DSGD 99 Introduction to Typography

ART 012 (DSGD 63), ART 24, DSGD 83 (industrial design majors may substitute DSID 022 for DSGD 83; interior design majors may substitute ART 013 for ART 012).

Students must show proof of completed prerequisites (major form signed by a design advisor, grade report, transcript, or an advisor memo) to the instructor by the second class meeting.

This course is 3 semester units and graded

Prerequisites
Graphic Design majors: ART 24 or ANI 12, DSGD 63 or ART 12, DSGD 83;
Interior Design majors: DSIT 33, DSIT 10, DSIT 83;
Industrial Design majors: completion of DSID 22 or completion of DSGD 83 and concurrently enrolled in DSID 22

Students must show proof of completed prerequisites (major form signed by a design advisor, grade report, transcript, or an advisor memo) to the instructor by the second class meeting.

Faculty Web Page and Messaging System
Copies of the course materials such as the syllabus, major assignment handouts, etc. may be found on my faculty web page or designated Facebook class group page which will be notified later. You are responsible for regularly checking with my email notification and other messaging system that are given.

Course Description
Study letterforms and understand fundamental typographic principles with an emphasis on the vocabulary of typographic form and its relationship to message/purpose. This course will include lectures, discussions, critiques, presentations and creative work. Participation in discussion and critique is vital to the success of the class. Assignments will include researching designed artifacts, reading from recommended books/web sites, developing/creating typographical work, testing knowledge of elements of typography and giving presentations.

Course Goals and Student Learning Objectives
This is a studio-intensive course where 4-5 assigned projects will address the graphic design program Student Learning Objectives, to view please visit: http://www.sjsu.edu/ugs/faculty/assessment/programs/colleges/humanities/art/Graph_Des/index.html

Students will develop typographic thinking by drawing letterforms in class, working with word, text, and grid, researching type history and specimen. The course also provides thorough investigation in the readability and legibility of type, as well as what effect type has on the reader.
Critiques, work-in-progress discussions, and assigned project reviews form the basis for group discussions within this class. You will be encouraged to develop evaluative skills, and articulate them in the critique format. You will also be challenged to determine goals and to make observations and decisions that result in concise, informative, and engaging visual statements.

Course Content Learning Outcomes
Upon successful completion of this course, you will, through experimentation, careful analysis, and evaluation, establish a basis for visual problem solving utilizing the following interrelated theories.

Elements
• The major forces of composition
• Space: the area in which all elements act.
• Line: an energy or force that can divide, penetrate, enclose, or define space, line can direct motion force, opposition, or shape.
• Solid: an unbroken area having definite shape.
• Mass: either a unit weight or the collective weight of a group of elements.
• Tone: shades of gray.
• Texture: interwoven pattern of light and dark tones.

Principles
• The basic interrelated theories on how to build and work with the elements.
• Relationship: the connecting force (harmony & proportion).
• Transition: an orderly progression from one element to another – implies the concepts of direction, movement, or flow through space and time.
• Repetition: the reoccurring use of the same element or theme.
• Opposition: the attraction of extremes, used to stimulate excitement, and tension.
• Hierarchy: the order of dominance among the various elements within a composition.
• Position: the placement of elements in a specific area. Position demands an understanding of space as an organized total to which elements are applied according to the various principles of design.

Design Attributes
• Qualities or characteristics inherent in any composition or art form.
• Balance: a distribution of one or more elements which visually equal each other. Symmetrical balance is equal on both sides in weight and tone, while asymmetrical balance may be unequal in position and intensity.
• Contrast: an abrupt shift.
• Rhythm: the moving force connecting the elements within a composition.

Upon successful completion of this course, students will be able to:
LO 1 – Identify letterforms and anatomy;
LO 2 – Understand type terminology;
LO 3 – Identify type style (roman, regular, italic, bold, etc.);
LO 4 – Identify families of type;
Dsgd 99  
Introduction to Typography  
Section 6  
Professor Chang Kim  
Spring 2014  
Mondays and Wednesdays  
3:30PM-6:20PM  
ART 216

LO 5 - Identify fonts, and character sets;  
LO 6 - Develop typographic craft, care, and precision  
LO 7 - Measure, and how to align type  
LO 8 - “See” type, (e.g., legibility, and readability)  
LO 9 - Recognize type for appropriateness, and purpose  
LO 10 - Understand type as image.

