills, judgment, and professional standards, and work they're proud to show.

CONTACT INFORMATION

Instructor	John Haller
Office	341 Taylor Hall, Adjunct Offices
Email	jhaller4@kent.edu
Online Class Time	10:15 AM to 12:15 PM, Monday & Wednesday, Blackboard Collaborate
Virtual Office Hours	9:00 AM to 10:00 AM, Monday & Wednesday, Blackboard Collaborate

Please feel free to email course questions and personal concerns, including grading questions, privately using your @kent.edu email. Do not submit posts of a personal nature to discussion boards on Blackboard Learn, Google slides, or Google drive.

I check my email at least twice per day Monday through Friday; Saturday and Sunday, email is checked once per day. During the week, I will respond to all emails within 24 hours; on weekends and holidays, please allow up to 48 hours. If there are exceptional circumstances that will delay my response, I will announce it to the class.

Here is my Calendly link to schedule a one-on-one appointment with me: [\[calendly link\]](#). Please do not hesitate to schedule an appointment. You are not bothering me when you use Calendly. I have designed open blocks of time to meet with students, and this helps to eliminate all the back and forth emails when trying to schedule an appointment. You will receive a confirmation email for our appointment. Please use this confirmation email to change or cancel your appointment.

Subject to Change Statement

The syllabus and course schedule is subject to change. Changes will be communicated via email, or through the Blackboard Learn announcement tool. It is the student's responsibility to check email messages and course announcements to stay current in their online courses.