Recommended Texts/Readings


Typography: Macro + Micro Aesthetics (Fundamentals of typographic design)  
Willi Kunz, Niggli, 2000, 2nd edition  

Typographic Design: Form and Communication, Rob Carter, Ben Day, and Philip Meggs., Wiley


Recommended bookstore  
William Stout Architectural Books: 804 Montgomery Street, San Francisco  
(T) 415 391 6757

Library Resources (liaison)  
The San Jose State University Library supports student access to information with in-person reference at the King Library Reference Desk and specialized support for Design online at http://libguides.sjsu.edu/design or by appointment with Librarian Rebecca Feind. She may be contacted at rebecca.feind@sjsu.edu or 808-2007.

Computer/Software and Material Requirements
• Laptop computer with software—Adobe Creative Suite 5 or 6 and type fonts  
• Cutting mat approximately 18” x 24” (recommended)  
• Digital camera (access)  
• Felt-tip markers (basic set)
Syllabus

Dsgd 99
Introduction to Typography
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ART 216

- Flash thumb drive
- blank recordable CD/DVD
- Ink-jet printer (11 x 17 recommended)
- Metal ruler
- Pencils: basic set, 2B, H, 2H etc.
- Tracing paper
- Oriental brush and black inks
- Push-pins
- Portable computer (required)
- Software (Adobe CS 5 or 6 required)
- Type fonts, software (required)
- “x-acto” knife
- Glue and spray adhesive with booth
- Others as necessary

Expenses:
The cost for semester supplies/materials will vary according to the individual. However, typical estimated cost would be around $200. There is a $45 printing fee for this course to cover software licensing, printing consumable, and related infrastructure. Includes 50 Black and White and 30 color prints.

Administrative Policies:
This course is an essential component of your curriculum at SJSU. We have a good amount of work to complete this term, so in order professionally and effectively deliver the curriculum it is necessary to establish some ground rules. Students are expected to read this syllabus thoroughly and to observe all of the regulations laid out below.

Classroom Protocol:
We are involved in a mutually beneficial communal learning experience, one that requires full attention and respectful behavior toward all members of the class. In order to maximize the learning experience, students are requested to observe the following etiquette guidelines:

- Students must take every step necessary to minimize distractions during class.
- Students are expected to arrive on time and to remain in class until the class is over, or excused. If you have a prior engagement that requires you leave before the end of class, please inform the instructor before class and take pains not to disturb other students when you leave.
- Announcements, handouts, and assignments are issued at the beginning of class. All critiques begin 15 minutes after official class start time; no work is to be added to the wall after a critique begins. It is your responsibility to inform yourself of any announcements or requirements that you miss due to late arrivals. Please do not interrupt class to ask about these. Remain after class if you have questions.
- Electronic devices not directly pertaining to your participation in this class must be turned off and put away before class starts. This means you may not place or receive calls, messages, play games, check e-mails, surf the web, pop into Facebook, Twitter,
and any other similar applications.

• Laptops are to be used for course related purposes only during the session.
• Please do not eat during class.
• Socializing during lectures or when other students are presenting material for the benefit of the class is counterproductive and inconsiderate.
• No spray-mount adhesives spraying in the class.
• Do not use tabletops as a cutting surface.

It is expected that there will be 1.5–2 hours of homework for each hour of class.

**Dropping and Adding:**
Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester’s Catalog Policies section at http://info.sjsu.edu/static/catalog/policies.html. Add/drop deadlines can be found on the current academic calendar web page located at http://www.sjsu.edu/academic_programs/calendars/academic_calendar/. The Late Drop Policy is available at http://www.sjsu.edu/aars/policies/latedrops/policy/. Students should be aware of the current deadlines and penalties for dropping classes.

Information about the latest changes and news is available at the Advising Hub at http://www.sjsu.edu/advising/.

**Grading Policy:**
The project and course performance will be evaluated according to the following components. Each project (2 or more) will be graded upon completion and assigned a letter grade according to the University policy—A through F. An incomplete will be granted to students with documented extenuating circumstances e.g. debilitating illness, family emergency etc. Bases for the grading are below:

• **Problem solving skills**
Planning, organizing, research and content gathering (message development), analysis, sketching and content integration.

• **Formgiving skills**
Design exploration, development, and refinement. The synthesis of the elements, principles, and attributes of form into an effective, evocative product. The verbal/visual investigation of form and function.

• **Presentation skills**
The skill, dexterity, and attention to detail exhibited in presentation. The quality of line and form necessary for effective visual communication.

• **Participation and Preparation**
Producing appropriate solutions to all required phases of development on projects both in quality and quantity. Engaged in class critiques and activities.
Grading Scale:

• A-, A, A+ = Excellence (3.7–4.0)
Student consistently delivers creative and high quality work and demonstrates the ability to explore a wide range of alternative options as well as the ability to make intelligent and informed decisions on the final solution. Student is able to refine final solutions to instructor feedback. Student shows the ability to communicate ideas clearly and completely, both visually and verbally. Well-crafted and informed arguments support any and all design decisions. All projects are complete and on time. Student demonstrates a strong, engaged effort in work and in class. Student maintains at all times a positive attitude and commitment towards the profession, classmates, the instructor and their own development. Student participates in all regularly scheduled classes. Overall, student meets and exceeds the requirements of the course.

• B-, B, B+ = Very good work (2.7–3.6)
Student demonstrates an above average effort in all areas. Work is complete and demonstrates no craft or technical problem areas. Student shows the ability to communicate decent rationale for design decisions and demonstrates improvement in all areas of professional development as a designer. Student maintains a positive attitude and involvement in all coursework and class activities.

• C-, C, C+ = Adequate, average work (1.7–2.6)
Student produces the minimum work required at an average quality level and provides basic explanations for design decisions. Student demonstrates a basic understanding of the principles presented in class and may have some craft and technical problem areas. Student demonstrates average participation in all regularly scheduled classes.

• D-, D, D+ = Poor work and lack of effort (0.7–1.6)
Student produces the minimum work required at below average quality and demonstrates little understanding of the principles

• F = Failure to meet the course requirements (0.0–0.6)
Student demonstrates a lack of understanding of the basic principles discussed in class and is unable to convey creative and craft and technical ability as required. Student has little or no involvement in class discussions, repeatedly misses deadlines or critiques, and demonstrates little commitment to learning and their own development. Student shows little participation and/or is consistently late for class.

Important Notes about Grading All assignment are graded, therefore you should do your best on them or your course grade will be adversely affected.
It is very important to complete all of them because:
• Each develops a skill necessary for successful completion of assignments
• Missing a portion of these assignments can lower your course grade substantially

Deadlines:
On the regularly scheduled Final Exam day and time is when you will submit the last project. No extensions will be given except in cases of documented emergencies,
serious illness. If such a circumstance should arise, please contact the instructor as early as possible and be ready to provide documentation.

Late Assignments:
It is essential that you keep up with the course work and submit all assignments in a timely manner. Assignments will lose a full letter grade for each day late. Graded assignments more than 3 days late will not be accepted. In such cases, a grade of zero credit will be entered.

Extra Credit:
Out of general fairness to all students, there will be no opportunities for extra credit assignments given in this class.

University Policies:
Academic Integrity
Your commitment as a student to learning is evidenced by your enrollment at San Jose State University. The University’s Academic Integrity policy, located at http://www.sjsu.edu/senate/S07-2.htm, requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The Student Conduct and Ethical Development website is available at http://www.sa.sjsu.edu/judicial_affairs/index.html.

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person’s ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. If you would like to include your assignment or any material you have submitted, or plan to submit for another class, please note that SJSU’s Academic Policy S07-2 requires approval of instructors.

Campus Policy in Compliance with the American Disabilities Act:
If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 requires that students with disabilities requesting accommodations must register with the Disability Resource Center (DRC) at http://www.drc.sjsu.edu/ to establish a record of their disability.

Student Technology Resources:
Computer labs for student use are available in the Academic Success Center located on the 1st floor of Clark Hall and on the 2nd floor of the Student Union. Additional computers are also available in the Martin Luther King Library. A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include digital and VHS camcorders, VHS and Beta video players, 16 mm, slide, overhead, DVD, CD, and audiotape players, sound systems, wireless microphones, projection screens and monitors.
Student affairs:
The Division of Student Affairs provides a wide variety of services – career development, health and wellness, campus life, leadership development, cross cultural experiences, disability resources, psychological counseling, student housing, recreation, and co-curricular events. If you are interested in learning more about the departments and opportunities and services, please visit http://www.sjsu.edu/studentaffairs/

Campus Emergency and Other Aid:
Emergency call: Call to the police office at 911 or pick up a Blue light phones. Escort Service: 4-2222. “Individuals with disabilities may contact the Disability Resource center on campus, 924-6000, Administration building 110, for a variety of formats such as Braille, large print, sign interpreters, assistive listening devices, audio tape, and accommodations for physical.

Learning Assistance Resource Center:
The Learning Assistance Resource Center (LARC) is located in Room 600 in the Student Services Center. It is designed to assist students in the development of their full academic potential and to inspire them to become independent learners. The Center’s tutors are trained and nationally certified by the College Reading and Learning Association (CRLA). They provide content-based tutoring in many lower division courses (some upper division) as well as writing and study skills assistance. Small group, individual, and drop-in tutoring are available. Please visit the LARC website for more information at http://www.sjsu.edu/larc/.

SJSU Writing Center:
The SJSU Writing Center is located in Room 126 in Clark Hall. It is staffed by professional instructors and upper-division or graduate-level writing specialists from each of the seven SJSU colleges. Our writing specialists have met a rigorous GPA requirement, and they are well trained to assist all students at all levels within all disciplines to become better writers. The Writing Center website is located at http://www.sjsu.edu/writingcenter/about/staff/.

Peer Mentor Center:
The Peer Mentor Center is located on the 1st floor of Clark Hall in the Academic Success Center. The Peer Mentor Center is staffed with Peer Mentors who excel in helping students manage university life, tackling problems that range from academic challenges to interpersonal struggles. On the road to graduation, Peer Mentors are navigators, offering “roadside assistance” to peers who feel a bit lost or simply need help mapping out the locations of campus resources. Peer Mentor services are free and available on a drop-in basis, no reservation required. The Peer Mentor Center website is located at http://www.sjsu.edu/muse/peermentor/

Campus Emergency Numbers:
Police 911   Escort Service 4-2222
**Course Schedule & Timeline**

This schedule is used as a guideline and subject to change with fair notice.

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Activity</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>01/27 MON</td>
<td>Course Introduction and administrative paperwork</td>
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<tr>
<td></td>
<td>01/29 WED</td>
<td>Lecture and tutorial 'history of type, type terminology (anatomy of type), type style, family, classification, setting, and measurement' In-class exercise 1: exploring the world of typography</td>
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<tr>
<td>2</td>
<td>02/03 MON</td>
<td>Lecture and tutorial 'type elements (dot, line, shape), character, glyphs, and lettering' In-class exercise 2: analyzing type and practicing manual &amp; digitized drawings</td>
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<td></td>
<td>02/05 WED</td>
<td>Lecture and tutorial 'hierarchy (priority), space (kerning, word spacing, leading, counter, depth, and surrounding space) and readability vs legibility' In-class exercise 3: creating typographic mood of contents</td>
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<tr>
<td>3</td>
<td>02/10 MON</td>
<td>Lecture and tutorial 'contrast, harmony, and layers' In-class exercise 4: 7 panels (Scale, weight, proportion, angle, color, tone, and texture)</td>
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<td></td>
<td>02/12 WED</td>
<td>Lecture and tutorial 'transition, repetition, transformation, and gestalt principles' In-class exercise 5: ‘considering relationship (patterning and manipulating types)</td>
</tr>
<tr>
<td>4</td>
<td>02/17 MON</td>
<td>Lecture and tutorial 'balance (symmetry and asymmetry), rhythm, tension, focal point, and information flow' In-class exercise 6: composing and organizing information</td>
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<td></td>
<td>02/19 WED</td>
<td>Lecture and tutorial 'discovering the visual illusion of typography' In-class exercise 7A: found types (photography+typography) part 1</td>
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<tr>
<td>5</td>
<td>02/24 MON</td>
<td>Lecture and tutorial 'discovering the visual illusion of typography' In-class exercise 7B: found types (photography+typography) part 2</td>
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<td>02/26 WED</td>
<td>Lecture and tutorial 'the grid (part 1): efficient arrangement system' In-class exercise 8: configuring Indesign pagination and paragraph styles</td>
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<tr>
<td>6</td>
<td>03/03 MON</td>
<td>Lecture and tutorial 'the grid (part 2): multi-columns and rows and book structure' In-class exercise 9: configuring Indesign master page and paragraph styles</td>
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<tr>
<td></td>
<td>03/05 WED</td>
<td>Midterm Review and Quiz (individual conference and discussion)</td>
</tr>
<tr>
<td>7</td>
<td>03/10 MON</td>
<td>Phase 1: Discovery and Analysis Research Content gathering, project definition, strategy and recommendations.</td>
</tr>
<tr>
<td></td>
<td>03/12 WED</td>
<td>Phase 2: Concept Development and Design (Group critique &amp; Lecture) Sketching and content integration, exploration, development.</td>
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</tbody>
</table>
Week 8  03/17 MON  Phase 3: Implementation and Refinement (Group critique & Lecture)  
Design development and exploration

03/19 WED  Phase 4: Finalization of the design and presentation  
Revising and alternating design focusing on details and production specification

Week 9  03/24 MON  Sprin Break
03/26 WED  Sprin Break

Project 2: typography on 3D objects

Week 10  03/31 MON  Phase 1: Discovery and Analysis Research  
Content gathering, project definition, strategy and recommendations.

04/02 WED  Phase 2: Concept Development and Design (Group critique & Lecture)  
Sketching and content integration, exploration, development.

Week 11  04/07 MON  Phase 3-1: Implementation and Refinement (Group critique & Lecture)  
Design development and exploration.

04/09 WED  Phase 3-2: Implementation and Refinement (Individual critique)

Week 12  04/14 MON  Phase 4: Finalization of the design and presentation  
Revising and alternating design focusing on details and production specification.

Project 3: grid system and publication design

04/16 WED  Phase 1: Discovery and Analysis Research  
Content gathering, project definition, strategy and recommendations.

Week 13  04/21 MON  Phase 2: Concept Development and Design (Group critique & Lecture)  
Sketching and content integration, exploration, development.

04/23 WED  Phase 3-1: Implementation and Refinement (Group critique & Lecture)  
Design development and exploration.

Week 14  04/28 MON  Phase 3-2: Implementation and Refinement (Individual critique)

04/30 WED  Phase 3-3: Implementation and Refinement (Group critique & Lecture)  
Design development and exploration.

Week 15  05/05 MON  Phase 3-4: Implementation and Refinement (Individual critique)

05/07 WED  Phase 4: Finalization of the design and presentation  
Revising and alternating design focusing on details and production specification

Week 16  05/12 MON  Semester-end final presentation and portfolio review  
Portfolio and DVD (digital data) submission
### Fundamentals

1. History of type and print
2. Type terminology (Anatomy of type)
3. Type measurement
4. Type style, family, and Classification
5. Elements (dot, line, shape)
6. Readability and legibility
7. Space (Letter space, word space, line space, counter space, surrounding space)
8. Volume (mass)
9. Position and focal point (opposition)
10. Contrast and Emphasis
11. Harmony
12. Balance (symmetry and asymmetry)
13. Hierarchy and order (priority)
14. Rhythm and Movement
15. Division & Structure
16. Color, Tone, and Texture
17. Angle and Direction
18. Scale & Weight
19. Proportion
20. Depth and layers
21. The Grid: System and consistency
22. Alignment and arrangement
23. Efficiency and effectiveness
24. Transition
25. Repetition
26. Transformation